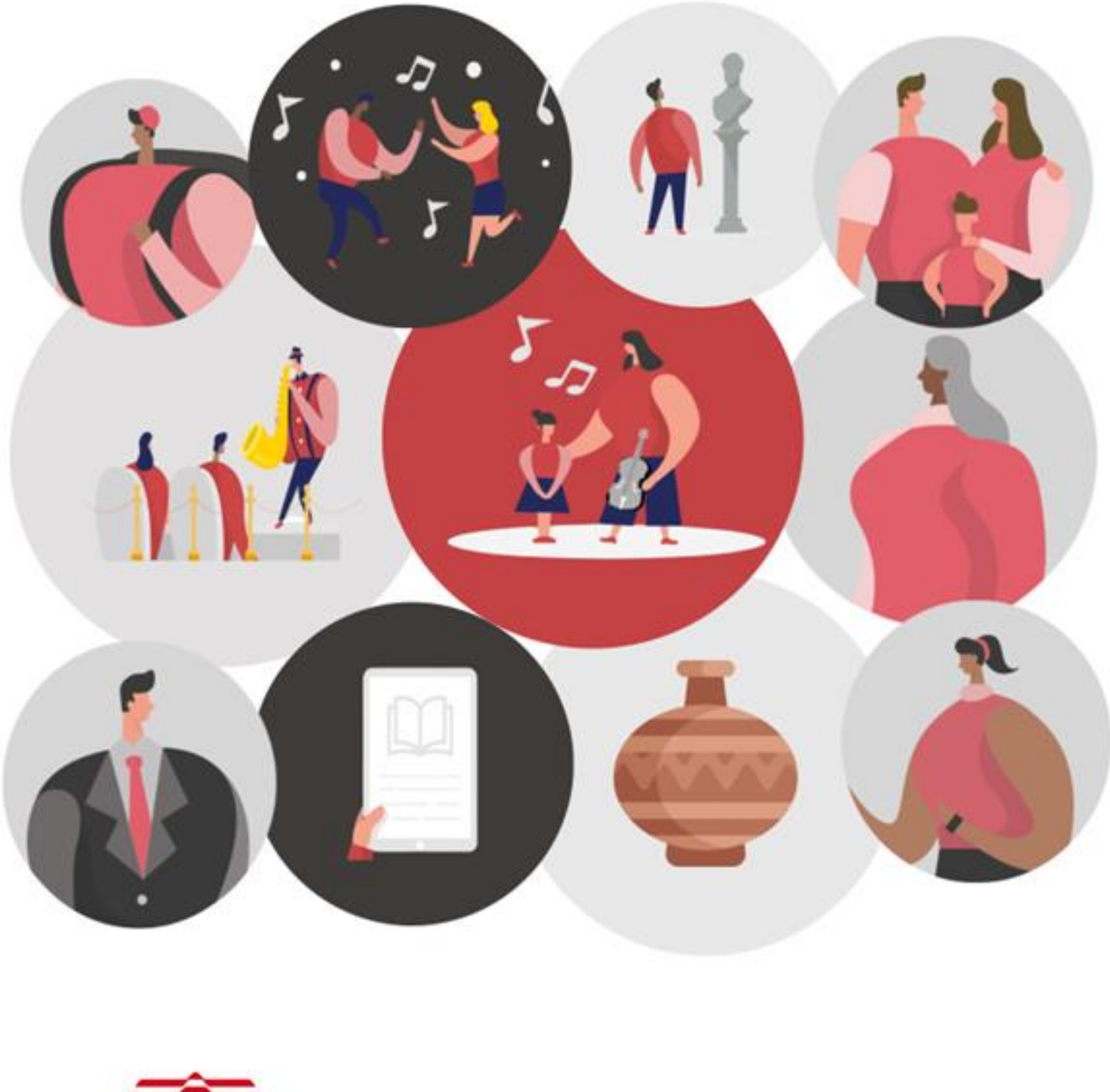
# National Arts Council
# Population Survey on the Arts
# 2021



NATIONAL ARTS COUNCIL
SINGAPORE

KANTAR PUBLIC

# 1 About the Population Survey on the Arts 2021

The National Arts Council (NAC)'s mission is to champion the arts and culture in Singapore – it supports and empowers stakeholders in the industry to propel growth of the sector, and also encourages integration of the arts and culture into our daily lives by encouraging audiences to recognise, appreciate and engage in the arts and culture.

As part of its on-going efforts to monitor the state of the arts and culture in Singapore, NAC has conducted the Population Survey on the Arts on a biennial basis since 2009. The survey is intended to track and understand:

- How Singaporeans perceive the value of arts and culture in Singapore,
- How the level of engagement in arts and culture has changed in Singapore,
- What are the motivations and barriers to embracing arts and culture events and activities in Singapore.

The survey was conducted against the backdrop of the global COVID-19 pandemic that has affected Singapore since 2020. Safe management measures were enacted to control the impact of COVID-19 on Singaporeans. These measures were more restrictive in the year of 2020 while in 2021, a phased approach was taken to progressively open social and economic activities in the midst of evolving pandemic conditions.

The pandemic has undoubtedly affected the public's access to arts and cultural events as well as channels for consuming arts and culture content. Thus, the survey was refined to understand the public's changing needs for arts and cultural engagement, by examining:

- How Singaporeans' perception towards the arts and culture changed post COVID-19,
- How Singaporeans' physical attendance of arts and cultural events and activities changed post COVID-19 and,
- How digital consumption of the arts and culture can complement physical attendance

Apart from mapping the broader perceptions towards the arts and culture, the survey also examined arts and cultural engagement across different art forms – Music, Dance, Theatre, Visual Arts, Literary Arts, and Heritage, as well as across key audience segments – Students, Youths, PMEBs, Married with Children and Seniors. This provides a comprehensive look at the full range of sentiments towards the arts and culture, how they are different or similar, and provides arts and cultural groups, practitioners, researchers and administrators with insights on the needs of Singaporeans with respect to the arts and culture and its offerings.

Data for the Population Survey on the Arts 2021 was based on self-reported audience engagement for the year of 2021, and sentiments towards the arts and culture as of March 2022, making the timing of this study particularly significant. This report presents a benchmark of Singapore's engagement with the arts and culture during the disruptions brought about by the COVID-19 pandemic, and as the arts and culture sector re-imagines itself for new ways to re-engage audiences, the data here can serve as a guide to the public's sentiments on engaging with the arts and culture, and opportunities we can continue to build upon.

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# 3 Research Approach

## 3.1 Methodology

The data collection approach for the NAC Population Survey of the Arts 2021 followed that of earlier editions for consistency:

- Targeted sample size of n=2,000 Singaporeans Citizens and Permanent Residents.
- Respondents drawn using a random, two-stage stratified sampling frame obtained from the Singapore Department of Statistics.
- Sample collected to be representative of the population distribution in terms of
    - Age (15+ years);
    - Gender;
    - Ethnicity;
    - Housing type; and
    - Geographical spread (as per URA's regions)
- Interviews were conducted door to door by trained interviewers.
- Interviews were conducted in either English, Chinese, Malay or Tamil, subjected to the preferences of respondents.

Data collection commenced on 28th January and concluded on 30th March 2022, with a total of n=2,047 interviews completed.

## 3.2 Timeline of COVID-19 Events (2020-2022)

As the COVID-19 pandemic continues to persist at the time of publication, a timeline of key events related to the pandemic in Singapore from April 2020 until March 2022 has been mapped below to better aid contextual understanding:

### 2020

- **Apr – June**: Circuit Breaker
- **Early – Mid June**: Phase 1 (progressive resumption of businesses and activities)
- **Mid June to End Dec:** Phase 2 (dining-in becomes permitted, some facilities reopen including gyms)
- **End Sep**: More allowed to return to the workplace
- **Nov**: Resumption of live indoor performances
- **Dec**: Various piloted events, with some requiring pre-event rapid tests for the virus
- **Mid Dec**: Vaccination commences for essential workers
- **End Dec – May 2021**: Phase 3 (bigger dining-in groups allowed)

### 2021

- **Early Feb**: Vaccination begins for public
- **May**: Phase 3 Heightened Alert (fewer allowed at events, capacity limits at museums and public libraries)
- **May to June**: Phase 2 Heightened Alert (museums and public libraries allowed to operate at a reduced capacity)
- **Mid June**: Phase 3 Heightened Alert (resumption of live performances and museums at half capacity, larger groups of people visited parks)
- **End July to Mid Aug**: Phase 2 Heightened Alert (museums and public libraries allowed to operate at reduced capacity)
- **Mid Aug**: Preparatory Stage (event sizes and capacity limits remained at up to 1,000 attendees if all fully vaccinated)
- **Early Sept**: Vaccinated Travel Lane (VTL) scheme implemented
- **End Sep to End Nov:** Stabilisation Phase (social gatherings capped to max. two, default work-from-home)
- **End Nov**: Transition Phase to COVID-19 Resilience (increased size for social gatherings and dining-in allowed if all fully vaccinated)
- **Early Dec**: Detected first two imported cases of Omicron
- **Mid Dec:** 50% workforce able to return to workplace
- **End Dec**: Commencement of COVID-19 vaccination for children aged 9 to 11

### 2022

- **Mid Feb**: COVID-19 booster shot needed to maintain fully vaccinated status
- **Mid Mar**: Safe distancing not required in mask-on settings
- **End Mar**: Larger social gatherings allowed, wearing masks outdoor made optional

## 3.3 Glossary

For ease of reference, the following terms will be used in this document:

<table>
<tr><th>Term</th><th>Definition</th></tr>
<tr><td>Arts Attendance</td><td>Those who have attended at least one physical event in the past 12 months at either ticketed or non-ticketed performances, exhibitions and other events relating to (B1):<br>• Theatre performances<br>• Music performances<br>• Dance performances<br>• Visual arts<br>• Literary arts (including reading via hardcopy books)<br>• Craft events<br>• Heritage activities<br>• Other arts and cultural events (e.g. Art films)</td></tr>
<tr><td>Digital Consumption</td><td>Those who have watched or listened via digital / online channels at least 1 event or activity relating to (B2):<br>• Theatre performances<br>• Music performances<br>• Dance performances<br>• Visual arts<br>• Literary arts (including reading e-books or listening to audiobooks)<br>• Craft events<br>• Heritage activities<br>• Other arts and cultural events (e.g. Art films)</td></tr>
<tr><td>Online engagement</td><td>Those who have accessed any online content relating to arts and culture in the past 12 months such as (B5a):<br>• Online presentations of artwork such as performances, arts productions, art installations<br>• Online documentation or supporting content relating to artworks, arts programmes or arts events<br>• E-books<br>• Livestreams/recordings of arts events<br>• Arts competitions on social media<br>• User-generated virtual / digital performances / workshops<br>• Podcasts</td></tr>
<tr><td>Digital Consumption (new)</td><td>Digital Consumption (new) is defined as:<br>Those who have watched or listened via digital / online channels at least 1 event or activity relating to (B2):<br>• Theatre performances<br>• Music performances<br>• Dance performances<br>• Visual arts</td></tr>
</table>

| | |
|---|---|
| | <ul><li>Literary arts (including reading e-books or listening to audiobooks)</li><li>Craft events</li><li>Heritage activities</li></ul>Other arts and cultural events (e.g. Art films)<br><br>Or,<br>Those who have accessed any of the online content relating to arts and culture in the past 12 months such as (B5a):<ul><li>Online presentations of artwork such as performances, arts productions, art installations</li><li>Online documentation or supporting content relating to artworks, arts programmes or arts events</li><li>E-books</li><li>Podcasts</li></ul> |
| Overall Attendance | <ul><li>Those who have attended at least one physical event in the past 12 months at either ticketed or non-ticketed performances, exhibitions and other events (B1) as defined in **Arts Attendance**, or</li><li>Those who have watched or listened via digital / online channels at least 1 event or activity (B2), or accessed online content relating to arts and culture in the past 12 months (B5a) as defined in Digital Consumption and Online engagement.</li></ul> |
| Arts Participation | Those who have taken part in arts and cultural activities and events in the past 12 months such as (D1a):<ul><li>Having an arts and culture related hobby or personal leisure activity</li><li>Attend classes, workshops or talks on arts and culture</li><li>Participate in an arts and/or cultural performance, show, exhibition or competition</li><li>Commenting or participating in a discussion on an arts and cultural event/ activity</li><li>Watch an arts and culture documentary</li><li>Participating in an arts and/or cultural club or group</li><li>Purchasing/ loaning a piece of arts work</li><li>Donating/ Giving money to support the arts and/ or culture</li><li>Leading a guided arts and/ or cultural tour</li><li>Participate in community arts and/ or cultural events/ activities</li><li>Created arts content to share online</li><li>Bought DIY art and craft kits for yourself to do</li></ul> |
| **Arts Participation (new)** | Those who have taken part in arts and cultural activities and events in the past 12 months such as (D1a):<ul><li>Having an arts and culture related hobby or personal leisure activity</li><li>Attend classes, workshops or talks on arts and culture</li><li>Participate in an arts and/or cultural performance, show, exhibition or competition</li></ul> |

| | |
|---|---|
| | • Commenting or participating in a discussion on an arts and cultural event/ activity<br>• Watch an arts and culture documentary<br>• Participating in an arts and/or cultural club or group<br>• Purchasing/ loaning a piece of arts work<br>• Donating/ Giving money to support the arts and/ or culture<br>• Leading a guided arts and/ or cultural tour<br>• Participate in community arts and/ or cultural events/ activities<br>• Created arts content to share online<br>• Bought DIY art and craft kits for yourself to do<br><br>Or,<br>Those who have accessed any of the online content relating to arts and culture in the past 12 months such as (B5a):<br>• Livestreams/recordings of arts events<br>• Arts competitions on social media<br>• User-generated virtual / digital performances/workshops |
| Segments | **Targeted subgroups of interest:**<br>• **Students** are defined as those aged 15 -24 who are currently studying<br>• **Married with Children (Single/Divorced/Widowed)** are defined as those who are married and have one or more children. It also includes those who have one or more children, but are single, divorced or widowed.<br>- In the segment report, Married with Children is further segmented into 2 sub-segments - Married with Children with all children 12 years old and below, Married with Children all above 12 years old, to better understand the nuances within younger and older families.<br>• **PMEBs** are defined as those who are working as: Senior Officials and Managers, Professionals, Business Owners, Executives.<br>• **Seniors** are defined as those aged 65 and above.<br>• **Youths** are defined as those aged 15-34. |

### 3.4 Note on statistical analysis

The Population Survey on the Arts uses a nationally representative sample of people to understand the views and behaviours of the Singaporean population as a whole.

Statistical significance is a test of how likely it is that the differences observed between two sub-groups reflect a true difference, rather than differences due to chance or other factors such as sample sizes.

All significant differences reported in this publication are denoted by upward / downward arrows (⬆⬇) and statistically significant at 95% confidence level.

# 4
# Key Highlights

# 4 Key Highlights

1. **Perceptions of the arts and culture shifted in 2021 compared to 2019. While there were significant improvements in Singaporeans' experiences with the arts and culture, fewer expressed appreciation for it on the individual and broader community levels.**

    a. There was greater willingness among Singaporeans to share about the arts and culture with loved ones (+7 percentage point from 2019) and more agreed that there were enough opportunities to develop young Singapore artistic talent (+4 percentage point from 2019). However, Singaporeans were less likely to perceive their loved ones attending at least one arts and cultural event or activity on an annual basis (-4 percentage point from 2019).

    b. On an individual level, fewer Singaporeans agreed that the arts and culture sparked creativity in their daily lives (-6 percentage point from 2019), encouraged self-expression (-5 percentage point from 2019) and acknowledged its role in fostering understanding between different groups of people in the community (-4 percentage point from 2019). Among segments, some notable significant differences compared to the total were also observed:

        i. PMEBs were generally more appreciative of the arts and culture on a personal level. They were significantly more likely to recognise the arts and culture's role in inspiring creativity at work (+6 percentage point from the total).

        ii. Seniors were less likely to appreciate the arts and culture's contributions when it comes to inspiring creativity (-11 percentage point from the total).

    c. On the broader community level, Singaporeans were less appreciative towards the arts and culture's role in strengthening national identity (-5 percentage point from 2019) and bridging different generations through dialogue (-4 percentage point from 2019). However, there was recognition given towards the arts and culture's economic contributions to the nation (+4 percentage point from 2019).

        i. PMEBs were more likely to value the role of the arts and culture in society especially in its contribution to the nation's economy (+4 percentage point from the total) and in strengthening social unity (+4 percentage point from the total).

    d. Support for the arts and culture remained stable from 2019.

        i. PMEBs and Married with Children were more likely to place emphasis on the importance of organising arts and culture events in the neighbourhood (+2 percentage point from the total)

        ii. PMEBs were more willing to donate to the arts and culture sector (+11 percentage point from the total).

e. When it came to perceived inclusivity of the arts and culture in Singapore, most Singaporeans were likely to agree so, particularly with how it can be enjoyed by everyone regardless of background or social status (84%). Slightly fewer would agree that Singapore's arts and culture provides an open, safe space to converse about sensitive topics and issues (61%).

   i. Students (+8 percentage point from the total), Youths (+6 percentage point from the total) and PMEBs (+3 percentage point from the total) were more likely to recognise the arts and culture as a platform for safe and open discussions.

   ii. Seniors were significantly less likely to perceive the arts and culture in Singapore as inclusive across multiple aspects.

**2. Overall physical attendance at arts and culture events and activities decreased significantly from 69% in 2019 to 43% in 2021 (-26 percentage point).**

a. This decline in attendance was observed across all art forms. However, Literary Arts (30%) and Heritage (19%) remained as the top two art forms with highest attendance.

b. Physical attendance at arts and culture events and activities among Seniors decreased the most compared to the rest of the segments, from 60% in 2019 to 28% in 2021 (-32 percentage point).

**3. Similar to physical attendance, participation in arts and culture events and activities declined significantly from 33% in 2019 to 21% in 2021 (-12 percentage point).**

a. Music remained as the most participated art form among Singaporeans (10%) compared to 2019.

b. While Seniors' level of participation in arts and culture activities remained stable from 2019 (12%), the largest decline in participation across the segments was observed among Youths (-17 percentage point from 2019).

**4. A significant decrease in overall digital consumption of the arts and culture was observed, albeit to a smaller extent compared to other modes of arts and culture engagement, from 75% in 2019 to 71% in 2021 (-4 percentage point from 2019).**

a. Digital consumption declined for Theatre (-13 percentage point from 2019), Literary Arts (-10 percentage point from 2019), and Visual Arts (-4 percentage point from 2019). However, significantly more had consumed Music in 2021 (+5 percentage point from 2019).

b. Among segments, digital consumption of arts and culture remained stable from 2019.

5. **Compared to 2019, Singaporeans were significantly more motivated to attend arts and culture events or activities for its benefits to individuals rather than by chance or social reasons.**

    a. In 2021, significantly more arts and culture attenders cited relaxation (+10 percentage point from 2019) and enjoyment (+9 percentage point from 2019) as reasons to attend arts and culture events or activities.

    b. On the other hand, significantly fewer attended arts and culture events or activities through unplanned encounters (-8 percentage point from 2019) or for social reasons, such as to spend time with loved ones (-6 percentage point from 2019), to support family and friends who were performing (-6 percentage point from 2019) or to support events and activities in the community (-5 percentage point from 2019). In addition, fewer were motivated to attend upon hearing positive reviews (-4 percentage point from 2019). Nonetheless, the social benefits of attending arts and culture events remained important for the young adult segments:

        i. Students (+8 percentage point from the total) and Youths (+5 percentage point from the total) were significantly more likely to attend to support their loved ones who were performing.

        ii. Married with Children were more likely to be motivated by opportunities to bond with their loved ones (+3 percentage point from the total).

6. **Barriers to attend arts and culture events and activities in 2021 were more likely to be attributed to family commitments (+12 percentage point from 2019) as well as the lack of awareness of ongoing arts and cultural events and activities (+9 percentage point from 2019).**

    a. Notably, significantly fewer were deterred by their less positive perception of the arts and culture, such as low relevance (-7 percentage point from 2019), difficulty in understanding it (-8 percentage point from 2019) or citing it as low value for one's time and effort (-11 percentage point from 2019), as well as money (-5 percentage point from 2019).

    b. PMEBs were significantly more likely to cite family commitments as a key barrier to physical attendance (+11 percentage point from the total) while Youths were more likely to be deterred by their unfamiliarity with artists (+10 percentage point from the total).

    c. Seniors were also more likely to be hindered by their poor physical health (+12 percentage point from the total) and the lack of companions (+6 percentage point from the total). They also found the arts and culture difficult to understand (+9 percentage point from the total).

7. **Among Singaporeans who had either physically attended, digitally consumed or participated in the arts and culture, more than one third of them had consumed local arts and culture content.**

   a. Interest in the arts and culture contents (47%) as well as desire to support local artists (40%) were key pull factors for consuming local arts and culture content.

   b. PMEBs were more likely to be motivated by the opportunity to stand in solidarity with local artists (+6 percentage point from the total) while Seniors (+19 percentage point from the total) and Married with Children (+6 percentage point from the total) were more likely to be motivated by the relative affordability of such content.

8. **Interest in the arts and culture held stable from 2019 at 31%.**

   a. Across segments, PMEBs were the most interested in the arts and culture (41%) while Seniors were the least interested at 24%, across segments.

   b. When it came to interest in individual art forms, Singaporeans expressed the most interest in Music (38%) and Film (33%), and the lowest interest in Literary Arts (1%). Singaporeans also cited having spent the most time on Music (53%), mirroring the top most interested art form.

9. **3 in 5 Singaporean attenders intend to attend more arts and culture events and activities or maintain their current level of arts and cultural engagement in the future.**
   a. Invitation from someone (29%), preference for out-of-home leisure activities (25%) and perceived better quality of physical arts and cultural experiences (18%) were main drivers to attending in-person in the past 12 months.
      i. Students and Youths were more likely to have attended arts and culture events and activities upon being invited by someone (+14 percentage point and +7 percentage point from the total, respectively).
      ii. PMEBs and Youths were more likely to favour the more immersive experience of in-person attendance (+5 percentage point from the total for both segments).
   b. On the other hand, Singaporeans' non-attendance in the next 12 months were more likely to be due to crowd concerns (33%), family commitments (20%) and unfamiliarity with artists or performers (19%).
      i. Seniors were more discouraged by interactions with crowds of people (+6 percentage point from the total) while Married with Children were more likely to be preoccupied with their family commitments (+4 percentage point from the total).

10. **More than 4 in 5 digital arts consumers expressed intention to continue with digital consumption of arts and cultural content in the next 12 months.**
      **i.** Among segments, Seniors were comparatively less likely to continue consuming the arts and culture digitally (-8 percentage point from the total).
   b. Being able to enjoy from home (71%) and avoid crowds (48%) were pull factors for consuming the arts and culture digitally in the future.

        i. Notably, Seniors were more likely to be encouraged by the ability to avoid crowds (+18 percentage point from the total) and enjoy arts and culture contents from their homes (+8 percentage point from the total).

c. In contrast, digital consumers who did not intend to continue doing so preferred in-person attendance (33%) alongside having work or family commitments (32%).

    i. Seniors did not know where to source for online arts and cultural performances and events (+12 percentage point from the total) while PMEBs were more likely to cite other leisure activities as reason for not continuing with digital consumption (+8 percentage point from the total).

**11. When it comes to improving access to the arts and culture, Singaporeans called for more organisation of such events and activities in the neighbourhood, as well as more digitalisation efforts of arts and culture content.**

a. Almost 1 in 2 Singaporeans were in favour of organising more arts and culture events and activities around heartland precincts (47%), while close to 2 in 5 wanted more artworks to be showcased at such locations (39%). Calls for greater promotion of digital arts and culture content (39%) and demand for digitalisation of arts and culture content (30%) were also seen among Singaporeans.

b. Among segments, Seniors (+6 percentage point from the total) and Married with Children (+4 percentage point from the total) aspired for more arts and culture events around heartland precincts.

c. On the other hand, Students (+9 percentage point from the total) and PMEBs (+7 percentage point from the total) were more likely to be keen on digitalising the arts and culture experience.

**12. Singaporeans who had engaged with the arts and culture in childhood had more positive perceptions towards the arts and culture, higher attendance at arts and culture events and activities, expressed greater interest in it.**

a. Singaporeans who had engaged with the arts and culture during their childhood were significantly more likely to have more positive perception of the arts and culture across multiple aspects. This was most pronounced in their appreciation of the arts and culture's role in promoting better understanding between different groups of people from diverse backgrounds (+14 percentage point from those who were not exposed to the arts during childhood) and encouraging self-expression (+14 percentage point from those who were not exposed to the arts during childhood).

b. 49% of those who had engaged with the arts and culture during their childhood physically attended arts and culture events compared to 23% of those who did not engage with the arts and culture when they were younger.

c. 77% of those who had engaged with the arts and culture during their childhood digitally consumed online arts and culture contents compared to

55% of those who did not engage with the arts and culture when they were younger.

d. 26% of those who had engaged with the arts and culture during their childhood participated in arts and culture activities compared to 7% of those who did not engage with the arts and culture when they were younger.

e. 36% of those who had engaged with the arts and culture during their childhood expressed interest in the arts and culture compared to 17% of those who did not engage with the arts and culture when they were younger.

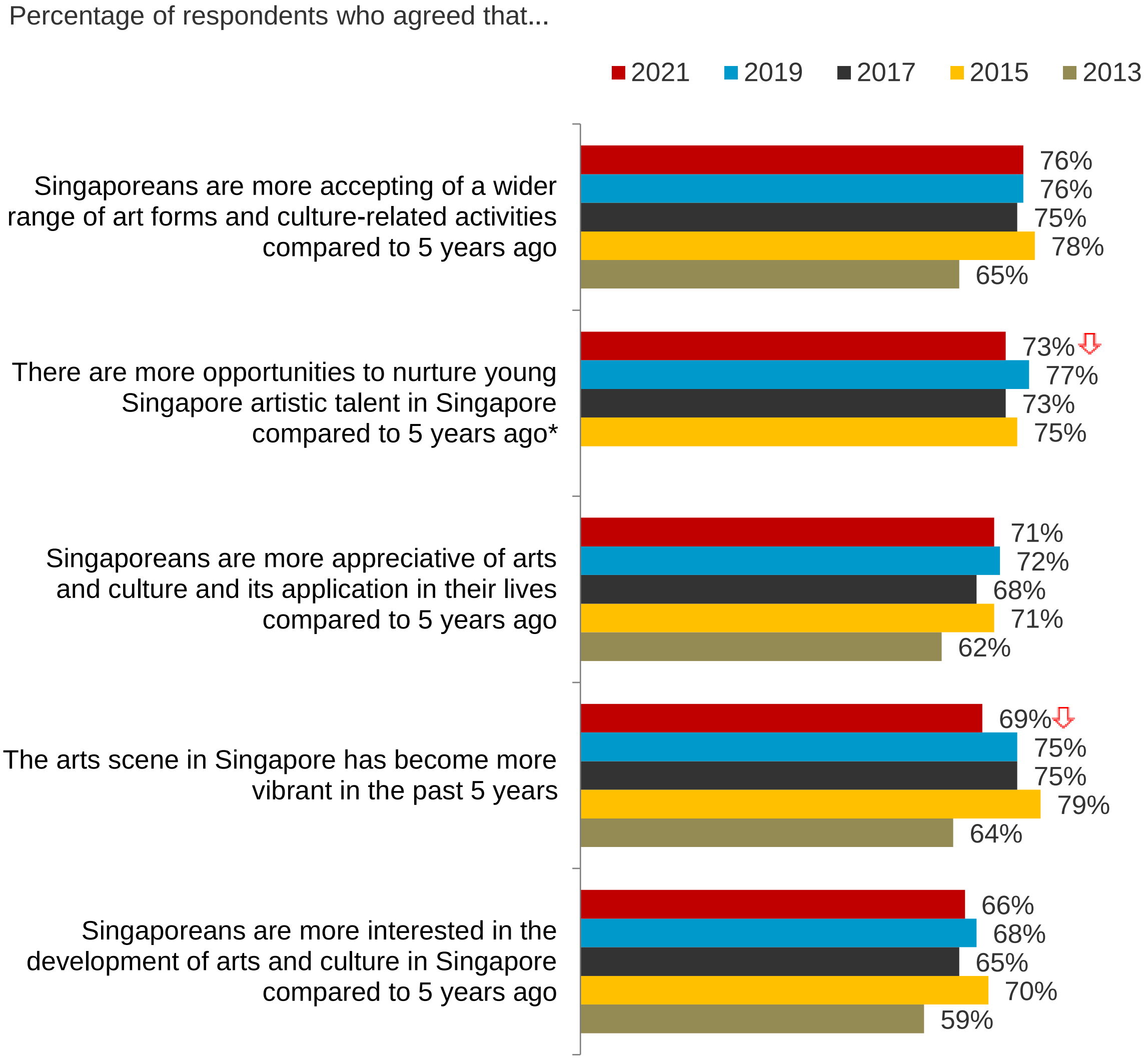
# 5
# Detailed Findings

# 5 Sentiments towards the Arts and Culture

## 5.1 Development of the arts and cultural scene in Singapore

Sentiments towards the arts and cultural scene compared to five years ago has remained largely positive. However, compared to 2019, perceptions towards the vibrancy of the local arts and cultural scene dropped significantly (-6 percentage point). There were also fewer who felt that there were more opportunities to promote young local talents in Singapore over the past five years compared to 2019 (-4 percentage point).

*Figure 1. Perceptions towards development of the arts and cultural scene in Singapore (by year)*

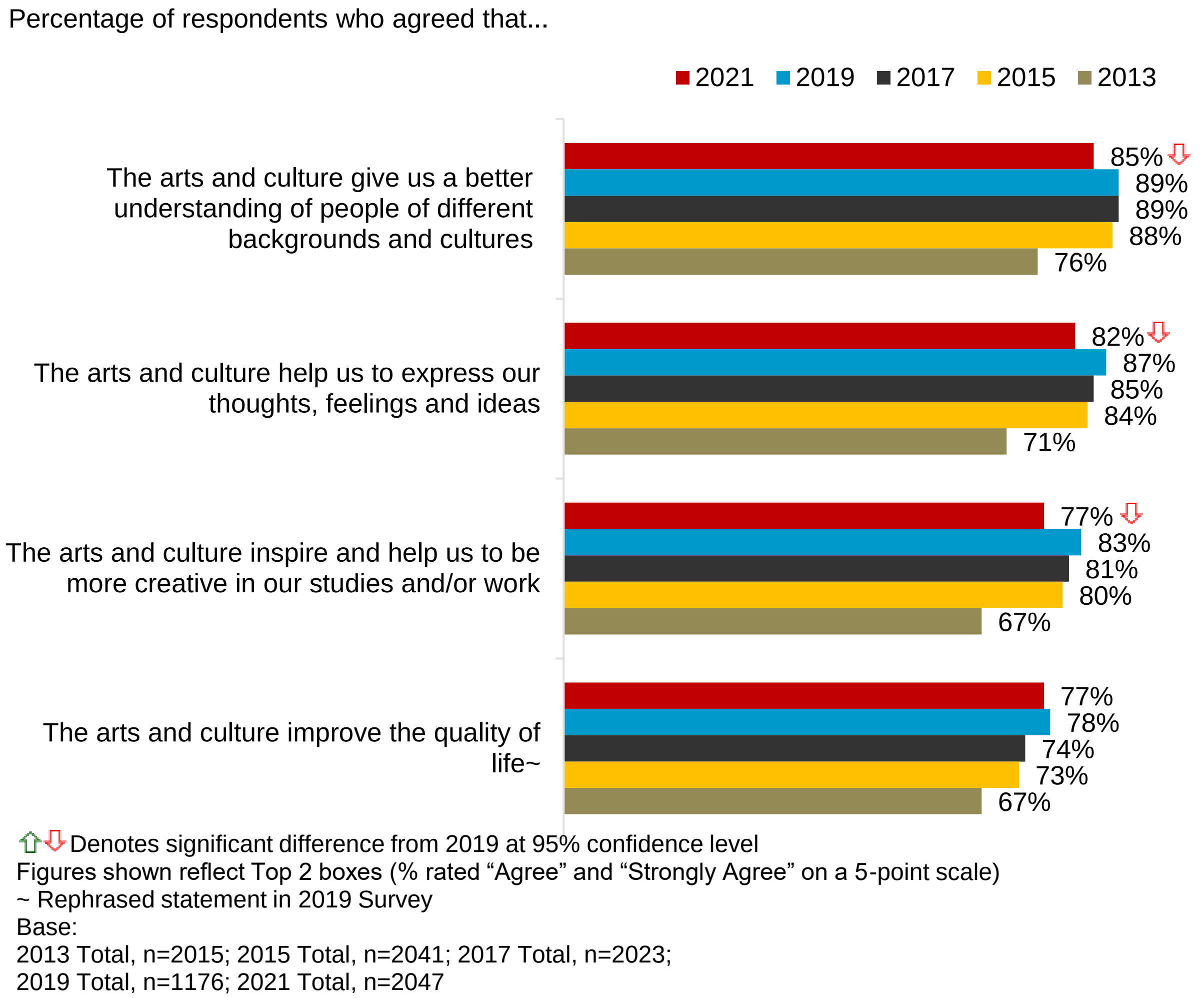



⇧⇩ Denotes significant difference from 2019 at 95% confidence level
Figures shown reflect Top 2 boxes (% rated “Agree” and “Strongly Agree” on a 5-point scale)
*New statements in 2015
Base:
2013 Total, n=2015; 2015 Total, n=2041; 2017 Total, n=2023;
2019 Total, n=1176; 2021 Total, n=2047

## 5.2 Appreciation of the arts and culture

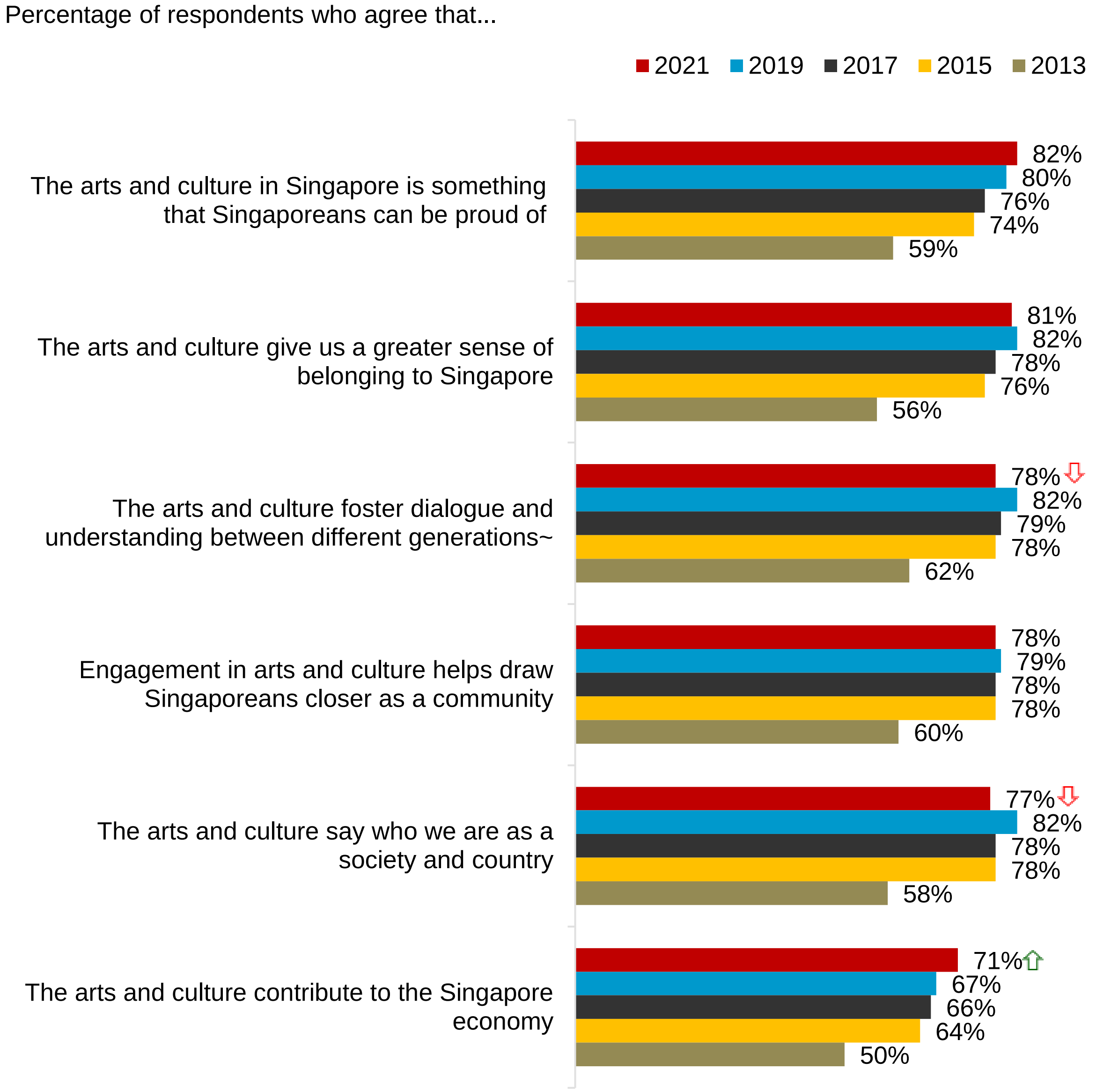
On an individual level, Singaporeans continued to acknowledge the positive impact of the arts and culture on their daily lives. However, fewer Singaporeans expressed a sense of appreciation for the arts and culture compared to two years ago. Specifically, a smaller proportion agreed that the arts and culture sparked creativity in our daily lives (-6 percentage point), encouraged self-expressions (-5 percentage point) or that the arts and culture enhanced understanding between different groups of people in the society (-4 percentage point).

*Figure 2. Appreciation of the role of arts and culture at the individual level (by year)*



Appreciation for the arts and culture on the broader community level faced similar declines compared to 2019, especially in strengthening national identity (-5 percentage point) and bridging different generations together through dialogue (-4 percentage point). However, more Singaporeans acknowledged the arts and culture's economic contributions to the nation (+4 percentage point).

*Figure 3. Appreciation of the role of arts and culture at the community and national level (by year)*

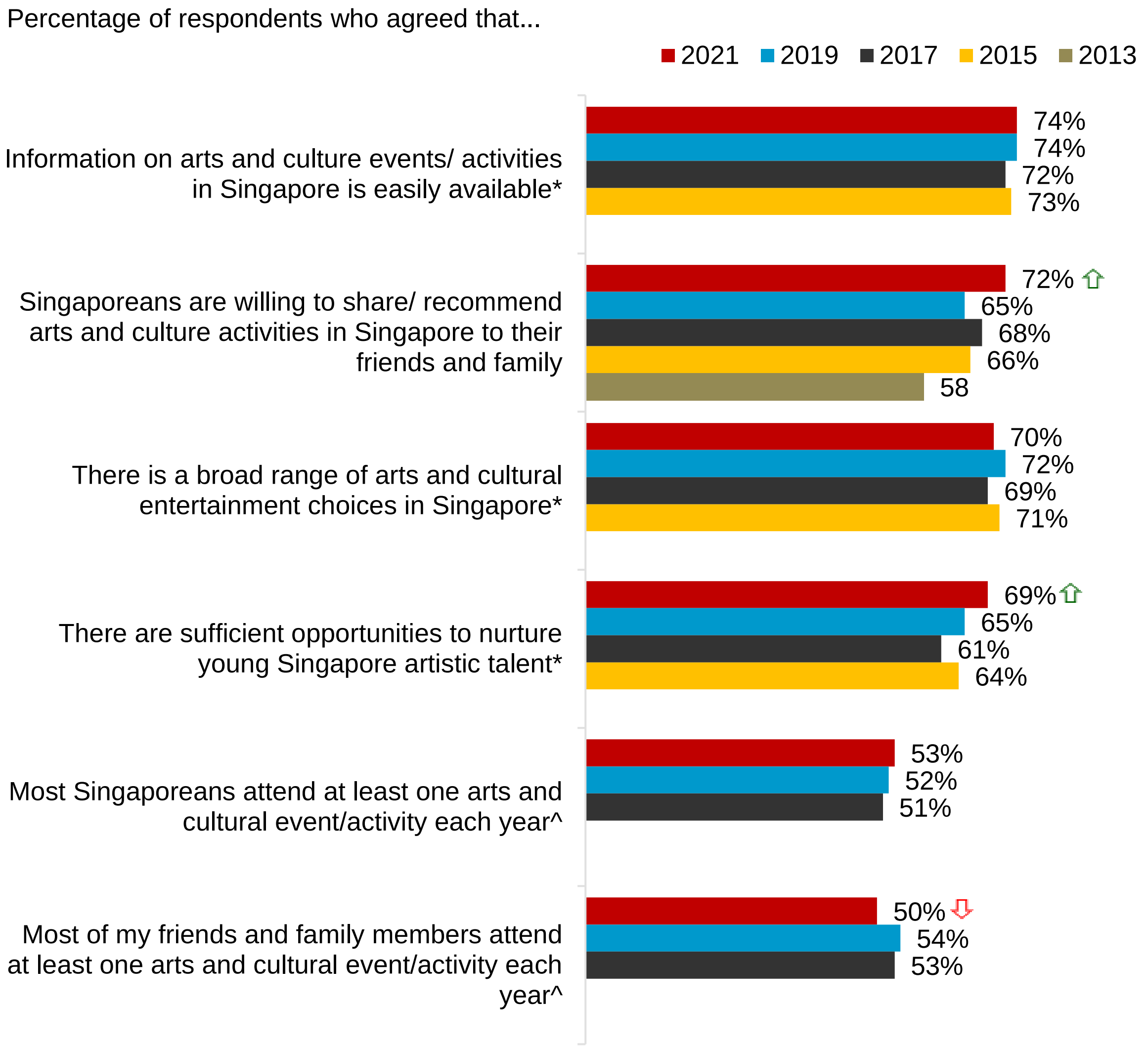



⇧⇩Denotes significant difference from 2019 at 95% confidence level
Figures shown reflect Top 2 boxes (% rated "Agree" and "Strongly Agree" on a 5-point scale)
~ Rephrased statement in 2019 Survey
Base:
2013 Total, n=2015; 2015 Total, n=2041; 2017 Total, n=2023;
2019 Total, n=1176; 2021 Total, n=2047

## 5.3 Experience with the arts and culture

Most Singaporeans continued to perceive their experiences with the arts and culture positively, with improvements observed in Singaporeans' willingness to share about arts and culture activities with their loved ones (+7 percentage point) and more believing that there were enough opportunities to cultivate young local artistic talent (+4 percentage point), compared to 2019 findings. However, Singaporeans were particularly less likely to claim that most of their loved ones attended at least one arts and cultural event or activity each year, though this may be attributed to the impact of the pandemic (-4 percentage point).

*Figure 4. Experience with the arts and culture (by year)*




Denotes significant difference from 2019 at 95% confidence level
Figures shown reflect Top 2 boxes (% rated "Agree" and "Strongly Agree" on a 5-point scale)
^New statements in 2017
*New statements in 2015
Base:
2013 Total, n=2015; 2015 Total, n=2041; 2017 Total, n=2023;
2019 Total, n=1176; 2021 Total, n=2047

## 5.4 Support for the arts and culture

When it came to support for the arts and culture, sentiments towards it remained similar to observations made in 2019. Close to 3 in 4 regarded bringing arts and cultural events to one's immediate neighbourhood to be important while fewer than half were willing to donate to the local arts and culture sector.

*Figure 5. Support for the arts and culture (by year)*


⇧⇩Denotes significant difference from 2019 at 95% confidence level
Figures shown reflect Top 2 boxes (% rated "Agree" and "Strongly Agree" on a 5-point scale)
#New statements in 2019
Base:
2019 Total, n=1176; 2021 Total, n=2047

## 5.5 Inclusivity of the arts and culture

Arts and culture in Singapore was perceived to be fairly inclusive, where 4 in 5 agreed that it can be enjoyed by everyone regardless of background or social status. However, there is room for improvement, such as curating arts and cultural events and activities for audiences regardless of education, or those with physical disabilities. There is also opportunity for the arts and culture to be a safe avenue for open discussion of sensitive topics.

*Figure 6. Inclusivity of the arts and culture*

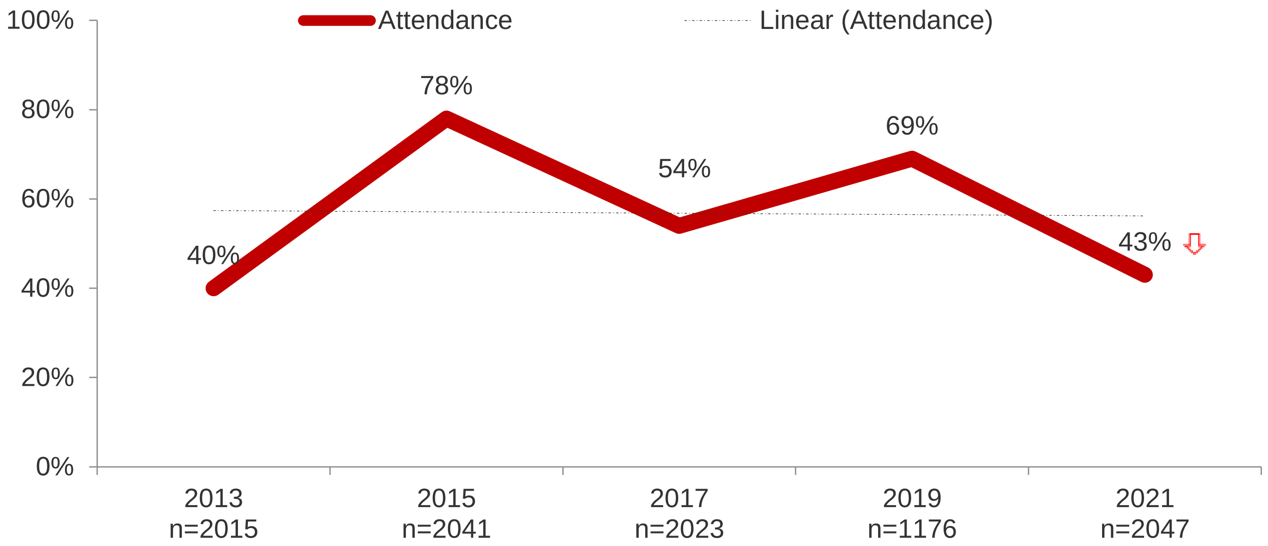

Figures shown reflect Top 2 boxes (% rated "Agree" and "Strongly Agree" on a 5-point scale)
*New statements in 2021
Base:
2021 Total, n=2047

# 6 Engagement with the Arts and Culture – Attendance

## 6.1 Overall arts attendance

In 2021, overall physical attendance at arts and cultural events and activities dropped significantly from 2019 (-26 percentage point) but remained higher than 2013.

*Figure 7. Arts attendance (by year)*




Denotes significant difference from 2019 at 95% confidence level
Base: Total

Similarly, attendance across art forms also declined in 2021, particularly for Heritage (-21 percentage point), Theatre (-18 percentage point), and Music (-12 percentage point).

Literary Arts and Heritage remained as the top two most attended art forms at 30% and 19% respectively.

*Table 1. Arts attendance by art forms (by year)*

| | 2013 | 2015 | 2017 | 2019 | 2021 |
|---|---|---|---|---|---|
| Base (Total) | 2,015 | 2,041 | 2,023 | 1,176 | 2,047 |
| Literary Arts^ | 17% | 25% | 8% | 41% | 30% ⇩ |
| Heritage | 19% | 60% | 32% | 40% | 19% ⇩ |
| Visual Arts | 7% | 31% | 18% | 20% | 9% ⇩ |
| Music | 11% | 35% | 19% | 16% | 4% ⇩ |
| Theatre | 17% | 37% | 19% | 22% | 4% ⇩ |
| Craft | 1% | 15% | 3% | 8% | 4% ⇩ |
| Dance | 6% | 29% | 10% | 10% | 3% ⇩ |

^ Literary Arts include reading any fiction or non-fiction books, stories, poetry or graphic novels (e.g. manga, comic books). From 2019 onwards, 'reading any fiction…" was taken out of B1 and asked separately (Q17 in 2019, Q34 in 2021).
⇧⇩ Denotes significant difference from 2019 at 95% confidence level

## 6.2 Profile of arts attenders

Arts and culture attenders in 2021 were more likely to be those aged 15 to 44 years old, single, Students, PMEBs or Youths, living in larger dwelling types, with higher education qualifications or were from higher income households.

*Table 2. Profile of arts attenders*

| | Sample Distribution (n=2,047) | Arts Attenders (n=882) |
|---|---|---|
| **Gender** | | |
| Male | 48% | 46% |
| Female | 52% | 54% |
| **Age** | | |
| 15-24 years old | 13% | 19%↑ |
| 25-34 years old | 17% | 20%↑ |
| 35-44 years old | 17% | 20%↑ |
| 45-54 years old | 17% | 15%↓ |
| 55-64 years old | 17% | 13%↓ |
| ≥65 years old | 19% | 12%↓ |
| **Marital Status** | | |
| Single | 31% | 39%↑ |
| Married with children | 59% | 52%↓ |
| Married without children | 6% | 6% |
| **Life Stage** | | |
| Students (15-24) | 11% | 16%↑ |
| PMEBs | 36% | 43%↑ |
| Married with children (S/D/W) | 63% | 56%↓ |
| Seniors | 19% | 12%↓ |
| Youths | 29% | 39%↑ |
| **Ethnicity** | | |
| Chinese | 75% | 72%↓ |
| Malay | 13% | 13% |
| Indian | 9% | 11%↑ |
| Others | 3% | 4%↑ |
| **Dwelling Type** | | |
| HDB 1-3 room Flats | 19% | 14%↓ |
| HDB 4-room Flats | 34% | 32% |
| HDB 5-room Flats / Executive Flats / Maisonette / HUDC | 26% | 30%↑ |
| Private Apartments / Condominiums / Landed Property | 21% | 24%↑ |
| **Educational Attainment** | | |
| ITE / ‘O’ level and below | 47% | 32%↓ |
| Diploma / ‘A’ level / Pre-University | 25% | 28%↑ |

| | Sample Distribution (n=2,047) | Arts Attenders (n=882) |
|---|---|---|
| Degree & above | 29% | 40%⬆ |
| **Monthly Household Income^** | | |
| Up to $2,000 | 12% | 7%⬇ |
| $2,001-$4,000 | 17% | 15%⬇ |
| $4,001-$8,000 | 24% | 25% |
| Above $8,000 | 26% | 34%⬆ |

⬆⬇ Denotes significant difference from Sample Distribution at 95% confidence level

^Figures add up to <100% as those who refused to answer are not shown

## 6.3 Venues for arts and cultural attendance

Compared to 2019, a larger proportion of arts attenders attended arts and cultural events and activities from their homes (+13 percentage point) while the opposite was observed for arts and cultural attendance at venues outside of home. The largest declines were observed at shopping malls (-17 percentage point), dedicated arts venues (-15 percentage point) and parks (-15 percentage point).

*Table 3. Venues for arts attendance (by year)*

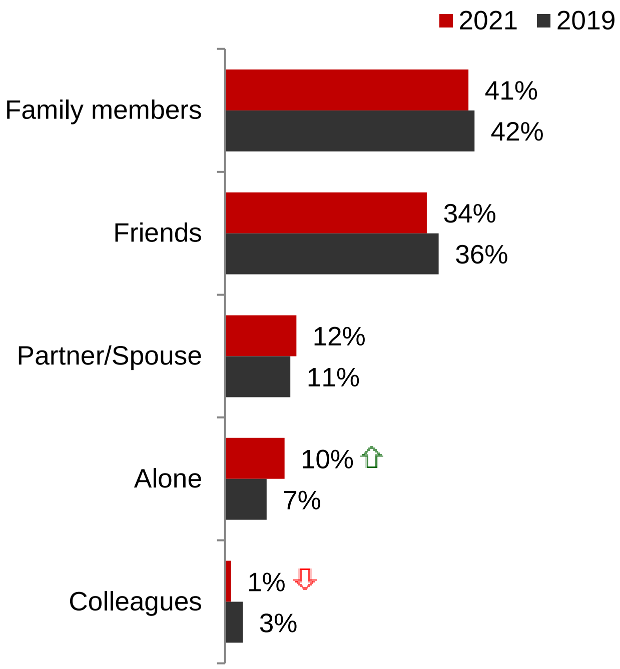
| | 2013 | 2015 | 2017 | 2019 | 2021 |
|---|---|---|---|---|---|
| Base (Arts and Culture attenders) | 812 | 1,598 | 1,090 | 806 | 882 |
| Home | 17% | 27% | 17% | 37% | 50% ⇧ |
| Museums | 21% | 26% | 31% | 29% | 23% ⇩ |
| Dedicated arts venues (e.g. Theatre / Auditorium / Studio) | 45% | 35% | 31% | 29% | 14% ⇩ |
| Shopping malls | - | 32% | 23% | 29% | 12% ⇩ |
| Parks (e.g. Fort Canning, Botanical Gardens, Gardens by the Bay etc.) | - | 25% | 16% | 27% | 12% ⇩ |
| In the city centre (e.g. Orchard and City Hall) | 36% | 20% | 22% | 23% | 9% ⇩ |
| Community Clubs / Centres | 17% | 27% | 18% | 21% | 9% ⇩ |
| School / Near school | 12% | 18% | 14% | 14% | 9% ⇩ |
| Places of worship | 13% | 13% | 14% | 18% | 8% ⇩ |
| Libraries | 19% | 18% | 13% | 16% | 7% ⇩ |
| Near home / immediate neighbourhood (e.g. open space area etc.) | 23% | 25% | 15% | 12% | 7% ⇩ |
| Arts institutions | - | 10% | 9% | 12% | 6% ⇩ |
| Workplace / Near workplace | 4% | 6% | 7% | 7% | 2% ⇩ |
| Voluntary Welfare Organisations / Non-Governmental Organisations | 2% | 3% | 2% | 5% | 2% ⇩ |

⇧⇩ Denotes significant difference from 2019 at 95% confidence level

## 6.4 Companions to arts and culture events and activities

In 2021, arts attenders were more likely to have attended arts and culture events and activities in the company of family and friends. Compared to 2019, there were more arts attenders who attended alone (+3 percentage point) and fewer who attended with their colleagues (-2 percentage point).

*Figure 8. Companions to arts and culture events and activities*



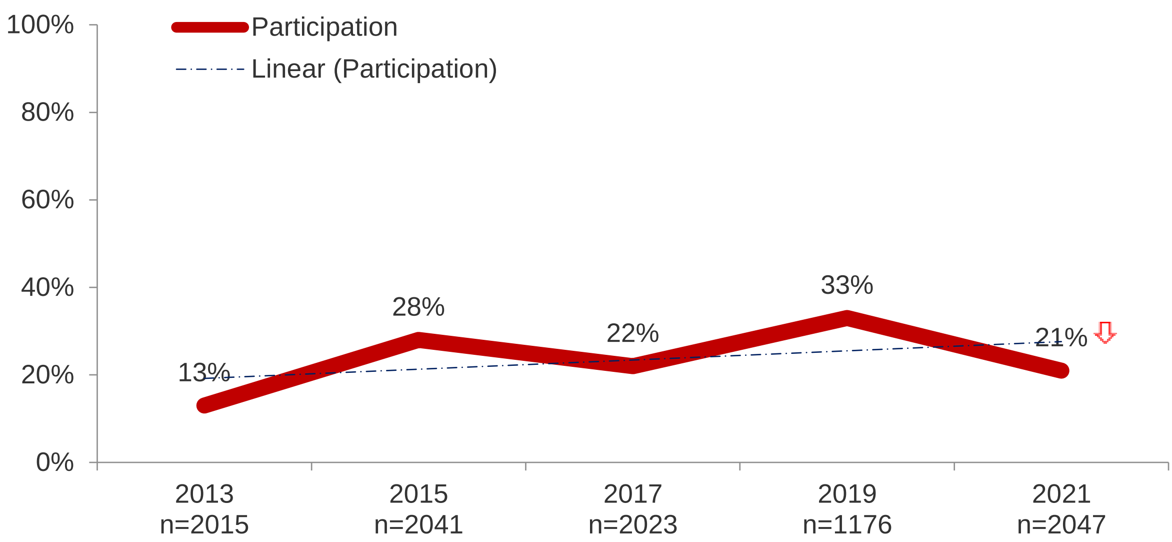

⇧⇩ Denotes significant difference from 2019 at 95% confidence level
Base: 2019 Arts Attenders, n=806; 2021 Arts Attenders, n=882

# 7 Engagement with the Arts and Culture – Participation

## 7.1 Overall arts participation

In 2021, 1 in 5 had participated in the arts and culture. However, similar to physical attendance, this was a pronounced drop (-12 percentage point) compared to 2019.

*Figure 9. Participation in the arts and culture (by year)*




⇧⇩ Denotes significant difference from 2019 at 95% confidence level
Base: Total

With the exception of Literary Arts, significant declines in participation were likewise observed across the art forms. Music remained as the most participated art form at 10%.

*Table 4. Participation in the arts and culture by art forms (by year)*

| | 2013 | 2015 | 2017 | 2019 | 2021 |
|---|---|---|---|---|---|
| Base (Total) | 2,015 | 2,041 | 2,023 | 1,176 | 2,047 |
| Music | 4% | 14% | 8% | 14% | 10% ⇩ |
| Craft | 2% | 5% | 5% | 8% | 6% ⇩ |
| Visual Arts | 3% | 6% | 5% | 9% | 5% ⇩ |
| Theatre | 3% | 7% | 4% | 8% | 5% ⇩ |
| Dance | 2% | 8% | 5% | 6% | 5% ⇩ |
| Literary Arts | 2% | 3% | 3% | 6% | 2% |

⇧⇩ Denotes significant difference from 2019 at 95% confidence level

In 2021, having an arts and cultural-related hobby was the most common way to participate in the arts and culture, with at least 1 in 10 Singaporeans having such hobbies.

Compared to two years ago, fewer watched an arts and culture-related documentary (-6 percentage point), donated money to support the arts and culture (-6 percentage point), participated in an arts and cultural performance (-4 percentage point), commented about an arts and cultural event (-2 percentage point), participated in an arts or cultural club (-2 percentage point) or participated in community events related to the arts and culture (-2 percentage point).

*Table 5. Participation in the arts by activity type (by year)*

| | 2013 | 2015 | 2017 | 2019 | 2021 |
|---|---|---|---|---|---|
| Base (Total) | 2,015 | 2,041 | 2,023 | 1,176 | 2,047 |
| **Total Participation** | **13%** | **28%** | **22%** | **33%** | **21%** ⇩ |
| Have a hobby or personal leisure activity that is related to the arts and culture | 7% | 11% | 8% | 12% | 11% |
| Watch a documentary on the arts and/or culture or read about the arts and culture | 5% | 10% | 5% | 13% | 7% ⇩ |
| Attend classes, workshops, masterclasses or talks on arts and culture | 2% | 7% | 7% | 7% | 4% |
| Bought DIY art and craft kits for yourself to do* | - | - | - | - | 4% |
| Purchase/Loan a piece of artwork | 4% | 4% | 3% | 3% | 2% |
| Participate in a performance, show, exhibition or competition with an arts/cultural component | 2% | 7% | 4% | 6% | 2% ⇩ |
| Comment, post or participate in a discussion on an arts and/or cultural event/activity | 1% | 2% | 1% | 4% | 2% ⇩ |
| Donate/Give money or in-kind to support the arts and/or culture | 1% | 4% | 3% | 8% | 2% ⇩ |
| Created arts content to share online* | - | - | - | - | 2% |
| Participate in a club or interest group with an arts and/or cultural component | 1% | 4% | 2% | 4% | 2% ⇩ |
| Participate in community events and/or cultural events with an arts component | - | 6% | 4% | 4% | 2% ⇩ |
| Lead a guided arts and/or cultural tour | <1% | 1% | 1% | 1% | 1% |

⇧⇩ Denotes significant difference from 2019 at 95% confidence level

*New statement in 2021

## 7.2 Profile of arts participants

Compared to the general population, arts participants were more likely to be those aged 15 to 34 years old, single, Students, PMEBs or Youths, with higher education attainments or from households with higher incomes.

*Table 6. Profile of arts participants*

| | Sample Distribution (n=2,047) | Arts Participants (n=439) |
|---|---|---|
| **Gender** | | |
| Male | 48% | 48% |
| Female | 52% | 52% |
| **Age** | | |
| 15-24 years old | 13% | 25%⬆ |
| 25-34 years old | 17% | 23%⬆ |
| 35-44 years old | 17% | 18% |
| 45-54 years old | 17% | 12%⬇ |
| 55-64 years old | 17% | 12%⬇ |
| ≥65 years old | 19% | 10%⬇ |
| **Marital Status** | | |
| Single | 31% | 46%⬆ |
| Married with children | 59% | 42%⬇ |
| Married without children | 6% | 7% |
| **Life Stage** | | |
| Students (15-24) | 11% | 21%⬆ |
| PMEBs | 36% | 41%⬆ |
| Married with children (S/D/W) | 63% | 47%⬇ |
| Seniors | 19% | 10%⬇ |
| Youths | 29% | 48%⬆ |
| **Ethnicity** | | |
| Chinese | 75% | 73% |
| Malay | 13% | 14% |
| Indian | 9% | 9% |
| Others | 3% | 4% |
| **Dwelling Type** | | |
| HDB 1-3 room Flats | 19% | 16% |
| HDB 4-room Flats | 34% | 31% |
| HDB 5-room Flats / Executive Flats / Maisonette / HUDC | 26% | 30% |
| Private Apartments / Condominiums / Landed Property | 21% | 23% |
| **Educational Attainment** | | |
| ITE / ‘O' level and below | 47% | 32%⬇ |
| Diploma / ‘A' level / Pre-University | 25% | 28% |
| Degree & above | 29% | 40%⬆ |
| **Monthly Household Income^** | | |

| | Sample Distribution (n=2,047) | Arts Participants (n=439) |
|---|---|---|
| Up to $2,000 | 12% | 7%⬇ |
| $2,001-$4,000 | 17% | 18% |
| $4,001-$8,000 | 24% | 27% |
| Above $8,000 | 26% | 33%⬆ |

⬆⬇ Denotes significant difference from Sample Distribution at 95% confidence level
^Figures add up to <100% as those who refused to answer are not shown

## 7.3 Venues for arts participation

Similar to physical attendance, a larger proportion of arts participants participated from their homes in 2021 (+20 percentage point).

On the other hand, fewer participated at outdoor places, with the largest drops observed for community clubs (-12 percentage point), shopping malls (-10 percentage point), and parks (-9 percentage point). Other notable venues that received fewer arts participants were dedicated arts venues (-7 percentage point), libraries (-7 percentage point), museums (-6 percentage point), places of worship (-5 percentage point) and at their workplaces (-5 percentage point).

*Table 7. Venues for arts participation*

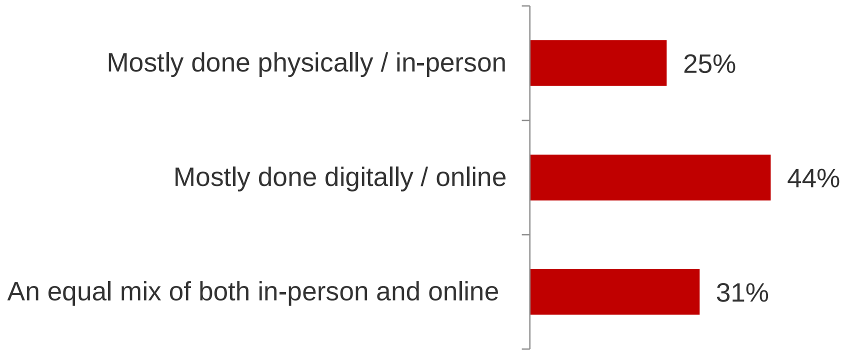
| | 2019 | 2021 |
|---|---|---|
| Base (Arts Participants) | 390 | 439 |
| Home | 36% | 56% ⇧ |
| Museums | 24% | 18% ⇩ |
| Dedicated arts venues (e.g. Theatre / Auditorium / Studio) | 23% | 16% ⇩ |
| School / Near school | 19% | 14% |
| Parks (e.g. Fort Canning, Botanical Gardens, Gardens by the Bay etc.) | 21% | 12% ⇩ |
| Community Clubs / Centres | 24% | 12% ⇩ |
| Arts institutions | 12% | 9% |
| Shopping malls | 19% | 9% ⇩ |
| Near home / immediate neighbourhood (e.g. open space area etc.) | 9% | 8% |
| In the city centre (e.g. Orchard and City Hall) | 12% | 8% |
| Libraries | 14% | 7% ⇩ |
| Places of worship | 11% | 6% ⇩ |
| Workplace / Near workplace | 9% | 4% ⇩ |
| Voluntary Welfare Organisations / Non-Governmental Organisations | 5% | 3% |

⇧⇩ Denotes significant difference from 2019 at 95% confidence level

## 7.4 Mode of participation in past 12 months

Participation in the past one year was mostly done digitally with at least 2 in 5 arts participants having done so. Moreover, at least 1 in 3 arts participants participated both digitally and physically.

*Figure 10. Mode of participation in past 12 months*

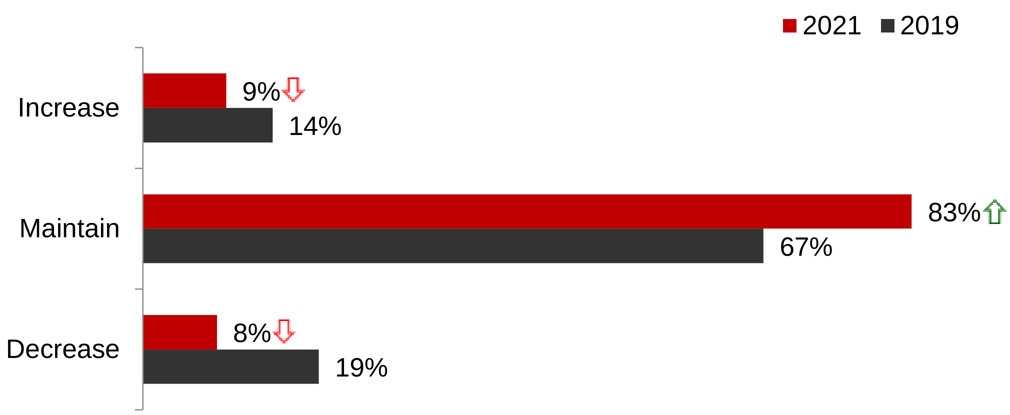



Base:
2021 Arts Participants, n=439
*New question added in 2021*

## 7.5 Outlook on arts participation in the next 12 months

Majority of arts participants expected to maintain the same level of arts participation in the next 12 months – a 16 percentage point increase compared to 2019. On the other hand, fewer expected to change the frequency in which they participate in the arts and culture, be it an increase (-5 percentage point) or a decrease (-11 percentage point) in it.

*Figure 11. Expected change in frequency of arts participation in the next 12 months*



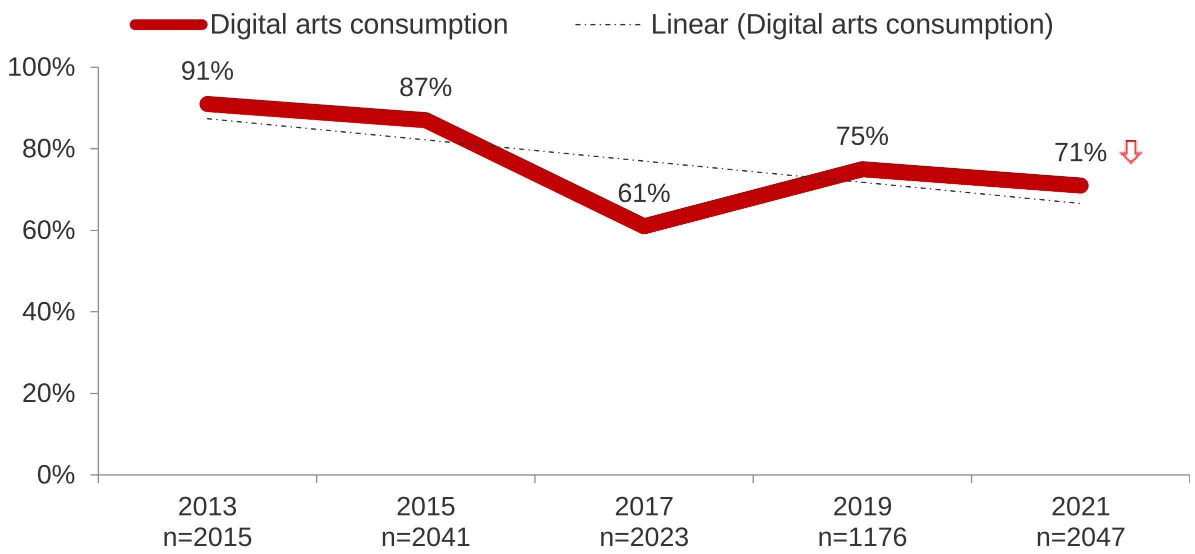

⇧⇩Denotes significant difference from 2019 at 95% confidence level
Base:
2019 Total, n=1176
2021 Total, n=2047

# 8 Engagement with the Arts and Culture – Digital Consumption

## 8.1 Overall digital arts consumption

In 2021, digital arts consumption levels declined from 2019 (-4 percentage point), with 7 in 10 having done so, but remained higher than 2017.

*Figure 12. Digital arts consumption (by year)*




⇧⇩Denotes significant difference from 2019 at 95% confidence level
Base: Total

This decline in digital arts consumption was especially apparent for Theatre (-13 percentage point), Literary Arts (-10 percentage point) and Visual Arts (-4 percentage point). At 57%, Music remained as the most digitally consumed art form with a slightly larger proportion having consumed this art form in 2021 compared to 2019 (+5 percentage point).

*Table 8. Digital arts consumption by art form (by year)*

| | 2013 | 2015 | 2017 | 2019 | 2021 |
|---|---|---|---|---|---|
| Base (Total) | 2,015 | 2,041 | 2,023 | 1,176 | 2,047 |
| Music | 73% | 73% | 39% | 52% | 57%⇧ |
| Theatre | 80% | 61% | 32% | 41% | 28%⇩ |
| Literary Arts^ | 38% | 28% | 9% | 39% | 29%⇩ |
| Dance | 51% | 49% | 17% | 22% | 23% |
| Heritage | 58% | 44% | 14% | 11% | 11% |
| Visual Arts | 48% | 30% | 13% | 15% | 11%⇩ |
| Craft | 15% | 20% | 3% | 10% | 9% |

^ Literary Arts include reading any fiction or non-fiction books, stories, poetry or graphic novels (e.g. manga, comic books). From 2019 onwards, ‘reading any fiction…” was taken out of B2 and asked separately (Q17 in 2019, Q34 in 2021).
⇧⇩ Denotes significant difference from 2019 at 95% confidence level

## 8.2 Profile of digital arts consumers

The profile of digital arts consumers in 2021 was higher among those who were 15-34 years old, single, Students, PMEBs or Youths, or with higher education attainments.

*Table 9. Profile of digital arts consumers*

| | Sample Distribution (n=2,047) | Digital Arts Consumers (n=1,463) |
|---|---|---|
| **Gender** | | |
| Male | 48% | 49% |
| Female | 52% | 51% |
| **Age** | | |
| 15-24 years old | 13% | 15%⬆ |
| 25-34 years old | 17% | 18%⬆ |
| 35-44 years old | 17% | 17% |
| 45-54 years old | 17% | 18% |
| 55-64 years old | 17% | 15%⬇ |
| ≥65 years old | 19% | 17%⬇ |
| **Marital Status** | | |
| Single | 31% | 33%⬆ |
| Married with children | 59% | 57%⬇ |
| Married without children | 6% | 6% |
| **Life Stage** | | |
| Students (15-24) | 11% | 12%⬆ |
| PMEBs | 36% | 38%⬆ |
| Married with children (S/D/W) | 63% | 61%⬇ |
| Seniors | 19% | 17%⬇ |
| Youths | 29% | 33%⬆ |
| **Ethnicity** | | |
| Chinese | 75% | 74% |
| Malay | 13% | 13% |
| Indian | 9% | 9% |
| Others | 3% | 3% |
| **Dwelling Type** | | |
| HDB 1-3 room Flats | 19% | 19% |
| HDB 4-room Flats | 34% | 34% |
| HDB 5-room Flats / Executive Flats / Maisonette / HUDC | 26% | 26% |
| Private Apartments / Condominiums / Landed Property | 21% | 22% |
| **Education Level** | | |
| ITE / 'O' level and below | 47% | 43%⬇ |
| Diploma / 'A' level / Pre-University | 25% | 26%⬆ |
| Degree & above | 29% | 31%⬆ |

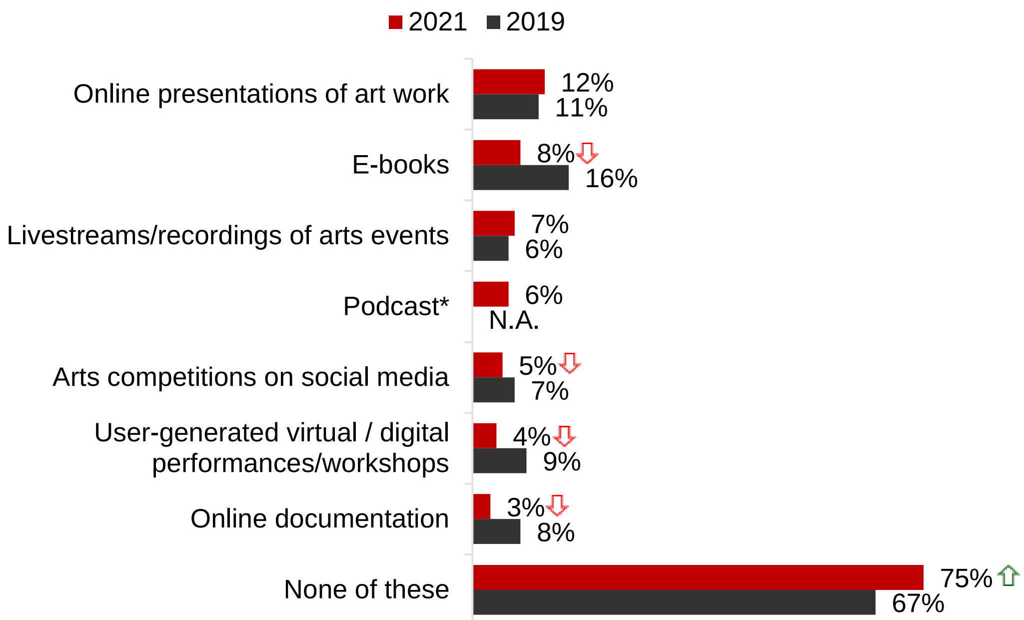
| | Sample Distribution (n=2,047) | Digital Arts Consumers (n=1,463) |
|---|---|---|
| **Monthly Household Income^** | | |
| Up to $2,000 | 12% | 10%⬇ |
| $2,001-$4,000 | 17% | 17% |
| $4,001-$8,000 | 24% | 25% |
| Above $8,000 | 26% | 27% |

⬆⬇ Denotes significant difference from Sample Distribution at 95% confidence level
^Figures add up to <100% as those who refused to answer are not shown

## 8.3 Online arts engagement

When it came to online engagement with the arts and culture, only 1 in 4 had done so – a significant decline from 2019. This was likely driven by lower online engagement through e-books (-8 percentage point), user-generated workshops (-5 percentage point) and online documentations (-5 percentage point) and arts competitions on social media (-2 percentage point). Online presentations of art work was the most accessed form of online arts content in 2021 (12%).

*Figure 13. Online arts engagement in 2021*




⇧⇩ Denotes significant difference from 2019 at 95% confidence level
Base: 2019 Total, n=1176; 2021 Total, n=2047
*New option added in 2021

In 2021, online arts engagement typically occurred through art forms such as Music (15%) and Film (8%).

*Table 10. Online arts engagement in 2021 by art form*

| | Online Arts Engagement |
|---|---|
| **Base (Total)** | **2,047** |
| Music | 15% |
| Film | 8% |
| Theatre | 6% |
| Dance | 6% |
| Literary Arts | 6% |
| Craft | 5% |
| Visual Arts | 5% |

# 9 Interplay of the Different Forms of Arts Engagement

Technology has enabled many more Singaporeans to access arts and culture-related content digitally through a wide variety of platforms, going beyond physical attendance. New technology such as virtual and augmented reality that blurred the lines of the real world and virtual world creates new opportunities to engage Singaporeans artistically. Understanding how physical attendance, participation and digital consumption interact can help us understand where opportunities to grow and sustain overall arts and cultural engagement can come from.

Specifically, overall attendance looked at the interaction between physical attendance, digital consumption and online engagement. Digital consumption referred to those who read, watched or listened to arts and culture content via digital / online channels. Online engagement was defined as engagement through specific activities (listed in Figure 14 below).

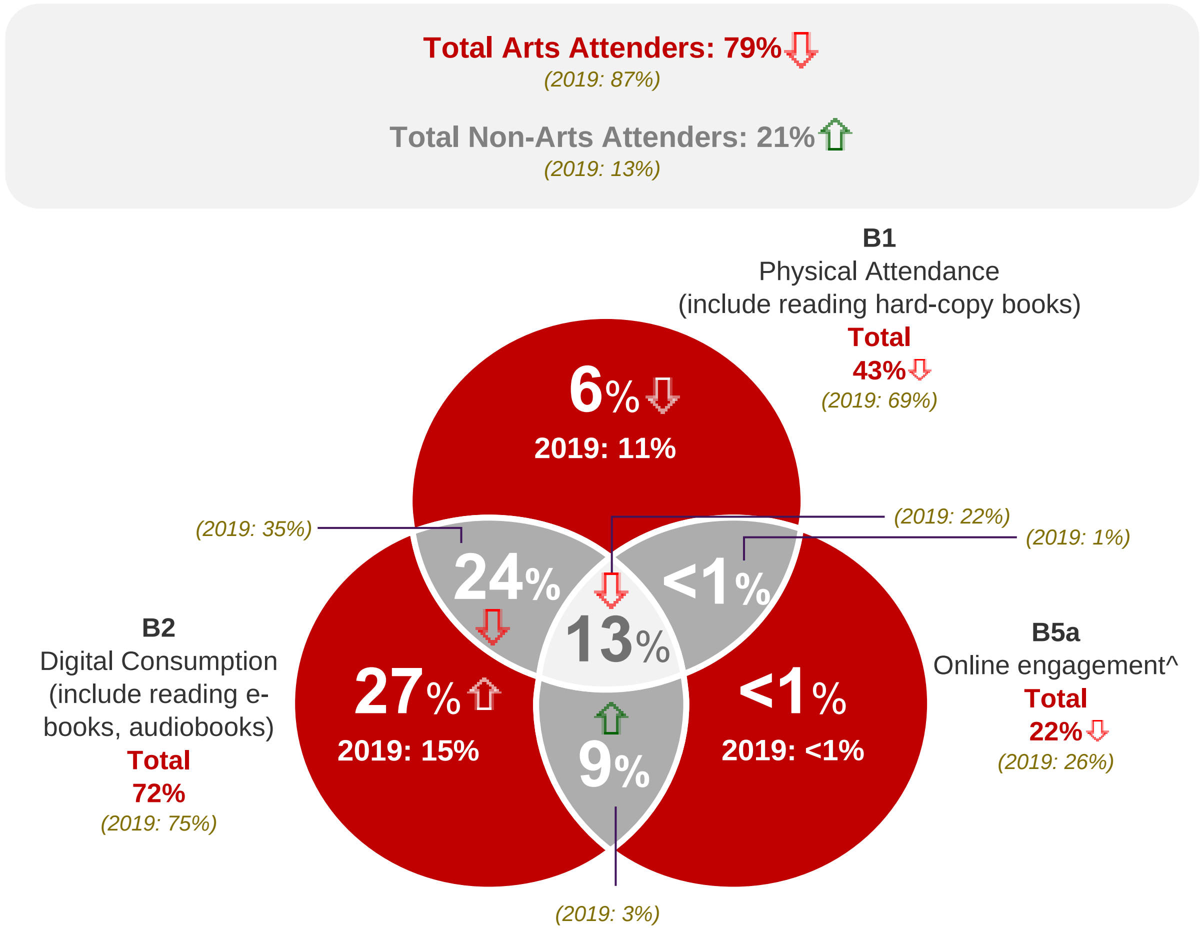
Overall participation showed the overlap between physical and digital participation.

## 9.1 Overall attendance

Almost 4 in 5 had attended arts and culture events and activities in 2021, lower than that of 2019 (-8 percentage point). Arts attendance in 2021 mostly occurred through digital or online channels than in-person events and activities, evidenced by the significant growth of digital-only consumption (+12 percentage point), digital and online engagement together (+6 percentage point) and a decline in overall physical attendance (-26 percentage point).

Reflecting the more digital nature of attendance in 2021, in-person attendance generally declined but was still more likely to occur together with digital consumption. Breaking down physical attendance, fewer arts attenders attended a mix of physical attendance and digital consumption (-11 percentage point), engaged through all three modes of arts attendance (-9 percentage point), or attended physical-only arts events and activities (-5 percentage point) compared to 2019.

*Figure 14. Overlap between offline and online arts and culture attendance*




⇧⇩ Denotes significant difference from 2019 at 95% confidence level

^Online engagement was defined as any engagement through these activities (statements 1-4 or 8) in B5a (Note: statement 8 was newly added in 2021 and statement 3 was removed in 2021):

- Online presentations of artwork such as performances, arts productions, art installations etc. (e.g. livestreams of performances, recorded video of art performances, excerpts of a full performance,

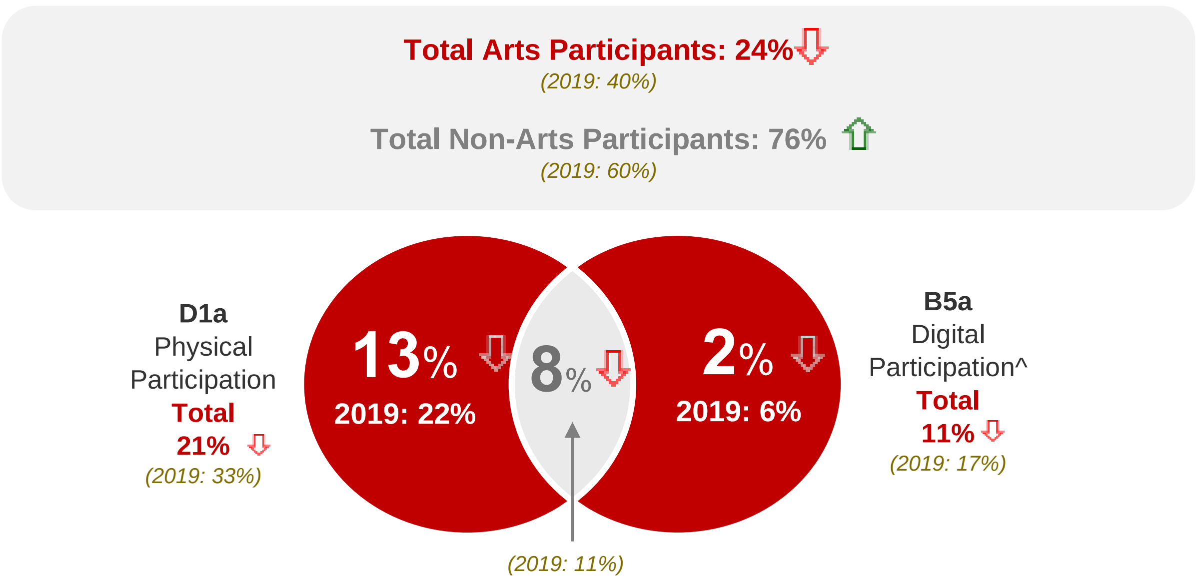
photo albums or static online posts of paintings, art installations, literary texts, website/mobile applications that present a collection of artwork)
- Online documentation or supporting content relating to artworks, arts programmes or arts events (e.g. backstage/rehearsal footage or photos, artist interviews, post-show/event highlights video or photo albums, documentaries/educational content about artwork or arts programme)
- E-books
- Podcast (i.e., audio broadcasts which can include single or regular instalments of interviews with artists, monologues or presentations by artists, panel discussions, non-fictional or fictional storytelling.)

Percentages do not add up due to rounding up error
Base: 2019 Total, n=1176; 2021 Total, n=2047

## 9.2 Overall participation

As with attendance, overall levels of participation also decreased from 2019 (-16 percentage point), with close to 1 in 4 having participated in the arts and culture in 2021, and this was evident across both physical and digital participation. In-person engagement remained as the most common mode of arts participation (21%), with most participants having participated physically-only (13%).

*Figure 15. Overlap between physical and digital arts participation*




⇧⇩ Denotes significant difference from 2019 at 95% confidence level
^Digital participation was defined as having participated through these activities (statements 5 till 7) in B5a:
- Livestreams/recordings of arts events (e.g. arts seminars, conferences, arts-related talks, art dialogues)
- Arts competitions on social media (e.g. music competitions, dance cover competitions, poetry competitions)
- User-generated virtual / digital performances/workshops (e.g. arts performances, do-it-yourself instructional videos/ tutorials that teach artistic skills such as dance, music, craft etc. on YouTube or Vimeo, websites/mobile applications that assist users to create their own artwork online)

Percentages do not add up due to rounding up error
Base: 2019 Total, n=1176; 2021 Total, n=2047

# 10 General Drivers of Arts and Culture Engagement

## 10.1 Motivations for arts attendance

Compared to 2019, physical arts attendance was driven by individual benefits such as relaxation (+10 percentage point) and enjoyment (+9 percentage point). Fewer cited chance encounters (-8 percentage point), spending time with loved ones (-6 percentage point), supporting others (-6 percentage point) or the community (-5 percentage point), and having heard positive reviews from social circles (-4 percentage point) as reasons to attend arts and culture events and activities.

*Table 11. Motivations for arts attendance (by year)*

| | 2013 | 2015 | 2017 | 2019 | 2021 |
|---|---|---|---|---|---|
| Base (Arts Attenders) | 831 | 1,598 | 1,090 | 806 | 882 |
| Arts and cultural events help me to relax | - | - | 26% | 25% | 35%⇧ |
| I find arts and cultural events/activities enjoyable | 58% | 54% | 38% | 26% | 35%⇧ |
| I want to support my friend(s)/family who is/are performing# | - | - | - | 27% | 21%⇩ |
| Attending arts and cultural events and activities is a good way of spending time with my friends/family/colleagues | 50% | 48% | 32% | 26% | 20%⇩ |
| I heard positive reviews from friends/colleagues/relatives~ | 25% | 27% | 21% | 23% | 19%⇩ |
| Arts and culture events/activities help me to feel less stressed^ | - | - | - | - | 16% |
| I am passionate about arts and culture | 8% | 17% | 15% | 16% | 16% |
| To see a particular artist/performer's work | - | - | 21% | 15% | 15% |
| Arts and cultural events activities help me broaden my mind and become more accepting of new things | 38% | 25% | 13% | 15% | 15% |
| I happened to pass by free arts and cultural events/ activities | 23% | 34% | 20% | 21% | 13%⇩ |
| I saw a lot of event publicity in the media# | - | - | - | 13% | 12% |
| To support a community organisation or community event | - | - | 14% | 17% | 12%⇩ |
| Arts and cultural events and activities help me to better relate to my culture and heritage | 17% | 17% | 10% | 11% | 11% |
| Attending arts and cultural events and activities helps me think more creatively | 27% | 18% | 11% | 10% | 11% |
| I want to visit the location in which the arts and cultural events/activities are held | - | - | 8% | 7% | 7% |
| I get to meet new people with similar interests by attending arts and cultural events and activities | 17% | 15% | 6% | 7% | 6% |

⇧⇩Denotes significant difference from 2019 at 95% confidence level
^ New statement in 2021 Survey
# New statement in 2019 Survey
~ Rephrased statement in 2019 Survey

## 10.2 Motivations for arts participation

In 2021, participation in the arts was driven in large part by enjoyment (51%), continuing the trend observed in 2019. Almost 3 in 10 participated for personal benefits to their well-being.

Compared to two years ago, fewer participated for other personal benefits such as broadening one's mind (-10 percentage point), its relation to one's culture and heritage (-5 percentage point) or for the opportunity to meet new people with similar interest (-8 percentage point).

*Table 12. Motivations for arts participation (by year)*

| | 2015 | 2017 | 2019 | 2021 |
|---|---|---|---|---|
| Base (Arts Participants) | 476 | 438 | 390 | 439 |
| I find arts and cultural events/activities enjoyable | 61% | 58% | 44% | 51% |
| I find participating in arts and culture activities helps me to feel less stressed* | - | - | - | 28% |
| Is free/costs very little | 16% | 22% | 29% | 24% |
| Participating in arts and cultural events and activities is a good way of spending time with my friends/family/colleagues | 33% | 32% | 27% | 22% |
| I heard positive reviews from friends/colleagues/relatives/media | 22% | 17% | 20% | 20% |
| I am passionate about arts and culture | 20% | 24% | 23% | 19% |
| My family/ friends/ teachers encouraged me to participate in arts and cultural activities | 23% | 24% | 17% | 18% |
| Arts and cultural events activities help me broaden my mind and become more accepting of new things | 29% | 22% | 27% | 17%⇩ |
| Participating in arts and cultural events and activities helps me think more creatively | 16% | 18% | 17% | 16% |
| I could express myself freely through arts and culture | 12% | 14% | 17% | 15% |
| Arts and cultural events and activities help me to better relate to my culture and heritage | 12% | 10% | 14% | 9%⇩ |
| I get to meet new people with similar interests by participating in arts and cultural events and activities | 19% | 20% | 17% | 9%⇩ |
| Participating in arts and cultural activities creates a sense of accomplishment | 7% | 9% | 9% | 7% |

⇧⇩ Denotes significant difference from 2019 at 95% confidence level
*New statement in 2021 Survey

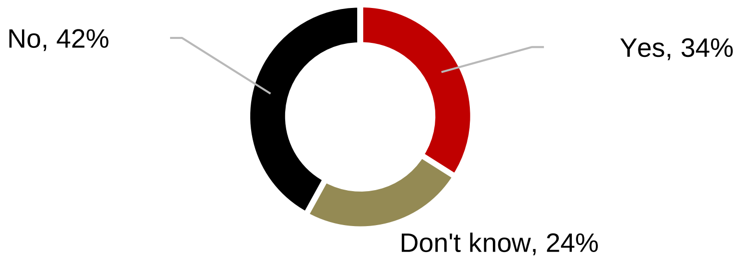
## 10.3 Engagement with Local Arts Content

This section has been added in 2021 to better understand Singaporeans' arts engagement patterns in relation to local arts content. Findings also looked at reasons why Singaporeans engaged with local arts content and will be discussed in this section.

### 10.3.1 Level of engagement with local arts content

Among those who engaged with the arts in 2021, at least 1 in 3 had consumed content by local talents or artists while majority did not (42%).

*Figure 16. Level of engagement with local arts content*

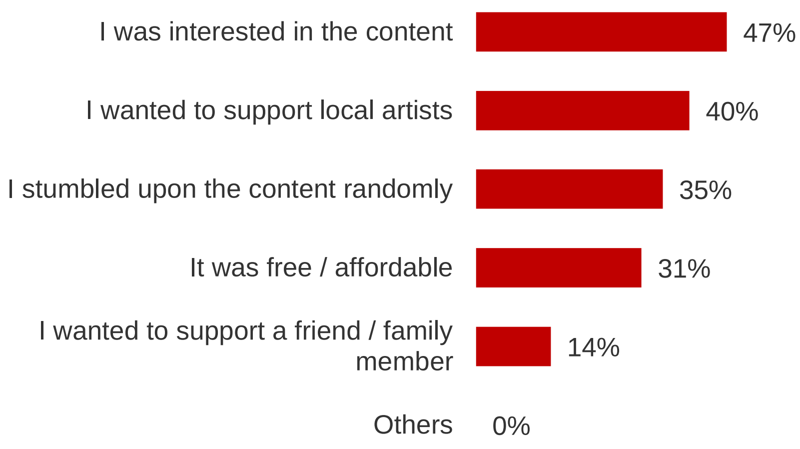



Base:
2021 Those who engaged with the arts, n=1617

### 10.3.2 Reasons for engagement with local arts content

Those who engaged with local arts content had done so out of interest (47%) and to stand in solidarity with local artists (40%). At least 1 in 3 had simply chanced upon such content or found them to be relatively affordable.

*Figure 17. Reasons for engagement with local arts content*




Base:
2021 Those who engaged with local arts content in past 12 months, n=544

# 11 General Barriers to Arts Attendance

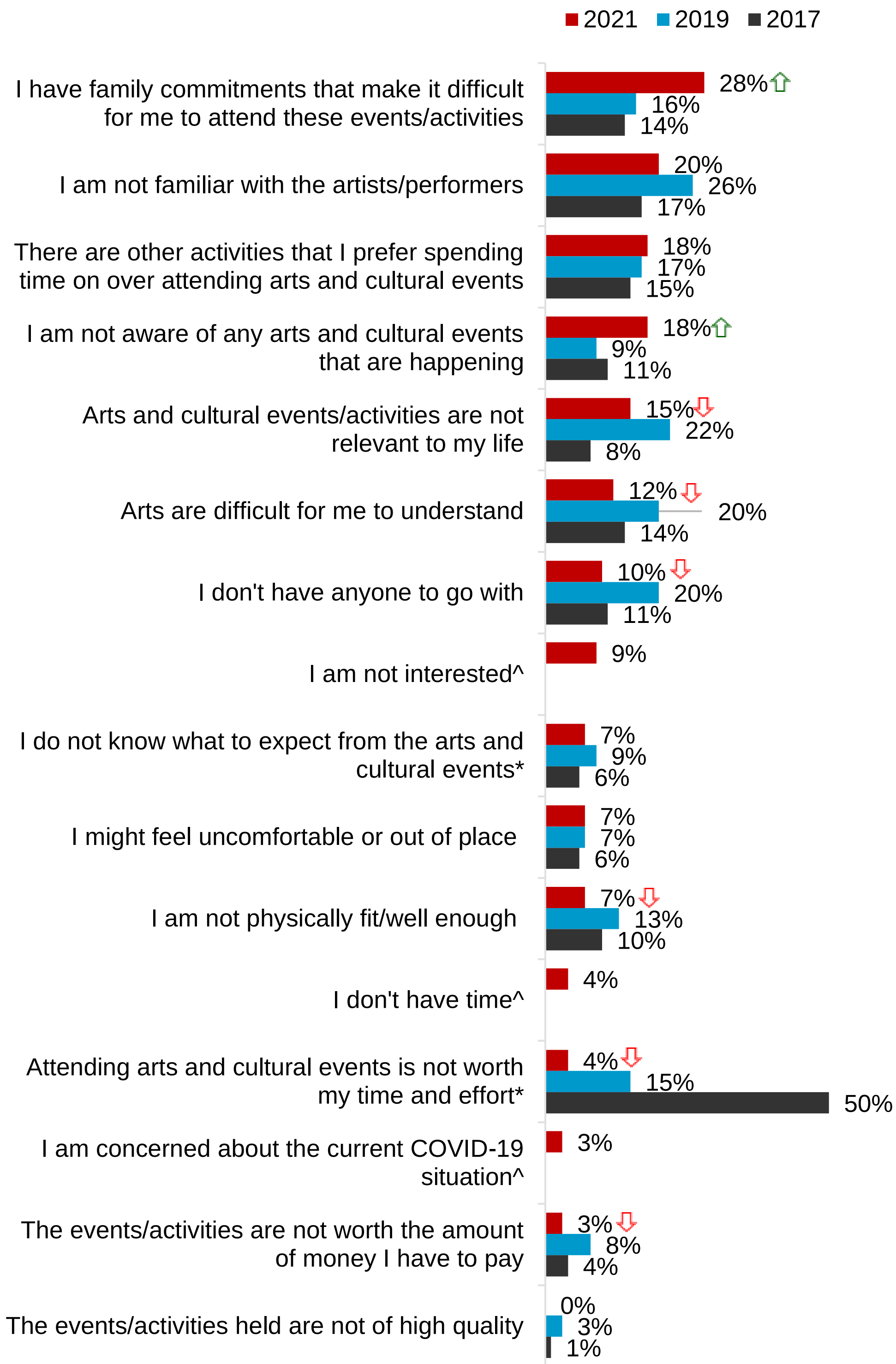
*Note: In 2019, the barrier statements were updated to refine the reasons for not attending arts and culture events, going beyond the often-heard but generic reasons of “no time, no money”.*

In general, having family commitments (28%), unfamiliarity with artists or performers (20%), preference for other activities (18%) and lack of awareness of the arts and cultural events that were happening (18%) surfaced as top barriers to attendance.

Compared to 2019, family commitments (+12 percentage point) and lack of awareness of ongoing arts and cultural events (+9 percentage point) became more prominent as barriers to arts attendance.

However, fewer were deterred by their less positive perception of the arts and culture including its poor value for one’s time, effort (-11 percentage point) and money (-5 percentage point). Further, low resonance with (-7 percentage point) and difficulty in understanding the arts and culture (-8 percentage point) were less critical barriers to attendance compared to 2019.

*Figure 18. Barriers to arts attendance (by year)*



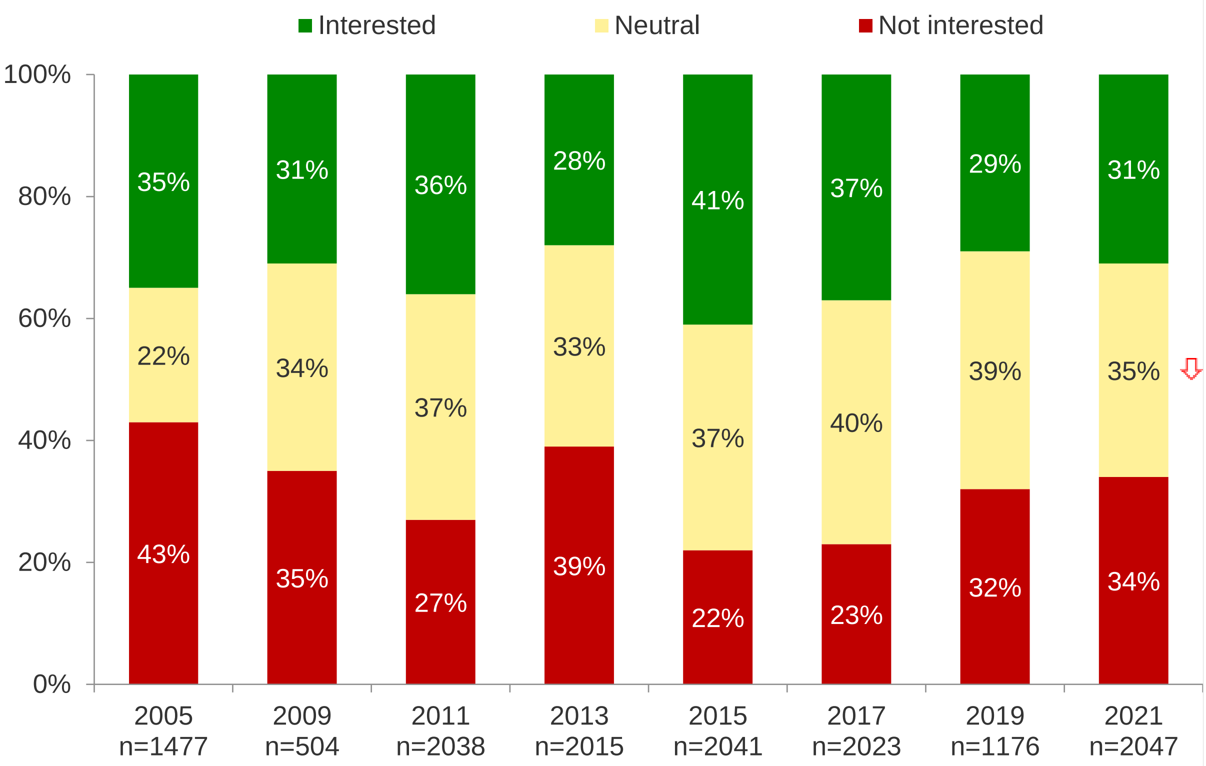

⇧⇩ Denotes significant difference from 2019 at 95% confidence level
*Rephrased statements in 2019
^Codes created from coding in 2021 Survey
Base:
2017 Non-attenders, n=703; 2019 Non-attenders, n=251; 2021 Non-attenders (physical and digital), n=438

# 12 Interest in the Arts and Culture

## 12.1 Overall interest in the arts and culture

Interest in the arts and culture remained stable from 2019 at 31%. However, there were fewer who were neutral towards the arts and culture in 2021 compared to 2019 (-4 percentage point).

*Figure 19. Interest in the arts and culture (by year)*




Denotes significant difference from 2019 at 95% confidence level
Figures shown reflect Top 2 boxes for Interested (% rated "Very Interested" and "Interested") and Bottom 2 boxes for Not Interested (% rated "Not Quite interested" and "Not Very Interested") on a 5-point scale
Base: Total

## 12.2 Profile by interest level

Those who were interested in the arts and culture skewed towards the young, single, PMEBs and Youths, with higher education qualifications and from households with higher incomes.

On the other end, those who were not interested skewed towards the older population, Married with Children and Seniors, those living in smaller flats, lower household incomes and had lower education attainments.

*Table 13. Profile by interest level*

| | Sample Distribution (n=2,047) | Interested (n=644) | Neutral (n=714) | Not Interested (n=689) |
|---|---|---|---|---|
| **Gender** | | | | |
| Male | 48% | 46% | 48% | 50% |
| Female | 52% | 54% | 52% | 50% |
| **Age** | | | | |
| 15-24 years old | 13% | 16%↑ | 15% | 8%↓ |
| 25-34 years old | 17% | 21%↑ | 18%↑ | 11%↓ |
| 35-44 years old | 17% | 22%↑ | 17% | 12%↓ |
| 45-54 years old | 17% | 16% | 18% | 19% |
| 55-64 years old | 17% | 11% | 15% | 26%↑ |
| ≥65 years old | 19% | 15%↓ | 17% | 25%↑ |
| **Marital Status** | | | | |
| Single | 31% | 37%↑ | 34%↑ | 21%↓ |
| Married with children | 59% | 53%↓ | 56%↓ | 67%↑ |
| Married without children | 6% | 6% | 6% | 6% |
| **Life Stage** | | | | |
| Students (15-24) | 11% | 12% | 12%↑ | 7%↓ |
| PMEBs | 36% | 46%↑ | 38% | 24%↓ |
| Married with children (S/D/W) | 63% | 57%↓ | 60%↓ | 73%↑ |
| Seniors | 19% | 15%↓ | 17% | 25%↑ |
| Youths | 29% | 37%↑ | 33%↑ | 19%↓ |
| **Ethnicity** | | | | |
| Chinese | 75% | 69%↓ | 76% | 80%↑ |
| Malay | 13% | 14% | 13% | 12% |
| Indian | 9% | 12%↑ | 9% | 6%↓ |
| Others | 3% | 5%↑ | 2%↓ | 2% |
| **Dwelling Type** | | | | |
| HDB 1-3 room Flats | 19% | 19% | 17%↓ | 22%↑ |
| HDB 4-room Flats | 34% | 31% | 34% | 36% |
| HDB 5-room Flats / Executive Flats / Maisonette / HUDC | 26% | 28% | 27% | 24% |
| Private Apartments / Condominiums / Landed Property | 21% | 22% | 23% | 18%↓ |
| **Education Level** | | | | |
| ITE / ‘O' level and below | 47% | 29%↓ | 45% | 66%↑ |

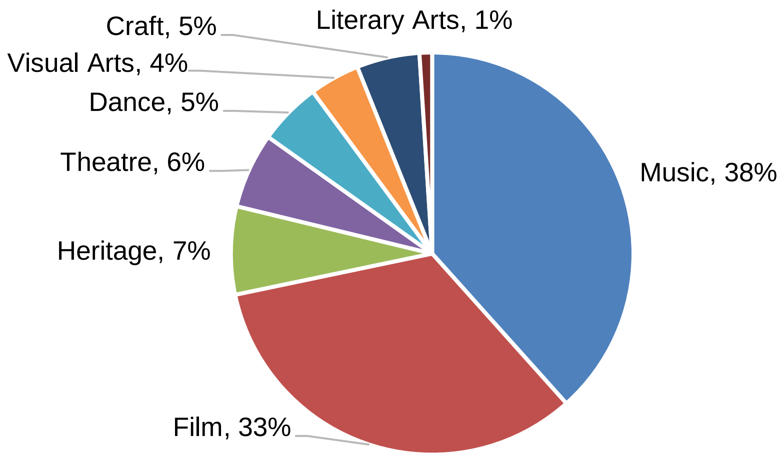
| | Sample Distribution (n=2,047) | Interested (n=644) | Neutral (n=714) | Not Interested (n=689) |
|---|---|---|---|---|
| Diploma / 'A' level / Pre-University | 25% | 29%⬆ | 27%⬆ | 17%⬇ |
| Degree & above | 29% | 42%⬆ | 28% | 17%⬇ |
| **Monthly Household Income^** | | | | |
| Up to $2,000 | 12% | 9%⬇ | 12% | 14%⬆ |
| $2,001-$4,000 | 17% | 17% | 17% | 17% |
| $4,001-$8,000 | 24% | 24% | 23% | 25% |
| Above $8,000 | 26% | 30%⬆ | 28% | 20%⬇ |

⬆⬇ Denotes significant difference from Sample Distribution at 95% confidence level
^Figures add up to <100% as those who refused to answer are not shown

## 12.3 Art forms of interest

In terms of art forms, Singaporeans were most interested in Music (38%) and Film (33%) by a large margin relative to other art forms such as Heritage (7%) and Theatre (6%). Singaporeans were least interested in Literary Arts (1%).

*Figure 20. Art forms of interest*

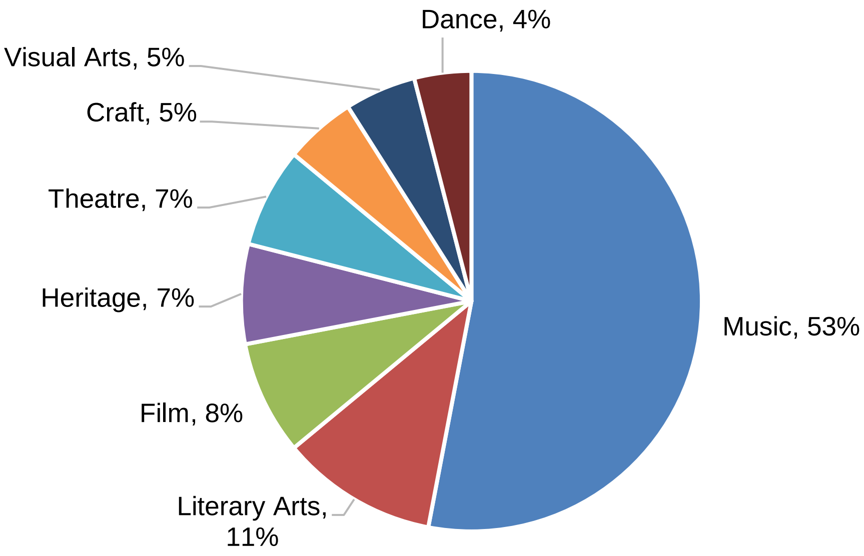



Base: 2021 Total, n=2047

## 12.4 Most time spent on art forms

Congruent with the art form that was of topmost interest, Singaporeans also cited having spent the most time on Music (53%). This was followed by Literary Arts as the second art form that Singaporeans had spent the most time on (11%), despite low apparent interest in it.

*Figure 21. Most time spent on art forms*




Base: 2021 Those who engaged in the arts (physically/digitally/participated), n=1613

## 12.5 Leisure activities

In 2021, engaging in sports and exercise was a top leisure activity among Singaporeans. Compared to 2019, more had frequented parks and gardens (+6 percentage point) while fewer travelled overseas (-23 percentage point), went shopping (-10 percentage point), visited their loved ones (-11 percentage point), or went sightseeing (-4 percentage point). The proportion of those who engaged in arts and cultural activities remained stable when compared to 2019, with 1 in 10 having done so.

*Table 14. Leisure activities (by year)*

| | 2019 (n=1,176) | 2021 (n=2,047) |
|---|---|---|
| Sports and exercise | 40% | 43% |
| Visiting friends and family | 46% | 35%⇩ |
| Going to parks/gardens | 25% | 31%⇧ |
| Gaming and Internet surfing (excluding art sites) | 26% | 27% |
| Baking and cooking | - | 25% |
| Shopping (except groceries shopping) | 29% | 19%⇩ |
| Overseas travels | 31% | 8%⇩ |
| Sightseeing and visiting local attractions | 15% | 11%⇩ |
| Attending or taking part in any arts and cultural activities | 11% | 10% |
| Beauty and wellness | 6% | 7% |

⇧⇩ Denotes significant difference from 2019 at 95% confidence level
*Codes created from coding in 2021 Survey

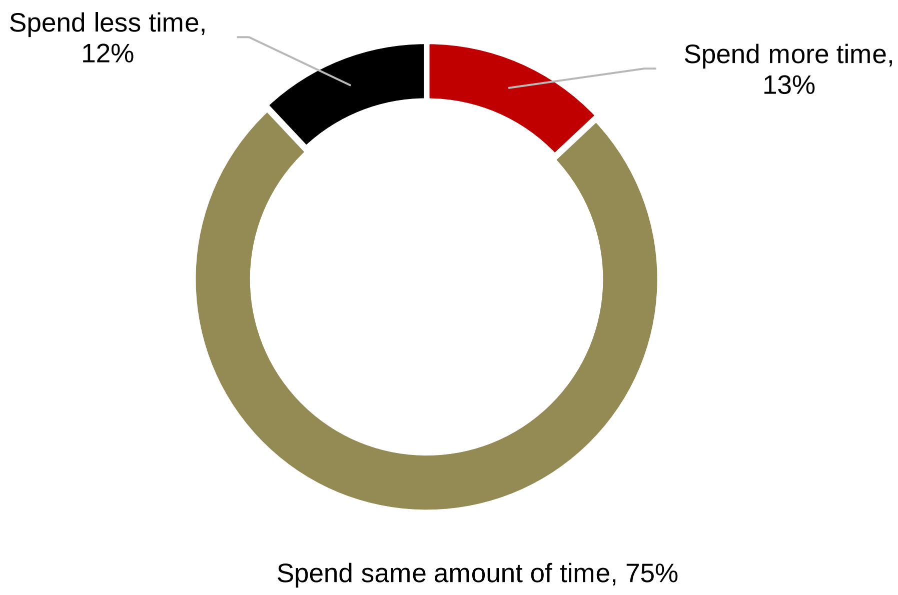
# 13 General Outlook on Arts Engagement

This section has been added to provide a general outlook on arts engagement among Singaporeans in the next 12 months (physical attendance, digital consumption or participation), as well as provide insights to understand motivations for spending more, less or the same amount of time on the arts and culture in the future.

## 13.1 Engagement with the arts in the next 12 months

The overall outlook on arts engagement in the next 12 months is likely to be stable with at least 7 in 10 Singaporeans having expressed the likelihood of maintaining their current level of arts engagement. At least 1 in 10 expressed intentions to spend more time on the arts.

*Figure 22. Engagement with the arts in the next 12 months*

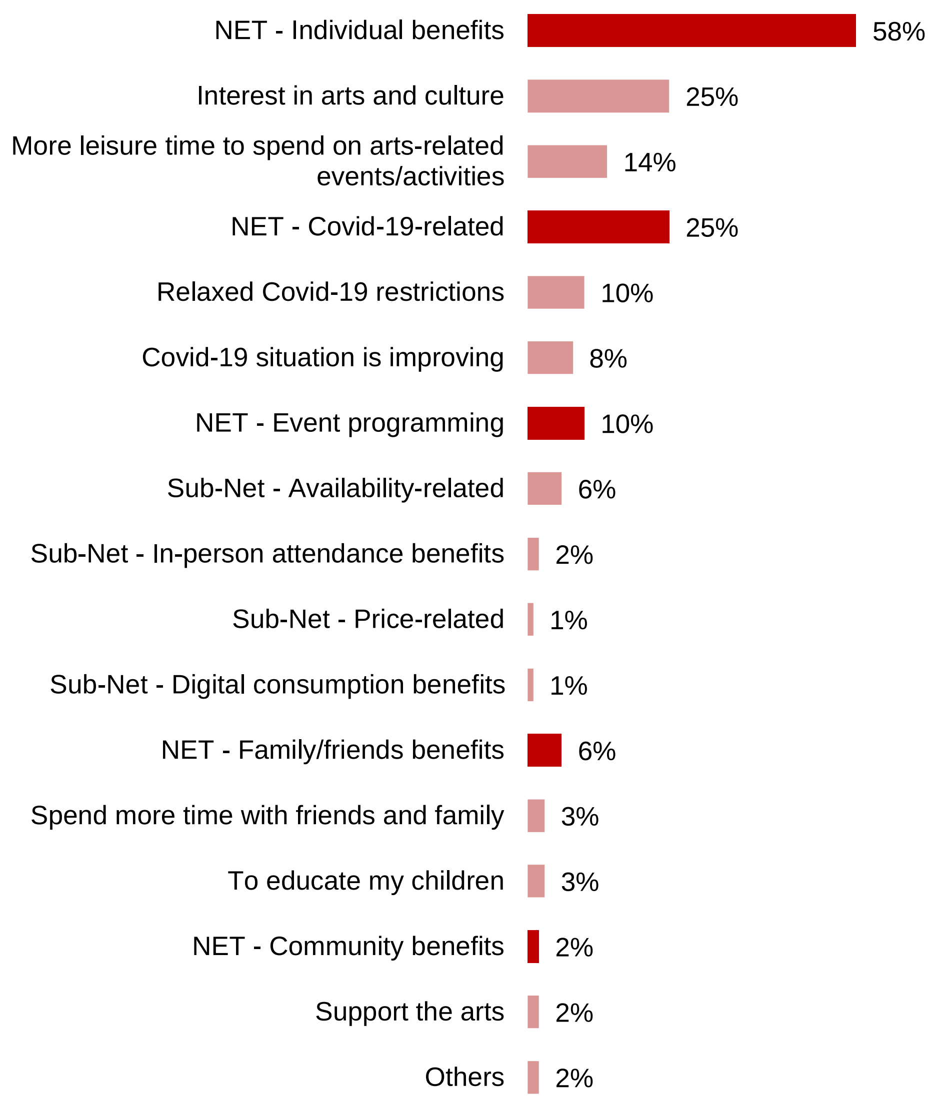



Base:
2021 Total, n=2047

## 13.2 Reasons for spending more time on the arts in next 12 months

Among those who were likely to spend more time engaging with the arts and culture in the future, majority were motivated by personal interest (25%) or expected to have more leisure time on their hands (14%). Moreover, they were also encouraged by the relaxing of COVID-19 restrictions (10%) as well as improvements to the COVID-19 situation (8%).

*Figure 23. Motivations for spending more time on arts engagement in next 12 months*



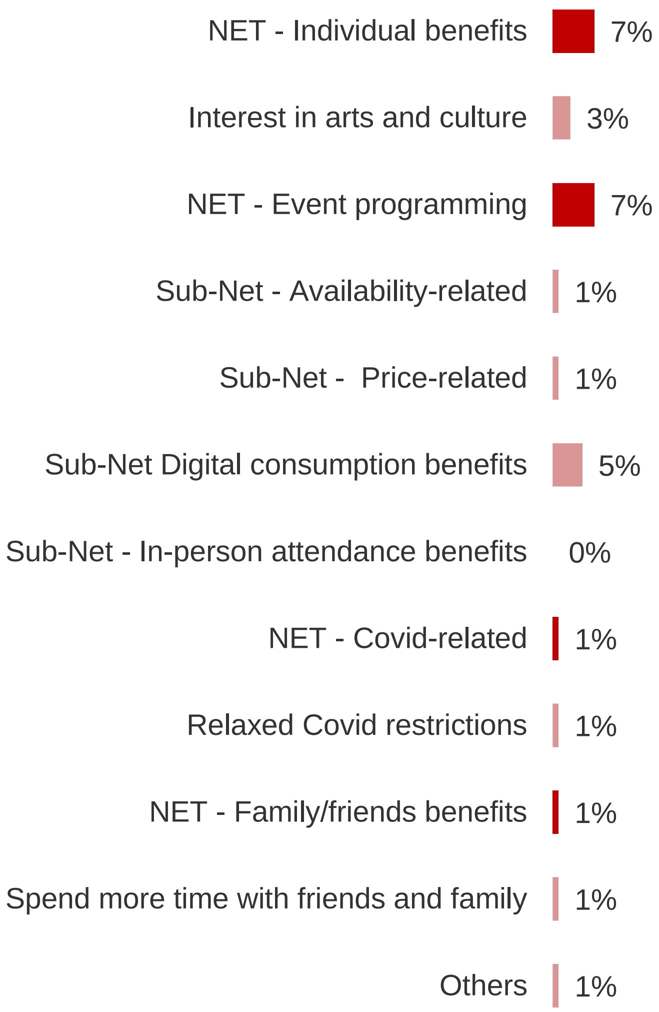

Base:
2021 Those who were likely to spend more time on arts and culture in next 12 months, n=271

## 13.3 Reasons for spending same amount of time on the arts in next 12 months

Reasons for spending the same amount of time on the arts in the future differed slightly – some Singaporeans were motivated to do so, while others were dissuaded from doing more and would rather keep to their current level of arts engagement.

Motivations were more likely to relate to individual benefits (7%) such as having a personal interest in the arts and culture (3%).

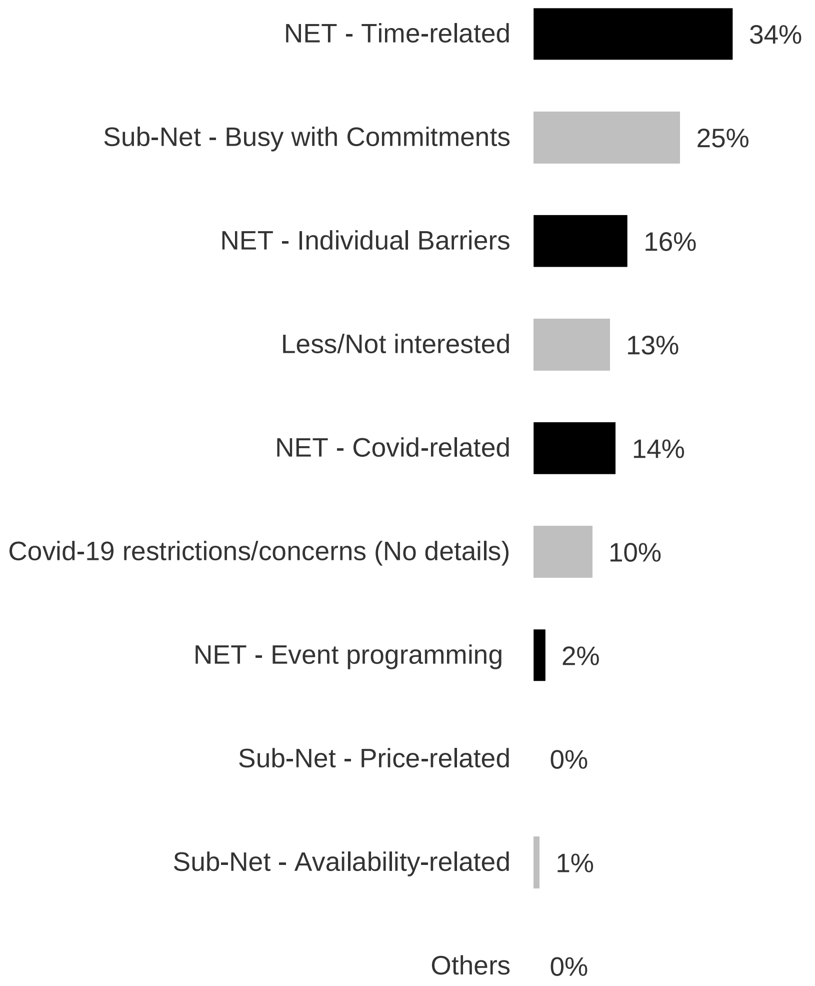
*Figure 24. Reasons for spending the same amount of time on arts engagement in next 12 months (Motivations)*




Base:
2021 Those who are likely to spend the same amount of time on arts and culture in next 12 months, n=1524

On the other hand, personal commitments (25%) and lack of interest in the arts and culture (13%) were likely to act as reasons for spending the same amount of time on engaging the arts in future.

*Figure 25. Reasons for spending the same amount of time on arts engagement in next 12 months (Barriers)*

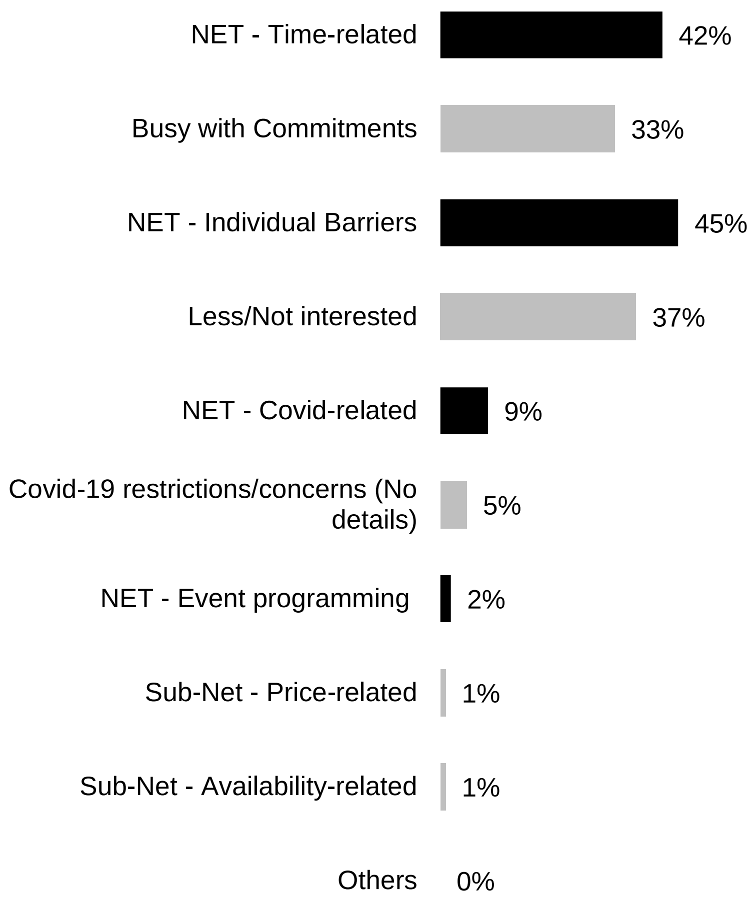



Base:
2021 Those who are likely to spend the same amount of time on arts and culture in next 12 months, n=1524

## 13.4 Reasons for spending less time on arts engagement in next 12 months

Likewise, those intending to spend less time on arts engagement in the next year were discouraged by their busy commitments (33%) as well as having little to no interest in the arts and culture (37%).

*Figure 26. Barriers to spending less time on arts engagement in next 12 months*




Base:
2021 Those who are likely to spend less time on arts and culture in next 12 months, n=252

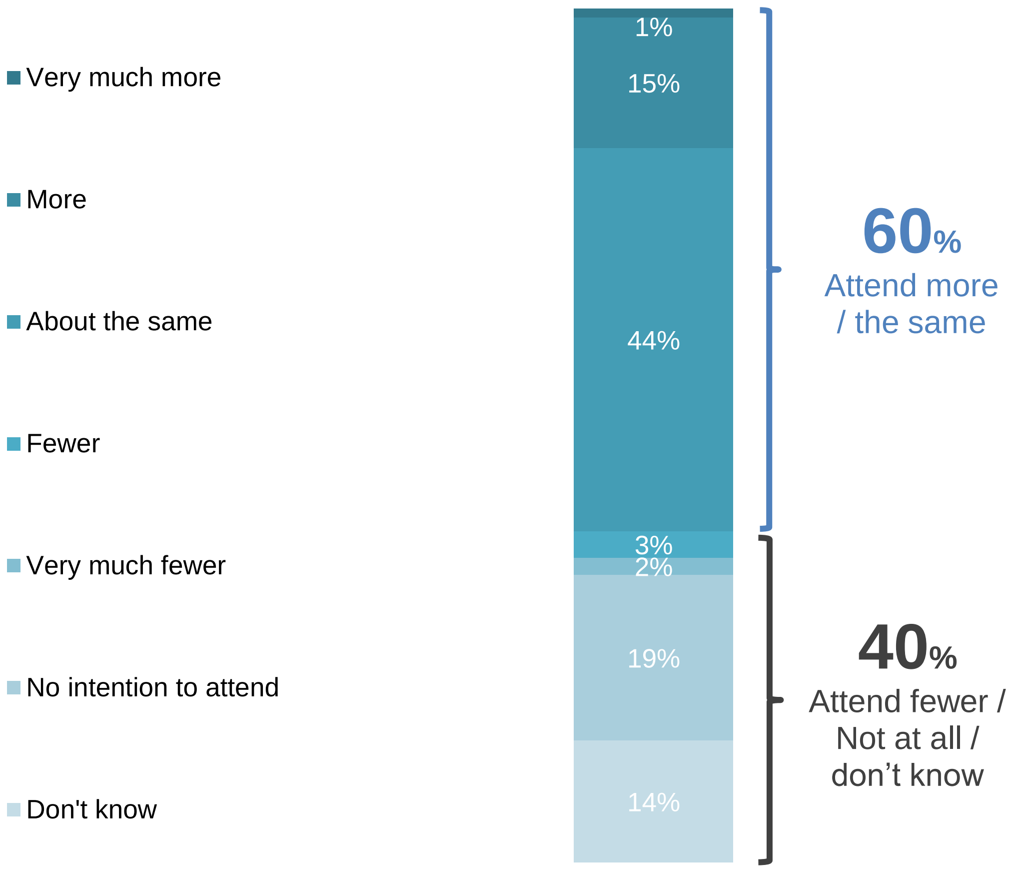
# 14 Moving Forward with Physical Attendance

This section has been added to better understand the implications of the developing COVID-19 situation in Singapore on moving forward with physical attendance at arts and cultural events and activities, specifically in the next one-year time period.

## 14.1 Intention to attend in the next 12 months

3 in 5 expressed an intent to attend more arts and culture events and activities or maintain their current level of arts engagement in the next 12 months while the rest were either unsure or intended to attend fewer or no events in the future.

*Figure 27. Intention to attend in the next 12 months*

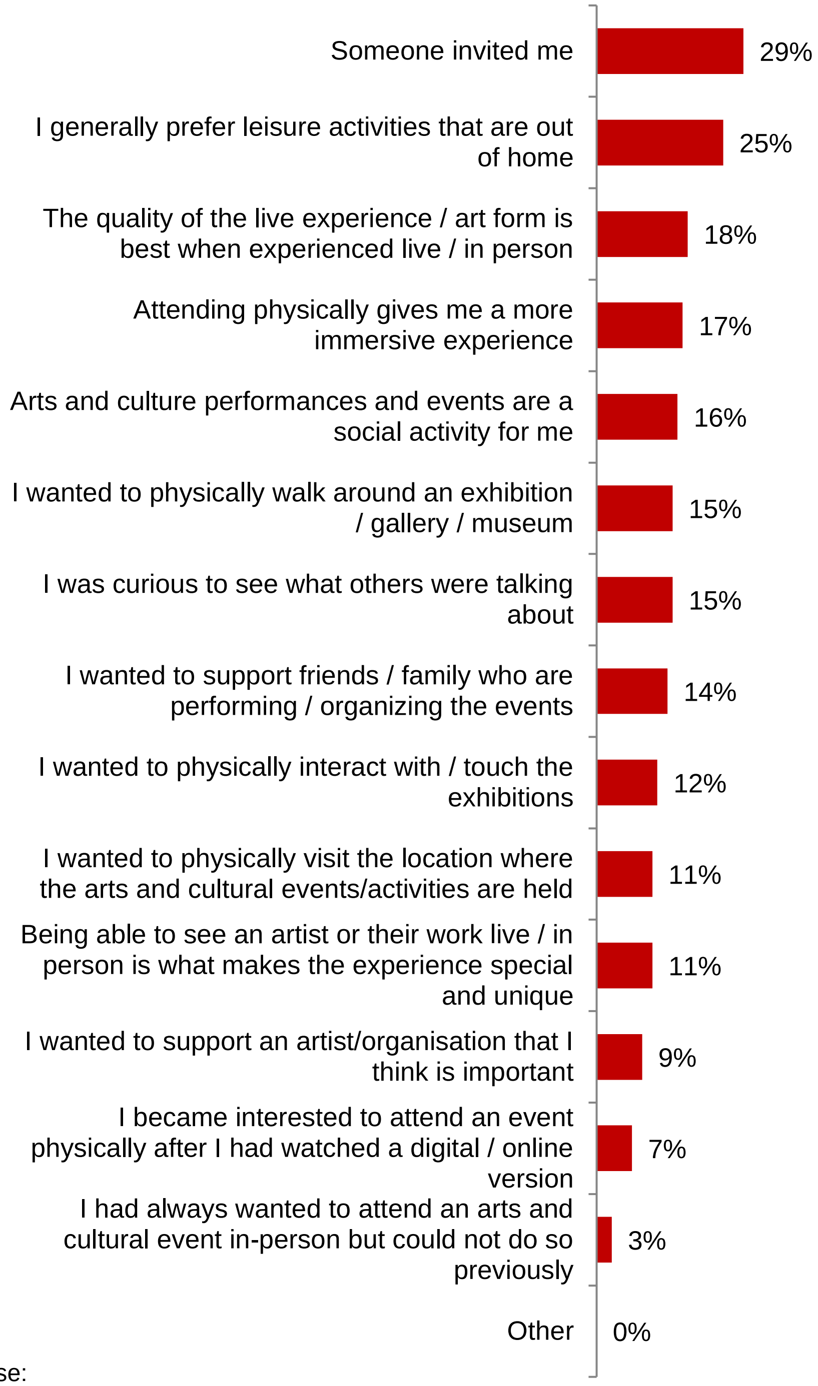



Base:
2021 Total, n=2047

## 14.2 Reasons for physical attendance in the past 12 months

Invitations (29%), preference for out-of-home leisure activities (25%) and perceived better quality of in-person arts and cultural experiences (18%) were main drivers for physical attendance in the past 12 months.

*Figure 28. Reasons for attending arts and culture events and activities in the past 12 months*

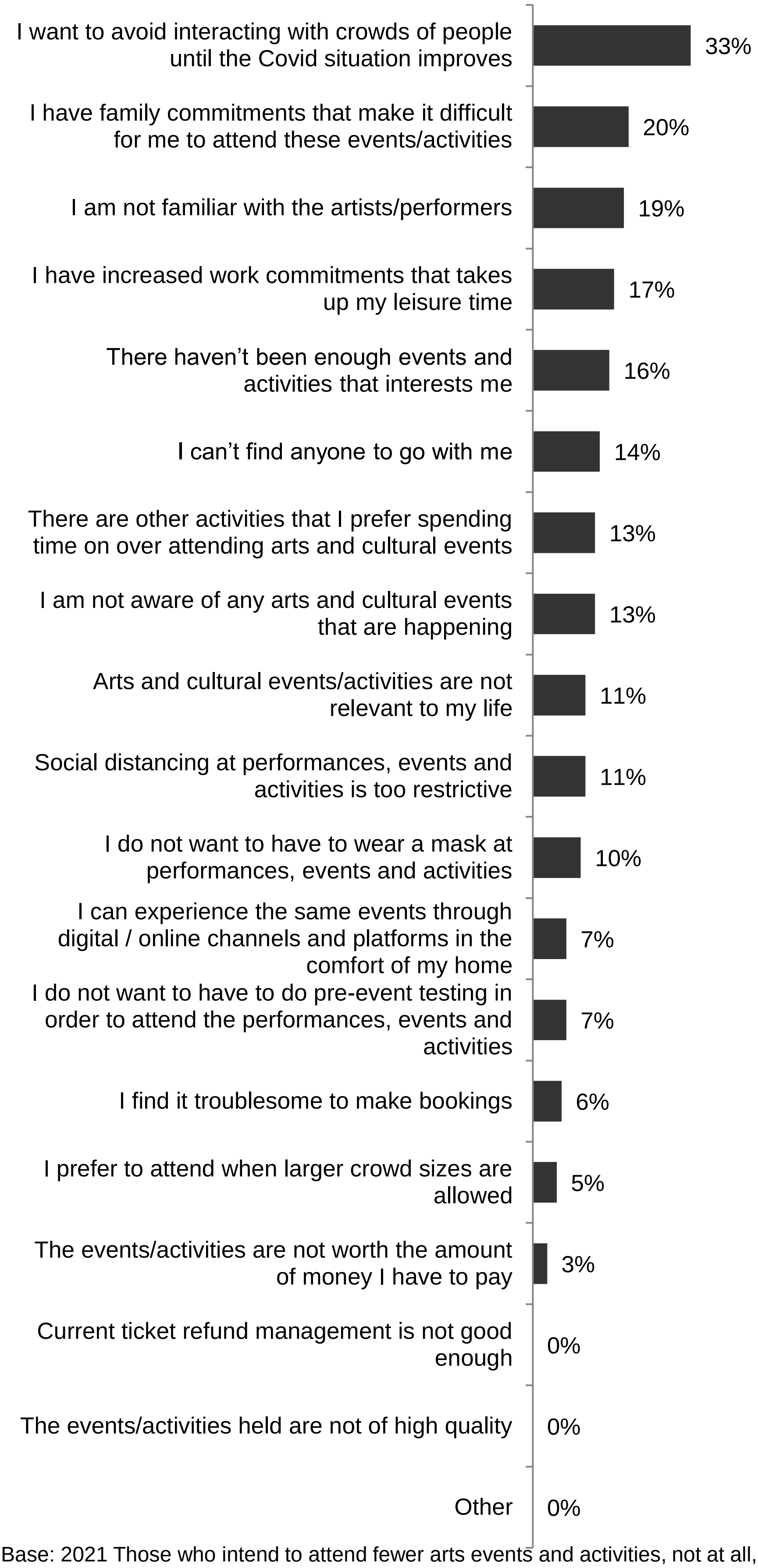



Base:
2021 Arts Attenders, n=882

## 14.3 Barriers to physical attendance in the next 12 months

On the other hand, crowd concerns (33%), family commitments (20%) and lack of familiarity with artists or performers (19%) were key deterrents to future physical attendance.

*Figure 29. Barriers to physical attendance in the next 12 months*



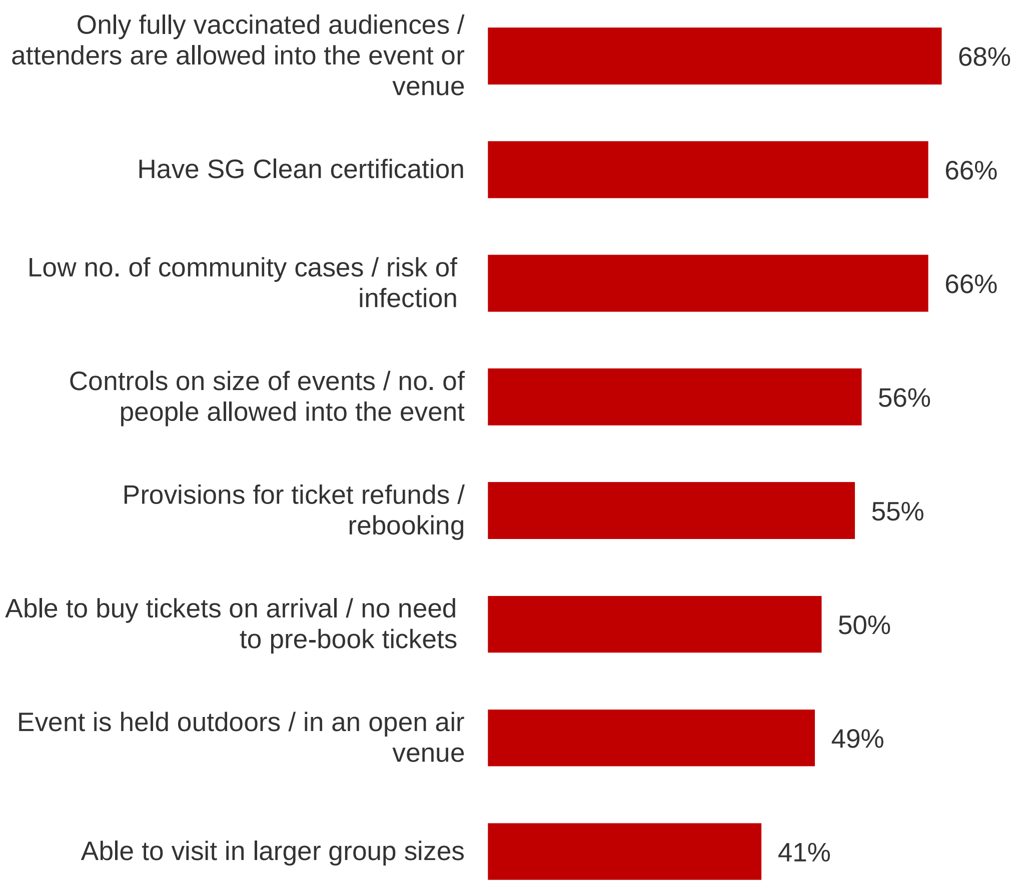

Base: 2021 Those who intend to attend fewer arts events and activities, not at all, or don't know, n=814

## 14.4 Factors to encourage visits to arts and cultural facilities

Vaccination-differentiated measures (68%), SG clean certification (66%) and low number of cases within the community (66%) were main pull factors influencing decisions to visit arts and cultural venues in person. In contrast, holding events at open-air venues or being able to visit in larger group sizes were deemed to be relatively less important.

*Figure 30. Factors to encourage visits to art and cultural facilities*

Percentage of respondents who felt that the following would encourage them to visit arts and culture facilities...

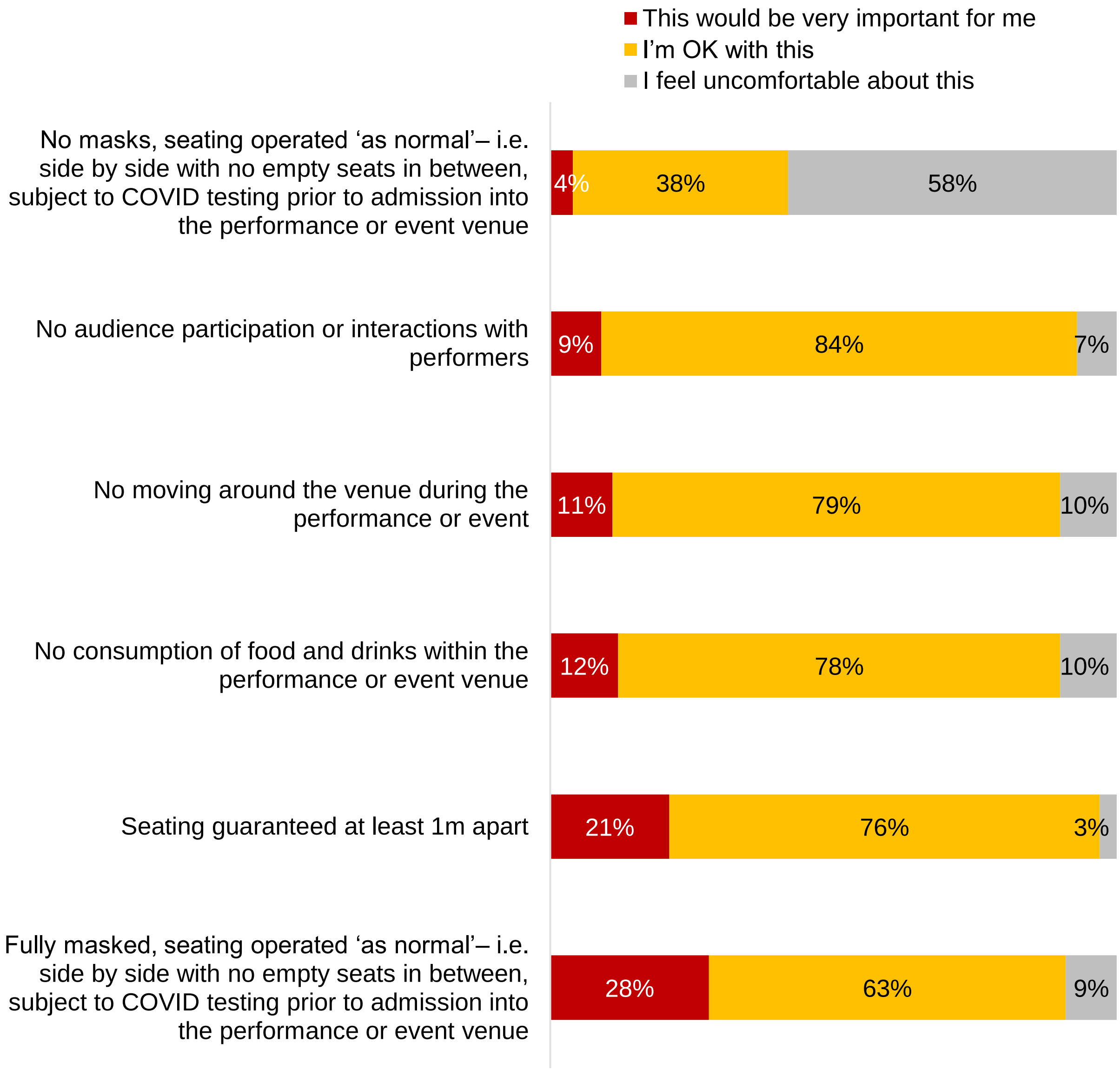



Figures shown reflect Top 2 boxes (% rated ”Strongly Encourage" and “Encourage” on a 5-point scale)
Base:
2021 Total, n=2047

## 14.5 Comfort levels relating to safe management measures

Mask-wearing was considered to be highly important as majority expressed discomfort without it, especially under “normal seating conditions” (58%). Nonetheless, most would be comfortable with minimal social distancing or normal operations with masks (63%).

*Figure 31. Comfort levels relating to safe management measures*

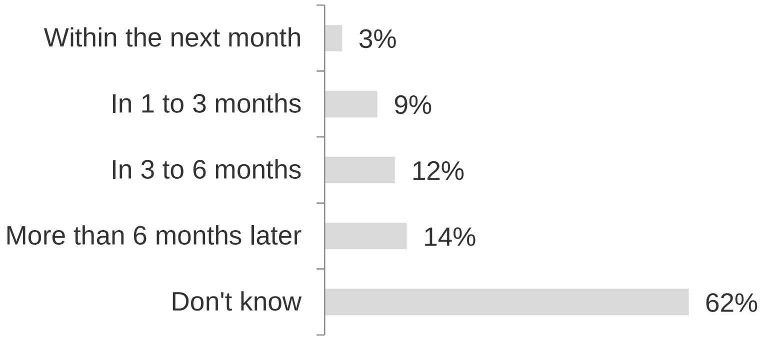



Base:
2021 Total, n=2047

## 14.6 Booking intentions for in-person arts and culture events and activities

Looking ahead, slightly over 3 in 5 Singaporeans were uncertain about their booking intentions for future in-person arts attendance. At least 1 in 10 intended to book within the next 3 months.

*Figure 32. Booking intentions for in-person arts attendance*

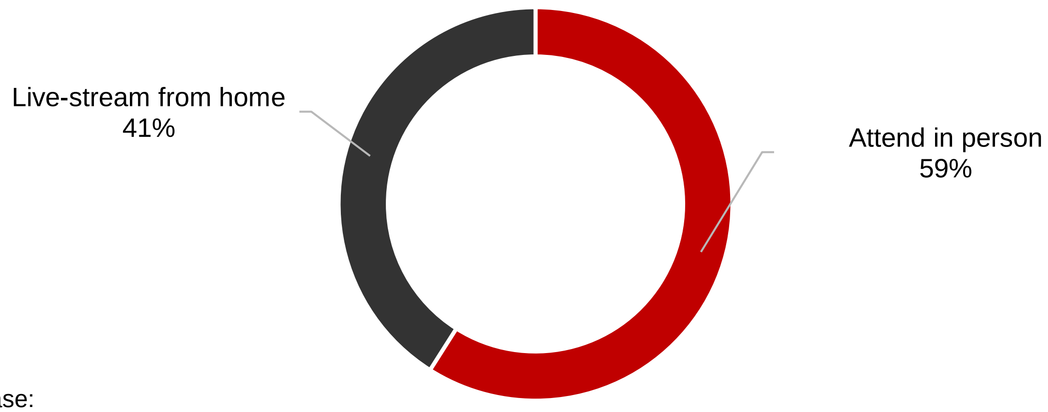



Base:
2021 Total, n=2047

## 14.7 Preference between in-person attendance and live-streaming

Given a choice, more Singaporeans preferred attending arts and culture events and activities in-person (59%) over live-streaming the event from home (41%).

*Figure 33. Preference between in-person attendance and live-streaming*




Base:
2021 Total, n=2047

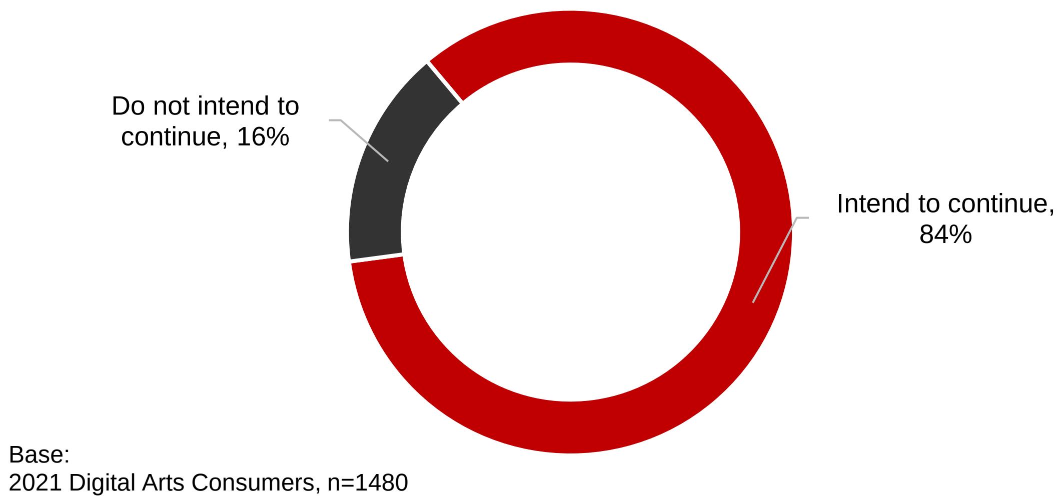
# 15 Continuing with Digital Arts Consumption

This section has been added to better understand the implications of the developing COVID-19 situation in Singapore on continuing with digital arts consumption, specifically in the next one-year time period.

## 15.1 Intention to continue with digital arts consumption in the next 12 months

On the whole, more than 4 in 5 digital arts consumers intended to continue with digital consumption of arts content in the next 12 months.

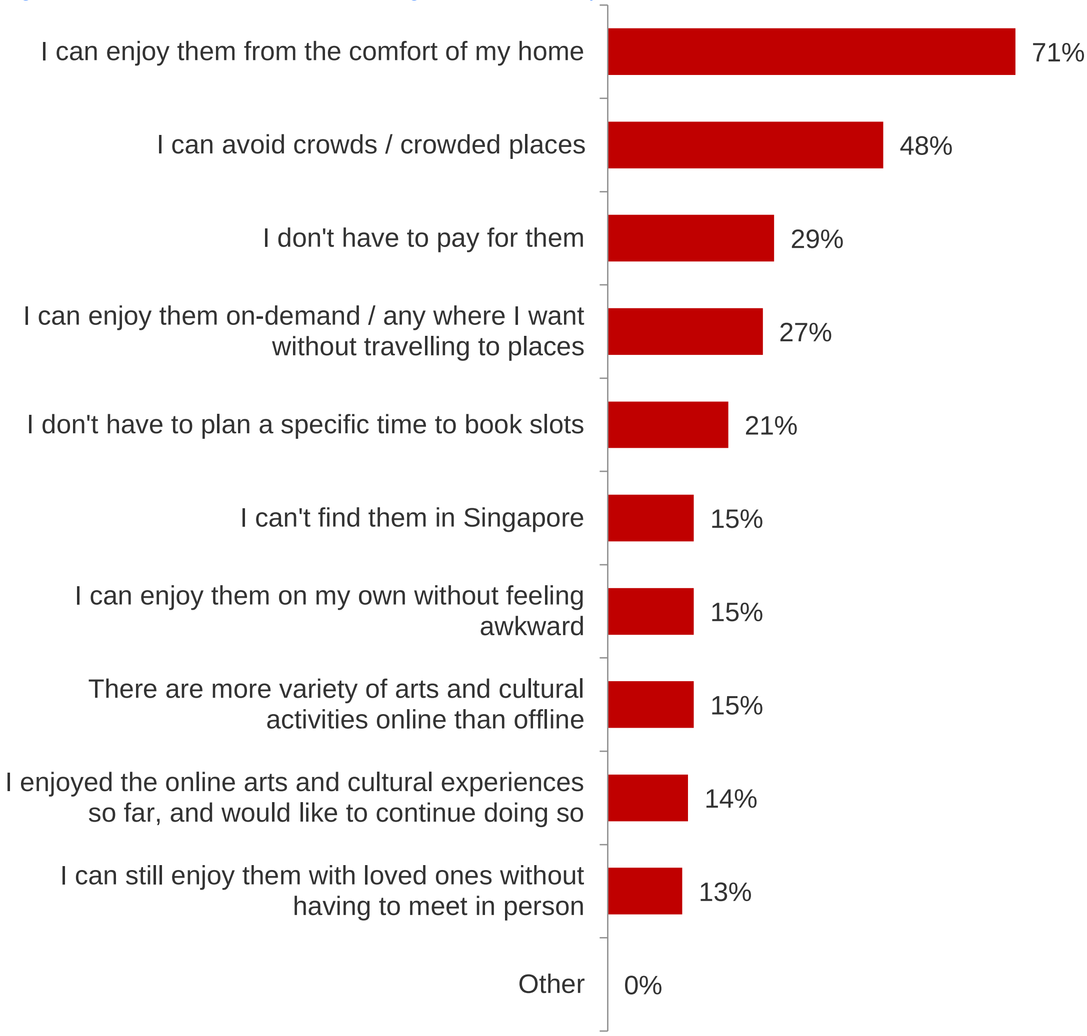
*Figure 34. Intention to continue with digital arts consumption*



## 15.2 Reasons to continue with digital arts consumption in the next 12 months

Being able to enjoy digital arts and culture content comfortably from one's home (71%) and avoid crowds (48%) were top motivators for continuing with digital arts consumption in the future. Further, close to 3 in 10 were drawn by the low monetary costs of consuming online arts content.

*Figure 35. Reasons to continue with digital arts consumption in the next 12 months*

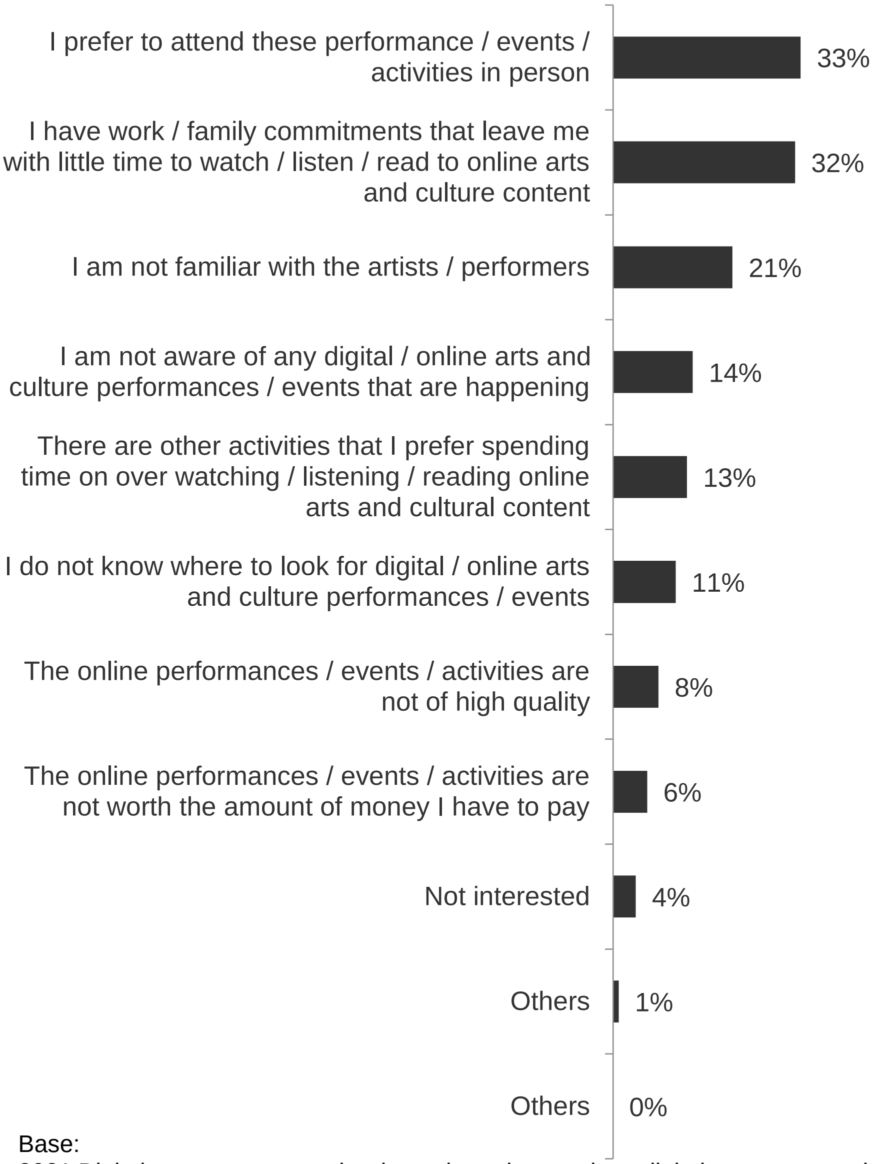



Base:
2021 Digital arts consumers who intend to continue digital arts consumption in the next 12 months
n=1242

## 15.3 Barriers to digital arts consumption in the next 12 months

In contrast, around 1 in 3 of those who did not intend to continue with digital arts and cultural experiences expressed a preference for in-person performances (33%) and a similar proportion of respondents cited family commitments (32%) as key barriers to continuing with digital arts consumption.

*Figure 36. Barriers to digital arts consumption in the next 12 months*

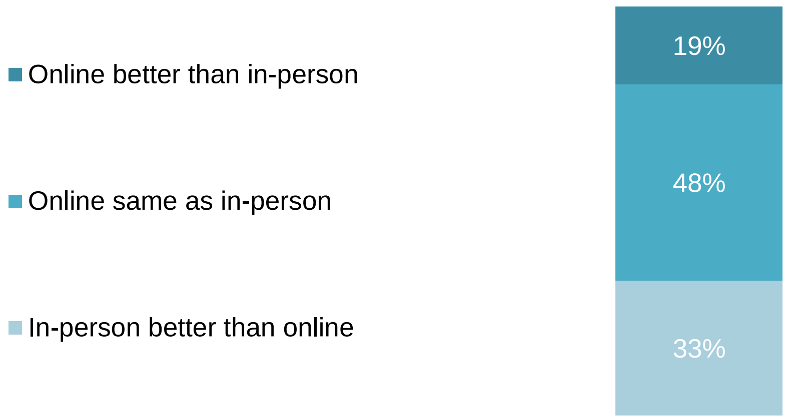



Base:
2021 Digital arts consumers who do not intend to continue digital arts consumption in the next 12 months
n=238

## 15.4 Comparison of expectations between online and in-person arts and cultural experiences

When comparing digital consumers' expectations between online and in-person arts and cultural experiences, almost 1 in 2 expected both modes to deliver the same level of enjoyment. About 1 in 3 expected in-person experiences to be better than online ones.

*Figure 37. Comparison of expectations between online and in-person arts and cultural experiences*

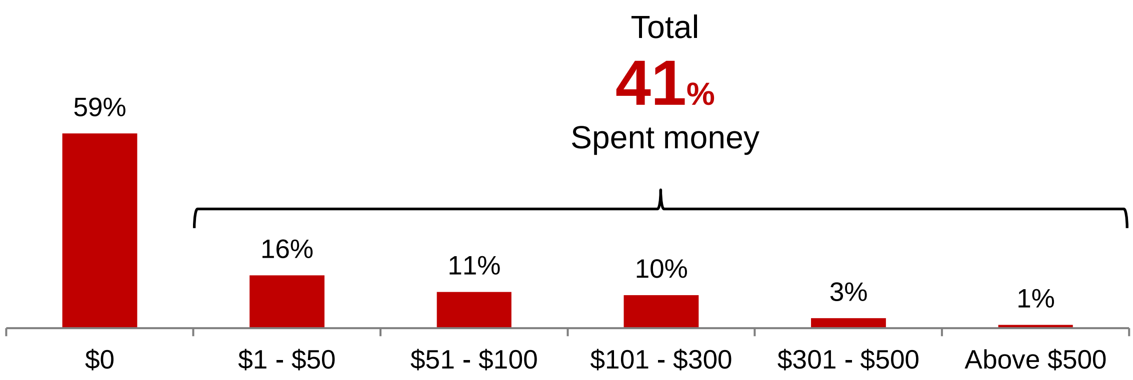



Base:
2021 Digital arts consumers n=1480

## 15.5 Total spending on digital arts and culture events and activities in the past 12 months

At least 2 in 5 digital arts consumers had spent money on digital arts and cultural experiences in the last 12 months, with half of the expenditure being under $50.

*Figure 38. Total spending on digital arts events and activities in the past 12 months*




Base:
2021 Digital Arts Consumers, n=1480

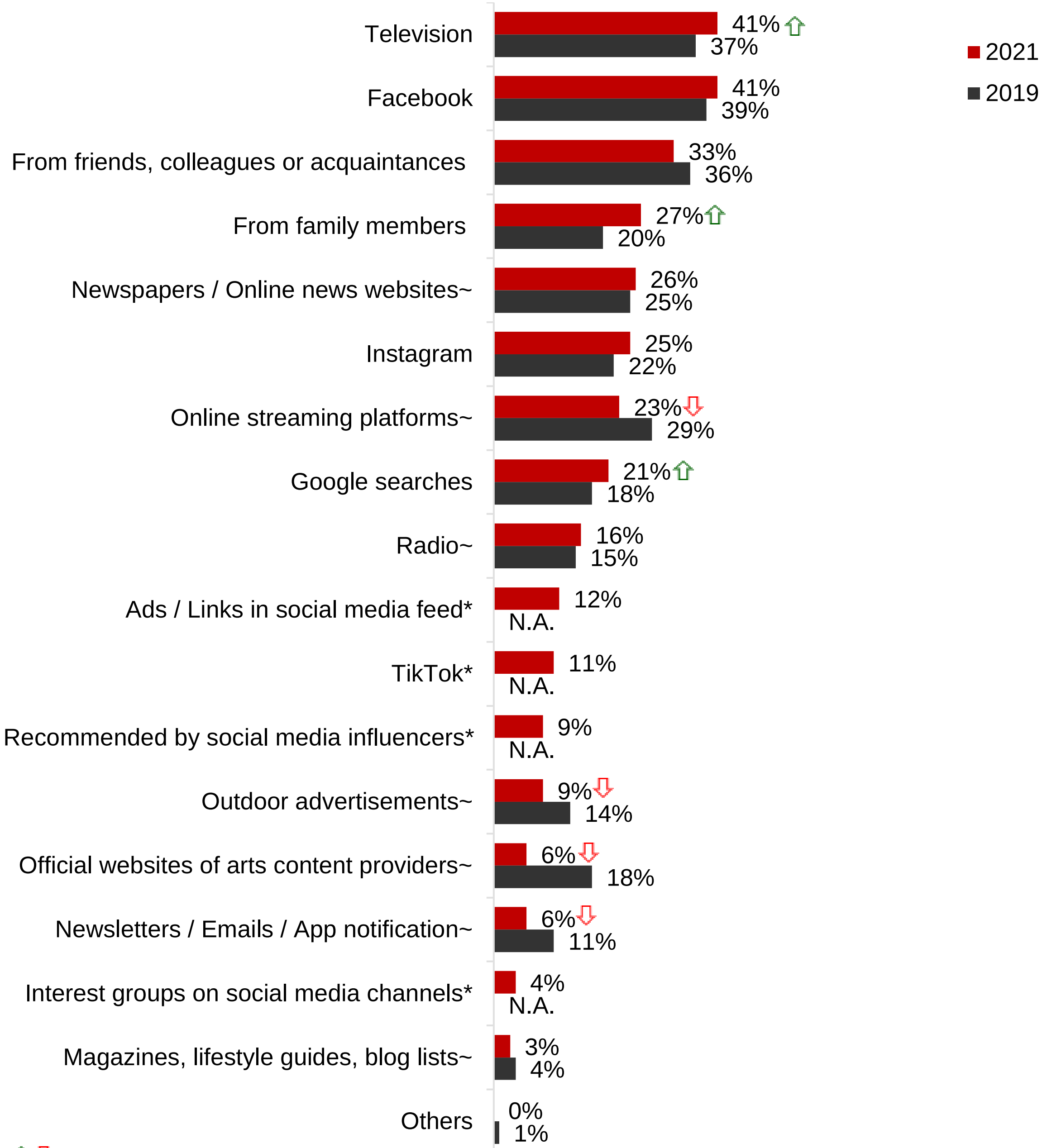
# 16 Sources of Information on Arts and Culture Events and Activities

In general, Singaporeans mainly relied on television (41%), Facebook (41%) and their social circle (33%) as sources of information on arts and culture events and activities.

Compared to 2019, more Singaporeans turned to their family members (+7 percentage point), television (+4 percentage point), and Google searches (+3 percentage point) for similar information as well.

On the other hand, online streaming platforms (-6 percentage point), outdoor advertisements (-5 percentage point), official websites of arts content providers (-12 percentage point) and newsletters (-5 percentage point) were less cited as information sources in 2021.

*Figure 39. Sources of information on arts and culture events and activities*




⇧⇩ Denotes significant difference from 2019 at 95% confidence level
~Rephrased in 2021
*New statement in 2021
Base:
2019 Total, n=1176; 2021 Total, n=2047

Arts attenders and non-attenders used different sources for information for arts and culture events and activities. Social circles or online platforms were more likely to be used by the former, while the latter relied more on traditional mass media.

Specifically, arts attenders were significantly more likely to have looked to their friends, colleagues or acquaintances (+7 percentage point), Instagram (+7 percentage point), Google searches (+2 percentage point), links on their social media feed (+7 percentage point), official websites of arts content providers (+3 percentage point), newsletters (+2 percentage point), interest groups on social media (+2 percentage point) and magazines (+2 percentage point) for information on arts and culture events and activities.

In contrast, significantly more non-arts attenders sought information from television (+10 percentage point) and radio (+2 percentage point).

*Figure 40. Sources of information by arts attendance*

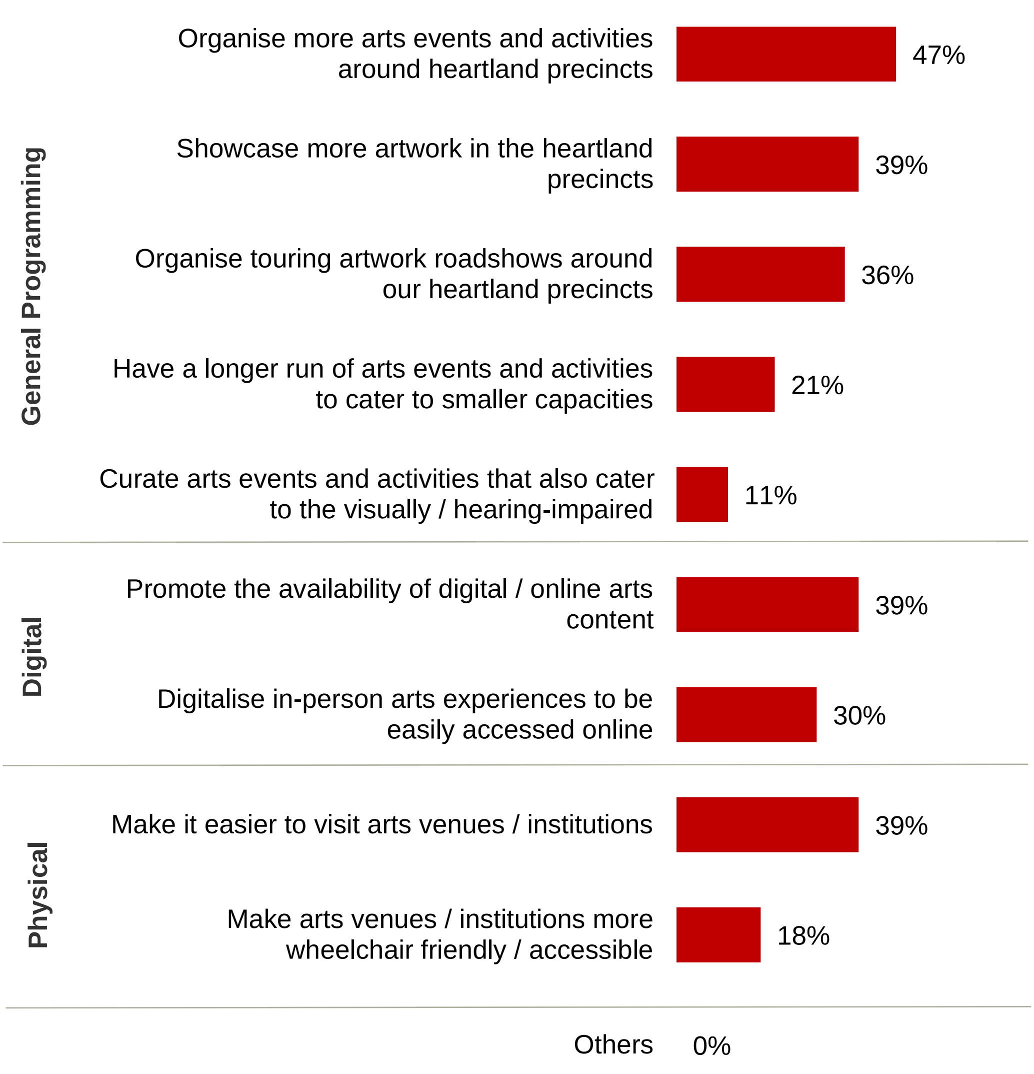
| | Total | Arts attenders | Non-Arts attenders |
|---|---|---|---|
| Base | 2,047 | 882 | 1,165 |
| Television | 41% | 28%↓ | 51%↑ |
| Facebook | 41% | 41% | 40% |
| Friends, colleagues or acquaintances | 33% | 40%↑ | 28%↓ |
| Family members | 27% | 27% | 27% |
| Newspapers / Online news websites~ | 26% | 28% | 25% |
| Instagram | 25% | 32%↑ | 20%↓ |
| Online streaming platforms~ | 23% | 23% | 23% |
| Google searches | 21% | 23%↑ | 19%↓ |
| Radio~ | 16% | 14%↓ | 18%↑ |
| Ads / Links in social media feed* | 12% | 19%↑ | 7%↓ |
| TikTok* | 11% | 13% | 10%↓ |
| Outdoor advertisements~ | 9% | 10% | 9% |
| Social media influencers* | 9% | 11% | 7%↓ |
| Official websites of arts content providers~ | 6% | 9%↑ | 4%↓ |
| Newsletters / Emails / App notification~ | 6% | 8%↑ | 4%↓ |
| Interest groups on social media* | 4% | 6%↑ | 3%↓ |
| Magazines, lifestyle guides, blog lists~ | 3% | 5%↑ | 1%↓ |
| Others | 0% | 0% | <1% |

↑↓ Denotes significant difference from 2021 Total at 95% confidence level
Base: 2021 Total, n=2047
~Rephrased in 2021
*New statement in 2021

# 17 Improving Access to the Arts and Culture

Calls for improving access to the arts and culture were primarily focused on physical location programming, such as organising them around the heartland precincts (47%), showcasing more artwork at these places (39%), or organising touring artwork roadshows around the heartlands (36%). There were also calls for greater promotion of digital arts content available (39%). Other notable ways to improve access also include the digitalisation of arts content (30%).

*Figure 41. Improving access to the arts and culture*



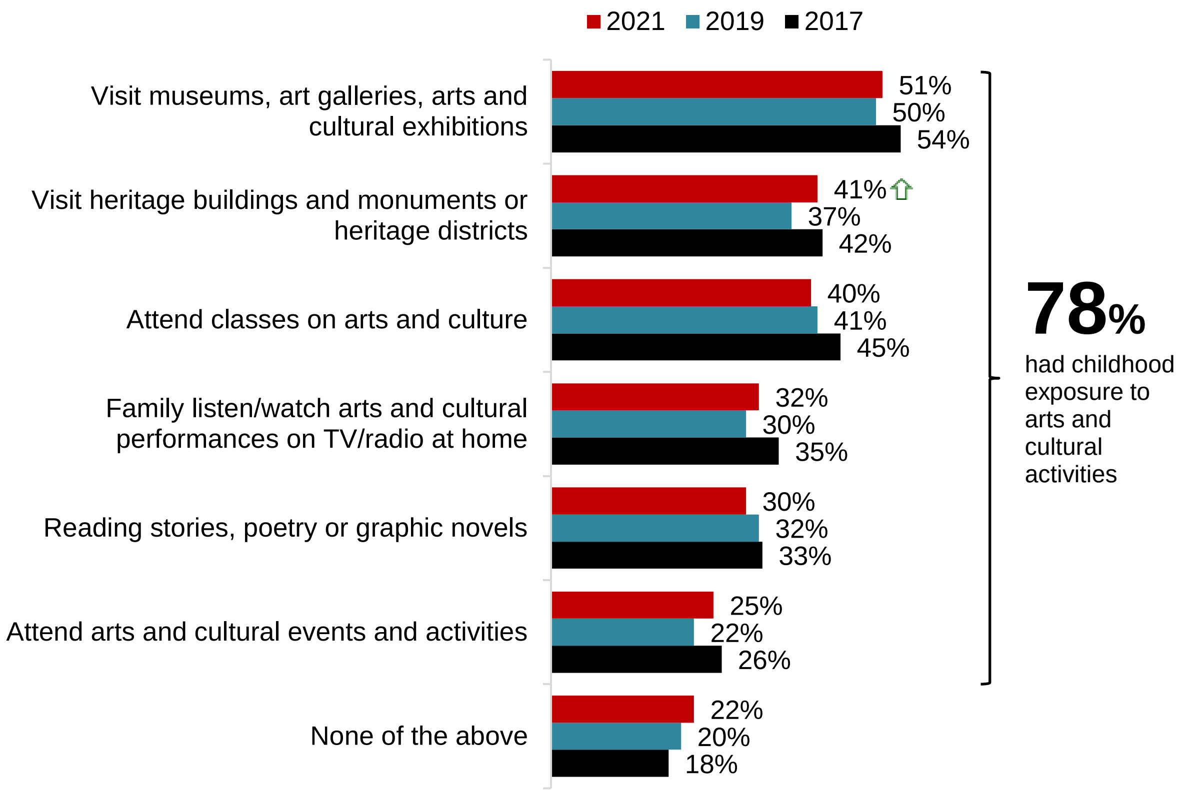

Base:
2021 Total, n=2047

# 18 Influence of Childhood Exposure on Arts and Cultural Engagement

## 18.1 Exposure to the arts and culture in childhood

In 2021, almost 4 in 5 recalled having an experience with the arts and culture in their childhood. Compared to 2019, a larger proportion cited having visited heritage buildings and monuments or heritage districts as a child.

*Figure 42. Exposure to the arts and culture in childhood (by year)*




Denotes significant difference from 2019 at 95% confidence level
Base:
2017 Total, n=2023, 2019 Total, n=1176, 2021 Total, n=2047

## 18.2 Level of arts engagement by childhood exposure

General arts engagement with and interest in the arts and culture was higher among those who had some exposure to the arts and culture in their younger years compared to those who did not have similar exposures. Physical attendance (+26 percentage point), consumption of digital arts content (+22 percentage point), participation (+19 percentage point) and interest in the arts and culture (+19 percentage point) were higher among the former.

*Table 15. Arts and cultural engagement by childhood exposure to the arts and culture*

| | **Physical Attendance** | **Digital Consumption** | **Participation** | **Interest in the Arts and Culture** (Very interested, Interested) |
|---|---|---|---|---|
| Exposed to the arts and culture in childhood (n=1,589) | 49% ⬆ | 77% ⬆ | 26% ⬆ | 36% ⬆ |
| Not exposed to the arts and culture in childhood (n=458) | 23% | 55% | 7% | 17% |

⬆⬇ Denotes significant difference from those without childhood exposure to the arts and culture at 95% confidence level
Base: 2021 Total, n=2047

## 18.3 Sentiments towards arts and culture by childhood exposure

(I) Appreciation of the role of arts and culture at individual level

As with engagement in the arts, Singaporeans with arts and cultural experiences in their early childhood were more likely to express greater appreciation towards the role of the arts and culture in their daily lives compared to those without similar experiences in their younger years. This was most apparent when it came to deepening cross-cultural understanding (+3 percentage point), and facilitating self-expression (+3 percentage point)

*Table 16. Appreciation of the role of arts and culture at individual level by childhood exposure to the arts and culture*

| Percentage of respondents who agreed that... | **Total** (n=2,047) | **Exposed to arts and culture in childhood** (n=1,589) | **Not exposed to arts and culture in childhood** (n=458) |
|---|---|---|---|
| The arts and culture give us a better understanding of people of different backgrounds and cultures | 85% | 88%⬆ | 74%⬇ |
| The arts and culture help us to express our thoughts, feelings and ideas | 82% | 85%⬆ | 71%⬇ |
| The arts and culture inspire and help us to be more creative in our studies and/or work | 77% | 80%⬆ | 68%⬇ |
| The arts and culture improve the quality of life~ | 77% | 79%⬆ | 68%⬇ |

⬆⬇ Denotes significant difference from 2021 Total at 95% confidence level
Figures shown reflect Top 2 boxes (% rated "Agree" and "Strongly Agree" on a 5-point scale)
~ Rephrased statement in 2019 Survey

(II) Appreciation of the role of arts and culture at community and national level

Significantly more among those with early exposure to the arts and culture acknowledged the role of the arts and culture on the broader, societal level (+2 percentage point) compared to those without it, especially when it came to building more understanding between different generations of Singaporeans (+4 percentage point).

*Table 17. Appreciation of the role of arts and culture at community and national level by childhood exposure to the arts and culture*

| Percentage of respondents who agreed that... | **Total** (n=2,047) | **Exposed to arts and culture in childhood** (n=1,589) | **Not exposed to arts and culture in childhood** (n=458) |
|---|---|---|---|
| The arts and culture in Singapore is something that Singaporeans can be proud of | 82% | 84%⬆ | 76%⬇ |
| The arts and culture give us a greater sense of belonging to Singapore | 81% | 83%⬆ | 71%⬇ |

| Percentage of respondents who agreed that... | **Total** (n=2,047) | **Exposed to arts and culture in childhood** (n=1,589) | **Not exposed to arts and culture in childhood** (n=458) |
|---|---|---|---|
| The arts and culture foster dialogue and understanding between different generations~ | 78% | 82%⬆ | 64%⬇ |
| Engagement in arts and culture helps draw Singaporeans closer as a community | 78% | 81%⬆ | 68%⬇ |
| The arts and culture say who we are as a society and country | 77% | 80%⬆ | 68%⬇ |
| The arts and culture contribute to the Singapore economy | 71% | 75%⬆ | 59%⬇ |

⬆⬇ Denotes significant difference from 2021 Total at 95% confidence level
Figures shown reflect Top 2 boxes (% rated "Agree" and "Strongly Agree" on a 5-point scale)
~ Rephrased statement in 2019 Survey

### (III) Support for the arts and culture

Likewise, advocacy for the arts and culture was generally stronger among those who had childhood experiences with it than those without, particularly when it came to the importance of having arts and cultural events in the neighbourhood (+2 percentage point).

*Table 18. Support for the arts and culture by childhood exposure to the arts and culture*

| Percentage of respondents who agreed that... | **Total** (n=2,047) | **Exposed to arts and culture in childhood** (n=1,589) | **Not exposed to arts and culture in childhood** (n=458) |
|---|---|---|---|
| It is important to have arts and cultural events in my immediate neighbourhood^ | 74% | 76%⬆ | 68%⬇ |
| Most of my friends and family members attend at least one arts and cultural event/activity each year* | 50% | 54%⬆ | 37%⬇ |
| I am willing to donate cash and/or in-kind to the arts and culture sector in Singapore^ | 47% | 51%⬆ | 35%⬇ |

⬆⬇ Denotes significant difference from 2021 Total at 95% confidence level
Figures shown reflect Top 2 boxes (% rated "Agree" and "Strongly Agree" on a 5-point scale)
**Statement asked from 2017 onwards*
*^Statement asked from 2019 onwards*

### (IV) Inclusivity of the arts and culture

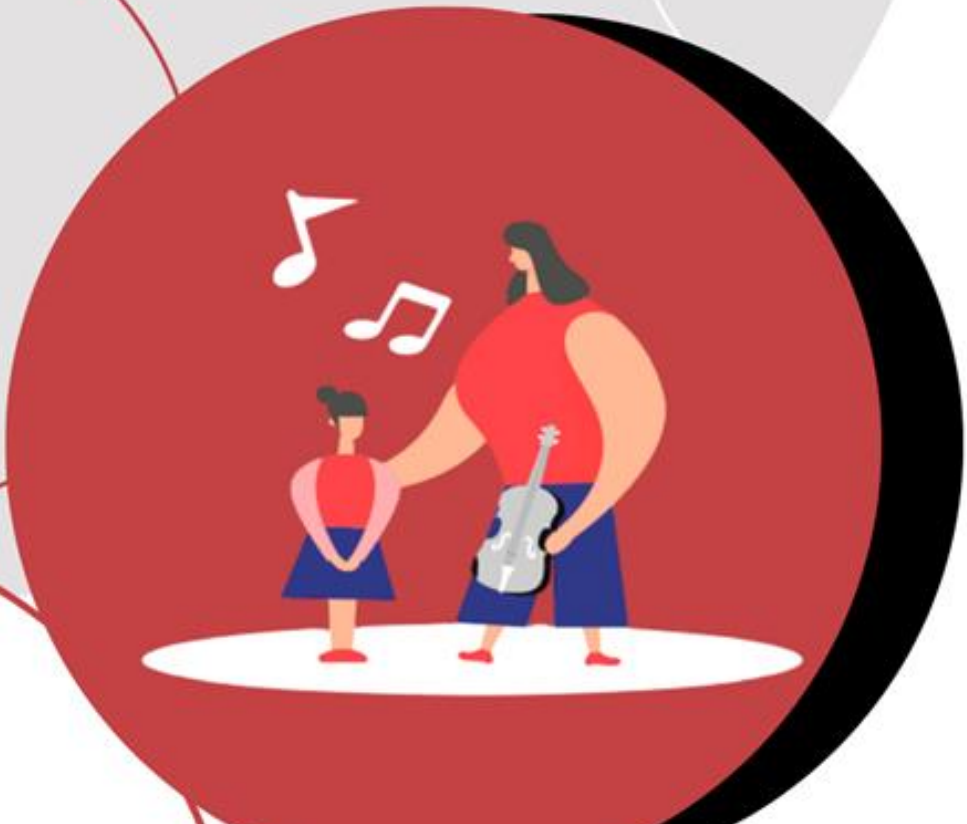
Moreover, those with childhood exposure to the arts and culture were also generally more likely to perceive the arts and culture as inclusive, particularly because it can be enjoyed by everyone regardless of one's background, social status (+3 percentage point), or physical abilities (+2 percentage point). This segment was also significantly more likely to recognise the role of the arts and culture in providing a safe space for open discussions (+1 percentage point).

*Table 19. Inclusivity of the arts and culture by childhood exposure to the arts and culture*

| Percentage of respondents who agreed that... | **Total** (n=2,047) | **Exposed to arts and culture in childhood** (n=1,589) | **Not exposed to arts and culture in childhood** (n=458) |
|---|---|---|---|
| The arts and culture in Singapore can be enjoyed by everyone regardless of their background or social status** | 84% | 87%⬆ | 75%⬇ |
| The arts and culture events and activities in Singapore are able to cater to individuals with physical disabilities** | 70% | 72%⬆ | 60%⬇ |
| The arts and culture in Singapore provide a safe space for people to discuss sensitive and/or controversial topics openly** | 61% | 62%⬆ | 55%⬇ |
| Singapore's arts and cultural events and activities are more catered to those who are well-educated** | 48% | 49% | 47% |

⬆⬇ Denotes significant difference from 2021 Total at 95% confidence level
Figures shown reflect Top 2 boxes (% rated "Agree" and "Strongly Agree" on a 5-point scale)
***New statements added in 2021 Survey*

# 19.1 Music



**National Arts Council**

**Population Survey on the Arts**

2021

NATIONAL ARTS COUNCIL
SINGAPORE

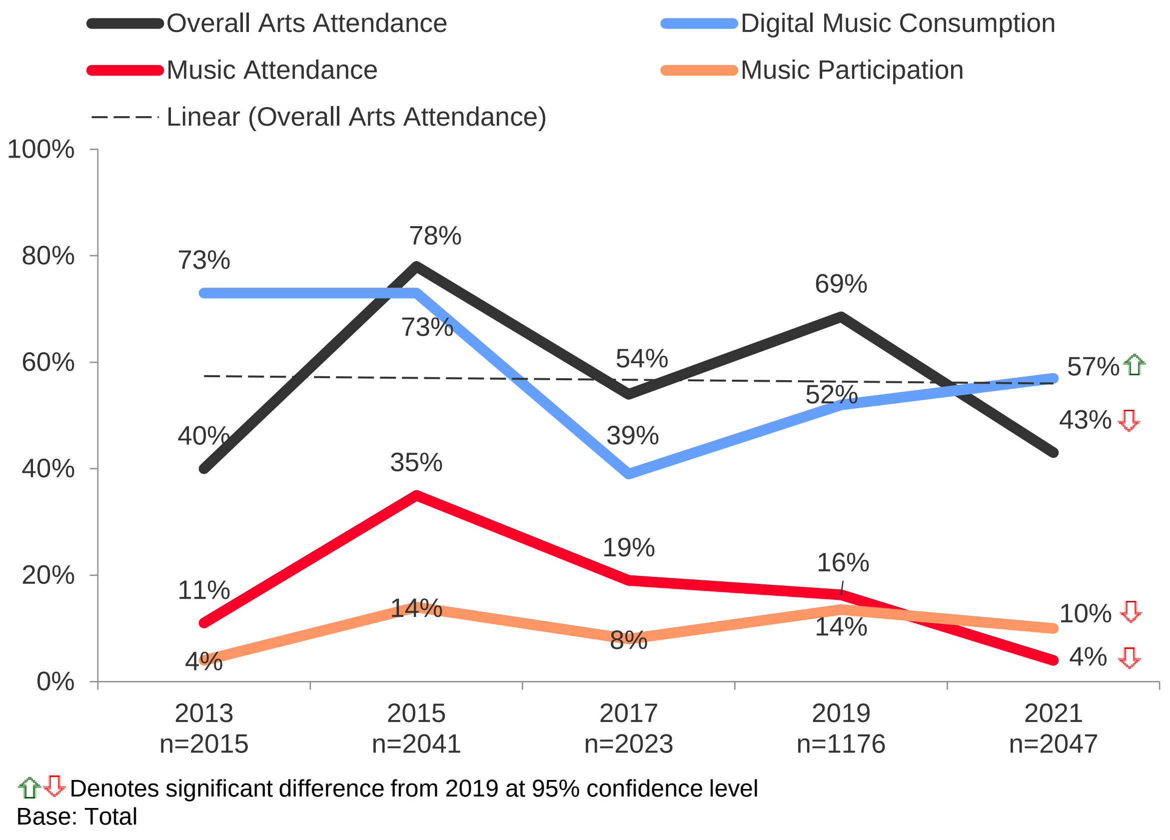
# 19 Engagement with the Arts and Culture by Art Forms

## 19.1 Music

### 19.1.1 Overall engagement with music

Across the different modes of arts engagement, attendance at Music events and activities dipped the most in 2021 compared to 2019 (-12 percentage point). Similarly, a significant drop was observed for Music participation (-4 percentage point). In contrast, there was higher consumption of digital Music content in 2021 compared to two years ago (+5 percentage point).

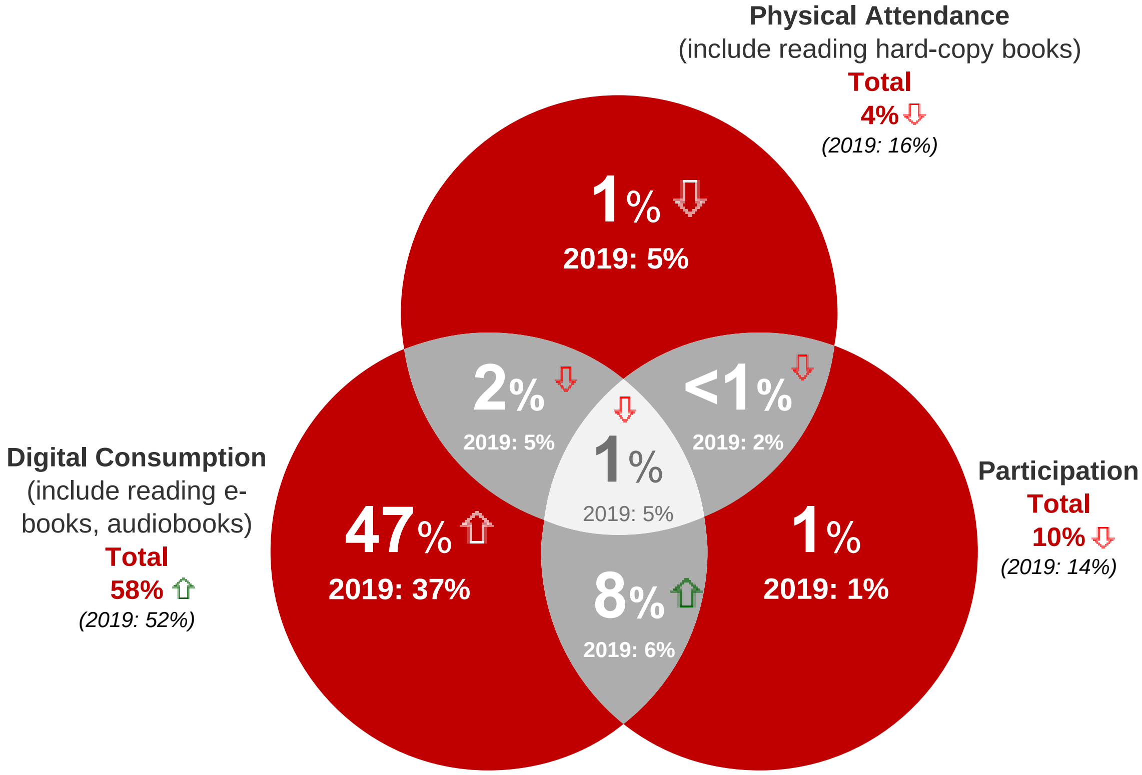
*Figure 43. Overall engagement with music*



In 2021, engagement with Music was most likely to occur through digital consumption (58%), with a larger proportion of Singaporeans having accessed online arts and culture content compared to 2019 (+6 percentage point). There were more Singaporeans who engaged in Music solely through digital means (+10 percentage point) than through a combination of digital and participatory modes (+2 percentage point).

In contrast, physical attendance and participation at Music events and activities fell compared to two years ago (-12 percentage point and -4 percentage point respectively). Significantly fewer only physically attended Music (-4 percentage point) or did so together with digital consumption (-3 percentage point), or with participation (-1 percentage point) or through all modes of engagement (-4 percentage point).

*Figure 44. Interplay between different modes of engagement in Music*



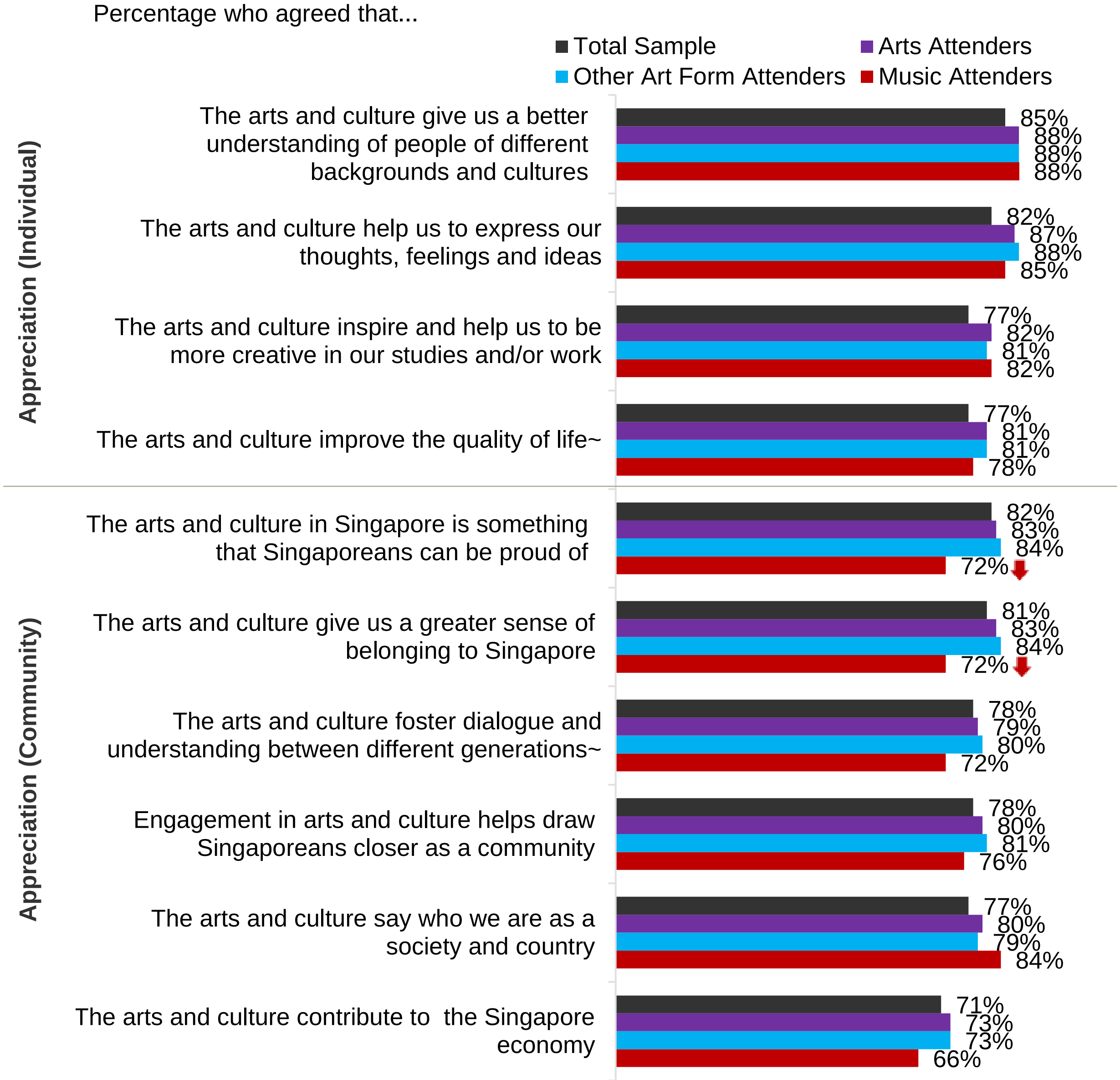

⇧⇩ Denotes significant difference from 2019 at 95% confidence level
Percentages do not add up due to rounding up error
Base: 2019 Total, n=1176; 2021 Total, n=2047

## 19.1.2 Sentiments towards the arts and culture

### (I) Appreciation of the arts and culture

On the whole, Music attenders were generally less appreciative of the arts and culture compared to other art form attenders. In particular, they were less likely to feel that the arts and culture inculcated a sense of pride (-12 percentage point), community and belonging to Singapore (-12 percentage point).

*Figure 45. Appreciation towards the arts and culture*

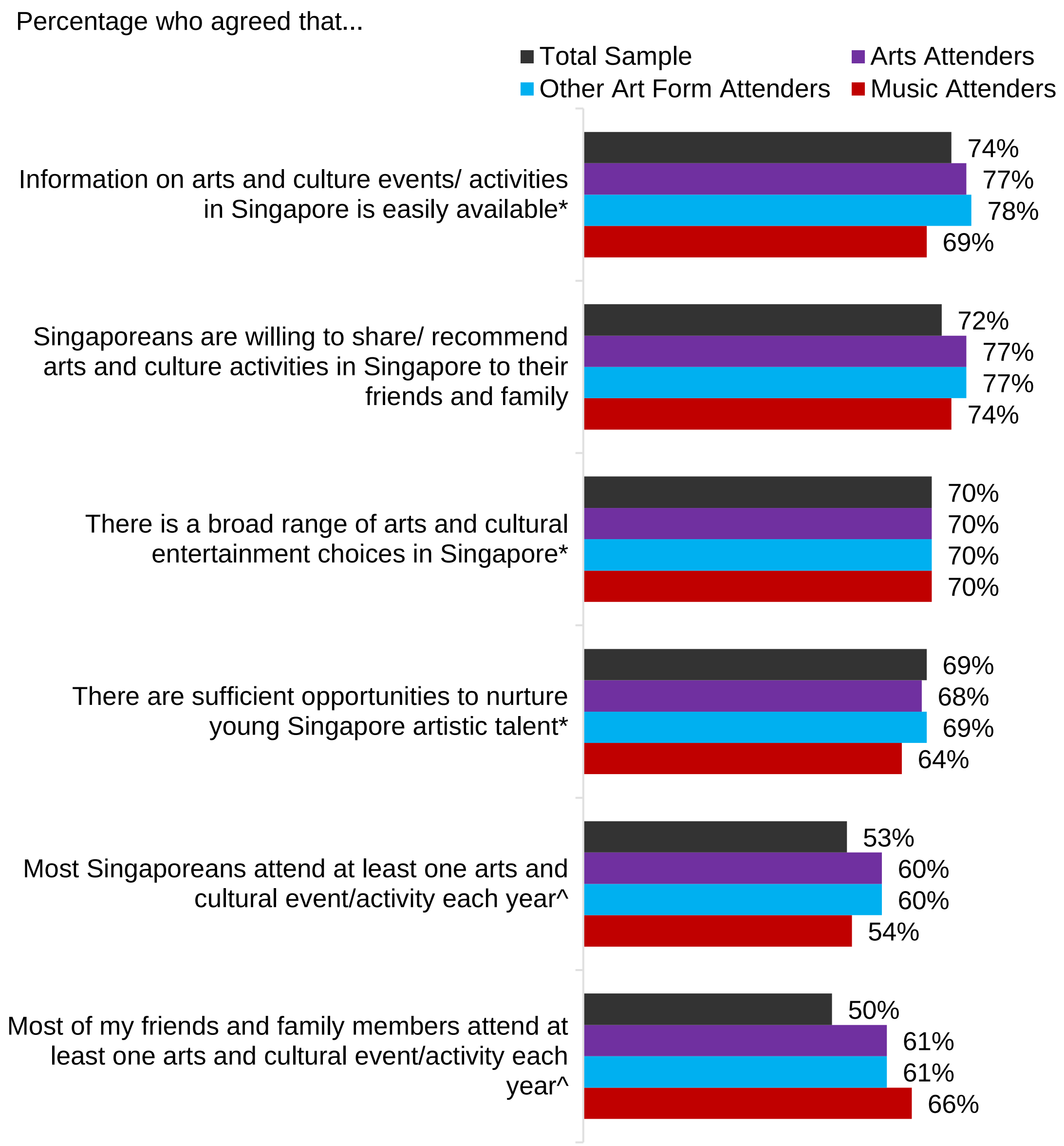



Denotes significant difference between Music and Other Art Forms Attenders at 95% confidence level
Figures shown reflect Top 2 boxes (% rated “Agree” and “Strongly Agree” on a 5-point scale)
~ Rephrased statement in 2019 Survey
Base:
2021 Total, n=2047; 2021 Arts attenders, n=882; 2021 Music Attenders, n=74; 2021 Other art form attenders, n=808

(II) Experience with the arts and culture

Compared to other art form attenders, Music attenders' experience with the arts and culture in 2021 was slightly poorer although slightly more Music attenders perceived their loved ones to have attended at least one arts and cultural event or activity each year (+5 percentage point).

*Figure 46. Experience with the arts and culture*

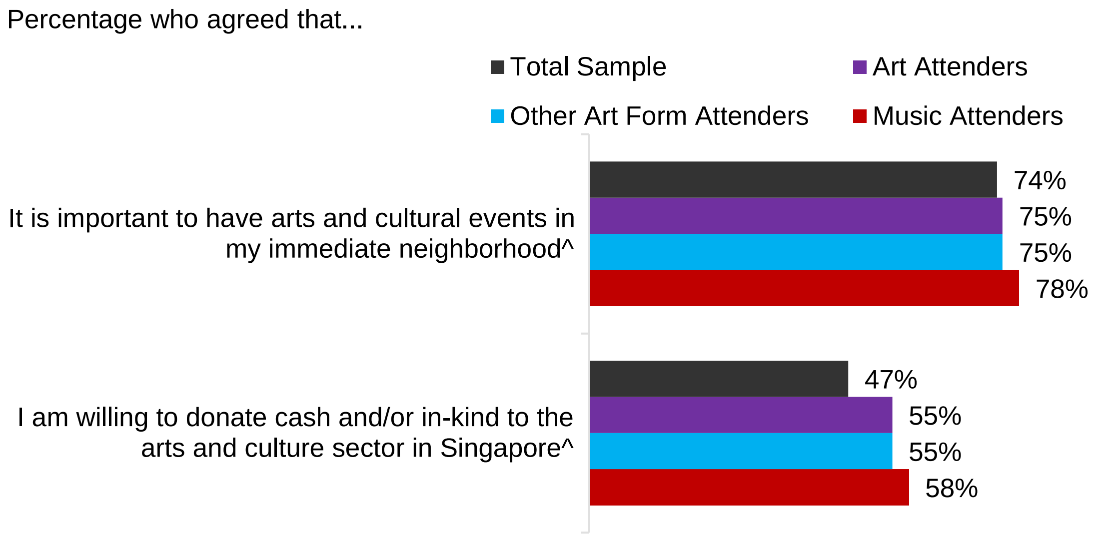



Denotes significant difference between Music and Other Art Forms Attenders at 95% confidence level
Figures shown reflect Top 2 boxes (% rated "Agree" and "Strongly Agree" on a 5-point scale)
*New statements in 2015
^New statements in 2017
Base:
2021 Total, n=2047; 2021 Arts attenders, n=882; 2021 Music Attenders, n=74; 2021 Other art form attenders, n=808

(III) Support for the arts and culture

Nonetheless, Music attenders generally expressed support for the arts and culture, with at least 3 in 4 of them acknowledging the importance of having arts and cultural events in their immediate neighborhood.

*Figure 47. Support for the arts and culture*

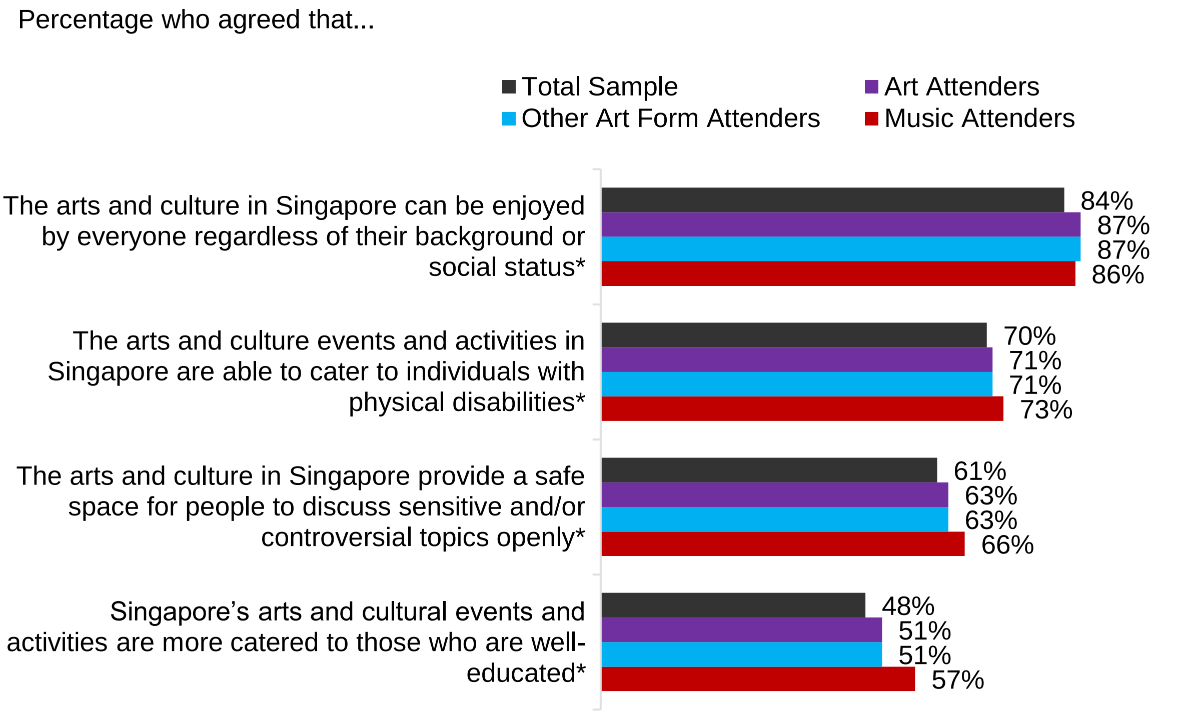



Denotes significant difference between Music and Other Art Forms Attenders at 95% confidence level
Figures shown reflect Top 2 boxes (% rated “Agree” and “Strongly Agree” on a 5-point scale)
^New statements in 2019
Base:
2021 Total, n=2047; 2021 Arts attenders, n=882; 2021 Music Attenders, n=74; 2021 Other art form attenders, n=808

(IV) Inclusivity of the arts and culture

Music attenders' views on inclusivity of the arts and culture largely mirrored that of other art form attenders, though they were slightly more likely to perceive that the arts and culture were more catered to the well-educated (+6 percentage point).

*Figure 48. Inclusivity of the arts and culture*



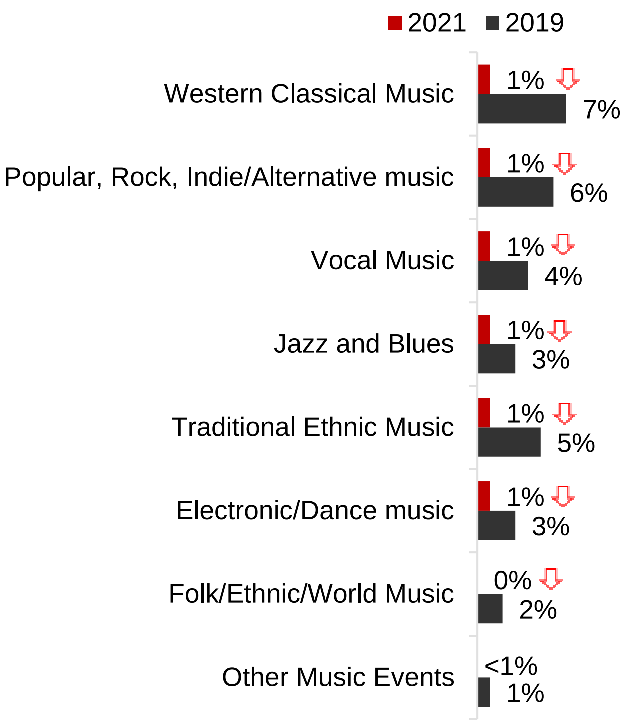

Denotes significant difference between Music and Other Art Forms Attenders at 95% confidence level
Figures shown reflect Top 2 boxes (% rated "Agree" and "Strongly Agree" on a 5-point scale)
*New statements in 2021
Base:
2021 Total, n=2047; 2021 Arts attenders, n=882; 2021 Music Attenders, n=74; 2021 Other art form attenders, n=808

### 19.1.3 Engagement with music – attendance

(I) Attendance of music sub-genres

All Music sub-genres had significantly lower in-person attendance in 2021, having dropped to 1% or below. The largest dips were observed for Western Classical (-6 percentage point) and Popular, Rock, Indie/Alternative (-5 percentage point) sub-genres.

*Figure 49. Attendance of music sub-genres*




⇧⇩Denotes significant difference from 2019 at 95% confidence level
Base:
2019 Total, n=1176; 2021 Total, n=2047

(II) Profile of music attenders

Compared to arts attenders, Music attenders were more likely to be those aged 25-34 years old, single, Youths and from lower income households.

*Table 20. Profile of music attenders*

| | Sample Distribution (n=2,047) | Arts attenders (n=882) | Music attenders (n=74) |
|---|---|---|---|
| **Gender** | | | |
| Male | 48% | 46% | 47% |
| Female | 52% | 54% | 53% |
| **Age** | | | |
| 15-24 years old | 13% | 19% | 20% |
| 25-34 years old | 17% | 20% | 36%↑ |
| 35-44 years old | 17% | 20% | 11% |
| 45-54 years old | 17% | 15% | 8% |
| 55-64 years old | 17% | 13% | 9% |
| 65 years old & above | 19% | 12% | 15% |
| **Marital Status** | | | |
| Single | 31% | 39% | 61%↑ |
| Married with children | 59% | 52% | 35%↓ |
| Married without children | 6% | 6% | 3% |
| **Life Stage** | | | |
| Students (15-24) | 11% | 16% | 19% |
| PMEBs | 36% | 43% | 32% |
| Married with children (S/D/W) | 63% | 56% | 39%↓ |
| Seniors | 19% | 12% | 15% |
| Youths | 29% | 39% | 57%↑ |
| **Ethnicity** | | | |
| Chinese | 75% | 72% | 77% |
| Malay | 13% | 13% | 14% |
| Indian | 9% | 11% | 4% |
| Others | 3% | 4% | 5% |
| **Dwelling type** | | | |
| HDB 1-3 room Flats | 19% | 14% | 16% |
| HDB 4-room Flats | 34% | 32% | 35% |
| HDB 5-room Flats / Executive Flats / Maisonette / HUDC | 26% | 30% | 26% |
| Private Apartments / Condominiums / Landed Property | 21% | 24% | 23% |
| **Education level** | | | |
| ITE / 'O' level and below | 47% | 32% | 27% |
| Diploma / 'A' level / Pre-University | 25% | 28% | 35% |
| Degree & above | 29% | 40% | 38% |
| **Monthly Household Income^** | | | |
| Up to $2,000 | 12% | 7% | 16%↑ |
| $2,001-$4,000 | 17% | 15% | 12% |

| | Sample Distribution (n=2,047) | Arts attenders (n=882) | Music attenders (n=74) |
|---|---|---|---|
| $4,001-$8,000 | 24% | 25% | 16% |
| Above $8,000 | 26% | 34% | 26% |

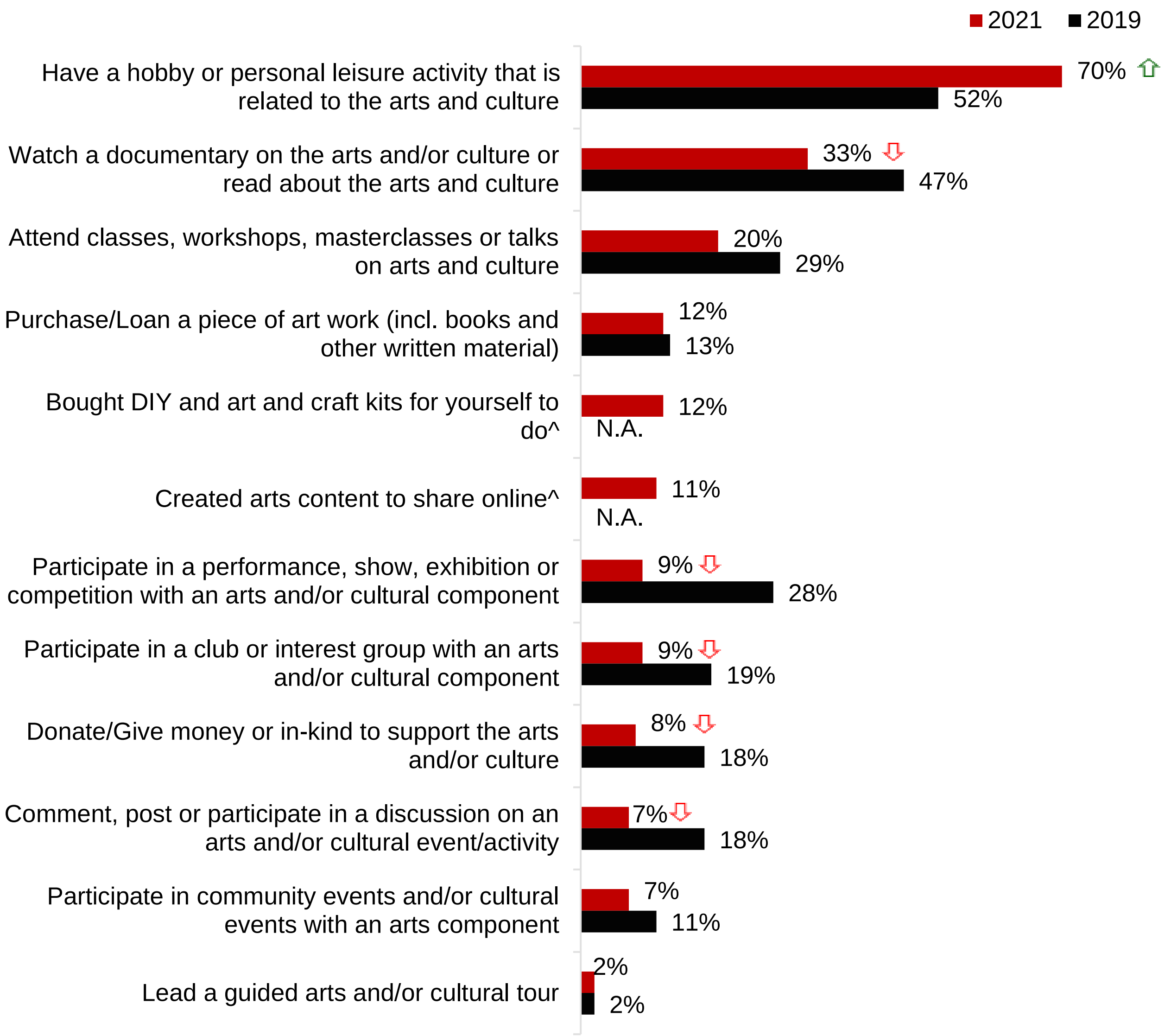
⬆⬇ Denotes significant difference from Arts Attenders (Total) at 95% confidence level
^Figures add up to <100% as those who refused to answer are not shown

### 19.1.4 Engagement with music – participation

(I) Forms of music participation

Similar to 2019, having a hobby related to the arts and culture remained as the most popular form of participation among Music participants, with more having done so in 2021 (+18 percentage point). On the other hand, fewer participated in an arts and culture performance (-19 percentage point), watched an arts-related documentary (-14 percentage point), commented on an arts and culture event or activity (-11 percentage point), participated in an arts-related club (-10 percentage point), or donated money to support the sector (-10 percentage point).

*Figure 50. Participation level among music participants*




Denotes significant from 2019 at 95% confidence level
^Newly added in 2021
Base:
2019 Music Participants, n=159; 2021 Music Participants, n=205

(II) Profile of music participants

The profile of Music participants generally mirrored that of general arts participants.

*Table 21. Profile of music participants*

| | Sample Distribution (n=2,047) | Arts participants (n=439) | Music participants (n=205) |
|---|---|---|---|
| **Gender** | | | |
| Male | 48% | 48% | 53% |
| Female | 52% | 52% | 47% |
| **Age** | | | |
| 15-24 years old | 13% | 25% | 29% |
| 25-34 years old | 17% | 23% | 19% |
| 35-44 years old | 17% | 18% | 16% |
| 45-54 years old | 17% | 12% | 14% |
| 55-64 years old | 17% | 12% | 12% |
| 65 years old & above | 19% | 10% | 11% |
| **Marital Status** | | | |
| Single | 31% | 46% | 47% |
| Married with children | 59% | 42% | 45% |
| Married without children | 6% | 7% | 4% |
| **Life Stage** | | | |
| Students (15-24) | 11% | 21% | 23% |
| PMEBs | 36% | 41% | 43% |
| Married with children (S/D/W) | 63% | 47% | 48% |
| Seniors | 19% | 10% | 11% |
| Youths | 29% | 48% | 48% |
| **Ethnicity** | | | |
| Chinese | 75% | 73% | 73% |
| Malay | 13% | 14% | 13% |
| Indian | 9% | 9% | 10% |
| Others | 3% | 4% | 4% |
| **Dwelling Type** | | | |
| HDB 1-3 room Flats | 19% | 16% | 14% |
| HDB 4-room Flats | 34% | 31% | 30% |
| HDB 5-room Flats / Executive Flats / Maisonette / HUDC | 26% | 30% | 30% |
| Private Apartments / Condominiums / Landed Property | 21% | 23% | 26% |
| **Education level** | | | |
| ITE / 'O' level and below | 47% | 32% | 35% |
| Diploma / 'A' level / Pre-University | 25% | 28% | 27% |
| Degree & above | 29% | 40% | 38% |
| **Monthly Household Income^** | | | |
| Up to $2,000 | 12% | 7% | 7% |
| $2,001-$4,000 | 17% | 18% | 17% |
| $4,001-$8,000 | 24% | 27% | 27% |

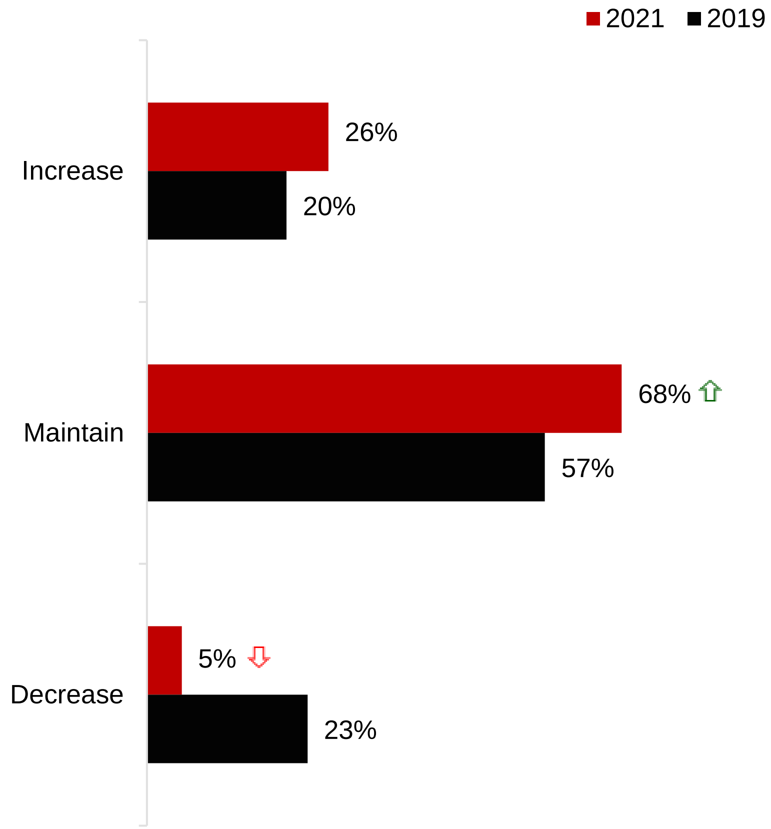
| | Sample Distribution (n=2,047) | Arts participants (n=439) | Music participants (n=205) |
|---|---|---|---|
| Above $8,000 | 26% | 33% | 38% |

⬆⬇ Denotes significant difference from Arts Participants (Total) at 95% confidence level
^Figures add up to <100% as those who refused to answer are not shown

(III) Outlook on arts participation in the next 12 months

Majority of Music participants looked to maintain their current levels of participation in the next 12 months (68%), with a larger proportion expressing such intentions compared to 2019 (+11 percentage point). Fewer expected to decrease their future arts participation (-18 percentage point) compared to 2019.

*Figure 51. Outlook on arts participation in the next 12 months among music participants*



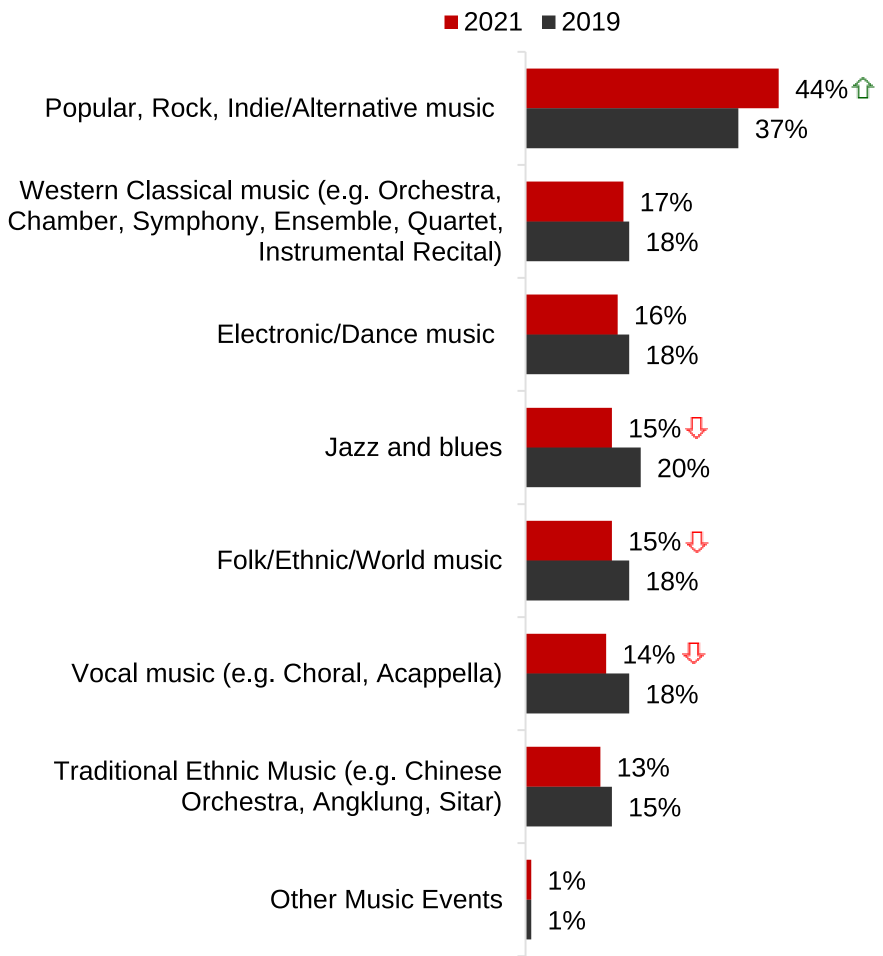

⇧⇩ Denotes significant from 2019 at 95% confidence level
*Newly added in 2021
Base:
2019 Music Participants, n=159; 2021 Music Participants, n=205

### 19.1.5 Engagement with music – digital consumption

(I) Digital consumption of music sub-genres

In 2021, Popular, Rock, Indie/Alternative remained as the most popular sub-genre for digital consumption of Music, with more having done so compared to 2019 (+7 percentage point). In contrast, fewer had digitally consumed genres such as Jazz and Blues (-5 percentage point), Vocal music (-4 percentage point), and Folk/Ethnic/World sub-genres (-3 percentage point).

*Figure 52. Digital consumption of music sub-genres*

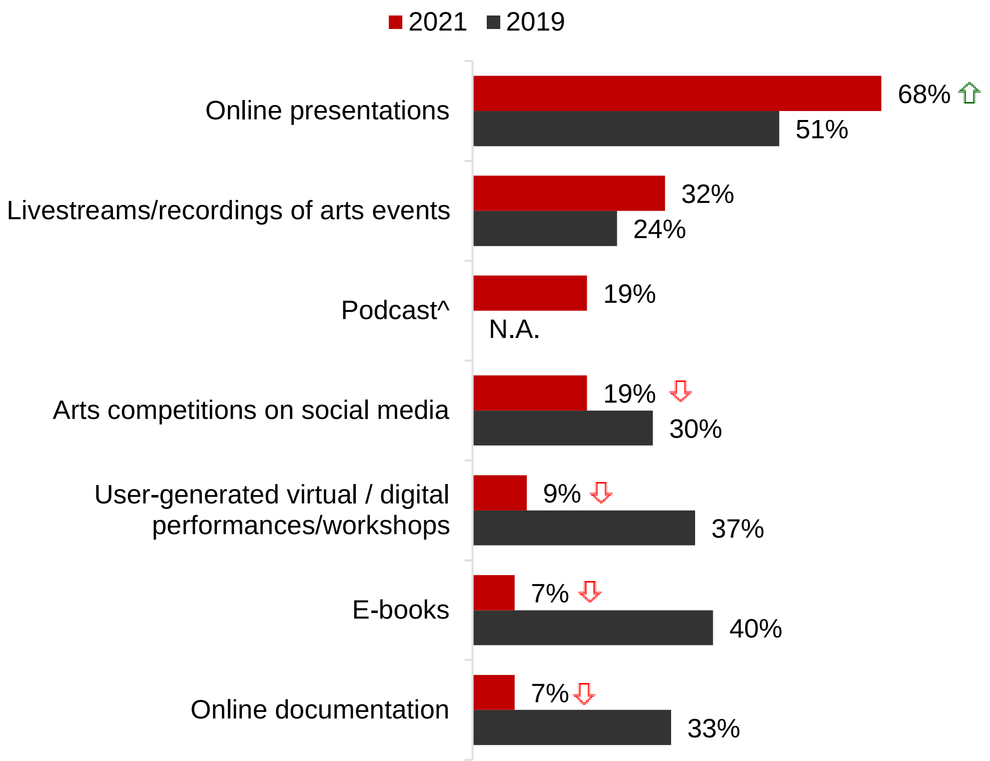



Denotes significant from 2019 at 95% confidence level
Base:
2019 Total, n=1176
2021 Total, n=2047

(II) Online music engagement

At 68%, online presentations continued to be the most accessed type of online Music content in 2021 with significantly more having done so compared to 2019 (+17 percentage point). Conversely, fewer read e-books (-33 percentage point) as well as accessed user-generated workshops (-28 percentage point), online documentation (-26 percentage point) and arts competitions on social media (-11 percentage point).

*Figure 53. Online music engagement*




⇧⇩ Denotes significant from 2019 at 95% confidence level
^New option added in 2021
Base:
2019 Total, n=1176; 2019 Those who engaged with Music online, n=211
2021 Total, n=2047; 2021 Those who engaged with Music online, n=311

(III) Profile of music digital consumers

The profiles of Music digital consumers were largely similar to that of general digital arts consumers.

*Table 22. Profile of digital music consumers*

| | Sample Distribution (n=2,047) | Digital arts consumers (n=1,463) | Music digital consumers (n=1,180) |
|---|---|---|---|
| **Gender** | | | |
| Male | 48% | 49% | 50% |
| Female | 52% | 51% | 50% |
| **Age** | | | |
| 15-24 years old | 13% | 15% | 14% |
| 25-34 years old | 17% | 18% | 17% |
| 35-44 years old | 17% | 17% | 18% |
| 45-54 years old | 17% | 18% | 17% |
| 55-64 years old | 17% | 15% | 15% |
| 65 years old & above | 19% | 17% | 19% |
| **Marital Status** | | | |
| Single | 31% | 33% | 32% |
| Married with children | 59% | 57% | 58% |
| Married without children | 6% | 6% | 6% |
| **Life Stage** | | | |
| Students (15-24) | 11% | 12% | 12% |
| PMEBs | 36% | 38% | 36% |
| Married with children (S/D/W) | 63% | 61% | 62% |
| Seniors | 19% | 17% | 19% |
| Youths | 29% | 33% | 31% |
| **Ethnicity** | | | |
| Chinese | 75% | 74% | 74% |
| Malay | 13% | 13% | 14% |
| Indian | 9% | 9% | 9% |
| Others | 3% | 3% | 3% |
| **Dwelling Type** | | | |
| HDB 1-3 room Flats | 19% | 19% | 18% |
| HDB 4-room Flats | 34% | 34% | 34% |
| HDB 5-room Flats / Executive Flats / Maisonette / HUDC | 26% | 26% | 26% |
| Private Apartments / Condominiums / Landed Property | 21% | 22% | 22% |
| **Education level** | | | |
| ITE / ‘O' level and below | 47% | 43% | 44% |
| Diploma / ‘A' level / Pre-University | 25% | 26% | 26% |
| Degree & above | 29% | 31% | 30% |
| **Monthly Household Income^** | | | |
| Up to $2,000 | 12% | 10% | 10% |

| | Sample Distribution (n=2,047) | Digital arts consumers (n=1,463) | Music digital consumers (n=1,180) |
|---|---|---|---|
| $2,001-$4,000 | 17% | 17% | 17% |
| $4,001-$8,000 | 24% | 25% | 25% |
| Above $8,000 | 26% | 27% | 27% |

⬆⬇ Denotes significant difference from Digital Arts Consumers (Total) at 95% confidence level
^Figures add up to <100% as those who refused to answer are not shown

### 19.1.6 Patterns of engagement with music

Despite homes being one of the common venues of Music engagement among Music attenders (35%) and participants (69%), secondary venues differed between the two - the former was more likely to have also attended at dedicated arts venues (41%) and museums (35%), while the latter participated at cinemas or movie theatres (31%) and at schools (19%).

Music attenders and participants mostly relied on their social circles (54% and 41% respectively) or Facebook (43% and 35% respectively) for information related to arts and culture events and activities. Music attenders also browsed through Instagram (34%) while Music participants utilised online streaming platforms (39%) for similar information.

Enjoyment was the top driver for arts engagement among Music attenders (39%) and participants (57%). Music attenders also attended to support their loved ones (35%) and for relaxation (31%), while Music participants participated as it helped to reduce stress (36%) and was a good way to bond with loved ones (25%).

*Table 23. Patterns of engagement with music*

| | **Music Attenders** (n=74) | **Music Participants** (n=205) |
|---|---|---|
| Venues for arts and culture events | 1. Dedicated art venue (41%)<br>2. Home (35%)<br>3. Museums (35%) | 1. Home (69%)<br>2. Cinemas or movie theatres (31%)<br>3. School/Near school (19%) |
| Sources of information for arts and culture events and activities | 1. Friends, colleagues or acquaintances (54%)<br>2. Facebook (43%)<br>3. Instagram (34%) | 1. Friends, colleagues or acquaintances (41%)<br>2. Online streaming platforms (39%)<br>3. Facebook (35%) |
| Drivers for engagement*<br>**Refers to engagement in last 12 months for physical attendance and participation* | 1. Find it enjoyable (39%)<br>2. Want to support friends/family (35%)<br>3. It helps me to relax (31%) | 1. Find it enjoyable (57%)<br>2. Find it helps me to feel less stressed (36%)<br>3. Participating in arts and culture is a good way of spending time with my family/friends/colleagues (25%) |

### 19.1.7 Other art forms engaged with among music audiences

*Note: Music audiences are defined as those who have either physically attended, digitally consumed or participated in Music-related events and activities.*

Music audiences were more likely to have attended Literary Arts (35%), Heritage (24%) and Visual Arts (12%) events and activities. On the other hand, they were more likely to have consumed Theatre (43%), Dance (38%) and Literary Arts (36%) online contents.  Music audiences also mainly participated in Film (10%), Craft (9%) and Visual Arts (8%) events and activities.

*Table 24. Other art forms engaged with among music audiences*

*Music Audiences who also…*

| Attended other art forms | Digitally consumed other art forms^ | Participated in other art forms* |
|---|---|---|
| **Literary Arts (35%)** | **Theatre (43%)** | **Film (10%)** |
| **Heritage (24%)** | **Dance (38%)** | **Craft (9%)** |
| **Visual Arts (12%)** | **Literary Arts (36%)** | **Visual Arts (8%)** |
| Theatre (5%) | Visual Arts (19%) | Theatre (7%) |
| Craft (5%) | Film (19%) | Dance (7%) |
| Film (3%) | Craft (16%) | Literary Arts (3%) |
| Dance (3%) | Heritage (15%) | - |

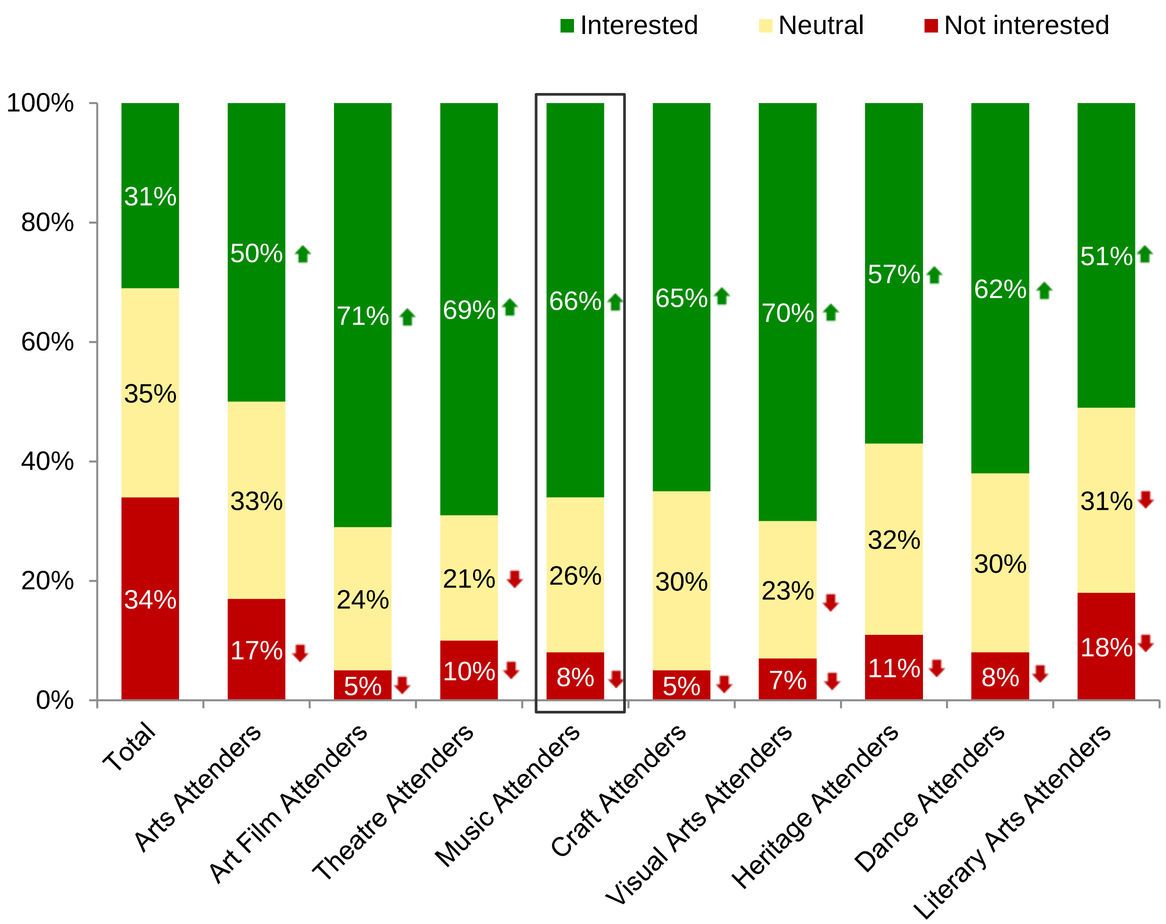
*Heritage is not included in arts participation
^Based on B2

### 19.1.8 Interest in the arts and culture

(I) Overall interest in the arts and culture

Music attenders were more likely to be interested in the arts and culture compared to the general population (+35 percentage point).

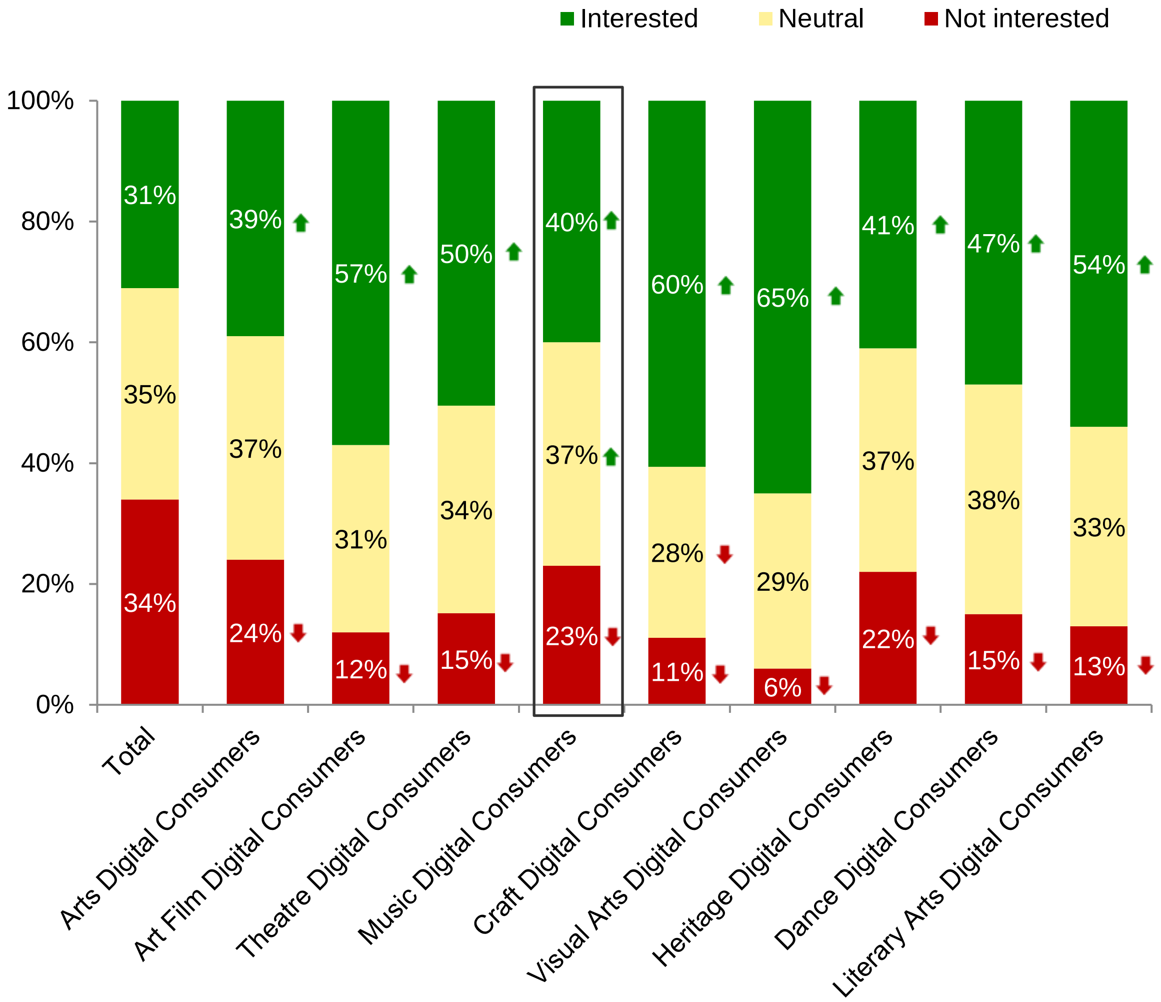
*Figure 54. Interest in the arts and culture among music attenders*




Denotes significant difference from Total at 95% confidence level
Figures shown reflect Top 2 boxes for Interested (% rated “Very Interested” and “Interested”) and Bottom 2 boxes for Not Interested (% rated "Not Quite interested" and "Not Very Interested") on a 5-point scale
Base:
2021 Total, n=2047; 2021 Arts Attenders, n=882; 2021 Art Film Attenders, n=38; 2021 Theatre Attenders, n=77; 2021 Music Attenders, n=74; 2021 Craft Attenders, n=86; 2021 Visual Arts Attenders, n=182; 2021 Heritage Attenders, n=386; 2021 Dance Attenders, n=53; 2021 Literary Arts Attenders, n=604

Similarly, Music digital consumers also showed higher interest in the arts (+9 percentage point) compared to the total. They were also more likely to have expressed a neutral level of interest in the arts and culture against the general population (+2 percentage point).

*Figure 55. Interest in the arts and culture among music digital consumers*




⬆⬇Denotes significant difference from Total at 95% confidence level
Figures shown reflect Top 2 boxes for Interested (% rated "Very Interested" and "Interested") and Bottom 2 boxes for Not Interested (% rated "Not Quite interested" and "Not Very Interested") on a 5-point scale
Base:
2021 Total, n=2047; 2021 Arts Digital Consumers, n=1480; 2021 Art Film Digital Consumers, n=275; 2021 Theatre Digital Consumers, n=607; 2021 Music Digital Consumers, n=1180; 2021 Craft Digital Consumers, n=227; 2021 Visual Arts Digital Consumers, n=258; 2021 Heritage Digital Consumers, n=220; 2021 Dance Digital Consumers, n=499; 2021 Literary Arts Digital Consumers, n=591

(II) Interest in and time spent on art forms

Music audiences were generally most interested in Music (46%) and Film (27%). Aside from these art forms, Music attenders and participants were also most interested in Theatre (11% and 7%, respectively), while Music digital consumers cited Heritage, Theatre, Dance and Craft as one of their top three most interested art forms (5%).

Music was the art form that Music audiences spent most time on (69%), at the same time mirroring the art form that this segment was most interested in. Apart from which, Music attenders also spent most time on Theatre (8%), Visual Arts (8%), Film (7%) and Dance (7%), while Music participants spent most time on Film (23%) and Heritage (6%), and Music digital consumers spent most time on Film (7%), Heritage (5%), Theatre (5%) and Craft (5%).

*Table 25. Interest in and time spent on art forms*

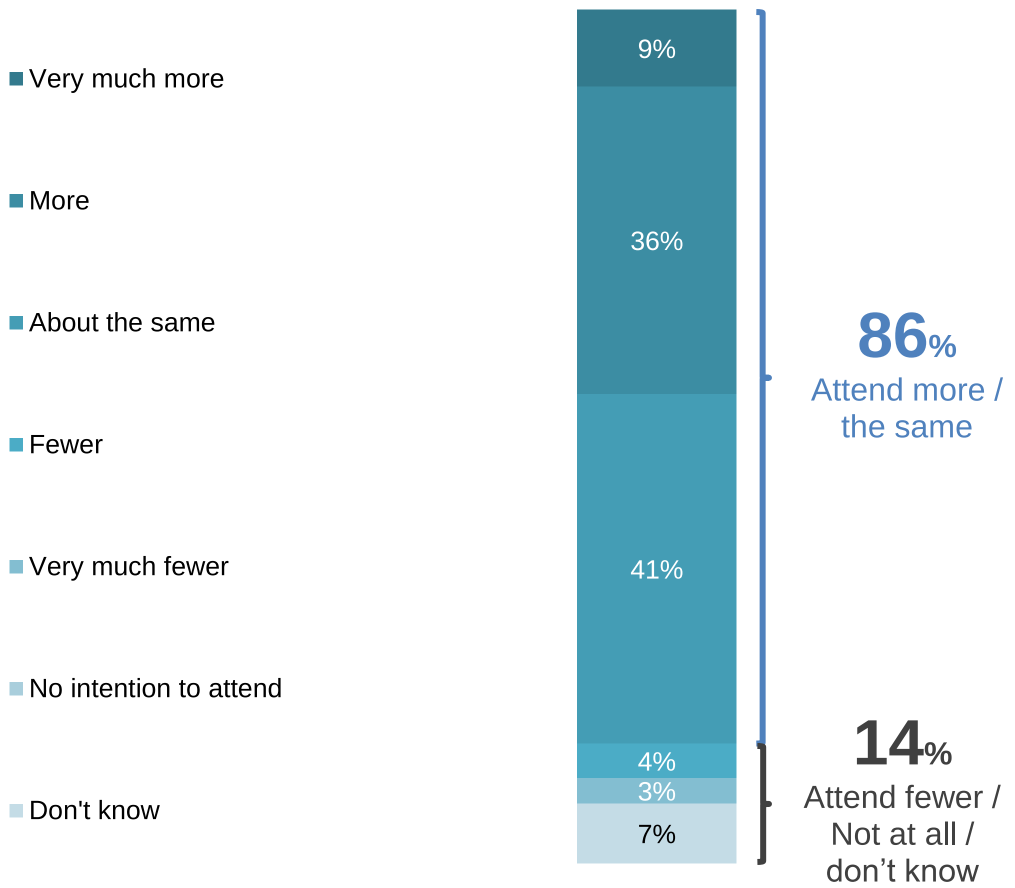
| | **Music Audiences** (n=1,225) | **Music Attenders** (n=74) | **Music Participants** (n=205) | **Music Digital Consumers** (n=1,180) |
|---|---|---|---|---|
| Top 3 most interested art form | 1. Music (46%)<br>2. Film (27%)<br>3. Heritage, Theatre, Dance, Craft (5%) | 1. Music (45%)<br>2. Film, Visual Arts (12%)<br>3. Theatre (11%) | 1. Music (47%)<br>2. Film (24%)<br>3. Theatre (7%) | 1. Music (46%)<br>2. Film (27%)<br>3. Heritage, Theatre, Dance, Craft (5%) |
| Top 3 most time spent on art forms | 1. Music (69%)<br>2. Film (7%)<br>3. Heritage, Theatre (5%) | 1. Music (58%)<br>2. Theatre, Visual Arts (8%)<br>3. Film, Dance (7%) | 1. Music (52%)<br>2. Film (23%)<br>3. Heritage (6%) | 1. Music (70%)<br>2. Film (7%)<br>3. Heritage, Theatre, Craft (5%) |

### 19.1.9 Moving forward with physical attendance

(I) Intention to attend in the next 12 months

More than 4 in 5 Music attenders expressed interest in attending more or the same number of arts and culture events and activities in the next year.

*Figure 56. Intention to attend in the next 12 months (Music attenders)*




Base:
2021 Music Attenders, n=74

(II) Key findings on moving forward with physical attendance

Among Music attenders, being invited by someone (32%), the immersive experience of in-person attendance (27%) and to support loved ones (26%) were pull factors for attending arts and cultural events and activities in-person in the past one year.

Moreover, having fully vaccinated audiences (81%), low risk of infections (80%) and provisions on ticket refunds (76%) were key factors to encourage future visits to cultural facilities.

In general, Music attenders preferred attending events in-person (89%) over livestreaming from home (11%) if given the option.

*Table 26. Key findings on moving forward with physical attendance*

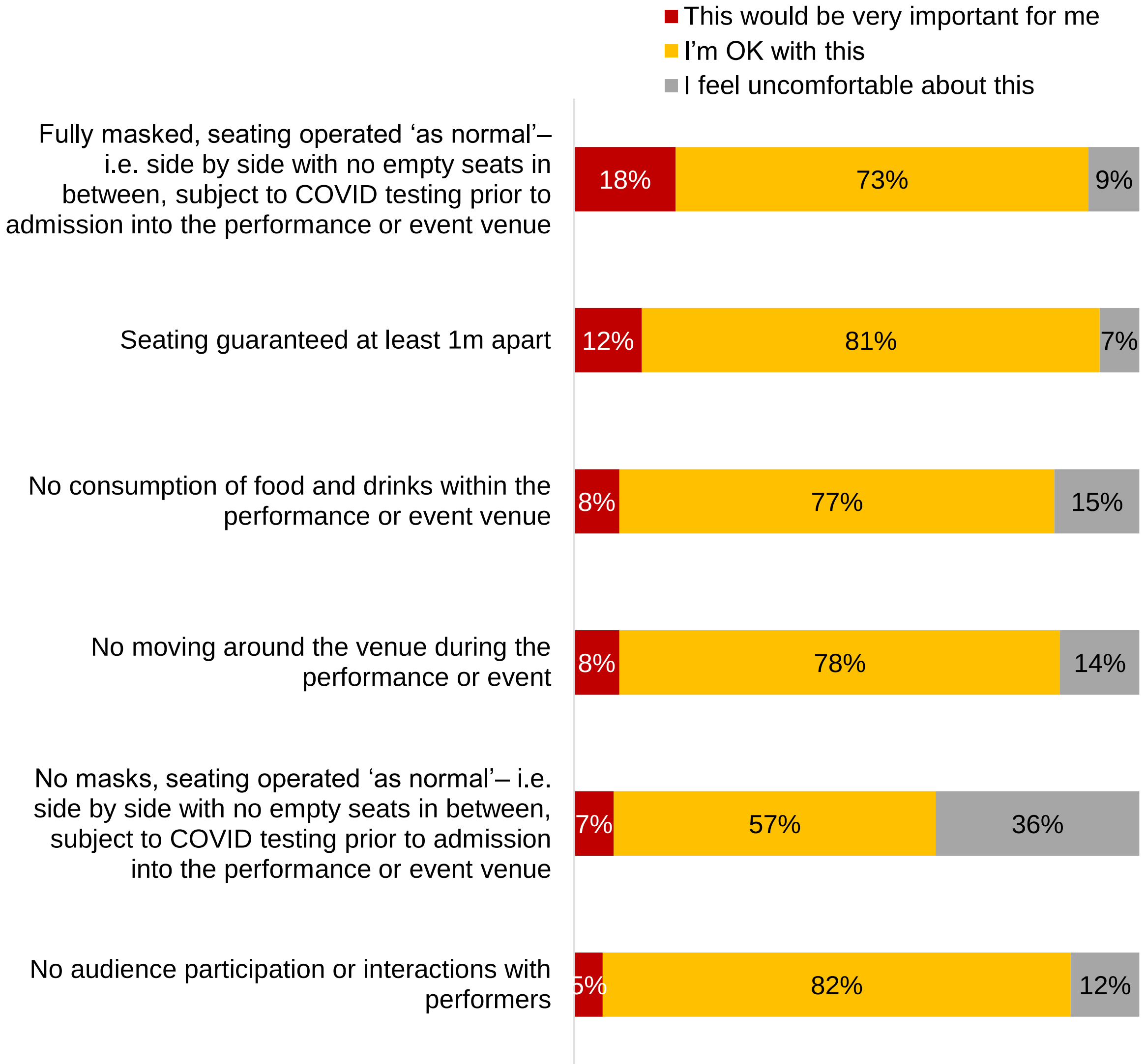
| | **Music Attenders (n=74)** |
|---|---|
| Top 3 reasons for attending in the past 12 months | 1. Someone invited me (32%)<br>2. Attending physically gives me a more immersive experience (27%)<br>3. I wanted to support friends / family who are performing / organising the events (26%) |
| Top 3 barriers to attendance in the next 12 months *(among those who intend to attend fewer, not at all, or don't know)** | 1. I want to avoid interacting with crowds of people until the Covid situation improves (30%)<br>2. I can't find anyone to go with (30%)<br>3. Social distancing at performances, events and activities is too restrictive (30%) |
| Top 3 factors to encourage visits to arts and cultural facilities^ | 1. Only fully vaccinated audiences / attenders are allowed into the event or venue (81%)<br>2. Low no. of community cases / risk of infection (80%)<br>3. Provisions for ticket refunds / rebooking (76%) |
| Preference between in-person events and live-streaming | Attend in person: 89%<br>Live-stream from home: 11% |

Base:
2021 Music Attenders, n=74; 2021 Music Attenders who intend to attend fewer, not at all, or don't know, n=10*
*Low base size (n<30), please interpret result with care
^ Figures shown reflect Top 2 boxes (% rated "Strongly encourage" and "Encourage")

(III) Comfort levels relating to safe management measures

Mask-wearing (18%) and safe distancing measures (12%) were deemed to be most important for Music attenders when it came to safe management measures. Almost 2 in 5 would be uncomfortable without masks under normal seating circumstances.

*Figure 57. Comfort levels relating to safe management measures (Music attenders)*

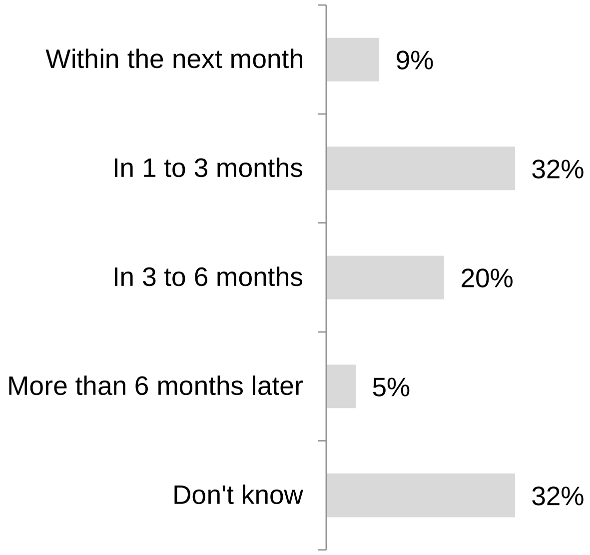



Base:
2021 Music Attenders, n=74

(IV) Booking intentions for in-person attendance

Among Music attenders, at least 2 in 5 were keen to book for arts and culture events and activities within the next 3 months while 1 in 3 were unsure of their booking intentions.

*Figure 58. Booking intentions (Music attenders)*



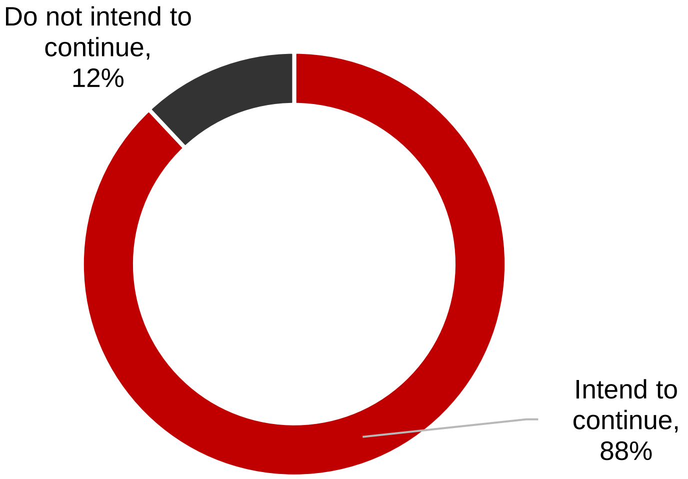

Base:
2021 Music Attenders, n=74

### 19.1.10 Continuing with digital arts consumption

(I) Intention to continue with digital arts consumption in the next 12 months

In general, more than 4 in 5 Music digital consumers intended to continue with their digital arts experience in the next year.

*Figure 59. Intention to continue with digital arts consumption in the next 12 months among music digital consumers*




Base:
2021 Music Digital Consumers, n=1180

(II) Key findings on continuing with digital consumption

Among Music digital consumers who intended to continue with their digital experiences, being able to enjoy the arts and culture comfortably from home (72%), avoid crowds (49%) and low monetary costs (31%) were key reasons for doing so.

In comparison, barriers to continued digital arts engagement pointed to work and family commitments (33%), preference for in-person experiences (28%) and lack of familiarity with artists or performers (24%).

Further, 1 in 2 Music digital consumers expected online arts and culture experiences to be on par with in-person ones while approximately 3 in 10 viewed the latter to be better than the former.

*Table 27. Key findings on continuing with digital consumption*

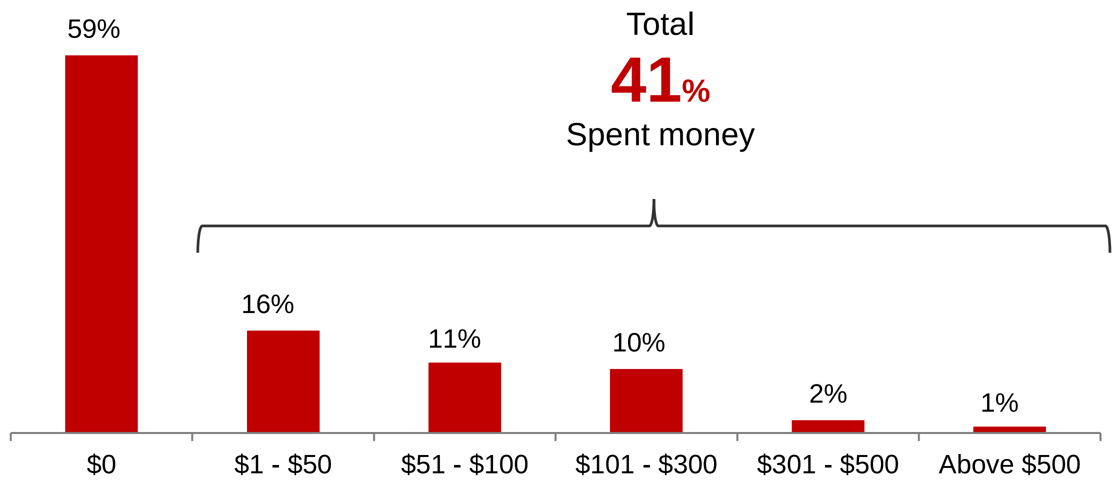
| | **Music Digital Consumers (n=1,180)** |
|---|---|
| Top 3 reasons to continue digital arts consumption *(among those who intend to continue digital consumption in next 12 months)* | 1. I can enjoy them from the comfort of my home (72%)<br>2. I can avoid crowds / crowded places (49%)<br>3. I don't have to pay for them (31%) |
| Top 3 barriers to digital arts consumption in the next 12 months *(among those who do not intend to continue digital consumption in next 12 months)* | 1. I have work / family commitments that leave me with little time to watch / listen / read online arts and culture content (33%)<br>2. I prefer to attend these performance / events / activities in person (28%)<br>3. I am not familiar with the artists / performers (24%) |
| Comparison between online and in-person expectations | Online better than in-person: 18%<br>Online same as in-person: 50%<br>In-person better than online: 31% |

Base:
2021 Music Digital Consumers, n=1180; 2021 Music Digital Consumers who intend to continue digital consumption in next 12 months, n=1039; 2021 Music Digital Consumers who do not intend to continue digital consumption in next 12 months, n=141

(III) Total spending on digital arts and culture events and activities in the past 12 months

Close to 3 in 5 Music digital consumers had only accessed free online Music content in the past one year. Half of those who paid for content did so in amounts not more than $50.

*Figure 60. Total spending on digital arts and culture events and activities in the past 12 months among music digital consumers*



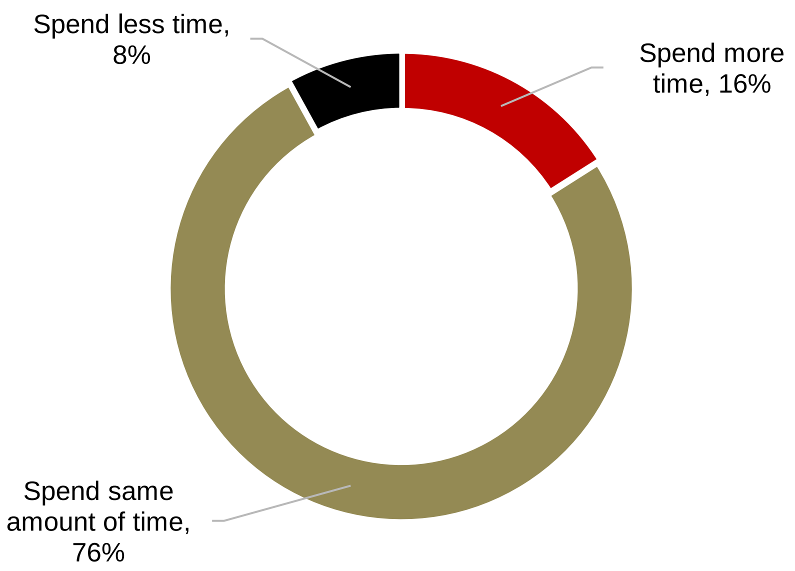

Base:
2021 Music Digital Consumers, n=1180

### 19.1.11 Engagement with the arts and culture in the next 12 months among music audiences

(I) Overall engagement with the arts and culture in the next 12 months

Among Music audiences, more than 7 in 10 were likely to maintain the same level of arts engagement in the next 12 months while close to 1 in 5 expected an increase.

*Figure 61. Engagement with the arts and culture in the next 12 months among music audiences*




Base:
2021 Music audiences, n=1225

(II) Reasons for spending more, the same, or less time on arts engagement in next 12 months

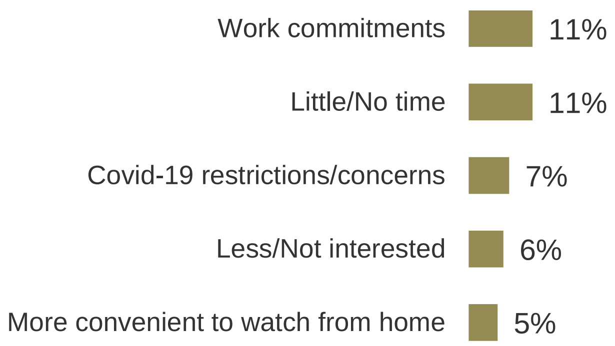
Music audiences who would spend more time on arts and culture events and activities in the future cited interest (30%) and enjoyability (14%) as drivers for engagement.

*Figure 62. Reasons for spending more time on arts engagement in next 12 months among music audiences*


Base:
2021 Music audiences who will spend more time on arts engagement in next 12 months, n=199

Conversely, having work commitments (11%) and lack of time (11%) were barriers among those who would spend the same amount of time on the arts and culture in the future.

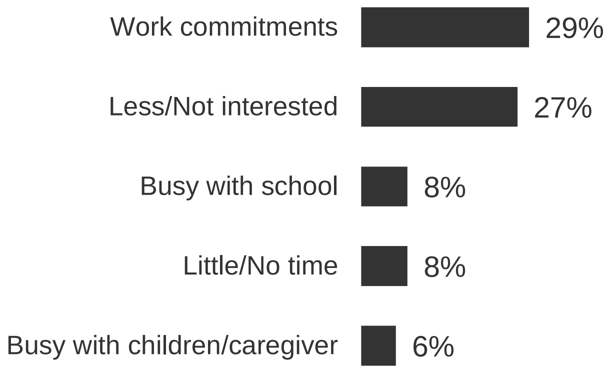
*Figure 63. Reasons for spending same amount of time on arts engagement in next 12 months among music audiences*




Base:
2021 Music audiences who will spend same amount of time on arts engagement in next 12 months, n=929

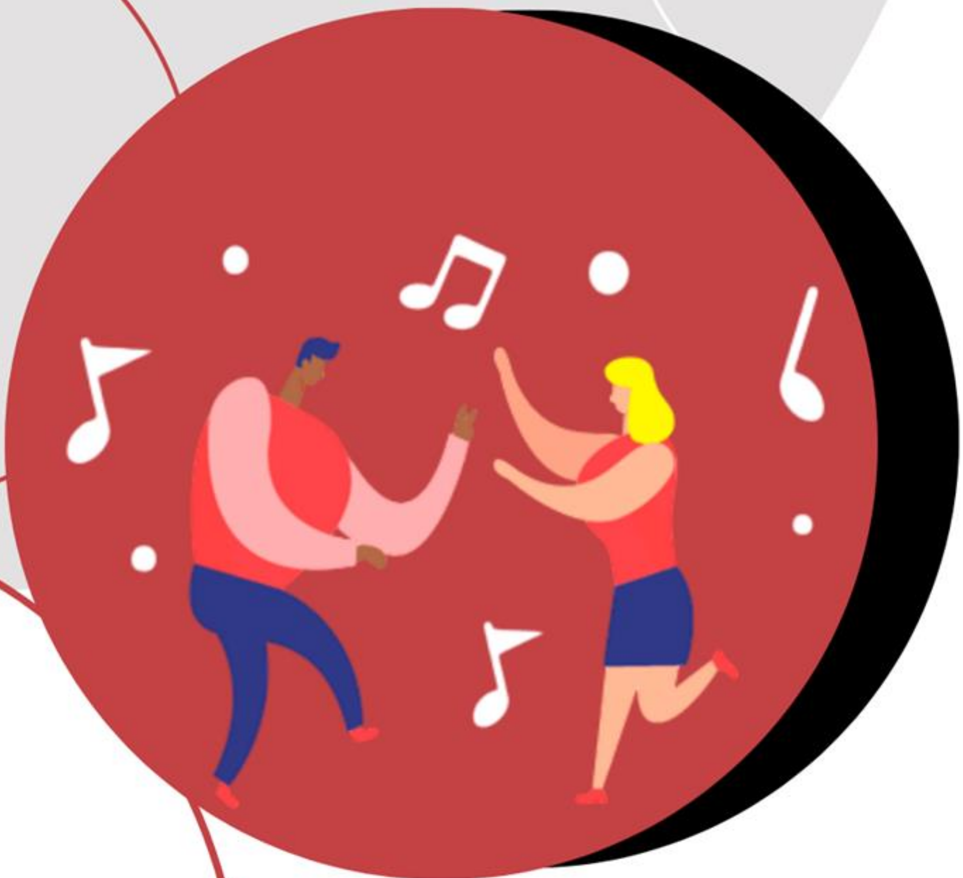
Similarly, having work commitments was the main reason for spending less time on arts engagement in the next one year (29%). This was followed by the lack of interest in arts and culture (27%).

*Figure 64. Reasons for spending less time on arts engagement in next 12 months among music audiences*




Base:
2021 Music audiences who will spend less time on arts engagement in next 12 months, n=97

# 19.2 Dance



National Arts Council

Population Survey on the Arts

2021

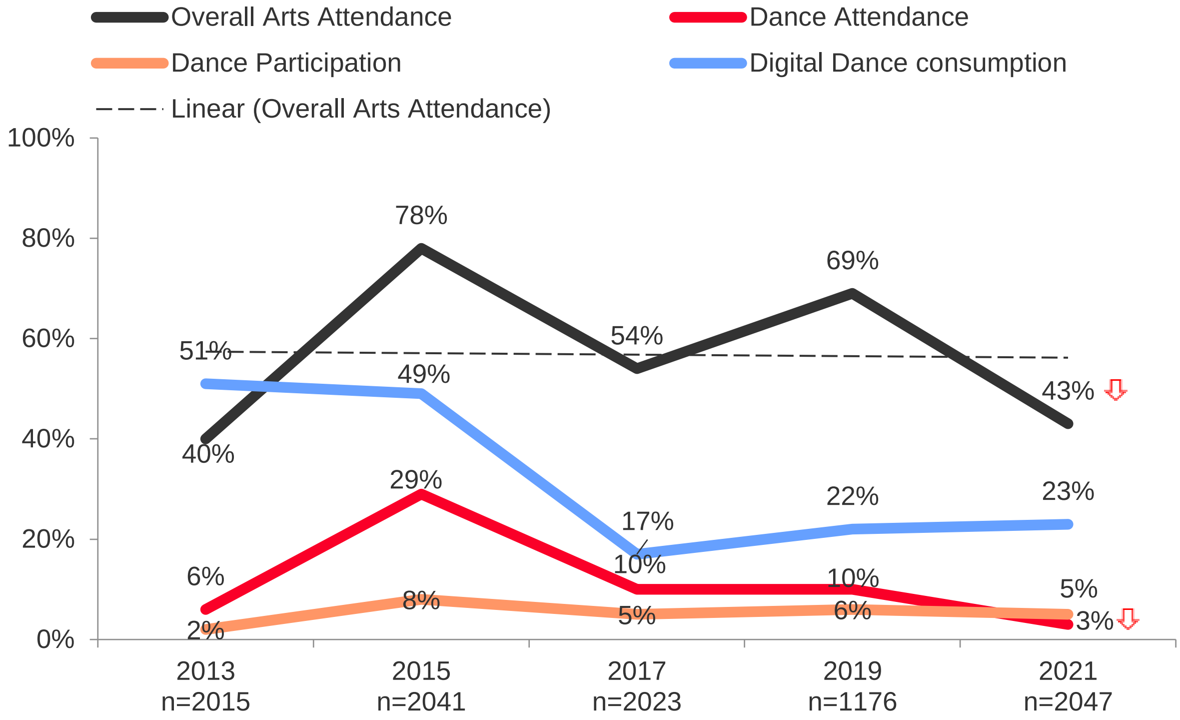
NATIONAL ARTS COUNCIL
SINGAPORE

## 19.2 Dance

### 19.2.1 Overall engagement with dance

In 2021, overall engagement in Dance remained stable compared to two years ago, with digital consumption as the top mode of engagement. However, a dip was observed for Dance attendance (-7 percentage point) compared to 2019.

*Figure 65. Overall engagement with dance*

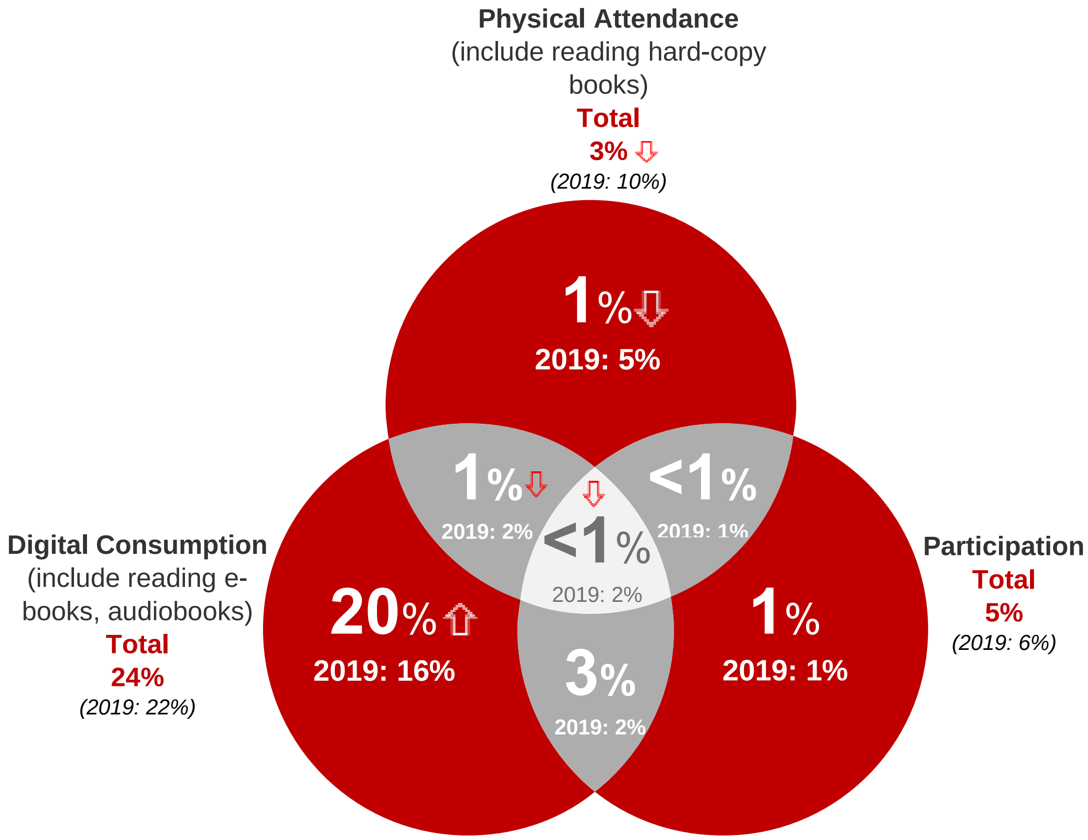



Denotes significant difference from 2019 at 95% confidence level
Base: Total

In 2021, digital consumption was the most common mode of engagement with Dance (24%). Fewer physically attended Dance events and activities compared to 2019 (-7 percentage point).

At an overall level, engagement with Dance was more likely to have occurred solely through digital means (20%) over physical-only ones. This was more apparent in 2021, as more had engaged in Dance through consumption of related digital content (+4 percentage point) only when compared to 2019.

*Figure 66. Interplay between different modes of engagement in Dance*



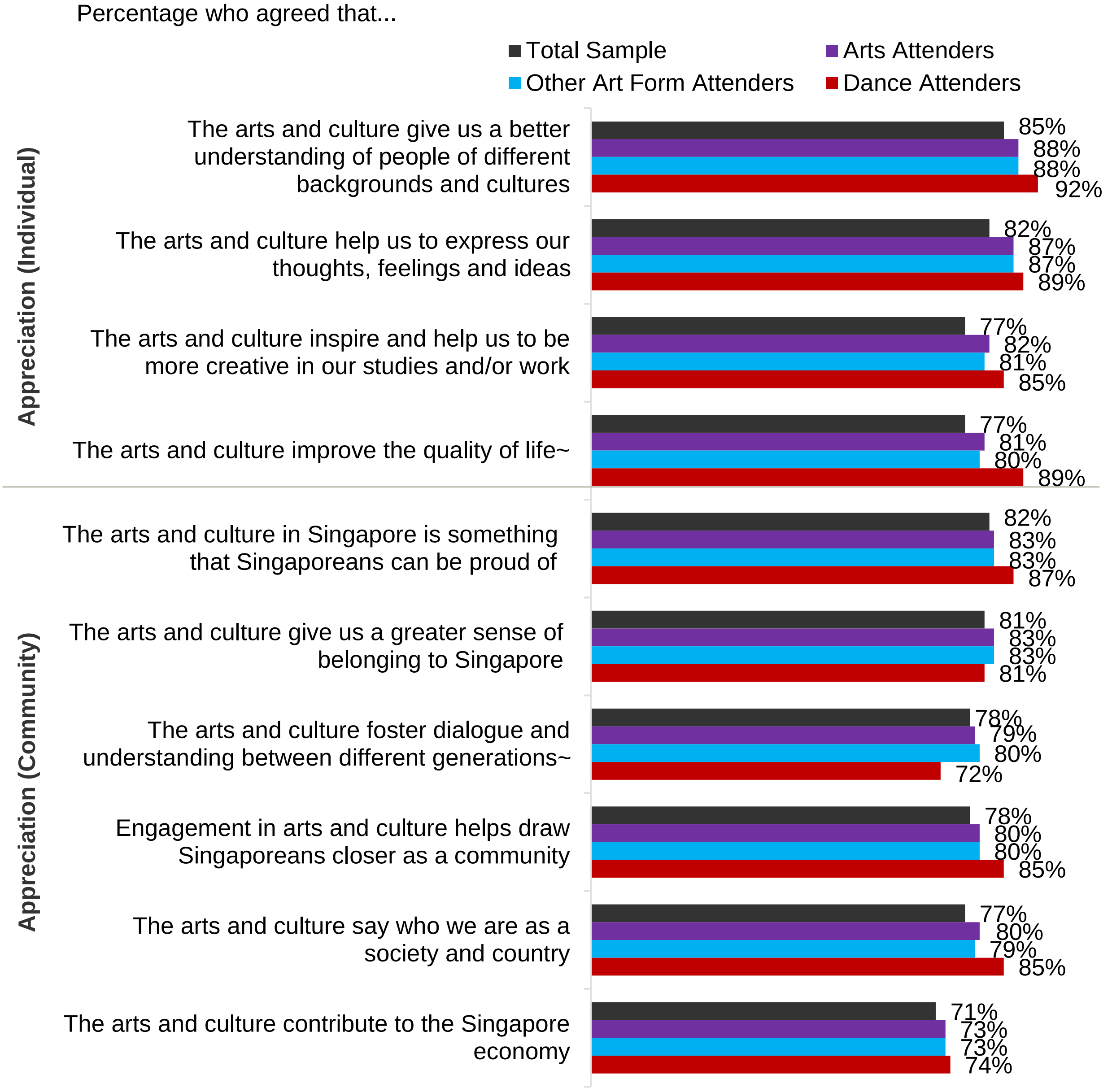

⇧⇩ Denotes significant difference from 2019 at 95% confidence level
*Percentages do not add up due to rounding up error
Base: 2019 Total, n=1176; 2021 Total, n=2047

### 19.2.2 Sentiments towards the arts and culture

(I) Appreciation of the arts and culture

Dance attenders' appreciation of the arts and culture generally mirrored that of other art form attenders. Nonetheless, Dance attenders were slightly more likely to agree that the arts and culture enhances quality of life (+9 percentage point), but fewer recognised its ability to promote intergenerational understanding (-8 percentage point).

*Figure 67. Appreciation towards the arts and culture*

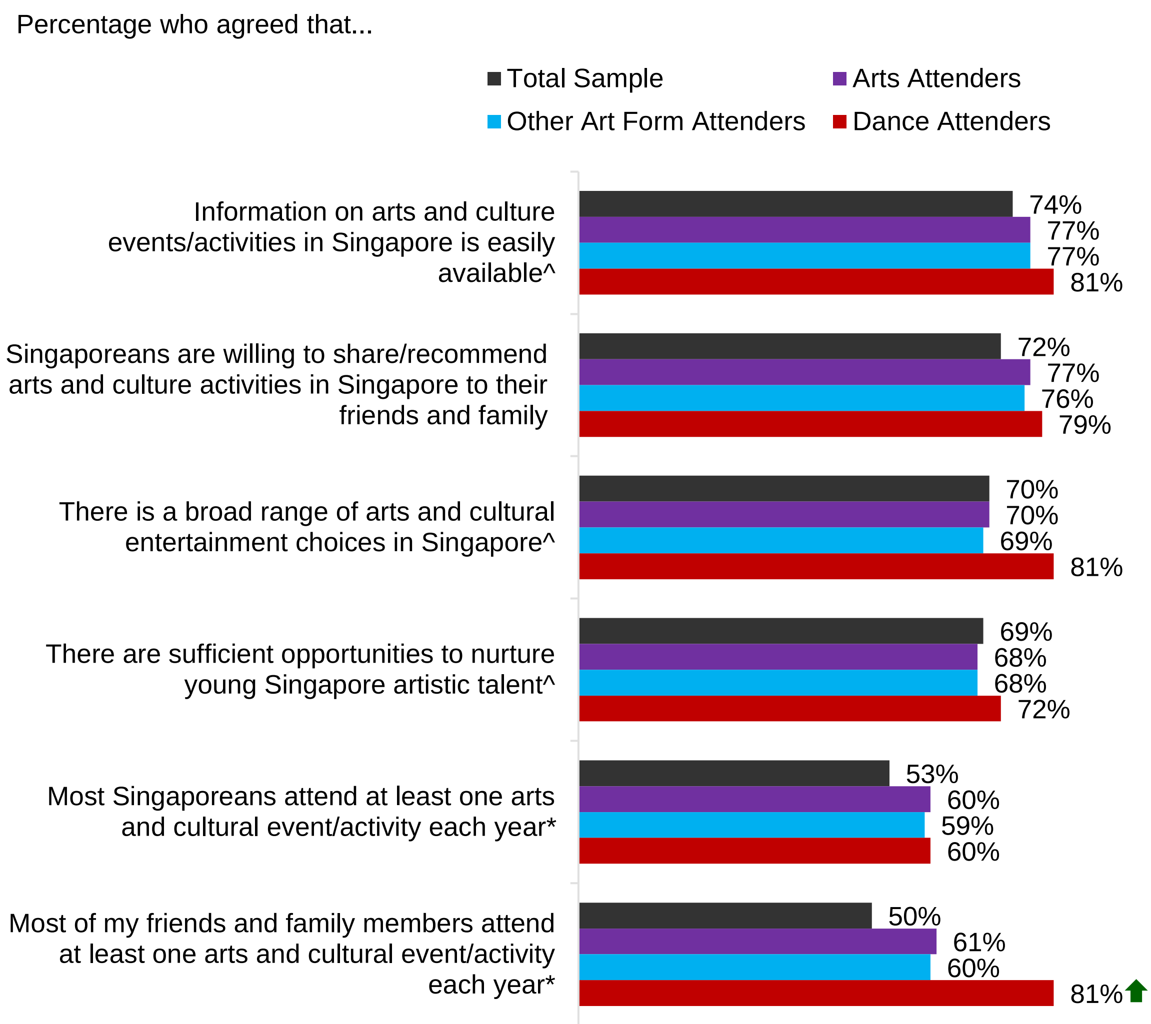



Denotes significant difference between Dance and Other Art Form Attenders at 95% confidence level
Figures shown reflect Top 2 boxes (% rated "Agree" and "Strongly Agree" on a 5-point scale)
~ Rephrased statement in 2019 Survey
Base:
2021 Total, n=2047; 2021 Arts attenders, n=882; 2021 Dance Attenders, n=53; 2021 Other art form attenders, n=829

(II) Experience with the arts and culture

Compared to other art form attenders, Dance attenders' experience with the arts and culture generally did not differ, but they were more likely to perceive their social circles to be attending arts and cultural events/activities annually (+21 percentage point).

*Figure 68. Experience with the arts and culture*

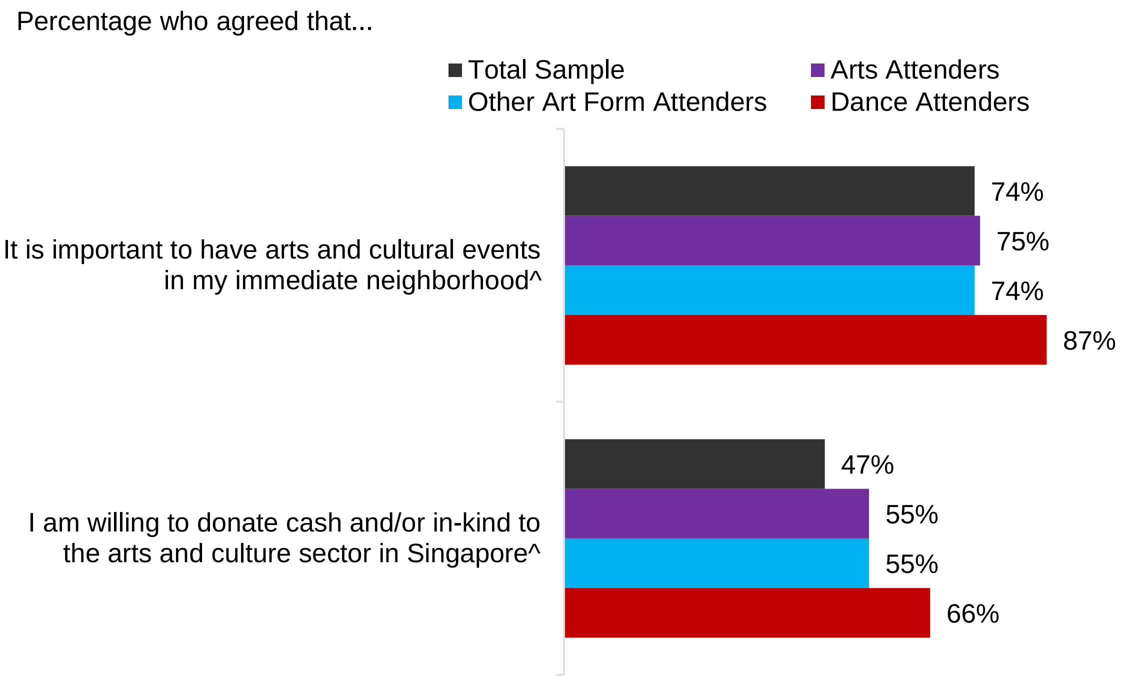



⬆⬇Denotes significant difference between Dance and Other Art Form Attenders at 95% confidence level
Figures shown reflect Top 2 boxes (% rated "Agree" and "Strongly Agree" on a 5-point scale)
*New statements in 2017
^New statements in 2015
Base:
2021 Total, n=2047; 2021 Arts attenders, n=882; 2021 Dance Attenders, n=53; 2021 Other Art Form Attenders, n=829

(III) Support for the arts and culture

Overall, Dance attenders generally had slightly higher levels of support for the arts and culture compared to other art form attenders, particularly when it came to the importance of having arts and culture events in the neighbourhood (+13% percentage point), though this was not statistically significant.

*Figure 69. Support for the arts and culture*

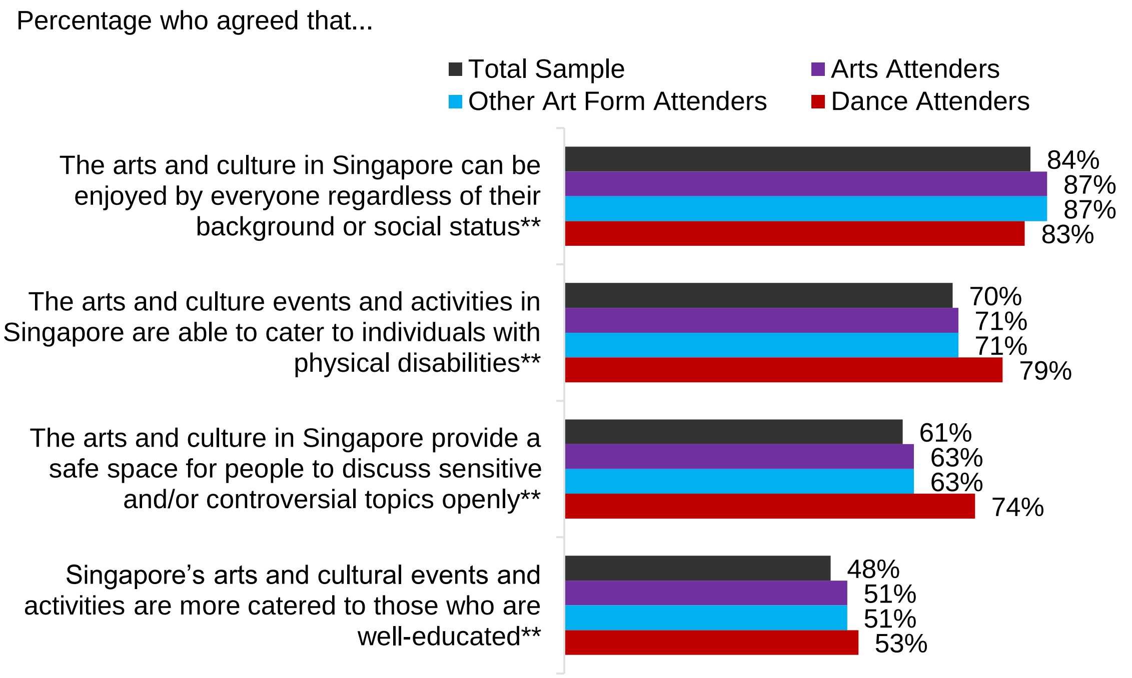



Denotes significant difference between Dance and Other Art Form Attenders at 95% confidence level
Figures shown reflect Top 2 boxes (% rated “Agree” and “Strongly Agree” on a 5-point scale)
^New statements in 2019
Base:
2021 Total, n=2047; 2021 Arts attenders, n=882; 2021 Dance Attenders, n=53; 2021 Other Art Form Attenders, n=829

(IV) Inclusivity of the arts and culture

In comparison to attenders of other art forms, Dance attenders were generally more likely to appreciate the arts and culture's role in providing a safe space for open discussions (+11 percentage point) and perceive that the arts in Singapore are catered to individuals with physical disabilities (+8 percentage point), although these differences were not statistically significant.

*Figure 70. Inclusivity of the arts and culture*



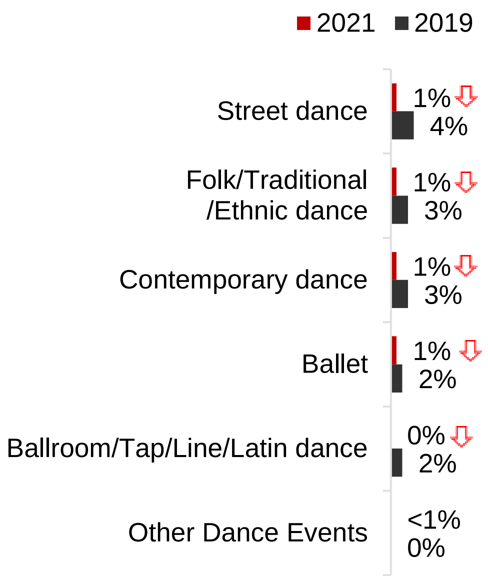

⬆⬇Denotes significant difference between Dance and Other Art Form Attenders at 95% confidence level
Figures shown reflect Top 2 boxes (% rated "Agree" and "Strongly Agree" on a 5-point scale)
**New statements in 2021
Base:
2021 Total, n=2047; 2021 Arts attenders, n=882; 2021 Dance Attenders, n=53; 2021 Other Art Form Attenders, n=829

### 19.2.3 Engagement with dance – attendance

(I) Attendance of dance sub-genres

Compared to 2019, there was lower physical attendance of all Dance sub-genres, which declined to levels of 1% or below in 2021, with the largest dip being observed for Street dance (-3 percentage point).

*Figure 71. Attendance of dance sub-genres*




Denotes significant difference from 2019 at 95% confidence level
Base:
2019 Total, n=1176; 2021 Total, n=2047

## (II) Profile of dance attenders

Dance attenders were more likely to be aged 15-24 years old or were Students, when compared to arts attenders as a whole.

*Table 28. Profile of dance attenders*

| | Sample Distribution (n=2,047) | Arts attenders (n=882) | Dance attenders (n=53) |
|---|---|---|---|
| **Gender** | | | |
| Male | 48% | 46% | 34% |
| Female | 52% | 54% | 66% |
| **Age** | | | |
| 15-24 years old | 13% | 19% | 34%⬆ |
| 25-34 years old | 17% | 20% | 13% |
| 35-44 years old | 17% | 20% | 13% |
| 45-54 years old | 17% | 15% | 15% |
| 55-64 years old | 17% | 13% | 11% |
| 65 years old & above | 19% | 12% | 13% |
| **Marital Status** | | | |
| Single | 31% | 39% | 45% |
| Married with children | 59% | 52% | 47% |
| Married without children | 6% | 6% | 6% |
| **Life Stage** | | | |
| Students (15-24) | 11% | 16% | 28%⬆ |
| PMEBs | 36% | 43% | 40% |
| Married with children (S/D/W) | 63% | 56% | 49% |
| Seniors | 19% | 12% | 13% |
| Youths | 29% | 39% | 47% |
| **Ethnicity** | | | |
| Chinese | 75% | 72% | 70% |
| Malay | 13% | 13% | 13% |
| Indian | 9% | 11% | 11% |
| Others | 3% | 4% | 6% |
| **Dwelling type** | | | |
| HDB 1-3 room Flats | 19% | 14% | 21% |
| HDB 4-room Flats | 34% | 32% | 28% |
| HDB 5-room Flats / Executive Flats / Maisonette / HUDC | 26% | 30% | 25% |
| Private Apartments / Condominiums / Landed Property | 21% | 24% | 26% |
| **Education level** | | | |
| ITE / 'O' level and below | 47% | 32% | 34% |
| Diploma / 'A' level / Pre-University | 25% | 28% | 30% |
| Degree & above | 29% | 40% | 36% |
| **Monthly Household Income^** | | | |
| Up to $2,000 | 12% | 7% | 9% |
| $2,001-$4,000 | 17% | 15% | 9% |

| | Sample Distribution (n=2,047) | Arts attenders (n=882) | Dance attenders (n=53) |
|---|---|---|---|
| $4,001-$8,000 | 24% | 25% | 19% |
| Above $8,000 | 26% | 34% | 40% |

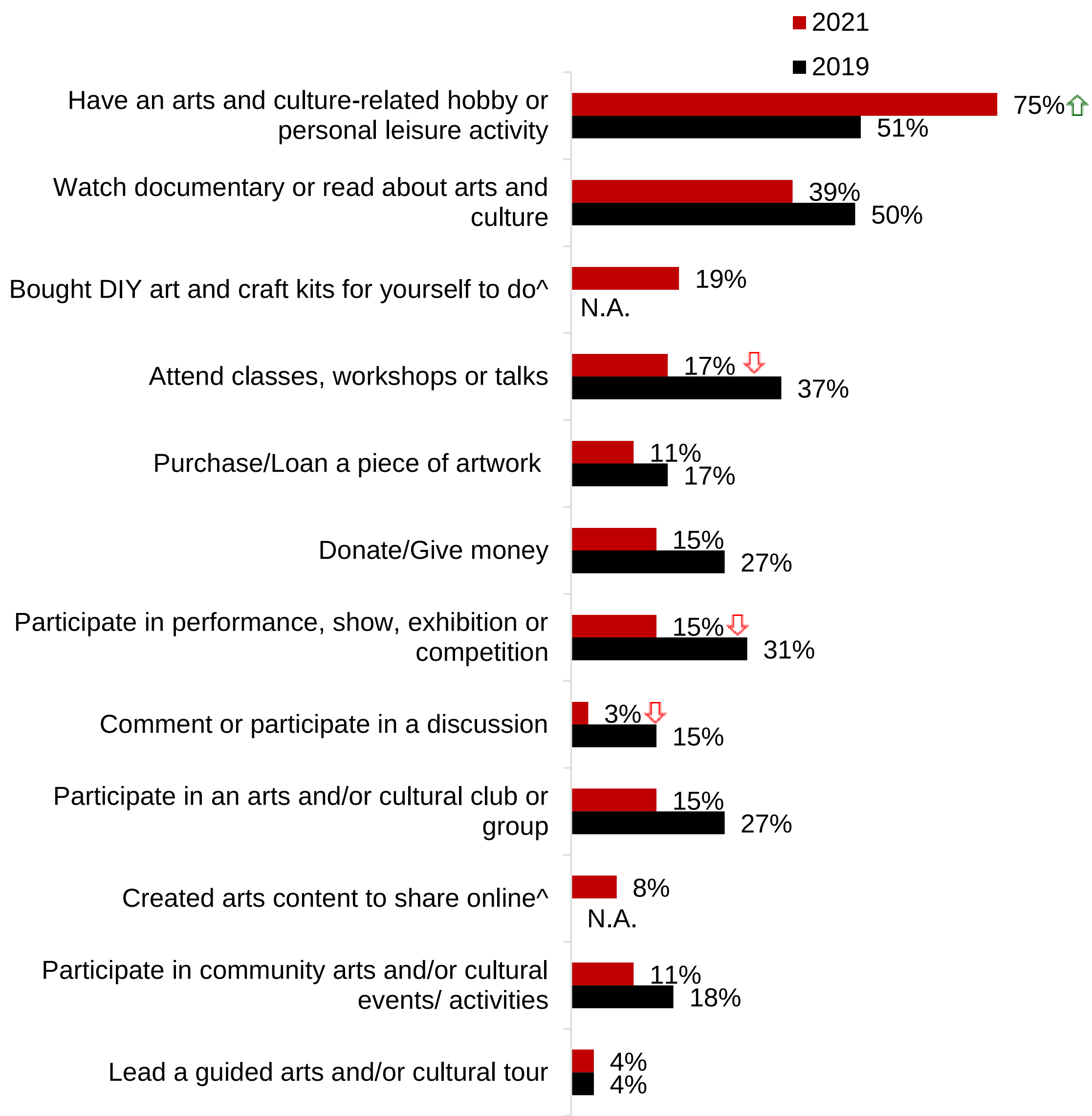
⬆⬇ Denotes significant difference from Arts Attenders (Total) at 95% confidence level
^Figures add up to <100% as those who refused to answer are not shown

### 19.2.4 Engagement with dance – participation

(I) Forms of dance participation

In 2021, significantly more Dance participants had an arts and culture-related hobby compared to two years ago (+24 percentage point), which was also the top activity among Dance participants. However, fewer among them attended classes (-20 percentage point), participated in arts and cultural performances (-16 percentage point) or commented on an arts and culture discussion (-12 percentage point).

*Figure 72. Participation level among dance participants*




⇧⇩ Denotes significant difference from 2019 at 95% confidence level
^Newly added in 2021
Base: 2019 Dance Participants, n=69; 2021 Dance Participants, n=93

## (II) Profile of dance participants

The profile of Dance participants was largely similar to that of arts participants in general.

*Table 29. Profile of dance participants*

| | Sample Distribution (n=2,047) | Arts participants (n=439) | Dance participants (n=93) |
|---|---|---|---|
| **Gender** | | | |
| Male | 48% | 48% | 39% |
| Female | 52% | 52% | 61% |
| **Age** | | | |
| 15-24 years old | 13% | 25% | 27% |
| 25-34 years old | 17% | 23% | 18% |
| 35-44 years old | 17% | 18% | 22% |
| 45-54 years old | 17% | 12% | 12% |
| 55-64 years old | 17% | 12% | 8% |
| 65 years old & above | 19% | 10% | 14% |
| **Marital Status** | | | |
| Single | 31% | 46% | 47% |
| Married with children | 59% | 42% | 42% |
| Married without children | 6% | 7% | 5% |
| **Life Stage** | | | |
| Students (15-24) | 11% | 21% | 20% |
| PMEBs | 36% | 41% | 44% |
| Married with children (S/D/W) | 63% | 47% | 47% |
| Seniors | 19% | 10% | 14% |
| Youths | 29% | 48% | 45% |
| **Ethnicity** | | | |
| Chinese | 75% | 73% | 75% |
| Malay | 13% | 14% | 11% |
| Indian | 9% | 9% | 11% |
| Others | 3% | 4% | 3% |
| **Dwelling Type** | | | |
| HDB 1-3 room Flats | 19% | 16% | 15% |
| HDB 4-room Flats | 34% | 31% | 35% |
| HDB 5-room Flats / Executive Flats / Maisonette / HUDC | 26% | 30% | 32% |
| Private Apartments / Condominiums / Landed Property | 21% | 23% | 17% |
| **Education level** | | | |
| ITE / 'O' level and below | 47% | 32% | 40% |
| Diploma / 'A' level / Pre-University | 25% | 28% | 24% |
| Degree & above | 29% | 40% | 37% |
| **Monthly Household Income^** | | | |
| Up to $2,000 | 12% | 7% | 11% |
| $2,001-$4,000 | 17% | 18% | 26% |
| $4,001-$8,000 | 24% | 27% | 25% |

| | Sample Distribution (n=2,047) | Arts participants (n=439) | Dance participants (n=93) |
|---|---|---|---|
| Above $8,000 | 26% | 33% | 28% |

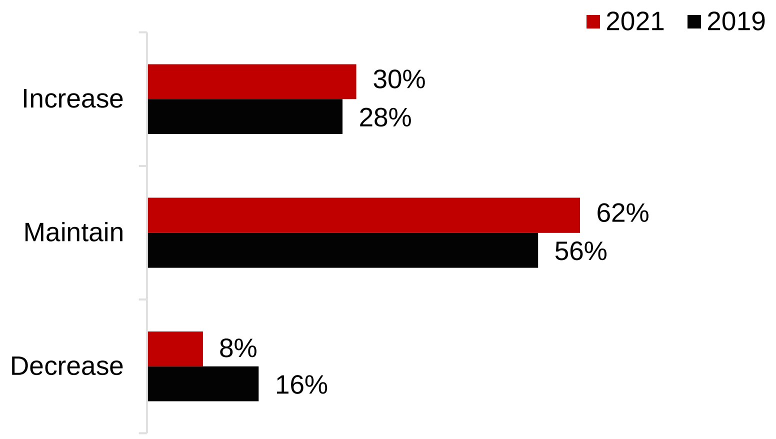
⬆⬇ Denotes significant difference from Arts Participants (Total) at 95% confidence level

^Figures add up to <100% as those who refused to answer are not shown

(III) Outlook on arts participation in the next 12 months

While majority of Dance participants did not expect their frequency of participation to change in the next one year (62%), 3 in 10 expected to participate more in the next year.

*Figure 73. Outlook on arts participation in the next 12 months among dance participants*



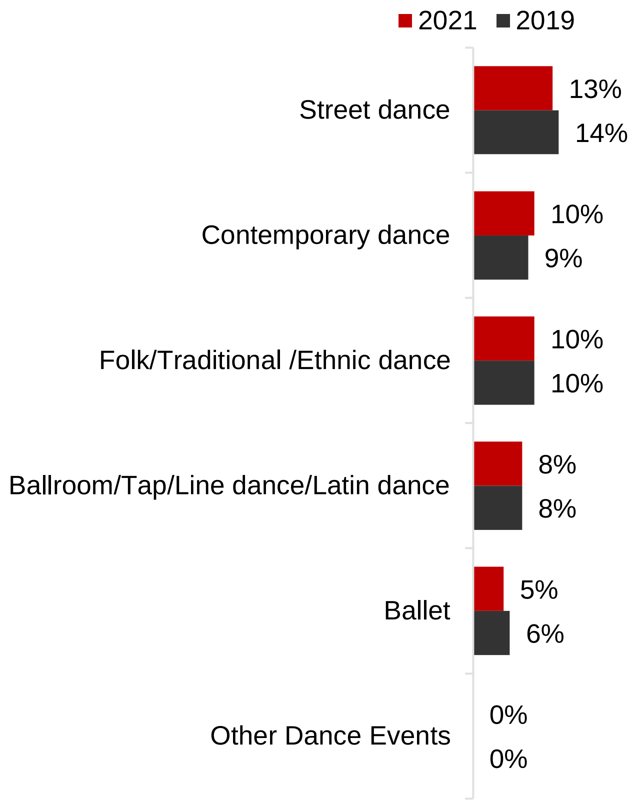

⇧⇩Denotes significant from 2019 at 95% confidence level
*Newly added in 2021
Base:
2019 Dance Participants, n=69; 2021 Dance Participants, n=93

### 19.2.5 Engagement with dance – digital consumption

(I) Digital consumption of dance sub-genres

Unlike Dance attendance, digital consumption of Dance sub-genres in 2021 held steady from 2019, with Street dance continuing to be the most popular sub-genre (13%).

*Figure 74. Digital consumption of dance sub-genres*

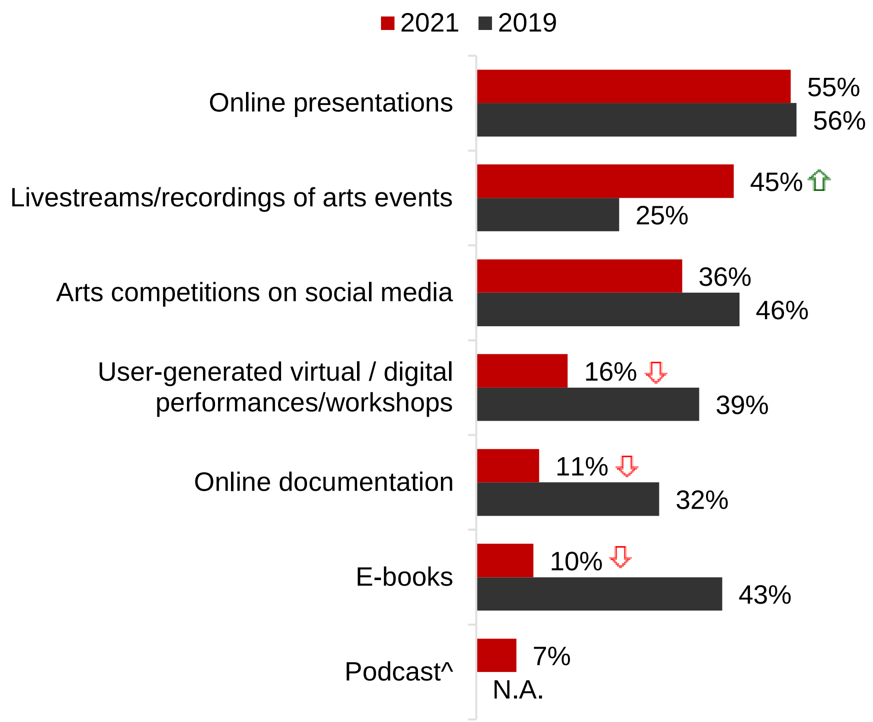



⇧⇩ Denotes significant from 2019 at 95% confidence level
Base:
2019 Total, n=1176; 2021 Total, n=2047

## (II) Online dance engagement

Online presentations remained as the most common type of online content accessed among those who engaged with Dance digitally (55%). Compared to 2019, significantly more accessed livestreams (+20 percentage point) while fewer did so for user-generated workshops (-23 percentage point), online documentations (-21 percentage point) and e-books (-33 percentage point).

*Figure 75. Online dance engagement*




⇧⇩ Denotes significant from 2019 at 95% confidence level
^New option in 2021
Base:
2019 Total, n=1176; 2019 Those who engaged with Dance online, n=109;
2021 Total, n=2047; 2021 Those who engaged with Dance online, n=128

(III) Profile of digital dance consumers

Dance digital consumers were more likely to be female or Indian, compared to the general profile of digital arts consumers.

Table 30. Profile of digital dance consumers

| | Sample Distribution (n=2,047) | Digital arts consumers (n=1,463) | Dance digital consumers (n=499) |
|---|---|---|---|
| **Gender** | | | |
| Male | 48% | 49% | 41%⬇ |
| Female | 52% | 51% | 59%⬆ |
| **Age** | | | |
| 15-24 years old | 13% | 15% | 17% |
| 25-34 years old | 17% | 18% | 17% |
| 35-44 years old | 17% | 17% | 19% |
| 45-54 years old | 17% | 18% | 17% |
| 55-64 years old | 17% | 15% | 12% |
| 65 years old & above | 19% | 17% | 18% |
| **Marital Status** | | | |
| Single | 31% | 33% | 33% |
| Married with children | 59% | 57% | 55% |
| Married without children | 6% | 6% | 7% |
| **Life Stage** | | | |
| Students (15-24) | 11% | 12% | 13% |
| PMEBs | 36% | 38% | 37% |
| Married with children (S/D/W) | 63% | 61% | 59% |
| Seniors | 19% | 17% | 18% |
| Youths | 29% | 33% | 34% |
| **Ethnicity** | | | |
| Chinese | 75% | 74% | 68%⬇ |
| Malay | 13% | 13% | 15% |
| Indian | 9% | 9% | 13%⬆ |
| Others | 3% | 3% | 4% |
| **Dwelling Type** | | | |
| HDB 1-3 room Flats | 19% | 19% | 19% |
| HDB 4-room Flats | 34% | 34% | 33% |
| HDB 5-room Flats / Executive Flats / Maisonette / HUDC | 26% | 26% | 27% |
| Private Apartments / Condominiums / Landed Property | 21% | 22% | 20% |
| **Education level** | | | |
| ITE / 'O' level and below | 47% | 43% | 43% |
| Diploma / 'A' level / Pre-University | 25% | 26% | 26% |
| Degree & above | 29% | 31% | 30% |
| **Monthly Household Income^** | | | |
| Up to $2,000 | 12% | 10% | 11% |

| | Sample Distribution (n=2,047) | Digital arts consumers (n=1,463) | Dance digital consumers (n=499) |
|---|---|---|---|
| $2,001-$4,000 | 17% | 17% | 19% |
| $4,001-$8,000 | 24% | 25% | 25% |
| Above $8,000 | 26% | 27% | 26% |

⬆⬇ Denotes significant difference from Digital Arts Consumers (Total) at 95% confidence level

^Figures add up to <100% as those who refused to answer are not shown

### 19.2.6 Patterns of engagement with dance

Homes and museums were some of the more common venues for attendance and participation in Dance. Additionally, Dance attenders also frequented dedicated arts venues (40%), and Dance participants participated at cinemas or movie theatres (38%).

Dance attenders and participants used similar sources of information for arts and culture events and activities, such as their social circles and Instagram. However, Dance attenders relied more on Facebook (28%) and official websites of arts and culture content providers (28%) while Dance participants sought similar information from online streaming platforms (39%).

Dance attendance in the past one year was driven by invitations from others (34%), desire to support loved ones (32%) and the draw of immersive experiences that in-person attendance could bring (26%). On the other hand, Dance participation was mainly motivated by enjoyability (48%), as well as opportunities to spend time with one's social circles (31%) and to feel less stressed (31%).

*Table 31. Patterns of engagement with dance*

| | **Dance Attenders** (n=53) | **Dance Participants** (n=93) |
|---|---|---|
| Venues for arts and culture events | 1. Home (45%)<br>2. Dedicated arts venue (40%)<br>3. Museums (32%) | 1. Home (56%)<br>2. Cinemas or movie theatres (38%)<br>3. Museums (26%) |
| Sources of information for arts and culture events and activities | 1. Friends, colleagues or acquaintances (49%)<br>2. Instagram (36%)<br>3. Facebook (28%) / Official websites of arts and culture content providers (28%) | 1. Friends, colleagues or acquaintances (42%)<br>2. Instagram (39%)<br>3. Online streaming platforms (39%) |
| Drivers for engagement*<br><br>**Refers to engagement in last 12 months for physical attendance and participation* | 1. Someone invited me (34%)<br>2. To support friends / family (32%)<br>3. Give a more immersive experience (26%) | 1. Finding it enjoyable (48%)<br>2. Good way of spending time with friends/family/colleagues (31%)<br>3. Helps me to feel less stressed (31%) |

### 19.2.7 Other art forms engaged with among dance audiences

*Note: Dance audiences are defined as those who have either physically attended, digitally consumed or participated in Dance-related events and activities.*

Dance audiences largely engaged in other art forms through digital means, followed by attendance and participation. Music was the most popular art form digitally consumed (89%) and participated (20%) by Dance audiences. Literary Arts was the most popular art form for Dance audiences to attend (39%).

*Table 32. Other art forms engaged with among dance audiences*

*Dance Audiences who also…*

| Attended other art forms | Digitally consumed other art forms^ | Participated in other art forms* |
|---|---|---|
| **Literary Arts (incl. read) (39%)** | **Music (89%)** | **Music (20%)** |
| **Heritage (30%)** | **Theatre (58%)** | **Film (12%)** |
| **Visual Arts (15%)** | **Literary Arts (incl. read) (44%)** | **Visual Arts (11%)** |
| Theatre (8%) | Visual Arts (32%) | Craft (11%) |
| Music (7%) | Film (28%) | Theatre (9%) |
| Craft (6%) | Craft (25%) | Literary Arts (incl. read) (4%) |
| Film (4%) | Heritage (23%) | - |

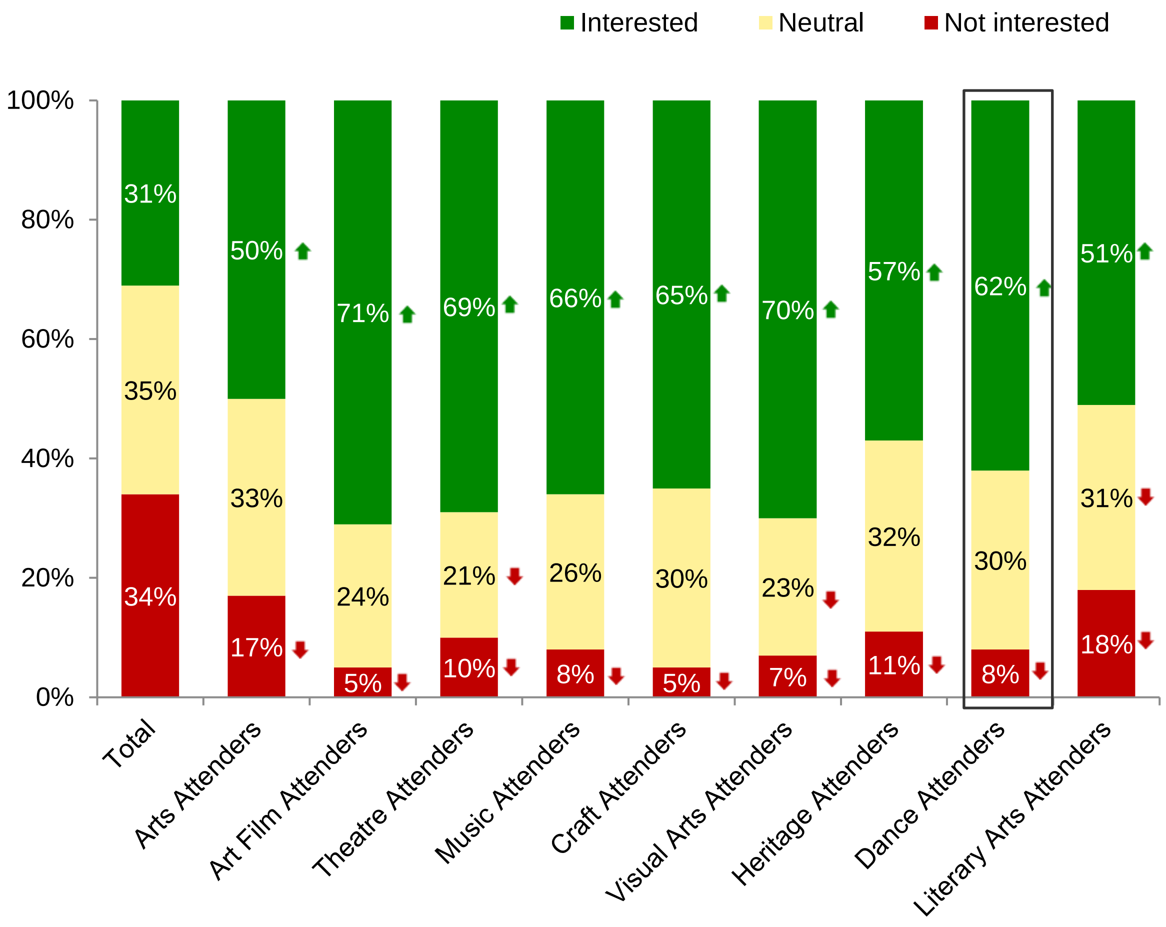
*Heritage is not included in arts participation
^Based on B2

### 19.2.8 Interest in the arts and culture

(I) Overall interest in the arts and culture

Dance attenders' interest in the arts and culture generally mirrored that of other art forms, where they expressed higher interest in the arts and culture compared to the overall (+31 percentage point).

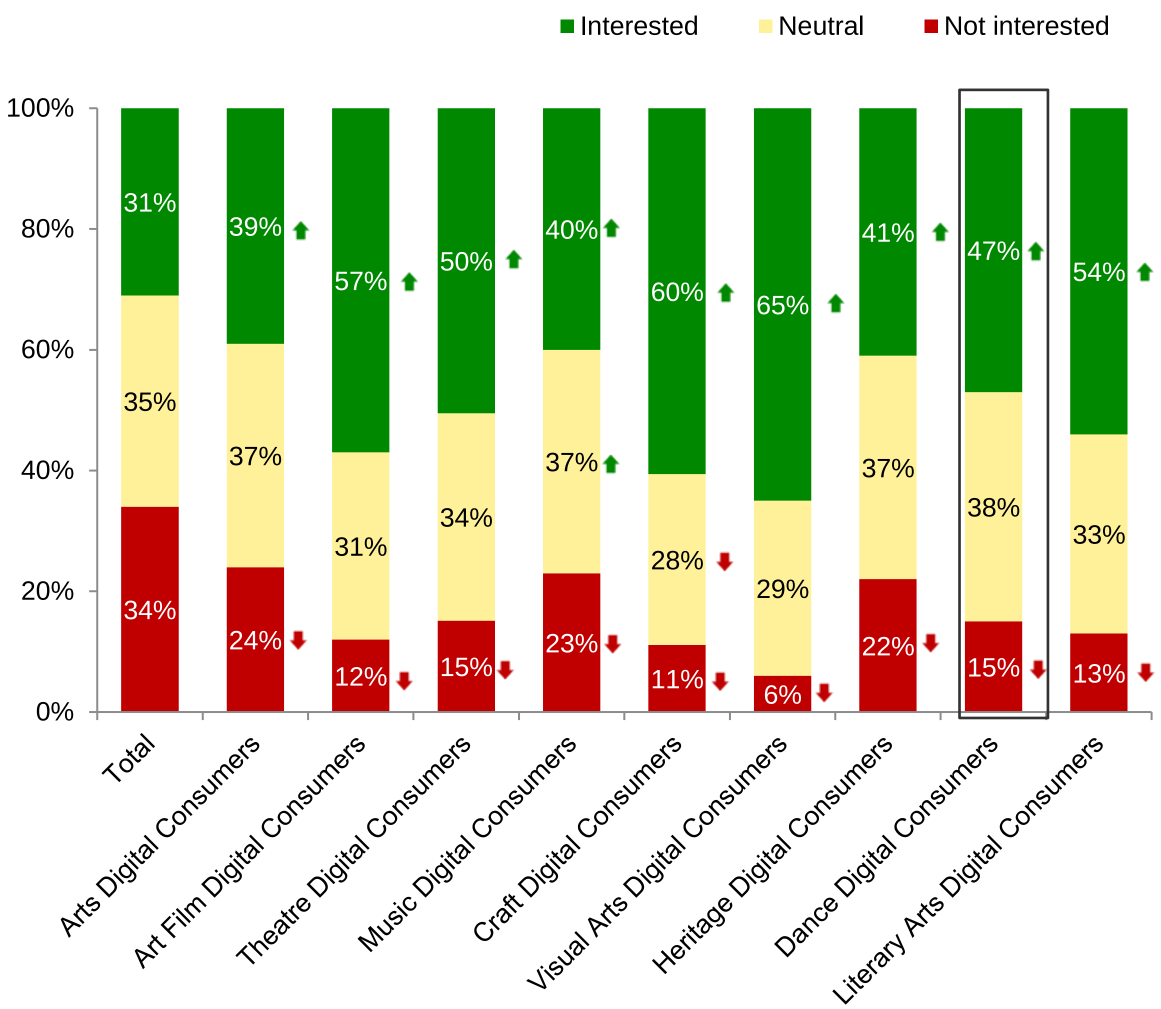
*Figure 76. Interest in the arts and culture among dance attenders*




Denotes significant difference from Total at 95% confidence level
Figures shown reflect Top 2 boxes for Interested (% rated "Very Interested" and "Interested") and Bottom 2 boxes for Not Interested (% rated "Not Quite interested" and "Not Very Interested") on a 5-point scale
Base:
2021 Total, n=2047; 2021 Arts Attenders, n=882; 2021 Art Film Attenders, n=38; 2021 Theatre Attenders, n=77; 2021 Music Attenders, n=74; 2021 Craft Attenders, n=86; 2021 Visual Arts Attenders, n=182; 2021 Heritage Attenders, n=386; 2021 Dance Attenders, n=53; 2021 Literary Arts Attenders, n=604

Similarly, compared to the total, Dance digital consumers showed higher interest in the arts and culture (+16 percentage point).

*Figure 77. Interest in the arts and culture among dance digital consumers*




Denotes significant difference from Total at 95% confidence level
Figures shown reflect Top 2 boxes for Interested (% rated “Very Interested” and “Interested”) and Bottom 2 boxes for Not Interested (% rated "Not Quite interested" and "Not Very Interested") on a 5-point scale
Base:
2021 Total, n=2047; 2021 Arts Digital Consumers, n=1480; 2021 Art Film Digital Consumers, n=275; 2021 Theatre Digital Consumers, n=607; 2021 Music Digital Consumers, n=1180; 2021 Craft Digital Consumers, n=227; 2021 Visual Arts Digital Consumers, n=258; 2021 Heritage Digital Consumers, n=220; 2021 Dance Digital Consumers, n=499; 2021 Literary Arts Digital Consumers, n=591

(II) Interest in and time spent on art forms

Music (43%), Film (21%) and Dance (13%) were the top three art forms that Dance audiences were most interested in. Notably, these art forms were also the top ones that Dance audiences spent the most time (Music – 56%, Dance – 13%, Film – 9%). These findings were similarly observed across the different types of Dance audiences as well for both interest and time spent, albeit with differences in the ranking of art forms.

*Table 33. Interest in and time spent on art forms*

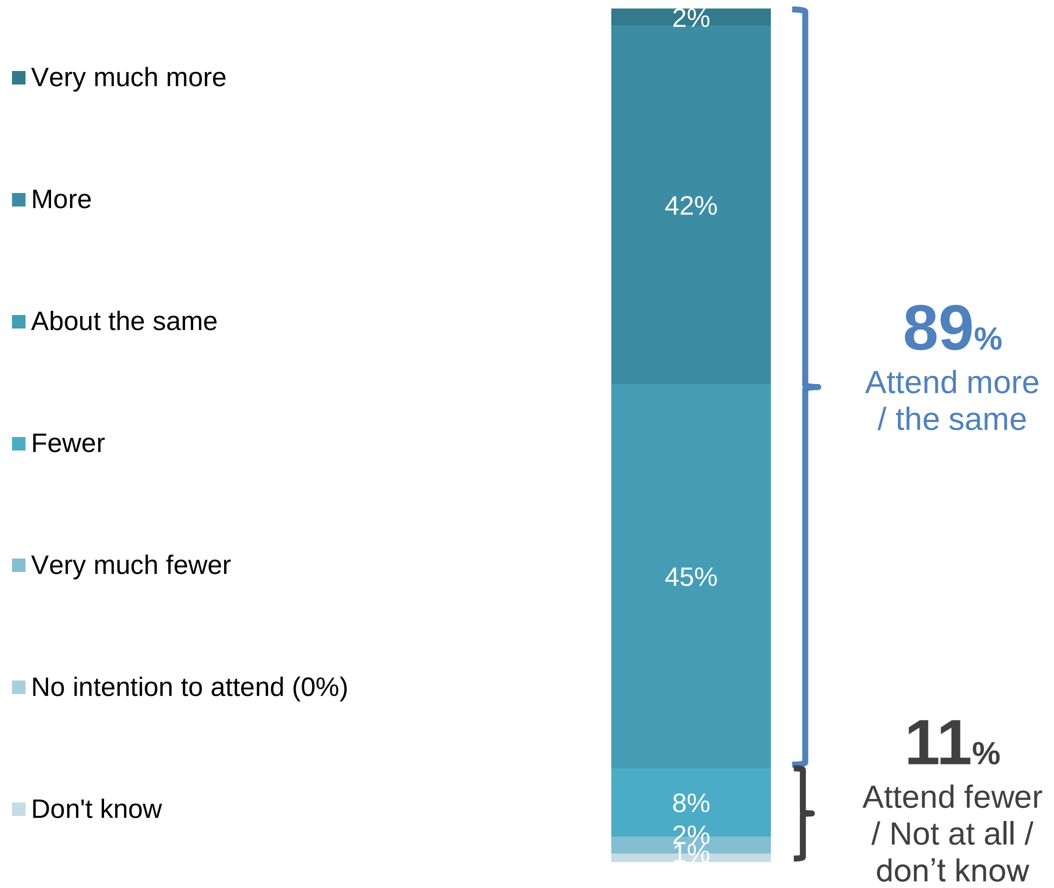
| | **Dance Audiences** (n=537) | **Dance Attenders** (n=53) | **Dance Participants** (n=93) | **Dance Digital Consumers** (n=499) |
|---|---|---|---|---|
| Top 3 most interested art form | 1. Music (43%)<br>2. Film (21%)<br>3. Dance (13%) | 1. Dance (36%)<br>2. Music (21%)<br>3. Film (13%) | 1. Music (32%)<br>2. Dance (28%)<br>3. Film (23%) | 1. Music (44%)<br>2. Film (21%)<br>3. Dance (12%) |
| Top 3 most time spent on art forms | 1. Music (56%)<br>2. Dance (13%)<br>3. Film (9%) | 1. Dance (51%)<br>2. Music (19%)<br>3. Film (9%) | 1. Music (30%)<br>2. Dance (29%)<br>3. Film (20%) | 4. Music (59%)<br>5. Dance (11%)<br>4. Film (8%) |

## 19.2.9 Moving forward with physical attendance

### (I) Intention to attend in future

Looking forward, more than 8 in 10 Dance attenders expected to attend more or the same number of arts and culture events in the next year.

*Figure 78.Intention to attend in future (Dance attenders)*




Base:
2021 Dance Attenders, n=53

(II) Key findings on moving forward with physical attendance

Dance attendance in the past one year was largely driven by invitations from someone (34%), desire to support a friend or relative (32%) and the more immersive experience of in-person attendance (26%).

Regulating entry based on vaccination status (85%), ensuring cleanliness certifications (81%) and allowing flexible bookings (72%) were important considerations that would encourage Dance attenders to patronise arts and cultural venues.

Further, more than 4 out of 5 Dance attenders would prefer to attend events in-person if given the option.

*Table 34. Key findings on moving forward with physical attendance*

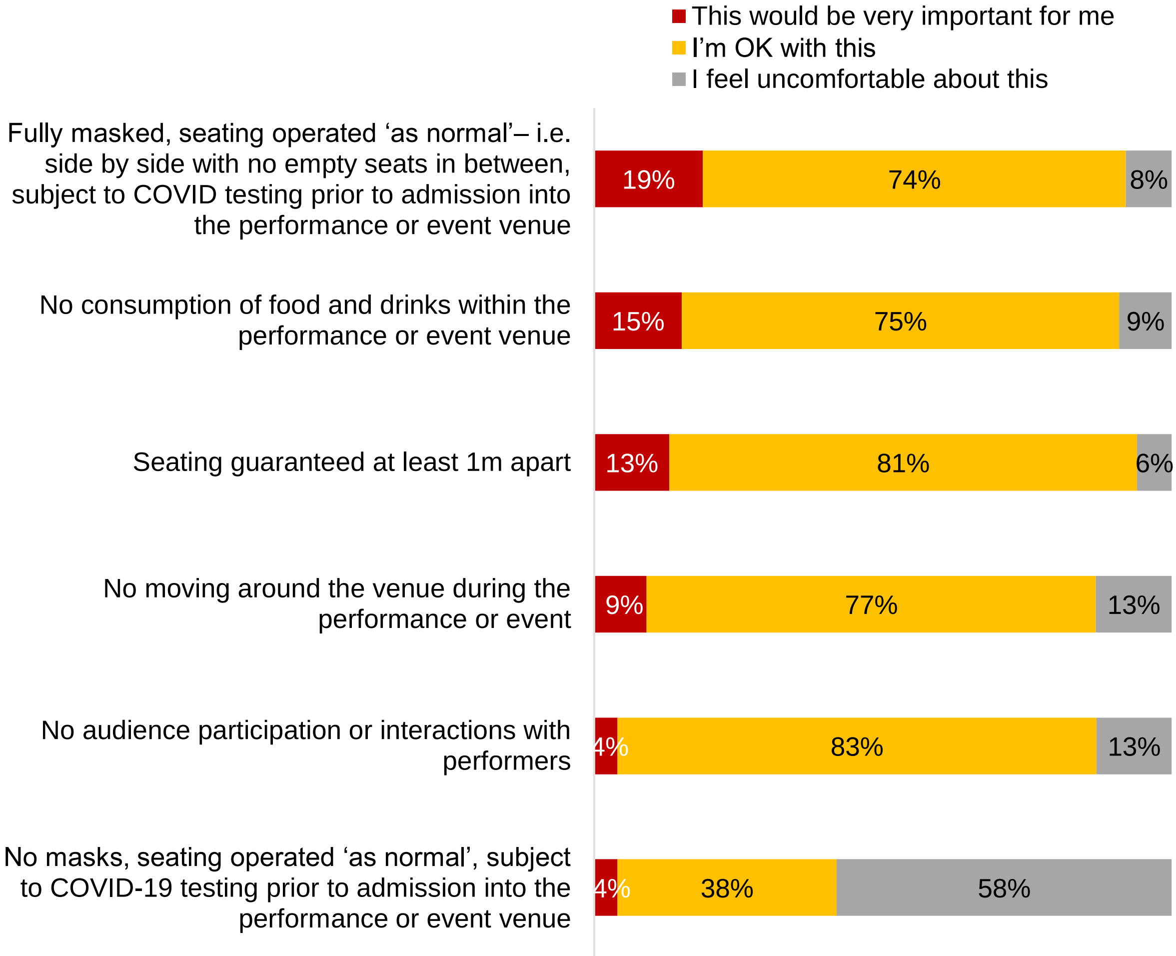
| | **Dance Attenders (n=53)** |
|---|---|
| Top 3 reasons for attending in the past 12 months | 1. Someone invited me (34%)<br>2. I wanted to support friends / family who are performing / organising the events (32%)<br>3. Attending physically gives me a more immersive experience (26%) |
| Top 3 barriers to attendance in the next 12 months *(among those who intend to attend fewer, not at all, or don't know)** | 1. I am not aware of any arts and cultural events that are happening (33%)<br>2. I can experience the same events through digital / online channels and platforms in the comfort of my home (33%)<br>3. I want to avoid interacting with crowds of people until the COVID-19 situation improves (33%) |
| Top 3 factors to encourage visits to arts and cultural facilities^ | 1. Only fully vaccinated audiences / attenders are allowed into the event or venue (85%)<br>2. Have SG clean certification (81%)<br>3. Provisions for ticket refunds / rebooking (72%) |
| Preference between in-person events and live-streaming | Attend in person: 85%<br>Live-stream from home: 15% |

Base:
2021 Dance Attenders, n=53; 2021 Dance Attenders who intend to attend fewer, not at all, or don't know, n=6*
*Low base size (n<30), please interpret result with care
^ Figures shown reflect Top 2 boxes (% rated "Strongly encourage" and "Encourage")

(III) Comfort levels relating to safe management measures

Mask-wearing regulations were considered important to Dance attenders (19%), and more than half (58%) would be uncomfortable without them particularly when under “normal” operating conditions (side-by-side with no empty seats in between).

*Figure 79. Comfort levels relating to safe management measures (Dance attenders)*

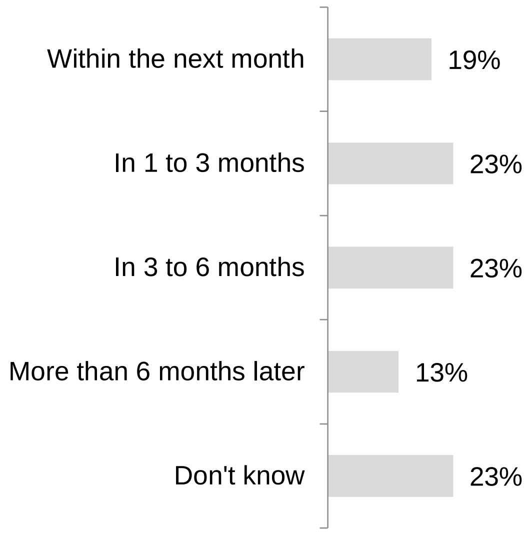



Base:
2021 Dance Attenders, n=53

### (IV) Booking intentions for in-person attendance

In 2021, more than 3 in 5 Dance attenders were ready to make a booking for in-person arts and culture events and activities within the next 6 months.

*Figure 80. Booking intentions (Dance attenders)*



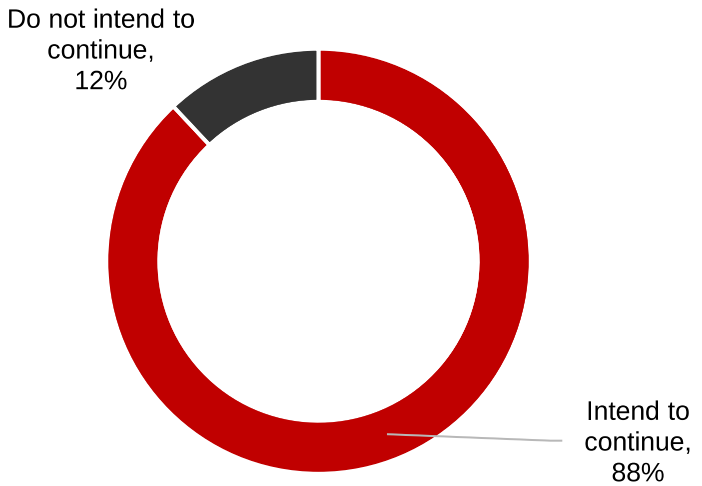

Base:
2021 Dance Attenders, n=53

### 19.2.10 Continuing with digital arts consumption

(I) Intention to continue with digital arts consumption in the next 12 months

Overall, more than 4 in 5 Dance digital consumers intended to continue with digital arts consumption in the next 12 months.

*Figure 81. Intention to continue with digital consumption in the next 12 months among dance digital consumers*




Base:
2021 Dance Digital Consumers, n=499

(II) Key findings on continuing with digital consumption

Among Dance digital consumers who intended to continue their digital arts experiences in the next year, pull factors for doing so included the relative comfort that came with enjoying such content at home (67%), avoiding crowds (48%), and accessing arts and culture content for free (35%).

For Dance digital consumers who did not intend to continue with their digital experiences, majority cited work or family commitments (33%), preference for in-person attendance (27%) and lack of familiarity with artists or performers (23%) as impediments.

While 1 in 2 Dance digital consumers did not expect a difference in experiences between in-person and digital ones, at least 30% perceived in-person experiences to be better.

*Table 35. Key findings on continuing with digital consumption*

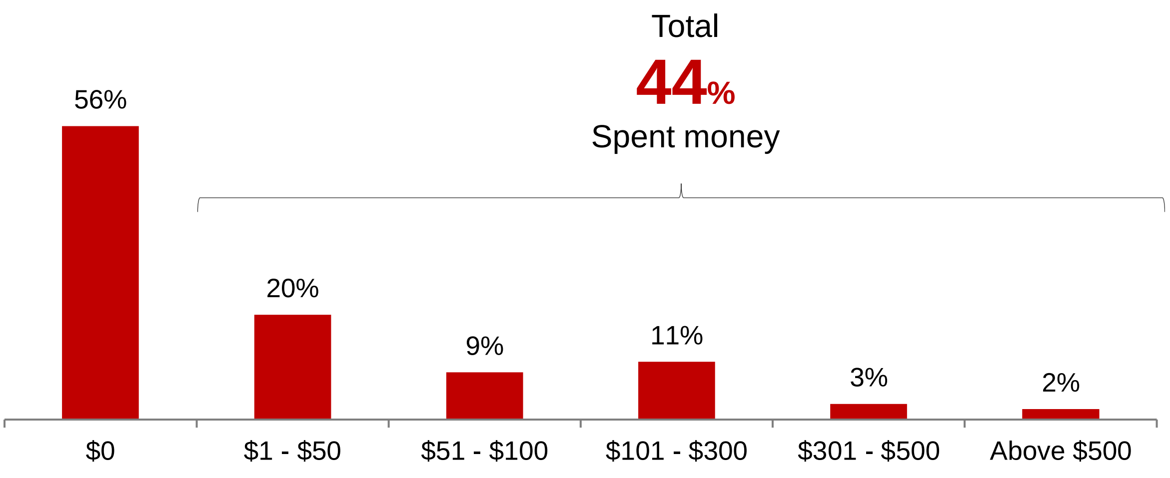
| | **Dance Digital Consumers (n=499)** |
|---|---|
| Top 3 reasons to continue digital arts consumption *(among those who intend to continue digital consumption in next 12 months)* | 1. I can enjoy them from the comfort of my home (67%)<br>2. I can avoid crowds / crowded places (48%)<br>3. I don't have to pay for them (35%) |
| Top 3 barriers to digital arts consumption in the next 12 months *(among those who do not intend to continue digital consumption in next 12 months)* | 1. I have work / family commitments that leave me with little time to watch / listen / read online arts and culture content (33%)<br>2. I prefer to attend these performance / events / activities in person (27%)<br>3. I am not familiar with the artists / performers (23%) |
| Comparison between online and in-person expectations | Online better than in-person: 17%<br>Online same as in-person: 50%<br>In-person better than online: 32% |

Base:
2021 Dance Digital Consumers, n=499; 2021 Dance Digital Consumers who intend to continue digital consumption in next 12 months, n=439; 2021 Dance Digital Consumers who do not intend to continue digital consumption in next 12 months, n=60

(III) Total spending on digital arts and culture events and activities in the past 12 months

Slightly over 2 in 5 Dance digital consumers had paid for digital arts and culture experiences in the past year while majority had not done so. Most expenditure was limited to below $100 (29%), though some had spent higher amounts of $101-$300 (11%).

*Figure 82. Total spending on digital arts and culture events and activities in the past 12 months among dance digital consumers*



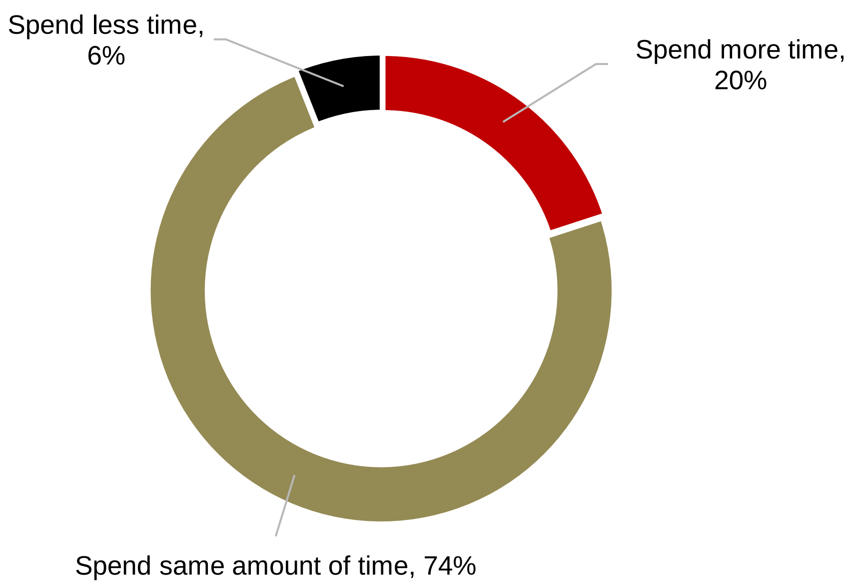

Base:
2021 Dance Digital Consumers, n=499

### 19.2.11 Engagement with the arts and culture in the next 12 months among dance audiences

(I) Overall engagement with the arts and culture in the next 12 months

When it comes to future arts engagement among Dance audiences, at least 7 in 10 were likely to maintain the same level of engagement, while 1 in 5 were likely to increase such engagements in the next 12 months.

*Figure 83. Engagement with the arts and culture in the next 12 months among dance audiences*




Base:
2021 Dance audiences, n=537

(II) Reasons for spending more, the same, or less time on arts engagement in next 12 months

Dance audiences who would spend more time on the arts and culture in the future cited interest (29%) and enjoyability (14%) as drivers for engagement.

*Figure 84. Reasons for spending more time on arts engagement in next 12 months among dance audiences*


Base:
2021 Dance audiences who will spend more time on arts engagement in next 12 months, n=109

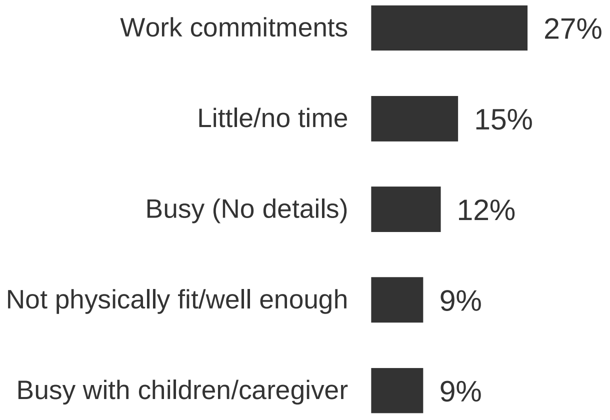
On the other hand, Dance audiences who intended to keep to the same level of arts engagement in the next year mentioned having work commitments (10%) and lack of time (10%) as reasons for doing so.

*Figure 85. Reasons for spending same amount of time on arts engagement in next 12 months among dance audiences*


Base:
2021 Dance audiences who will spend same amount of time on arts engagement in next 12 months, n=395

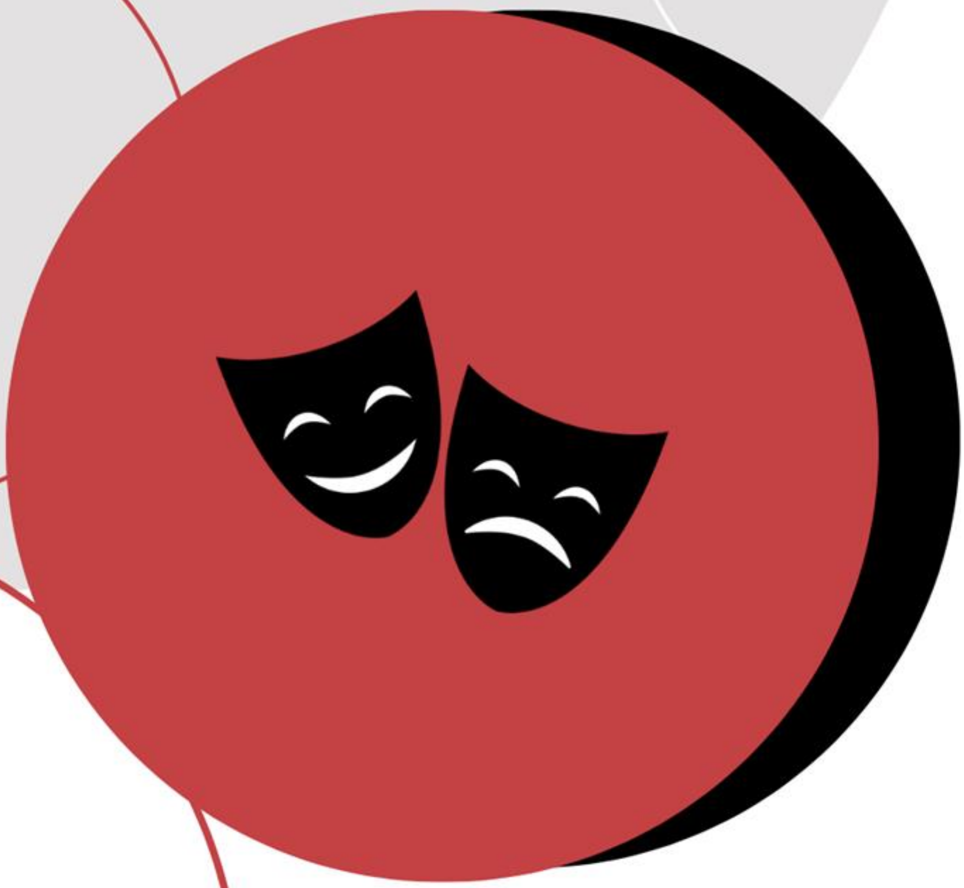
Work commitments (27%) and lack of time (15%) surfaced as barriers among those who would spend less time on the arts and culture in the future.

*Figure 86. Reasons for spending less time on arts engagement in next 12 months among dance audiences*




Base:
2021 Dance audiences who will spend less time on arts engagement in next 12 months, n=33

# 19.3 Theatre



National Arts Council

Population Survey on the Arts

2021

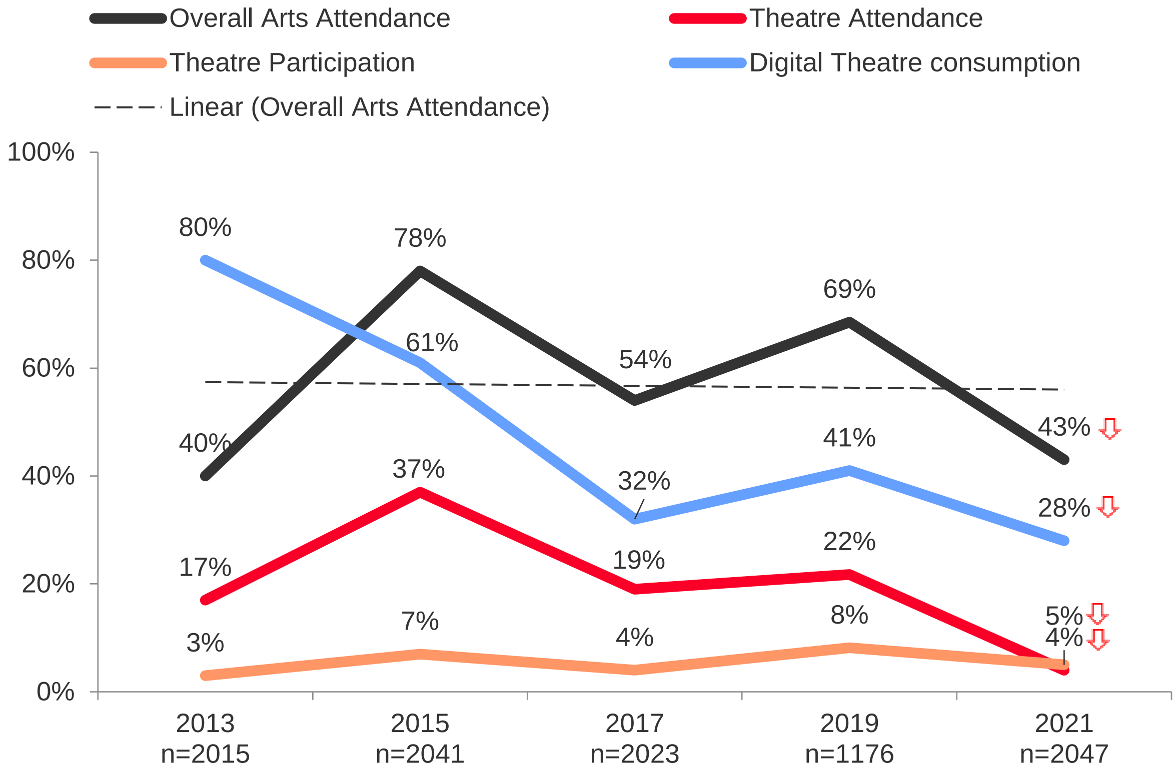
NATIONAL ARTS COUNCIL
SINGAPORE

## 19.3 Theatre

### 19.3.1 Overall engagement with theatre

In 2021, overall engagement with Theatre dropped across the different modes of engagement with the biggest decline observed for physical attendance (-18 percentage point), followed by digital consumption (-13 percentage point) and participation (-3 percentage point).

*Figure 87. Overall engagement with theatre*

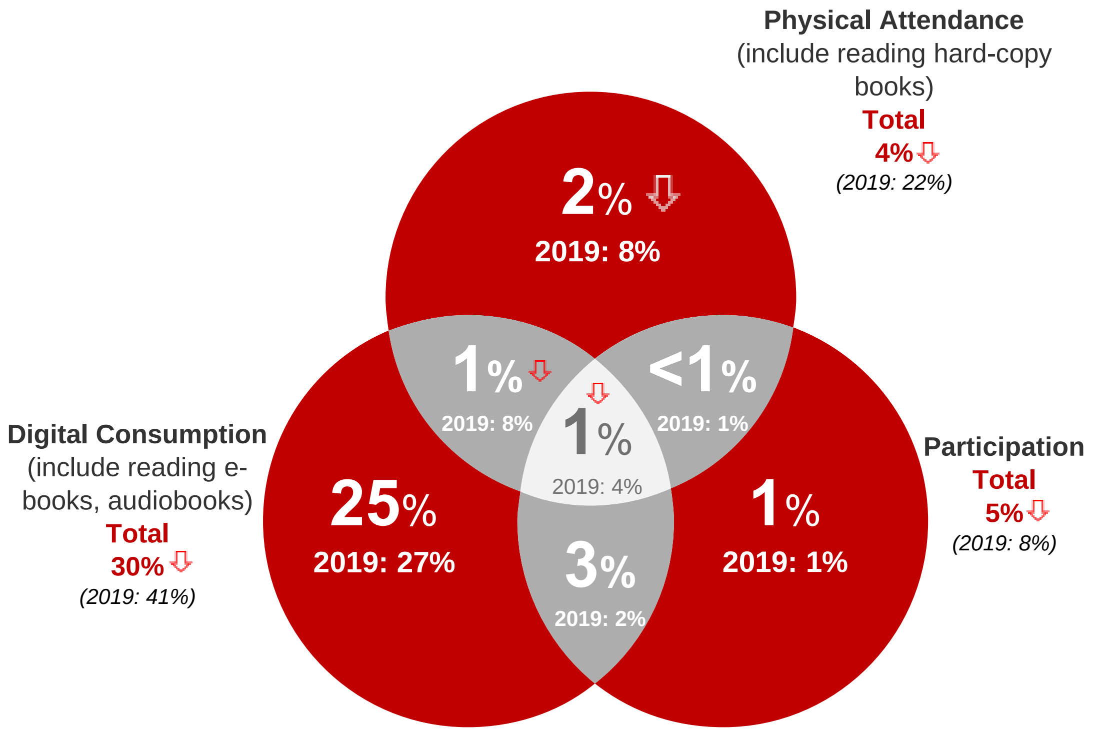



Denotes significant difference from 2019 at 95% confidence level
Base: Total

Overall, significant dips were observed in relation to the different modes of engagement in Theatre. Specifically, fewer had physically attended (-18 percentage point), digitally consumed (-11 percentage point) and participated (-3 percentage point) in Theatre-related events and activities compared to 2019.

Engagement with Theatre in 2021 tended to occur through digital-only modes (25%). Compared to 2019, fewer engaged in Theatre via a mix of physical attendance and digital consumption (-7 percentage point), only physically (-6 percentage point), or through a combination of all three different modes of engagement (-3 percentage point).

*Figure 88. Interplay between different modes of engagement in Theatre*



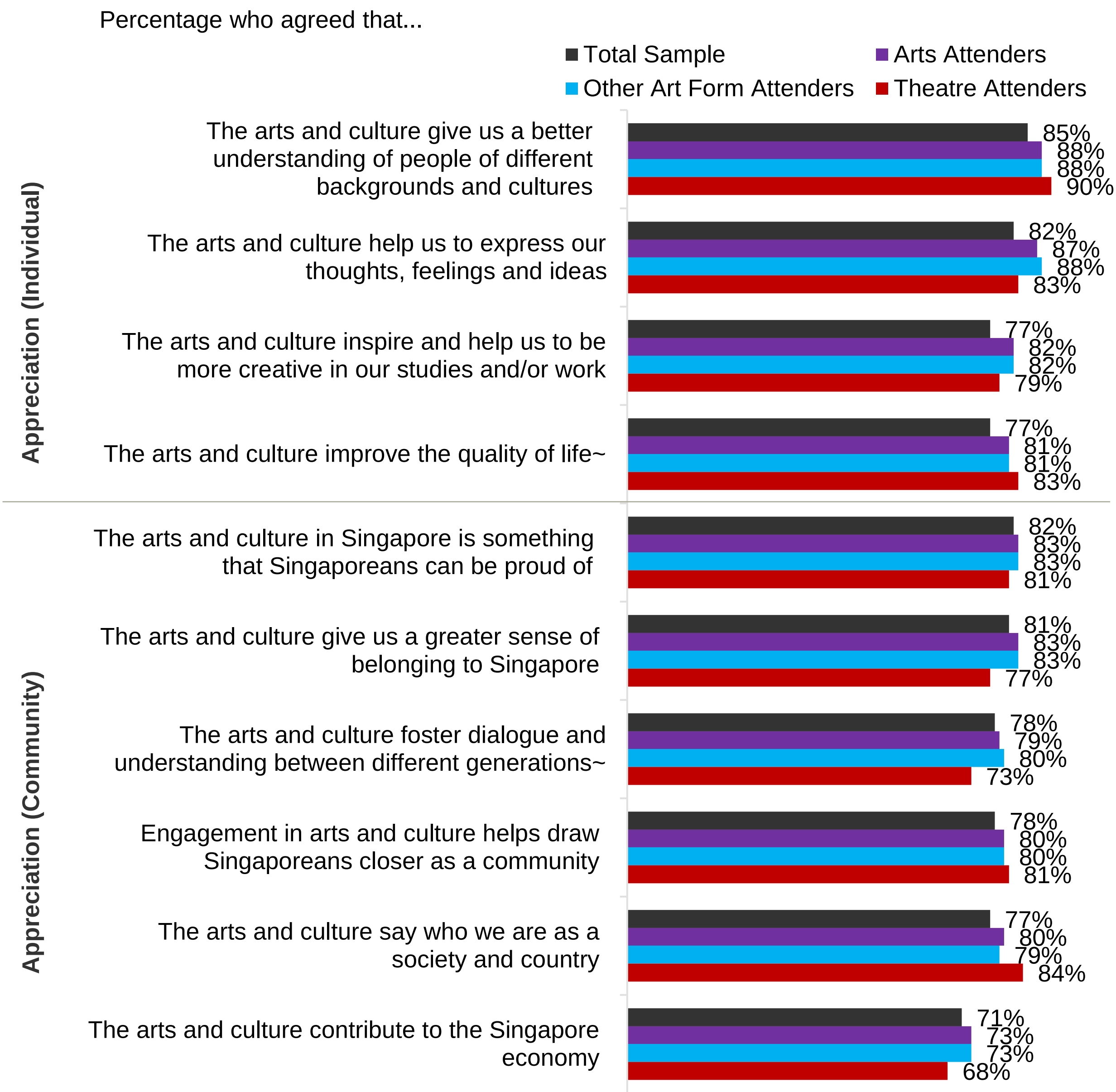

Denotes significant difference from 2019 at 95% confidence level
*Percentages do not add up due to rounding up error
Base: 2019 Total, n=1176; 2021 Total, n=2047

### 19.3.2 Sentiments towards the arts and culture

(I) Appreciation of the arts and culture

In 2021, Theatre attenders had a good appreciation of the arts and culture on both the individual and community levels, though slightly less so when compared to other art form attenders. Notably, 9 in 10 Theatre attenders agreed that the arts and culture promoted better understanding of people from various backgrounds and cultures.

*Figure 89. Appreciation towards the arts and culture*

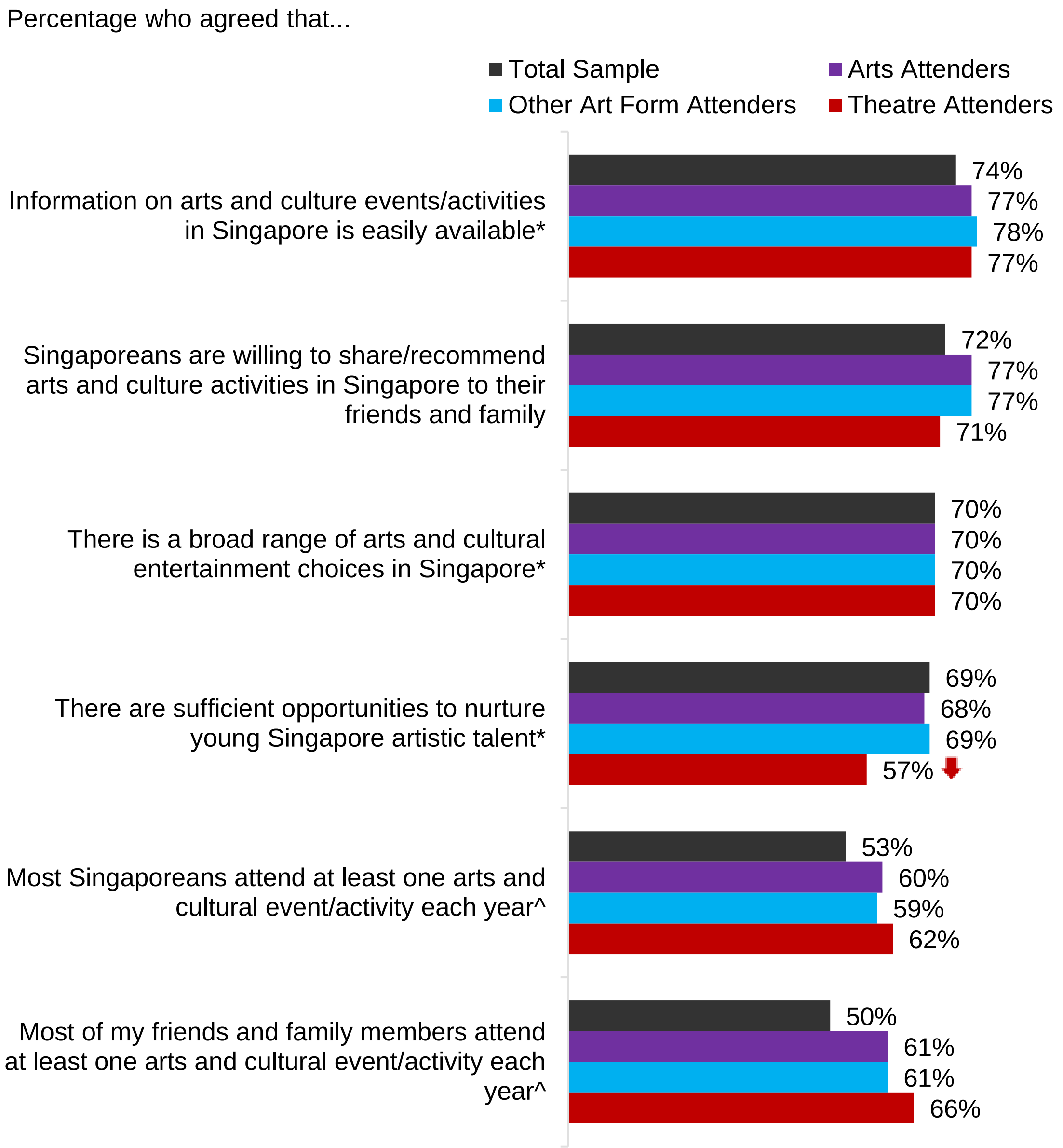



Denotes significant difference between Theatre and Other Art Form Attenders at 95% confidence level
Figures shown reflect Top 2 boxes (% rated “Agree” and “Strongly Agree” on a 5-point scale)
~ Rephrased statement in 2019 Survey
Base:
2021 Total, n=2047; 2021 Arts Attenders, n=882; 2021 Theatre Attenders, n=77; 2021 Other Art Form Attenders, n=805

(II) Experience with the arts and culture

When it came to experiences with the arts and culture, fewer Theatre attenders perceived there to be enough opportunities to nurture young Singapore artistic talent, compared to other art form attenders (-12 percentage point).

*Figure 90. Experience with the arts and culture*

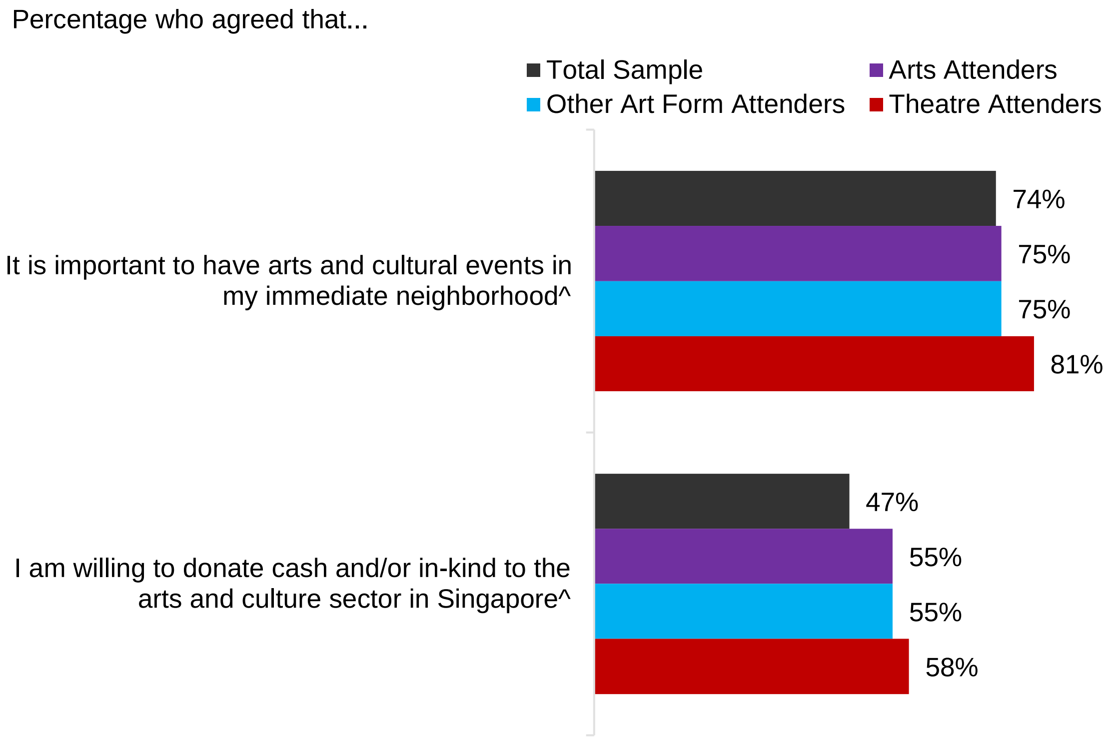



Denotes significant difference between Theatre and Other Art Form Attenders at 95% confidence level
Figures shown reflect Top 2 boxes (% rated “Agree” and “Strongly Agree” on a 5-point scale)
*New statements in 2017
^New statements in 2015
Base:
2021 Total, n=2047; 2021 Arts Attenders, n=882; 2021 Theatre Attenders, n=77; 2021 Other Art Form Attenders, n=805

(III) Support for the arts and culture

Nonetheless, Theatre attenders were slightly more likely to be supportive of the arts and culture compared to other art form attenders. About 4 in 5 Theatre attenders agreed it was important to have arts and cultural events in one's neighbourhood.

*Figure 91. Support for the arts and culture*

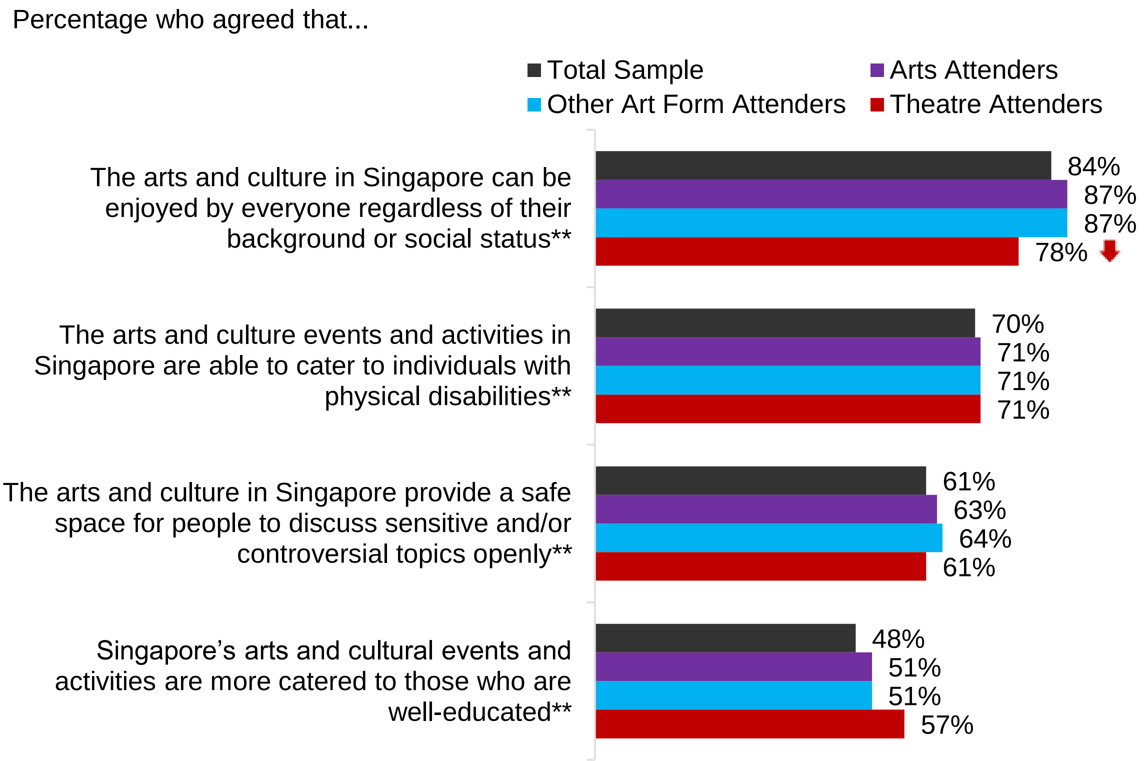



⬆⬇Denotes significant difference between Theatre and Other Art Form Attenders at 95% confidence level
Figures shown reflect Top 2 boxes (% rated "Agree" and "Strongly Agree" on a 5-point scale)
^New statements in 2019
Base:
2021 Total, n=2047; 2021 Arts Attenders, n=882; 2021 Theatre Attenders, n=77; 2021 Other Art Form Attenders, n=805

(IV) Inclusivity of the atts and culture

When it came to inclusivity, fewer Theatre attenders perceived that the arts and culture can be enjoyed by everyone regardless of their background or social status, compared to other art form attenders (-9 percentage point).

*Figure 92. Inclusivity of the arts and culture*



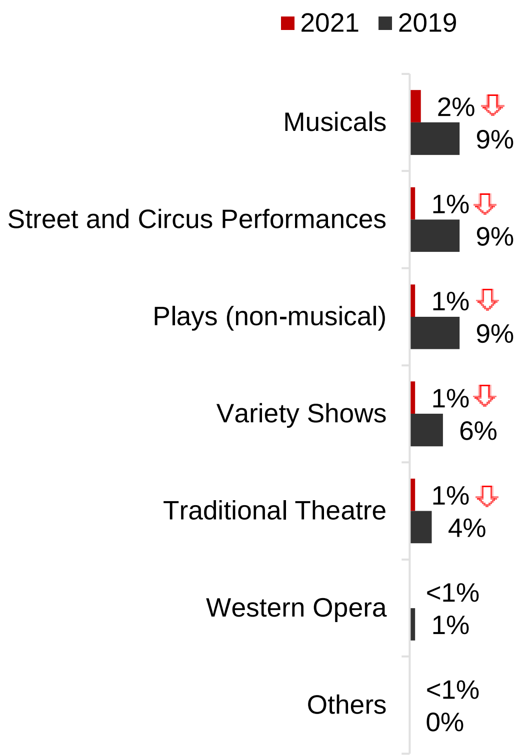

Denotes significant difference between Theatre and Other Art Form Attenders at 95% confidence level
Figures shown reflect Top 2 boxes (% rated "Agree" and "Strongly Agree" on a 5-point scale)
**New statements in 2021
Base:
2021 Total, n=2047; 2021 Arts Attenders, n=882; 2021 Theatre Attenders, n=77; 2021 Other Art Form Attenders, n=805

## 19.3.3 Engagement with theatre – attendance

### (I) Attendance of theatre sub-genres

In 2021, physical attendance across all Theatre sub-genres was lower than 2019, particularly for Street and Circus Performances (-8 percentage point) and Plays (-8 percentage point). Musicals remained as the most popular Theatre sub-genres at 2%.

*Figure 93. Attendance of theatre sub-genres*




Denotes significant difference from 2019 at 95% confidence level
Base:
2019 Total, n=1176; 2021 Total, n=2047

(II) Profile of theatre attenders

Compared to general arts attenders, Theatre attenders were more likely to be single.

*Table 36. Profile of theatre attenders*

| | Sample Distribution (n=2,047) | Arts attenders (n=882) | Theatre attenders (n=77) |
|---|---|---|---|
| **Gender** | | | |
| Male | 48% | 46% | 43% |
| Female | 52% | 54% | 57% |
| **Age** | | | |
| 15-24 years old | 13% | 19% | 27% |
| 25-34 years old | 17% | 20% | 22% |
| 35-44 years old | 17% | 20% | 21% |
| 45-54 years old | 17% | 15% | 9% |
| 55-64 years old | 17% | 13% | 14% |
| 65 years old & above | 19% | 12% | 6% |
| **Marital Status** | | | |
| Single | 31% | 39% | 55%⬆ |
| Married with children | 59% | 52% | 39%⬇ |
| Married without children | 6% | 6% | 4% |
| **Life Stage** | | | |
| Students (15-24) | 11% | 16% | 23% |
| PMEBs | 36% | 43% | 40% |
| Married with children (S/D/W) | 63% | 56% | 42%⬇ |
| Seniors | 19% | 12% | 6% |
| Youths | 29% | 39% | 49% |
| **Ethnicity** | | | |
| Chinese | 75% | 72% | 64% |
| Malay | 13% | 13% | 18% |
| Indian | 9% | 11% | 10% |
| Others | 3% | 4% | 8% |
| **Dwelling type** | | | |
| HDB 1-3 room Flats | 19% | 14% | 17% |
| HDB 4-room Flats | 34% | 32% | 25% |
| HDB 5-room Flats / Executive Flats / Maisonette / HUDC | 26% | 30% | 38% |
| Private Apartments / Condominiums / Landed Property | 21% | 24% | 21% |
| **Education level** | | | |
| ITE / 'O' level and below | 47% | 32% | 27% |
| Diploma / 'A' level / Pre-University | 25% | 28% | 34% |
| Degree & above | 29% | 40% | 39% |
| **Monthly Household Income^** | | | |
| Up to $2,000 | 12% | 7% | 4% |

| | Sample Distribution (n=2,047) | Arts attenders (n=882) | Theatre attenders (n=77) |
|---|---|---|---|
| $2,001-$4,000 | 17% | 15% | 19% |
| $4,001-$8,000 | 24% | 25% | 22% |
| Above $8,000 | 26% | 34% | 35% |

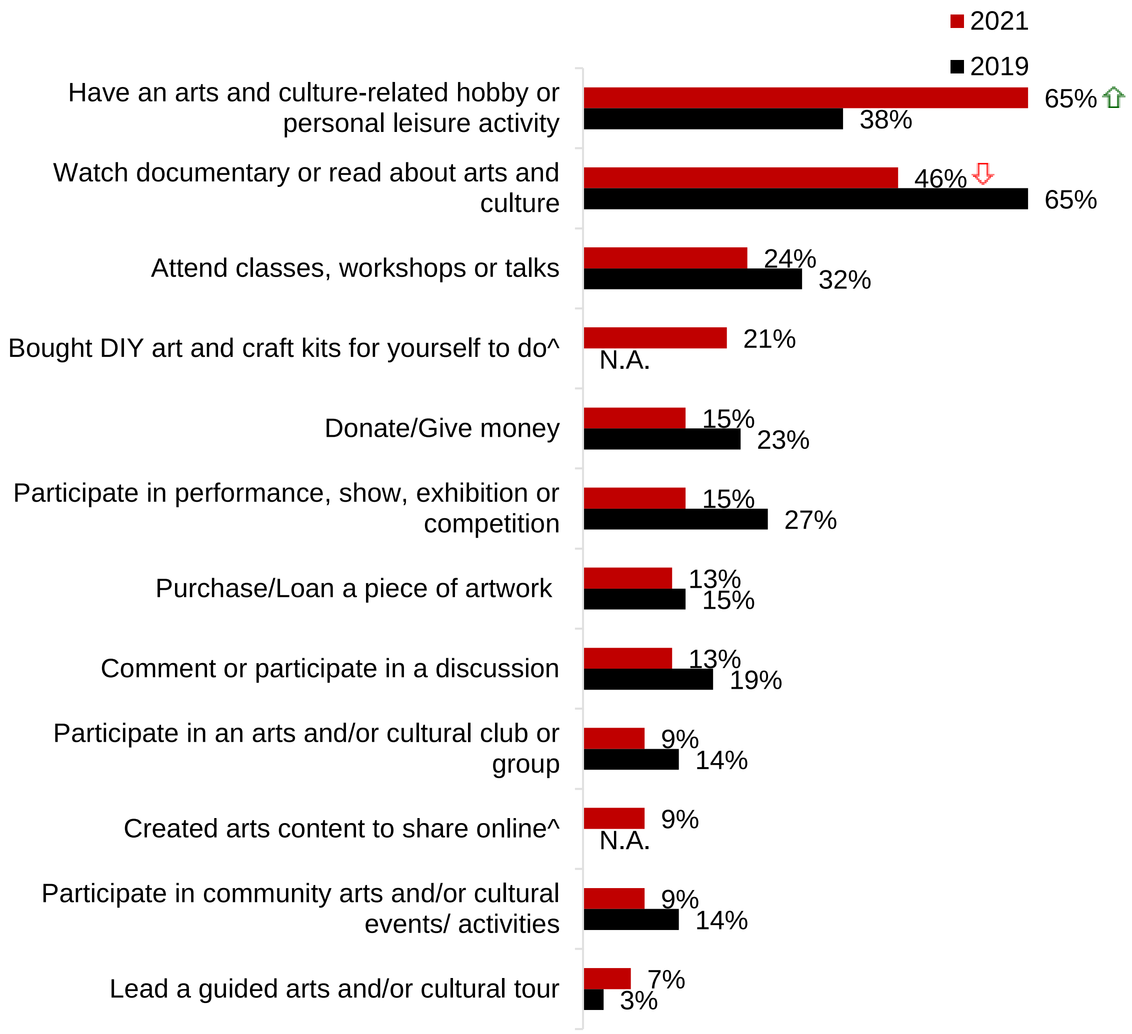
⬆⬇ Denotes significant difference from Arts Attenders (Total) at 95% confidence level
^Figures add up to <100% as those who refused to answer are not shown

### 19.3.4 Engagement with theatre – participation

(I) Forms of theatre participation

Compared to two years ago, the proportion of Theatre participants who had an arts and culture-related hobby grew in 2021 (+27 percentage point). Fewer had watched a documentary or read about the arts and culture (-19 percentage point), however.

*Figure 94. Participation level among theatre participants*




Denotes significant from 2019 at 95% confidence level
^Newly added in 2021
Base:
2019 Theatre Participants, n=96; 2021 Theatre Participants, n=95

## (II) Profile of theatre participants

The profile of Theatre participants mirrored that of general arts participants.

*Table 37. Profile of theatre participants*

| | Sample Distribution (n=2,047) | Arts participants (n=439) | Theatre participants (n=95) |
|---|---|---|---|
| **Gender** | | | |
| Male | 48% | 48% | 53% |
| Female | 52% | 52% | 47% |
| **Age** | | | |
| 15-24 years old | 13% | 25% | 20% |
| 25-34 years old | 17% | 23% | 26% |
| 35-44 years old | 17% | 18% | 21% |
| 45-54 years old | 17% | 12% | 13% |
| 55-64 years old | 17% | 12% | 9% |
| 65 years old & above | 19% | 10% | 11% |
| **Marital Status** | | | |
| Single | 31% | 46% | 46% |
| Married with children | 59% | 42% | 43% |
| Married without children | 6% | 7% | 7% |
| **Life Stage** | | | |
| Students (15-24) | 11% | 21% | 17% |
| PMEBs | 36% | 41% | 47% |
| Married with children (S/D/W) | 63% | 47% | 49% |
| Seniors | 19% | 10% | 11% |
| Youths | 29% | 48% | 46% |
| **Ethnicity** | | | |
| Chinese | 75% | 73% | 78% |
| Malay | 13% | 14% | 7% |
| Indian | 9% | 9% | 12% |
| Others | 3% | 4% | 3% |
| **Dwelling Type** | | | |
| HDB 1-3 room Flats | 19% | 16% | 14% |
| HDB 4-room Flats | 34% | 31% | 32% |
| HDB 5-room Flats / Executive Flats / Maisonette / HUDC | 26% | 30% | 35% |
| Private Apartments / Condominiums / Landed Property | 21% | 23% | 20% |
| **Education level** | | | |
| ITE / ‘O' level and below | 47% | 32% | 29% |
| Diploma / ‘A' level / Pre-University | 25% | 28% | 21% |
| Degree & above | 29% | 40% | 49% |
| **Monthly Household Income^** | | | |
| Up to $2,000 | 12% | 7% | 6% |
| $2,001-$4,000 | 17% | 18% | 18% |
| $4,001-$8,000 | 24% | 27% | 27% |

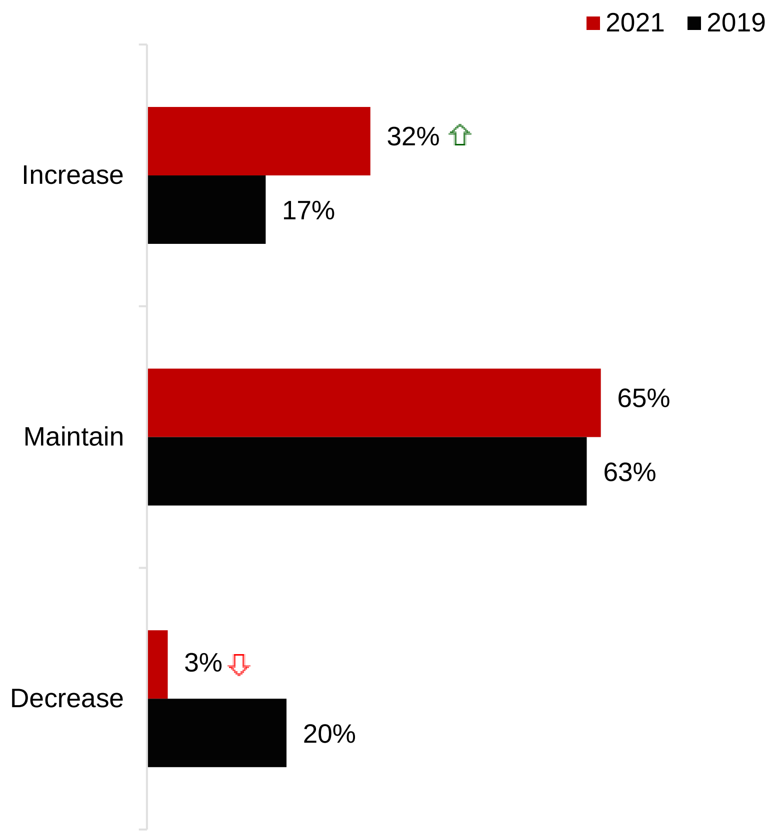
| | Sample Distribution (n=2,047) | Arts participants (n=439) | Theatre participants (n=95) |
|---|---|---|---|
| Above $8,000 | 26% | 33% | 35% |

⬆⬇ Denotes significant difference from Arts Participants (Total) at 95% confidence level
^Figures add up to <100% as those who refused to answer are not shown

### (III) Outlook on arts participation in the next 12 months

In 2021, majority of Theatre participants expected to maintain their frequency of participation in the next year (65%). However, compared to 2019, a larger proportion of Theatre participants expected to participate more (+15 percentage point) while fewer expected otherwise (-17 percentage point).

*Figure 95. Outlook on arts participation in the next 12 months among theatre participants*



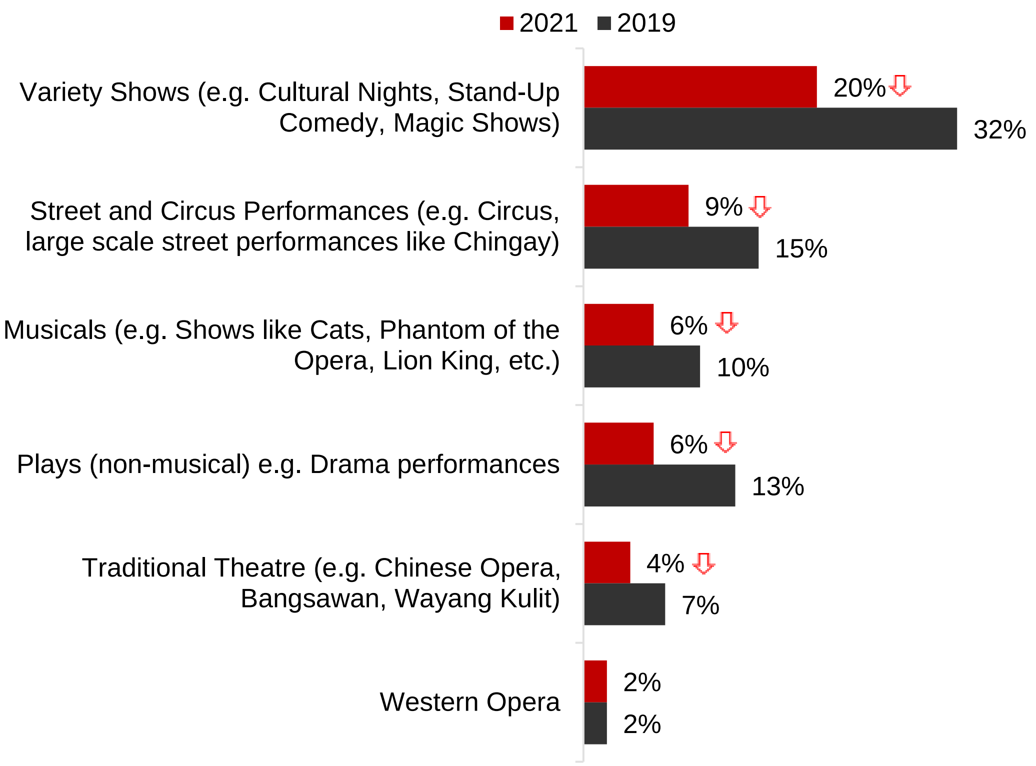

⇧⇩Denotes significant from 2019 at 95% confidence level
*Newly added in 2021
Base:
2019 Theatre Participants, n=96; 2021 Theatre Participants, n=95

### 19.3.5 Engagement with theatre – digital consumption

(I) Digital consumption of theatre sub-genres

Digital consumption of Theatre sub-genres decreased in 2021, with the exception of Western Opera. Despite remaining as the most digitally consumed Theatre sub-genre in 2021, Variety Shows experienced the largest dip compared to 2019 (-12 percentage point).

*Figure 96. Digital consumption of theatre sub-genres*

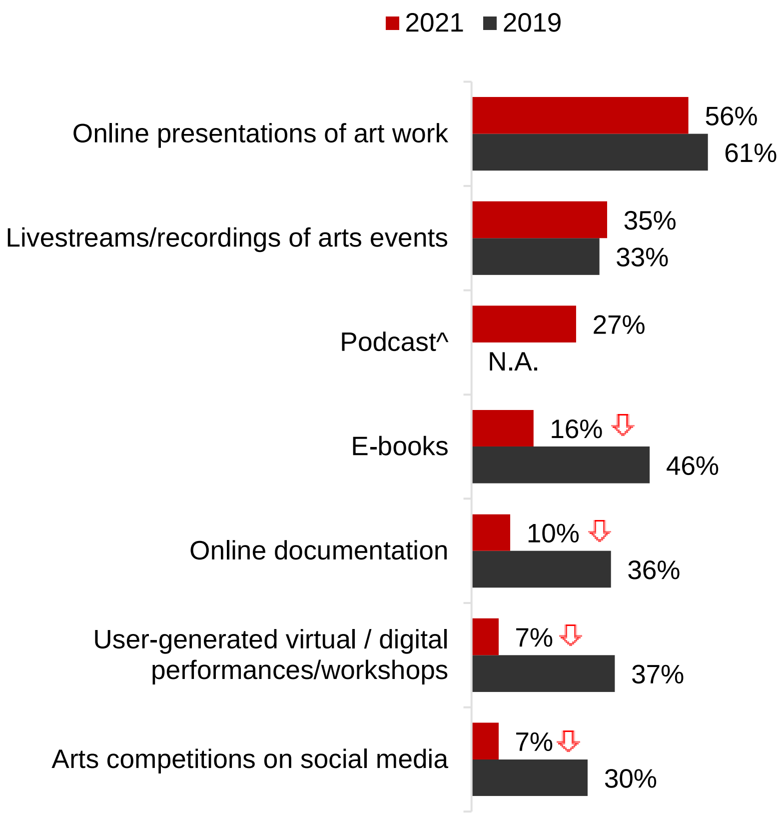



Denotes significant from 2019 at 95% confidence level
Base:
2019 Total, n=1176; 2021 Total, n=2047

(II) Online theatre engagement

At 56%, online presentations of artwork remained as the most accessed type of content among those who engaged with Theatre online in 2021. Nevertheless, compared to 2019, significant declines were apparent among those who accessed e-books (-30 percentage point), user-generated workshops (-30 percentage point), online documentations (-26 percentage point) and arts competitions on social media (-23 percentage point).

*Figure 97. Online theatre engagement*




Denotes significant from 2019 at 95% confidence level
^New option added in 2021
Base:
2019 Total, n=1176; 2019 Those who engaged with Theatre online, n=112
2021 Total, n=2047; 2021 Those who engaged with Theatre online, n=120

(III) Profile of digital theatre consumers

Theatre digital consumers were similar in profile when compared to general digital arts consumers.

*Table 38. Profile of digital theatre consumers*

| | Sample Distribution (n=2,047) | Digital arts consumers (n=1,463) | Theatre digital consumers (n=607) |
|---|---|---|---|
| **Gender** | | | |
| Male | 48% | 49% | 49% |
| Female | 52% | 51% | 51% |
| **Age** | | | |
| 15-24 years old | 13% | 15% | 13% |
| 25-34 years old | 17% | 18% | 17% |
| 35-44 years old | 17% | 17% | 20% |
| 45-54 years old | 17% | 18% | 18% |
| 55-64 years old | 17% | 15% | 14% |
| 65 years old & above | 19% | 17% | 19% |
| **Marital Status** | | | |
| Single | 31% | 33% | 31% |
| Married with children | 59% | 57% | 59% |
| Married without children | 6% | 6% | 6% |
| **Life Stage** | | | |
| Students (15-24) | 11% | 12% | 11% |
| PMEBs | 36% | 38% | 38% |
| Married with children (S/D/W) | 63% | 61% | 63% |
| Seniors | 19% | 17% | 19% |
| Youths | 29% | 33% | 30% |
| **Ethnicity** | | | |
| Chinese | 75% | 74% | 76% |
| Malay | 13% | 13% | 12% |
| Indian | 9% | 9% | 9% |
| Others | 3% | 3% | 3% |
| **Dwelling Type** | | | |
| HDB 1-3 room Flats | 19% | 19% | 18% |
| HDB 4-room Flats | 34% | 34% | 34% |
| HDB 5-room Flats / Executive Flats / Maisonette / HUDC | 26% | 26% | 26% |
| Private Apartments / Condominiums / Landed Property | 21% | 22% | 22% |
| **Education level** | | | |
| ITE / 'O' level and below | 47% | 43% | 42% |
| Diploma / 'A' level / Pre-University | 25% | 26% | 25% |
| Degree & above | 29% | 31% | 33% |
| **Monthly Household Income^** | | | |
| Up to $2,000 | 12% | 10% | 9% |

| | Sample Distribution (n=2,047) | Digital arts consumers (n=1,463) | Theatre digital consumers (n=607) |
|---|---|---|---|
| $2,001-$4,000 | 17% | 17% | 18% |
| $4,001-$8,000 | 24% | 25% | 27% |
| Above $8,000 | 26% | 27% | 28% |

⬆⬇ Denotes significant difference from Digital Arts Consumers (Total) at 95% confidence level
^Figures add up to <100% as those who refused to answer are not shown

### 19.3.6 Patterns of engagement with theatre

Theatre attenders were most likely to have engaged in the arts and culture at dedicated arts venues (45%) while participants were most likely to have done so at home (62%). Both segments also tended to rely on their social circles as well as social media (e.g., Facebook and Instagram) for information on arts and culture events, although Theatre attenders also sought similar information from online streaming platforms.

Invitations from others and perceived quality of in-person experiences (both 30%) were key motivations for Theatre attenders to attend arts and culture events and activities. They were also drawn by perceptions of a more immersive experience (23%) and opportunities to physically visit the venues where arts and culture events and activities were held (22%). On the other hand, Theatre participants were enticed by the enjoyability of arts and culture events and activities (62%), ability to spend time with loved ones (29%) and being able to feel less stressed (27%) through arts participation.

*Table 39. Patterns of engagement with theatre*

| | **Theatre Attenders** (n=77) | **Theatre Participants** (n=95) |
|---|---|---|
| Venues for arts and culture events | 1. Dedicated art venues (45%)<br>2. Home (32%)<br>3. Museums (31%) | 1. Home (62%)<br>2. Cinemas or movie theatres (40%)<br>3. Museums (31%) |
| Sources of information for arts and culture events and activities | 1. Friends, colleagues or acquaintances (45%)<br>2. Facebook (36%)<br>3. Instagram / Online streaming platforms (29%) | 1. Friends, colleagues or acquaintances (46%)<br>2. Facebook (43%)<br>1. Instagram (42%) |
| Drivers for engagement*<br>**Refers to engagement in last 12 months for physical attendance and participation* | 1. Quality of the live experience / art form best when experienced live / in person, Someone invited me (30%)<br>2. Gives a more immersive experience (23%)<br>3. Physically visit the location where events/activities are held (22%) | 1. Finding it enjoyable (62%)<br>2. Good way of spending time with my friends/family/colleagues (29%)<br>3. It helps me to feel less stressed (27%) |

### 19.3.7 Other art forms engaged with among theatre audiences

*Note: Theatre audiences are defined as those who have either physically attended, digitally consumed or participated in Theatre-related events and activities.*

Music was the top art form digitally consumed (83%) and participated (18%) by Theatre audiences. On the other hand, Theatre audiences most commonly attended Literary Arts events and activities physically (40%) although it was also one of the more popular art forms digitally consumed by the same segment (43%).

*Table 40. Other art forms engaged with among theatre audiences*

*Theatre Audiences who also…*

| Attended other art forms | Digitally consumed other art forms^ | Participated in other art forms* |
|---|---|---|
| **Literary Arts (40%)** | **Music (83%)** | **Music (18%)** |
| **Heritage (33%)** | **Dance (47%)** | **Film (12%)** |
| **Visual Arts (16%)** | **Literary Arts (43%)** | **Craft (12%)** |
| Music (7%) | Visual Arts (29%) | **Visual Arts (12%)** |
| Craft (7%) | Film (25%) | Dance (9%) |
| Dance (4%) | Craft (22%) | Literary Arts (5%) |
| Film (3%) | Heritage (21%) | - |

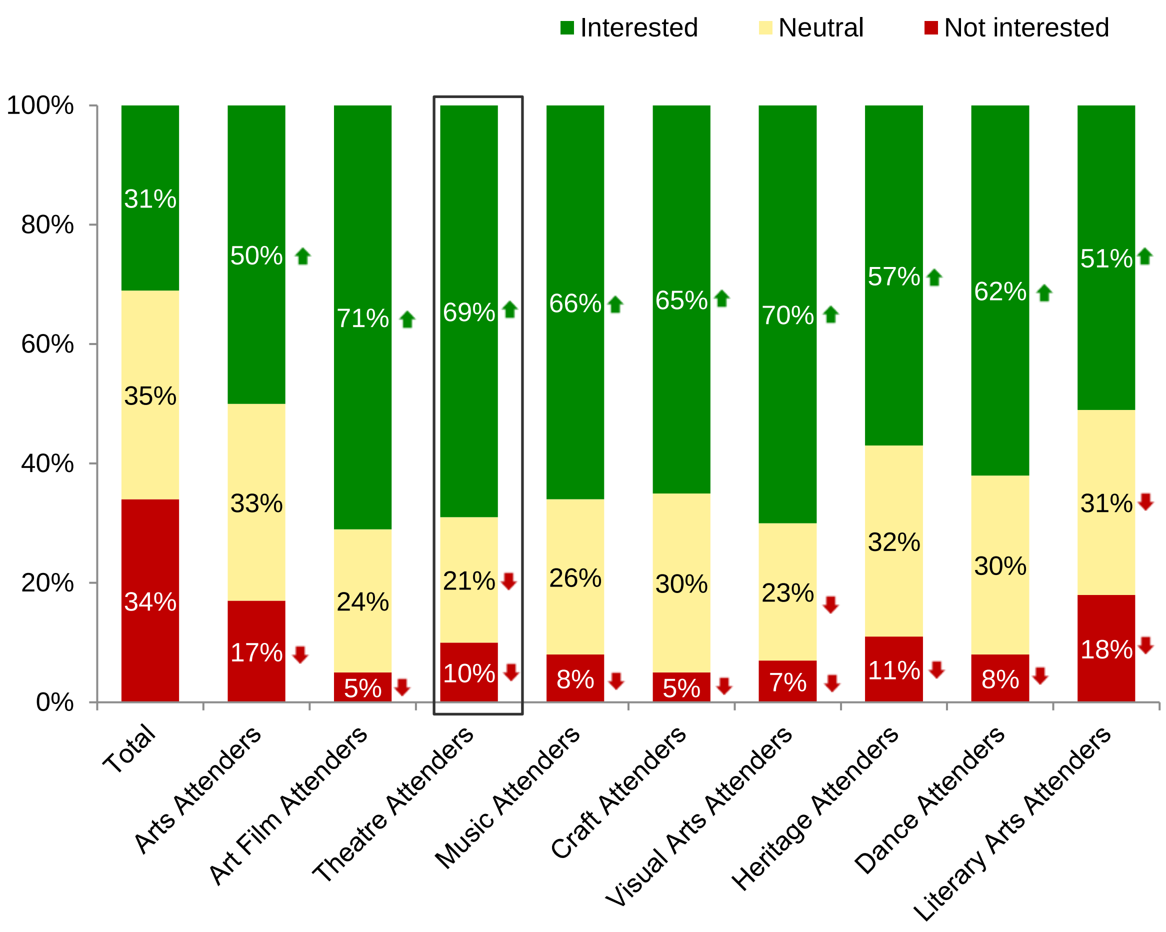
*Heritage is not included in arts participation
^Based on B2

### 19.3.8 Interest in the arts and culture

(I) Overall interest in the arts and culture

Compared to the total and across art forms, interest in the arts and culture was higher among Theatre attenders (+38 percentage point), and smaller proportions expressed disinterest (-24 percentage point).

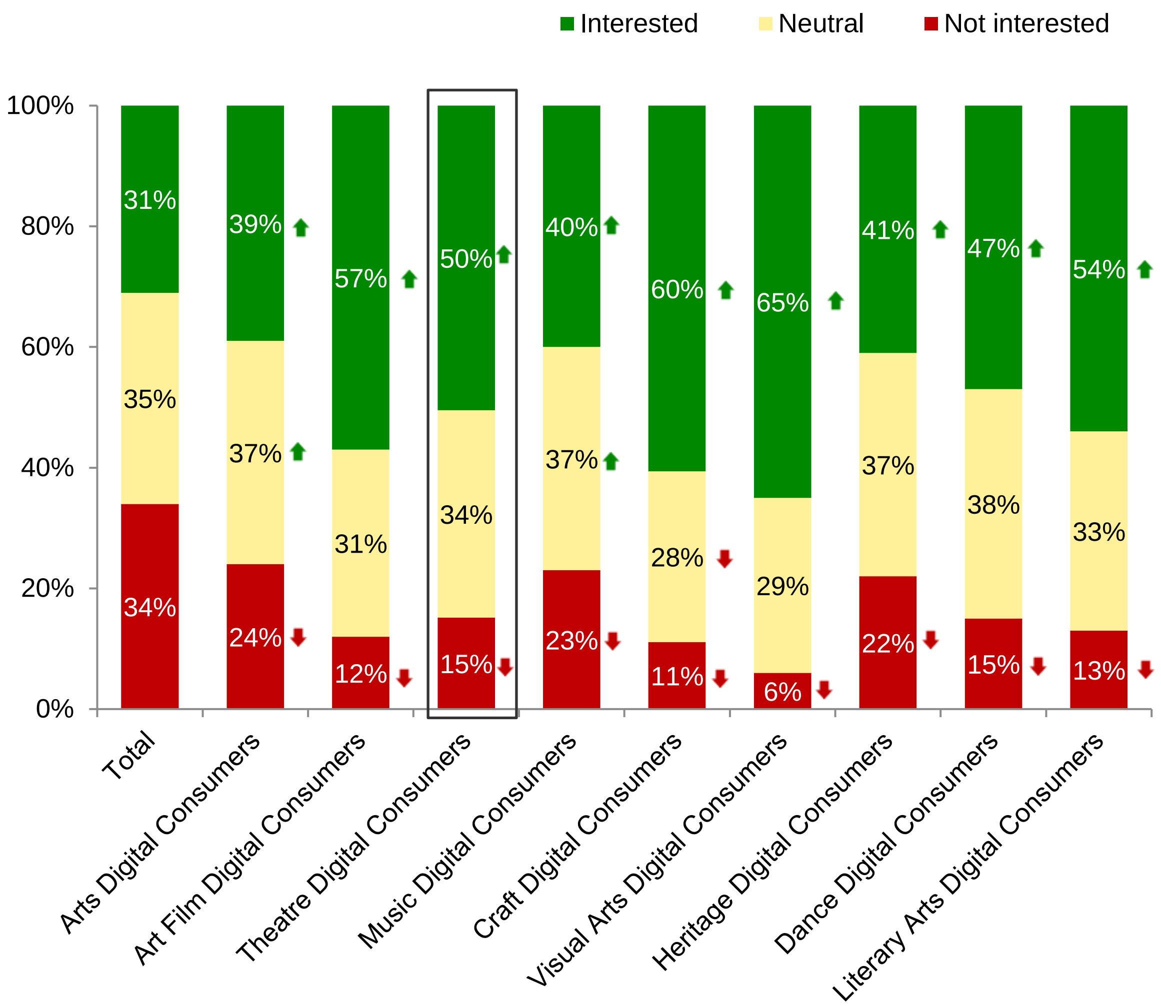
*Figure 98. Interest in the arts and culture among theatre attenders*




Denotes significant difference from Total at 95% confidence level
Figures shown reflect Top 2 boxes for Interested (% rated "Very Interested" and "Interested") and Bottom 2 boxes for Not Interested (% rated "Not Quite interested" and "Not Very Interested") on a 5-point scale
Base:
2021 Total, n=2047; 2021 Arts Attenders, n=882; 2021 Art Film Attenders, n=38; 2021 Theatre Attenders, n=77; 2021 Music Attenders, n=74; 2021 Craft Attenders, n=86; 2021 Visual Arts Attenders, n=182; 2021 Heritage Attenders, n=386; 2021 Dance Attenders, n=53; 2021 Literary Arts Attenders, n=604

Similarly, Theatre digital consumers were more likely to be interested in the arts and culture as opposed to the total (+19 percentage point) while fewer expressed otherwise (-19 percentage point).

*Figure 99. Interest in the arts and culture among theatre digital consumers*




Denotes significant difference from Total at 95% confidence level
Figures shown reflect Top 2 boxes for Interested (% rated “Very Interested” and “Interested”) and Bottom 2 boxes for Not Interested (% rated "Not Quite interested" and "Not Very Interested") on a 5-point scale
Base:
2021 Total, n=2047; 2021 Arts Digital Consumers, n=1480; 2021 Art Film Digital Consumers, n=275; 2021 Theatre Digital Consumers, n=607; 2021 Music Digital Consumers, n=1180; 2021 Craft Digital Consumers, n=227; 2021 Visual Arts Digital Consumers, n=258; 2021 Heritage Digital Consumers, n=220; 2021 Dance Digital Consumers, n=499; 2021 Literary Arts Digital Consumers, n=591

(II) Interest in and time spent on art forms

Generally, Music (37%) and Film (25%) were top few art forms that Theatre audiences were most interested in. Theatre audiences including attenders and digital consumers were also more likely to be most interested Theatre (10%), while Theatre participants were more likely to be most interested in Heritage (16%).

Similarly, Music (48%), Theatre (17%) and Film (9%) appeared as the top three art forms that Theatre audiences spent most time on. This finding was also evident across the different types of Theatre audiences.

*Table 41. Interest in and time spent on art forms*

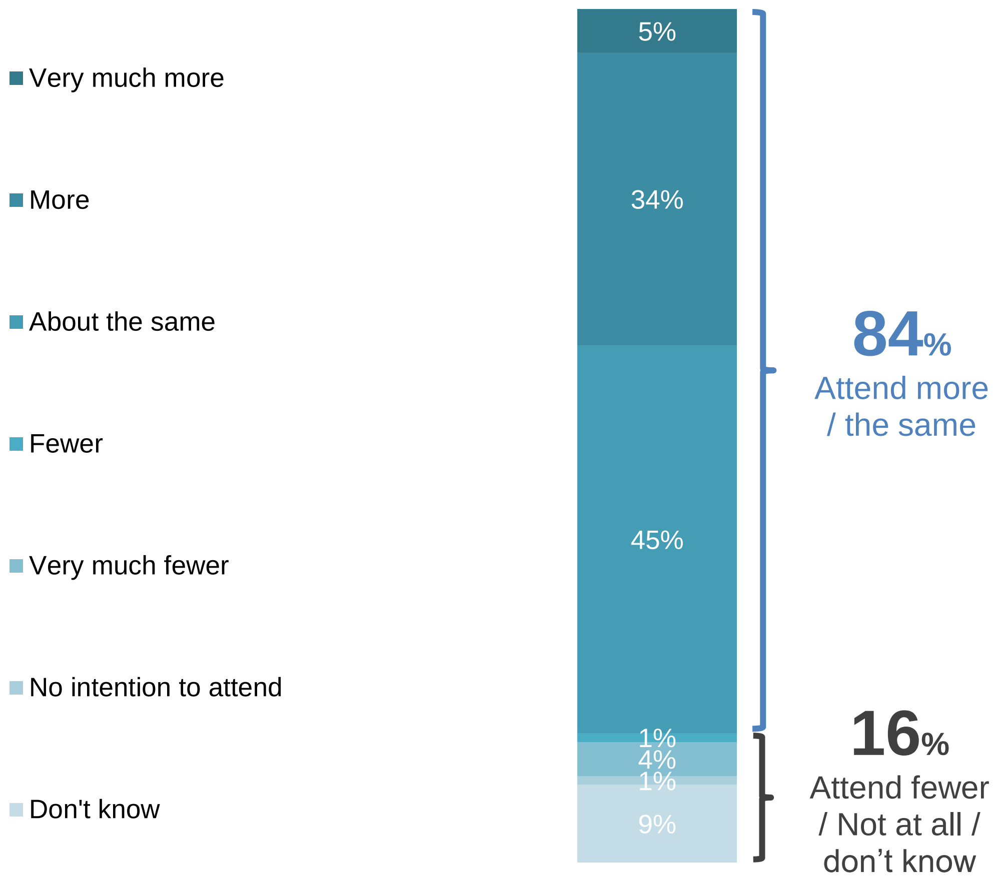
| | **Theatre Audiences** (n=661) | **Theatre Attenders** (n=77) | **Theatre Participants** (n=95) | **Theatre Digital Consumers** (n=607) |
|---|---|---|---|---|
| Top 3 most interested art form | 1. Music (37%)<br>2. Film (25%)<br>3. Theatre (10%) | 1. Music (29%)<br>2. Theatre (19%)<br>3. Film (14%) | 1. Film (31%)<br>2. Music (26%)<br>3. Heritage (16%) | 1. Music (38%)<br>2. Film (25%)<br>3. Theatre (9%) |
| Top 3 most time spent on art forms | 1. Music (48%)<br>2. Theatre (17%)<br>3. Film (9%) | 1. Music (35%)<br>2. Theatre (22%)<br>4. Film (13%) | 1. Music (27%)<br>2. Film (25%)<br>3. Theatre (18%) | 1. Music (50%)<br>2. Theatre (15%)<br>5. Film (9%) |

### 19.3.9 Moving forward with physical attendance

(I) Intention to attend in future

More than 4 in 5 Theatre attenders expected to attend more or the same number of arts and culture events and activities in the next year.

*Figure 100. Intention to attend in future (Theatre attenders)*




Base:
2021 Theatre Attenders, n=77

## (II) Key findings on moving forward with physical attendance

Confidence in the quality of live experiences (30%) and receiving invitations (30%) were main drivers of Theatre attendance in the past 12 months. Other pull factors to Theatre attendance included gaining a more immersive experience (23%) and a desire to physically visit the locations of arts and culture events (22%).

Moreover, Theatre attenders considered regulated entries to arts and culture events and activities based on vaccination status (77%), ability to purchase tickets on-site or flexible bookings (74%) and low risk of infection (74%) to be essential in encouraging visits to arts and cultural facilities.

Lastly, close to 9 in 10 Theatre attenders preferred to attend events in-person if given the option.

*Table 42. Key findings on moving forward with physical attendance*

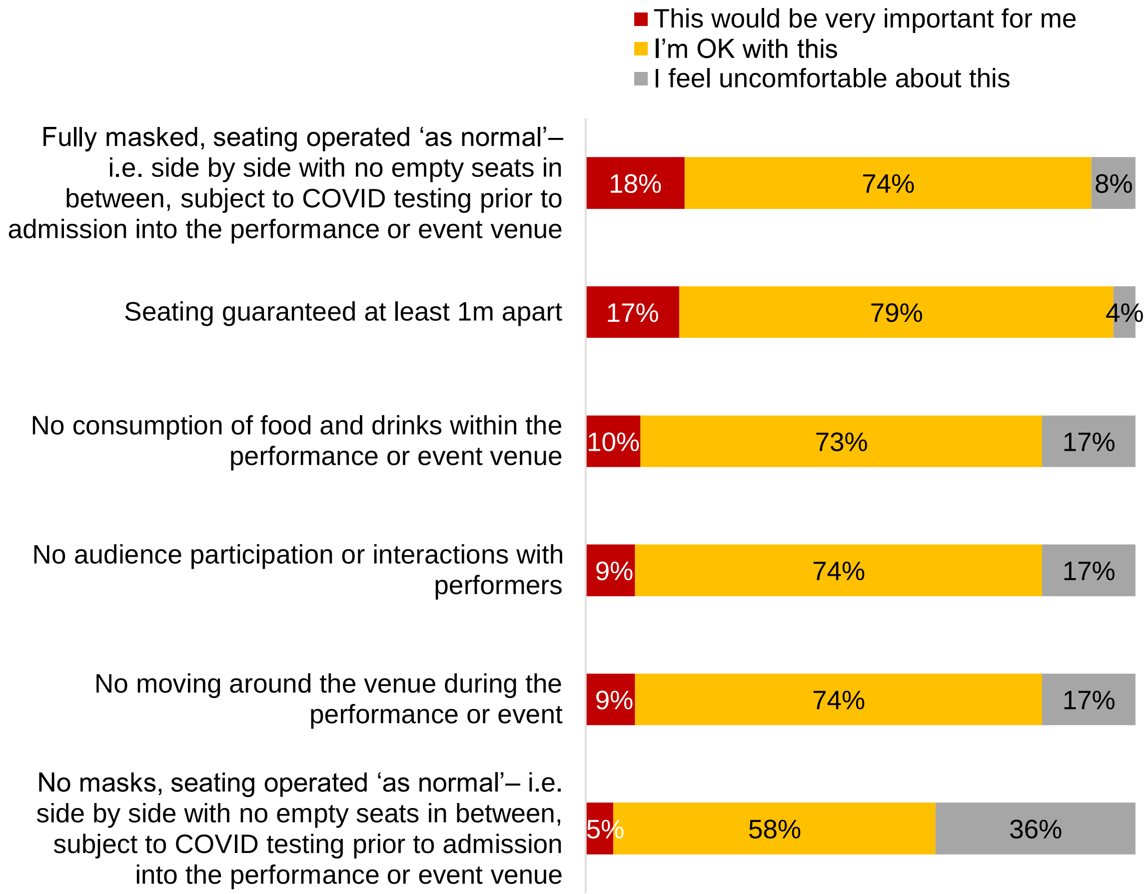
| | **Theatre Attenders (n=77)** |
|---|---|
| Top 3 reasons for attending in the past 12 months | 1. The quality of the live experience / art form is best when experienced live / in person; Someone invited me (30%)<br>2. Attending physically gives me a more immersive experience (23%)<br>3. I wanted to physically visit the location where the arts and cultural events/activities are held (22%) |
| Top 3 barriers to attendance in the next 12 months *(among those who intend to attend fewer, not at all, or don't know)** | 1. I have family commitments that make it difficult for me to attend these events/activities (42%)<br>2. I find it troublesome to make bookings; I have increased work commitments that takes up my leisure time (33%) |
| Top 3 factors to encourage visits to arts and cultural facilities^ | 1. Only fully vaccinated audiences / attenders are allowed into the event or venue (77%)<br>2. Able to buy tickets on arrival / no need to pre-book tickets; Low no. of community cases / risk of infection (74%)<br>3. Have SG clean certification (68%) |
| Preference between in-person events and live-streaming | Attend in person: 86%<br>Live-stream from home: 14% |

Base:
2021 Theatre Attenders, n=77; 2021 Theatre Attenders who intend to attend fewer, not at all, or don't know, n=12*
*Low base size (n<30), please interpret result with care
^ Figures shown reflect Top 2 boxes (% rated "Strongly encourage" and "Encourage")

(III) Comfort levels relating to safe management measures

Mask-wearing (18%) and social distancing (17%) were deemed as the most important safe management measures to Theatre attenders. Close to 2 in 5 expressed discomfort towards having no masks and 'normal' seating operations being implemented in arts venues.

*Figure 101. Comfort levels relating to safe management measures (Theatre attenders)*

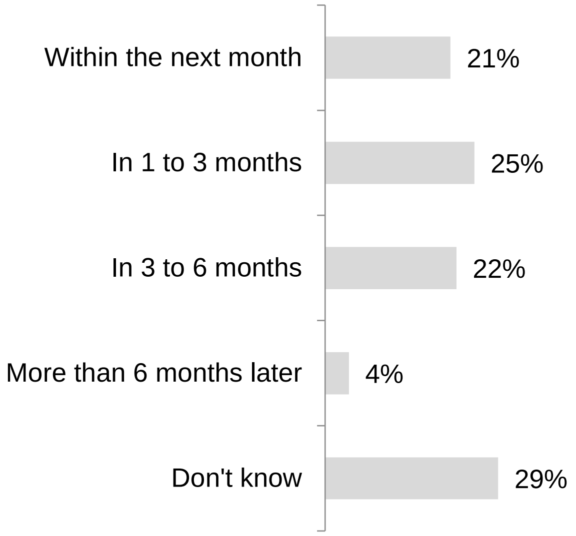



Base:
2021 Theatre Attenders, n=77

(IV) Booking intentions for in-person attendance

Majority of Theatre attenders intended to book an arts and culture event or activity within the next 6 months (68%), while close to 3 in 10 were unsure of their booking intentions.

*Figure 102. Booking intentions (Theatre attenders)*



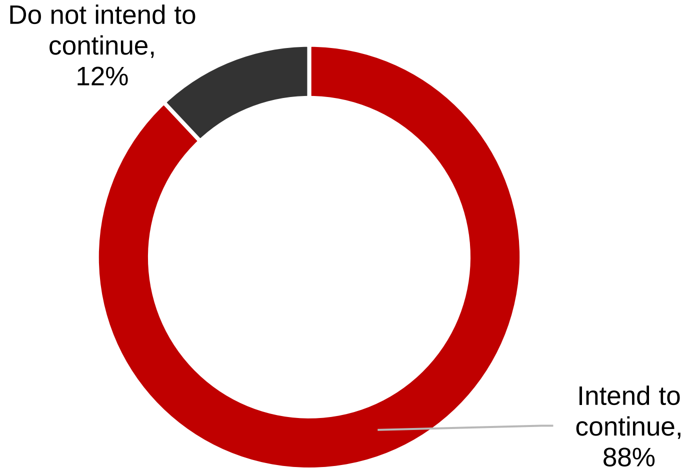

Base:
2021 Theatre Attenders, n=77

### 19.3.10 Continuing with digital arts consumption

(I) Intention to continue with digital arts consumption in the next 12 months

Close to 9 in 10 Theatre digital consumers would continue partaking in digital arts and culture events and activities in the next 12 months.

*Figure 103. Intention to continue digital arts consumption in next 12 months (Theatre digital consumers)*




Base:
2021 Theatre Digital Consumers, n=607

(II) Key findings on continuing with digital consumption

Enjoying the arts and culture comfortably at home (70%), avoiding crowds (47%), as well as the relatively low cost of digital arts and culture content (31%) were main drivers for continuing digital experiences.

In contrast, Theatre digital consumers who did not intend to continue consuming digital arts and culture content cited a preference for in-person experiences (40%), having work or family commitments (26%) and lack of awareness of ongoing digital arts and culture events and activities (17%) as key barriers.

Close to half of Theatre digital consumers expected online experiences to be the same as in-person ones, while around 1 in 3 viewed the latter to be better.

*Table 43. Key findings on continuing with digital consumption*

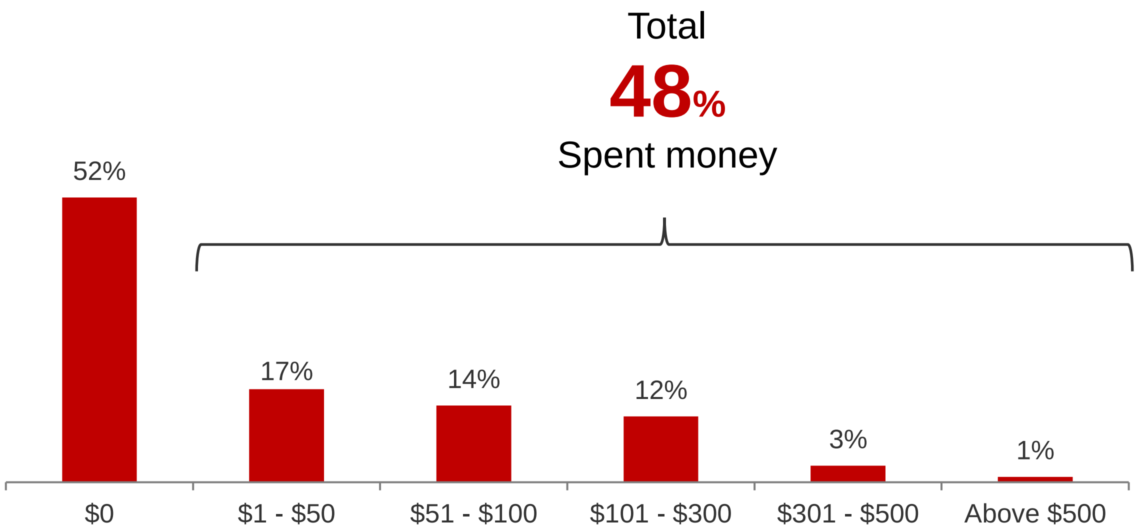
| | **Theatre Digital Consumers (n=607)** |
|---|---|
| Top 3 reasons to continue digital arts consumption *(among those who intend to continue digital consumption in next 12 months)* | 1. I can enjoy them from the comfort of my home (70%)<br>2. I can avoid crowds / crowded places (47%)<br>3. I don't have to pay for them (31%) |
| Top 3 barriers to digital arts consumption in the next 12 months *(among those who do not intend to continue digital consumption in next 12 months)* | 1. I prefer to attend these performance / events / activities in person (40%)<br>2. I have work / family commitments that leave me with little time to watch / listen / read online arts and culture content (26%)<br>3. I am not aware of any digital / online arts and culture performances / events that are happening (17%) |
| Comparison between online and in-person expectations | Online better than in-person: 19%<br>Online same as in-person: 46%<br>In-person better than online: 35% |

Base:
2021 Theatre Digital Consumers, n=607; 2021 Theatre Digital Consumers who intend to continue digital consumption in next 12 months, n=535; 2021 Theatre Digital Consumers who do not intend to continue digital consumption in next 12 months, n=72

(III) Total spending on digital arts and culture events and activities in the past 12 months

At 52%, almost half of Theatre digital consumers had not paid for digital arts and culture experiences in the last 12 months.

*Figure 104. Total spending on digital arts and culture events and activities in the past 12 months (Theatre digital consumers)*



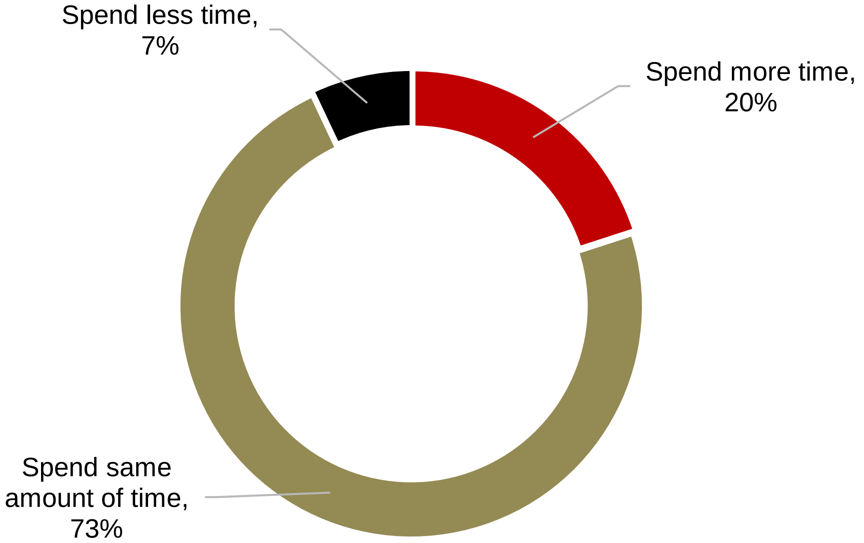

Base:
2021 Theatre Digital Consumers, n=607

### 19.3.11 Engagement with the arts and culture in the next 12 months among theatre audiences

(I) Overall engagement with the arts and culture in the next 12 months

At least 7 in 10 Theatre audiences were likely to spend the same amount of time on arts and cultural events in the next 12 months, while 1 in 5 Theatre audiences were likely to spend more time instead.

*Figure 105. Engagement with the arts and culture in the next 12 months among theatre audiences*




Base:
2021 Theatre audiences, n=661

(II) Reasons for spending more, the same or less time on arts engagement in next 12 months

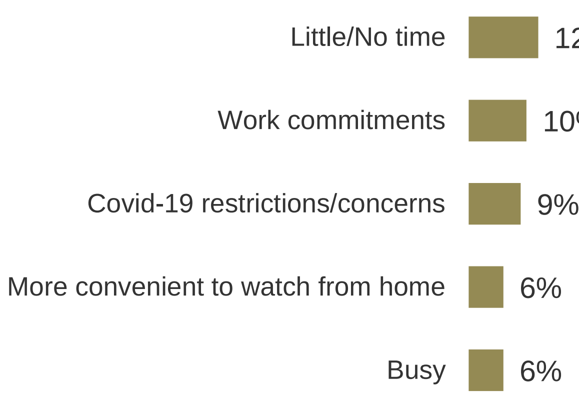
About 1 in 3 of those who intended to spend more time on the arts and culture were motivated by their interest in it. Enjoyability (14%) and having more leisure time to spend on the arts and culture events and activities (12%) were also motivators for spending more time on arts engagement in future.

*Figure 106. Reasons for spending more time on arts engagement in next 12 months among theatre audiences*


Base:
2021 Theatre audiences who will spend more time on arts engagement in next 12 months, n=130

Conversely, majority of Theatre audiences who intended to maintain their current level of arts engagement in the future cited having little or no time (12%), work commitments (10%) and concerns about COVID-19 (9%) as key reasons.

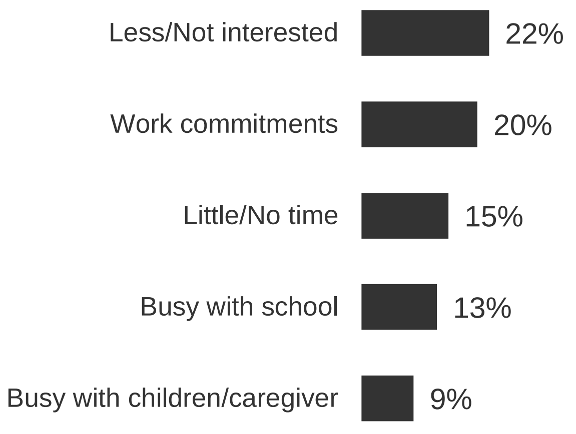
*Figure 107. Reasons for spending same amount of time on arts engagement in next 12 months among theatre audiences*




Base:
2021 Theatre audiences who will spend same amount of time on arts engagement in next 12 months, n=485

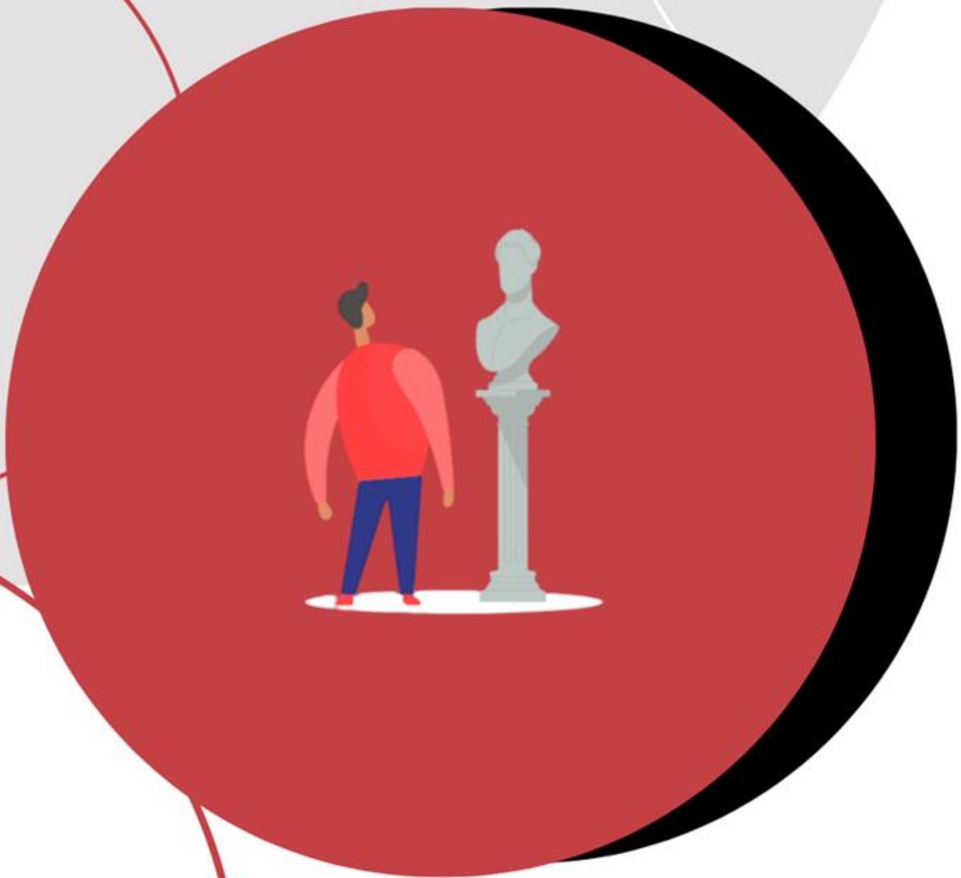
At 22%, a lack of interest in the arts and culture emerged as the main reason for wanting to spend less time on arts engagement in the next year. Other top reasons included being preoccupied with work commitments (20%) and the lack of time (15%).

*Figure 108. Reasons for spending less time on arts engagement in next 12 months among theatre audiences*




Base:
2021 Theatre audiences who will spend less time on arts engagement in next 12 months, n=46

# 19.4 Visual Arts



**National Arts Council**

**Population Survey on the Arts**

2021

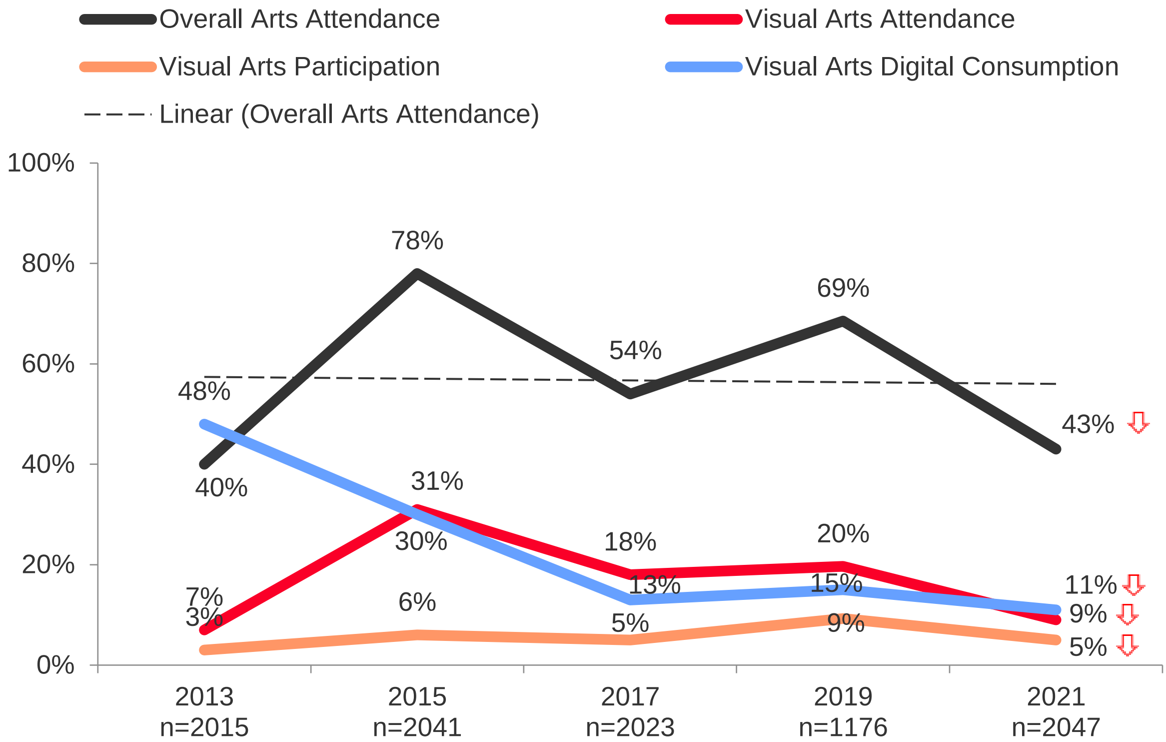
NATIONAL ARTS COUNCIL
SINGAPORE

## 19.4 Visual Arts

### 19.4.1 Overall engagement with visual arts

Overall engagement with Visual Arts dipped in 2021, with physical attendance experiencing the largest decline (-11 percentage point). Digital consumption (-4 percentage point) and participation (-4 percentage point) fell by a similar extent.

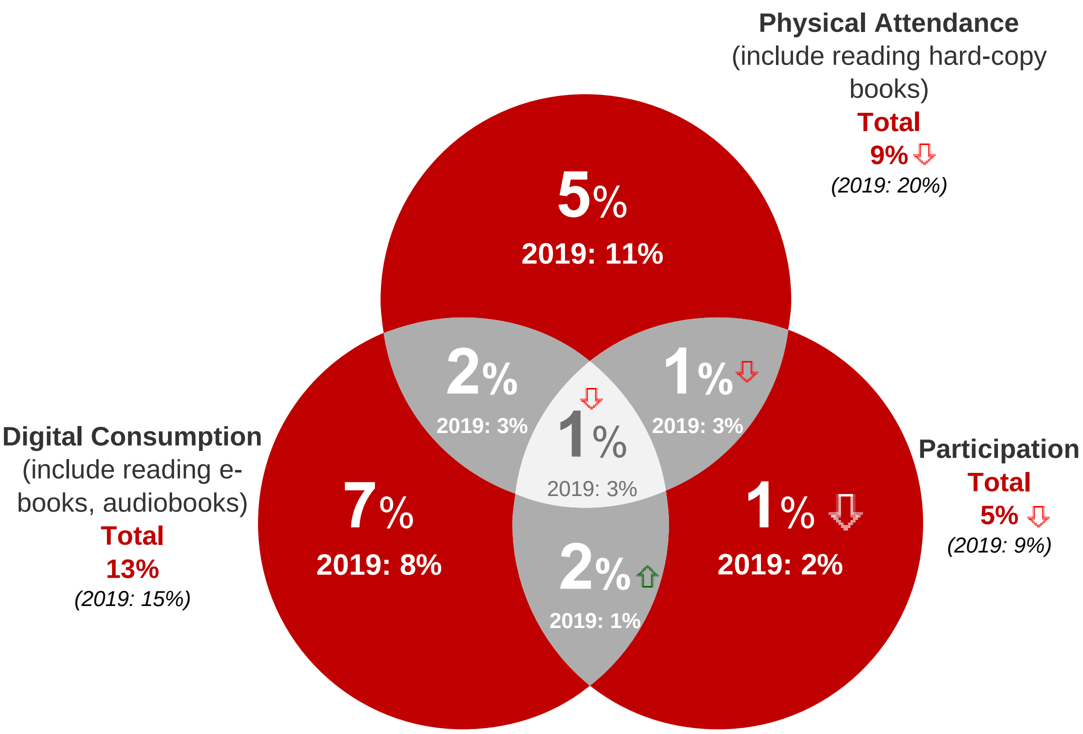
*Figure 109. Overall engagement with visual arts*




Denotes significant difference from 2019 at 95% confidence level
Base: Total

At an overall level in 2021, engagement with Visual Arts was more likely to have occurred solely through digital-only means (7%). When compared to 2019, significantly more had engaged in Visual Arts through both digital consumption and participation (+1 percentage point). However, fewer had engaged in Visual Arts solely through participation (-1 percentage point), together with physical attendance (-2 percentage point) or engaged via all three modes of engagement (-2 percentage point).

*Figure 110. Interplay between different modes of engagement in Visual Arts*




Denotes significant difference from 2019 at 95% confidence level
*Percentages do not add up due to rounding up error
Base: 2019 Total, n=1176; 2021 Total, n=2047

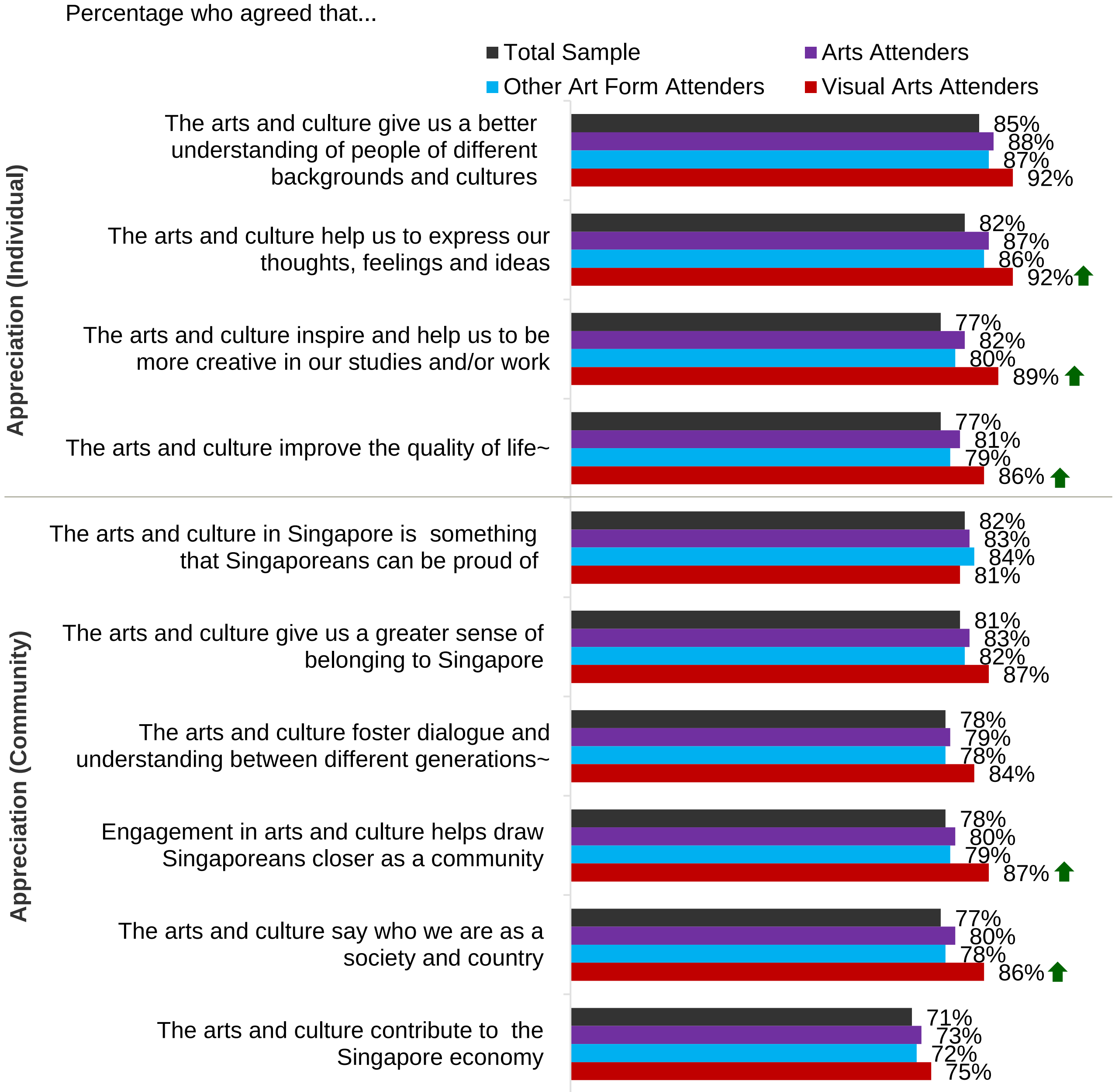
### 19.4.2 Sentiments towards the arts and culture

(I) Appreciation of the arts and culture

Generally, Visual Arts attenders were more appreciative of the arts and culture compared to other art form attenders. On an individual level, Visual Arts attenders were significantly more likely to recognise the arts and culture's role in inspiring creativity (+9 percentage point), improving one's quality of life (+7 percentage point), and encouraging self-expression (+6 percentage point).

On a community level, significantly more Visual Arts attenders appreciated the arts and culture's role in communicating societal (+8 percentage point) and national identity (+8 percentage point).

*Figure 111. Appreciation towards the arts and culture*

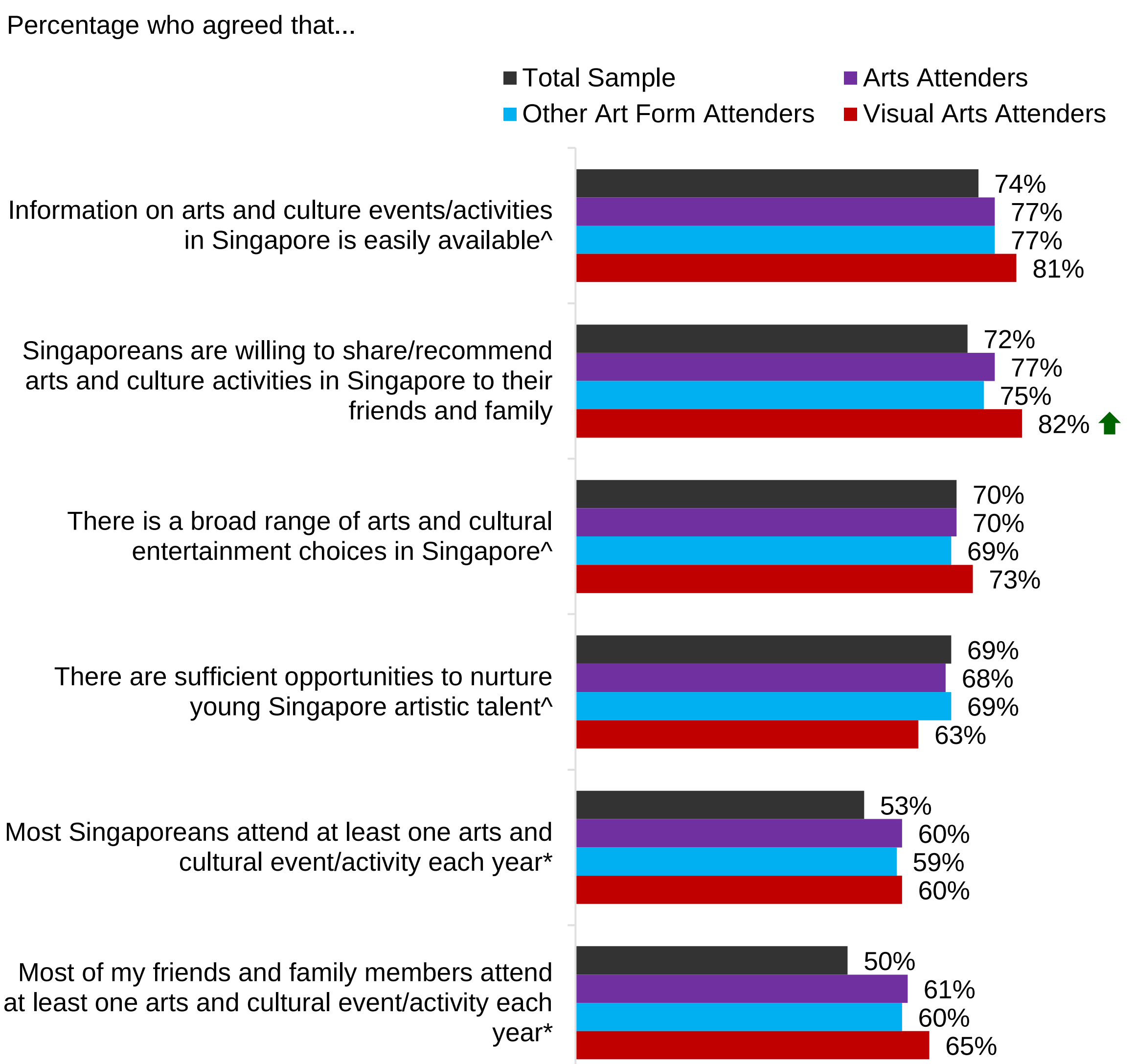



Denotes significant difference between Visual Arts and Other Art Form Attenders at 95% confidence level
Figures shown reflect Top 2 boxes (% rated “Agree” and “Strongly Agree” on a 5-point scale)
~ Rephrased statement in 2019 Survey
Base:
2021 Total, n=2047; 2021 Arts Attenders, n=882; 2021 Visual Arts Attenders, n=182; 2021 Other art form attenders n=700

(II) Experience with the arts and culture

Visual Arts attenders' experience of the arts and culture generally mirrored other art form attenders'. Nevertheless, they were more likely to believe that Singaporeans are willing to recommend arts and culture activities to their loved ones (+7 percentage point).

*Figure 112. Experience with the arts and culture*

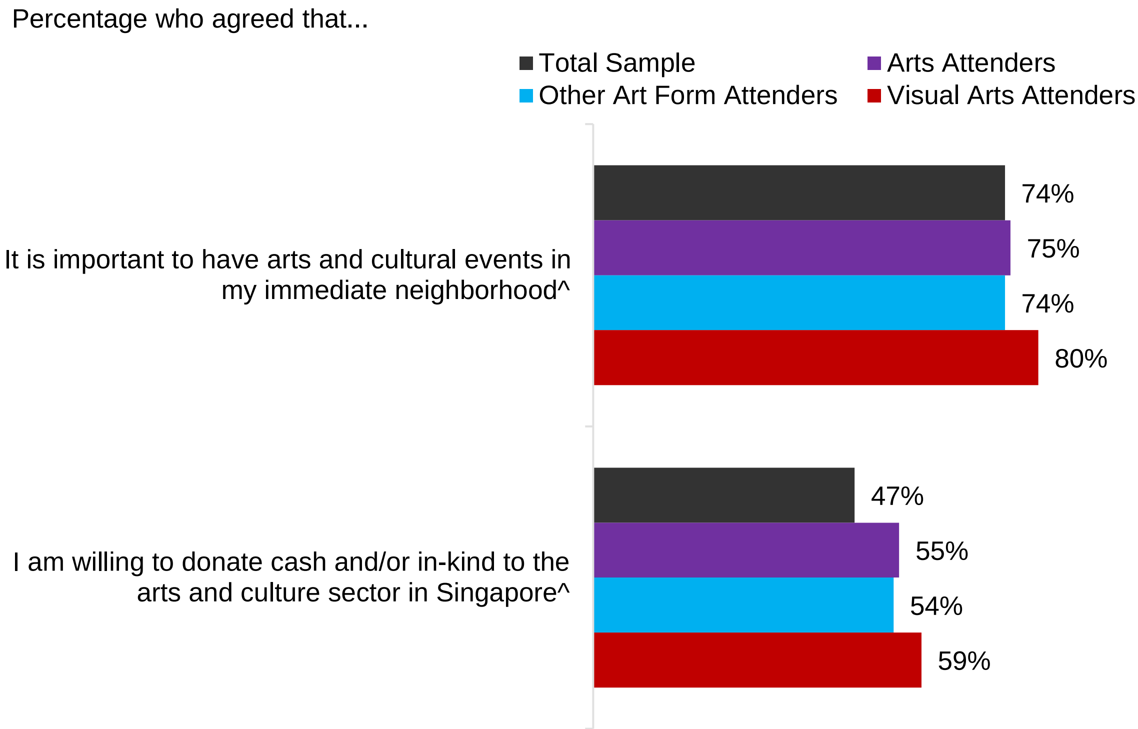



⬆⬇Denotes significant difference between Visual Arts and Other Art Form Attenders at 95% confidence level
Figures shown reflect Top 2 boxes (% rated "Agree" and "Strongly Agree" on a 5-point scale)
*New statements in 2017
^New statements in 2015
Base:
2021 Total, n=2047; 2021 Arts Attenders, n=882; 2021 Visual Arts Attenders, n=182; 2021 Other art form attenders n=700

(III) Support for the arts and culture

Visual Arts attenders generally expressed similar levels of support for the arts and culture as with other art form attenders.

*Figure 113. Support for the arts and culture*

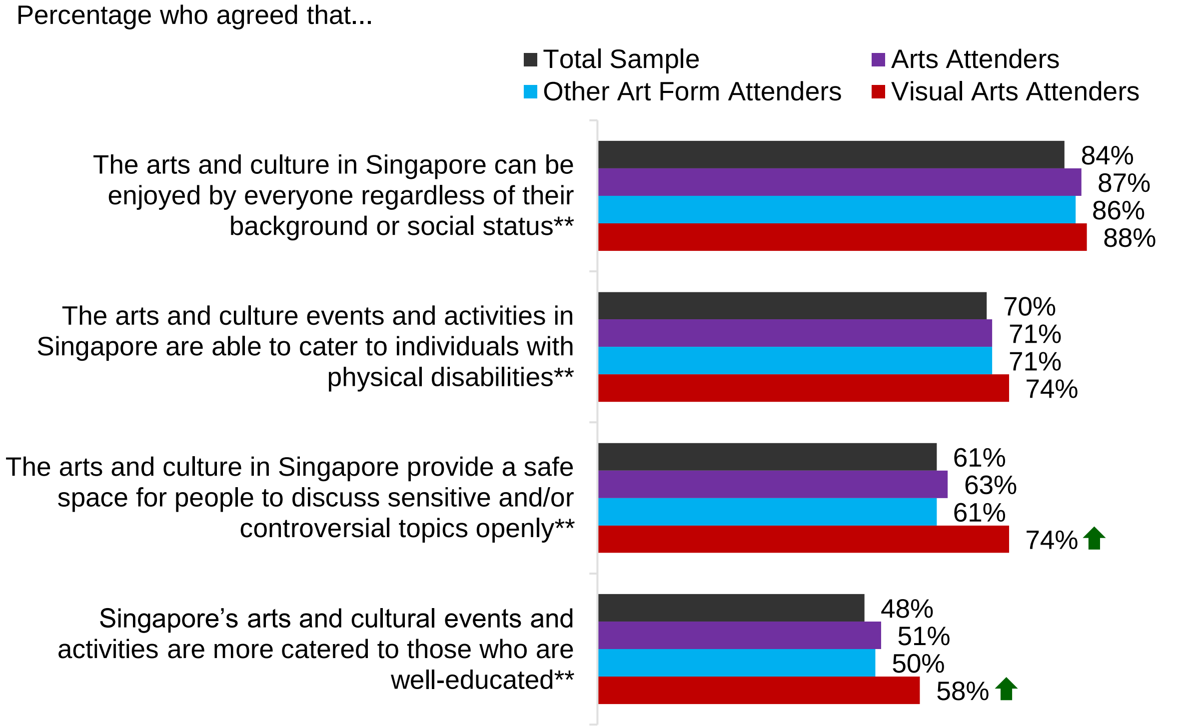



Denotes significant difference between Visual Arts and Other Art Form Attenders at 95% confidence level
^New statements in 2019
Figures shown reflect Top 2 boxes (% rated “Agree” and “Strongly Agree” on a 5-point scale)
Base:
2021 Total, n=2047; 2021 Arts Attenders, n=882; 2021 Visual Arts Attenders, n=182; 2021 Other art form attenders n=700

(IV) Inclusivity of the arts and culture

Compared to other art form attenders, more among Visual Arts Attenders perceived that Singapore's arts and culture facilitates safe and open discussions (+13 percentage point). However, they were also more likely to perceive the arts and culture in Singapore as more catered to the well-educated (+8 percentage point).

*Figure 114. Inclusivity of the arts and culture*




Denotes significant difference between Visual Arts and Other Art Form Attenders at 95% confidence level
**New statements in 2021
Figures shown reflect Top 2 boxes (% rated "Agree" and "Strongly Agree" on a 5-point scale)
Base:
2021 Total, n=2047; 2021 Arts Attenders, n=882; 2021 Visual Arts Attenders, n=182; 2021 Other art form attenders n=700

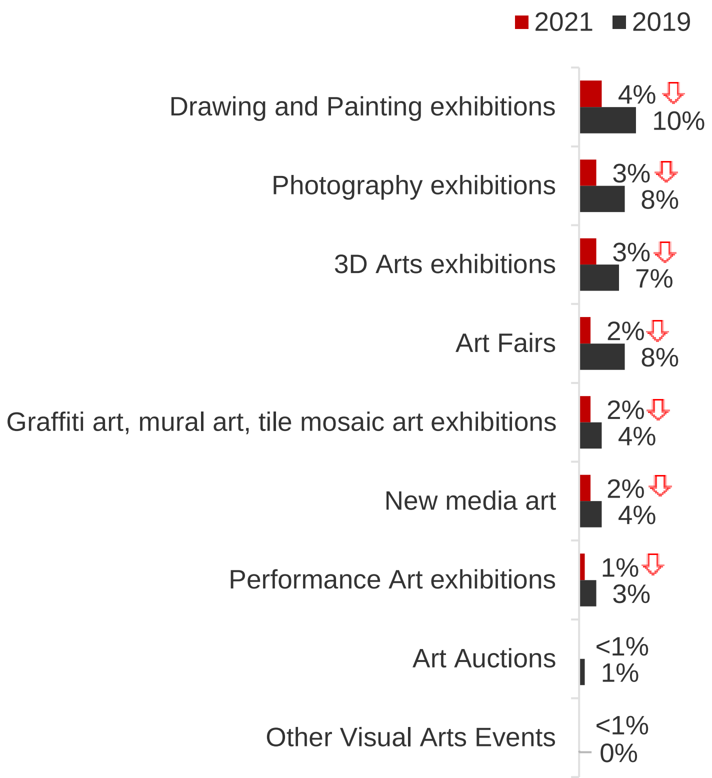
### 19.4.3 Engagement with visual arts – attendance

(I) Attendance of visual arts sub-genres

In 2021, Drawing and Painting exhibitions were the most popular (4%) type of Visual Arts activity – similar to observations made in 2019.

However, attendance across Visual Arts sub-genres in 2021 were generally lower when compared to 2019. The largest decline was observed for Drawing and Painting exhibitions (-6 percentage point) and Art Fairs (-6 percentage point), followed by Photography exhibitions (-5 percentage point).

*Figure 115. Attendance of visual arts sub-genres*




⇧⇩ Denotes significant difference from 2019 at 95% confidence level
2019 Total, n=1176; 2021 Total, n=2047

## (II) Profile of visual arts attenders

Compared to general arts attenders, Visual Arts Attenders were more likely to be 15-34 years old, single, Students and Youths.

*Table 44. Profile of visual arts attenders*

| | Sample Distribution (n=2,047) | Arts attenders (n=882) | Visual Arts attenders (n=182) |
|---|---|---|---|
| **Gender** | | | |
| Male | 48% | 46% | 47% |
| Female | 52% | 54% | 53% |
| **Age** | | | |
| 15-24 years old | 13% | 19% | 29%↑ |
| 25-34 years old | 17% | 20% | 29%↑ |
| 35-44 years old | 17% | 20% | 21% |
| 45-54 years old | 17% | 15% | 9%↓ |
| 55-64 years old | 17% | 13% | 7%↓ |
| 65 years old & above | 19% | 12% | 5%↓ |
| **Marital Status** | | | |
| Single | 31% | 39% | 57%↑ |
| Married with children | 59% | 52% | 32%↓ |
| Married without children | 6% | 6% | 8% |
| **Life Stage** | | | |
| Students (15-24) | 11% | 16% | 23%↑ |
| PMEBs | 36% | 43% | 48% |
| Married with children (S/D/W) | 63% | 56% | 35%↓ |
| Seniors | 19% | 12% | 5%↓ |
| Youths | 29% | 39% | 58%↑ |
| **Ethnicity** | | | |
| Chinese | 75% | 72% | 71% |
| Malay | 13% | 13% | 15% |
| Indian | 9% | 11% | 7% |
| Others | 3% | 4% | 6% |
| **Dwelling type** | | | |
| HDB 1-3 room Flats | 19% | 14% | 15% |
| HDB 4-room Flats | 34% | 32% | 29% |
| HDB 5-room Flats / Executive Flats / Maisonette / HUDC | 26% | 30% | 36% |
| Private Apartments / Condominiums / Landed Property | 21% | 24% | 21% |
| **Education level** | | | |
| ITE / 'O' level and below | 47% | 32% | 22%↓ |
| Diploma / 'A' level / Pre-University | 25% | 28% | 31% |
| Degree & above | 29% | 40% | 47% |
| **Monthly Household Income^** | | | |

| | Sample Distribution (n=2,047) | Arts attenders (n=882) | Visual Arts attenders (n=182) |
|---|---|---|---|
| Up to $2,000 | 12% | 7% | 4% |
| $2,001-$4,000 | 17% | 15% | 11% |
| $4,001-$8,000 | 24% | 25% | 23% |
| Above $8,000 | 26% | 34% | 36% |

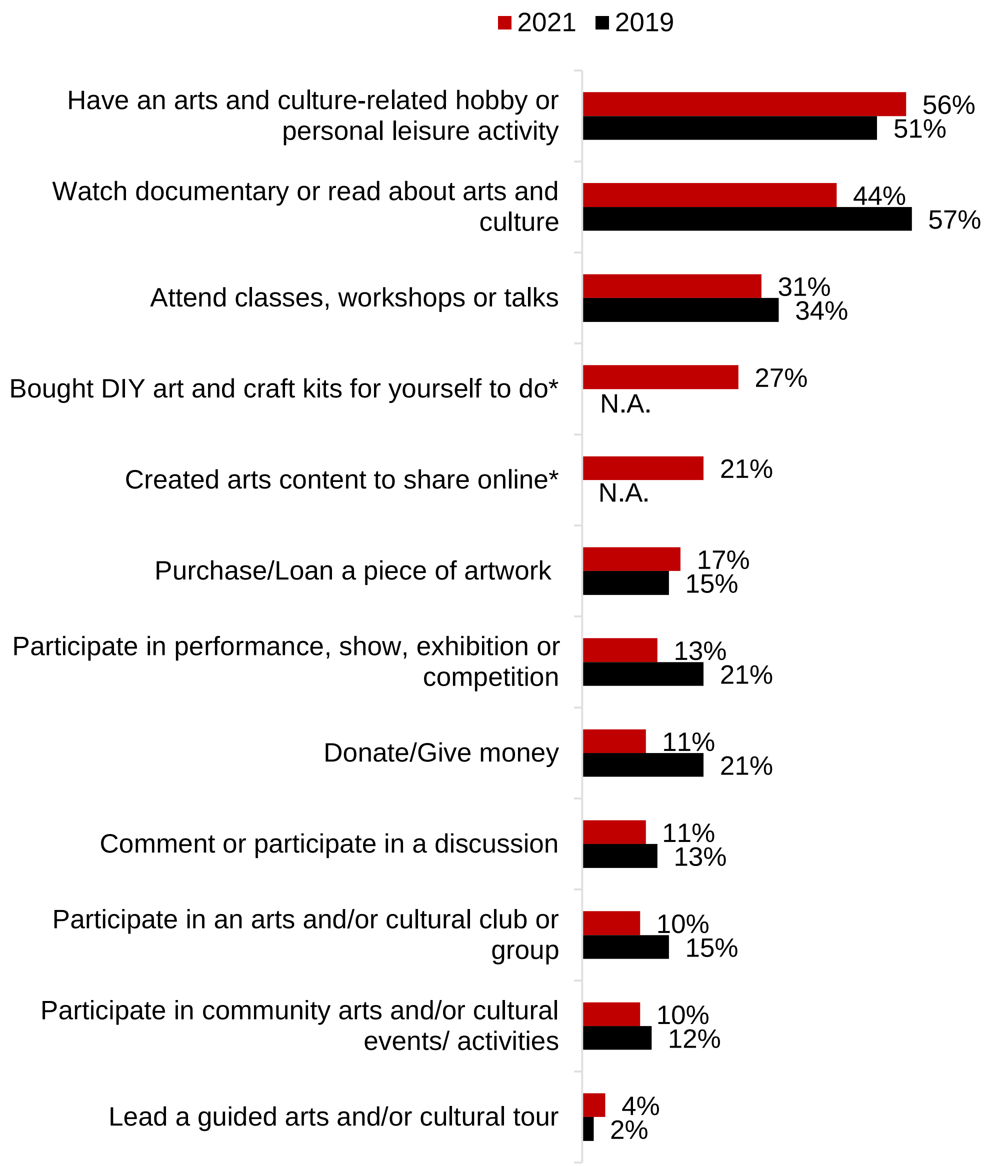
⬆⬇ Denotes significant difference from Arts Attenders (Total) at 95% confidence level
^Figures add up to <100% as those who refused to answer are not shown

### 19.4.4 Engagement with visual arts – participation

(I) Forms of visual arts participation

In 2021, participation in Visual Arts was most likely to have occurred through dabbling in an arts and culture-related hobby (56%). Compared to 2019, participation across the different forms remained generally stable.

*Figure 116. Participation level among visual arts participants*




⇧⇩ Denotes significant difference from 2019 at 95% confidence level
*Newly added in 2021
Base:
2019 Visual Arts Participants, n=109; 2021 Visual Arts Participants, n=108

(II) Profile of visual arts participants

Visual Arts participants shared a similar profile with overall arts participants.

*Table 45. Profile of visual arts participants*

| | Sample Distribution (n=2,047) | Arts participants (n=439) | Visual Arts participants (n=108) |
|---|---|---|---|
| **Gender** | | | |
| Male | 48% | 48% | 56% |
| Female | 52% | 52% | 44% |
| **Age** | | | |
| 15-24 years old | 13% | 25% | 25% |
| 25-34 years old | 17% | 23% | 24% |
| 35-44 years old | 17% | 18% | 21% |
| 45-54 years old | 17% | 12% | 12% |
| 55-64 years old | 17% | 12% | 9% |
| 65 years old & above | 19% | 10% | 8% |
| **Marital Status** | | | |
| Single | 31% | 46% | 51% |
| Married with children | 59% | 42% | 39% |
| Married without children | 6% | 7% | 6% |
| **Life Stage** | | | |
| Students (15-24) | 11% | 21% | 20% |
| PMEBs | 36% | 41% | 39% |
| Married with children (S/D/W) | 63% | 47% | 41% |
| Seniors | 19% | 10% | 8% |
| Youths | 29% | 48% | 49% |
| **Ethnicity** | | | |
| Chinese | 75% | 73% | 70% |
| Malay | 13% | 14% | 15% |
| Indian | 9% | 9% | 10% |
| Others | 3% | 4% | 5% |
| **Dwelling Type** | | | |
| HDB 1-3 room Flats | 19% | 16% | 17% |
| HDB 4-room Flats | 34% | 31% | 37% |
| HDB 5-room Flats / Executive Flats / Maisonette / HUDC | 26% | 30% | 27% |
| Private Apartments / Condominiums / Landed Property | 21% | 23% | 19% |
| **Education level** | | | |
| ITE / 'O' level and below | 47% | 32% | 26% |
| Diploma / 'A' level / Pre-University | 25% | 28% | 30% |
| Degree & above | 29% | 40% | 44% |
| **Monthly Household Income^** | | | |
| Up to $2,000 | 12% | 7% | 6% |
| $2,001-$4,000 | 17% | 18% | 18% |
| $4,001-$8,000 | 24% | 27% | 33% |

| | Sample Distribution (n=2,047) | Arts participants (n=439) | Visual Arts participants (n=108) |
|---|---|---|---|
| Above $8,000 | 26% | 33% | 27% |

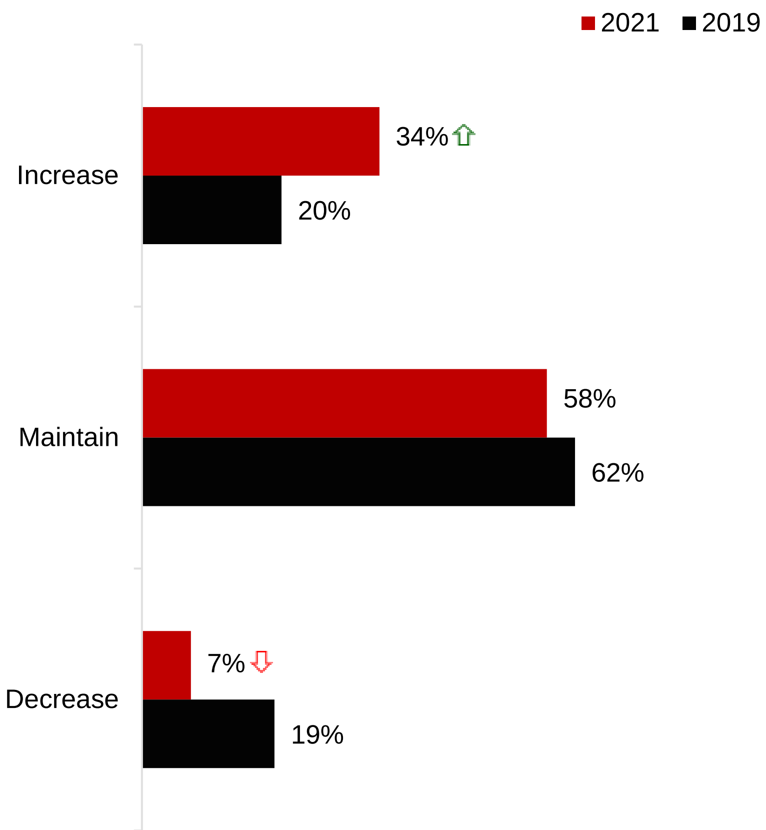
⬆⬇ Denotes significant difference from Arts Participants (Total) at 95% confidence level

^Figures add up to <100% as those who refused to answer are not shown

(III) Outlook on arts participation in the next 12 months

Majority of Visual Arts Participants did not expect their frequency of arts participation to change in the next 12 months. However, more Visual Arts participants expected to participate more in the next year (+14 percentage point) than decrease their participation levels (-12 percentage point), compared to 2019.

*Figure 117. Outlook on arts participation in the next 12 months among visual arts participants*



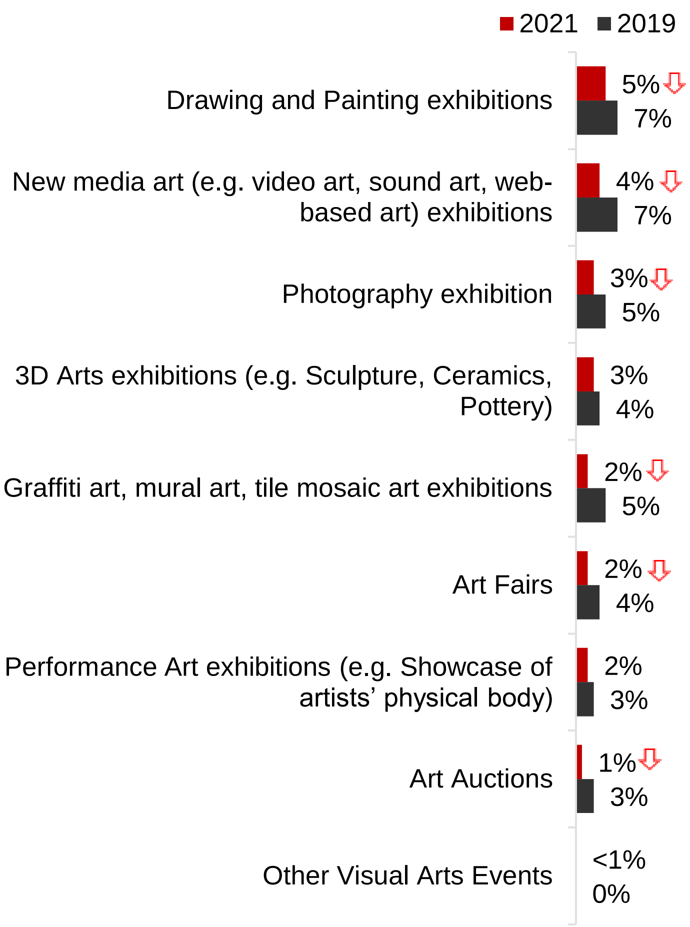

⇧⇩Denotes significant from 2019 at 95% confidence level
*Newly added in 2021
Base:
2019 Visual Arts Participants, n=109; 2021 Visual Arts Participants, n=108

### 19.4.5 Engagement with visual arts – digital consumption

(I) Digital consumption of visual arts sub-genres

Digital consumption of Visual Arts sub-genres dipped in 2021, with the largest decline observed for New Media Art (-3 percentage point) and Graffiti Art, Mural Art, Tile Mosaic Art exhibitions (-3 percentage point). Drawing and Painting exhibitions remained the most popular sub-genre for digital consumption.

*Figure 118. Digital consumption of visual arts sub-genres*

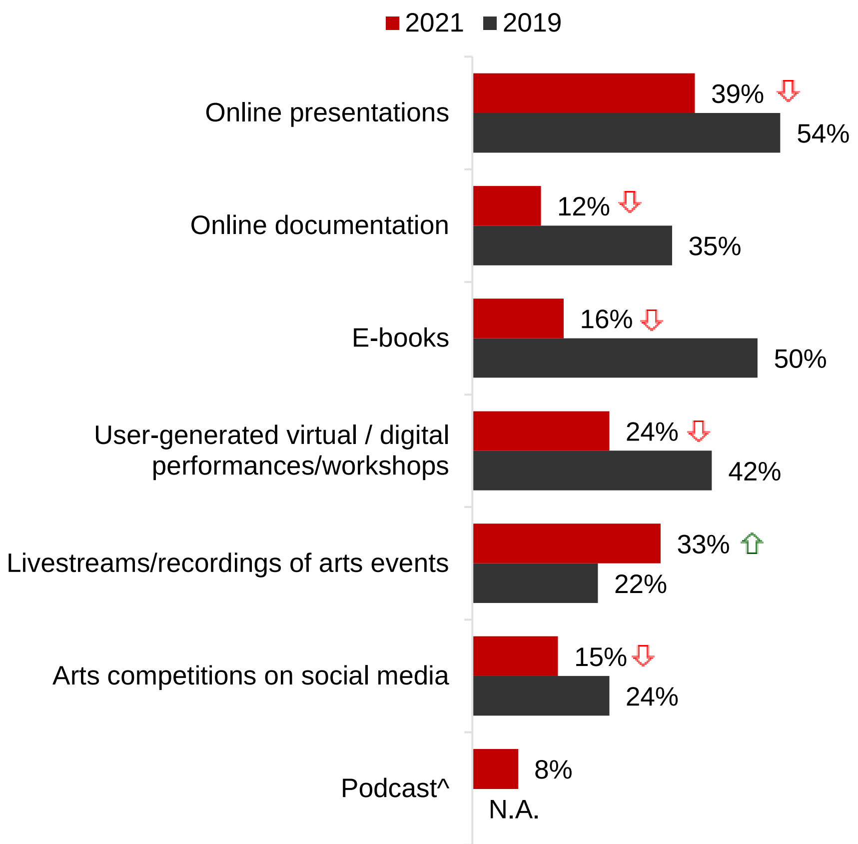



⇧⇩ Denotes significant from 2019 at 95% confidence level
Base: 2021 Total, n=2047; 2019 Total, n=1176

(II) Online visual arts engagement

Similarly, significant declines were also observed across the different types of online engagement with Visual Arts, especially for e-books (-34 percentage point) and online documentation (-23 percentage point). Notably, more among those who engaged with Visual Arts online had done so via livestreams or recordings of arts and culture events (+11 percentage point).

*Figure 119. Online visual arts engagement*




Denotes significant from 2019 at 95% confidence level
^New option added in 2021
Base:
2019 Total, n=1176; 2019 Those who engaged with Visual Arts online, n=382
2021 Total, n=2047; 2021 Those who engaged with Visual Arts online, n=95

(III) Profile of digital visual arts consumers

Visual Arts digital consumers were more likely to be those aged 35-44 years old, Youths, with higher education attainments. They were less likely to be aged 55 years and above, Married with Children or Seniors.

*Table 46. Profile of digital visual arts consumers*

| | Sample Distribution (n=2,047) | Digital arts consumers (n=1,463) | Visual Arts digital consumers (n=258) |
|---|---|---|---|
| **Gender** | | | |
| Male | 48% | 49% | 50% |
| Female | 52% | 51% | 50% |
| **Age** | | | |
| 15-24 years old | 13% | 15% | 19% |
| 25-34 years old | 17% | 18% | 22% |
| 35-44 years old | 17% | 17% | 23%⬆ |
| 45-54 years old | 17% | 18% | 17% |
| 55-64 years old | 17% | 15% | 10%⬇ |
| 65 years old & above | 19% | 17% | 9%⬇ |
| **Marital Status** | | | |
| Single | 31% | 33% | 38% |
| Married with children | 59% | 57% | 53% |
| Married without children | 6% | 6% | 7% |
| **Life Stage** | | | |
| Students (15-24) | 11% | 12% | 15% |
| PMEBs | 36% | 38% | 43% |
| Married with children (S/D/W) | 63% | 61% | 54%⬇ |
| Seniors | 19% | 17% | 9%⬇ |
| Youths | 29% | 33% | 41%⬆ |
| **Ethnicity** | | | |
| Chinese | 75% | 74% | 71% |
| Malay | 13% | 13% | 14% |
| Indian | 9% | 9% | 9% |
| Others | 3% | 3% | 5% |
| **Dwelling Type** | | | |
| HDB 1-3 room Flats | 19% | 19% | 14% |
| HDB 4-room Flats | 34% | 34% | 34% |
| HDB 5-room Flats / Executive Flats / Maisonette / HUDC | 26% | 26% | 32% |
| Private Apartments / Condominiums / Landed Property | 21% | 22% | 20% |
| **Education level** | | | |
| ITE / 'O' level and below | 45% | 43% | 29%⬇ |
| Diploma / 'A' level / Pre-University | 25% | 26% | 33%⬆ |
| Degree & above | 29% | 31% | 38%⬆ |
| **Monthly Household Income^** | | | |

| | Sample Distribution (n=2,047) | Digital arts consumers (n=1,463) | Visual Arts digital consumers (n=258) |
|---|---|---|---|
| Up to $2,000 | 12% | 10% | 8% |
| $2,001-$4,000 | 17% | 17% | 16% |
| $4,001-$8,000 | 24% | 25% | 27% |
| Above $8,000 | 26% | 27% | 33% |

⬆⬇ Denotes significant difference from Digital Arts Consumers (Total) at 95% confidence level
^Figures add up to <100% as those who refused to answer are not shown

### 19.4.6 Patterns of engagement with visual arts

Common venues for arts engagement among Visual Arts attenders and participants were homes and museums. The former segment was more likely to also attend at dedicated arts venues (28%) while the latter participated at cinemas (25%).

Additionally, Visual Arts attenders and participants referred to similar sources for information related to arts and culture events – their social circle, as well as social media such as Instagram and Facebook.

However, reasons to engage with the arts and culture differed among Visual Arts attenders and participants. Visual Arts attenders were driven by the ability to physically walk around (31%), immersive experiences of in-person attendance (28%) and invitation from others (26%). On the other hand, Visual Arts participants found arts and culture events and activities enjoyable (55%), saw it as a good way to bond with loved ones (29%) and helped them to feel less stressed (27%).

*Table 47. Patterns of engagement with visual arts*

| | **Visual Arts Attenders** (n=182) | **Visual Arts Participants** (n=108) |
|---|---|---|
| Venues for arts and culture events | 1. Museums (62%)<br>2. Home (43%)<br>3. Dedicated arts venues (28%) | 1. Home (49%)<br>2. Museums (35%)<br>3. Cinemas or movie theatres (25%) |
| Sources of information for arts and culture events and activities | 1. Instagram (47%)<br>2. Friends, colleagues or acquaintances (46%)<br>3. Facebook (40%) | 1. Friends, colleagues or acquaintances (44%)<br>2. Instagram (40%)<br>3. Facebook (37%) |
| Drivers for engagement*<br>**Refers to engagement in last 12 months for physical attendance and participation* | 1. Physically walk around (31%)<br>2. Gives a more immersive experience (28%)<br>3. Someone invited me (26%) | 1. Find it enjoyable (55%)<br>2. Good way of spending time with my friends/family/colleagues (29%)<br>3. Helps me to feel less stressed (27%) |

### 19.4.7 Other art forms engaged with among visual arts audiences

*Note: Visual Arts audiences are defined as those who have either physically attended, digitally consumed or participated in Visual Arts-related events and activities.*

Music was the most common art form digitally consumed (79%) and participated in (25%) among Visual Arts audiences. In contrast, Literary Arts was the most common art form that Visual Arts audiences physically attended (55%) Further, Literary Arts was more commonly enjoyed online as well (61%).

*Table 48. Other art forms engaged with among visual arts audiences*

*Visual Arts Audiences who also…*

| Attended other art forms | Digitally consumed other art forms^ | Participated in other art forms* |
|---|---|---|
| **Literary Arts (55%)** | **Music (79%)** | **Music (25%)** |
| **Heritage (44%)** | **Literary Arts (61%)** | **Craft (19%)** |
| **Craft (15%)** | **Theatre (58%)** | **Film (17%)** |
| Music (11%) | Dance (49%) | Theatre (14%) |
| Theatre (11%) | Film (36%) | Dance (13%) |
| Film (8%) | Craft (33%) | Literary Arts (9%) |
| Dance (7%) | Heritage (23%) | - |

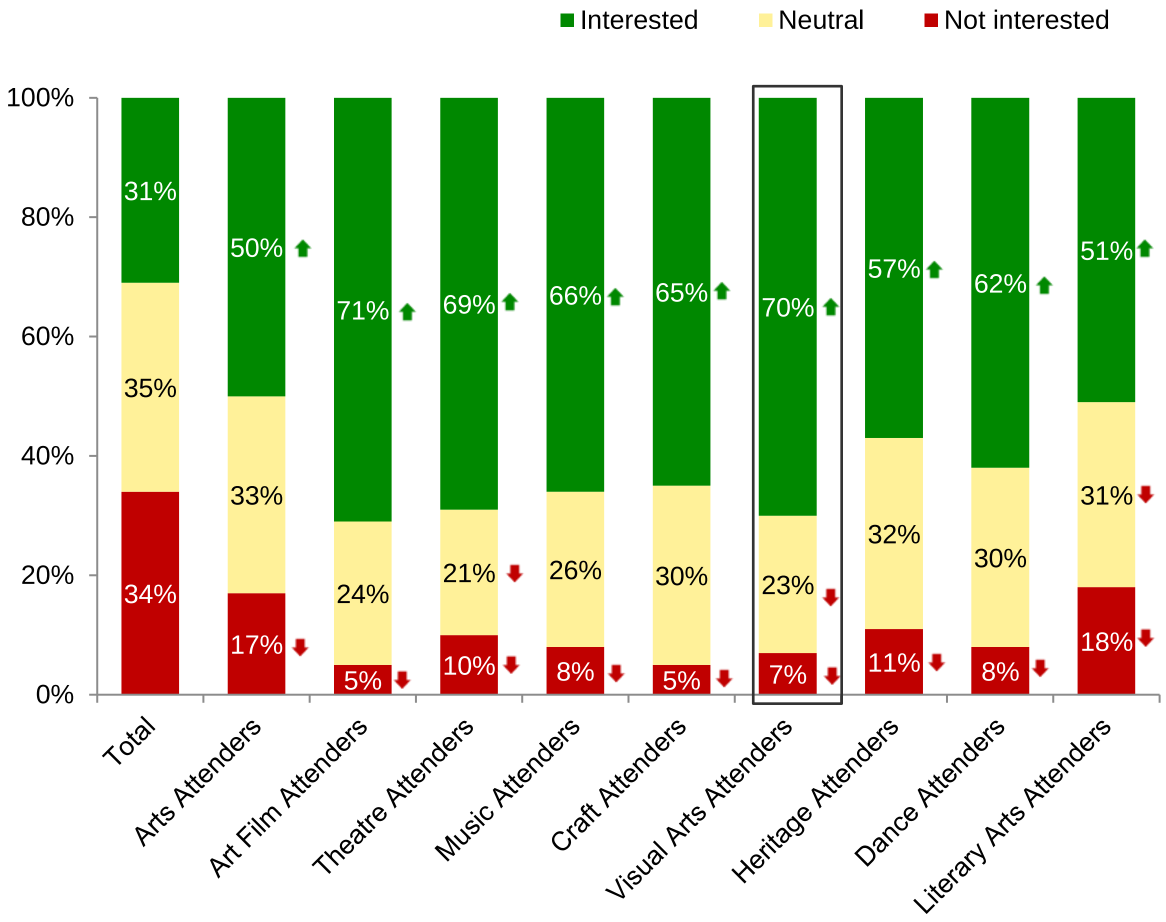
*Heritage is not included in arts participation
^Based on B2

### 19.4.8 Interest in the arts and culture

(I) Overall interest in the arts and culture

Across all art forms, Visual Arts attenders were one of the most interested in the arts and culture (70%). Compared to the total, their interest was higher (+39 percentage point) and few would say they were neutral (-12 percentage point) or not interested (-27 percentage point).

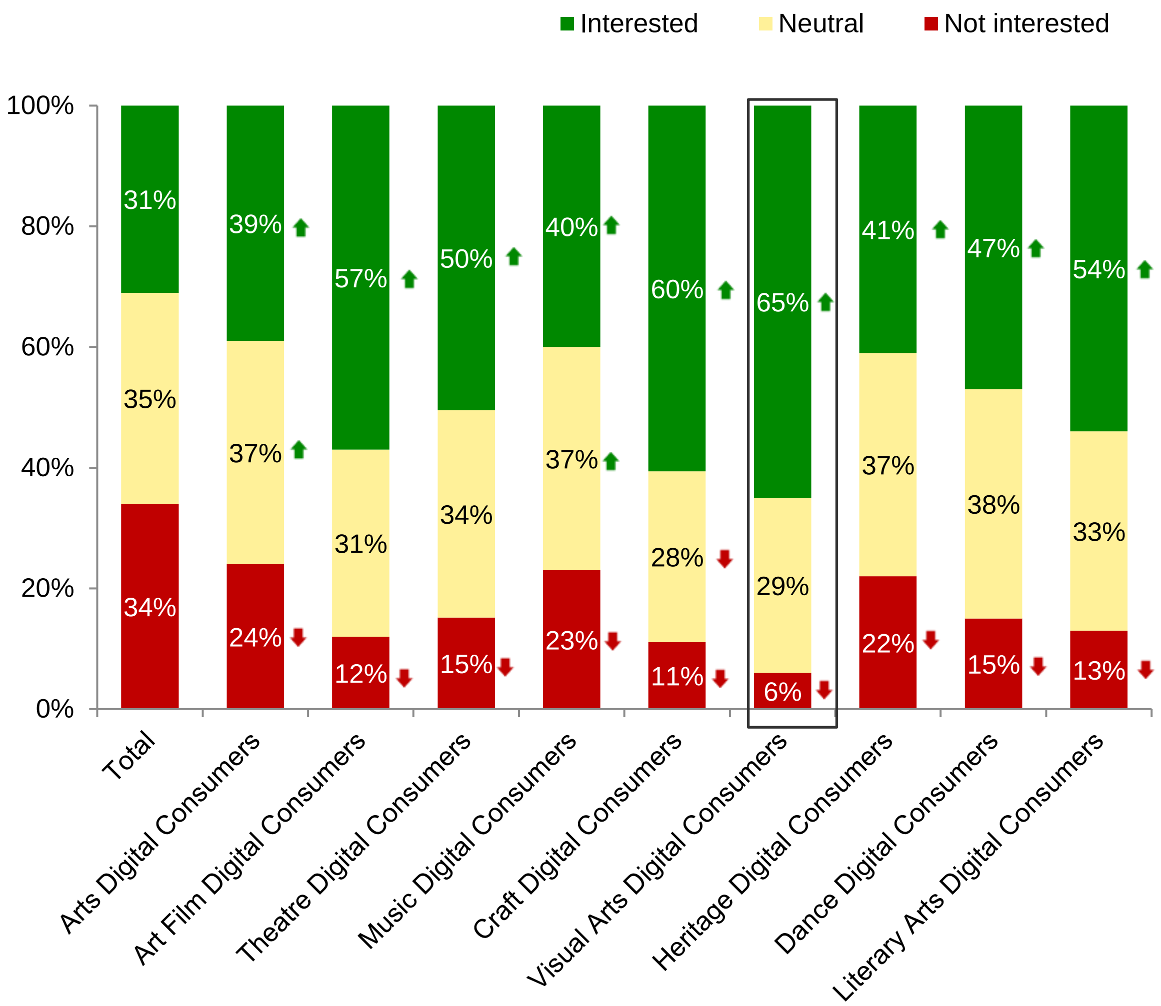
*Figure 120. Interest in the arts and culture among visual arts attenders*




⬆⬇Denotes significant difference from Total at 95% confidence level
Figures shown reflect Top 2 boxes for Interested (% rated “Very Interested” and “Interested”) and Bottom 2 boxes for Not Interested (% rated "Not Quite interested" and "Not Very Interested") on a 5-point scale
Base:
2021 Total, n=2047; 2021 Arts Attenders, n=882; 2021 Art Film Attenders, n=38; 2021 Theatre Attenders, n=77; 2021 Music Attenders, n=74; 2021 Craft Attenders, n=86; 2021 Visual Arts Attenders, n=182; 2021 Heritage Attenders, n=386; 2021 Dance Attenders, n=53; 2021 Literary Arts Attenders, n=604

Similarly, across all art forms, Visual Arts digital consumers were the most interested in the arts and culture (65%). Compared to the total, they were more likely to be interested (+34 percentage point) than uninterested (-28 percentage point) in the arts and culture.

*Figure 121. Interest in the arts and culture among visual arts digital consumers*




Denotes significant difference from Total at 95% confidence level
Figures shown reflect Top 2 boxes for Interested (% rated “Very Interested” and “Interested”) and Bottom 2 boxes for Not Interested (% rated "Not Quite interested" and "Not Very Interested") on a 5-point scale
Base:
2021 Total, n=2047; 2021 Arts Digital Consumers, n=1480; 2021 Art Film Digital Consumers, n=275; 2021 Theatre Digital Consumers, n=607; 2021 Music Digital Consumers, n=1180; 2021 Craft Digital Consumers, n=227; 2021 Visual Arts Digital Consumers, n=258; 2021 Heritage Digital Consumers, n=220; 2021 Dance Digital Consumers, n=499; 2021 Literary Arts Digital Consumers, n=591

## (II) Interest in and time spent on art forms

Music (28%), Film (22%) and Visual Arts (13%) were the top few art forms that Visual Arts audiences expressed most interest in. Within this segment, those who attended, participated or digitally consumed Visual Arts expressed slightly different levels of interest in these top three art forms. Visual Arts participants were also most interested in Heritage (8%).

Mirroring the top art forms that Visual Arts audiences were most interested in, Music (37%), Visual Arts (20%) and Film (13%) were also the top few art forms that they spent most time on. Similarly, the amount of time spent on these art forms differed slightly between Visual Arts attenders, participants and digital consumers.

*Table 49. Interest in and time spent on art forms*

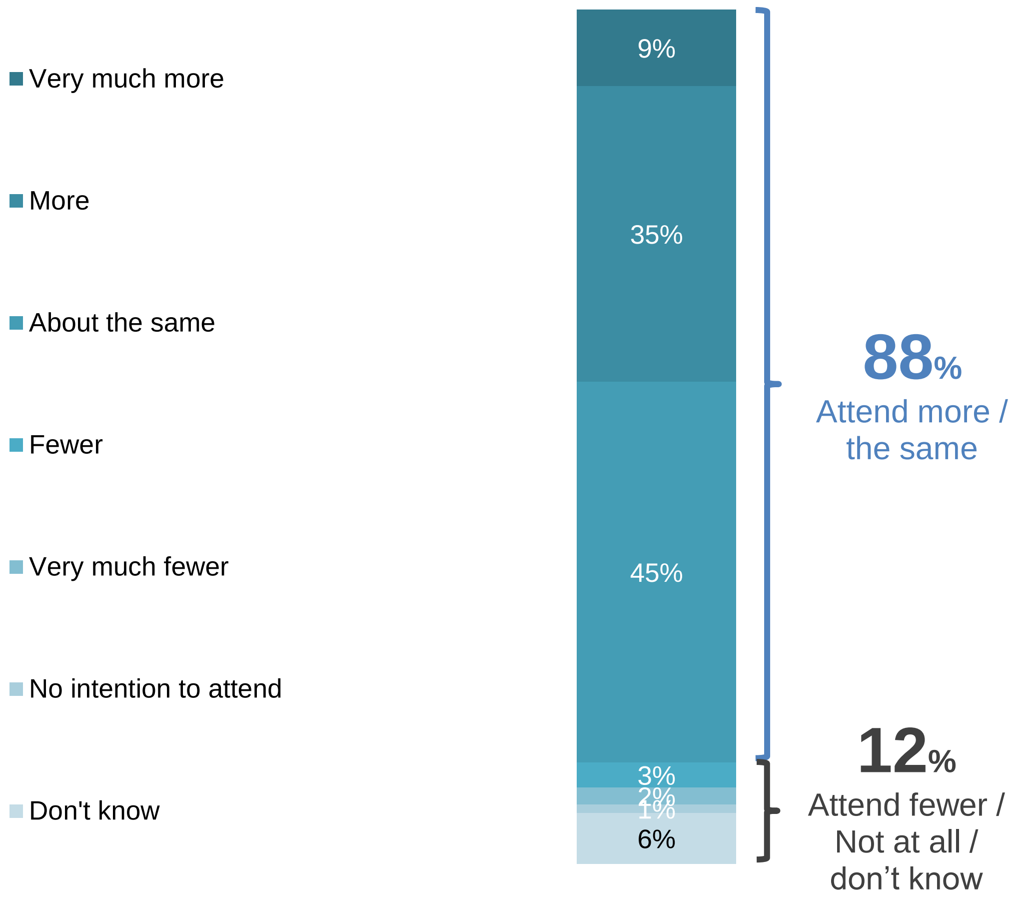
| | **Visual Arts Audiences** (n=393) | **Visual Arts Attenders** (n=182) | **Visual Arts Participants** (n=108) | **Visual Arts Digital Consumers** (n=258) |
|---|---|---|---|---|
| Top 3 most interested art form | 1. Music (28%)<br>2. Film (22%)<br>3. Visual Arts (13%) | 1. Music (25%)<br>2. Film (23%)<br>3. Visual Arts (15%) | 1. Visual Arts (26%)<br>2. Music, Film (21%)<br>3. Heritage (8%) | 1. Music (31%)<br>2. Film (19%)<br>3. Visual Arts (12%) |
| Top 3 most time spent on art forms | 1. Music (37%)<br>2. Visual Arts (20%)<br>3. Film (13%) | 1. Music (30%)<br>2. Visual Arts (24%)<br>3. Film (14%) | 1. Visual Arts (32%)<br>2. Music (23%)<br>3. Film (17%) | 1. Music (41%)<br>2. Visual Arts (17%)<br>3. Film (11%) |

19.4.9 Moving forward with physical attendance

(I) Intention to attend in the next 12 months

More than 4 in 5 Visual Arts attenders expressed intent to attend more or the same number of arts and culture events and activities in the next year.

*Figure 122. Intention to attend in the next 12 months (Music attenders)*




Base:
2021 Visual Arts Attenders, n=182

(II) Key findings on moving forward with physical attendance

Among Visual Arts attenders, the opportunity to walk around art venues physically (31%), more immersive experiences (28%) and being invited by someone (26%) were key drivers of in-person attendance in the past 12 months.

Vaccination-differentiated measures (76%), cleanliness certifications (75%), low community infections (75%) and provisions for ticket refunds or rebooking (74%) were key considerations that would encourage Visual Arts Attenders to visit cultural facilities.

If given a choice, most Visual Arts attenders would prefer to attend events in-person (87%) than live-stream from home (13%).

*Table 50. Key findings on moving forward with physical attendance*

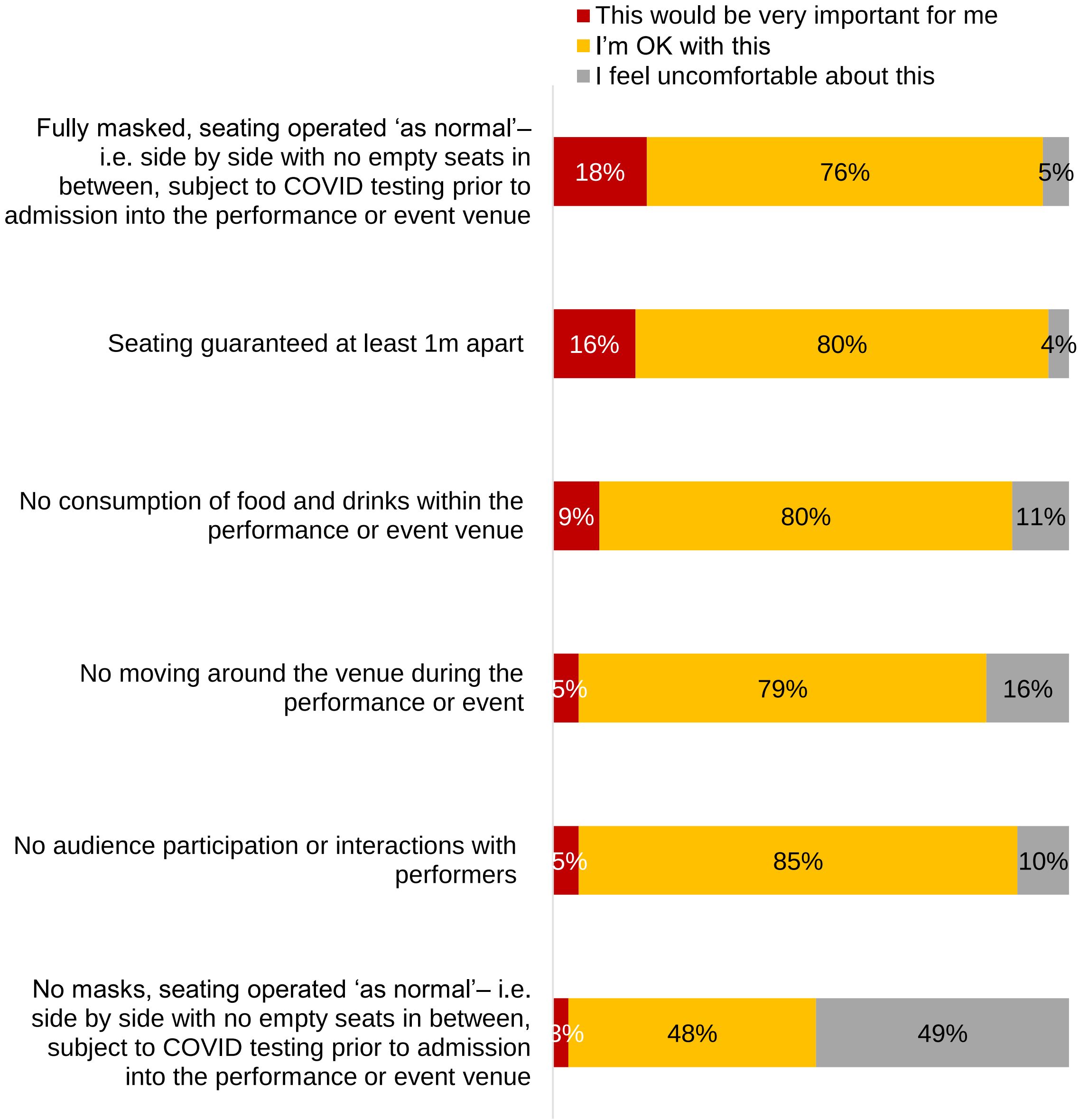
| | **Visual Arts Attenders (n=182)** |
|---|---|
| Top 3 reasons for attending in the past 12 months | 1. I wanted to physically walk around an exhibition / gallery / museum (31%)<br>2. Attending physically gives me a more immersive experience (28%)<br>3. Someone invited me (26%) |
| Top 3 barriers to attendance in the next 12 months *(among those who intend to attend fewer, not at all, or don't know)** | 1. There haven't been enough events and activities that interests me (24%)<br>2. I am not aware of any arts and cultural events that are happening (24%) |
| Top 3 factors to encourage visits to arts and cultural facilities^ | 1. Only fully vaccinated audiences / attenders are allowed into the event or venue (76%)<br>2. Low no. of community cases / risk of infection; Have SG clean certification (75%)<br>3. Provisions for ticket refunds / rebooking (74%) |
| Preference between in-person events and live-streaming | Attend in person: 87%<br>Live-stream from home: 13% |

Base:
2021 Visual Arts Attenders, n=182; 2021 Visual Arts Attenders who intend to attend fewer, not at all, or don't know, n=21*
*Low base size (n<30), please interpret result with care
^ Figures shown reflect Top 2 boxes (% rated "Strongly encourage" and "Encourage")

(III) Comfort levels relating to safe management measures

Mask-wearing during normal seating operations were considered important for Visual Arts attenders (18%), and nearly half would be uncomfortable without mask-wearing regulations and safe distancing between seats.

*Figure 123. Comfort levels relating to safe management measures (Visual Arts attenders)*

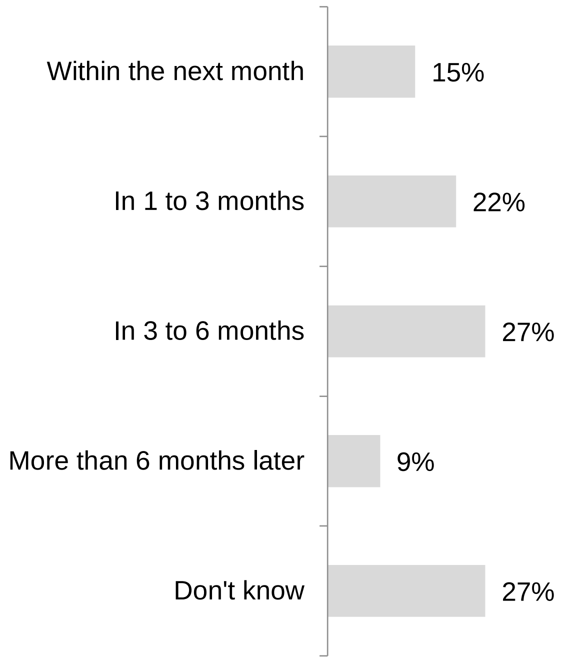



Base:
2021 Visual Arts Attenders, n=182

### (IV) Booking intentions for in-person attendance

At least 2 in 3 Visual Arts attenders were ready to make a booking for an arts and culture event or activity within the next 6 months.

*Figure 124. Booking intentions (Visual Arts attenders)*



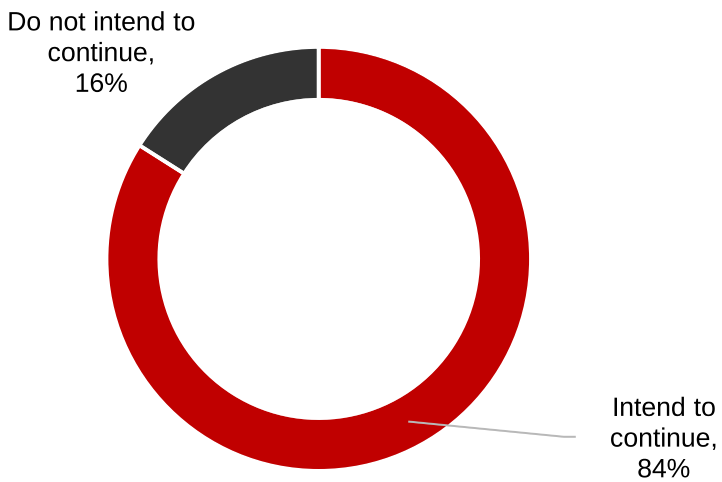

Base:
2021 Visual Arts Attenders, n=182

### 19.4.10 Continuing with digital arts consumption

(I) Intention to continue with digital arts consumption in next 12 months

Overall, more than 4 in 5 Visual Arts Digital Consumers intended to continue with digital consumption in the next 12 months.

*Figure 125. Intention to continue digital arts consumption in next 12 months (Visual Arts digital consumers)*




Base:
2021 Visual Arts Digital Consumers, n=258

(II) Key findings on continuing with digital consumption

Being able to comfortably enjoy the arts and culture at home (66%), avoid crowds (41%) and not have to travel to places (30%) were the three main reasons for Visual Arts digital consumers who intended to continue with their digital experiences in the next year.

For Visual Arts digital consumers with no such intentions, majority cited preference for in-person attendance (38%), lack of familiarity with artists (20%), and work or family commitments (18%) as top barriers.

Further, almost half of Visual Arts digital consumers did not expect a difference in quality between in-person and digital arts and culture experiences, and almost 2 in 5 perceived in-person attendance to be better.

*Table 51. Key findings on continuing with digital consumption*

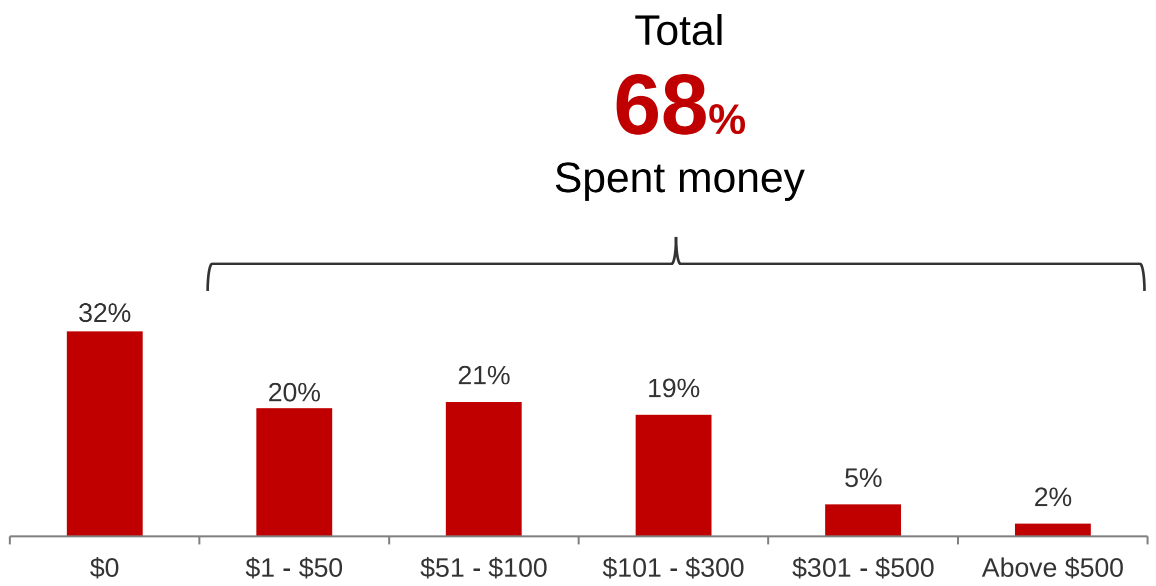
| | **Visual Arts Digital Consumers (n=258)** |
|---|---|
| Top 3 reasons to continue digital arts consumption *(among those who intend to continue digital consumption in next 12 months)* | 1. I can enjoy them from the comfort of my home (66%)<br>2. I can avoid crowds / crowded places (41%)<br>3. I can enjoy them on-demand / anywhere I want without travelling to places (30%) |
| Top 3 barriers to digital arts consumption in the next 12 months *(among those who do not intend to continue digital consumption in next 12 months)* | 1. I prefer to attend these performance / events / activities in person (38%)<br>2. I am not familiar with the artists / performers (20%)<br>3. I have work / family commitments that leave me with little time to watch / listen / read online arts and culture content (18%) |
| Comparison between online and in-person expectations | Online better than in-person: 16%<br>Online same as in-person: 47%<br>In-person better than online: 38% |

Base:
2021 Visual Arts Digital Consumers, n=258; 2021 Visual Arts Digital Consumers who intend to continue digital consumption in next 12 months, n=218; 2021 Visual Arts Digital Consumers who do not intend to continue digital consumption in next 12 months, n=40

(III) Total spending on digital arts and culture events and activities in the past 12 months

Close to 7 in 10 Visual Arts digital consumers had paid for digital arts and culture experiences in the last 12 months. Most of such expenditure ranged between $1-$50, $51-$100, and $101-$300.

*Figure 126. Total spending on digital arts and culture events and activities in the past 12 months (Visual Arts digital consumers)*



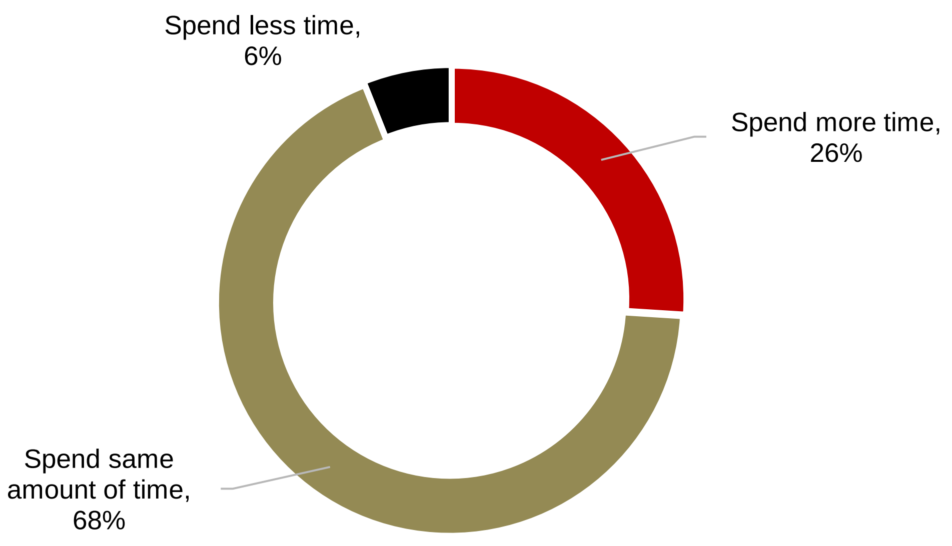

Base:
2021 Visual Arts Digital Consumers, n=258

### 19.4.11 Engagement with the arts and culture in the next 12 months among visual arts audiences

(I) Overall engagement with the arts and culture in the next 12 months

Almost 7 in 10 Visual Arts audiences were likely to maintain the same level of arts engagement in the next 12 months.

*Figure 127. Engagement with the arts and culture in the next 12 months among visual arts audiences*

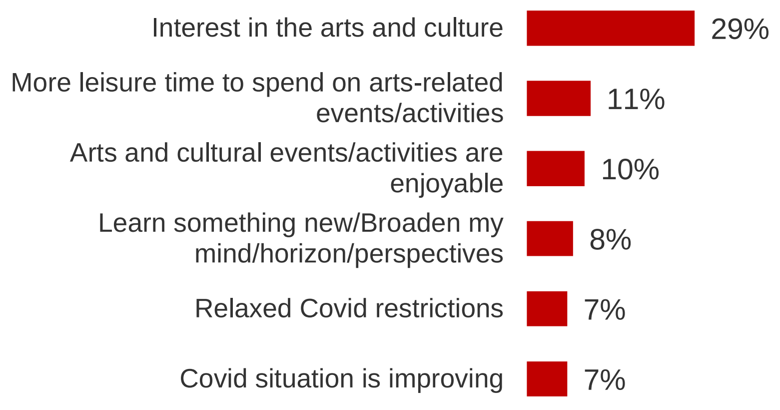



Base:
2021 Visual Arts audiences, n=393

(II) Reasons for spending more, the same or less time on arts engagement in next 12 months

Visual Arts audiences who would spend more time in the future cited interest in the arts and culture (29%), increased leisure time (11%) and enjoyability of arts and culture events and activities (10%) as drivers for engagement.

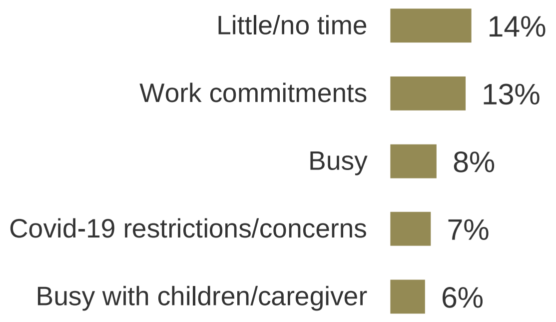
*Figure 128. Reasons for spending more time on arts engagement in next 12 months among visual arts audiences*




Base:
2021 Visual Arts audiences who will spend more time on arts engagement in next 12 months, n=103

On the other hand, general time constraints (14%) and work commitments (13%), surfaced as barriers among those who would spend the same amount of time on the arts and culture in the future.

*Figure 129. Reasons for spending same amount of time on arts engagement in next 12 months among visual arts audiences*




Base:
2021 Visual Arts audiences who will spend same amount of time on arts engagement in next 12 months, n=267

Few Visual Arts audiences intended to spend less time on arts engagement in the next one year.

# 19.5 Literary Arts

**National Arts Council**

**Population Survey on the Arts**

2021

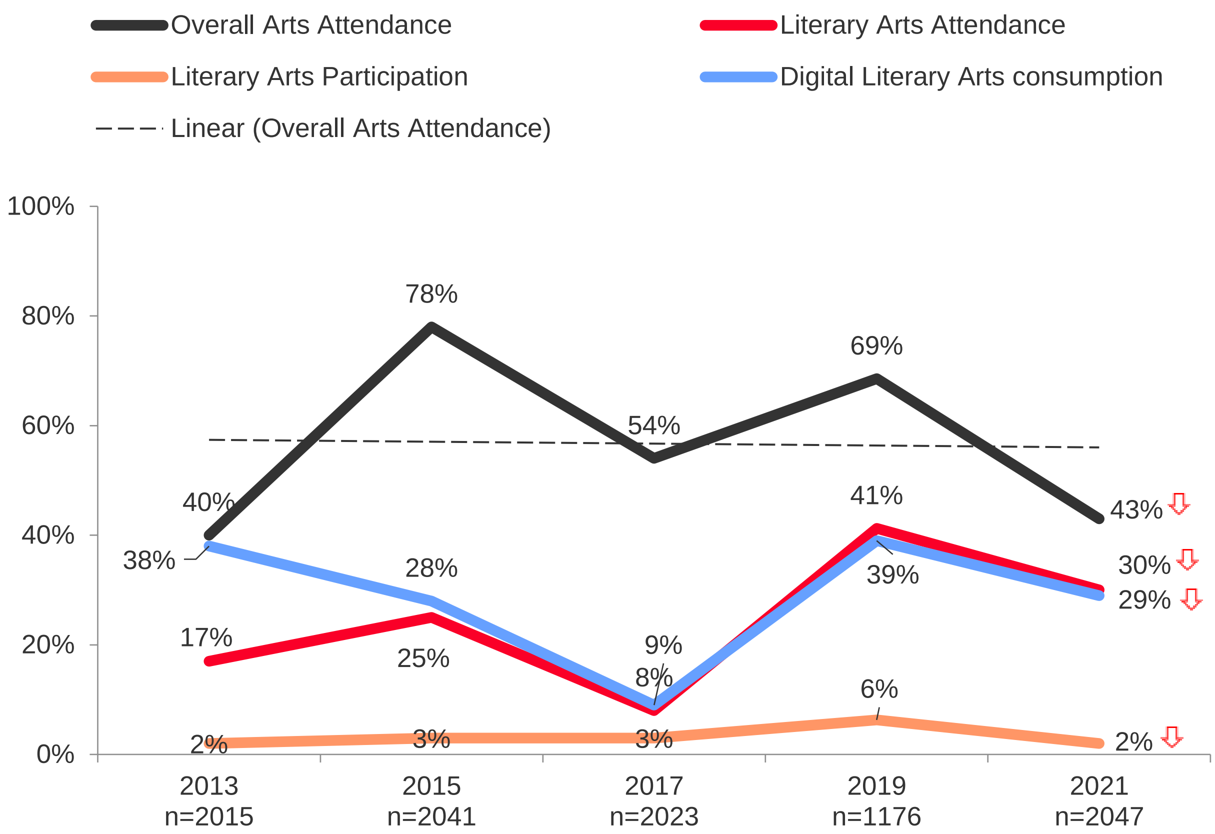
NATIONAL ARTS COUNCIL
SINGAPORE

## 19.5 Literary Arts

### 19.5.1 Overall engagement with literary arts

Overall engagement with Literary Arts in 2021 declined across attendance (-11 percentage point), digital consumption (-10 percentage point) and participation (-4 percentage point). Participation remained as the least common form of engagement with Literary Arts (2%).

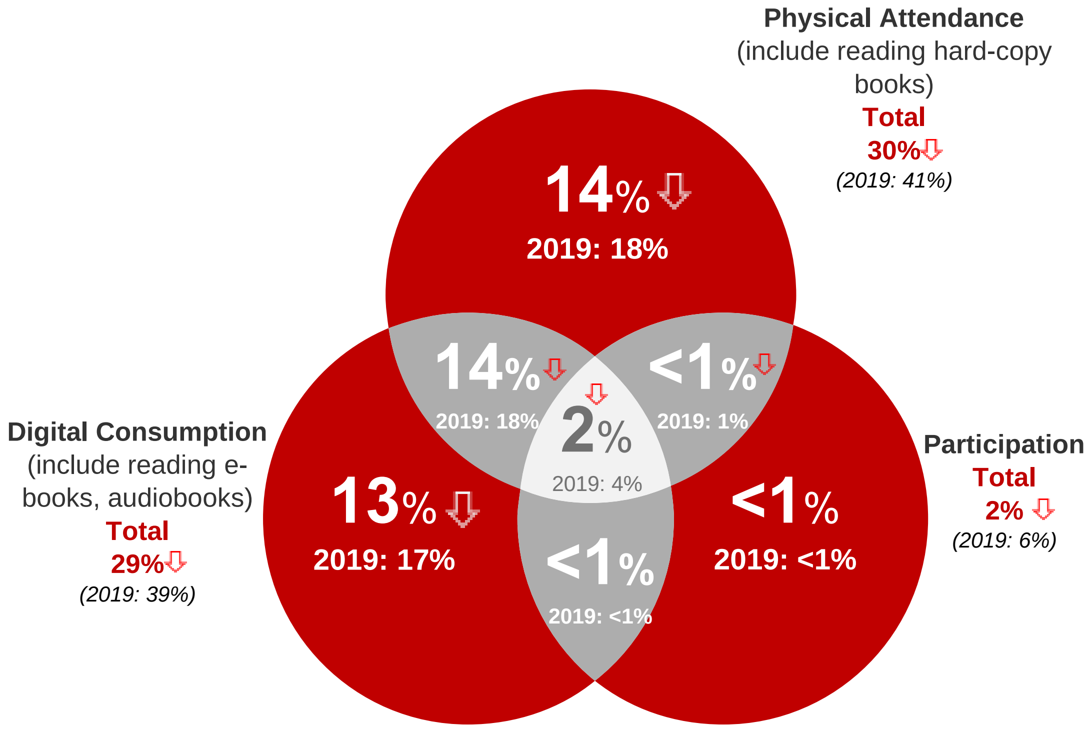
*Figure 130. Overall engagement with literary arts*




Denotes significant difference from 2019 at 95% confidence level
Base: Total

In 2021, Literary Arts audiences were evenly split between physical-only attenders (14%), physical and digital attenders (14%), and digital-only consumers (13%). Compared to 2019, engagement with Literary Arts through these modes was lower in 2021 (-4 percentage point for each mode).

*Figure 131. Interplay between different modes of engagement in Literary Arts*



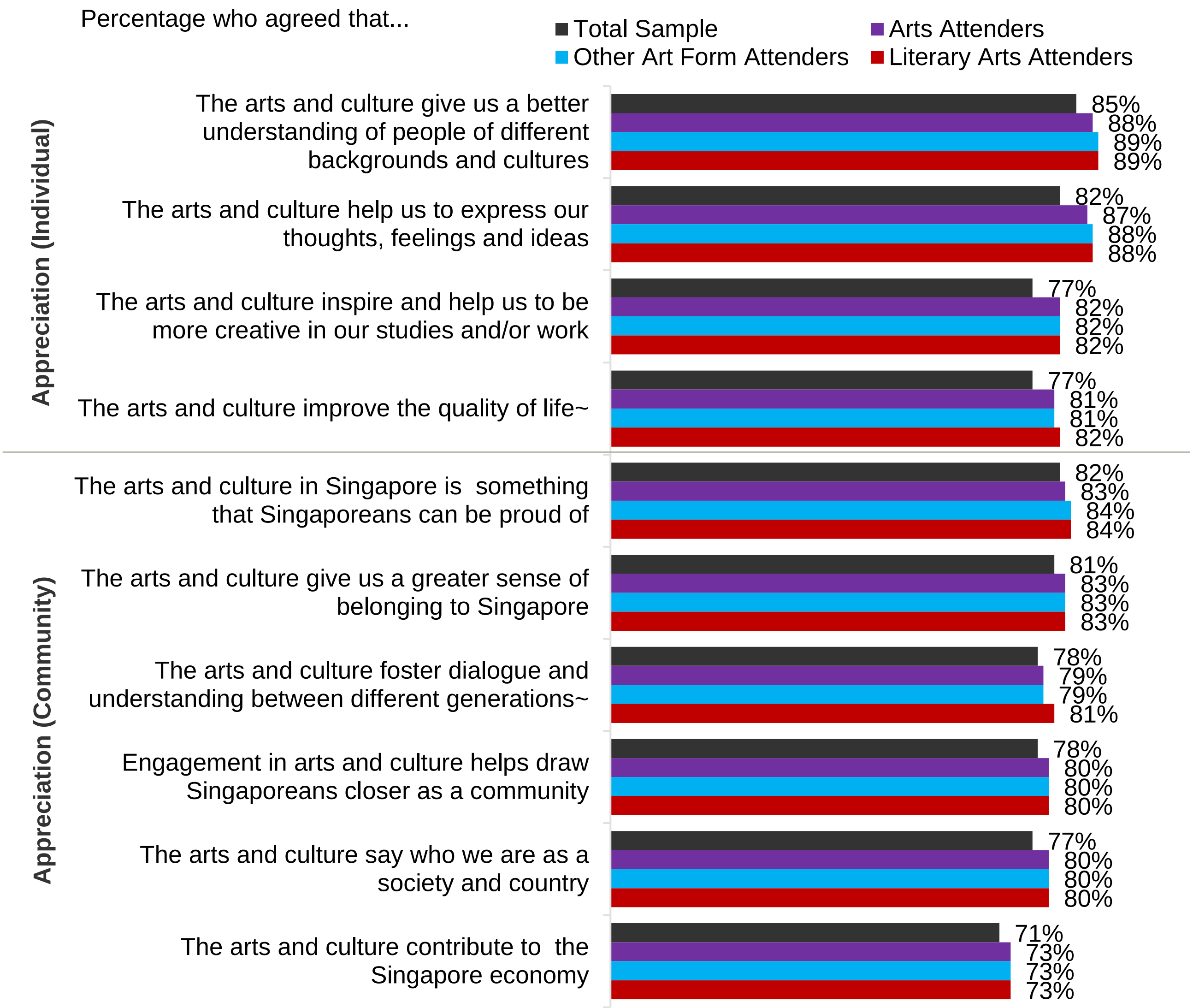

⇧⇩ Denotes significant difference from 2019 at 95% confidence level
*Percentages do not add up due to rounding up error
Base: 2019 Total, n=1176; 2021 Total, n=2047

### 19.5.2 Sentiments towards the arts and culture

(I) Appreciation of the arts and culture

Between Literary Arts attenders and other art form attenders, appreciation towards the arts and culture were generally similar. Notably, close to 9 in 10 Literary Arts attenders valued the arts and culture's role in fostering intercultural understanding among different groups of people.

*Figure 132. Appreciation towards the arts and culture*

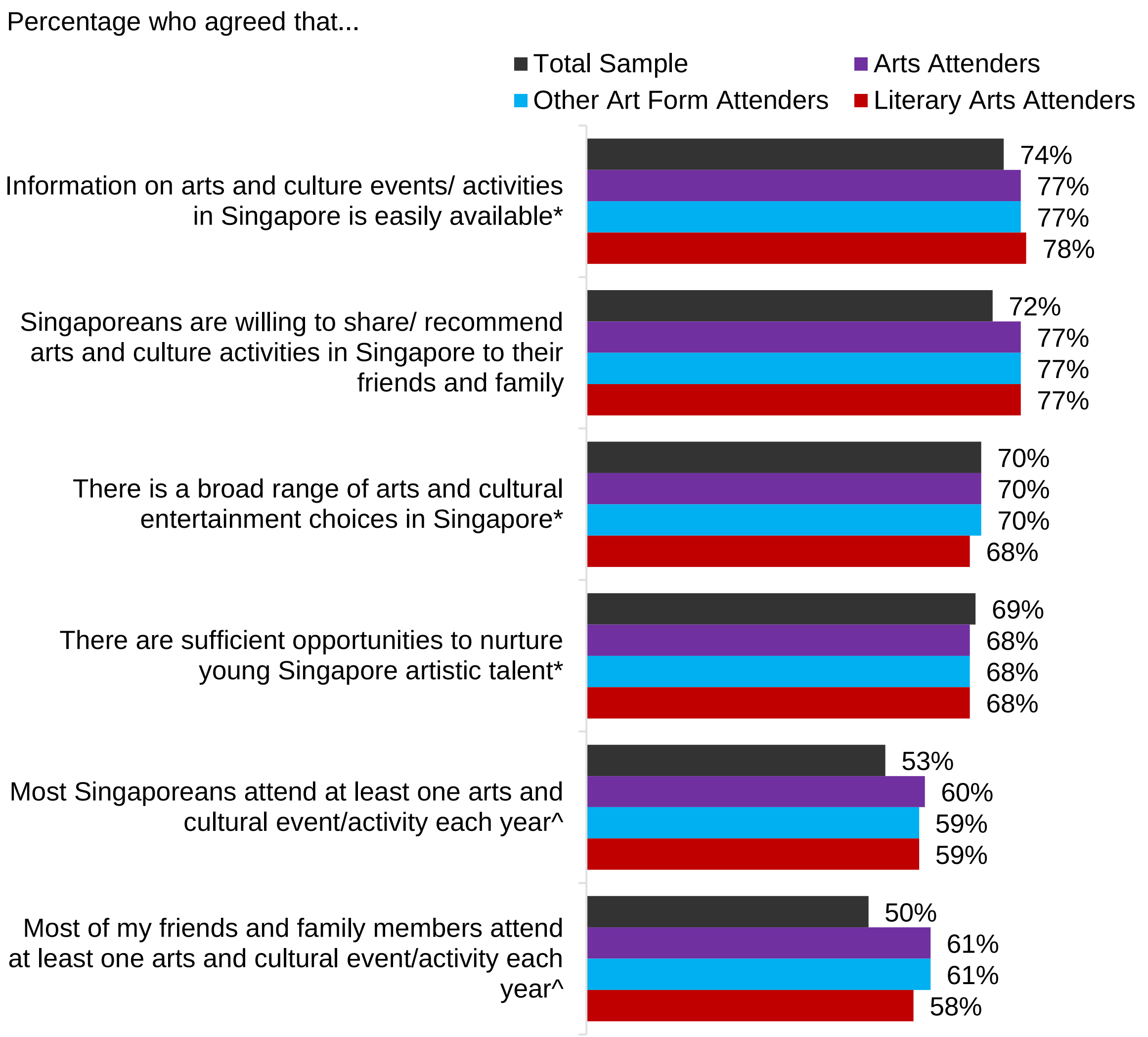



⬆⬇Denotes significant difference between Literary Arts and Other Art Form Attenders at 95% confidence level
Figures shown reflect Top 2 boxes (% rated "Agree" and "Strongly Agree" on a 5-point scale)
~ Rephrased statement in 2019 Survey
Base: 2021 Total, n=2047; 2021 Arts Attenders, n=882; 2021 Literary Arts Attenders, n=604; 2021 Other Art Form Attenders, n=838

(II) Experience with the arts and culture

Similarly, experiences with the arts and culture were also comparable between Literary Arts attenders and other art form attenders, with at least 3 in 4 citing that information on arts and culture events were easily available and Singaporeans were willing to recommend such events to their loved ones.

*Figure 133. Experience with the arts and culture*

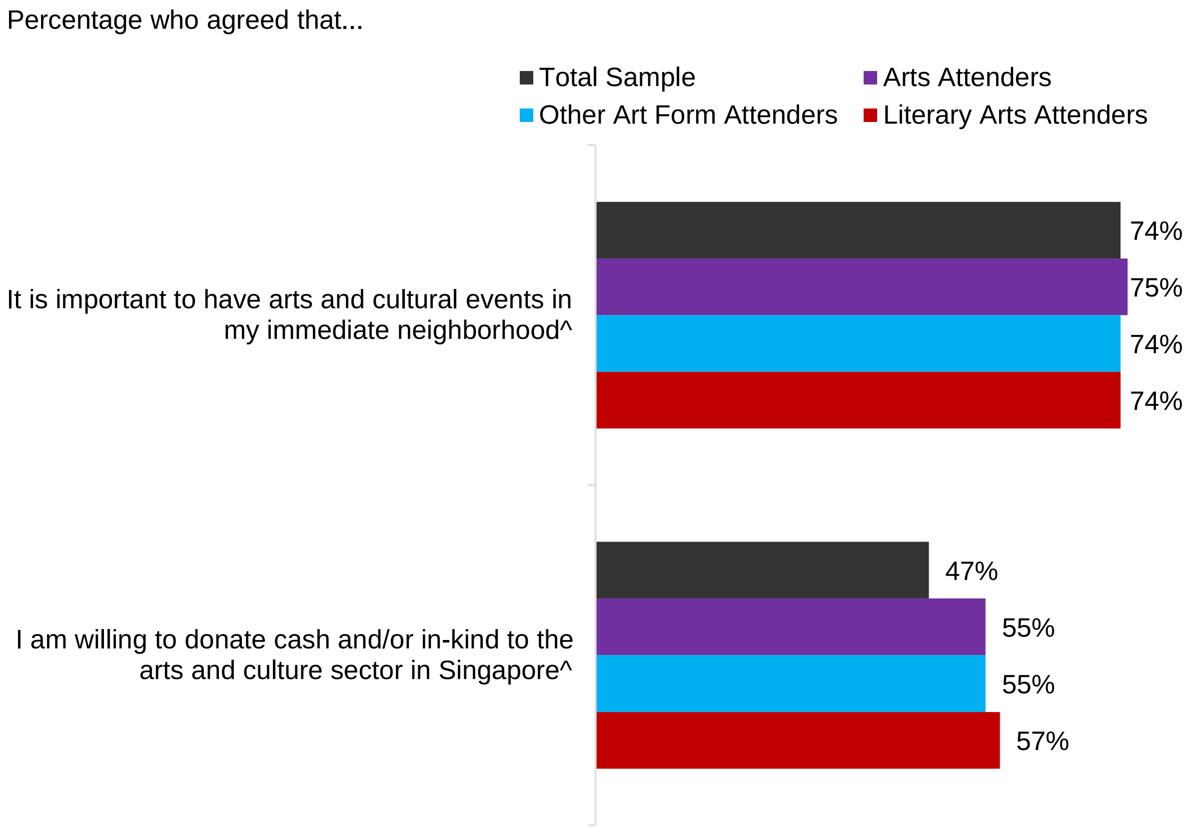



Denotes significant difference between Literary Arts and Other Art Form Attenders at 95% confidence level
Figures shown reflect Top 2 boxes (% rated "Agree" and "Strongly Agree" on a 5-point scale)
^New statements in 2017
*New statements in 2015
Base: 2021 Total, n=2047; 2021 Arts Attenders, n=882; 2021 Literary Arts Attenders, n=604; 2021 Other Art Form Attenders, n=838

(III) Support for the arts and culture

Literary Arts attenders were generally as supportive as other art form attenders towards the arts and culture. At least 7 in 10 Literary Arts attenders believed the availability of arts and culture events and activities in one's immediate neighbourhood to be vital.

*Figure 134. Support for the arts and culture*

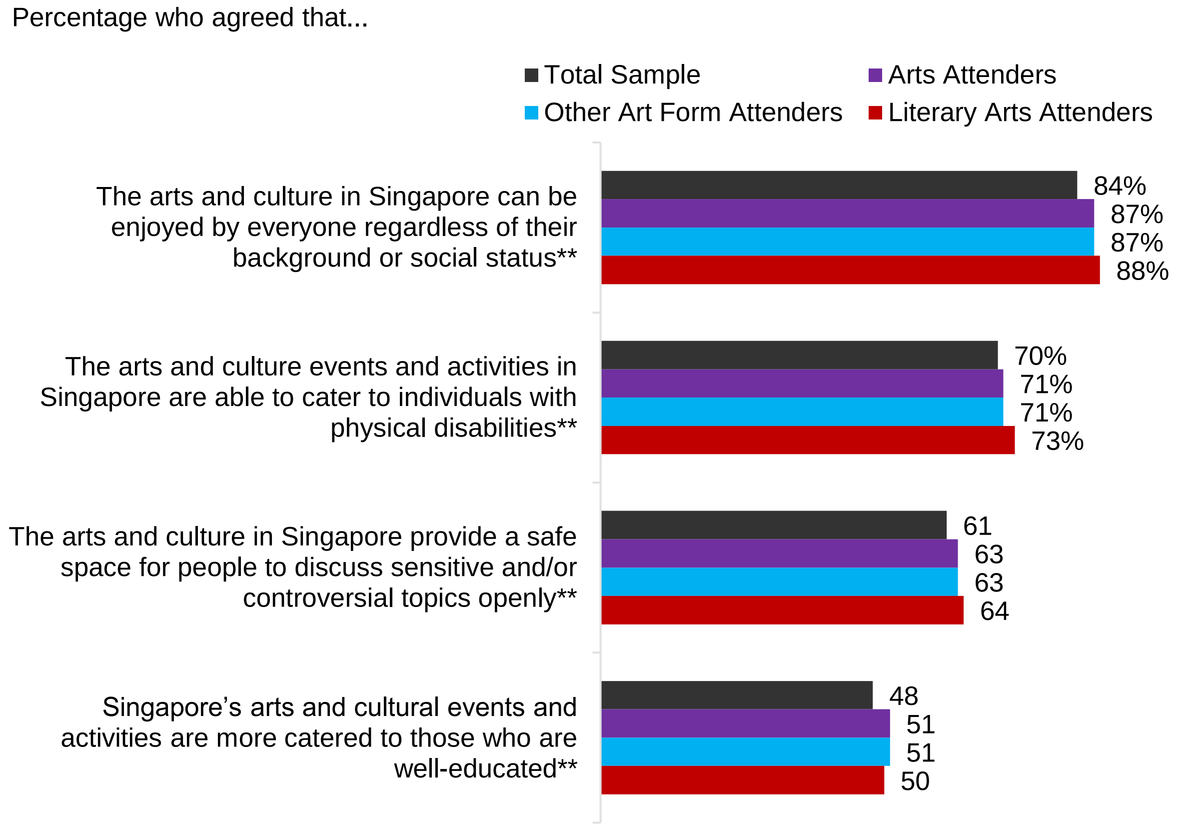



⬆⬇Denotes significant difference between Literary Arts and Other Art Form Attenders at 95% confidence level
^New statements in 2019
Figures shown reflect Top 2 boxes (% rated "Agree" and "Strongly Agree" on a 5-point scale)
Base:
2021 Total, n=2047; 2021 Arts Attenders, n=882; 2021 Literary Arts Attenders, n=604; 2021 Other Art Form Attenders, n=838

## (IV) Inclusivity of the arts and culture

Further, Literary Arts attenders and other art form attenders were also likely to share similar sentiments towards the level of inclusiveness of arts and culture in Singapore. In particular, close to 9 in 10 Literary Arts attenders perceived that Singapore's arts and culture can be enjoyed by everyone regardless of their background.

*Figure 135. Inclusivity of the arts and culture*



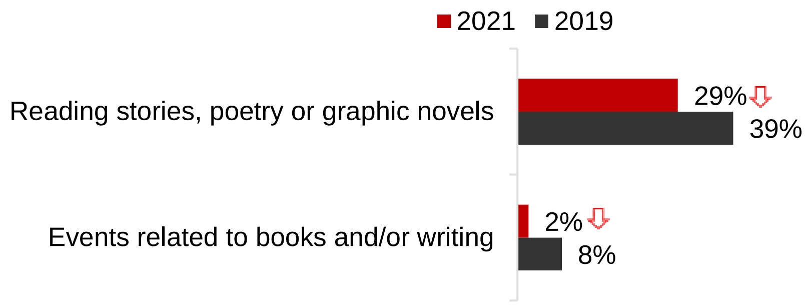

Denotes significant difference between Literary Arts and Other Art Form Attenders at 95% confidence level
**New statements in 2021
Figures shown reflect Top 2 boxes (% rated "Agree" and "Strongly Agree" on a 5-point scale)
Base:
2021 Total, n=2047; 2021 Arts Attenders, n=882; 2021 Literary Arts Attenders, n=604; 2021 Other Art Form Attenders, n=838

### 19.5.3 Engagement with literary arts – attendance

#### (I) Attendance of literary arts sub-genres

Physical attendance across Literary Arts sub-genres decreased significantly in 2021, compared to 2019. Nonetheless, reading (through hardcopies) continued to be the primary means of physically engaging in Literary Arts (29%), as few attended physical events (2%).

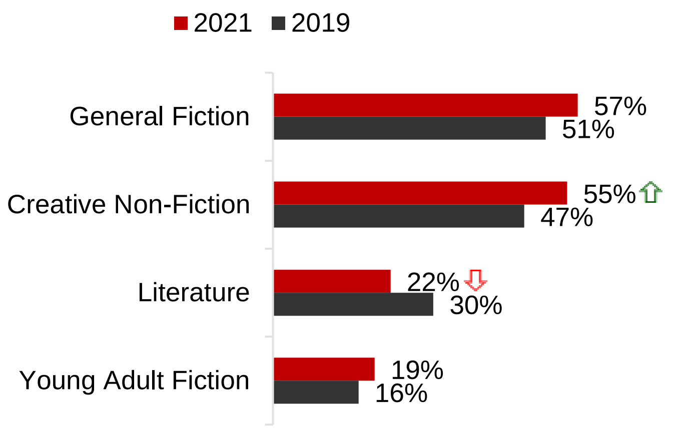
*Figure 136. Attendance of literary arts sub-genres*




Denotes significant difference from 2019 at 95% confidence level
Base:
2019 Total, n=1176; 2021 Total, n=2047

At 57%, General Fiction remained as the most oft-read genre among those who read physical books in 2021. Compared to 2019, more had read Creative Non-Fiction books (+8 percentage point) than Literature books (-8 percentage point).

*Figure 137. Genres of books read physically*




Denotes significant difference from 2019 at 95% confidence level
Base:
2019 Those who read books physically, n=460; 2021 Those who read books physically, n=593

(II) Profile of literary arts attenders

The profile of Literary Arts attenders generally mirrored that of general arts attenders.

*Table 52. Profile of literary arts attenders*

| | Sample Distribution (n=2,047) | Arts attenders (n=882) | Literary Arts attenders (n=604) |
|---|---|---|---|
| **Gender** | | | |
| Male | 48% | 46% | 45% |
| Female | 52% | 54% | 55% |
| **Age** | | | |
| 15-24 years old | 13% | 19% | 20% |
| 25-34 years old | 17% | 20% | 20% |
| 35-44 years old | 17% | 20% | 22% |
| 45-54 years old | 17% | 15% | 16% |
| 55-64 years old | 17% | 13% | 10% |
| 65 years old & above | 19% | 12% | 11% |
| **Marital Status** | | | |
| Single | 31% | 39% | 39% |
| Married with children | 59% | 52% | 53% |
| Married without children | 6% | 6% | 5% |
| **Life Stage** | | | |
| Students (15-24) | 11% | 16% | 18% |
| PMEBs | 36% | 43% | 43% |
| Married with children (S/D/W) | 63% | 56% | 55% |
| Seniors | 19% | 12% | 11% |
| Youths | 29% | 39% | 40% |
| **Ethnicity** | | | |
| Chinese | 75% | 72% | 71% |
| Malay | 13% | 13% | 13% |
| Indian | 9% | 11% | 11% |
| Others | 3% | 4% | 4% |
| **Dwelling type** | | | |
| HDB 1-3 room Flats | 19% | 14% | 13% |
| HDB 4-room Flats | 34% | 32% | 32% |
| HDB 5-room Flats / Executive Flats / Maisonette / HUDC | 26% | 30% | 28% |
| Private Apartments / Condominiums / Landed Property | 21% | 24% | 27% |
| **Education level** | | | |
| ITE / 'O' level and below | 47% | 32% | 31% |
| Diploma / 'A' level / Pre-University | 25% | 28% | 26% |
| Degree & above | 29% | 40% | 43% |
| **Monthly Household Income^** | | | |
| Up to $2,000 | 12% | 7% | 6% |
| $2,001-$4,000 | 17% | 15% | 14% |

| | Sample Distribution (n=2,047) | Arts attenders (n=882) | Literary Arts attenders (n=604) |
|---|---|---|---|
| $4,001-$8,000 | 24% | 25% | 23% |
| Above $8,000 | 26% | 34% | 36% |

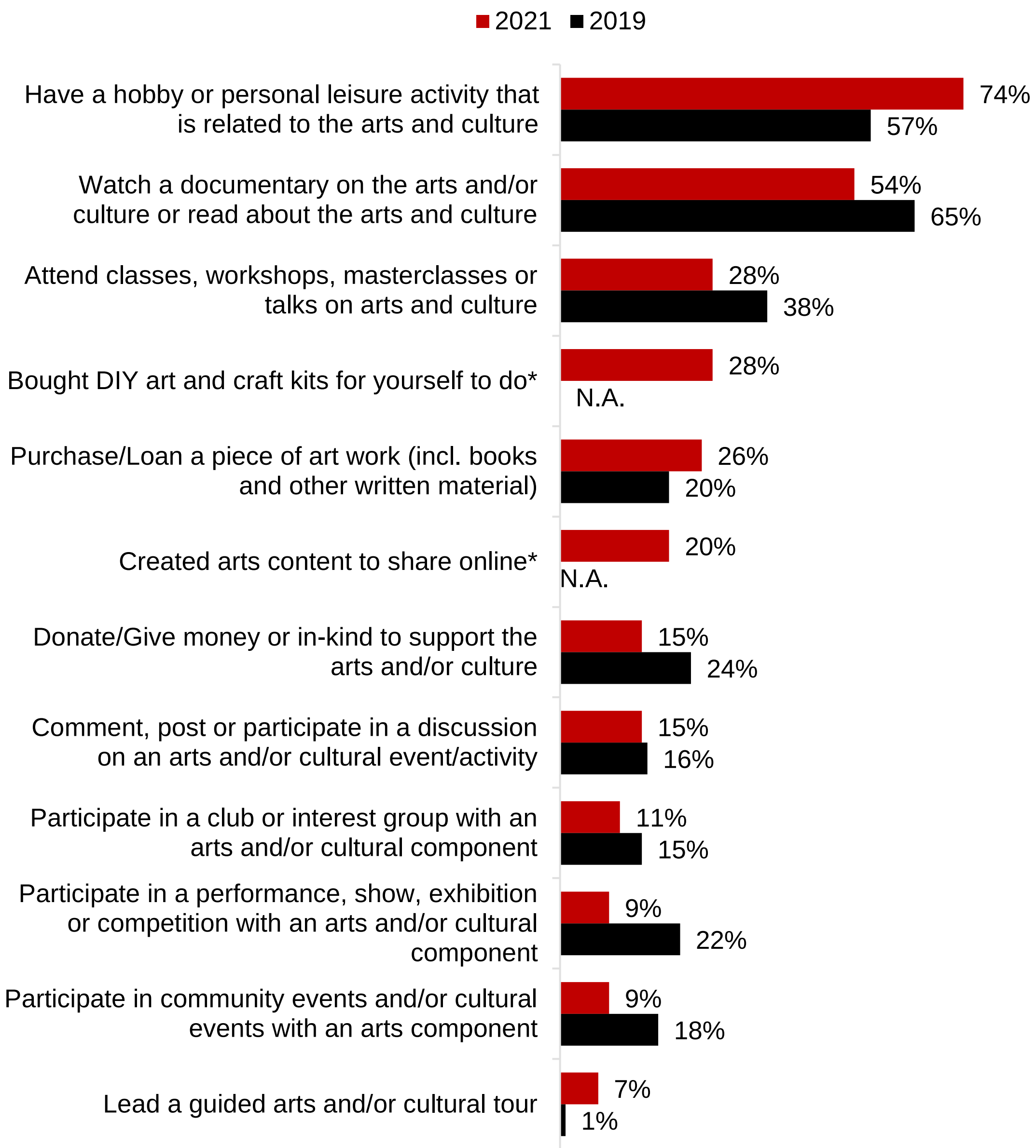
⬆⬇ Denotes significant difference from Arts Attenders (Total) at 95% confidence level
^Figures add up to <100% as those who refused to answer are not shown

## 19.5.4 Engagement with literary arts – participation

### (I) Forms of literary arts participation

Having arts and culture-related hobbies (74%), watching documentaries (54%), attending classes and workshops (28%), or buying do-it-yourself (DIY) arts and crafts kits (28%) were popular activities among Literary Arts participants.

*Figure 138. Participation level among literary arts participants*




⬆⬇Denotes significant difference from 2019 at 95% confidence level
*Newly added in 2021
Base:
2019 Literary Arts Participants, n=74; 2021 Literary Arts Participants, n=46

(II) Profile of literary arts participants

Literary Arts participants' profiles did not differ significantly from general arts participants.

*Table 53. Profile of literary arts participants*

| | Sample Distribution (n=2,047) | Arts participants (n=439) | Literary Arts participants (n=46) |
|---|---|---|---|
| **Gender** | | | |
| Male | 48% | 48% | 54% |
| Female | 52% | 52% | 46% |
| **Age** | | | |
| 15-24 years old | 13% | 25% | 28% |
| 25-34 years old | 17% | 23% | 28% |
| 35-44 years old | 17% | 18% | 13% |
| 45-54 years old | 17% | 12% | 11% |
| 55-64 years old | 17% | 12% | 13% |
| 65 years old & above | 19% | 10% | 7% |
| **Marital Status** | | | |
| Single | 31% | 46% | 50% |
| Married with children | 59% | 42% | 37% |
| Married without children | 6% | 7% | 11% |
| **Life Stage** | | | |
| Students (15-24) | 11% | 21% | 24% |
| PMEBs | 36% | 41% | 43% |
| Married with children (S/D/W) | 63% | 47% | 39% |
| Seniors | 19% | 10% | 7% |
| Youths | 29% | 48% | 57% |
| **Ethnicity** | | | |
| Chinese | 75% | 73% | 70% |
| Malay | 13% | 14% | 11% |
| Indian | 9% | 9% | 17% |
| Others | 3% | 4% | 2% |
| **Dwelling Type** | | | |
| HDB 1-3 room Flats | 19% | 16% | 13% |
| HDB 4-room Flats | 34% | 31% | 37% |
| HDB 5-room Flats / Executive Flats / Maisonette / HUDC | 26% | 30% | 24% |
| Private Apartments / Condominiums / Landed Property | 21% | 23% | 26% |
| **Education level** | | | |
| ITE / 'O' level and below | 47% | 32% | 39% |
| Diploma / 'A' level / Pre-University | 25% | 28% | 20% |
| Degree & above | 29% | 40% | 41% |
| **Monthly Household Income^** | | | |
| Up to $2,000 | 12% | 7% | 7% |
| $2,001-$4,000 | 17% | 18% | 17% |

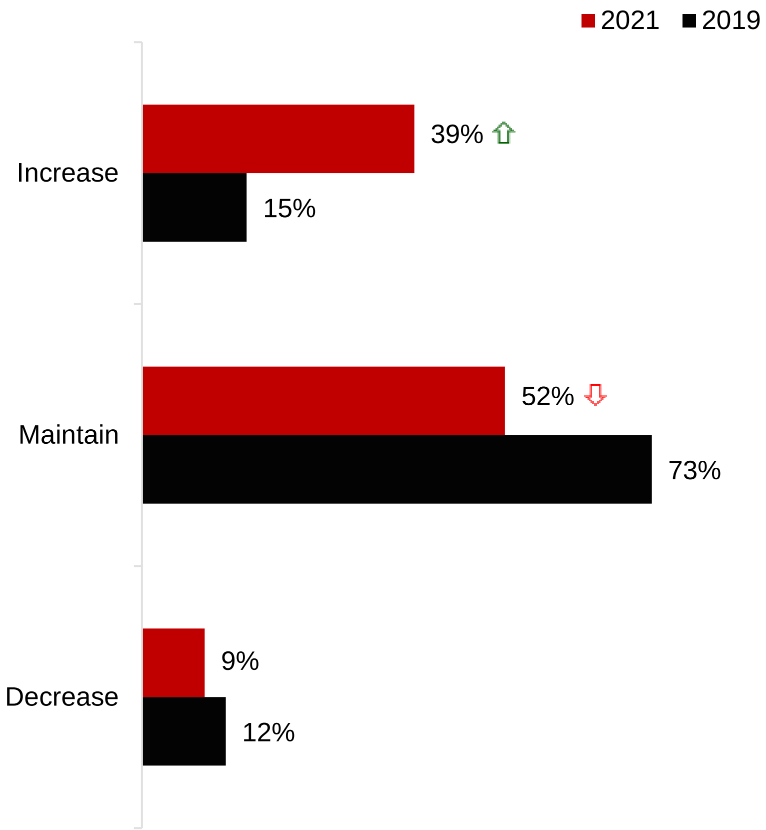
| | Sample Distribution (n=2,047) | Arts participants (n=439) | Literary Arts participants (n=46) |
|---|---|---|---|
| $4,001-$8,000 | 24% | 27% | 26% |
| Above $8,000 | 26% | 33% | 28% |

Denotes significant difference from Arts Participants (Total) at 95% confidence level
^Figures add up to <100% as those who refused to answer are not shown

(III) Outlook on arts participation in the next 12 months

Compared to 2019, more Literary Arts participants expected to increase their arts participation in the next one year (+24 percentage point) while fewer intended to keep to the same level of participation in the future (-21 percentage point).

*Figure 139. Outlook on arts participation in the next 12 months among literary arts participants*



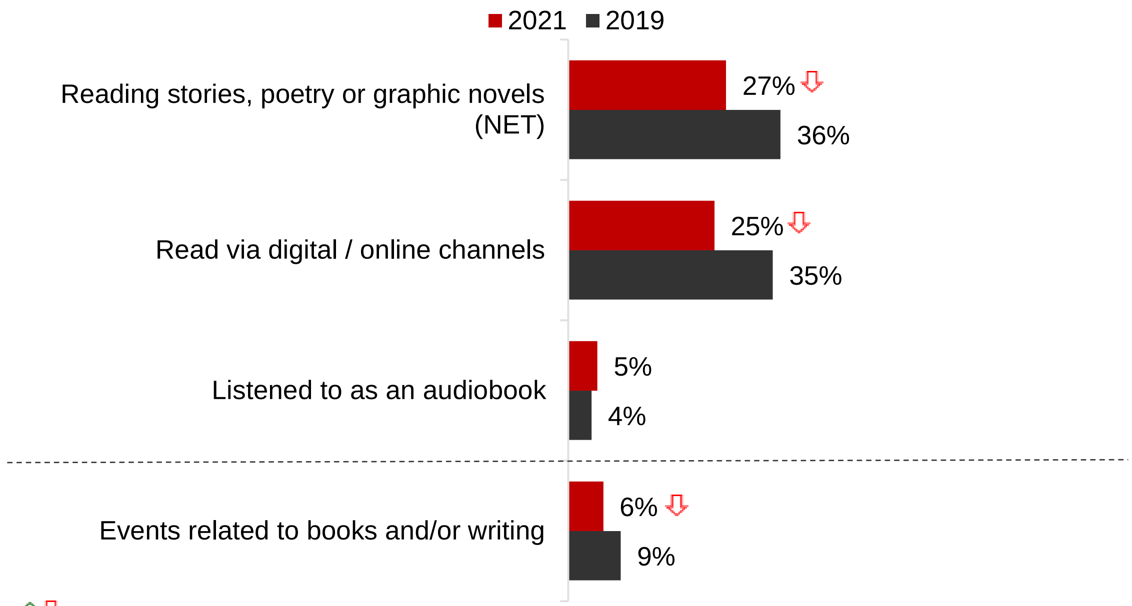

Denotes significant from 2019 at 95% confidence level
*Newly added in 2021
Base:
2019 Literary Arts Participants, n=74; 2021 Literary Arts Participants, n=46

### 19.5.5 Engagement with literary arts – digital consumption

(I) Digital consumption literary arts sub-genres

In 2021, fewer read books digitally (-10 percentage point) and attended online events related to books (-3 percentage point) compared to two years ago.

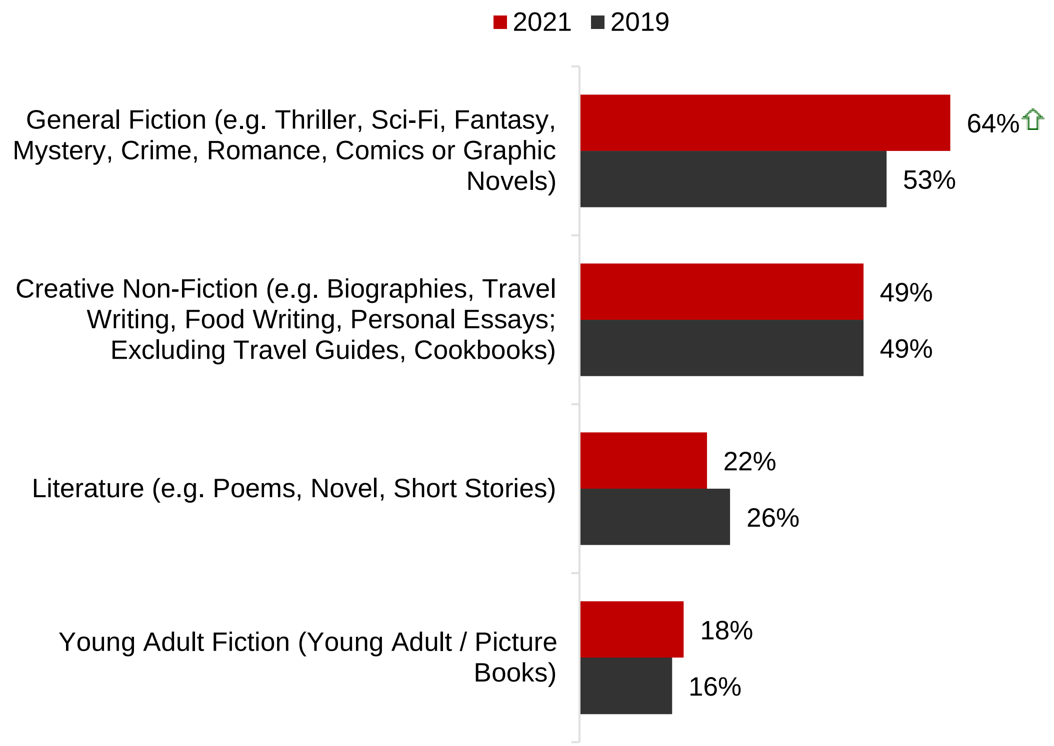
*Figure 140. Digital consumption literary arts sub-genres*




⇧⇩ Denotes significant from 2019 at 95% confidence level
Base:
2019 Total, n=1176
2021 Total, n=2047

In general, digital consumption of General Fiction increased significantly compared to 2019 (+11 percentage point).

*Figure 141. Types of books read digitally*

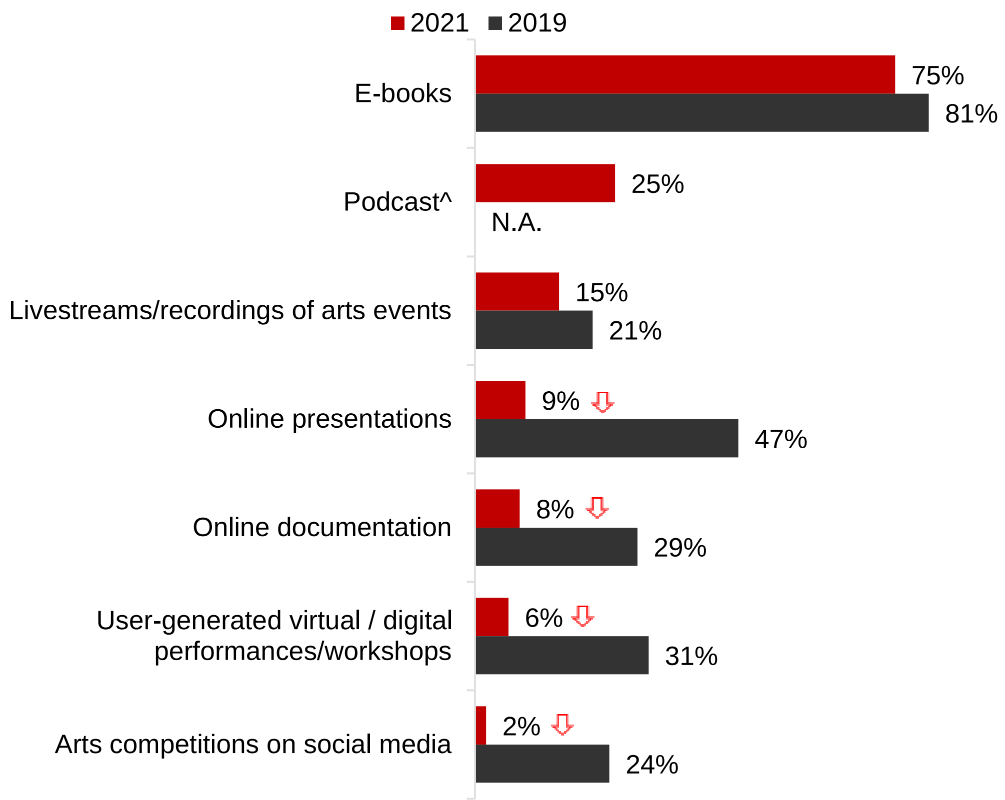



⇧⇩ Denotes significant from 2019 at 95% confidence level
Base: 2019 Those who read books digitally, n=427; 2021 Those who read books digitally, n=547

(II) Online literary arts engagement

At 75%, online engagement with Literary Arts occurred mostly in the form of E-books. However, as opposed to 2019, engagement in other forms decreased, such as online presentations (-38 percentage point), user-generated virtual workshops (-25 percentage point), arts competitions on social media (-22 percentage point), and online documentation (-21 percentage point).

*Figure 142. Online literary arts engagement*




Denotes significant from 2019 at 95% confidence level
^New option added in 2021
Base:
2019 Total, n=1176; 2019 Those who engaged with Literary Arts online, n=382
2021 Total, n=2047; 2021 Those who engaged with Literary Arts online, n=117

(III) Profile of digital literary arts consumers

Literary Arts digital consumers skewed towards those aged 44 and below, single, Students, PMEBs or Youths, with higher education attainments and from higher income households.

*Table 54. Profile of digital literary arts consumers*

| | Sample Distribution (n=2,047) | Digital arts consumers (n=1,463) | Literary Arts digital consumers (n=591) |
|---|---|---|---|
| **Gender** | | | |
| Male | 48% | 49% | 48% |
| Female | 52% | 51% | 52% |
| **Age** | | | |
| 15-24 years old | 13% | 15% | 22%↑ |
| 25-34 years old | 17% | 18% | 24%↑ |
| 35-44 years old | 17% | 17% | 22%↑ |
| 45-54 years old | 17% | 18% | 16% |
| 55-64 years old | 17% | 15% | 9%↓ |
| 65 years old & above | 19% | 17% | 7%↓ |
| **Marital Status** | | | |
| Single | 31% | 33% | 45%↑ |
| Married with children | 59% | 57% | 47%↓ |
| Married without children | 6% | 6% | 5% |
| **Life Stage** | | | |
| Students (15-24) | 11% | 12% | 19%↑ |
| PMEBs | 36% | 38% | 49%↑ |
| Married with children (S/D/W) | 63% | 61% | 49%↓ |
| Seniors | 19% | 17% | 7%↓ |
| Youths | 29% | 33% | 46%↑ |
| **Ethnicity** | | | |
| Chinese | 75% | 74% | 74% |
| Malay | 13% | 13% | 13% |
| Indian | 9% | 9% | 10% |
| Others | 3% | 3% | 3% |
| **Dwelling Type** | | | |
| HDB 1-3 room Flats | 19% | 19% | 17% |
| HDB 4-room Flats | 34% | 34% | 31% |
| HDB 5-room Flats / Executive Flats / Maisonette / HUDC | 26% | 26% | 27% |
| Private Apartments / Condominiums / Landed Property | 21% | 22% | 24% |
| **Education level** | | | |
| ITE / ‘O' level and below | 47% | 43% | 27%↓ |
| Diploma / ‘A' level / Pre-University | 25% | 26% | 27% |
| Degree & above | 29% | 31% | 46%↑ |
| **Monthly Household Income^** | | | |
| Up to $2,000 | 12% | 10% | 5%↓ |

| | Sample Distribution (n=2,047) | Digital arts consumers (n=1,463) | Literary Arts digital consumers (n=591) |
|---|---|---|---|
| $2,001-$4,000 | 17% | 17% | 13%⬇ |
| $4,001-$8,000 | 24% | 25% | 27% |
| Above $8,000 | 26% | 27% | 34%⬆ |

⬆⬇ Denotes significant difference from Digital Arts Consumers (Total) at 95% confidence level
^Figures add up to <100% as those who refused to answer are not shown

### 19.5.6 Patterns of engagement with literary arts

Homes and museums were the main venues for arts engagement among Literary Arts attenders and participants. Nonetheless, dedicated arts venues (14%) were more popular among Literary Arts attenders while movie theatres (35%) were more popular among Literary Arts participants.

Social media platforms such as Facebook and Instagram, as well as social circles were more commonly referred to among Literary Arts attenders and participants for information related to arts and culture events and activities. Literary Arts participants also looked to online streaming platforms (33%) for similar information.

While Literary Arts attenders were largely motivated by social or extrinsic reasons such as being invited by someone (28%), preference for activities outside home (25%) and the immersive experience of in-person attendance (19%), Literary Arts participants were more likely to be driven by intrinsic reasons such as enjoyability of the arts and culture (63%) and passion (28%), although they also participated as a way to spend time with loved ones (26%).

*Table 55. Patterns of engagement with literary arts*

| | **Literary Arts Attenders** (n=604) | **Literary Arts Participants** (n=46) |
|---|---|---|
| Venues for arts and culture events | 1. Home (50%)<br>2. Museums (22%)<br>3. Dedicated art venues (14%) | 1. Home (61%)<br>2. Museums (43%)<br>3. Cinemas or movie theatres (35%) |
| Sources of information for arts and culture events and activities | 1. Facebook (42%)<br>2. Friends, colleagues, acquaintances; Instagram (36%)<br>3. Newspapers / Online news websites (28%) | 1. Facebook; Instagram (43%)<br>2. Friends, colleagues, acquaintances (41%)<br>3. Online streaming platforms (33%) |
| Drivers for engagement*<br><br>**Refers to engagement in last 12 months for physical attendance and participation* | 1. Someone invited me (28%)<br>2. I generally prefer leisure activities that are out of home (25%)<br>3. Attending physically gives me a more immersive experience (19%) | 1. I find arts and cultural events/activities enjoyable (63%)<br>2. I am passionate about arts and culture (28%)<br>3. Participating in arts and cultural events and activities is a good way of spending time with my friends/family/colleagues (26%) |

### 19.5.7 Other art forms engaged with among literary arts audiences

*Note: Literary Arts audiences are defined as those who have either physically attended, digitally consumed or participated in Literary Arts-related events and activities.*

Among Literary Arts audiences, engagement with other art forms most commonly took place in the form of digital consumption, followed by attendance and participation. Music was the most popular art form among Literary Arts audiences when consuming the arts and culture digitally (67%) and participating in it (15%), while Heritage was more commonly attended in-person (29%).

*Table 56. Other art forms engaged with among literary arts audiences*

*Literary Arts Audiences who also…*

| Attended other art forms | Digitally consumed other art forms^ | Participated in other art forms* |
|---|---|---|
| **Heritage (29%)** | **Music (67%)** | **Music (15%)** |
| **Visual Arts (16%)** | **Theatre (40%)** | **Craft (12%)** |
| **Theatre (7%)** | **Dance (33%)** | **Visual Arts (10%)** |
| Craft (7%) | Visual Arts (23%) | Film (9%) |
| Music (6%) | Film (20%) | Dance (8%) |
| Dance (5%) | Craft (19%) | Theatre (7%) |
| Film (4%) | Heritage (13%) | - |

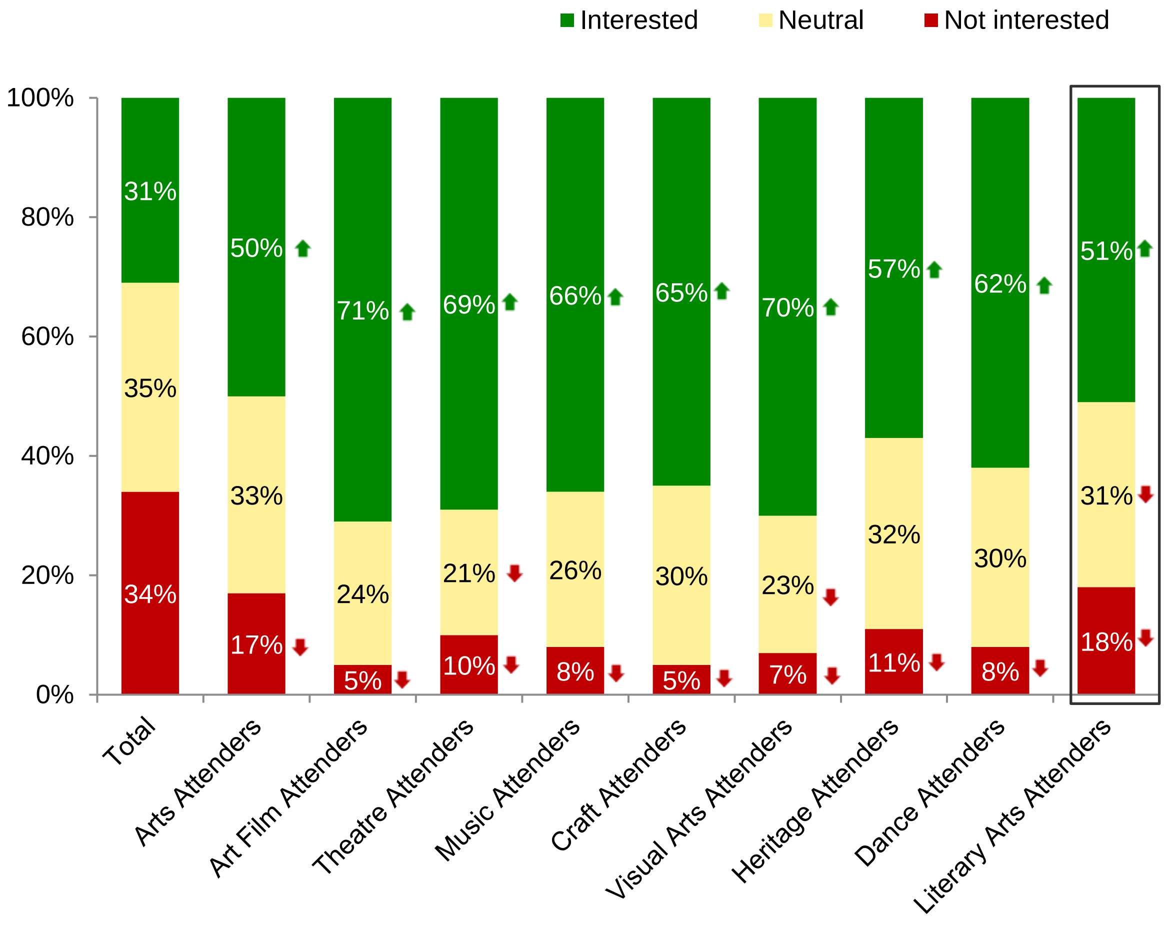
*Heritage is not included in arts participation
^Based on B2

### 19.5.8 Interest in the arts and culture

(I) Overall interest in the arts and culture

Across all art forms, Literary Arts attenders were the least interested in the arts and culture at 51%, although they were more likely to be interested in it compared to the total (+20 percentage point). Further, Literary Arts attenders were less likely to be uninterested (-16 percentage point) or neutral (-4 percentage point) compared to the total.

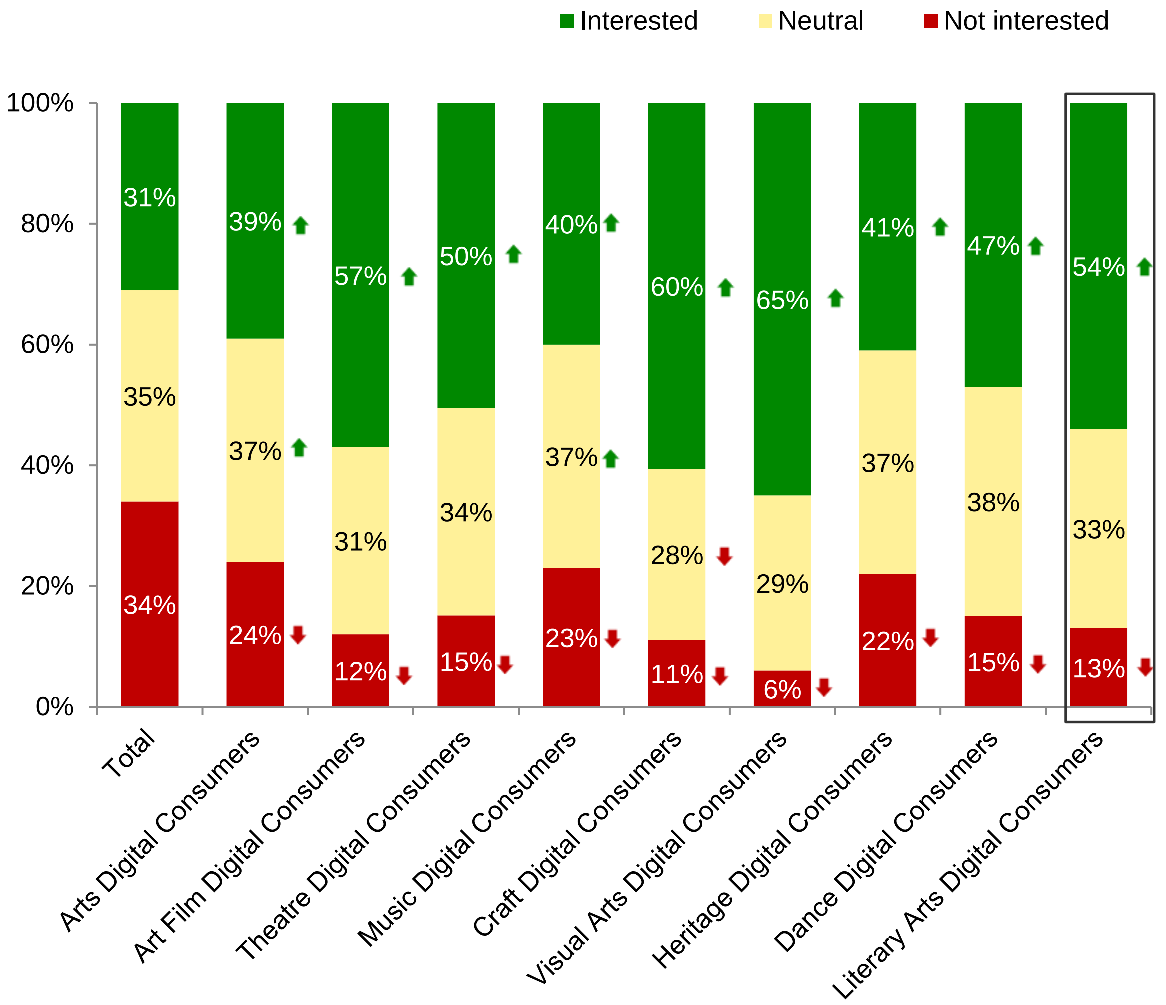
*Figure 143. Interest in the arts and culture among literary arts attenders*




Denotes significant difference from Total at 95% confidence level
Figures shown reflect Top 2 boxes for Interested (% rated “Very Interested” and “Interested”) and Bottom 2 boxes for Not Interested (% rated "Not Quite interested" and "Not Very Interested") on a 5-point scale
Base:
2021 Total, n=2047; 2021 Arts Attenders, n=882; 2021 Art Film Attenders, n=38; 2021 Theatre Attenders, n=77; 2021 Music Attenders, n=74; 2021 Craft Attenders, n=86; 2021 Visual Arts Attenders, n=182; 2021 Heritage Attenders, n=386; 2021 Dance Attenders, n=53; 2021 Literary Arts Attenders, n=604

Compared to the total, Literary Arts digital consumers were more likely to be interested in the arts and culture (+23 percentage point) than not interested (-21 percentage point) in it.

*Figure 144. Interest in the arts and culture among literary arts digital consumers*




Denotes significant difference from Total at 95% confidence level
Figures shown reflect Top 2 boxes for Interested (% rated “Very Interested” and “Interested”) and Bottom 2 boxes for Not Interested (% rated "Not Quite interested" and "Not Very Interested") on a 5-point scale
Base:
2021 Total, n=2047; 2021 Arts Digital Consumers, n=1480; 2021 Art Film Digital Consumers, n=275; 2021 Theatre Digital Consumers, n=607; 2021 Music Digital Consumers, n=1180; 2021 Craft Digital Consumers, n=227; 2021 Visual Arts Digital Consumers, n=258; 2021 Heritage Digital Consumers, n=220; 2021 Dance Digital Consumers, n=499; 2021 Literary Arts Digital Consumers, n=591

(II) Interest in and time spent on art forms

Music (34%) and Film (29%) were the top two art forms that Literary Arts audiences expressed most interest in. Literary Arts attenders and participants were also more likely to be most interested in Heritage (9%) while Literary Arts digital consumers were more likely to be most interested in Visual Arts (8%).

Further, Literary Arts audiences were more likely to have spent most time on Music (44%), Literary Arts (20%) and Film (9%). This trend was similarly observed across Literary Arts attenders, participants and digital consumers.

*Table 57. Interest in and time spent on art forms*

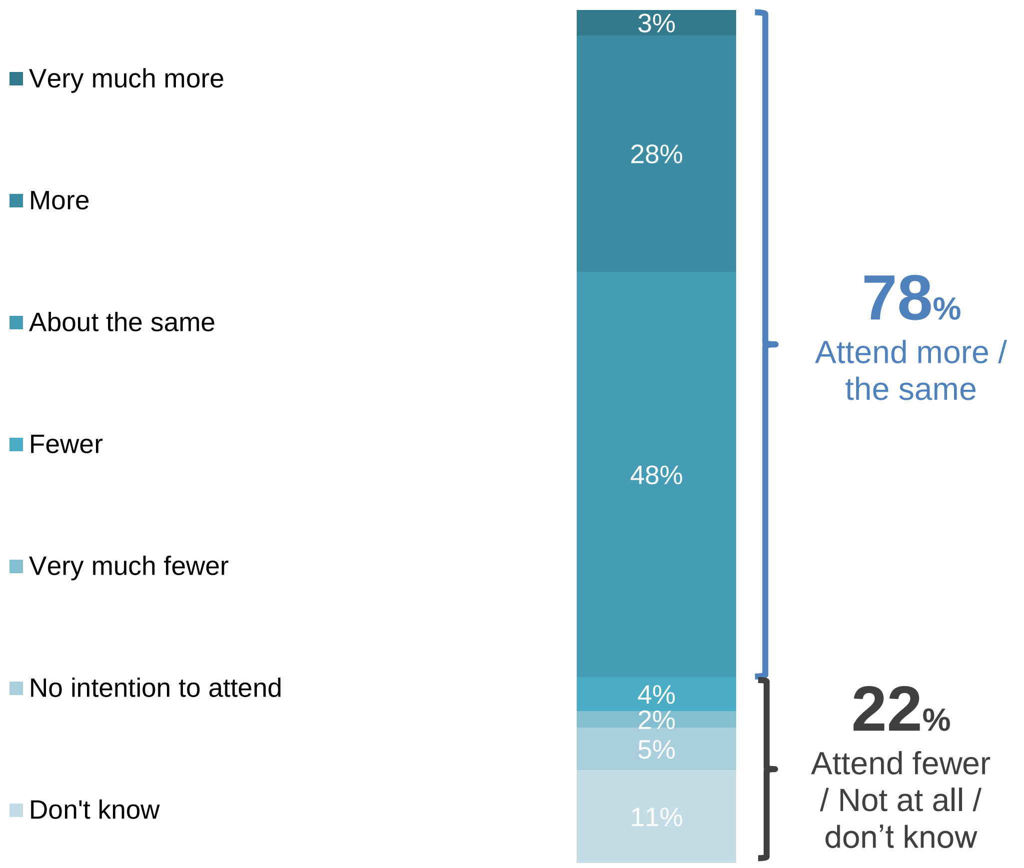
| | **Literary Arts Audiences** (n=879) | **Literary Arts Attenders** (n=604) | **Literary Arts Participants** (n=46) | **Literary Arts Digital Consumers** (n=591) |
|---|---|---|---|---|
| Top 3 most interested art form | 1. Music (34%)<br>2. Film (29%)<br>3. Heritage, Theatre, Visual Arts (7%) | 1. Music (34%)<br>2. Film (27%)<br>3. Heritage (9%) | 1. Music (39%)<br>2. Film (28%)<br>3. Heritage, Literary Arts (9%) | 1. Music (33%)<br>2. Film (30%)<br>3. Visual Arts (8%) |
| Top 3 most time spent on art forms | 1. Music (44%)<br>2. Literary Arts (20%)<br>3. Film (9%) | 1. Music (43%)<br>2. Literary Arts (21%)<br>3. Film (8%) | 1. Music (30%)<br>2. Film (22%)<br>3. Literary Arts (15%) | 1. Music (43%)<br>2. Literary Arts (17%)<br>3. Film (10%) |

### 19.5.9 Moving forward with physical attendance

(I) Intention to attend in the next 12 months

Almost 4 in 5 Literary Arts attenders intended to attend more or maintain the same number of arts and culture events and activities in the next 12 months.

*Figure 145. Intention to attend in the next 12 months (Literary Arts attenders)*




Base:
2021 Literary Arts Attenders, n=604

(II) Key findings on moving forward with physical attendance

Being invited by someone (28%), preference for activities outside home (25%) and gaining an immersive experience through in-person attendance (19%) were main reasons for attendance in the past 12 months among Literary Arts attenders.

In contrast, Literary Arts attenders cited crowd concerns (37%), increased work commitments (21%) and lack of familiarity with artists (16%) as the main barriers to future attendance.

Nonetheless, Literary Arts attenders would be encouraged to attend if Covid-19 cases within the community were low (75%), vaccination differentiated measures were present (73%) and venues were certified as SG clean (72%).

Further, close to 3 in 4 Literary Arts attenders preferred to attend arts and culture events and activities in person while at least 1 in 4 preferred livestreaming from home.

*Table 58. Key findings on moving forward with physical attendance*

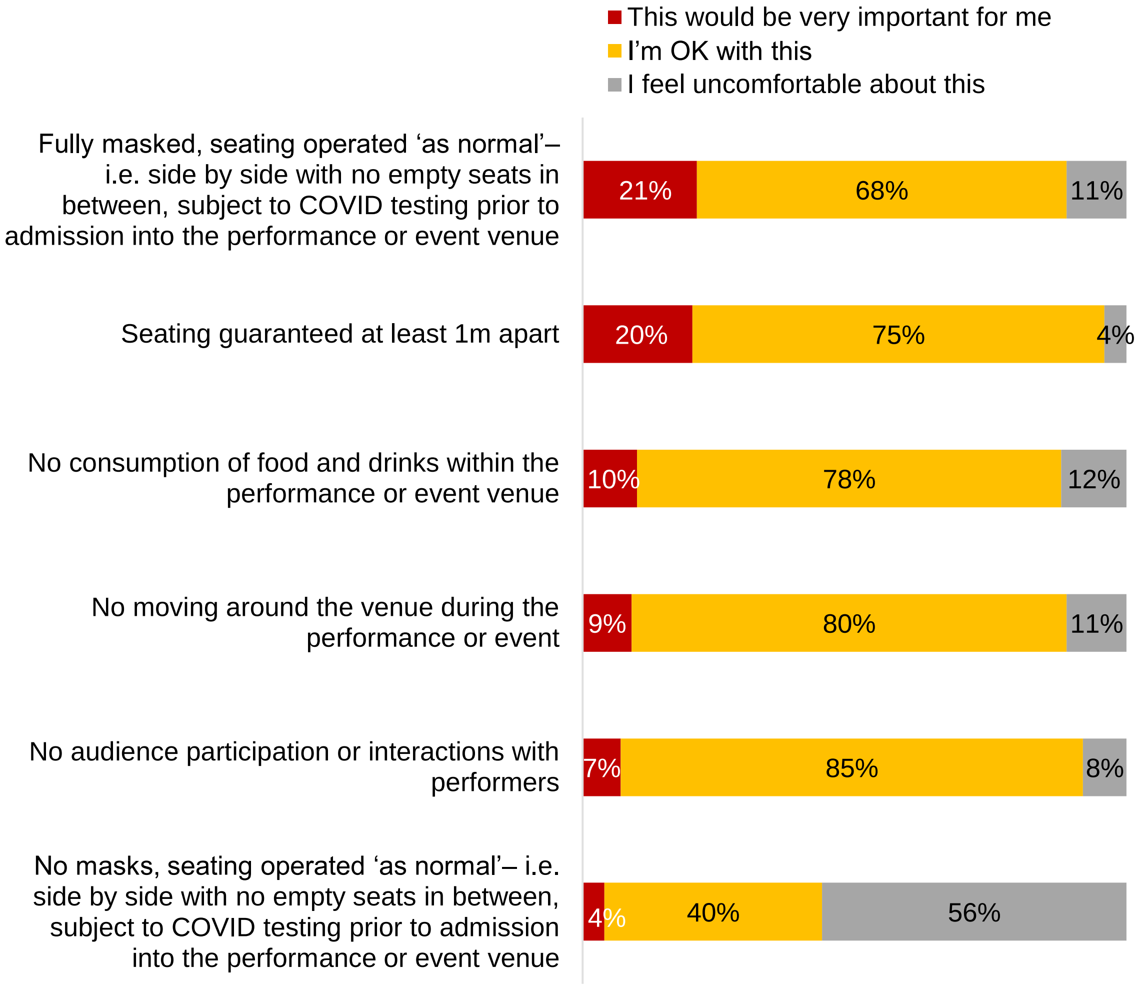
| | **Literary Arts Attenders (n=604)** |
|---|---|
| Top 3 reasons for attending in the past 12 months | 1. Someone invited me (28%)<br>2. I generally prefer leisure activities that are out of home (25%)<br>3. Attending physically gives me a more immersive experience (19%) |
| Top 3 barriers to attendance in the next 12 months *(among those who intend to attend fewer, not at all, or don't know)* | 1. I want to avoid interacting with crowds of people until the Covid situation improves (37%)<br>2. I have increased work commitments that takes up my leisure time (21%)<br>3. I am not familiar with the artists/performers (16%) |
| Top 3 factors to encourage visits to arts and cultural facilities^ | 1. Low no. of community cases / risk of infection (75%)<br>2. Only fully vaccinated audiences / attenders are allowed into the event or venue (73%)<br>3. Have SG clean certification (72%) |
| Preference between in-person events and live-streaming | Attend in person: 73%<br>Live-stream from home: 27% |

Base:
2021 Literary Arts Attenders, n=604; 2021 Literary Arts Attenders who intend to attend fewer, not at all, or don't know, n=132
^ Figures shown reflect Top 2 boxes (% rated "Strongly encourage" and "Encourage")

(III) Comfort levels relating to safe management measures

1 in 5 Literary Arts attenders felt that being fully masked and practicing social distancing were very important. More than half would be uncomfortable if masks-wearing was not regulated.

*Figure 146. Comfort levels relating to safe management measures (Literary Arts attenders)*

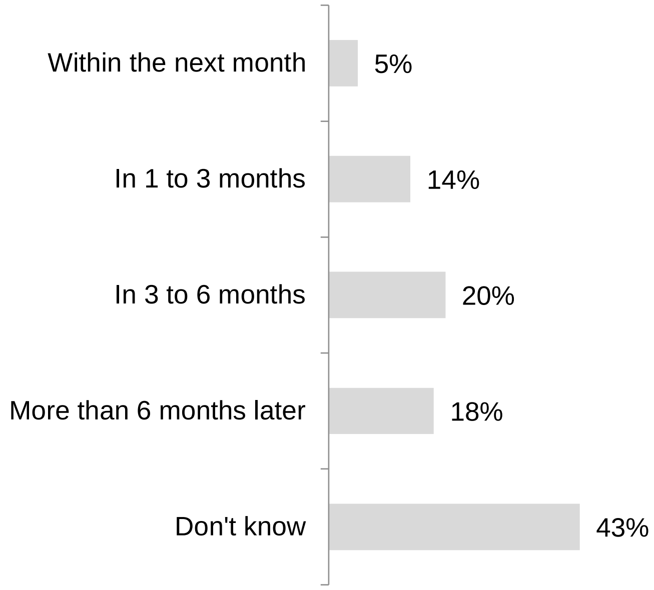



Base:
2021 Literary Arts Attenders, n=604

(IV) Booking intentions for in-person attendance

Close to 2 in 5 Literary Arts attenders intended to book for arts and culture events and activities within the next 6 months.

*Figure 147. Booking intentions (Literary Arts attenders)*



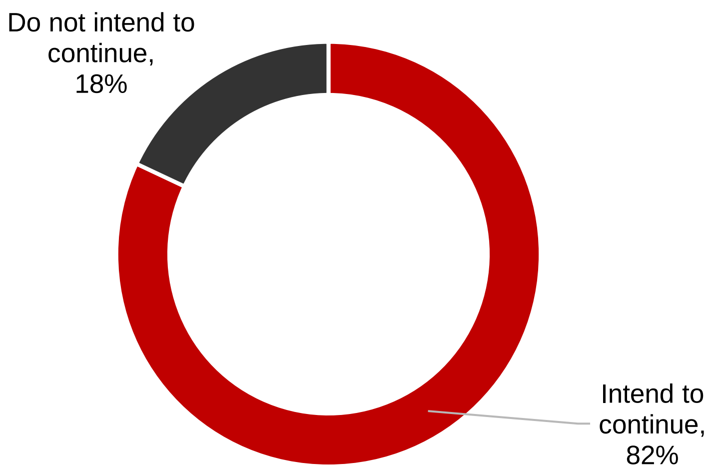

Base:
2021 Literary Arts Attenders, n=604

### 19.5.10 Continuing digital arts consumption

(I) Intention to continue with digital arts consumption in next 12 months

More than 4 in 5 Literary Arts digital consumers expressed intention to continue with digital consumption in the future.

*Figure 148. Intention to continue digital arts consumption in next 12 months (Literary Arts digital consumers)*




Base:
2021 Literary Arts Digital Consumers, n=591

(II) Key findings on continuing with digital consumption

Being able to enjoy the arts and culture comfortably at home (63%), avoid crowds (43%) and not having to travel to places (29%) were key reasons for continuing digital arts consumption among Literary Arts digital consumers.

However, those who did not intend to continue digital consumption in the future preferred to attend in-person (36%), had work and family commitments which competed for their time (24%) or were unfamiliar with the artists (23%).

Slightly more than 2 in 5 of Literary Arts digital consumers expected in-person experiences to be the same as online ones although this proportion was also comparable to those who expected the former experience to be better than the latter.

*Table 59. Key findings on continuing with digital consumption*

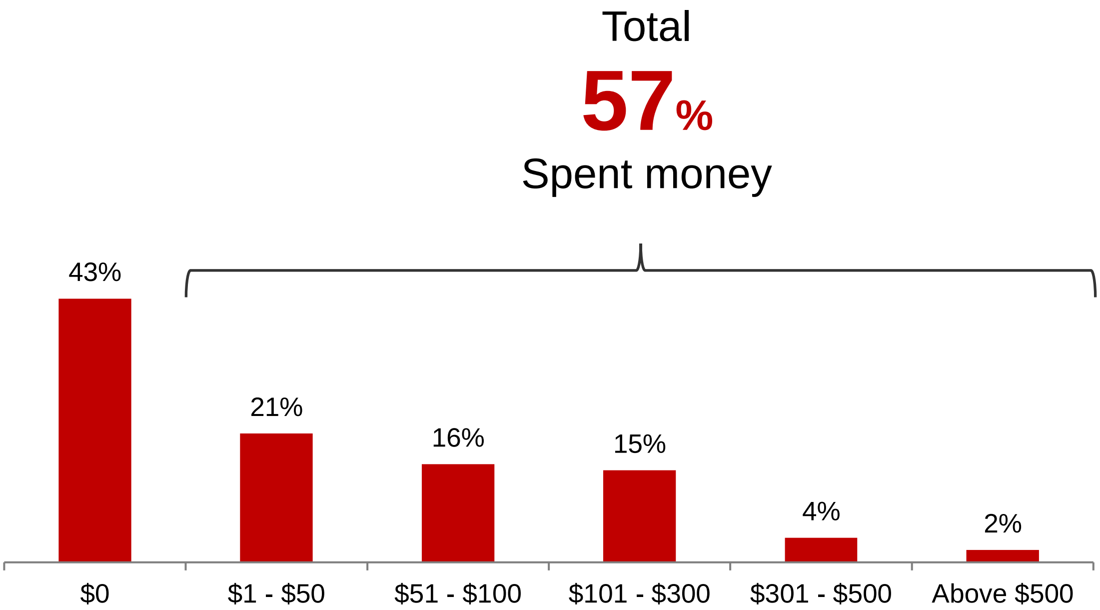
| | **Literary Arts Digital Consumers (n=591)** |
|---|---|
| Top 3 reasons to continue digital arts consumption *(among those who intend to continue digital consumption in next 12 months)* | 1. I can enjoy them from the comfort of my home (63%)<br>2. I can avoid crowds / crowded places (43%)<br>3. I can enjoy them on-demand / anywhere I want without travelling to places (29%) |
| Top 3 barriers to digital arts consumption in the next 12 months *(among those who do not intend to continue digital consumption in next 12 months)* | 1. I prefer to attend these performance / events / activities in person (36%)<br>2. I have work / family commitments that leave me with little time to watch / listen / read online arts and culture content (24%)<br>3. I am not familiar with the artists / performers (23%) |
| Comparison between online and in-person expectations | Online better than in-person: 16%<br>Online same as in-person: 44%<br>In-person better than online: 40% |

Base:
2021 Literary Arts Digital Consumers, n=591; 2021 Literary Arts Digital Consumers who intend to continue digital consumption in next 12 months, n=483; 2021 Literary Arts Digital Consumers who do not intend to continue digital consumption in next 12 months, n=108

(III) Total spending on digital arts and culture events and activities in the past 12 months

More than half of Literary Arts digital consumers had paid for digital arts and culture experiences in the past year.

*Figure 149. Total spending on digital arts and culture events and activities in the past 12 months (Literary Arts digital consumers)*



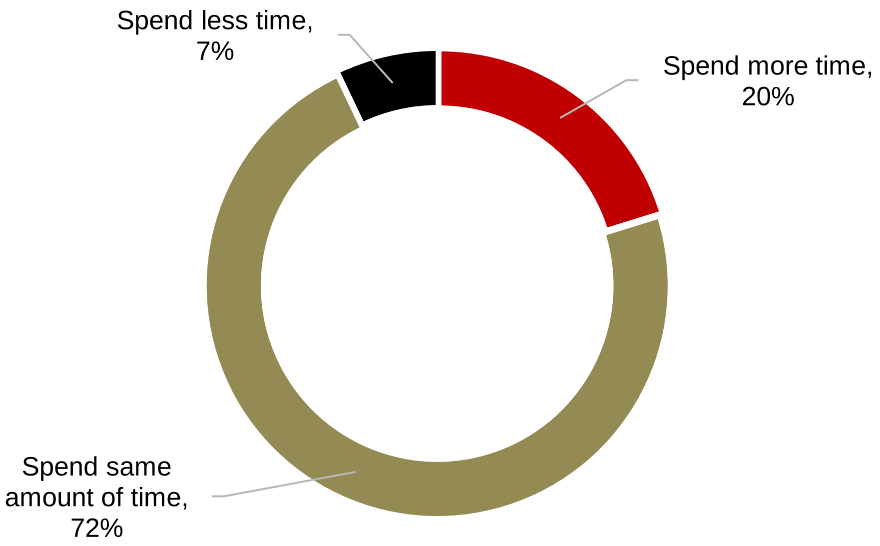

Base:
2021 Literary Arts Digital Consumers, n=591

### 19.5.11 Engagement with the arts and culture in the next 12 months among literary arts audiences

(I) Overall engagement with the arts and culture in the next 12 months

When it comes to future engagement with Literary Arts, at least 7 in 10 were likely to maintain the same level of arts engagement in the next 12 months while 1 in 5 were likely to increase arts engagement.

*Figure 150. Engagement with the arts and culture in the next 12 months among literary arts audiences*




Base:
2021 Literary Arts audiences, n=879

(II) Reasons for spending more, the same or less time on arts engagement in next 12 months

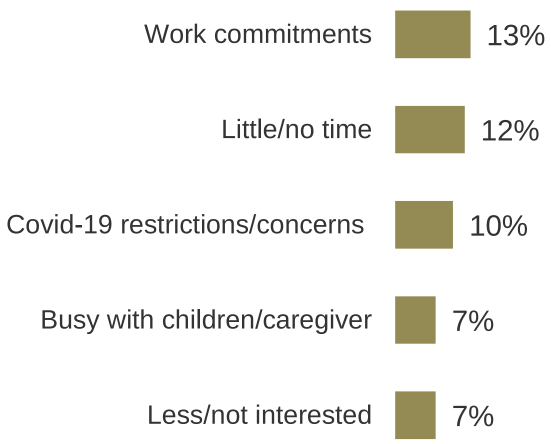
Literary Arts audiences who would spend more time on arts and cultural events in the future cited interest (27%) and having more leisure time (12%) as drivers for engagement.

*Figure 151. Reasons for spending more time on arts engagement in next 12 months among literary arts audiences*


Base:
2021 Literary Arts audiences who will spend more time on arts engagement in next 12 months, n=177

Conversely, time constraints such as work commitments (13%) and having little to no time (12%) were barriers among Literary Arts audiences who would spend the same amount of time on the arts and culture in the future.

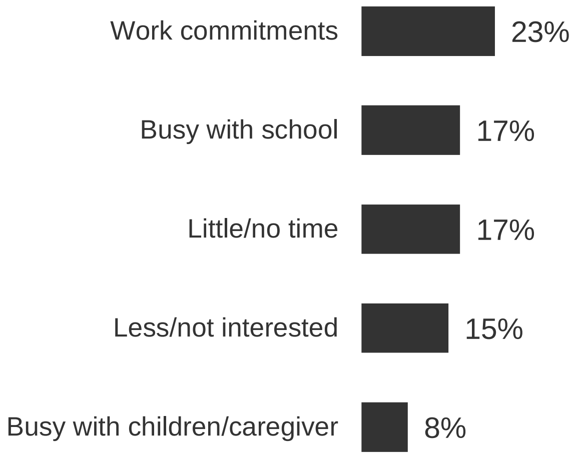
*Figure 152. Reasons for spending same amount of time on arts engagement in next 12 months among literary arts audiences*




Base:
2021 Literary Arts audiences who will spend same amount of time on arts engagement in next 12 months, n=637

Similarly, time-related factors were also cited as reasons to spend less time on arts engagement in the future among Literary Arts audiences especially due to work (23%) and school (17%) commitments.

*Figure 153. Reasons for spending less time on arts engagement in next 12 months among literary arts audiences*




Base:
2021 Literary Arts audiences who will spend less time on arts engagement in next 12 months, n=65

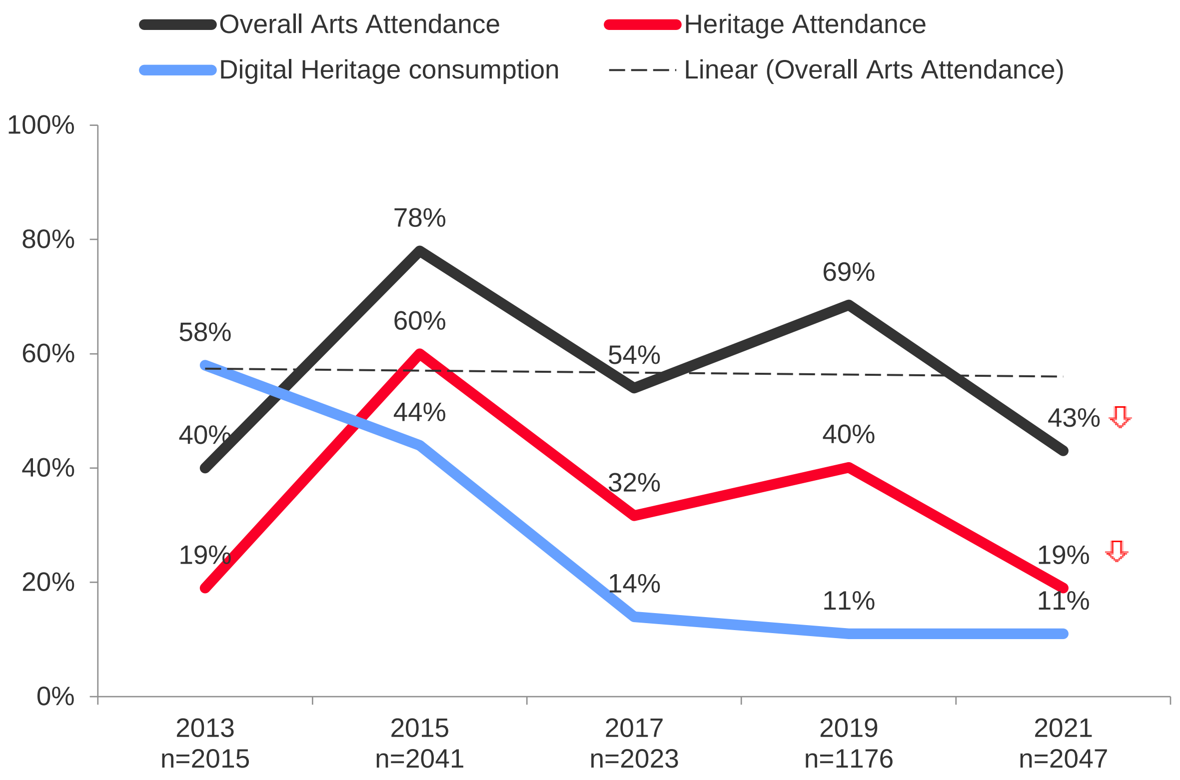
# 19.6
# Heritage

## 19.6 Heritage

### 19.6.1 Overall engagement with heritage

In 2021, Heritage attendance decreased (-21 percentage point) while Heritage digital consumption held stable at 11% when compared to 2019. Overall engagement with Heritage continued to be driven by physical attendance than digital experiences.

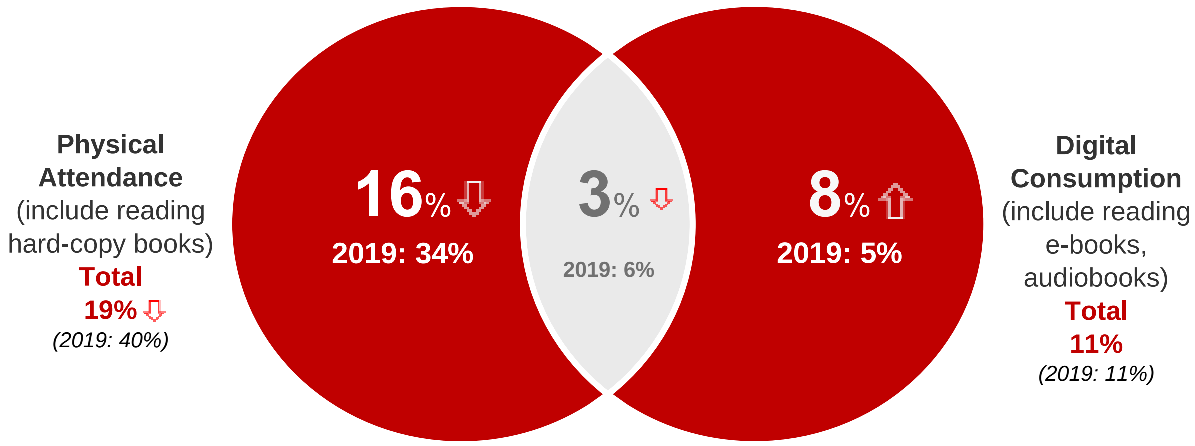
*Figure 154. Overall engagement with heritage*




⇧⇩ Denotes significant difference from 2019 at 95% confidence level
Base: Total

At an overall level, engagement with Heritage was more likely to have occurred solely through physical attendance (16%) than combined with digital experiences (3%). Compared to 2019, digital-only engagement with Heritage grew (+3 percentage point) while fewer attended only physically (-18 percentage point) or engaged through a mix of physical attendance and digital consumption (-3 percentage point).

*Figure 155. Interplay between different modes of engagement in Heritage*



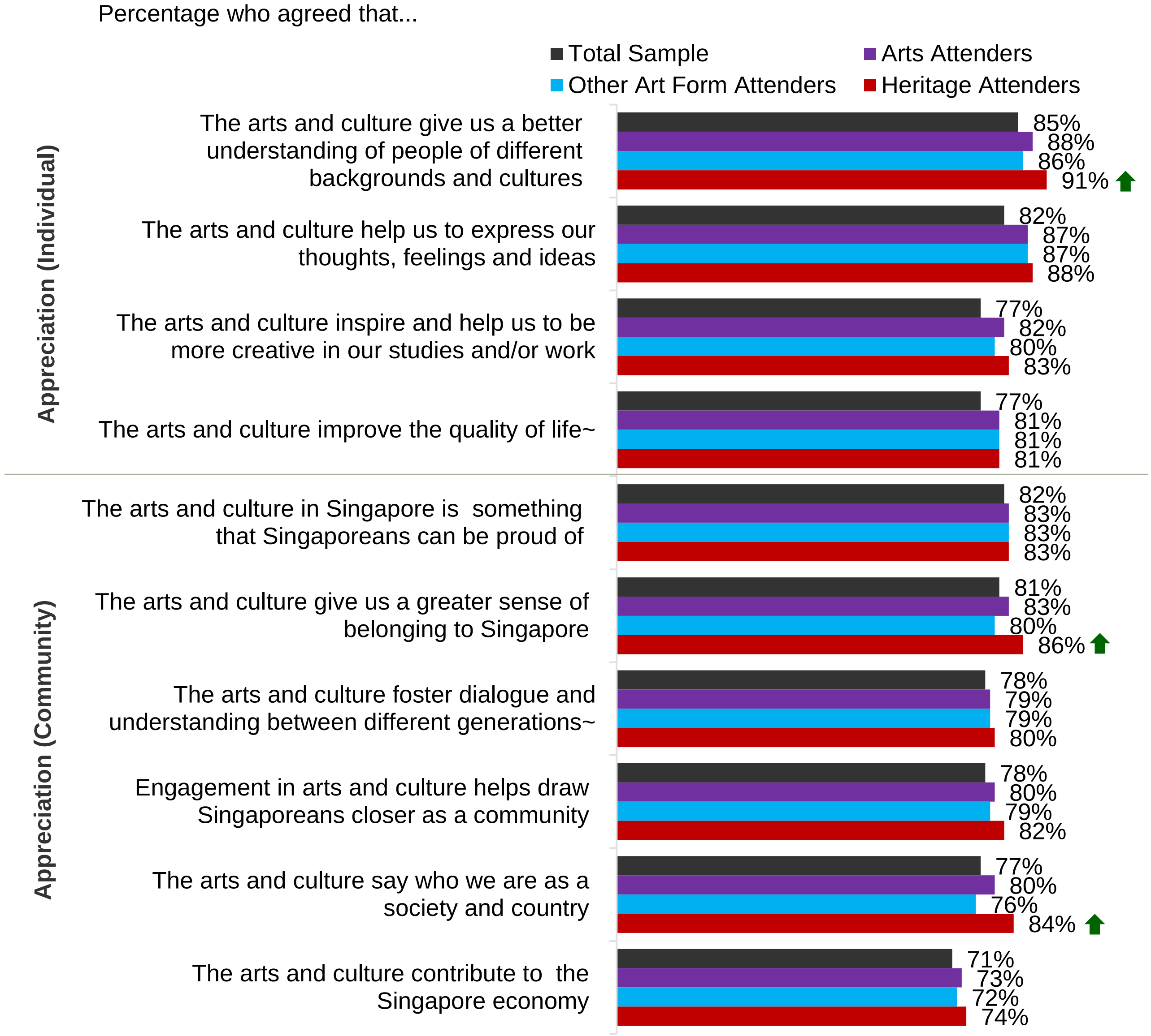

⇧⇩ Denotes significant difference from 2019 at 95% confidence level
*Percentages do not add up due to rounding up error
Base: 2019 Total, n=1176; 2021 Total, n=2047

19.6.2 Sentiments towards the arts and culture

(I) Appreciation of the arts and culture

Compared to other art form attenders, Heritage attenders expressed a greater appreciation of the arts and culture's influence in expressing identity as a society and country (+8 percentage point), fostering stronger feelings of belonging to Singapore (+6 percentage point), and nurturing a better understanding of different backgrounds and cultures (+5 percentage point).

*Figure 156. Appreciation of the arts and culture*

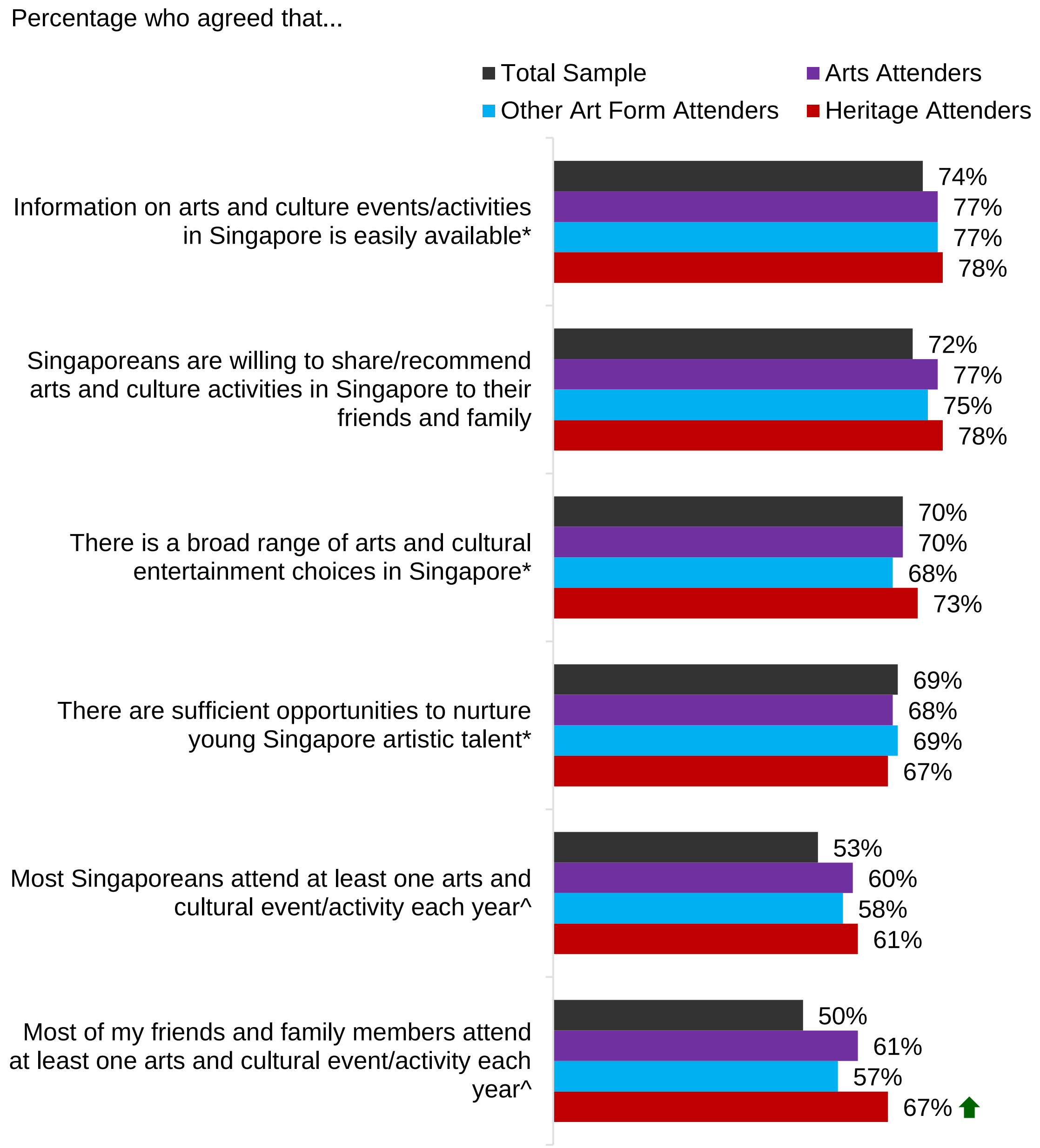



Denotes significant difference between Heritage and Other Art Form Attenders at 95% confidence level
Figures shown reflect Top 2 boxes (% rated "Agree" and "Strongly Agree" on a 5-point scale)
~ Rephrased statement in 2019 Survey
Base: 2021 Total, n=2047; 2021 Arts Attenders, n=882; 2021 Heritage Attenders, n=386; 2021 Other Art Form Attenders, n=496

## (II) Experience with the arts and culture

Heritage attenders' experience with the arts and culture generally mirrored that of other art form attenders, but they were more likely to perceive their social circles to be attending arts and cultural events or activities annually (+10 percentage point).

*Figure 157. Experience with the arts and culture*

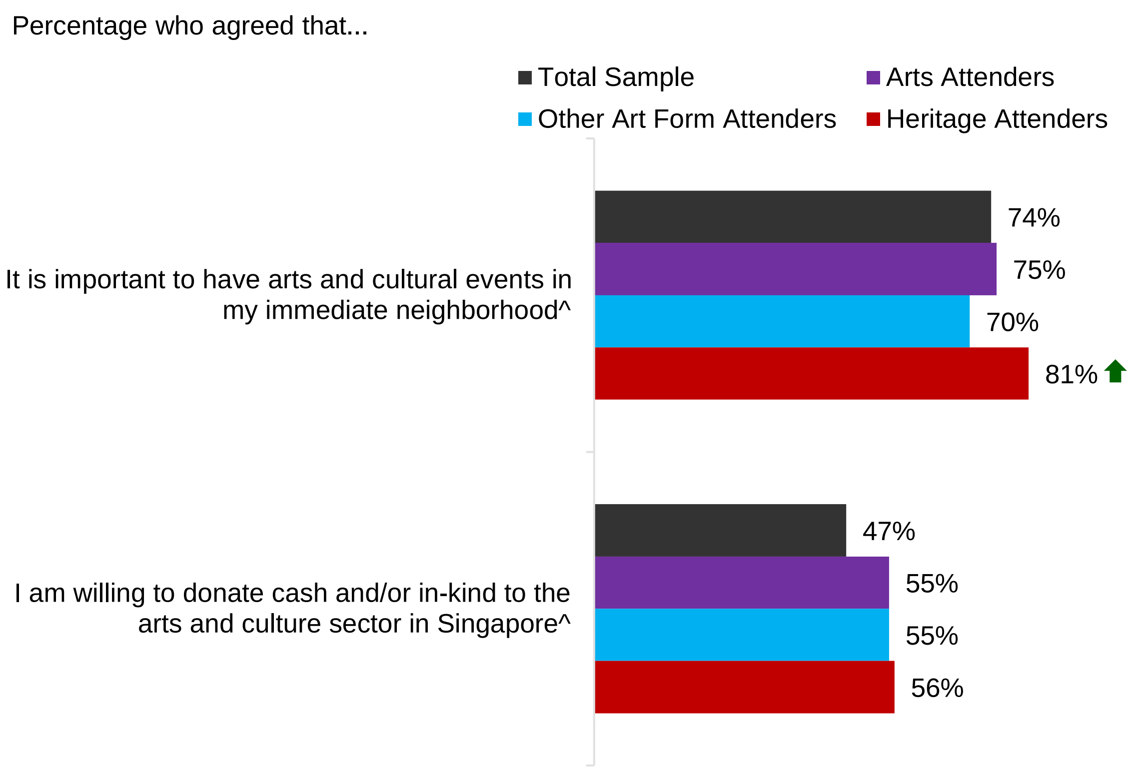



Denotes significant difference between Heritage and Other Art Form Attenders at 95% confidence level
Figures shown reflect Top 2 boxes (% rated "Agree" and "Strongly Agree" on a 5-point scale)
^New statements in 2017
*New statements in 2015
Base:
2021 Total, n=2047; 2021 Arts Attenders, n=882; 2021 Heritage Attenders, n=386; 2021 Other Art Form Attenders, n=496

(III) Support for the arts and culture

Heritage attenders were more supportive of the arts and culture compared to other art form attenders, as more among them believed that it is important to have arts and culture events and activities in their neighbourhood (+11 percentage point).

*Figure 158. Support for the arts and culture*

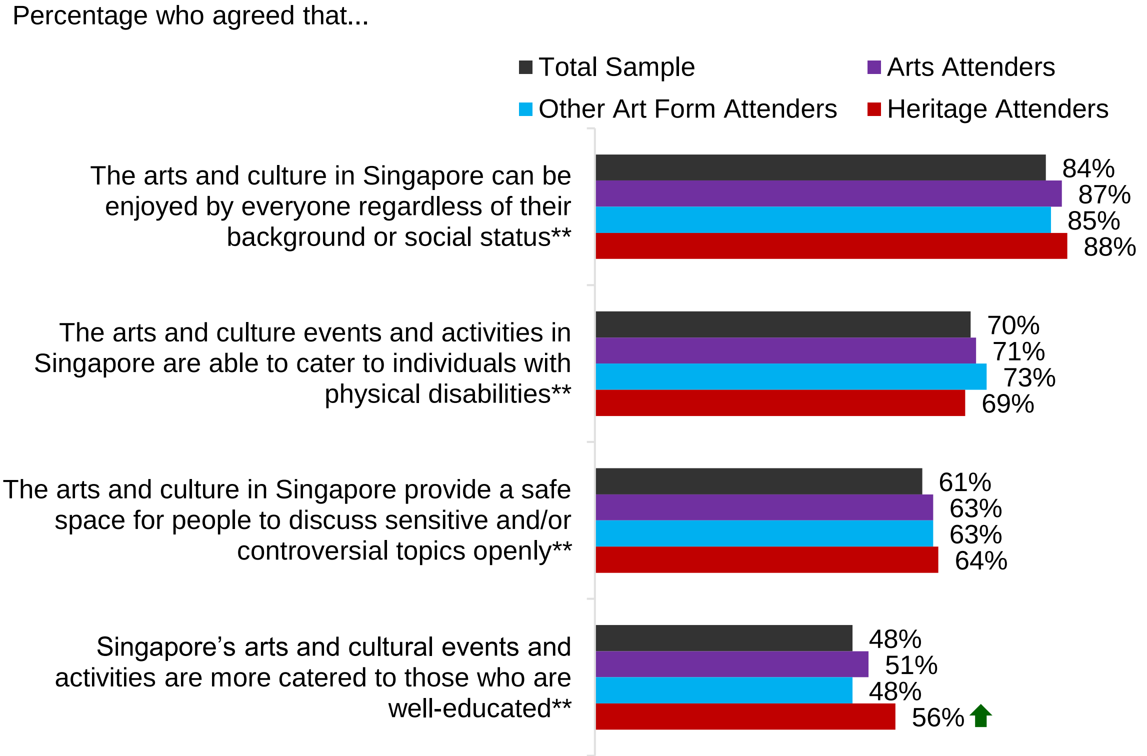



Denotes significant difference between Heritage and Other Art Form Attenders at 95% confidence level
^New statements in 2019
Figures shown reflect Top 2 boxes (% rated "Agree" and "Strongly Agree" on a 5-point scale)
Base:
2021 Total, n=2047; 2021 Arts Attenders, n=882; 2021 Heritage Attenders, n=386; 2021 Other Art Form Attenders, n=496

(IV) Inclusivity of the arts and culture

Heritage attenders' sentiments towards inclusivity of arts and culture in Singapore generally mirrored that of other art form attenders, though the former were significantly more likely to perceive that Singapore's arts and culture were more catered to the well-educated (+8 percentage point).

*Figure 159. Inclusivity of the arts and culture*



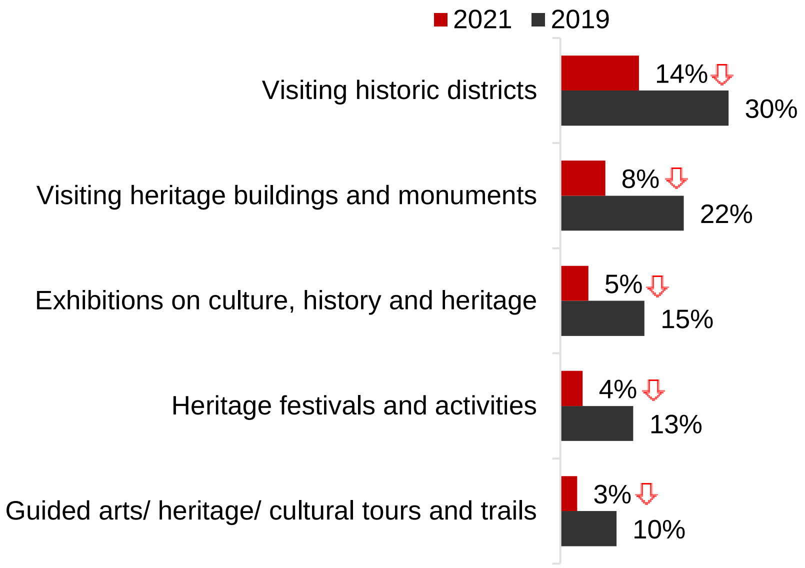

Denotes significant difference between Heritage and Other Art Form Attenders at 95% confidence level
**New statements in 2021
Figures shown reflect Top 2 boxes (% rated "Agree" and "Strongly Agree" on a 5-point scale)
Base:
2021 Total, n=2047; 2021 Arts Attenders, n=882; 2021 Heritage Attenders, n=386; 2021 Other Art Form Attenders, n=496

### 19.6.3 Engagement with heritage – attendance

(I) Attendance of heritage sub-genres

Physical attendance of all Heritage sub-genres decreased in 2021 compared to 2019. Specifically, there were fewer visits to historic districts (-16 percentage point), and heritage buildings and monuments (-14 percentage point). However, visiting historic districts remained as the top form of in-person engagement with Heritage.

*Figure 160. Attendance of heritage sub-genres*




⇧⇩ Denotes significant difference from 2019 at 95% confidence level
Base:
2019 Total, n=1176
2021 Total, n=2047

## (II) Profile of heritage attenders

The profile of Heritage attenders generally mirrored that of arts attenders.

*Table 60. Profile of heritage attenders*

| | Sample Distribution (n=2,047) | Arts attenders (n=882) | Heritage attenders (n=386) |
|---|---|---|---|
| **Gender** | | | |
| Male | 48% | 46% | 48% |
| Female | 52% | 54% | 52% |
| **Age** | | | |
| 15-24 years old | 13% | 19% | 19% |
| 25-34 years old | 17% | 20% | 20% |
| 35-44 years old | 17% | 20% | 19% |
| 45-54 years old | 17% | 15% | 15% |
| 55-64 years old | 17% | 13% | 14% |
| 65 years old & above | 19% | 12% | 12% |
| **Marital Status** | | | |
| Single | 31% | 39% | 37% |
| Married with children | 59% | 52% | 51% |
| Married without children | 6% | 6% | 8% |
| **Life Stage** | | | |
| Students (15-24) | 11% | 16% | 15% |
| PMEBs | 36% | 43% | 45% |
| Married with children (S/D/W) | 63% | 56% | 54% |
| Seniors | 19% | 12% | 12% |
| Youths | 29% | 39% | 39% |
| **Ethnicity** | | | |
| Chinese | 75% | 72% | 70% |
| Malay | 13% | 13% | 13% |
| Indian | 9% | 11% | 13% |
| Others | 3% | 4% | 4% |
| **Dwelling type** | | | |
| HDB 1-3 room Flats | 19% | 14% | 13% |
| HDB 4-room Flats | 34% | 32% | 32% |
| HDB 5-room Flats / Executive Flats / Maisonette / HUDC | 26% | 30% | 31% |
| Private Apartments / Condominiums / Landed Property | 21% | 24% | 23% |
| **Education level** | | | |
| ITE / 'O' level and below | 47% | 32% | 29% |
| Diploma / 'A' level / Pre-University | 25% | 28% | 30% |
| Degree & above | 29% | 40% | 40% |
| **Monthly Household Income^** | | | |
| Up to $2,000 | 12% | 7% | 6% |
| $2,001-$4,000 | 17% | 15% | 15% |
| $4,001-$8,000 | 24% | 25% | 27% |
| Above $8,000 | 26% | 34% | 33% |

⬆⬇ Denotes significant difference from Arts Attenders (Total) at 95% confidence level
^Figures add up to <100% as those who refused to answer are not shown

### 19.6.4 Engagement with heritage – digital consumption

(I) Digital consumption of heritage sub-genres

Digital consumption of Heritage sub-genres remained largely similar to 2019 although fewer consumed digital and online Heritage content related to exhibitions (-2 percentage point) and guided arts, heritage or culture tours (-2 percentage point). Nonetheless, visiting historic districts remained as the most popular sub-genre in 2021 (6%).

*Figure 161. Digital consumption of heritage sub-genres*


Denotes significant difference from 2019 at 95% confidence level
Base:
2019 Total, n=1176
2021 Total, n=2047

(II) Profile of heritage digital consumers

Heritage digital consumers were more likely to be Married with Children, and less likely to be single or Students.

*Table 61. Profile of digital heritage consumers*

| | Sample Distribution (n=2,047) | Digital arts consumers (n=1,463) | Heritage digital consumers (n=220) |
|---|---|---|---|
| **Gender** | | | |
| Male | 48% | 49% | 49% |
| Female | 52% | 51% | 51% |
| **Age** | | | |
| 15-24 years old | 13% | 15% | 10% |
| 25-34 years old | 17% | 18% | 17% |
| 35-44 years old | 17% | 17% | 15% |
| 45-54 years old | 17% | 18% | 21% |
| 55-64 years old | 17% | 15% | 16% |
| 65 years old & above | 19% | 17% | 20% |
| **Marital Status** | | | |
| Single | 31% | 33% | 25%⬇ |
| Married with children | 59% | 57% | 64% |
| Married without children | 6% | 6% | 7% |
| **Life Stage** | | | |
| Students (15-24) | 11% | 12% | 6%⬇ |
| PMEBs | 36% | 38% | 39% |
| Married with children (S/D/W) | 63% | 61% | 69%⬆ |
| Seniors | 19% | 17% | 20% |
| Youths | 29% | 33% | 27% |
| **Ethnicity** | | | |
| Chinese | 75% | 74% | 73% |
| Malay | 13% | 13% | 15% |
| Indian | 9% | 9% | 9% |
| Others | 3% | 3% | 2% |
| **Dwelling Type** | | | |
| HDB 1-3 room Flats | 19% | 19% | 15% |
| HDB 4-room Flats | 34% | 34% | 34% |
| HDB 5-room Flats / Executive Flats / Maisonette / HUDC | 26% | 26% | 32% |
| Private Apartments / Condominiums / Landed Property | 21% | 22% | 19% |
| **Education level** | | | |
| ITE / 'O' level and below | 47% | 43% | 44% |
| Diploma / 'A' level / Pre-University | 25% | 26% | 24% |
| Degree & above | 29% | 31% | 32% |
| **Monthly Household Income^** | | | |
| Up to $2,000 | 12% | 10% | 6% |

| | Sample Distribution (n=2,047) | Digital arts consumers (n=1,463) | Heritage digital consumers (n=220) |
|---|---|---|---|
| $2,001-$4,000 | 17% | 17% | 17% |
| $4,001-$8,000 | 24% | 25% | 25% |
| Above $8,000 | 26% | 27% | 23% |

⬆⬇ Denotes significant difference from Digital Arts Consumers (Total) at 95% confidence level
^Figures add up to <100% as those who refused to answer are not shown

### 19.6.5 Patterns of engagement with heritage

Home (50%), museums (35%) and parks (20%) were common venues for arts and culture attendance among Heritage attenders. They also relied on their social circles including friends (50%) and families (35%), as well as Facebook (36%) for arts and culture events-related information.

Reasons for arts engagement in the past 12 months among Heritage attenders were mainly attributed to invitations (27%), preference for out-of-home activities (23%) and opportunities to physically walk around exhibitions, galleries and museums (22%).

*Table 62. Patterns of engagement with heritage*

| | **Heritage Attenders** (n=386) |
|---|---|
| Venues for arts and culture events | 1. Home (50%)<br>2. Museums (35%)<br>3. Parks (20%) |
| Sources of information for arts and culture events and activities | 1. Friends, colleagues or acquaintances (50%)<br>2. Facebook (36%)<br>3. Family members (35%) |
| Drivers for engagement*<br>**Refers to engagement in last 12 months for physical attendance* | 1. Someone invited me (27%)<br>2. I generally prefer leisure activities that are out of home (23%)<br>3. I wanted to physically walk around an exhibition / gallery / museum (22%) |

### 19.6.6 Other art forms engaged with among heritage audiences

*Note: Heritage audiences are defined as those who have either physically attended or digitally consumed Heritage-related events and activities.*

Heritage audiences mostly engaged in other art forms through digital means, such as Music (76%) and Theatre (51%). Heritage audiences was also most likely to have attended Literary Arts events and activities (43%).

*Table 63. Other art forms engaged with among heritage audiences*

*Heritage Audiences who also…*

| Attended other art forms | Digitally consumed other art forms^ |
|---|---|
| **Literary Arts (incl. read) (43%)** | **Music (76%)** |
| **Visual Arts (22%)** | **Theatre (51%)** |
| **Craft (10%)** | **Literary Arts (incl. read) (46%)** |
| Theatre (10%) | Dance (41%) |
| Music (8%) | Film (28%) |
| Dance (6%) | Visual Arts (27%) |
| Film (4%) | Craft (25%) |

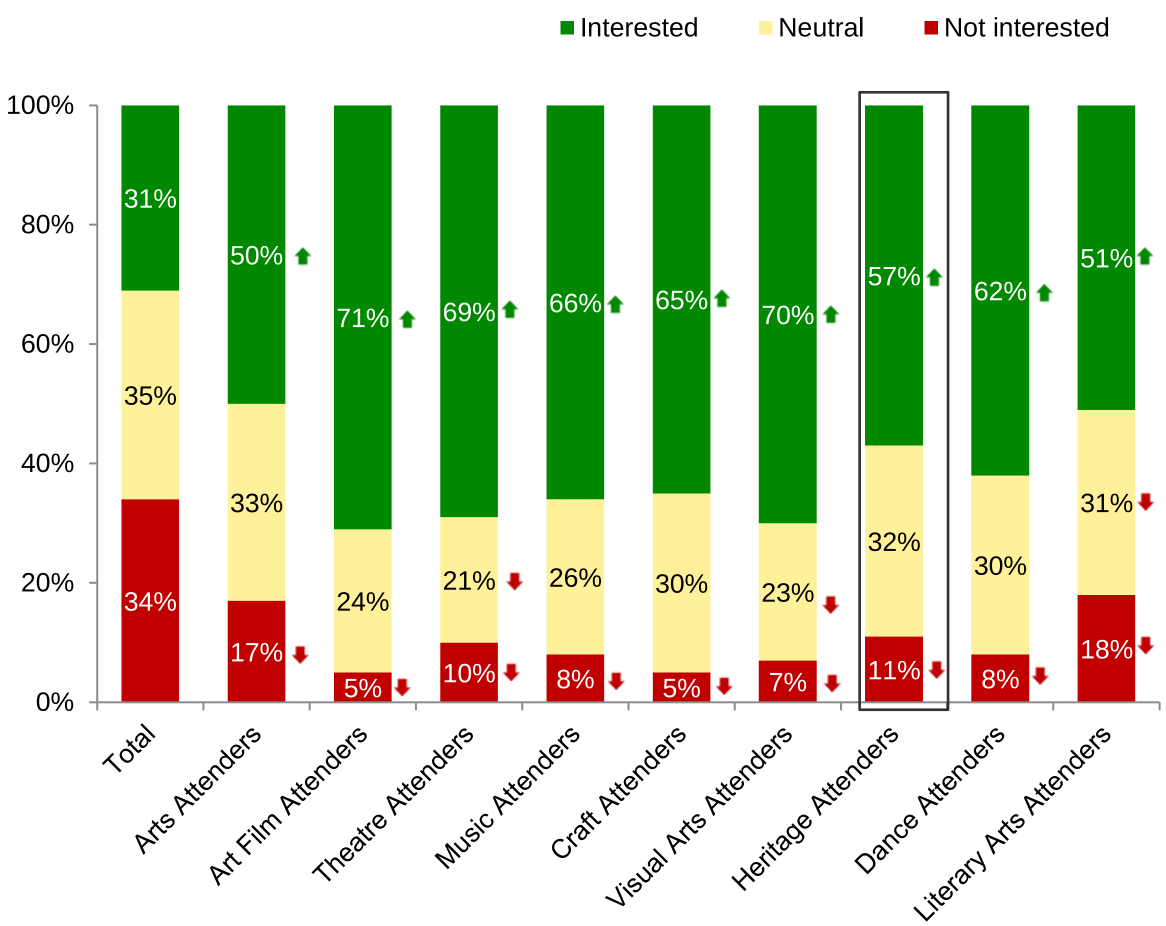
^Based on B2

### 19.6.7 Interest in the arts and culture

(I) Overall interest in the arts and culture

Overall, Heritage attenders were significantly more likely to be interested in the arts and culture (+26 percentage point) than uninterested (-23 percentage point) compared to the total. However, their level of interest was generally lower than other art form attenders.

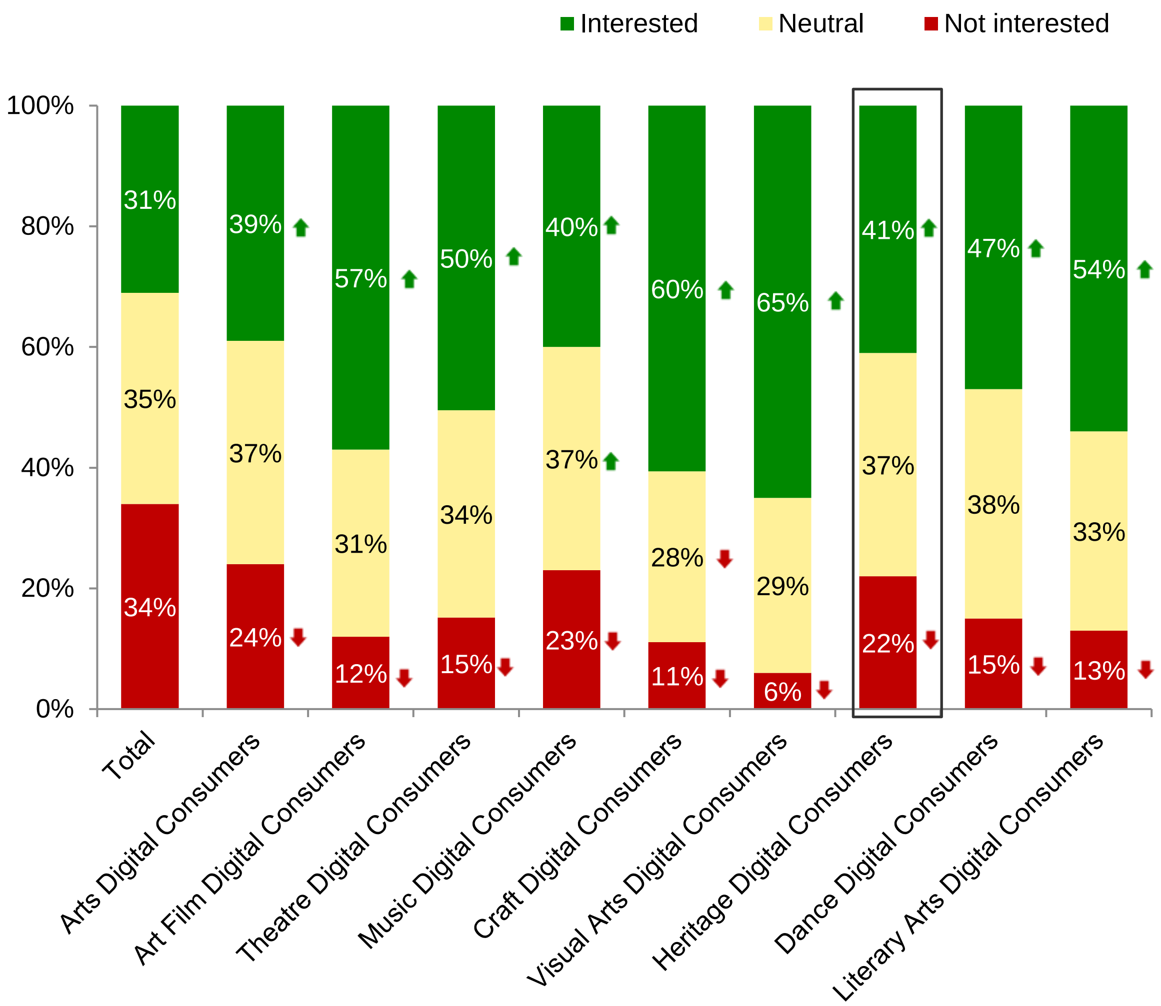
*Figure 162. Interest in the arts and culture among heritage attenders*




Denotes significant difference from Total at 95% confidence level
Figures shown reflect Top 2 boxes for Interested (% rated "Very Interested" and "Interested") and Bottom 2 boxes for Not Interested (% rated "Not Quite interested" and "Not Very Interested") on a 5-point scale
Base:
2021 Total, n=2047; 2021 Arts Attenders, n=882; 2021 Art Film Attenders, n=38; 2021 Theatre Attenders, n=77; 2021 Music Attenders, n=74; 2021 Craft Attenders, n=86; 2021 Visual Arts Attenders, n=182; 2021 Heritage Attenders, n=386; 2021 Dance Attenders, n=53; 2021 Literary Arts Attenders, n=604

Interest in the arts and culture among Heritage digital consumers mirrored that of Heritage attenders, with more having expressed interest in the arts and culture (+10 percentage point) than disinterest (-12 percentage point) when compared against the total.

*Figure 163. Interest in the arts and culture among heritage digital consumers*




Denotes significant difference from Total at 95% confidence level
Figures shown reflect Top 2 boxes for Interested (% rated “Very Interested” and “Interested”) and Bottom 2 boxes for Not Interested (% rated "Not Quite interested" and "Not Very Interested") on a 5-point scale
Base:
2021 Total, n=2047; 2021 Arts Digital Consumers, n=1480; 2021 Art Film Digital Consumers, n=275; 2021 Theatre Digital Consumers, n=607; 2021 Music Digital Consumers, n=1180; 2021 Craft Digital Consumers, n=227; 2021 Visual Arts Digital Consumers, n=258; 2021 Heritage Digital Consumers, n=220; 2021 Dance Digital Consumers, n=499; 2021 Literary Arts Digital Consumers, n=591

## (II) Interest in and time spent on art forms

In general, Heritage audiences were most interested in Music (32%), Film (24%) and Heritage (14%). This was similarly observed among Heritage attenders and digital consumers.

Reflecting the top three art forms that Heritage audiences were most interested in, Music (39%), Heritage (21%) and Film (10%) also emerged as the top art forms that Heritage audiences spent the most time on.

*Table 64. Interest in and time spent on art forms*

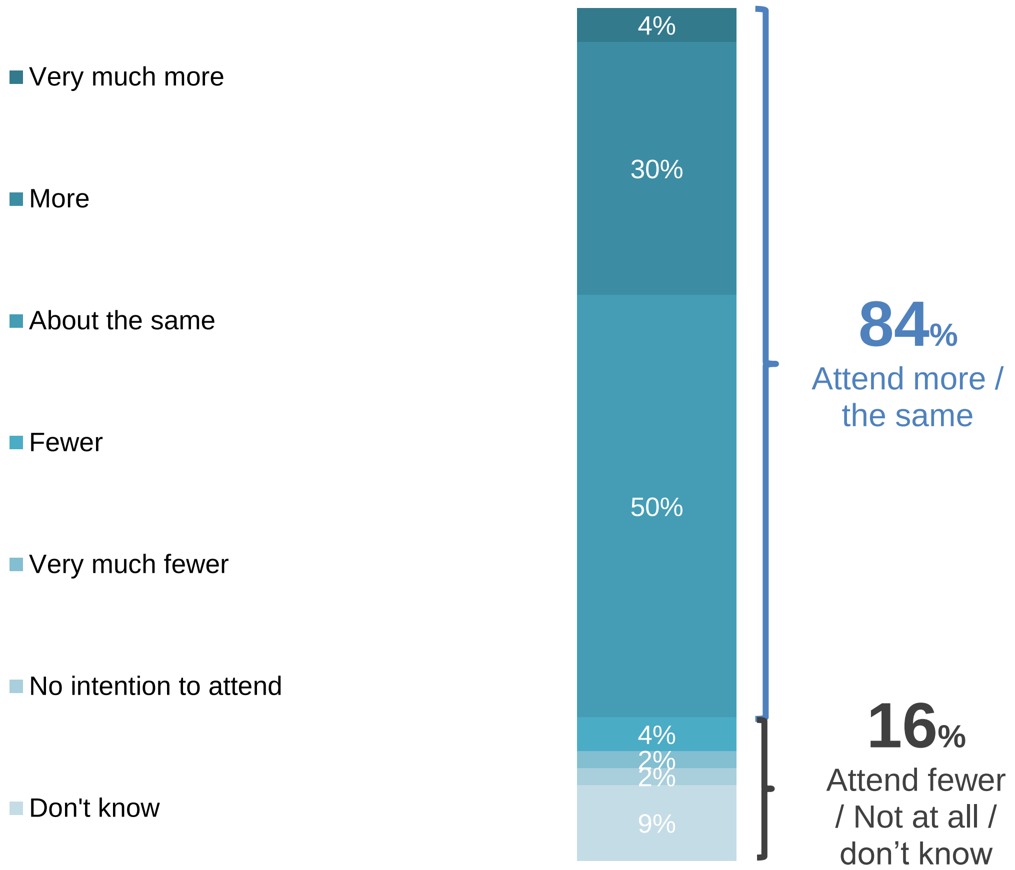
| | **Heritage Audiences** (n=524) | **Heritage Attenders** (n=386) | **Heritage Digital Consumers** (n=220) |
|---|---|---|---|
| Top 3 most interested art form | 1. Music (32%)<br>2. Film (24%)<br>3. Heritage (14%) | 1. Music (28%)<br>2. Film (27%)<br>3. Heritage (14%) | 1. Music (37%)<br>2. Film (20%)<br>3. Heritage (16%) |
| Top 3 most time spent on art forms | 1. Music (39%)<br>2. Heritage (21%)<br>3. Film (10%) | 1. Music (36%)<br>2. Heritage (20%)<br>3. Film (13%) | 1. Music (45%)<br>2. Heritage (23%)<br>3. Film (9%) |

### 19.6.8 Moving forward with physical attendance

(I) Intention to attend in the next 12 months

Looking forward, more than 4 in 5 Heritage attenders expressed intent to go for more arts and culture events and activities or maintain their current attendance levels in the next year.

*Figure 164. Intention to attend in the next 12 months (Heritage attenders)*




Base:
2021 Heritage Attenders, n=386

## (II) Key findings on moving forward with physical attendance

Among Heritage attenders, receiving an invitation from someone (27%), preference for out-of-home leisure activities (23%) and wanting to physically walk around an exhibition (22%) were key drivers of in-person attendance in the last 12 months.

However, the desire to avoid large crowds (43%) was a key barrier to physical attendance, followed by increased work commitments that resulted in less time for leisure (19%), and restrictive social distancing measures (17%).

Nevertheless, Heritage attenders expressed willingness to visit arts and cultural facilities particularly if there were vaccination differentiated measures (74%), low number of cases within the community (73%) and presence of SG clean certification (71%).

Further, if given the option, more than 3 in 4 Heritage attenders would attend in-person than live-stream from home.

*Table 65. Key findings on moving forward with physical attendance*

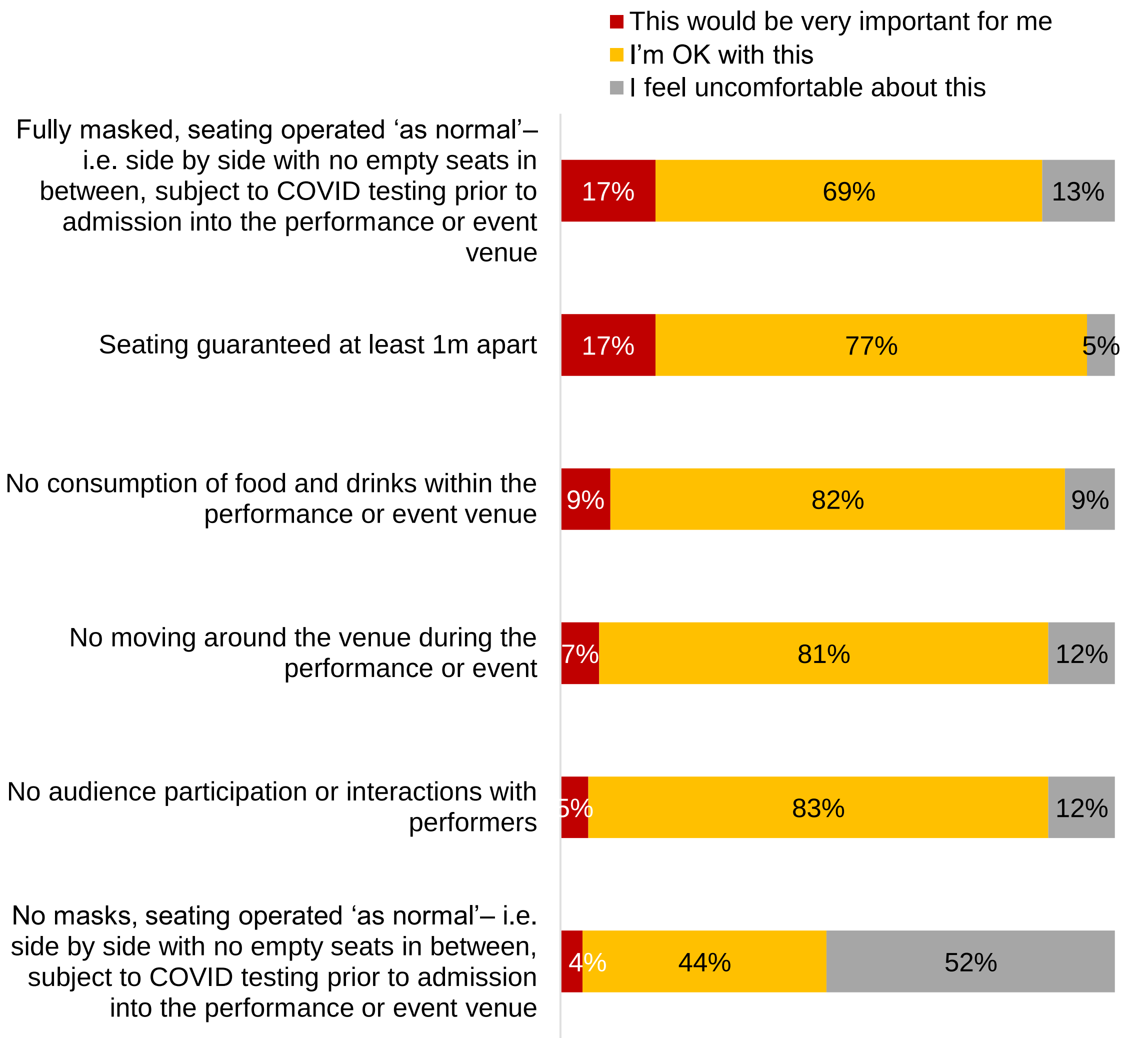
| | **Heritage Attenders (n=386)** |
|---|---|
| Top 3 reasons for attending in the past 12 months | 1. Someone invited me (27%)<br>2. I generally prefer leisure activities that are out of home (23%)<br>3. I wanted to physically walk around an exhibition / gallery / museum (22%) |
| Top 3 barriers to attendance in the next 12 months *(among those who intend to attend fewer, not at all, or don't know)* | 1. I want to avoid interacting with crowds of people until the Covid situation improves (43%)<br>2. I have increased work commitments that takes up my leisure time (19%)<br>3. Social distancing at performances, events and activities is too restrictive (17%) |
| Top 3 factors to encourage visits to arts and cultural facilities^ | 4. Only fully vaccinated audiences / attenders are allowed into the event or venue (74%)<br>5. Low no. of community cases / risk of infection (73%)<br>6. Have SG clean certification (71%) |
| Preference between in-person events and live-streaming | Attend in person: 79%<br>Live-stream from home: 21% |

Base:
2021 Heritage Attenders, n=386; 2021 Heritage Attenders who intend to attend fewer, not at all, or don't know, n=63
^ Figures shown reflect Top 2 boxes (% rated "Strongly encourage" and "Encourage")

## (III) Comfort levels relating to safe management measures

Mask-wearing regulations (17%) and social distancing (17%) were considered important must-have safe management measures for Heritage attenders. More than half would be uncomfortable without them under normal seating situations (e.g., side by side with no empty seats in between).

*Figure 165. Comfort levels relating to safe management measures (Heritage attenders)*

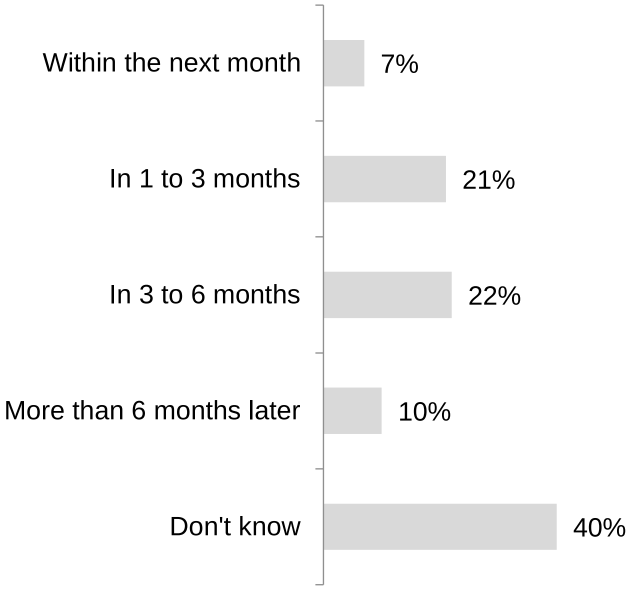



Base:
2021 Heritage Attenders, n=386

(IV) Booking intentions for in-person attendance

Among Heritage attenders, 1 in 2 intended to book tickets to attend arts and culture events and activities in-person within the next 6 months while 2 in 5 were still unsure when they would do so.

*Figure 166. Booking intentions (Heritage attenders)*



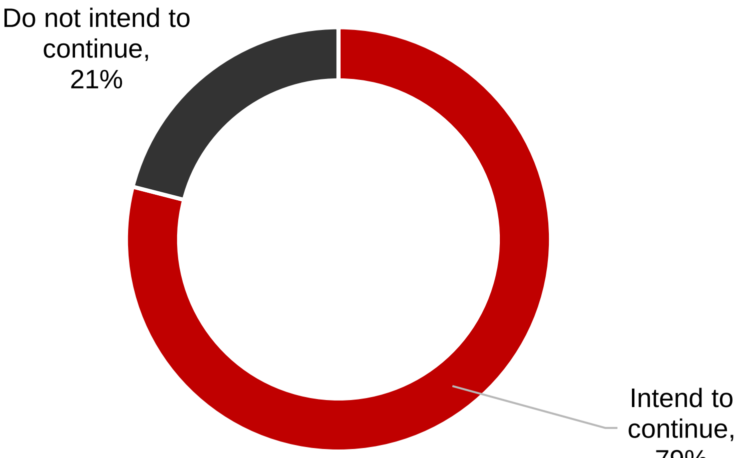

Base:
2021 Heritage Attenders, n=386

### 19.6.9 Continuing digital arts consumption

(I) Intention to continue with digital arts consumption in next 12 months

More than 3 in 4 Heritage digital consumers intended to continue consuming arts and culture digitally in the next 12 months, while at least 1 in 5 did not intend to do so.

*Figure 167. Intention to continue digital arts consumption in next 12 months (Heritage digital consumers)*




Base:
2021 Heritage Digital Consumers, n=220

(II) Key findings on continuing with digital consumption

Being able to enjoy the arts and culture from the comfort of one's home (70%), avoid crowded places (47%) and not having to pay to enjoy content (39%) were main reasons to continue consuming digital arts and culture content.

However, those who did not intend to continue digital arts consumption cited work or family commitments (38%), a preference for in-person arts and culture experiences (34%) and lack of familiarity with artists (23%) as key impediments to future digital consumption.

Nevertheless, about 2 in 5 Heritage digital consumers perceived in-person and digital arts and culture experiences to deliver the same quality of experience, although a similar proportion of Heritage digital consumers perceived in-person experiences to be better than digital ones.

*Table 66. Key findings on continuing with digital consumption*

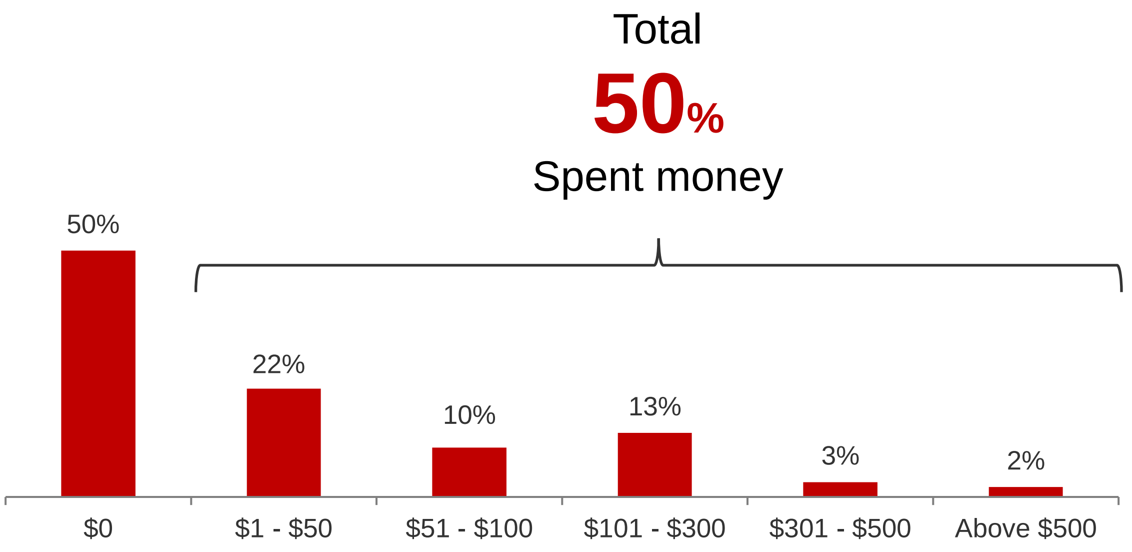
| | **Heritage Digital Consumers (n=220)** |
|---|---|
| Top 3 reasons to continue digital arts consumption *(among those who intend to continue digital consumption in next 12 months)* | 1. I can enjoy them from the comfort of my home (70%)<br>2. I can avoid crowds / crowded places (47%)<br>3. I don't have to pay for them (39%) |
| Top 3 barriers to digital arts consumption in the next 12 months *(among those who do not intend to continue digital consumption in next 12 months)* | 1. I have work / family commitments that leave me with little time to watch / listen / read online arts and culture content (38%)<br>2. I prefer to attend these performance / events / activities in person (34%)<br>3. I am not familiar with the artists / performers (23%) |
| Comparison between online and in-person expectations | Online better than in-person: 15%<br>Online same as in-person: 43%<br>In-person better than online: 42% |

Base:
2021 Heritage Digital Consumers, n=220; 2021 Heritage Digital Consumers who intend to continue digital consumption in next 12 months, n=173; 2021 Heritage Digital Consumers who do not intend to continue digital consumption in next 12 months, n=47

(III) Total spending on digital arts and culture events and activities in the past 12 months

1 in 2 Heritage digital consumers had paid for digital arts and culture events and activities in the past one year. Expenditure was varied in amounts of $1-$50 (22%), $101-$300 (13%) or $51-$100 (10%).

*Figure 168. Total spending on digital arts and culture events and activities in the past 12 months (Heritage digital consumers)*



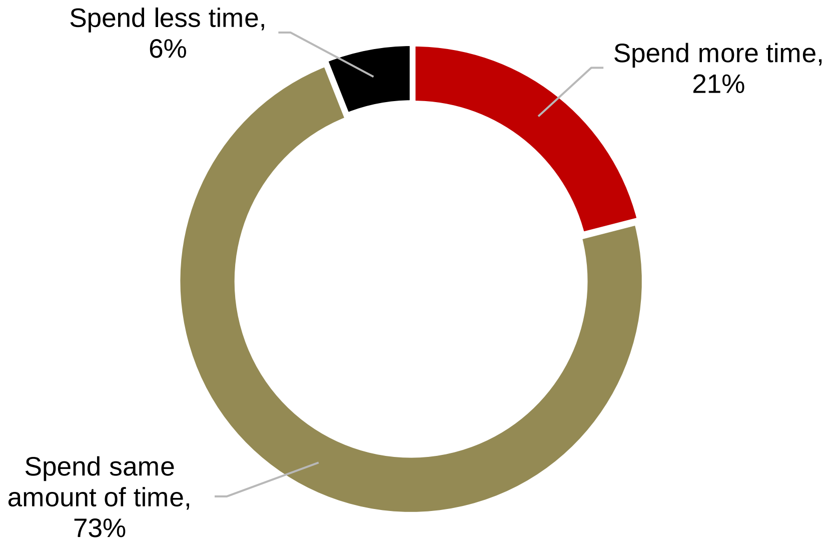

Base:
2021 Heritage Digital Consumers, n=220

## 19.6.10 Engagement with the arts and culture in the next 12 months among heritage audiences

(I) Overall engagement with the arts and culture in the next 12 months

In general, more than 7 in 10 Heritage audiences were likely to maintain the same level of arts engagement in the next 12 months, while at least 1 in 5 were likely to spend more time on engaging the arts and culture.

*Figure 169. Engagement with the arts and culture in the next 12 months among heritage audiences*

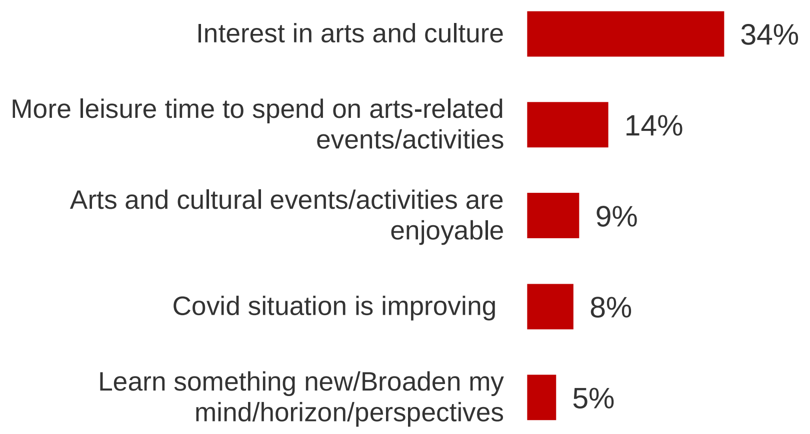



Base:
2021 Heritage audiences, n=542

(II) Reasons for spending more, the same or less time on arts engagement in next 12 months

Heritage audiences who would spend more time on the arts and culture in the future cited interest (34%) and increased leisure time (14%) as drivers of engagement.

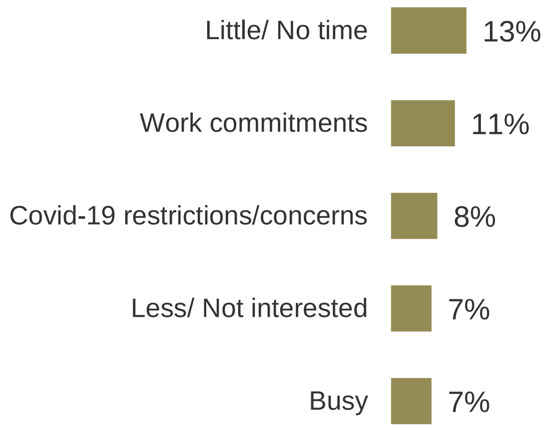
*Figure 170. Reasons for spending more time on arts engagement in next 12 months among heritage audiences*




Base:
2021 Heritage audiences who will spend more time on arts engagement in next 12 months, n=115

On the other hand, general time constraints (13%) and work commitments (11%) surfaced as reasons among those who would spend the same amount of time on the arts and culture in the future.

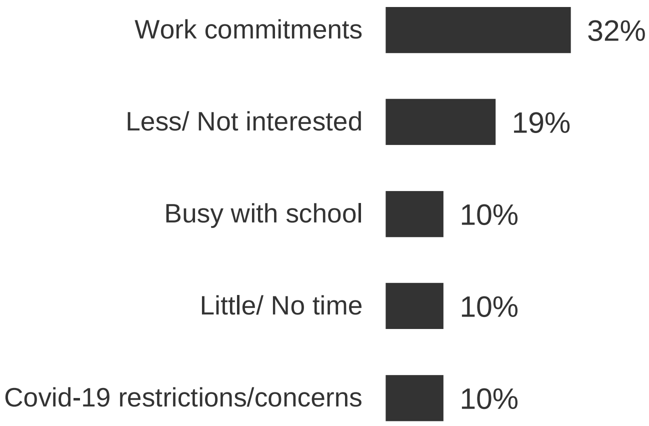
*Figure 171. Reasons for spending same amount of time on arts engagement in next 12 months among heritage audiences*




Base:
2021 Heritage audiences who will spend same amount of time on arts engagement in next 12 months, n=396

Similarly, work commitments (32%) emerged as the main barrier for spending less time on future arts engagement, followed by a lack of interest (19%).

*Figure 172. Reasons for spending less time on arts engagement in next 12 months among heritage audiences*




Base:
2021 Heritage audiences who will spend less time on arts engagement in next 12 months, n=31

# 20.1 Students

# 20 Engagement with the Arts and Culture by Segments

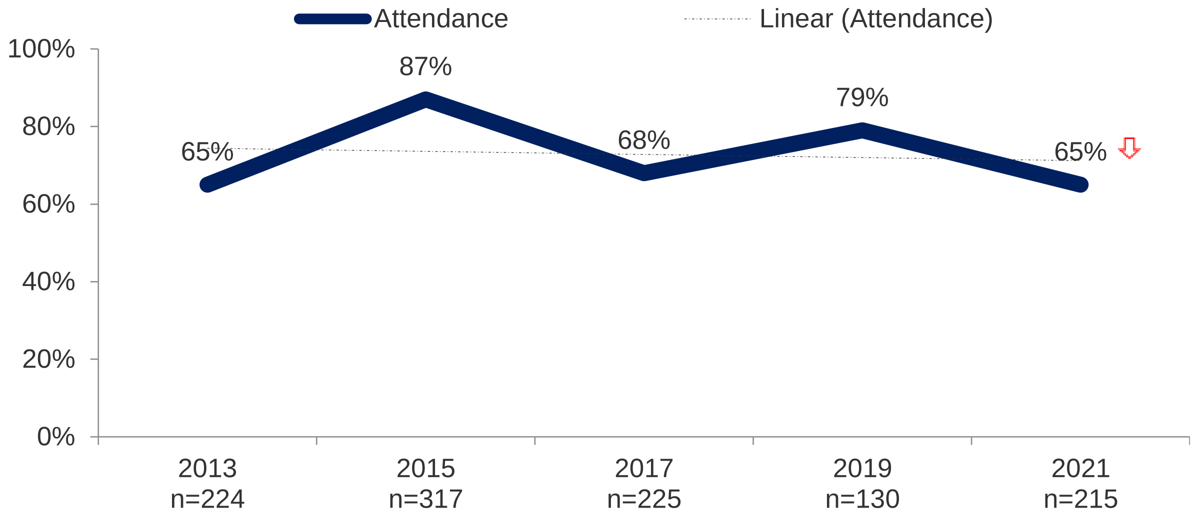
## 20.1 Students

### 20.1.1 Engagement with the arts and culture

(I) Arts attendance

Overall, physical arts attendance among Students in 2021 declined from 2019 (-14 percentage point), but remained similar to levels observed in 2013.

*Figure 173. Arts attendance among Students (by year)*




Denotes significant difference from 2019 at 95% confidence level
Base: Total Students

Students' attendance across most art forms also decreased, including Theatre (-22 percentage point), Music (-20 percentage point), Heritage (-19 percentage point), Dance (-15 percentage point) and Visual Arts (-13 percentage point). Literary Arts remained as the most attended art form among Students in 2021 (50%).

*Table 67. Art forms attended by Students (by year)*

| | 2017 | 2019 | 2021 |
|---|---|---|---|
| Base (Total Students) | 225 | 130 | 215 |
| Literary Arts^ | 13% | 48% | 50% |
| Heritage | 38% | 46% | 27%⇩ |
| Visual Arts | 32% | 33% | 20%⇩ |
| Theatre | 22% | 30% | 8% ⇩ |
| Craft | 7% | 9% | 8% |
| Music | 26% | 27% | 7%⇩ |
| Dance | 18% | 22% | 7%⇩ |
| Art Film | 7% | 6% | 4% |

^ Literary Arts include reading any fiction or non-fiction books, stories, poetry or graphic novels (e.g. manga, comic books). From 2019 onwards, 'reading any fiction…" was taken out of B1 and asked separately (Q17 in 2019, Q34 in 2021).

⇧⇩ Denotes significant difference from 2019 at 95% confidence level

a. Venues for attendance

Home remained as the most common venue for attendance among Students in 2021 (48%). Compared to 2019, fewer Students patronised in-person arts events at out-of-home venues especially at shopping malls (-24 percentage point), dedicated arts venues (-20 percentage point) and parks (-19 percentage point).

*Table 68. Venues for attendance among Student attenders*

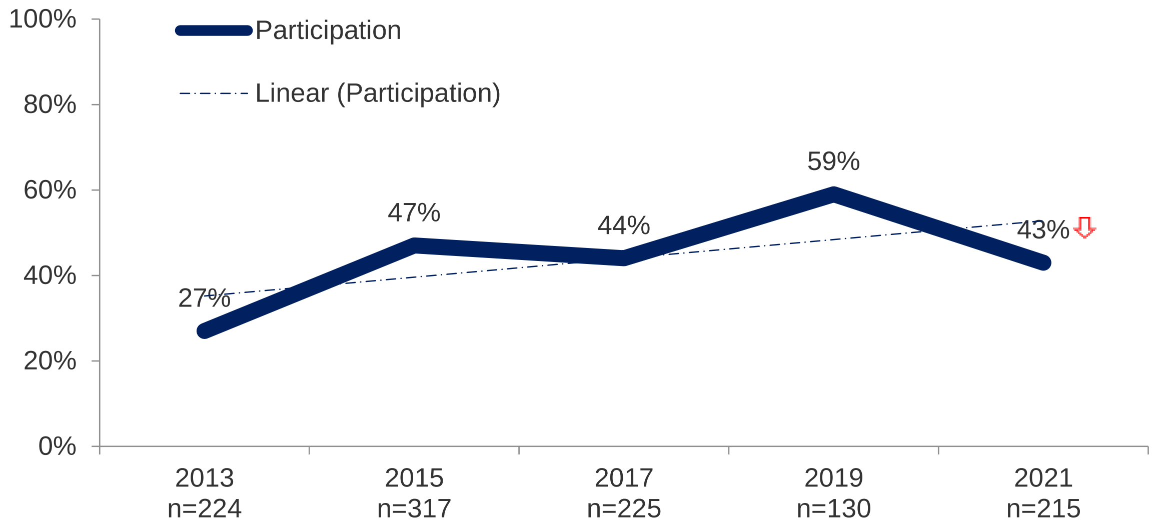
| | 2019 | 2021 |
|---|---|---|
| Base (Student attenders) | 102 | 140 |
| Home | 41% | 48% |
| School / Near school | 41% | 30% |
| Museums | 41% | 27% ⇩ |
| Dedicated arts venues | 33% | 13% ⇩ |
| Parks | 28% | 9% ⇩ |
| Community Clubs / Centres | 14% | 9% |
| In the city centre | 24% | 9% ⇩ |
| Shopping malls | 32% | 8% ⇩ |
| Libraries | 20% | 7% ⇩ |
| Arts institutions | 17% | 7% ⇩ |
| Near Home / immediate neighbourhood | 8% | 6% |
| Places of worship | 14% | 5% ⇩ |
| Workplace / Near workplace | 4% | 1% |
| Voluntary Welfare Organisations | 7% | 1% ⇩ |
| Historic districts* | 4% | 1% |

⇧⇩ Denotes significant difference from 2019 at 95% confidence level
*Created from 2019 coding

(II) Arts participation

Similar to physical arts attendance, a smaller proportion of Students participated in the arts and culture in 2021 as compared to 2019 (-16 percentage point). However, participation levels remained higher than 2013.

*Figure 174. Participation in the arts and culture among Students (by year)*




⇧⇩ Denotes significant difference from 2019 at 95% confidence level
Base: Total Students

Across art forms, Music remained as the most participated art form among Students in 2021 (22%), followed by Film (14%) and Craft (12%).

*Table 69. Art forms participated by Students (by year)*

| | 2017 | 2019 | 2021 |
|---|---|---|---|
| Base (Total Students) | 225 | 130 | 215 |
| Music | 22% | 28% | 22% |
| Film | 9% | 10% | 14% |
| Craft | 8% | 12% | 12% |
| Visual Arts | 11% | 15% | 10% |
| Theatre | 10% | 12% | 7% |
| Dance | 12% | 15% | 9% |
| Literary Arts | 6% | 7% | 5% |

⇧⇩ Denotes significant difference from 2019 at 95% confidence level

a. Forms of participation

Across the different forms of participation, fewer Students participated in arts and cultural discussions (-17 percentage point) and performances, exhibitions and competitions (-15 percentage point). Fewer donated money to the arts and culture sector (-14 percentage point).

*Table 70. Forms of participation among Student participants*

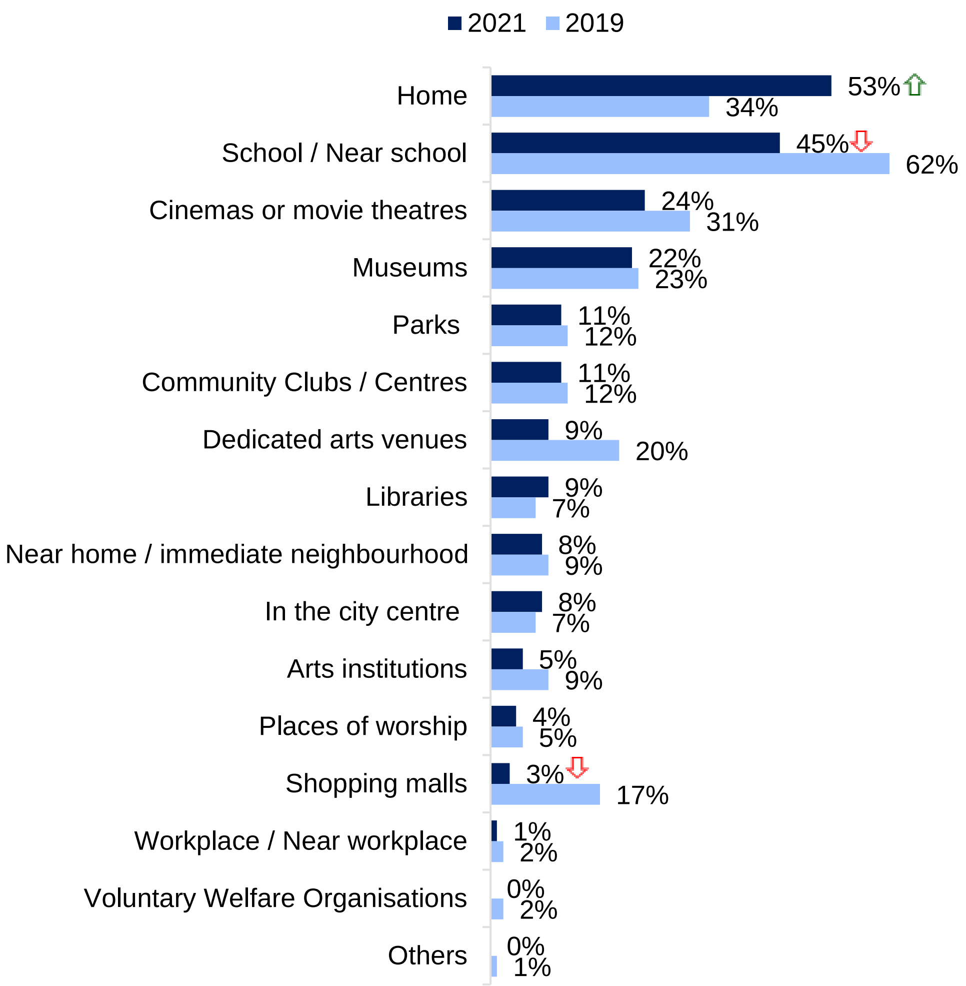
| | 2019 | 2021 |
|---|---|---|
| Base (Student participants) | 76 | 93 |
| Have an arts and culture-related hobby or personal leisure activity | 39% | 46% |
| Watch an arts and culture documentary or read about the arts and culture | 33% | 30% |
| Attend classes, workshops or talks on arts and culture | 23% | 22% |
| Bought DIY art and craft kits for yourself to do^ | N.A. | 16% |
| Purchase/Loan a piece of artwork | 9% | 14% |
| Participate in an arts and/or cultural club or group | 23% | 13% |
| Participate in an arts and cultural performance, show, exhibition or competition | 24% | 9% ⇩ |
| Created arts content to share online^ | N.A. | 8% |
| Comment or participate in a discussion on an arts and cultural event/activity | 23% | 6% ⇩ |
| Participate in community arts and/or cultural events / activities | 8% | 6% |
| Lead a guided arts and/or cultural tour | 2% | 5% |
| Donate/Give money to support the arts and/or culture | 17% | 3% ⇩ |

⇧⇩Denotes significant difference from 2019 at 95% confidence level
^Newly added in 2021

b. Venues for participation

There was higher participation by Students at home in 2021 compared to 2019 (+19 percentage point). In contrast, fewer Students participated at schools (-17 percentage point) or at shopping malls (-14 percentage point).

*Figure 175. Venues for participation among Student participants*

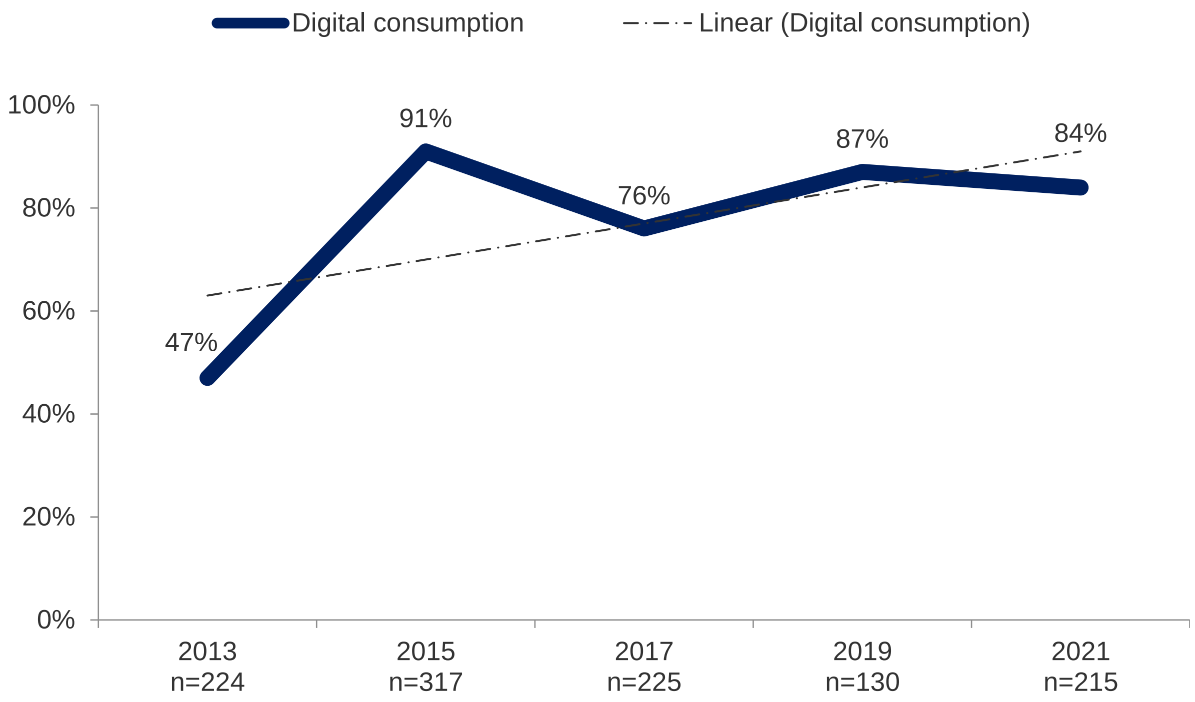



⇧⇩Denotes significant difference from 2019 at 95% confidence level
Base:
2019 Student participants, n=76; 2021 Student participants, n=93

(III) Digital consumption of the arts and culture

Compared to 2019, digital arts consumption among Students in 2021 held steady at 84%.

*Figure 176. Digital consumption of the arts and culture among Students (by year)*




Denotes significant difference from 2019 at 95% confidence level
Base: Total Students

Music remained as the most popular art form digitally consumed among Students in 2021 (64%). However, fewer Students consumed digital Theatre content in 2021 compared to 2019 (-21 percentage point).

*Table 71. Art forms digitally consumed by Students (by year)*

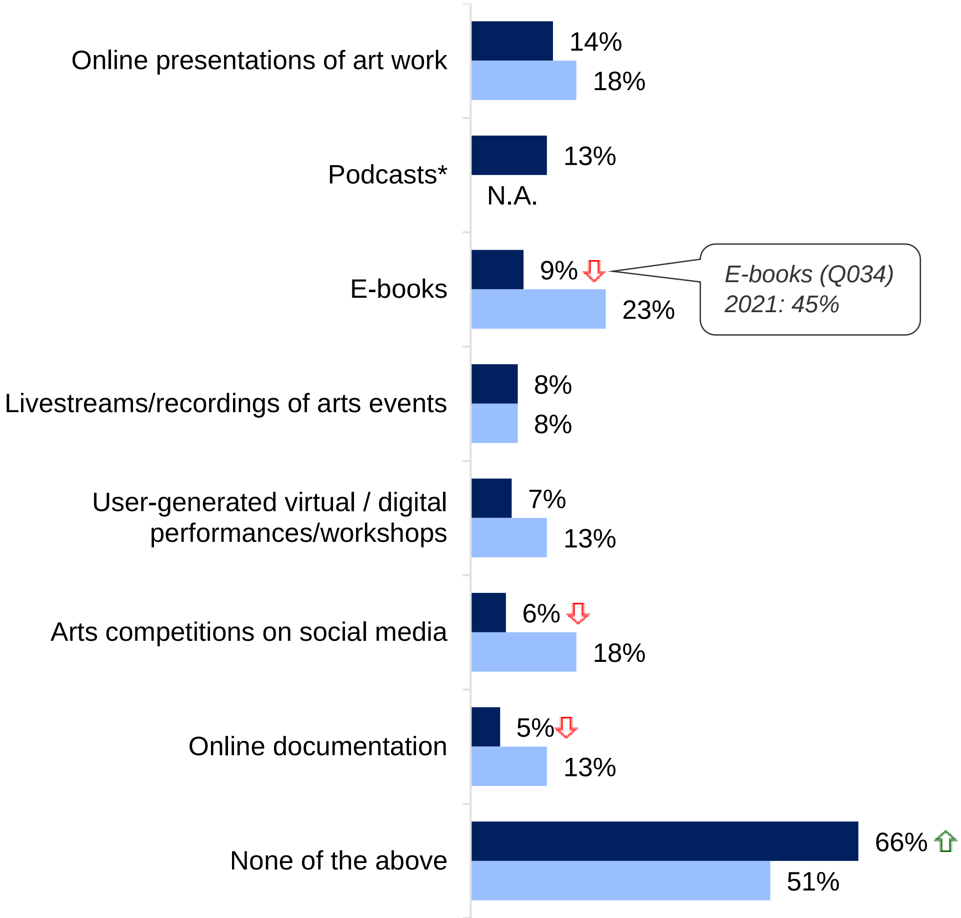
| | 2017 | 2019 | 2021 |
|---|---|---|---|
| Base (Total Students) | 225 | 130 | 215 |
| Music | 55% | 67% | 64% |
| Literary Arts^ | 15% | 55% | 51% |
| Theatre | 37% | 52% | 31% ⇩ |
| Dance | 28% | 34% | 30% |
| Art Films | 8% | 13% | 19% |
| Visual Arts | 21% | 26% | 18% |
| Craft | 3% | 11% | 14% |
| Heritage | 17% | 12% | 7% |

^ Literary Arts include reading any fiction or non-fiction books, stories, poetry or graphic novels (e.g. manga, comic books). In 2019, 'Reading stories, poetry or graphic novels" was asked as a stand-alone question.
⇧⇩ Denotes significant difference from 2019 at 95% confidence level

a. Online engagement

In 2021, a larger proportion of Students had not accessed online arts and culture content (+15 percentage point) compared to 2019. This was likely driven by lower digital engagement with competitions on social media (-12 percentage point) and online documentation (-8 percentage point) in 2021.

*Table 72. Online engagement by content among Students^*

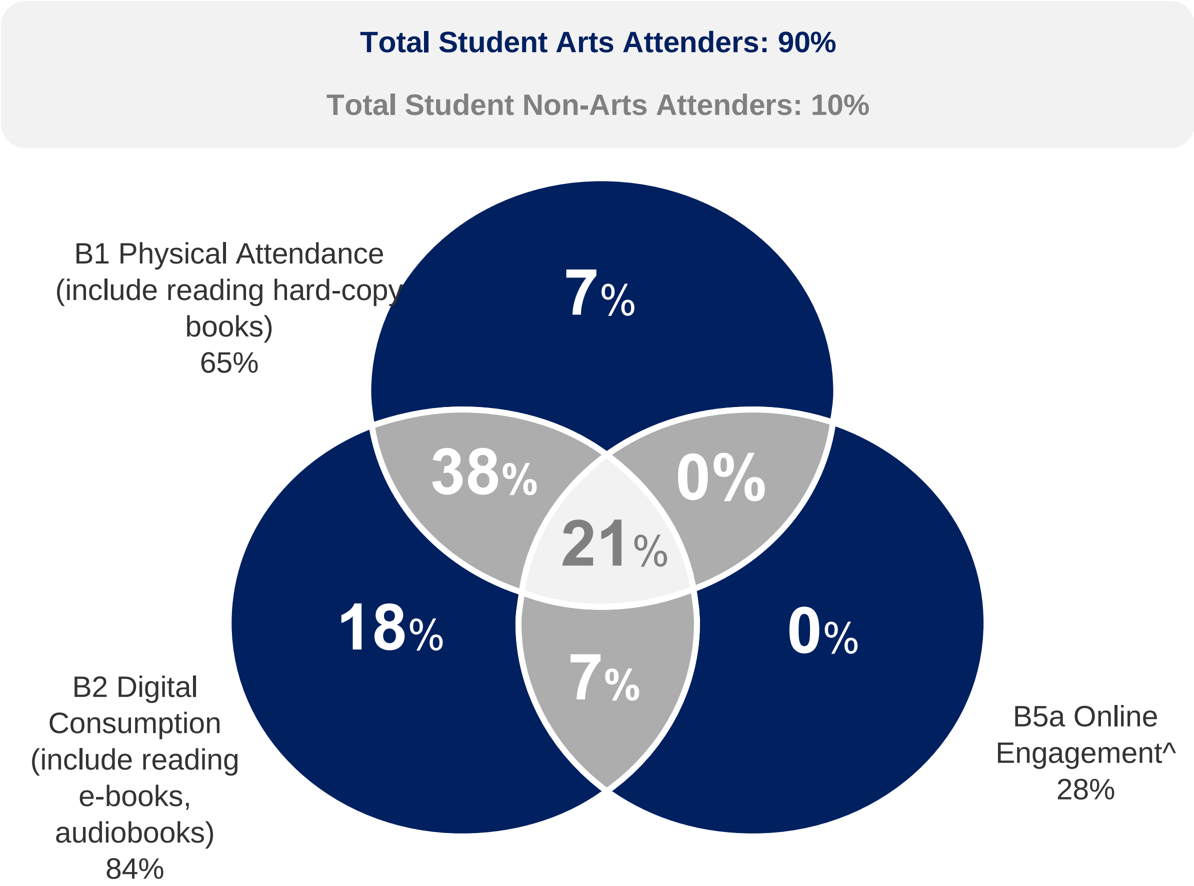



Denotes significant difference from 2019 at 95% confidence level
^New question added in 2019
*Newly added in 2021
Base:
2019 Students, n=130; 2021 Students, n=215

### 20.1.2 Overlap between online and offline engagement

Overall, 9 in 10 Students had attended arts and culture events and activities in 2021. Attendance was more likely to occur through a combination of physical and digital modes (38%), or a mix of physical, digital and online engagement (21%). Students were more likely to have higher levels of digital-only attendance (18%) than physical-only attendance (7%).

*Figure 177. Overall arts attendance among Students*



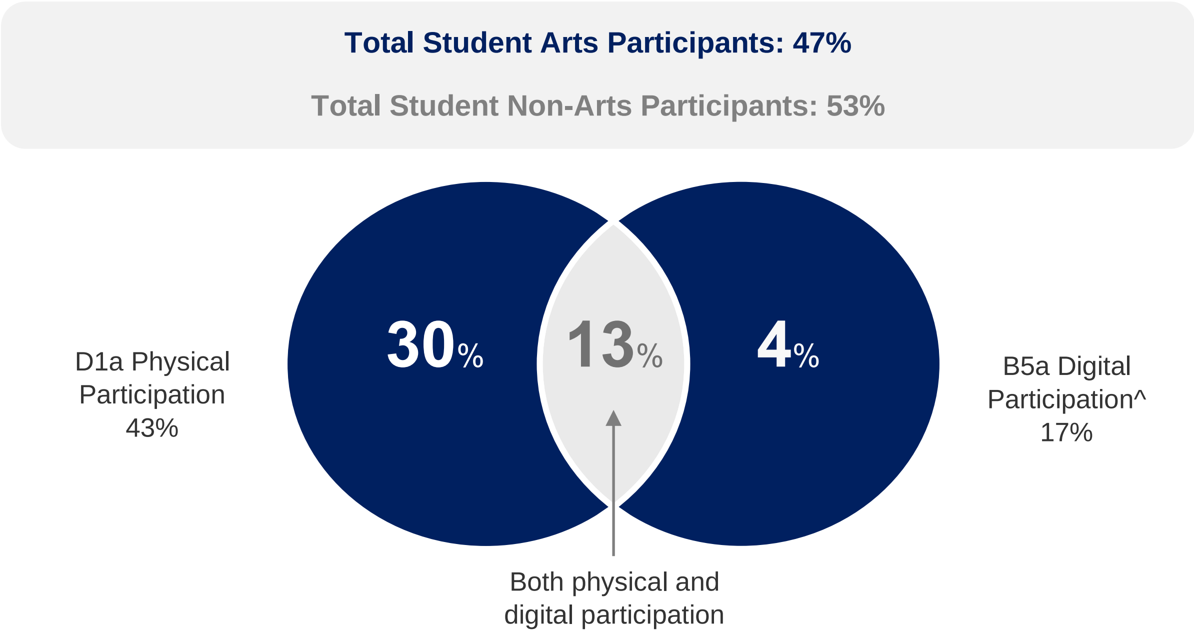

^Online engagement was defined as any engagement through these activities (statements 1-4 or 8) in B5a (Note: statement 8 was newly added in 2021 and statement 3 was removed in 2021):

1. Online presentations of artwork such as performances, arts productions, art installations etc. (e.g. livestreams of performances, recorded video of art performances, excerpts of a full performance, photo albums or static online posts of paintings, art installations, literary texts, website/mobile applications that present a collection of artwork)
2. Online documentation or supporting content relating to artworks, arts programmes or arts events (e.g. backstage/rehearsal footage or photos, artist interviews, post-show/event highlights video or photo albums, documentaries/educational content about artwork or arts programme) Note: this excludes downloading/viewing of digital programme booklets/collaterals , exhibition brochures, digital marketing content e.g. online trailers, advertisements, publicity posters, that accompany the artwork or event.
4. E-books
8. Podcast (i.e., audio broadcasts which can include single or regular instalments of interviews with artists, monologues or presentations by artists, panel discussions, non-fictional or fictional storytelling.)

*Percentages do not add up due to rounding up error
Base: 2021 Students, n=215

Overall, close to half of the Students had participated in the arts and culture, where a bulk of it was done via physical-only means (30%) or a mix of physical and digital participation (13%).

*Figure 178. Overall arts participation among Students*




^Digital participation was defined as having participated through these activities (statements 5 till 7) in B5a:

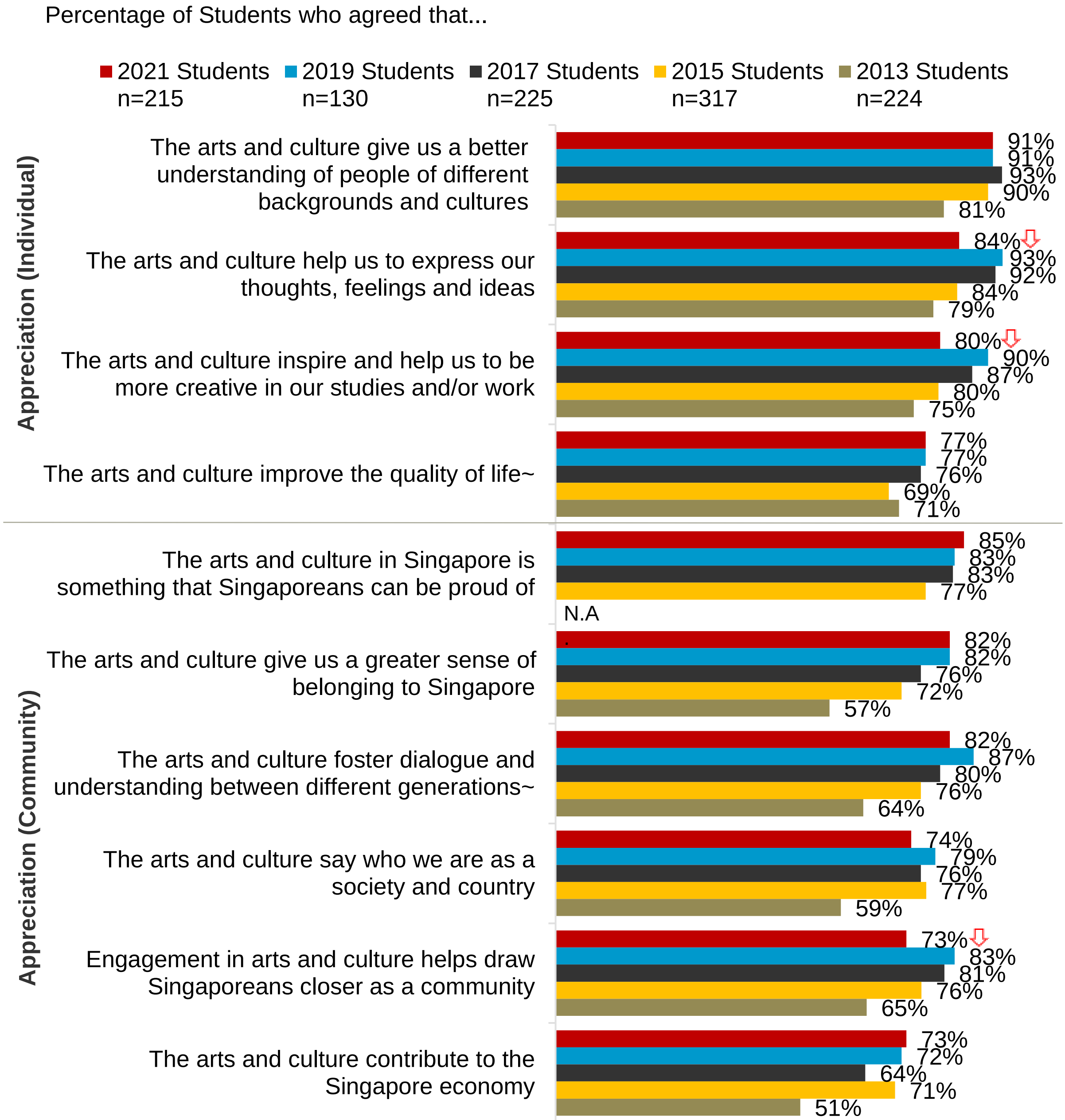
5. Livestreams/recordings of arts events (e.g. arts seminars, conferences, arts-related talks, art dialogues)
6. Arts competitions on social media (e.g. music competitions, dance cover competitions, poetry competitions)
7. User-generated virtual / digital performances/workshops (e.g. arts performances, do-it-yourself instructional videos/ tutorials that teach artistic skills such as dance, music, craft etc on YouTube or Vimeo, websites/mobile applications that assist users to create their own artwork online)*Percentages do not add up due to rounding up error

*Percentages do not add up due to rounding up error
Base: 2021 Students, n=215

### 20.1.3 Sentiments towards arts and culture

In contrast to 2019, fewer Students appreciated the arts and culture's contribution in inspiring creativity in their studies (-10 percentage point), promoting social cohesion within the community (-10 percentage point) and improving self-expression (-9 percentage point).

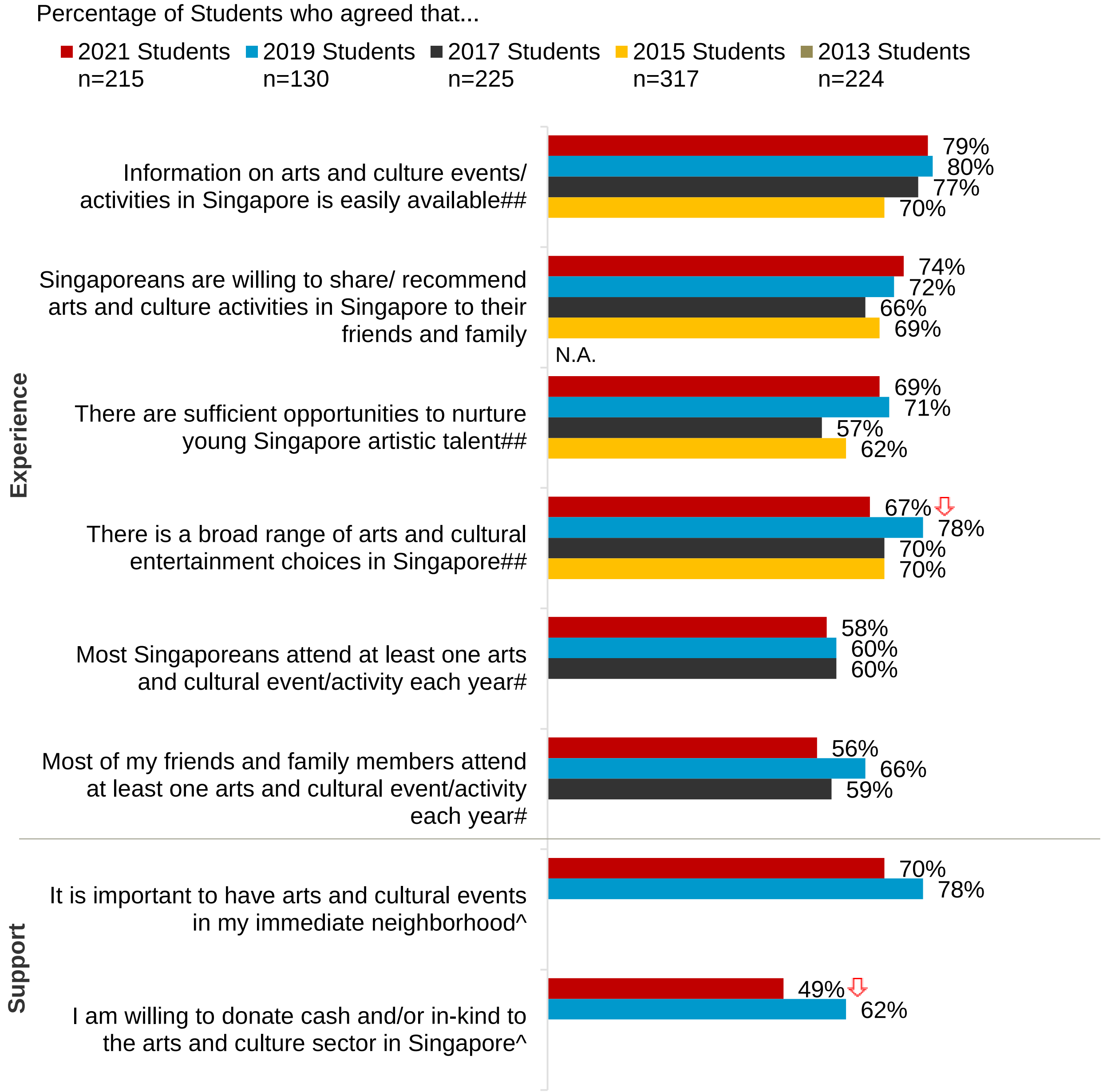
*Figure 179. Sentiments towards the arts and culture among Students (by year)*




⇧⇩ Denotes significant difference from 2019 at 95% confidence level
Figures shown reflect Top 2 boxes (% rated "Agree" and "Strongly Agree" on a 5-point scale)
~ Rephrased statement in 2019 Survey
Base:
2015 Students, n=317; 2017 Students, n=225; 2019 Students, n=130; 2021 Students, n=215

Moreover, fewer among Students were willing to donate to the arts and culture sector (-13 percentage point) or acknowledged that there was a broad range of arts and cultural entertainment choices locally (-11 percentage point) in 2021.

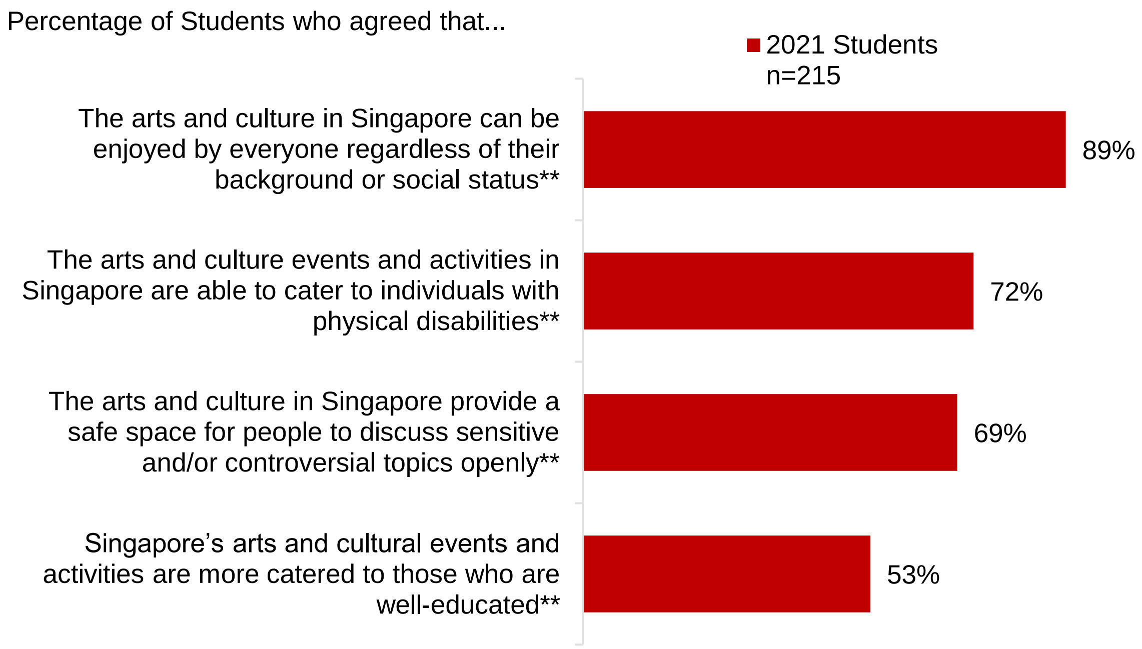
*Figure 180. Experience with and support for the arts and culture among Students (by year)*




Denotes significant difference from 2019 at 95% confidence level
Figures shown reflect Top 2 boxes (% rated “Agree” and “Strongly Agree” on a 5-point scale)
^New statements in 2019
#New statements in 2017
##New statements in 2015
Base:
2015 Students, n=317; 2017 Students, n=225; 2019 Students, n=130; 2021 Students, n=215

Nevertheless, Students largely perceived the arts and culture to be inclusive in which close to 9 in 10 believed that the arts and culture could be enjoyed by everyone regardless of one's background or social status. Most Students also perceived the arts and culture in Singapore to be catered to those with physical disabilities (72%), and that it facilitated open conversations about sensitive topics (69%).

*Figure 181. Inclusivity of the arts and culture among Students (by year)*




Figures shown reflect Top 2 boxes (% rated "Agree" and "Strongly Agree" on a 5-point scale)
**New statements in 2021
Base:
2021 Students, n=215

Appreciation for the arts and culture was generally similar between Students and the total. However, Student attenders were more likely to perceive their social circles attending arts and cultural event annually (+11 percentage point).

Compared to the total, Students were also more likely to appreciate the arts and culture's role in providing a safe space for open discussion (+8 percentage point), and in deepening understanding of people from diverse backgrounds and cultures (+6 percentage point).

However, more among Student attenders viewed the arts and culture to cater more to those who were well-educated (+8 percentage point).

*Table 73. Sentiments towards the arts and culture among Students*

| | 2021 Total | 2021 Total Students | 2021 Student Attenders |
|---|---|---|---|
| Base | 2,047 | 215 | 140 |
| The arts and culture give us a better understanding of people of different backgrounds and cultures | 85% | 91%⬆ | 94%⬆ |
| The arts and culture help us to express our thoughts, feelings and ideas | 82% | 84% | 83% |
| The arts and culture inspire and help us to be more creative in our studies and/or work | 77% | 80% | 82% |
| The arts and culture improve the quality of life~ | 77% | 77% | 78% |
| The arts and culture in Singapore is something that Singaporeans can be proud of | 82% | 85% | 81% |
| The arts and culture give us a greater sense of belonging to Singapore | 81% | 82% | 82% |
| The arts and culture foster dialogue and understanding between different generations~ | 78% | 82% | 81% |
| The arts and culture say who we are as a society and country | 78% | 73% | 77% |
| Engagement in arts and culture helps draw Singaporeans closer as a community | 77% | 74% | 71% |
| The arts and culture contribute to the Singapore economy | 71% | 73% | 71% |
| Information on arts and cultural events/ activities in Singapore is easily available## | 74% | 79% | 79% |
| Singaporeans are willing to share/ recommend arts and culture activities in Singapore to their friends and family | 72% | 74% | 74% |
| There are sufficient opportunities to nurture young Singapore artistic talent## | 69% | 69% | 69% |
| There is a broad range of arts and cultural entertainment choices in Singapore## | 70% | 67% | 69% |
| Most Singaporeans attend at least one arts and cultural event/activity each year# | 53% | 58% | 61% |
| Most of my friends and family members attend at least one arts and cultural event/activity each year# | 50% | 56% | 61%⬆ |

| | 2021 Total | 2021 Total Students | 2021 Student Attenders |
|---|---|---|---|
| It is important to have arts and cultural events in my immediate neighbourhood^ | 74% | 70% | 71% |
| I am willing to donate cash and/or in-kind to the arts and culture sector in Singapore^ | 47% | 49% | 49% |
| The arts and culture in Singapore can be enjoyed by everyone regardless of their background or social status* | 84% | 89% | 88% |
| Able to cater to individuals with physical disabilities* | 70% | 72% | 71% |
| The arts and culture in Singapore provide a safe space for people to discuss sensitive and/or controversial topics openly** | 61% | 69%⬆ | 71%⬆ |
| Singapore's arts and cultural events and activities are more catered to those who are well-educated* | 48% | 53% | 56%⬆ |

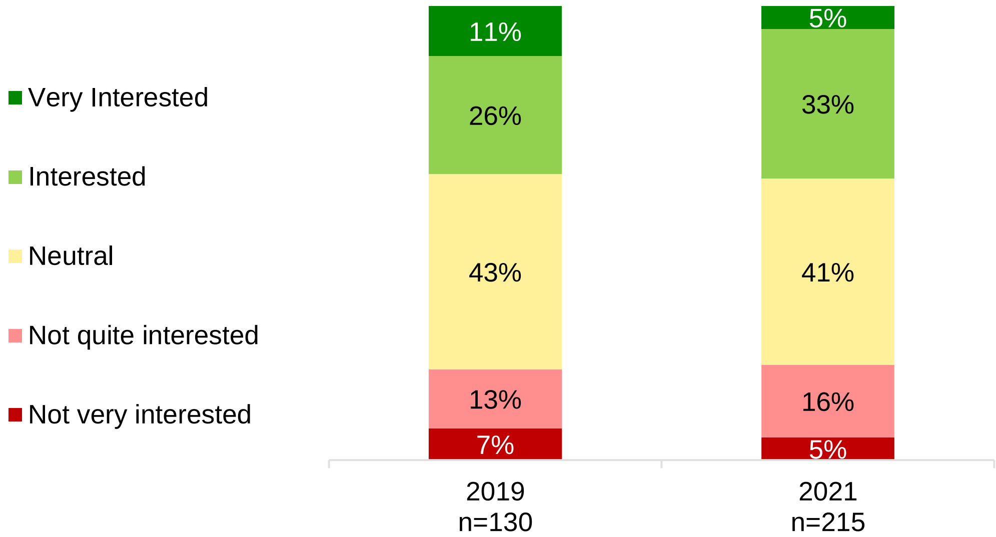
⬆⬇ Denotes significant difference from 2021 Total at 95% confidence level
Figures shown reflect Top 2 boxes (% rated "Agree" and "Strongly Agree" on a 5-point scale)
*New statements in 2021
~ Rephrased statement in 2019 Survey
^New statements in 2019
#New statements in 2017
##New statements in 2015

### 20.1.4 Interest in the arts and culture

(I) Overall interest in the arts and culture

Overall interest in the arts and culture among Students remained largely similar to 2019.

*Figure 182. Interest in the arts and culture among Students*




Denotes significant difference from 2019 at 95% confidence level
Base: Total Students

(II) Interest in and time spent on art forms

Music and Film were the top few art forms that Students were both most interested in (44% and 27%, respectively) as well as spent the most time on (50% and 10%, respectively). Students were also most interested in Dance (8%) and spent the most time on Literary Arts (13%).

*Table 74. Interest in and time spent on art forms*

| | **Students (n=215)** |
|---|---|
| Top 3 most interested art form | 1. Music (44%)<br>2. Film (27%)<br>3. Dance (8%) |
| Top 3 most time spent on art forms | 1. Music (50%)<br>2. Literary Arts (13%)<br>3. Film (10%) |

(III) Engagement in leisure activities

In their free time, Students enjoyed exercising (54%), visiting loved ones (34%) and going to parks (16%) in 2021. Compared to the total, they were more likely to engage in gaming (+29 percentage point), sports (+11 percentage point) and attend arts and culture events and activities (+4 percentage point).

*Table 75. Engagement in leisure activities among Students*

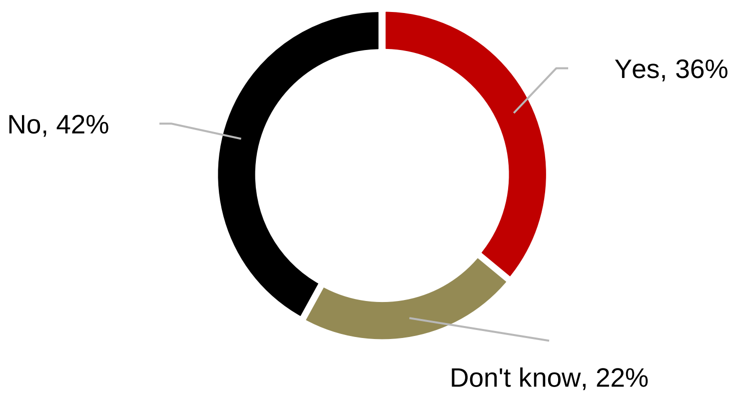
| | 2021 Total | 2021 Total Students | 2021 Student Attenders |
|---|---|---|---|
| Base | 2,047 | 215 | 140 |
| Sports and exercise | 43% | 54%⬆ | 57%⬆ |
| Visiting friends and family | 35% | 34% | 33% |
| Going to parks/gardens | 31% | 16%⬇ | 20%⬇ |
| Gaming and Internet surfing | 27% | 56%⬆ | 53%⬆ |
| Baking and cooking | 25% | 12%⬇ | 11%⬇ |
| Tasting different kinds of cuisines/Trying out restaurants and delicious food | 22% | 15%⬇ | 16% |
| Shopping (except groceries shopping) | 19% | 22% | 20% |
| Sightseeing and visiting local attractions | 11% | 13% | 14% |
| Attending or taking part in any arts and cultural activities | 10% | 14%⬆ | 19%⬆ |
| Overseas travels | 8% | 6% | 7% |
| Beauty and wellness | 7% | 2%⬇ | 2%⬇ |
| Watching TV* | 5% | 1%⬇ | 1%⬇ |

⬆⬇ Denotes significant difference from 2021 Total at 95% confidence level
* Codes created from coding in 2021 Survey

## 20.1.5 Engagement with local arts content

Among Students who engaged with the arts and culture, at least 1 in 3 consumed content by local artists while at least 2 in 5 had not done so.

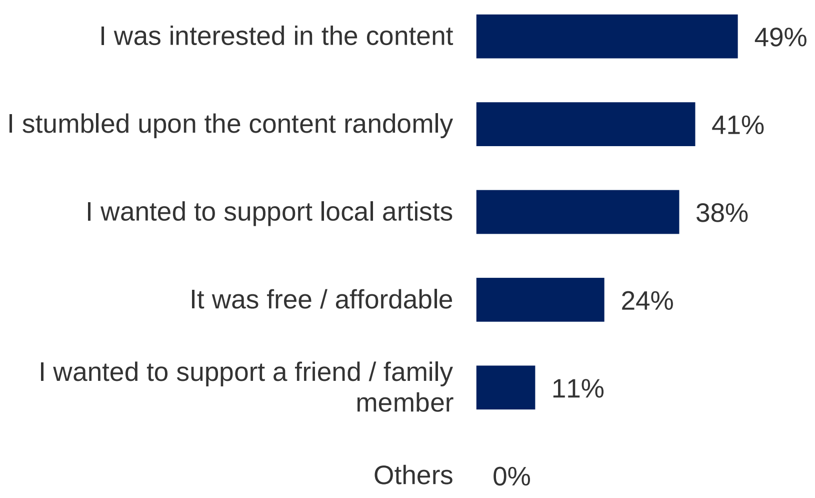
*Figure 183. Engagement with local arts content among Students*




Base:
2021 Students who engaged with arts and culture, n=195

Consumption of local arts content among Students was driven by interest (49%) and chance encounters of such contents (41%).

*Figure 184. Reasons for engagement with local arts content among Students*

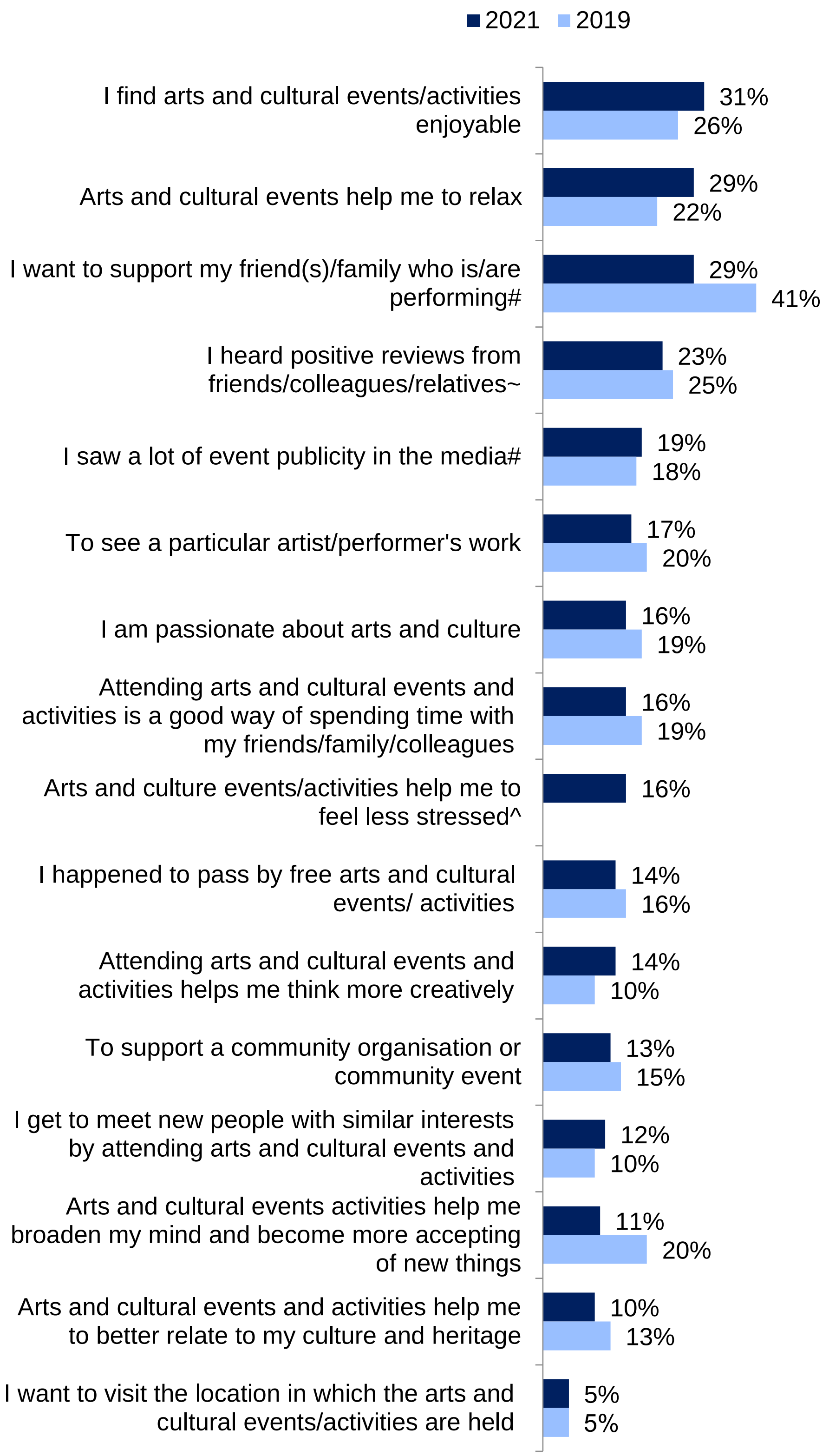



Base:
2021 Students who engaged with local arts content in past 12 months, n=71

### 20.1.6 General motivations for arts attendance

Motivations to attend arts and culture events and activities among Students in 2021 largely mirrored that of 2019. Enjoyability of arts and culture events (31%), being able to relax (29%) and wanting to support loved ones (29%) continued to emerge as key drivers of attendance among Students.

*Figure 185. Motivations for arts attendance among Student attenders*



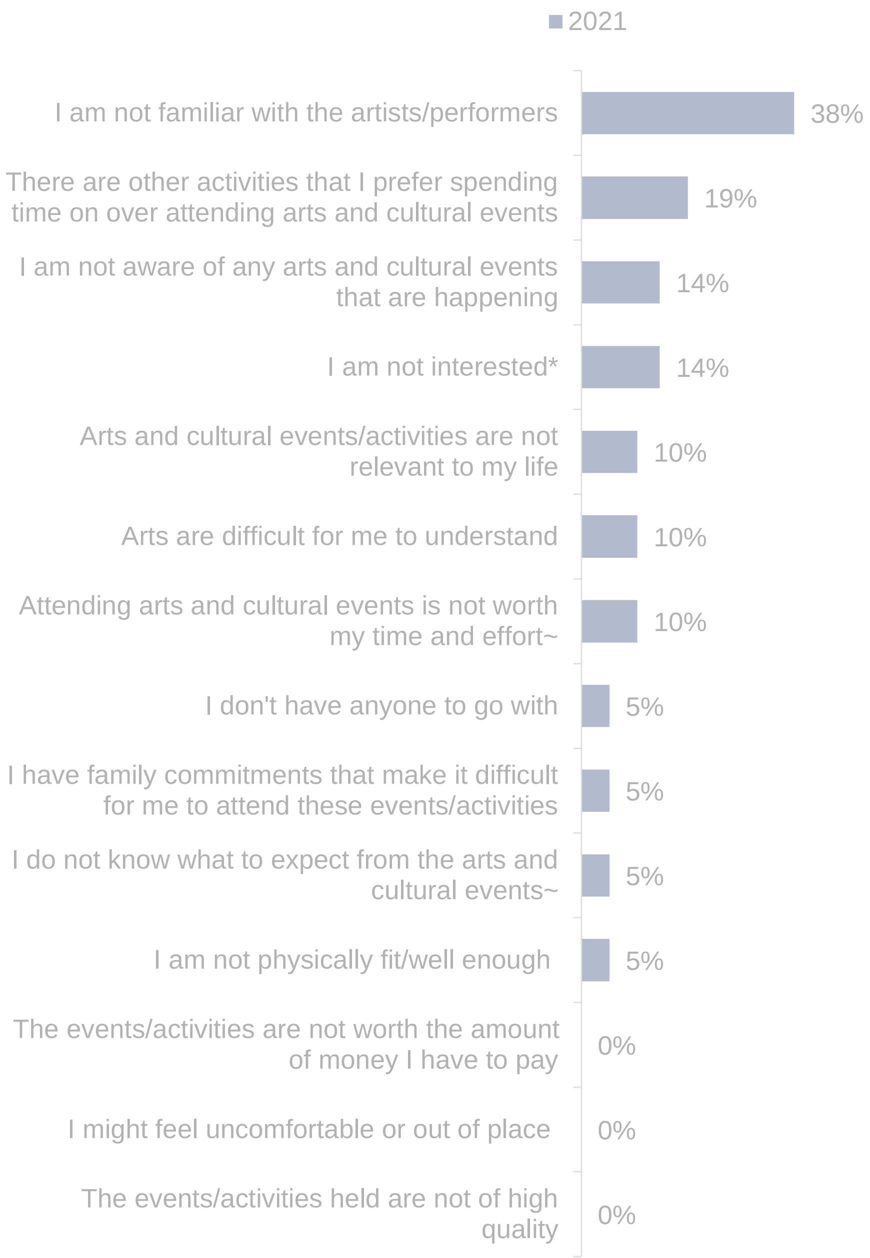

⇧⇩ Denotes significant difference from 2019 at 95% confidence level
^ New statement in 2021 Survey
# New statement in 2019 Survey
~ Rephrased statement in 2019 Survey
Base :
2019 Student attenders, n=102; 2021Student attenders, n=140

### 20.1.7 General barriers to attendance

Most Students attended arts and culture events and activities in 2021. Among the few who did not attend, unfamiliarity with artists (38%) was the key barrier to arts attendance.

*Note: No past year comparison has been provided due to small sample sizes in 2019.*

*Figure 186. Barriers to arts attendance among Student non-attenders*



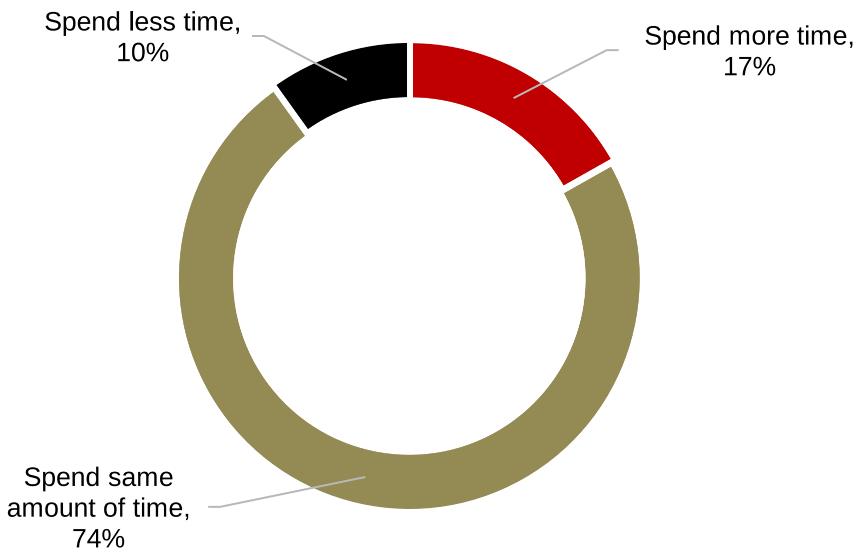

~ Rephrased statement in 2019 Survey
* Codes created from coding in 2021 Survey
Statements were updated in 2019, and hence not directly comparable to earlier years
Base: 2021 Student non-attenders, n=21^
^Low base size (n<30), please interpret result with care

### 20.1.8 Engagement with the arts in the next 12 months

(I) Engagement with the arts in the next 12 months among Students

Majority of Students intended to keep to their current levels of arts engagement while close to 1 in 5 expressed intentions to increase their level of arts engagement in the next year.

*Figure 187. Engagement with the arts in the next 12 months among Students*

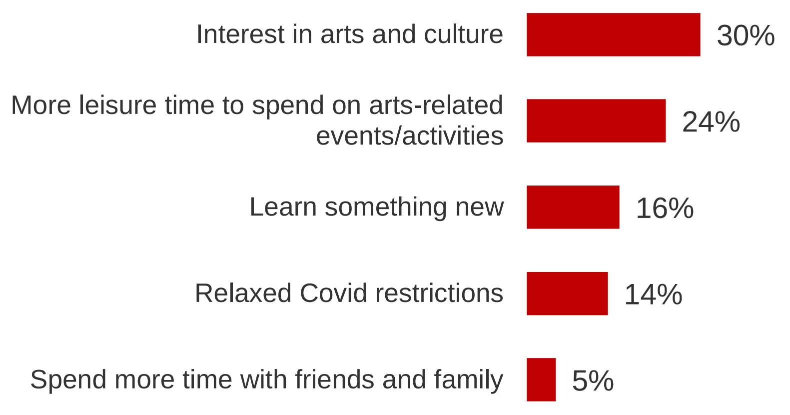



Base:
2021 Students, n=215

(II) Reasons for spending more, the same or less time on arts engagement in next 12 months

Among Students who intended to increase their levels of arts engagement in the future, interest (30%) and having more leisure time (24%) were key drivers for doing so.

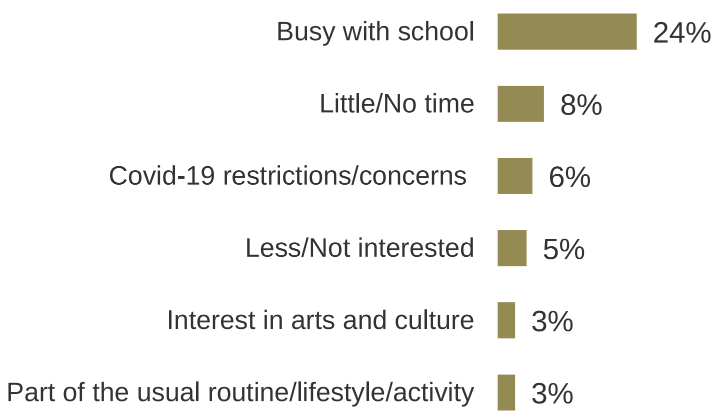
*Figure 188. Reasons for spending more time on arts engagement in next 12 months among Students*




Base:
2021 Students who will spend more time on arts engagement in next 12 months, n=37

On the other hand, most Students who intended to maintain the same level of arts engagement in the next year cited school commitments (24%) and having little time (8%) as reasons for doing so.

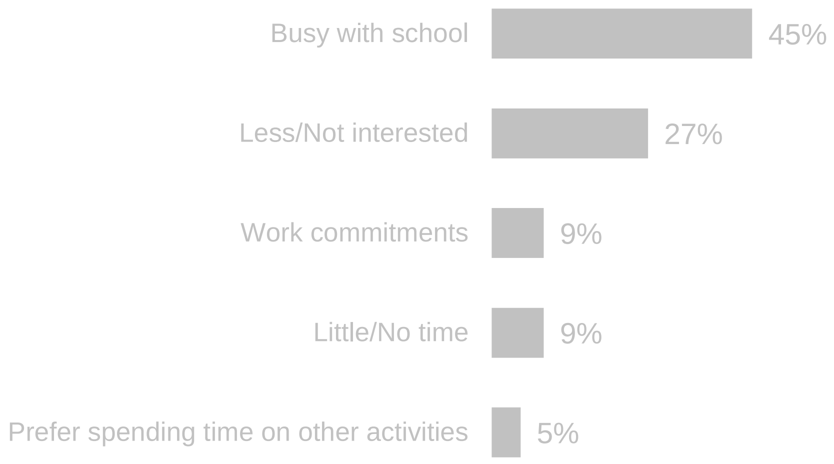
*Figure 189. Reasons for spending same amount of time on arts engagement in next 12 months among Students*




Base:
2021 Students who will spend same amount of time on arts engagement in next 12 months, n=156

Few Students expressed intention to spend less time on arts engagement in the future. Among those who did, school commitments (45%) surfaced as a key barrier.

*Figure 190. Reasons for spending less time on arts engagement in next 12 months among Students*

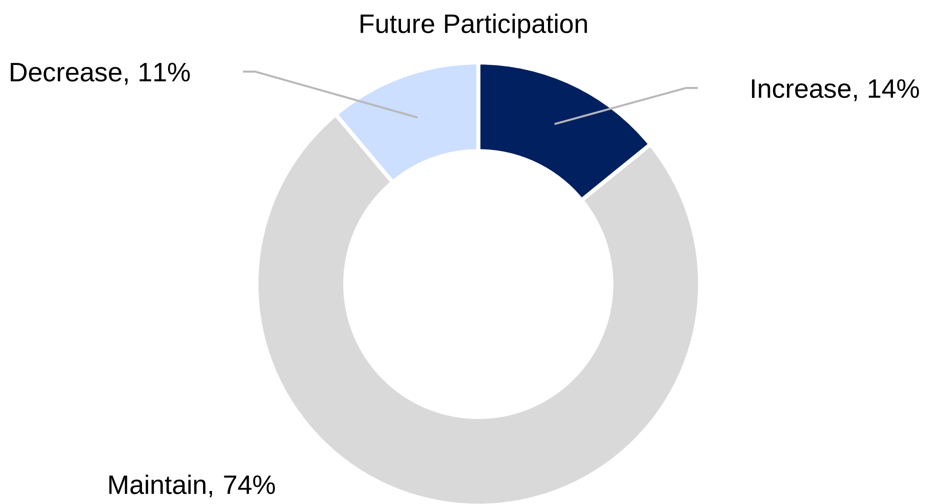



Base:
2021 Students who will spend less time on arts engagement in next 12 months, n=22*

(III) Outlooks on arts participation in the next 12 months

Most Students were likely to maintain the current frequency at which they participated in the arts and culture (74%). At least 1 in 10 Students expressed a desire to participate more.

*Figure 191. Future participation among Students*



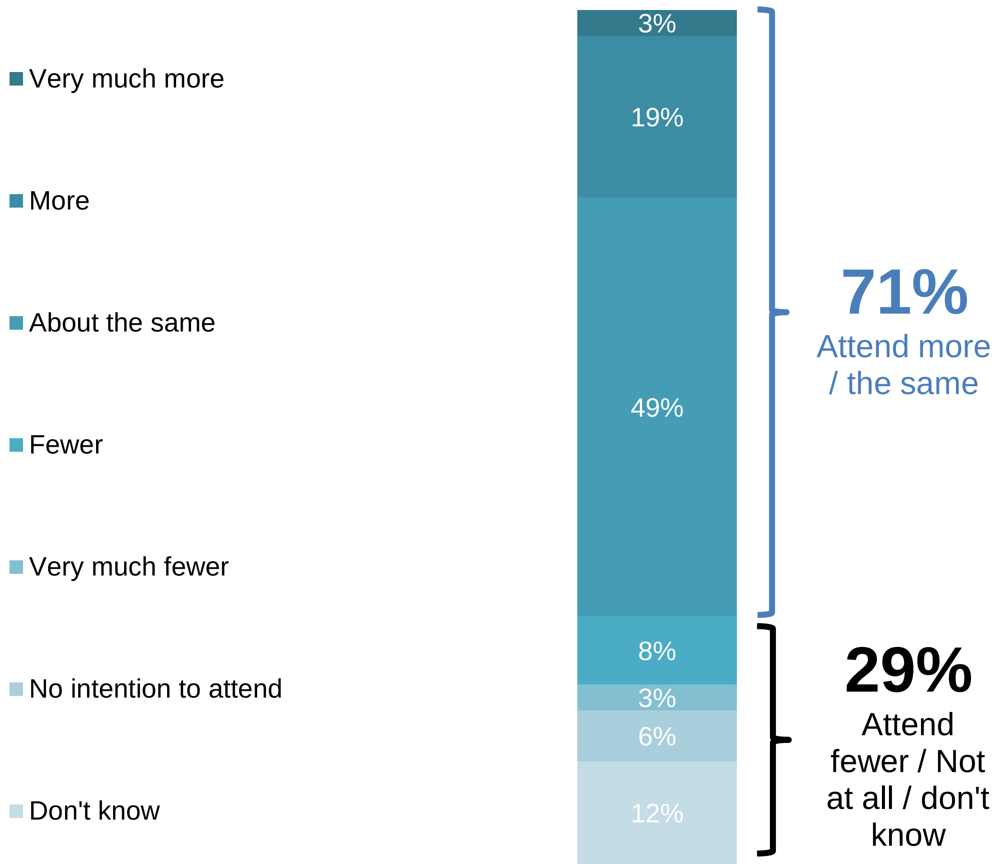

Base:
2021 Students, n=215

### 20.1.9 Moving forward with physical attendance

(I) Intention to attend in future

Overall, at least 7 in 10 Students expected to maintain or attend more arts and cultural events and activities in the next 12 months.

*Figure 192. Intention to attend in future among Students*




Base:
2021 Students, n=215

(II) Key findings on moving forward with physical attendance

Attendance among Students was mainly driven by invitation from others (43%), preference for out-of-home leisure activities (26%) and perceived higher quality of in-person experiences (21%). Barriers to attendance included unfamiliarity with artists (29%), crowd concerns (19%) and increased work commitments (19%).

Nonetheless, Students were most encouraged to visit arts and cultural facilities when there was a low risk of infection (72%). Having vaccination-differentiated measures (68%) and provisions for ticket refunds (67%) were also encouraging factors for Students to visit such facilities.

Given a choice, majority of Students would attend arts and culture events in-person (71%) than live-stream from home (29%).

*Table 76. Key findings on moving forward with physical attendance*

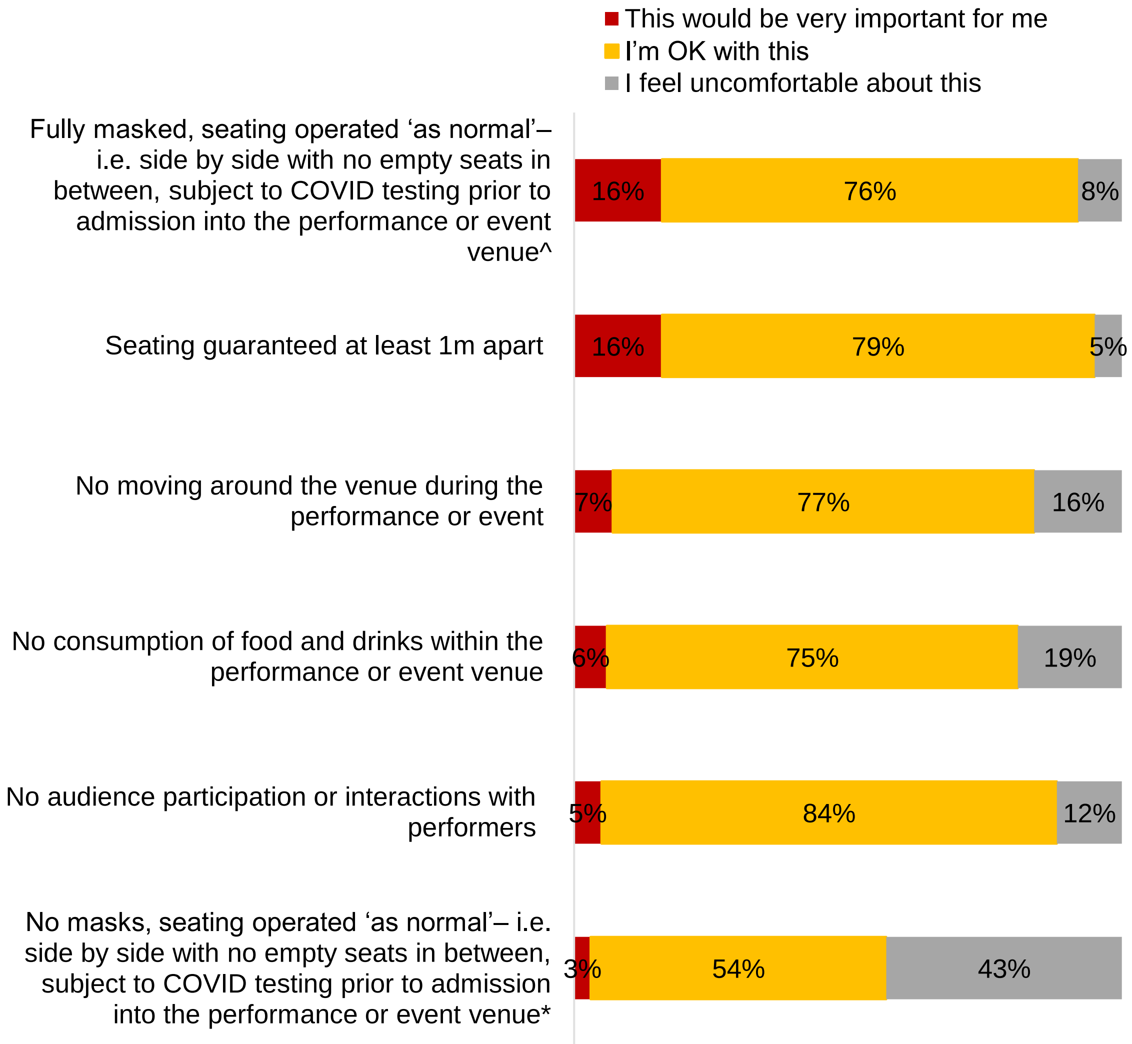
| | **Student Attenders (n=140)** |
|---|---|
| Top 3 reasons for attending in the past 12 months | 1. Someone invited me (43%)<br>2. I generally prefer leisure activities that are out of home (26%)<br>3. The quality of the live experience / art form is best when experienced live / in-person (21%) |
| Top 3 barriers to attendance in the next 12 months *(among those who intend to attend fewer, not at all, or don't know)* | 1. I am not familiar with the artists / performers (29%)<br>2. I want to avoid interacting with crowds of people until the Covid situation improves (19%)<br>3. I have increased work commitments that takes up my leisure time (19%) |
| Top 3 factors to encourage visits to arts and cultural facilities^ | 1. Low no. of community cases / risk of infection (72%)<br>2. Only fully vaccinated audiences / attenders are allowed into the event or venue (68%)<br>3. Provisions for ticket refunds / rebooking (67%) |
| Preference between in-person events and live-streaming | Attend in person: 71%<br>Live-stream from home: 29% |

Base:
2021 Student Attenders, n=140; 2021 Students who intend to attend fewer, not at all, or don't know, n=63
^ Figures shown reflect Top 2 boxes (% rated "Strongly encourage" and "Encourage")

(III) Comfort levels relating to safe management measures

Generally, Students were comfortable with the implementation of safe management measures by arts and cultural organisations. More than half were also comfortable with fully masked, "normal" seating operations (76%), or with the implementation of social distancing (79%). 2 in 5 expressed discomforts with seating arrangements that did away with masks.

*Figure 193. Comfort levels relating to safe management measures*

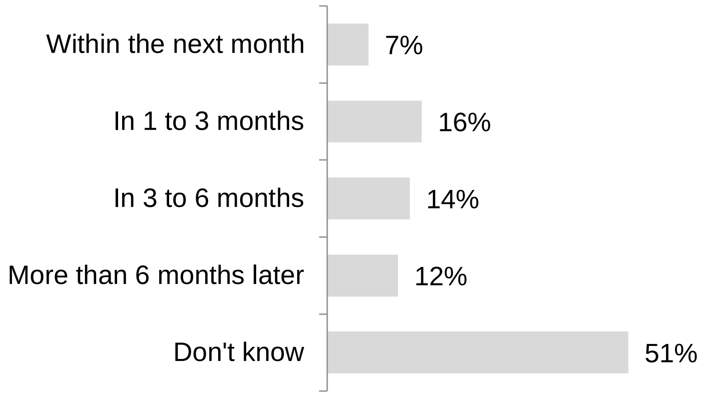



Base:
2021 Students, n=215

(IV) Booking intentions for in-person attendance

1 in 2 Students were unsure of their booking intentions. However, close to 2 in 5 expressed intention to book for in-person attendance within the next 6 months.

*Figure 194. Bookings intentions among Students*



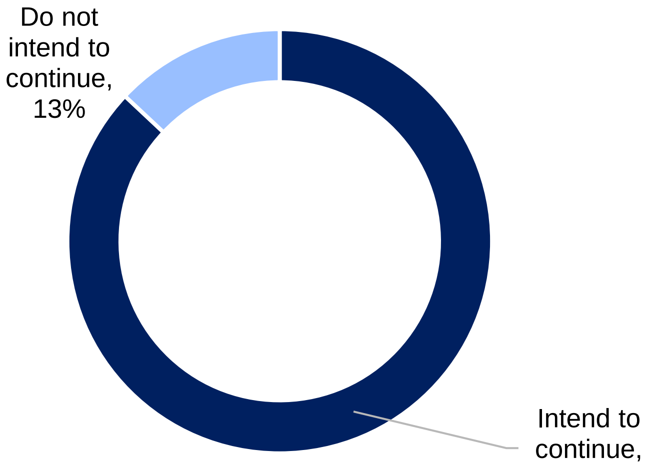

Base:
2021 Students, n=215

### 20.1.10 Continuing with digital arts consumption

#### (I) Intention to continue with digital arts consumption in next 12 months

Close to 9 in 10 Students intended to continue consuming the arts and culture digitally in the next year while at least 1 in 10 intended to do otherwise.

*Figure 195. Intention to continue with digital consumption in next 12 months (Students)*




Base:
2021 Students digital arts consumers, n=181

(II) Key findings on continuing with digital arts consumption

Students who intended to continue with their digital arts and cultural experiences cited being able to enjoy arts and culture contents comfortably at home (61%), avoid crowds (36%) and the relative affordability of such contents (31%) as pull factors.

The minority of Students who were not keen on continuing with digital consumption were more inclined to attend arts and culture events and activities in-person (38%).

More than half of Students thought the quality of digital arts and cultural experiences were on par with in-person ones. Conversely, about 1 in 3 perceived in-person experiences to be better than online ones (34%).

*Table 77. Key findings on continuing with digital consumption among Students*

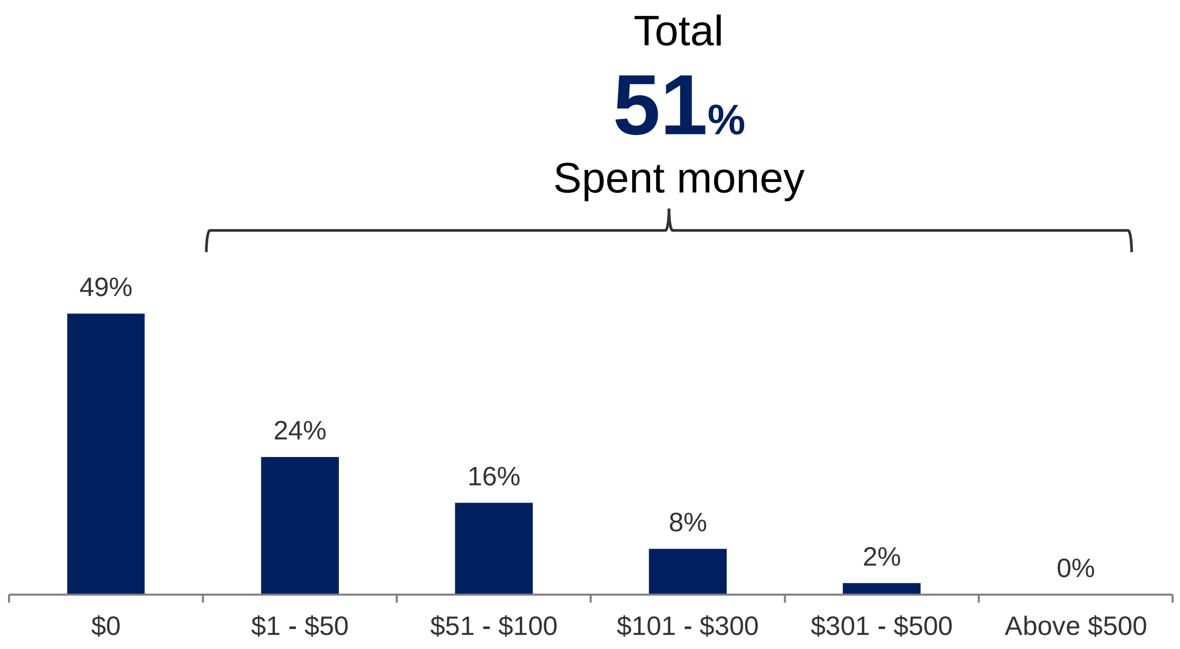
| | **Students Digital Consumers (n=181)** |
|---|---|
| Top 3 reasons to continue digital arts consumption *(among those who intend to continue digital consumption in next 12 months)* | 1. I can enjoy them from the comfort of my home (61%)<br>2. I can avoid crowds / crowded places (36%)<br>3. I don’t have to pay for them (31%) |
| Top 3 barriers to digital arts consumption in the next 12 months *(among those who do not intend to continue digital consumption in next 12 months*)* | 1. I prefer to attend these performance / events / activities in person (38%)<br>2. I have work / family commitments that leave me with little time to watch / listen / read online arts and culture content (33%)<br>3. I am not familiar with the artists / performers (21%) |
| Comparison between online and in-person expectations | Online better than in-person: 13%<br>Online same as in-person: 52%<br>In-person better than online: 34% |

Base:
2021 Students Digital Consumers, n=181; 2021 Students Digital Consumers who intend to continue digital consumption in next 12 months, n=157; 2021 Students Digital Consumers who do not intend to continue digital consumption in next 12 months, n=24*
*Low base size (n<30), please interpret result with care

(III) Total spending on digital arts and culture events and activities in the past 12 months

In 2021, 1 in 2 Student digital consumers spent money on online arts contents, with close to 1 in 4 having spent up to $50 in the past 12 months.

*Figure 196. Total spending on digital arts and culture events and activities in the past 12 months (Student digital consumers)*

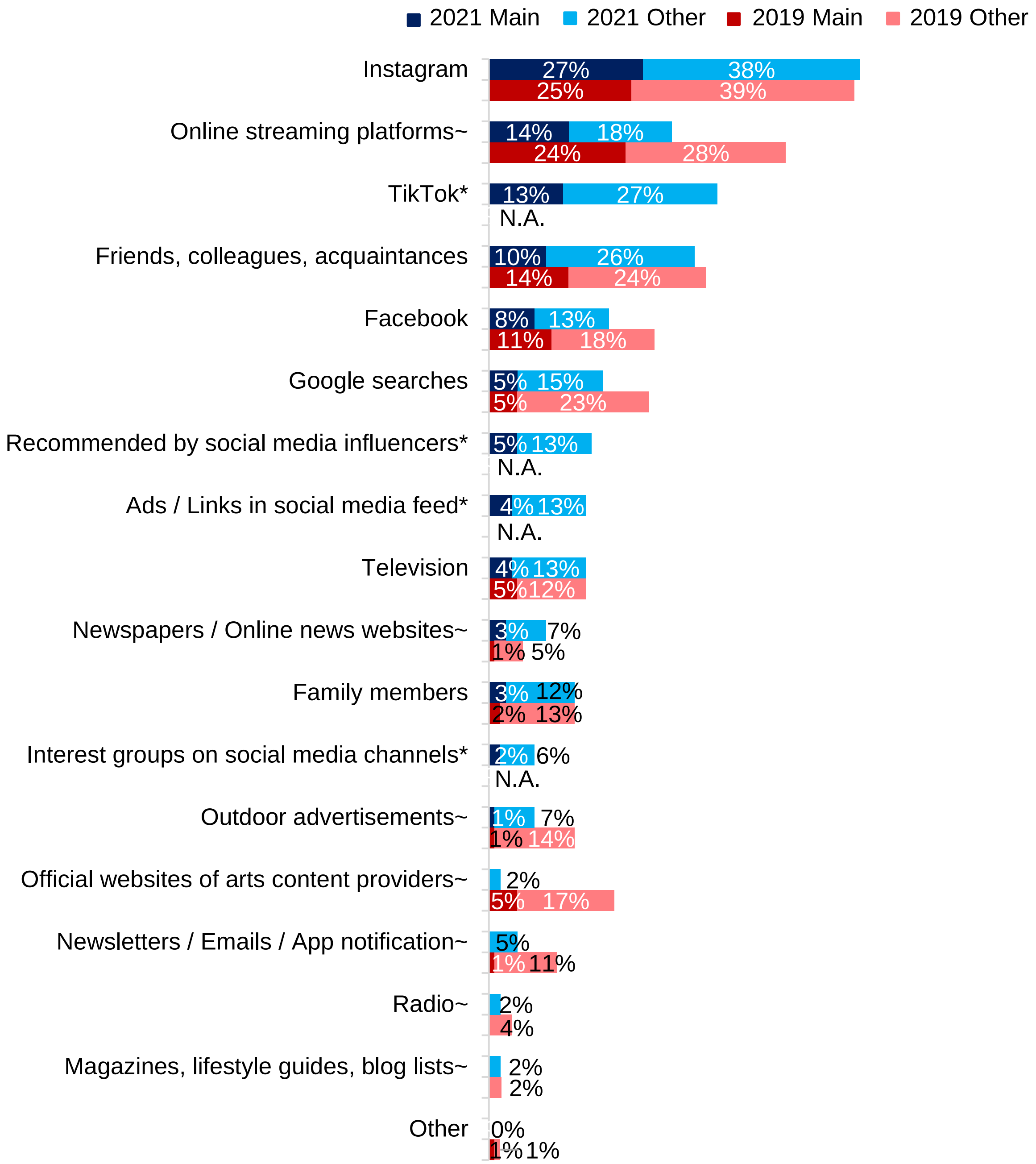



Base:
2021 Student digital arts consumers, n=181

### 20.1.11 Sources of information

Students mostly relied on digital sources for information on arts and culture events and activities. Instagram was a key, popular platform (27%), while TikTok (27%), social circles (26%) and online streaming platforms (18%) worked as secondary sources.

*Figure 197. Sources of information for arts and cultural events and activities among Students*

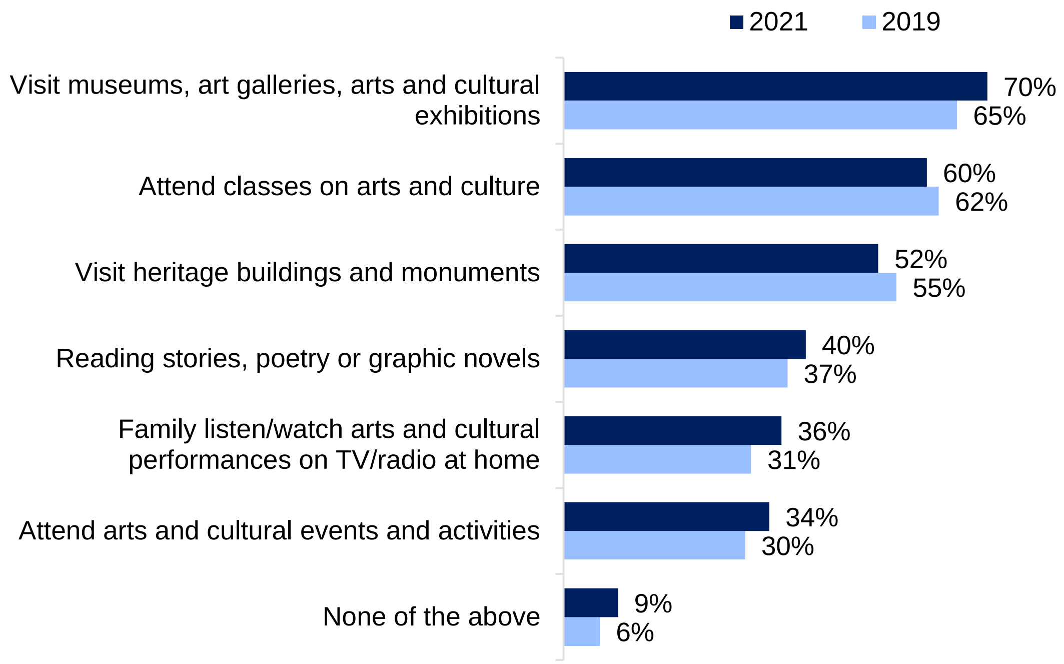



~ Rephrased statement in 2021 Survey
* Newly asked statement in 2021
Base: 2019 Total Students, n=130; 2021 Students, n=215

### 20.1.12 Childhood exposure to the arts and culture

Majority of Students engaged in arts and culture events and activities in their childhood, whereby 7 in 10 recalled visiting museums and exhibitions, while 3 in 5 indicated attendance at classes related to arts and culture.

*Figure 198. Childhood exposure to the arts and culture among Students*

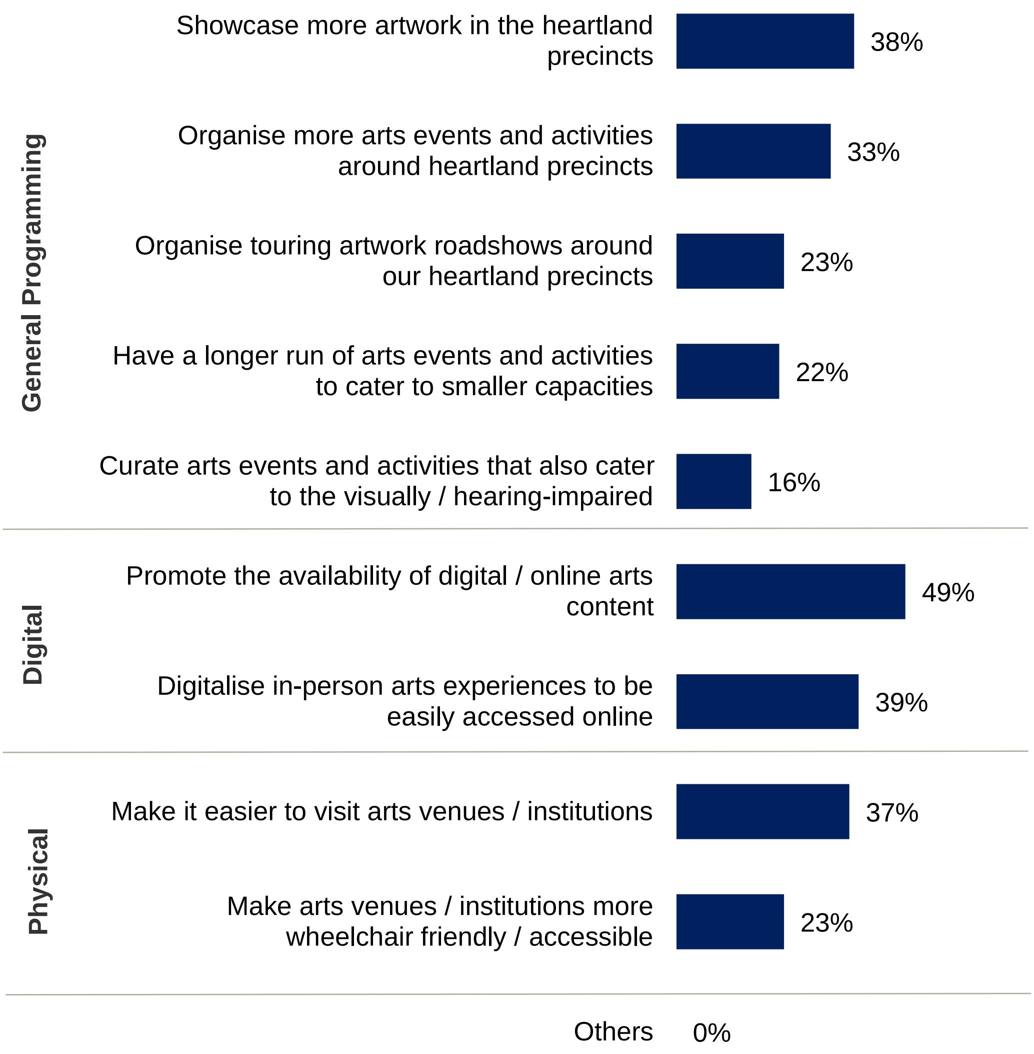



⇧⇩ Denotes significant difference from 2019 at 95% confidence level
Base:
2019 Total Students, n=130; 2021 Students, n=215

### 20.1.13 Improving access to the arts and culture

To Students, promoting the availability of online arts content (49%) and digitalising in-person arts and cultural experiences (39%) were perceived to be important to improve access to the arts and culture. Close to 2 in 5 also considered showcasing more artwork in heartland precincts to be beneficial to access.

*Figure 199. Improving access to the arts and culture*




Base:
2021 Students, n=215

# 20.2 PMEBs

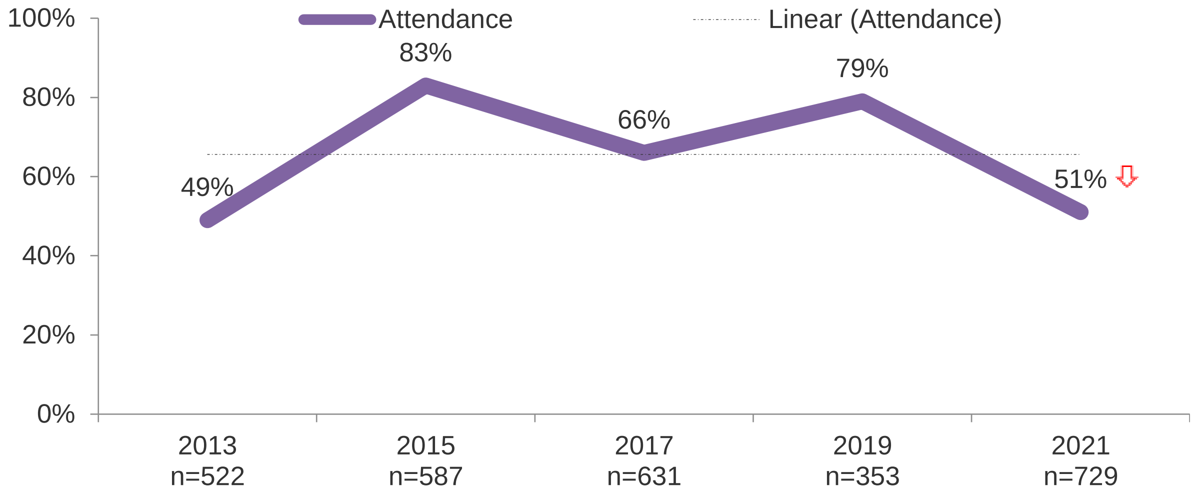
## 20.2 PMEBs

### 20.2.1 Engagement with the arts and culture

(I) Arts attendance

In 2021, a pronounced drop in overall arts attendance among PMEBs was observed compared to 2019 (-28 percentage point).

*Figure 200. Arts attendance among PMEBs (by year)*




⇧⇩ Denotes significant difference from 2019 at 95% confidence level
Base: Total PMEBs

This decline in overall arts attendance was also observed across all art forms, with the largest dips experienced for Heritage (-26 percentage point), Theatre (-25 percentage point) and Music (-21 percentage point).

*Table 78. Art forms attended by PMEBs (by year)*

| | 2017 | 2019 | 2021 |
|---|---|---|---|
| Base (Total PMEBs) | 631 | 353 | 729 |
| Literary Arts^ | 13% | 50% | 36% ⇩ |
| Heritage | 37% | 50% | 24% ⇩ |
| Visual Arts | 30% | 26% | 12% ⇩ |
| Craft | 7% | 11% | 5% ⇩ |
| Theatre | 21% | 29% | 4% ⇩ |
| Music | 25% | 24% | 3% ⇩ |
| Dance | 17% | 12% | 3% ⇩ |
| Art Film | 6% | 8% | 3% ⇩ |

^ Literary Arts include reading any fiction or non-fiction books, stories, poetry or graphic novels (e.g. manga, comic books). From 2019 onwards, 'reading any fiction…" was taken out of B1 and asked separately (Q17 in 2019, Q34 in 2021).

⇧⇩ Denotes significant difference from 2019 at 95% confidence level

a. Venues for attendance

Attendance among PMEBs was most likely to have occurred at home (+12 percentage point) and less likely at outdoor venues – especially at dedicated arts venues (-22 percentage point) and parks (-20 percentage point) when compared to pre-Covid times in 2019.

*Table 79. Venues for attendance among PMEBs attenders*

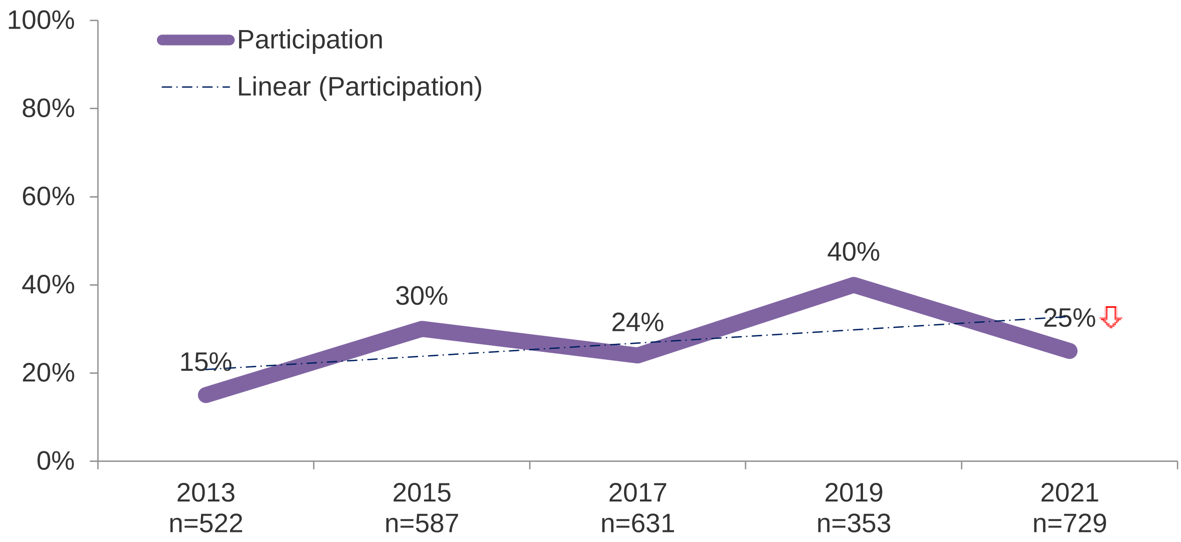
| | 2019 | 2021 |
|---|---|---|
| Base (PMEB attenders) | 278 | 375 |
| Home | 33% | 45% ⇧ |
| Museums | 36% | 28% ⇩ |
| Dedicated arts venues | 38% | 16% ⇩ |
| Parks | 34% | 14% ⇩ |
| Shopping malls | 26% | 13% ⇩ |
| In the city centre | 27% | 12% ⇩ |
| Libraries | 18% | 9% ⇩ |
| Arts institutions | 17% | 9% ⇩ |
| Community Clubs / Centres | 26% | 8% ⇩ |
| Places of worship | 19% | 8% ⇩ |
| Near home / immediate neighbourhood | 9% | 6% |
| Workplace / Near workplace | 13% | 5% ⇩ |
| School / Near school | 11% | 4% ⇩ |
| Voluntary Welfare Organisations / Non-Governmental Organisations | 6% | 2% ⇩ |
| Historic districts* | 2% | 1% |
| Other | 0% | 1% |

⇧⇩ Denotes significant difference from 2019 at 95% confidence level
*Created from 2019 coding

(II) Arts participation

Like attendance, there was also lower participation in the arts among PMEBs in 2021 (-15 percentage point).

*Figure 201. Participation in the arts among PMEBs (by year)*




Denotes significant difference from 2019 at 95% confidence level
Base: Total PMEBs

Among art forms, participation was lower across the board, particularly for Visual Arts (-6 percentage point), Literary Arts (-5 percentage point) and Theatre (-4 percentage point). Music remained as the art form with highest participation at 12%.

*Table 80. Art forms participated by PMEBs (by year)*

| | 2017 | 2019 | 2021 |
|---|---|---|---|
| Base (Total PMEBs) | 631 | 353 | 729 |
| Music | 8% | 16% | 12% |
| Craft | 7% | 10% | 8% |
| Film | 4% | 11% | 8% |
| Theatre | 6% | 10% | 6% ⇩ |
| Visual Arts | 6% | 12% | 6% ⇩ |
| Dance | 4% | 5% | 6% |
| Literary Arts | 3% | 8% | 3% ⇩ |

⇧⇩ Denotes significant difference from 2019 at 95% confidence level

a. Forms of participation

Dabbling in an arts and culture-related hobby was the most common form of participation among PMEBs in 2021 (51%); such participation also grew from 2019 (+15 percentage point). On the other hand, fewer PMEBs participated in arts and cultural performances (-9 percentage point) or donated money to support the arts and culture (-16 percentage point) in 2021.

*Table 81. Forms of participation among PMEB participants*

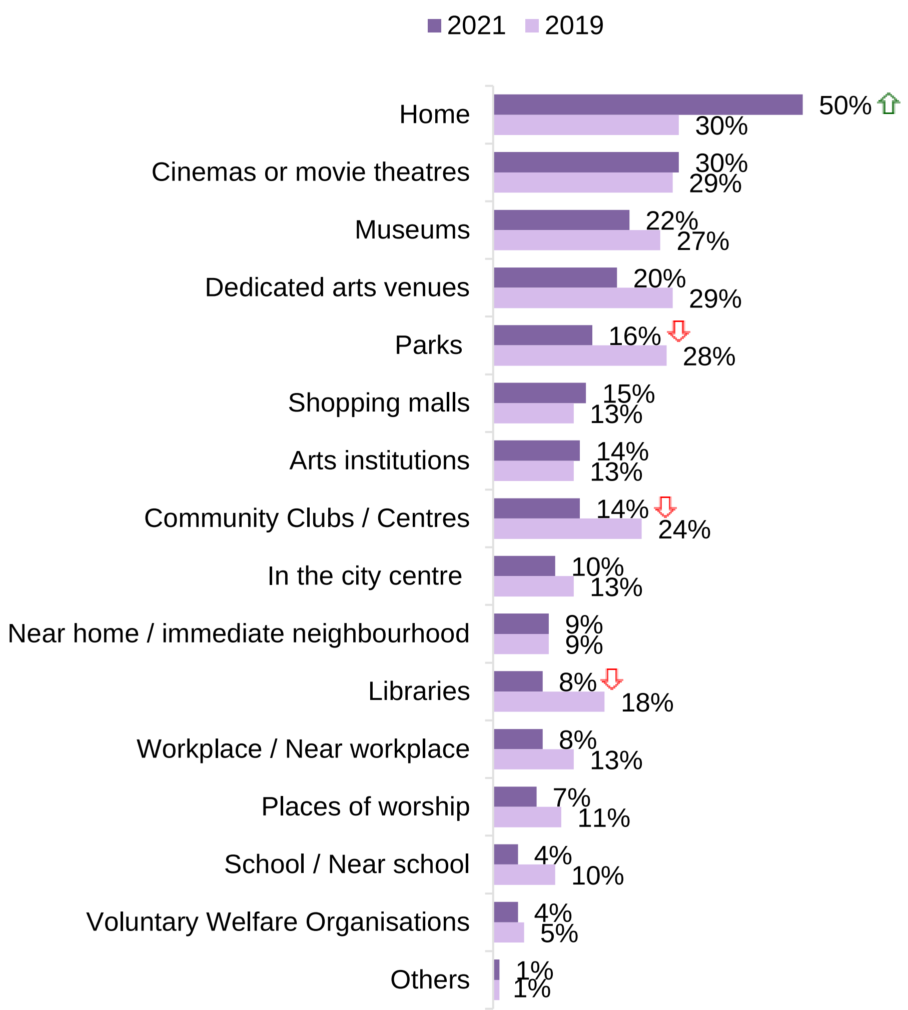
| | 2019 | 2021 |
|---|---|---|
| Base (PMEB participants) | 140 | 181 |
| Have an arts and culture-related hobby or personal leisure activity | 36% | 51% ⇧ |
| Watch an arts and culture documentary or read about the arts and culture | 42% | 36% |
| Attend classes, workshops or talks on arts and culture | 27% | 23% |
| Bought DIY art and craft kits for yourself to do^ | N.A. | 23% |
| Purchase/Loan a piece of artwork | 12% | 10% |
| Created arts content to share online^ | N.A. | 10% |
| Participate in an arts and cultural performance, show, exhibition or competition | 18% | 9% ⇩ |
| Donate/Give money to support the arts and/or culture | 24% | 8% ⇩ |
| Comment or participate in a discussion on an arts and cultural event / activity | 11% | 8% |
| Participate in community arts and/or cultural events / activities | 8% | 8% |
| Participate in an arts and/or cultural club or group | 7% | 7% |
| Lead a guided arts and/or cultural tour | 2% | 4% |

⇧⇩ Denotes significant difference from 2019 at 95% confidence level
^Newly added in 2021

b. Venues for participation

In 2021, participation at home grew and remained as the most common location for such engagement (50%, +20 percentage point from 2019). In contrast, fewer had participated at parks (-12 percentage point), community clubs (-10 percentage point) and libraries (-10 percentage point) in 2021.

*Figure 202. Venues for participation among PMEB participants*

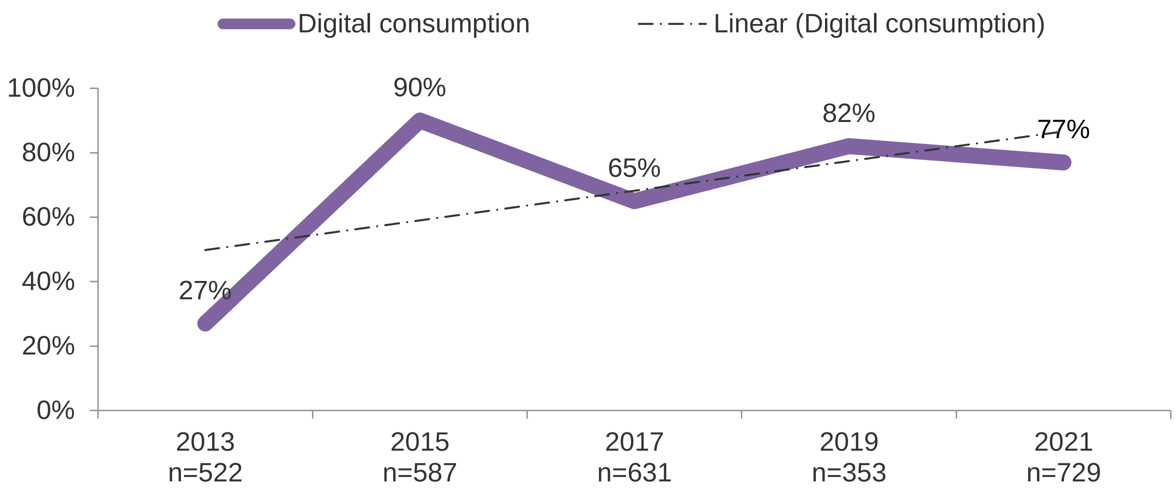



⇧⇩ Denotes significant difference from 2019 at 95% confidence level
Base:
2019 PMEB participants, n=140; 2021 PMEB participants, n=181

(III) Digital consumption of the arts

Overall, digital arts consumption among PMEBs remained stable in 2021, with almost 4 in 5 having done so.

*Figure 203. Digital consumption of the arts among PMEBs (by year)*




Denotes significant difference from 2019 at 95% confidence level
Base: Total PMEBs

Across art forms, digital consumption was generally stable when compared to 2021, except fewer consumed content related to Theatre (-15 percentage point) and Literary Arts (-13 percentage point). Music remained as the art form with the highest level of digital consumption (59%).

*Table 82. Art forms digitally consumed by PMEBs (by year)*

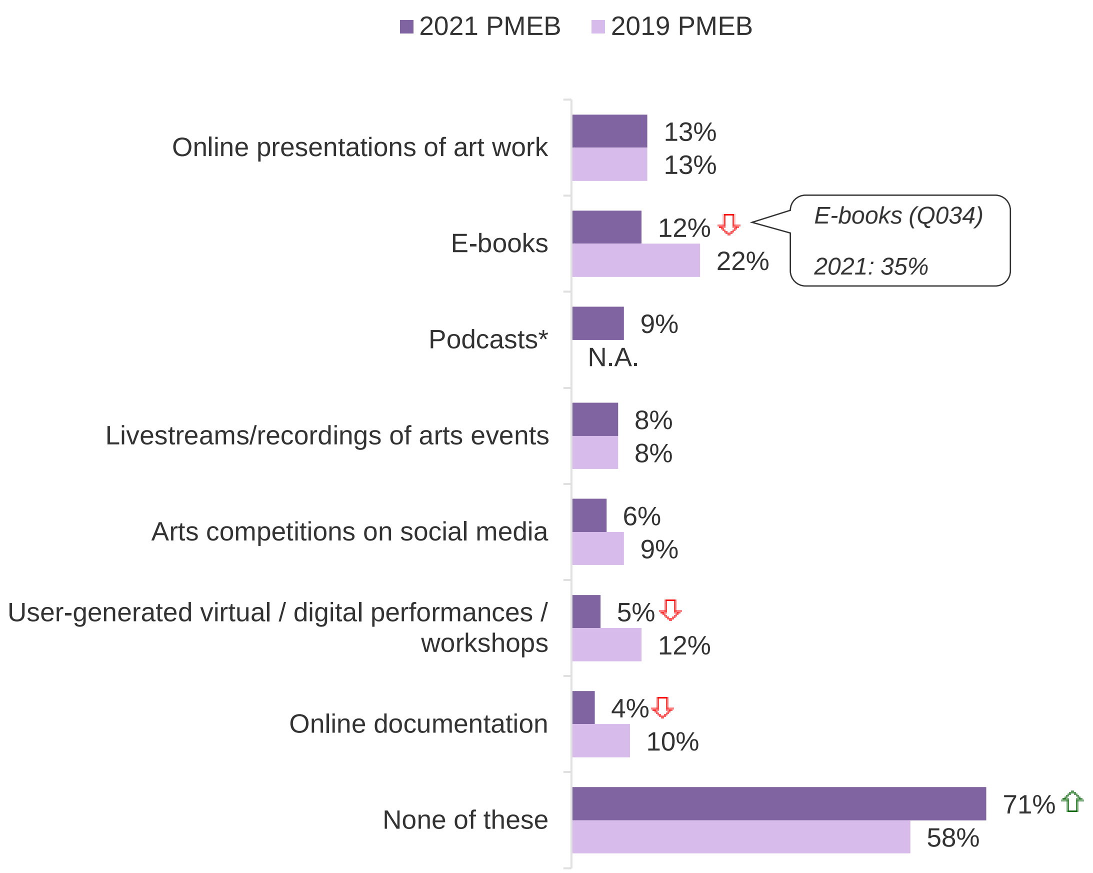
| | 2017 | 2019 | 2021 |
|---|---|---|---|
| Base (Total PMEBs) | 631 | 353 | 729 |
| Music | 43% | 56% | 59% |
| Literary Arts^ | 11% | 53% | 40% ⇩ |
| Theatre | 34% | 46% | 31% ⇩ |
| Dance | 16% | 21% | 25% |
| Art Film | 9% | 18% | 17% |
| Visual Arts | 14% | 17% | 15% |
| Craft | 3% | 10% | 14% |
| Heritage | 15% | 12% | 12% |

^ Literary Arts include reading any fiction or non-fiction books, stories, poetry or graphic novels (e.g. manga, comic books). In 2019, 'Reading stories, poetry or graphic novels" was asked as a stand-alone question.
⇧⇩ Denotes significant difference from 2019 at 95% confidence level

a. Online engagement

Compared to 2019, significantly more PMEBs had not accessed online contents (+13 percentage point), especially user-generated workshops (-7 percentage point) and online documentations (-6 percentage point).

*Figure 204. Online engagement by content among PMEBs^*




⇧⇩ Denotes significant difference from 2019 at 95% confidence level
^New question added in 2019
*Newly added in 2021
Base:
2019 PMEBs, n=353; 2021 PMEBs, n=729

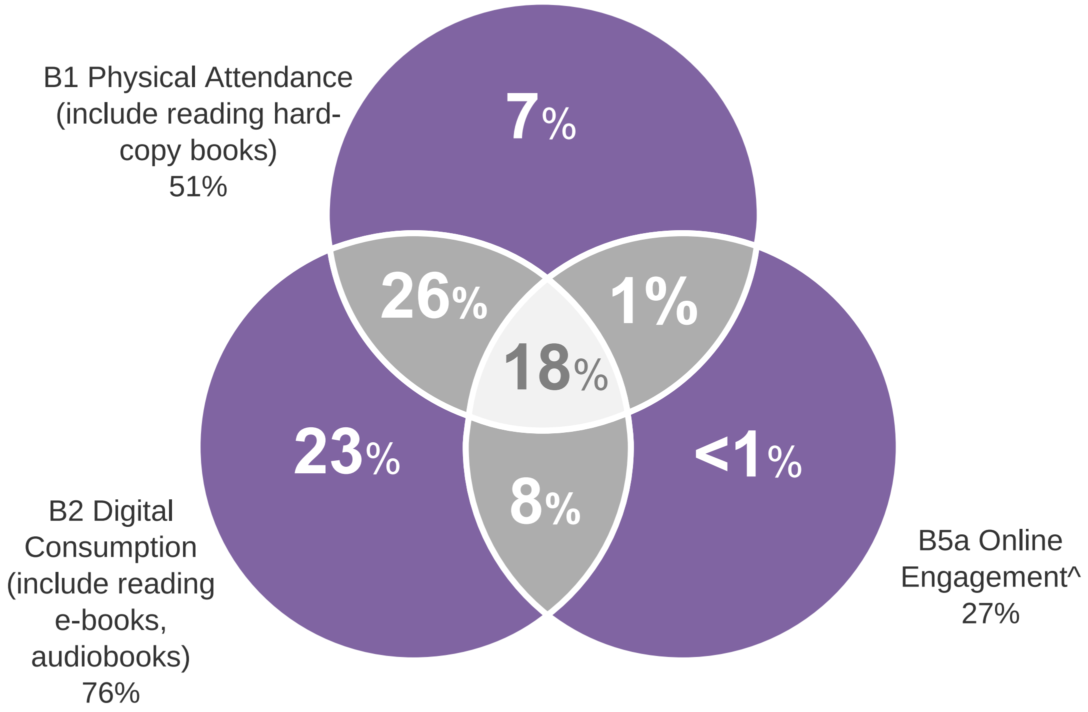
### 20.2.2 Overlap between online and offline engagement

Overall, at least 8 in 10 PMEBs attended arts and culture events and activities, which tended to occur through a combination of physical and digital means (26%), or only digitally (23%) over physical-only attendance (7%). Close to 1 in 5 PMEBs had engaged with the arts and culture through a mix of physical attendance, digital consumption and online engagement.

*Figure 205. Overall arts attendance among PMEBs*

**Total PMEBs Arts Attenders: 83%**

**Total PMEBs Non-Arts Attenders: 17%**



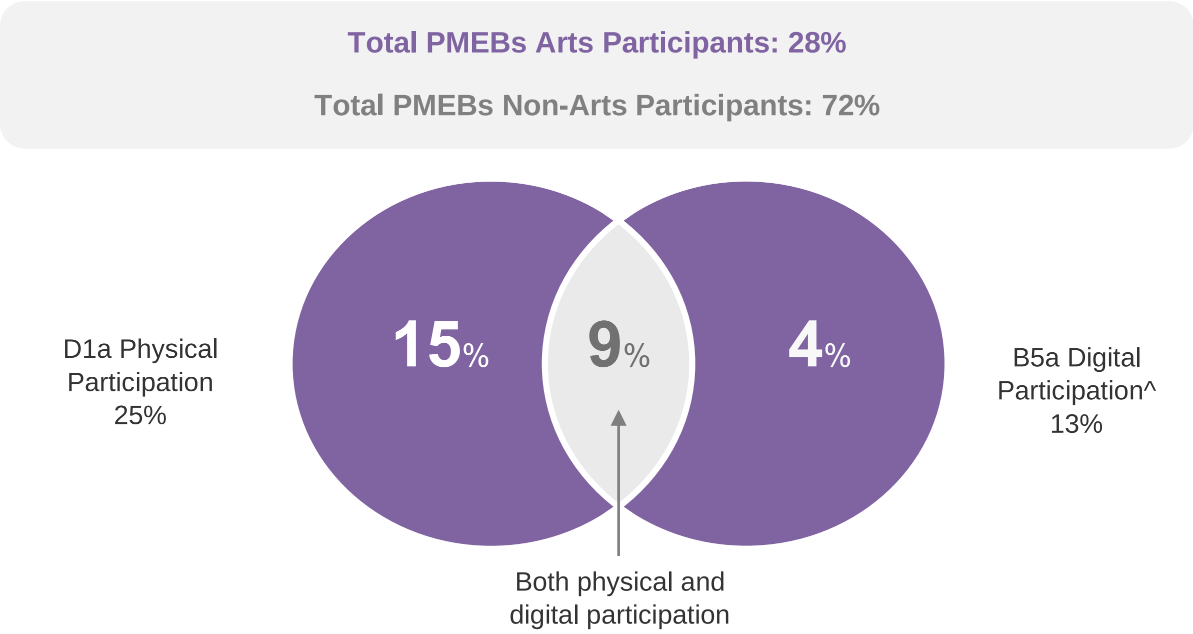

^Online engagement was defined as any engagement through these activities (statements 1-4 or 8) in B5a (Note: statement 8 was newly added in 2021 and statement 3 was removed in 2021):

- Online presentations of artwork such as performances, arts productions, art installations etc. (e.g. livestreams of performances, recorded video of art performances, excerpts of a full performance, photo albums or static online posts of paintings, art installations, literary texts, website/mobile applications that present a collection of artwork)
- Online documentation or supporting content relating to artworks, arts programmes or arts events (e.g. backstage/rehearsal footage or photos, artist interviews, post-show/event highlights video or photo albums, documentaries/educational content about artwork or arts programme).
- E-books
- Podcast (i.e., audio broadcasts which can include single or regular instalments of interviews with artists, monologues or presentations by artists, panel discussions, non-fictional or fictional storytelling.)

*Percentages do not add up due to rounding up error
Base: 2021 PMEBs, n=729

Close to 3 in 10 PMEBs participated in the arts and culture, mostly through physical participation only (15%) or combined with digital experiences (9%).

*Figure 206. Overall arts participation among PMEBs*




^Digital participation was defined as having participated through these activities (statements 5 till 7) in B5a:

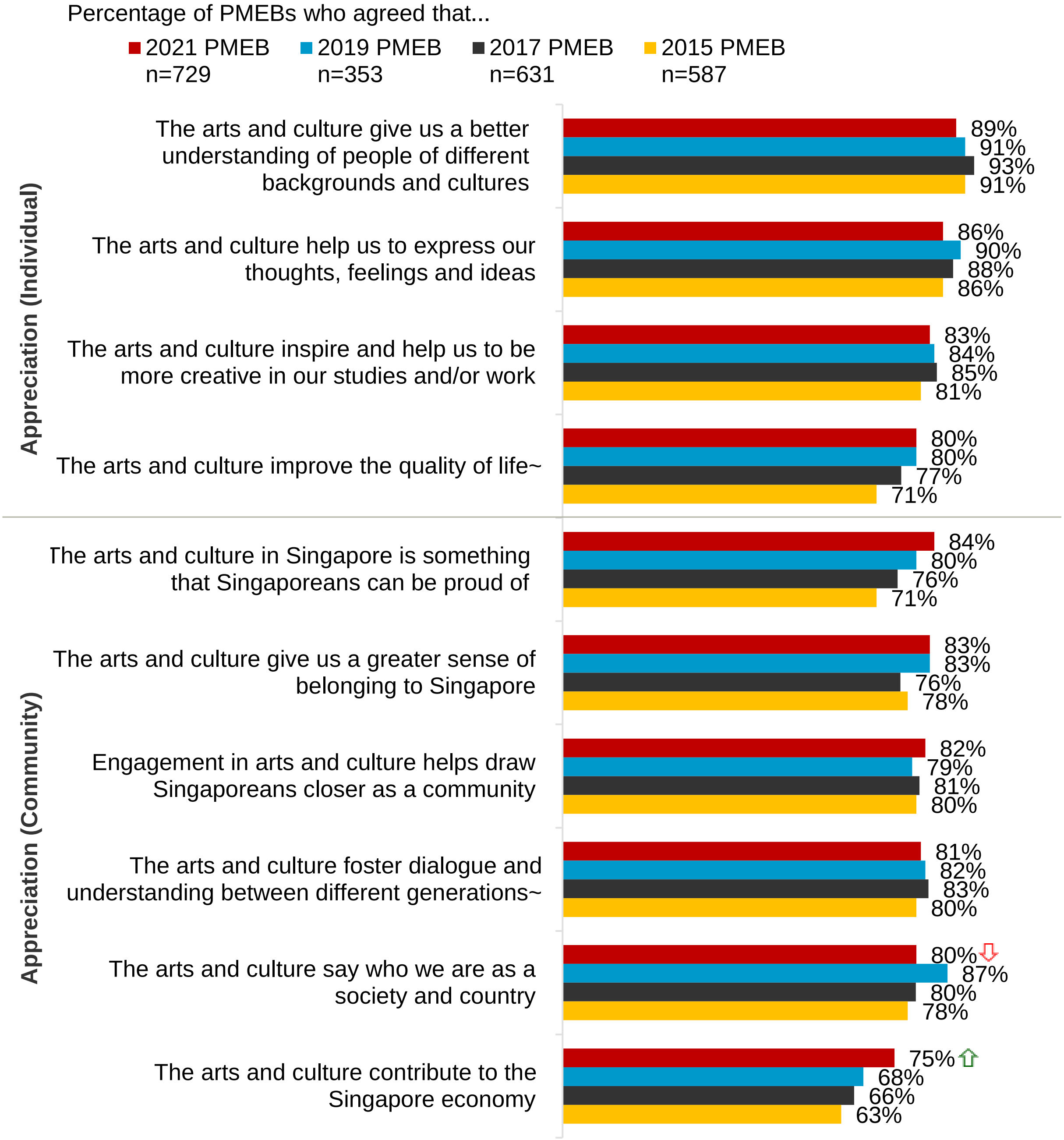
- Livestreams/recordings of arts events (e.g. arts seminars, conferences, arts-related talks, art dialogues)
- Arts competitions on social media (e.g. music competitions, dance cover competitions, poetry competitions)
- User-generated virtual / digital performances/workshops (e.g. arts performances, do-it-yourself instructional videos/ tutorials that teach artistic skills such as dance, music, craft etc on YouTube or Vimeo, websites/mobile applications that assist users to create their own artwork online)*Percentages do not add up due to rounding up error

*Percentages do not add up due to rounding up error
Base: 2021 PMEBs, n=729

### 20.2.3 Sentiments towards arts and culture

In 2021, PMEB's overall appreciation for the role of arts and culture generally held stable from 2019, though more recognised its contribution to Singapore's economy (+7 percentage point) and fewer appreciated its role in promoting national or societal identity (-7 percentage point) compared to 2019.

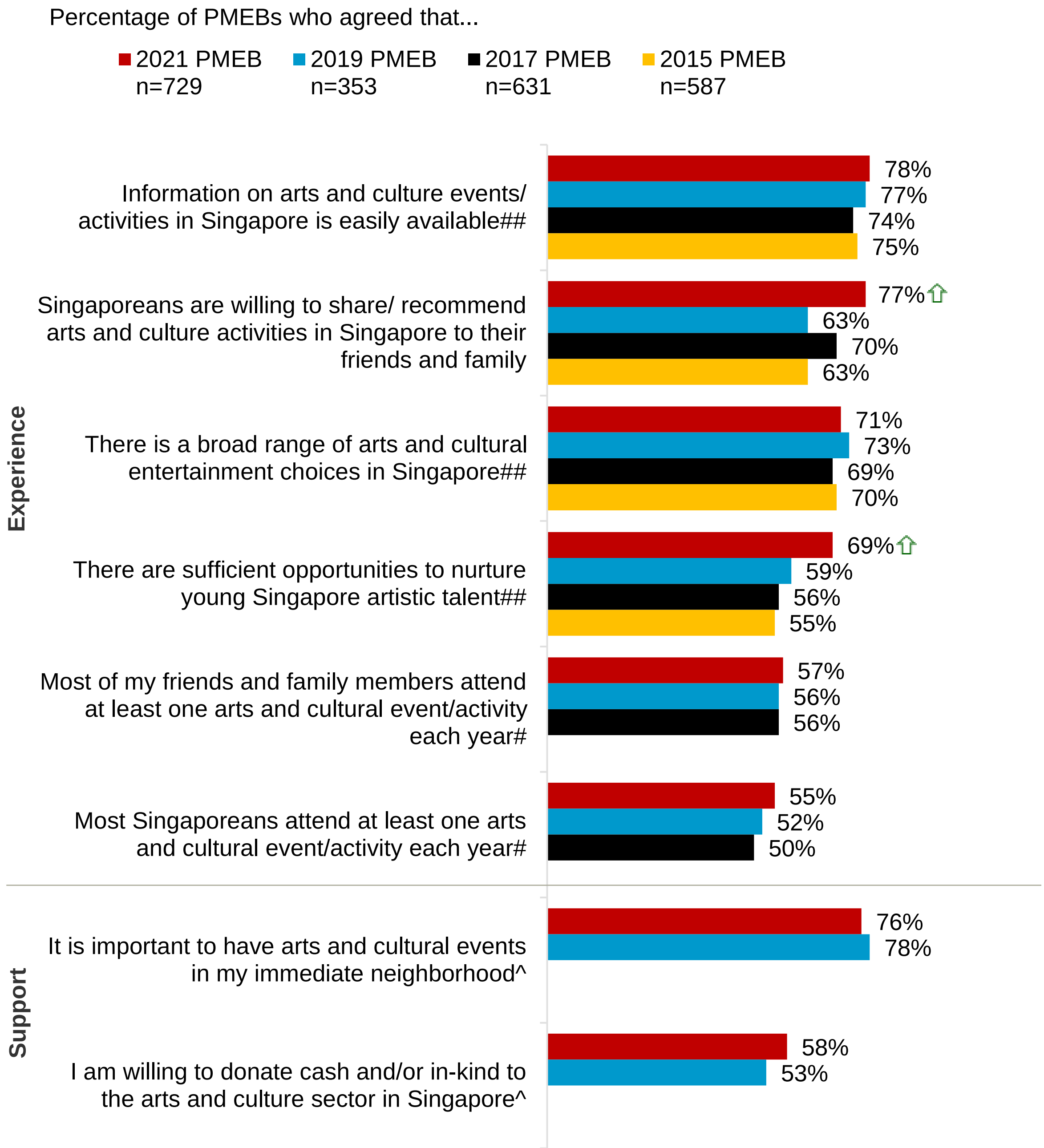
*Figure 207. Sentiments towards the arts and culture among PMEBs (by year)*




⇧⇩ Denotes significant difference from 2019 at 95% confidence level
Figures shown reflect Top 2 boxes (% rated "Agree" and "Strongly Agree" on a 5-point scale)
~ Rephrased statement in 2019 Survey
Base:
2015 PMEBs, n=587; 2017 PMEBs, n=631; 2019 PMEBs, n=353; 2021 PMEBs, n=729

PMEBs' support for the arts and culture also held steady from 2019, and in terms of experience with it, more perceived Singaporeans to be willing to share about arts and culture events with their social circles (+14 percentage point) and perceived that there were ample opportunities to nurture artistic talent among young Singaporeans (+10 percentage point).

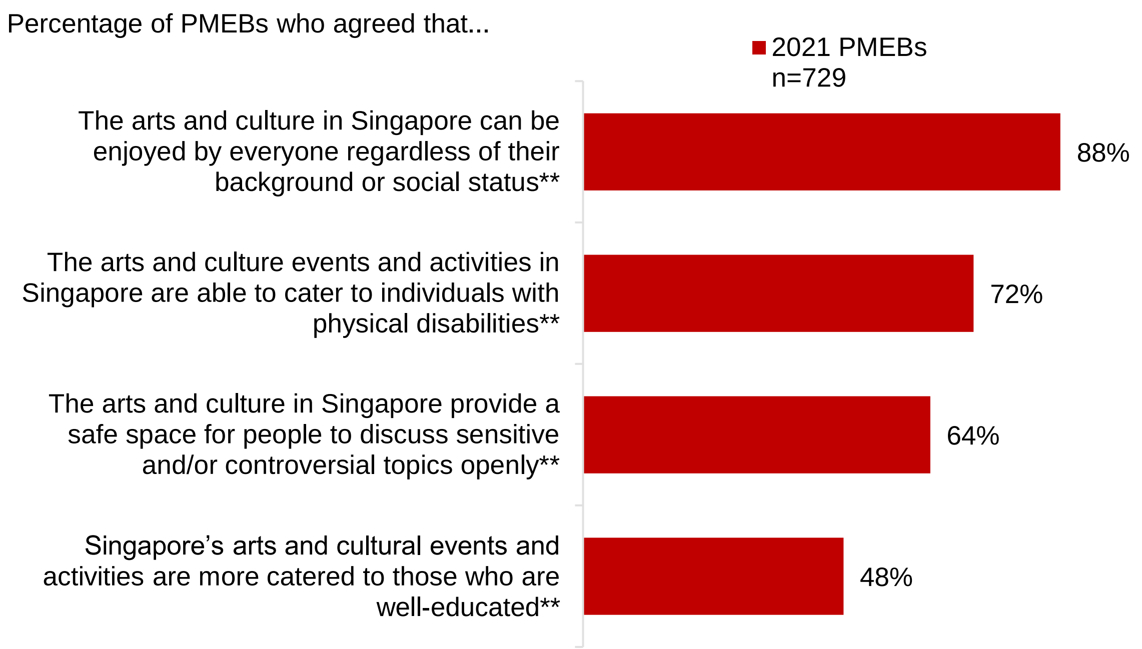
*Figure 208. Experience with and support for the arts and culture among PMEBs (by year)*




⇧⇩Denotes significant difference from 2019 at 95% confidence level
Figures shown reflect Top 2 boxes (% rated "Agree" and "Strongly Agree" on a 5-point scale)
^New statements in 2019
#New statements in 2017
##New statements in 2015
Base:
2015 PMEBs, n=587; 2017 PMEBs, n=631; 2019 PMEBs, n=353; 2021 PMEBs, n=729

PMEBs generally held positive perceptions toward the inclusivity of arts and culture in Singapore – almost 9 in 10 agreed that it could be enjoyed by everyone regardless of one's background or social status. 3 in 5 PMEBs agreed that the arts and culture in Singapore provided an open and safe place for discussion of sensitive topics. There were also more who perceived Singapore's arts and culture activities to be catered to those with physical disabilities (72%), than those who were less educated (48%).

*Figure 209. Inclusivity of the arts and culture among PMEBs (by year)*




Figures shown reflect Top 2 boxes (% rated "Agree" and "Strongly Agree" on a 5-point scale)
**New statements in 2021
Base:
2021 PMEBs, n=729

Compared to the total, PMEBs were more likely to appreciate the arts and culture's impact on both the individual and societal level especially in inspiring creativity at work (+6 percentage point). PMEB attenders were more likely to appreciate the personal benefits of the arts and culture compared to the Total.

In 2021, PMEBs were also more willing to donate to the arts and culture sector compared to the total (+11 percentage point). They were also more optimistic about arts and culture attendance among loved ones (+7 percentage point), the recommendation of arts and cultural events among Singaporeans (+5 percentage point) and availability of arts and culture-related information (+4 percentage point).

When it came to inclusivity, PMEBs were more likely to perceive that the arts and culture could be enjoyed by everyone regardless of their background (+4 percentage point), compared to the Total. Further, more among PMEBs believed that the arts and culture provided a safe space for open discussions (+3 percentage point).

*Table 83. Sentiments towards the arts and culture among PMEBs*

| | 2021 Total | 2021 Total PMEBs | 2021 PMEB Attenders |
|---|---|---|---|
| Base | 2,047 | 729 | 375 |
| The arts and culture give us a better understanding of people of different backgrounds and cultures | 85% | 89%↑ | 90%↑ |
| The arts and culture help us to express our thoughts, feelings and ideas | 82% | 86%↑ | 88%↑ |
| The arts and culture inspire and help us to be more creative in our studies and/or work | 77% | 83%↑ | 85%↑ |
| The arts and culture improve the quality of life~ | 77% | 80%↑ | 82%↑ |
| Something that Singaporeans can be proud of | 82% | 84% | 85% |
| Gives us a greater sense of belonging to Singapore | 81% | 83%↑ | 83% |
| Foster dialogue and understanding between different generations~ | 78% | 81%↑ | 82% |
| Helps draw Singaporeans closer as a community | 78% | 82%↑ | 83%↑ |
| Says who we are as a society and country | 77% | 80%↑ | 80% |
| Contributes to the Singapore economy | 71% | 75%↑ | 74% |
| Information on arts and culture events/ activities in Singapore is easily available## | 74% | 78%↑ | 80%↑ |
| Singaporeans are willing to share/ recommend arts and culture activities in Singapore to their friends and family | 72% | 77%↑ | 79%↑ |
| There is a broad range of arts and cultural entertainment choices in Singapore## | 70% | 71% | 73% |
| There are sufficient opportunities to nurture young Singapore artistic talent## | 69% | 69% | 67% |
| Most Singaporeans attend at least one arts and cultural event/activity each year# | 53% | 55% | 58% |
| Most of my friends and family members attend at least one arts and cultural event/activity each year# | 50% | 57%↑ | 62%↑ |
| It is important to have arts and cultural events in my immediate neighborhood^ | 74% | 76% | 78% |

| | 2021 Total | 2021 Total PMEBs | 2021 PMEB Attenders |
|---|---|---|---|
| Willing to donate cash and/or in-kind to the arts and culture sector in Singapore^ | 47% | 58%⬆ | 62%⬆ |
| The arts and culture in Singapore can be enjoyed by everyone regardless of their background or social status** | 84% | 88%⬆ | 88%⬆ |
| The arts and culture events and activities in Singapore are able to cater to individuals with physical disabilities** | 70% | 72% | 73% |
| The arts and culture in Singapore provide a safe space for people to discuss sensitive and/or controversial topics openly** | 61% | 64%⬆ | 64% |
| Singapore's arts and cultural events and activities are more catered to those who are well-educated** | 48% | 48% | 50% |

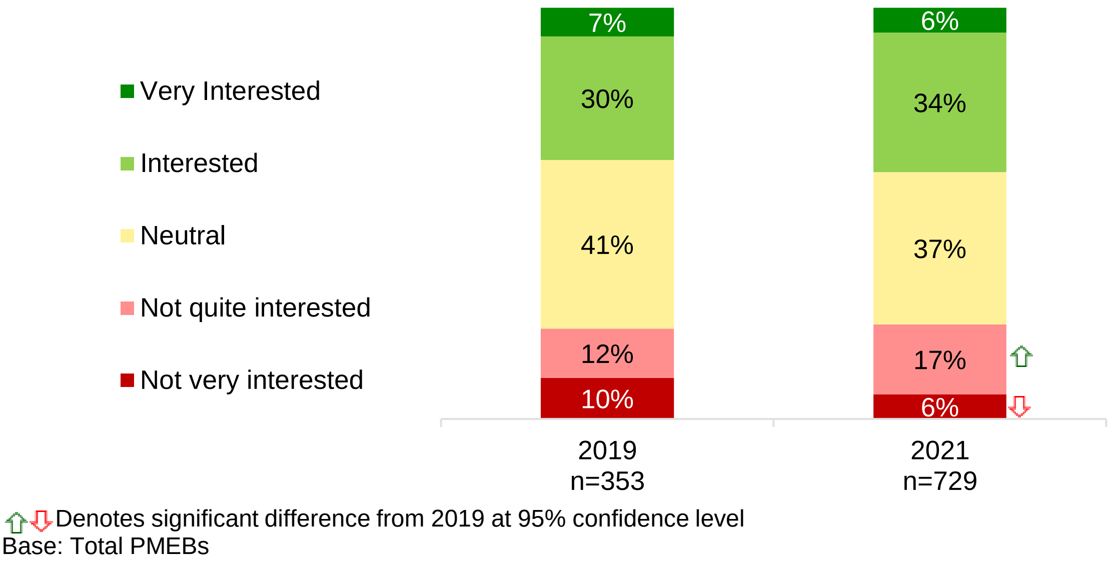
⬆⬇ Denotes significant difference from 2021 Total at 95% confidence level
Figures shown reflect Top 2 boxes (% rated "Agree" and "Strongly Agree" on a 5-point scale)
**New statements in 2021
~ Rephrased statement in 2019 Survey
^New statements in 2019
#New statements in 2017
##New statements in 2015

### 20.2.4 Interest in the arts and culture

(I) Overall interest in the arts and culture

In 2021, PMEBs' general interest in the arts and culture remained quite stable. More cited not being quite interested (+5 percentage point) than expressing very low interest in it (-4 percentage point).

*Figure 210. Interest in the arts and culture among PMEBs*



### (II) Interest in and time spent on art forms

PMEBs were most interested in Film (35%), Music (33%) and Heritage (8%). While 1 in 2 indicated they had spent the most time on Music, few would say they had done the same for Film (10%) despite the interest. While Literary Arts was not among the top art forms of interest, at least 1 in 10 had spent the most time on it.

*Table 84. Interest in and time spent on art forms*

| | **PMEBs (n=729)** |
|---|---|
| Top 3 most interested art form | 1. Film (35%)<br>2. Music (33%)<br>3. Heritage (8%) |
| Top 3 most time spent on art forms | 1. Music (49%)<br>2. Literary Arts (13%)<br>3. Film (10%) |

### (III) Engagement in leisure activities

Compared to 2021 total, PMEBs were more likely to have spent their leisure time on a variety of activities, including exercising (+8 percentage point) and exploring new cuisines (+5 percentage point).

More among PMEB attenders frequented parks and gardens (+5 percentage point) and attended arts and cultural activities (+3 percentage point) compared to the total.

On the other hand, watching TV (-3 percentage point) and culinary activities such as baking or cooking (-4 percentage point) were less common leisure activities among PMEBs compared to the total.

*Table 85. Engagement in leisure activities*

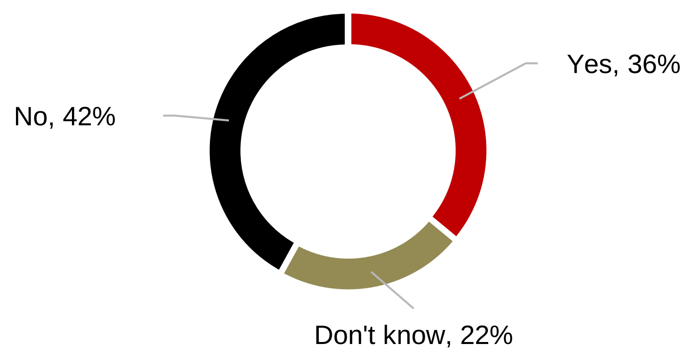
| | 2021 Total | 2021 Total PMEBs | 2021 PMEBs Attenders |
|---|---|---|---|
| Base | 2,047 | 729 | 375 |
| Sports and exercise | 43% | 51%↑ | 52%↑ |
| Visiting friends and family | 35% | 35% | 33% |
| Going to parks/gardens | 31% | 31% | 36%↑ |
| Gaming and Internet surfing (excluding art sites) | 27% | 27% | 26% |
| Baking and cooking | 25% | 21%↓ | 23% |
| Tasting different kinds of cuisines/Trying out restaurants and delicious food | 22% | 27%↑ | 27%↑ |
| Shopping (except groceries shopping) | 19% | 22%↑ | 23%↑ |
| Sightseeing and visiting local attractions | 11% | 15%↑ | 18%↑ |
| Attending or taking part in any arts and cultural activities | 10% | 10% | 13%↑ |
| Overseas travels | 8% | 11%↑ | 10% |
| Beauty and wellness | 7% | 11%↑ | 10%↑ |
| Watching TV* | 5% | 2%↓ | 2% |
| Reading book/newspaper* | 1% | 1% | 1% |

↑↓ Denotes significant difference from 2021 Total at 95% confidence level
* Codes created from coding in 2021 Survey

### 20.2.5 Engagement with local arts content

Among PMEBs who engaged with the arts, at least 1 in 3 consumed content by local artists.

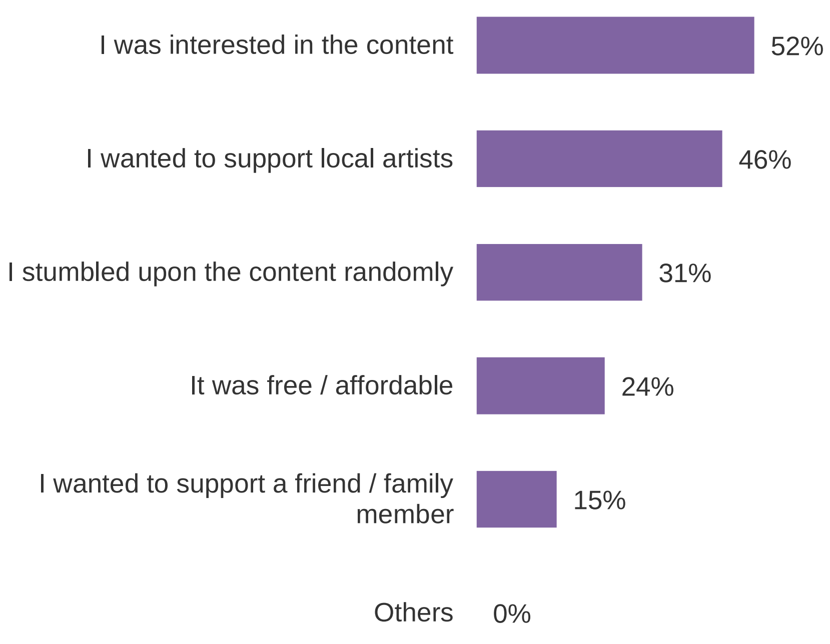
*Figure 211. Engagement with local arts content among PMEBs*




Base:
2021 PMEBs who engaged with arts and culture, n=611

PMEBs' engagement with local arts and culture content was largely driven by interest (52%) and a desire to support local artists (46%).

*Figure 212. Reasons for engagement with local arts content among PMEBs*

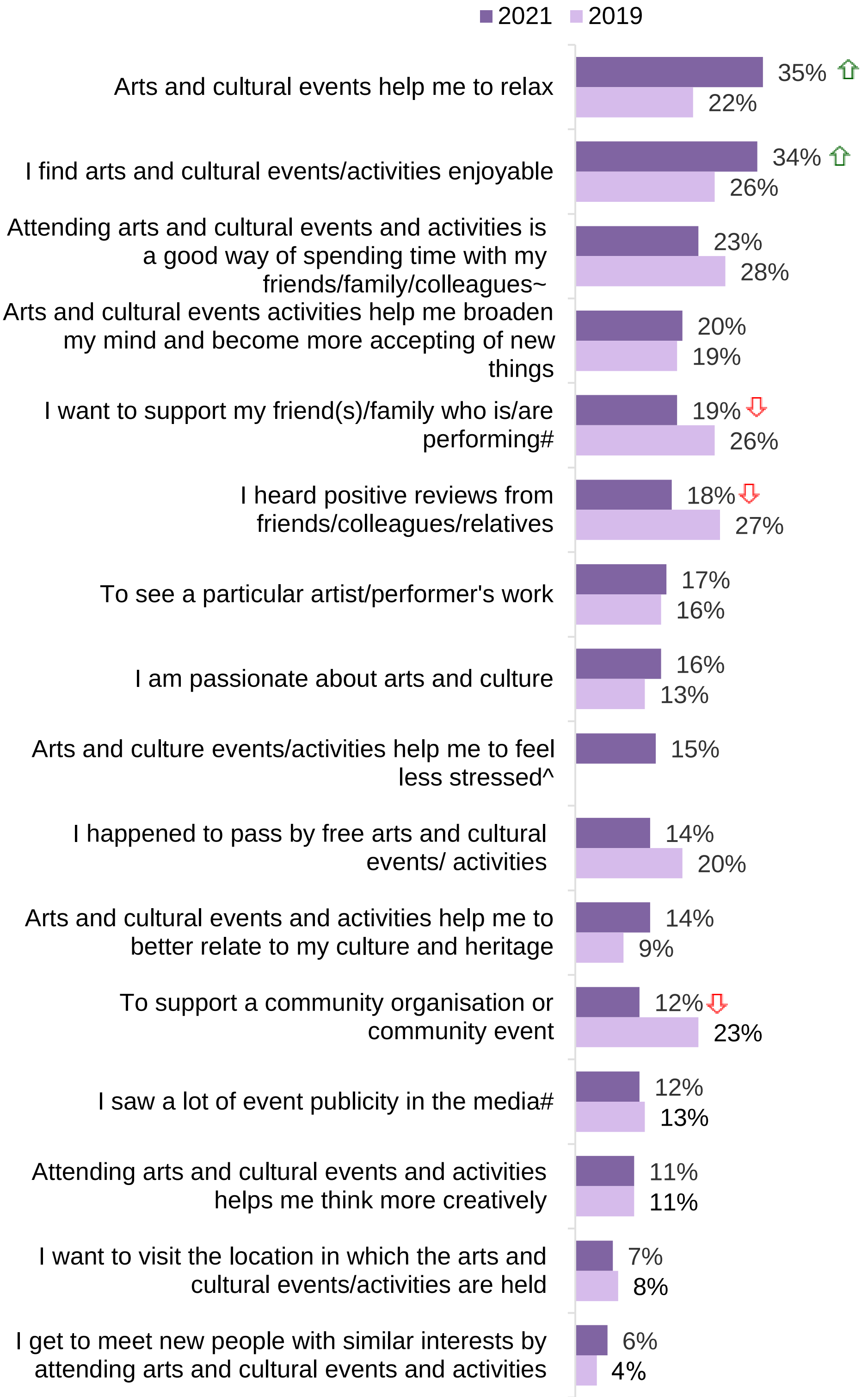



Base:
2021 PMEBs who engaged with local arts content in past 12 months, n=219

### 20.2.6 General motivations for arts attendance

Compared to 2019, more PMEBs attended arts and culture events and activities for personal benefits such as to relax (+13 percentage point), and for enjoyment (+8 percentage point). In contrast, fewer attended for social reasons such as upon hearing positive reviews from their social circles (-9 percentage point) and to support their loved ones (-7 percentage point).

*Figure 213. Motivations for arts attendance among PMEB attenders*

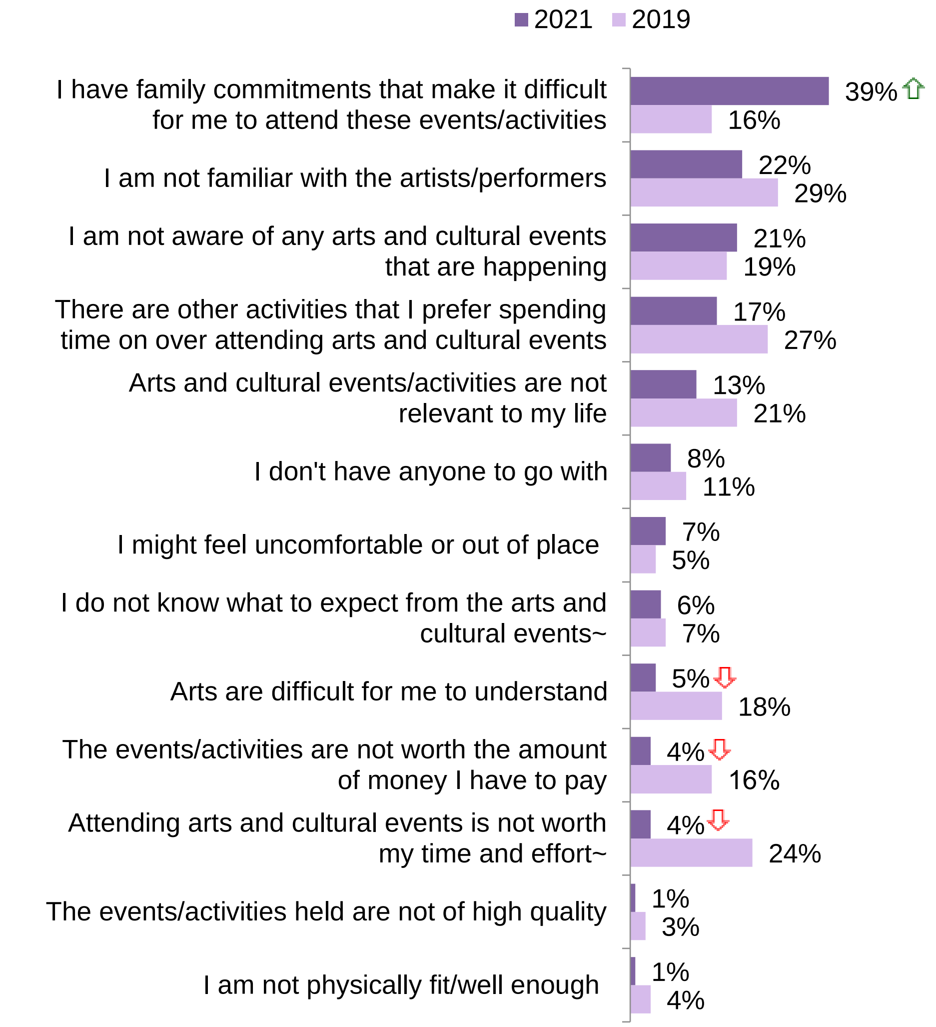



⇧⇩ Denotes significant difference from 2019 at 95% confidence level
^ New statement in 2021 Survey
# New statement in 2019 Survey
~ Rephrased statement in 2019 Survey
Base:
2019 PMEB attenders, n=278; 2021 PMEB attenders, n=375

### 20.2.7 General barriers to attendance

Compared to 2019, more PMEBs cited family commitments as a main barrier to attending arts and culture events in 2021 (+23 percentage point). However, fewer attributed their non-attendance to perceived low value for their time and effort (-20 percentage point), difficulty in understanding the arts and culture (-13 percentage point) and perceived low monetary value (-12 percentage point).

*Figure 214. Barriers to attendance among PMEB non-attenders*



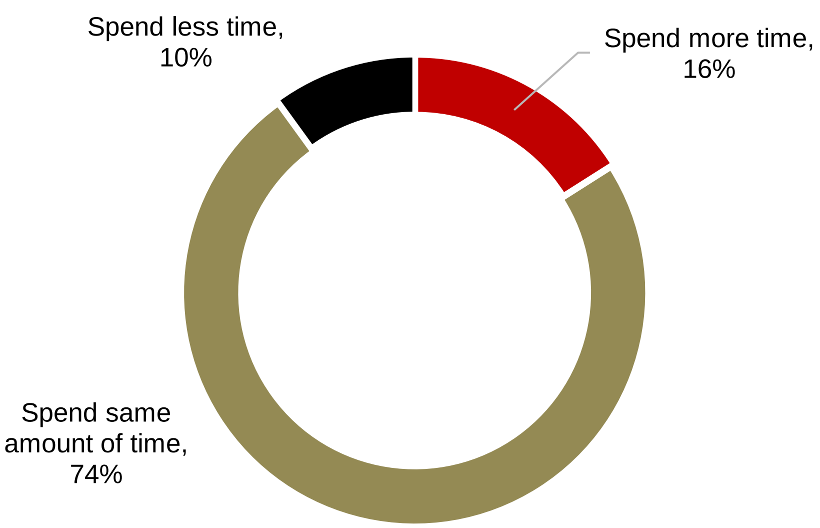

Denotes significant difference from 2019 at 95% confidence level
~ Rephrased statement in 2019 Survey
Statements were updated in 2019, and hence not directly comparable to earlier years
Base:
2019 PMEB non-attenders, n=43; 2021 PMEB non-attenders, n=121

### 20.2.8 Engagement with the arts in the next 12 months

(I) Engagement with the arts in the next 12 months among PMEBs

3 in 4 PMEBs expected to maintain their current level of arts engagement in the next year while close to 1 in 5 intended to increase their arts engagement instead.

*Figure 215. Engagement with the arts in the next 12 months among PMEBs*

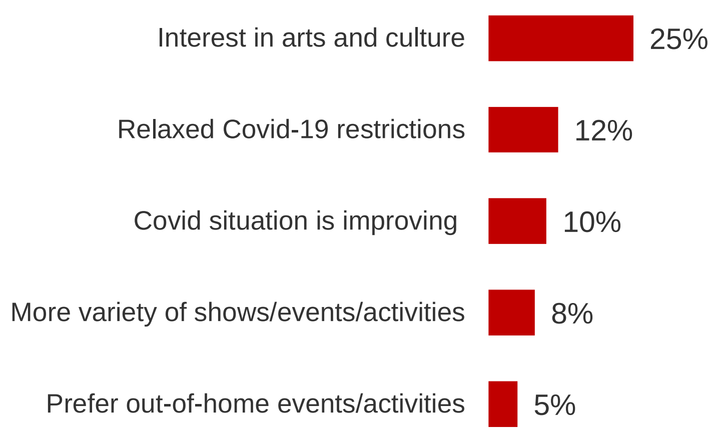



Base:
2021 PMEBs, n=729

(II) Reasons for spending more, the same or less time on arts engagement in next 12 months

1 in 4 PMEBs cited interest as a main driver for increased future arts and culture engagement. Having an optimistic outlook of the evolving pandemic situation such as relaxed restrictions (12%) and perceived improvements to the current Covid-19 environment (10%) were also pull factors for increasing future arts and cultural engagement.

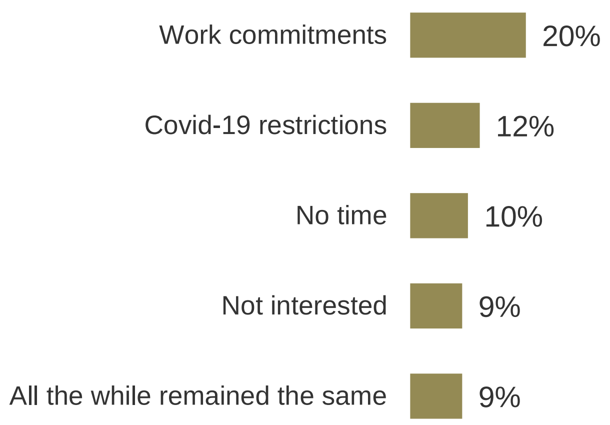
*Figure 216. Reasons for spending more time on arts engagement in next 12 months among PMEBs*




Base:
2021 PMEBs who will spend more time on arts engagement in next 12 months, n=117

On the other hand, PMEBs pointed to work commitments (20%) and Covid-19 restrictions (12%) as reasons for keeping to the same level of arts and culture engagement in the future.

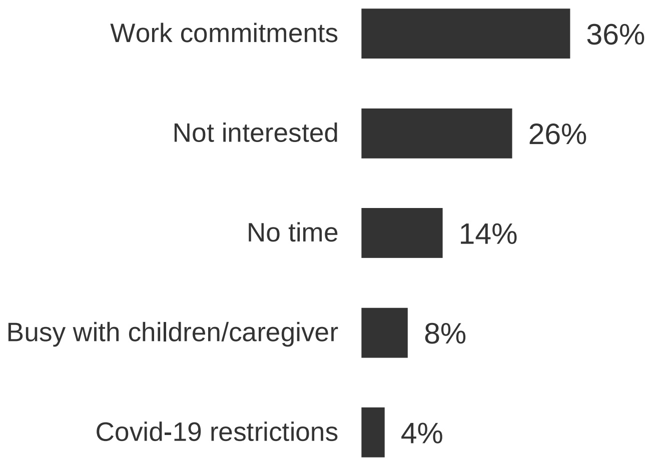
*Figure 217. Reasons for spending same amount of time on arts engagement in next 12 months among PMEBs*




Base:
2021 PMEBs who will spend same amount of time on arts engagement in next 12 months, n=539

Work commitments surfaced as the main factor for wanting to spend less time on future arts engagement among PMEBs (36%), followed by the lack of interest (26%) and time (14%).

*Figure 218. Reasons for spending less time on arts engagement in next 12 months among PMEBs*

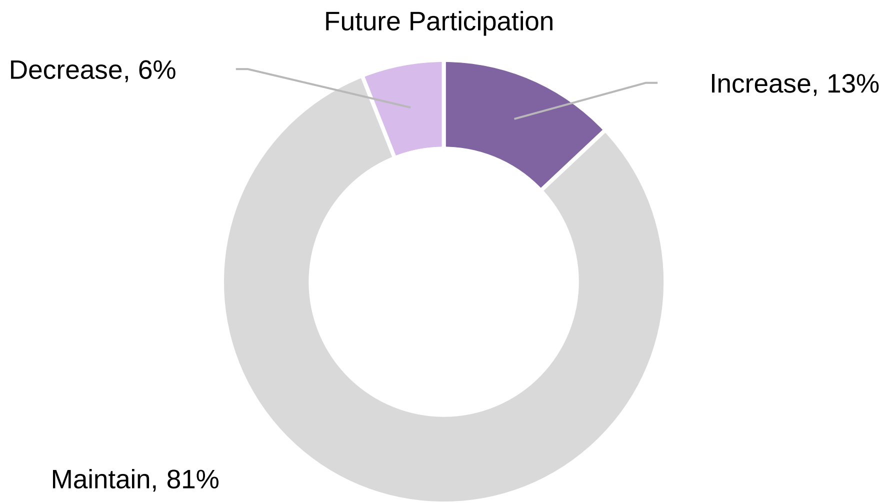



Base:
2021 PMEBs who will spend less time on arts engagement in next 12 months, n=73

(III) Outlooks on arts participation in the next 12 months

At least 4 in 5 PMEB participants were likely to maintain their frequency of participation in arts and culture events while 1 in 10 expected to increase the frequency at which they participate.

*Figure 219. Future participation among PMEBs*



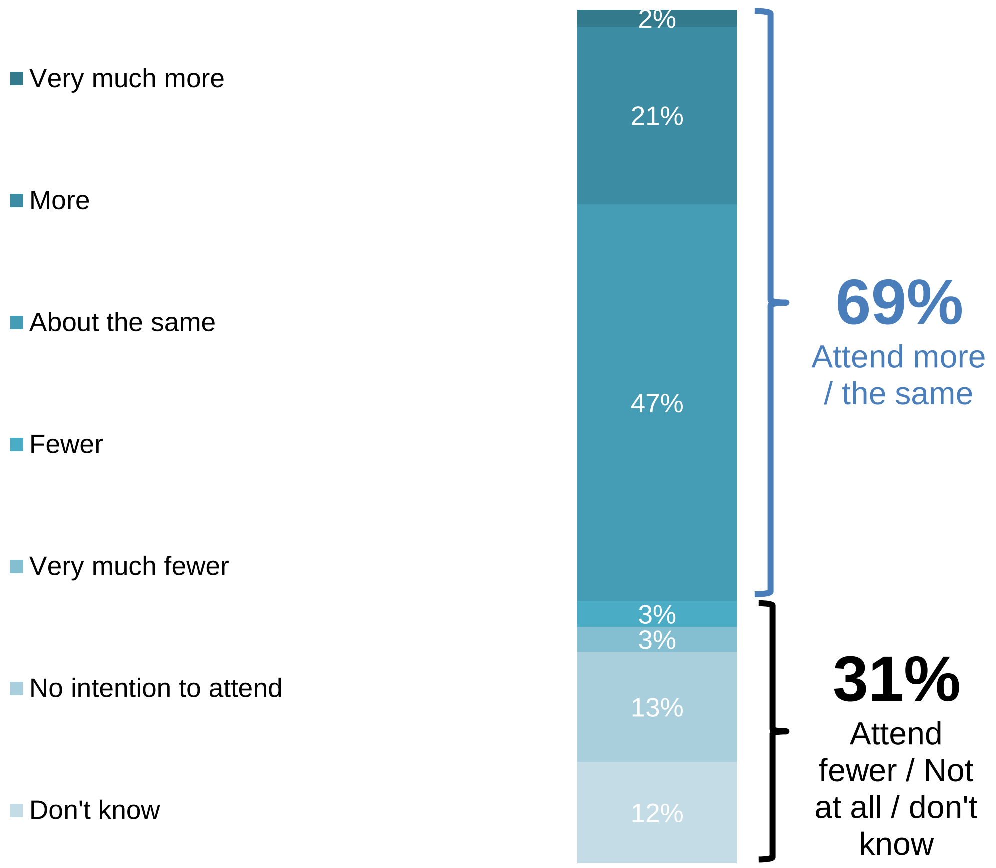

Base:
2021 PMEBs, n=729

### 20.2.9 Moving forward with physical attendance

(I) Intention to attend in future

Close to 7 in 10 PMEBs intended to attend more arts and culture events and activities or maintain the same level of attendance in the next 12 months.

*Figure 220. Intention to attend in future among PMEBs*




Base:
2021 PMEBs, n=729

(II) Key findings on moving forward with physical attendance

In 2021, physical attendance in the past year among PMEBs was mainly driven by preference for outdoor activities (26%), invitations from someone (24%) and the opportunity to gain more immersive experiences in-person (22%). Conversely, barriers to attendance among PMEBs pointed to crowd concerns (33%), family commitments (20%) and lack of familiarity with artists (19%).

Nevertheless, PMEBs were encouraged to visit arts and cultural facilities with vaccination differentiated measures (75%), low number of cases in the community (72%) and endorsement of the SG clean certification (70%).

Presented with a choice, close to 3 in 4 PMEBs preferred attending in-person over live-streaming from home.

*Table 86. Key findings on moving forward with physical attendance*

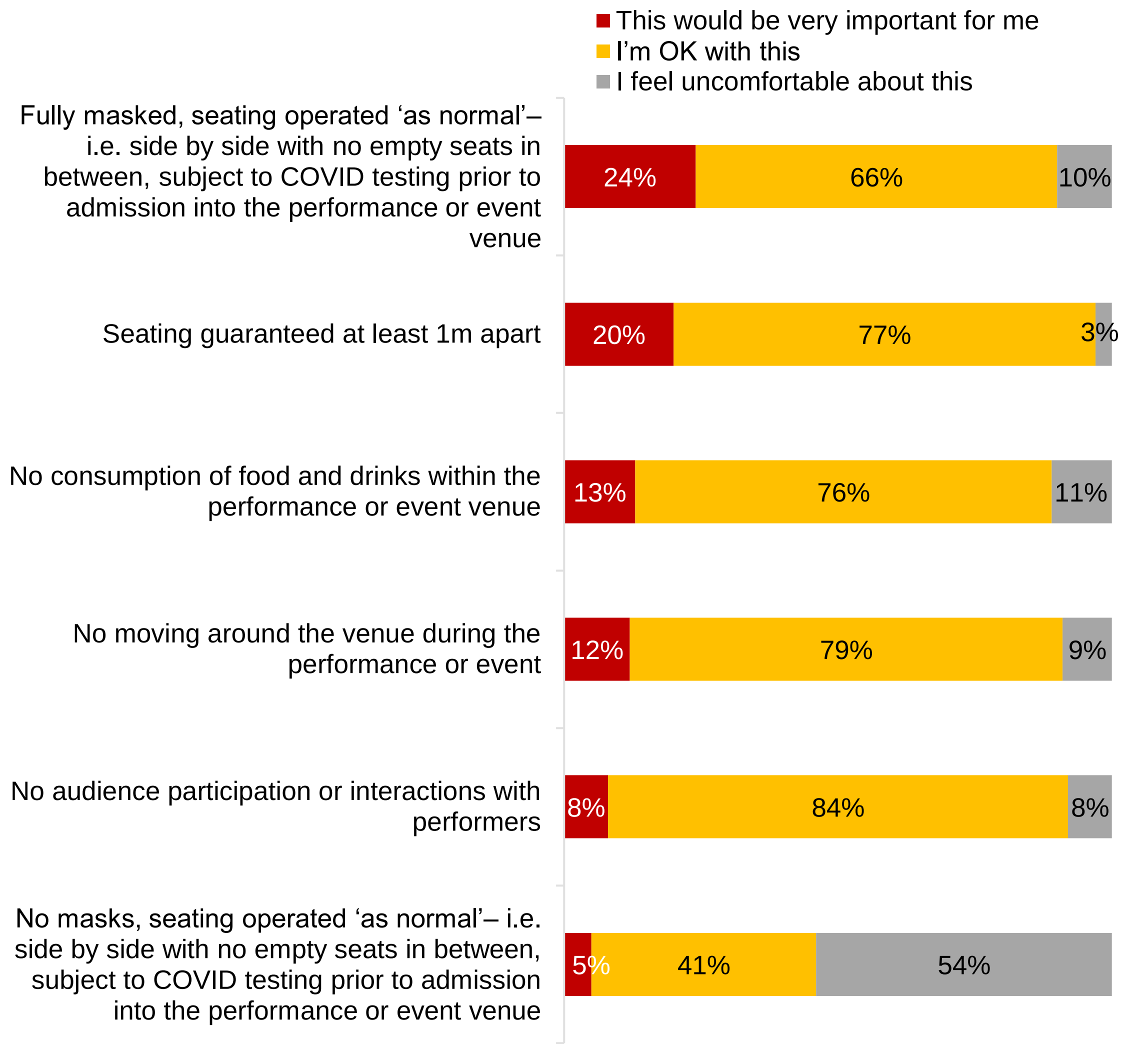
| | **PMEBs Attenders (n=375)** |
|---|---|
| Top 3 reasons for attending in the past 12 months | 1. I generally prefer leisure activities that are out of home (26%)<br>2. Someone invited me (24%)<br>3. Attending physically gives me a more immersive experience (22%) |
| Top 3 barriers to attendance in the next 12 months *(among those who intend to attend fewer, not at all, or don't know)* | 1. I want to avoid interacting with crowds of people until the Covid situation improves (33%)<br>2. I have family commitments that make it difficult for me to attend these events/activities (20%)<br>3. I am not familiar with the artists/performers (19%) |
| Top 3 factors to encourage visits to arts and cultural facilities^ | 1. Only fully vaccinated audiences / attenders are allowed into the event or venue (75%)<br>2. Low no. of community cases / risk of infection (72%)<br>3. Have SG clean certification (70%) |
| Preference between in-person events and live-streaming | Attend in person: 72%<br>Live-stream from home: 28% |

Base:
2021 PMEBs Attenders, n=375; 2021 PMEBs who intend to attend fewer, not at all, or don't know, n=224
^ Figures shown reflect Top 2 boxes (% rated "Strongly encourage" and "Encourage")

(III) Comfort levels relating to safe management measures

At least 1 in 5 PMEBs still considered mask-wearing and social distancing to be very important. Slightly more than half of PMEBs expressed discomfort in visiting venues without mask-wearing requirements.

*Figure 221. Comfort levels relating to safe management measures*

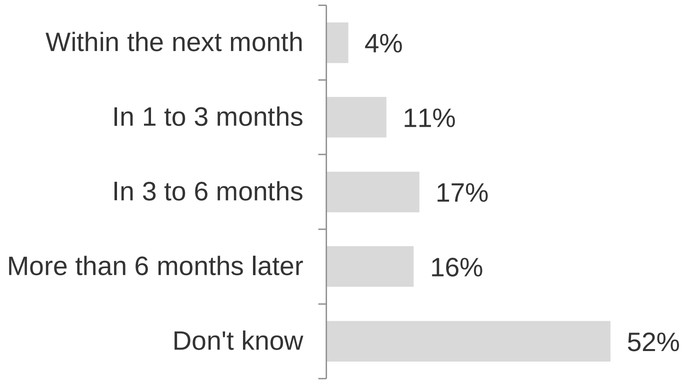



Base:
2021 PMEBs, n=729

## (IV) Bookings intentions for in-person attendance

1 in 2 PMEBs were uncertain about booking for an arts and culture event and activity, most who were, would do so within the next 6 months.

*Figure 222. Bookings intentions (PMEBs)*



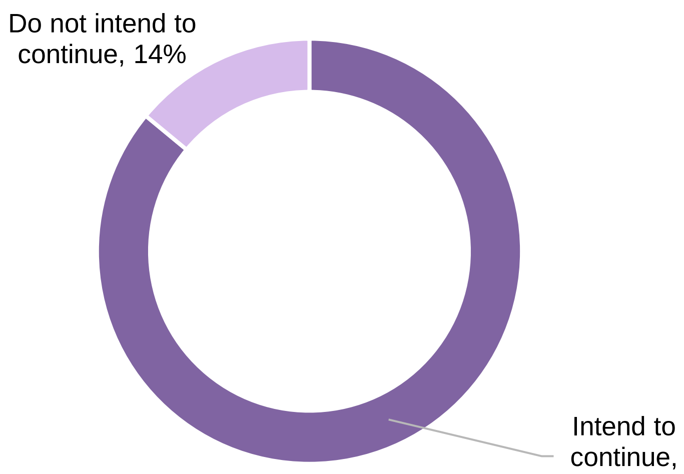

Base:
2021 PMEBs, n=729

### 20.2.10 Continuing with digital arts consumption

#### (I) Intention to continue with digital arts consumption in next 12 months

Close to 9 in 10 of PMEB digital arts consumers would continue accessing digital arts content in the next 12 months.

*Figure 223. Intention to continue with digital consumption in next 12 months*




Base:
2021 PMEB digital arts consumers, n=559

### (II) Key findings on continuing with digital consumption

PMEBs would continue accessing digital arts content in the future as it is easily accessible from the comfort and convenience of home (66%), where they could avoid crowded places (44%) and not have to travel to places (33%).

In contrast, those who would not continue their digital arts and cultural experiences preferred to attend in-person (42%), had work or family commitments (36%) or preferred spending time on other activities not related to the arts and culture (21%).

About 2 in 5 PMEB digital arts consumers expected online arts and cultural experiences to be comparable with in-person ones while a similar proportion of this segment favoured the latter over the former.

*Table 87. Key findings on continuing with digital consumption among PMEBs*

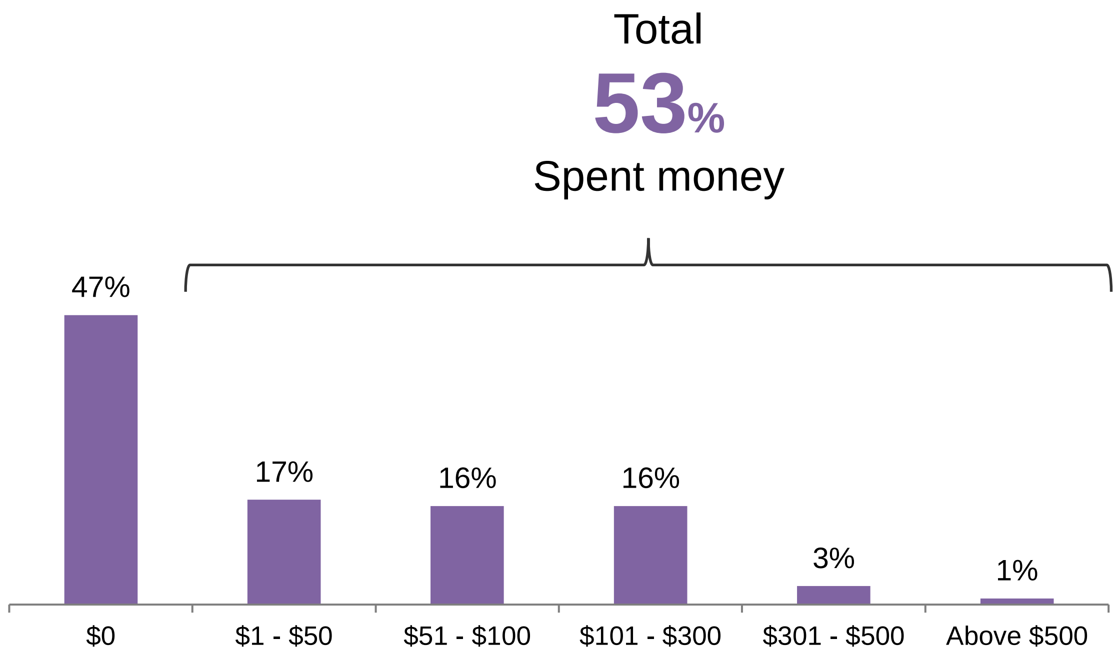
| | **PMEBs Digital Consumers (n=559)** |
|---|---|
| Top 3 reasons to continue digital arts consumption *(among those who intend to continue digital consumption in next 12 months)* | 1. I can enjoy them from the comfort of my home (66%)<br>2. I can avoid crowds / crowded places (44%)<br>3. I can enjoy them on-demand / anywhere without travelling to places (33%) |
| Top 3 barriers to digital arts consumption in the next 12 months *(among those who do not intend to continue digital consumption in next 12 months)* | 1. I prefer to attend these performance / events / activities in person (42%)<br>2. I have work / family commitments that leave me with little time to watch / listen / read online arts and culture content (36%)<br>3. There are other activities that I prefer spending time on over watching / listening / reading online arts and cultural content (21%) |
| Comparison between online and in-person expectations | Online better than in-person: 15%<br>Online same as in-person: 43%<br>In-person better than online: 42% |

Base:
2021 PMEBs Digital Consumers, n=559; 2021 PMEBs Digital Consumers who intend to continue digital consumption in next 12 months, n=478; 2021 PMEBs Digital Consumers who do not intend to continue digital consumption in next 12 months, n=81

(III) Total spending on digital arts and culture events and activities in the past 12 months

More than half of PMEBs digital arts consumers had paid for digital arts and cultural experiences in the last 12 months. Expenditure was rather evenly split between $1-$50 (17%), $51-$100 (16%), and $101-$300 (16%).

*Figure 224. Total spending on digital arts and culture events and activities in the past 12 months (PMEB digital arts consumers)*

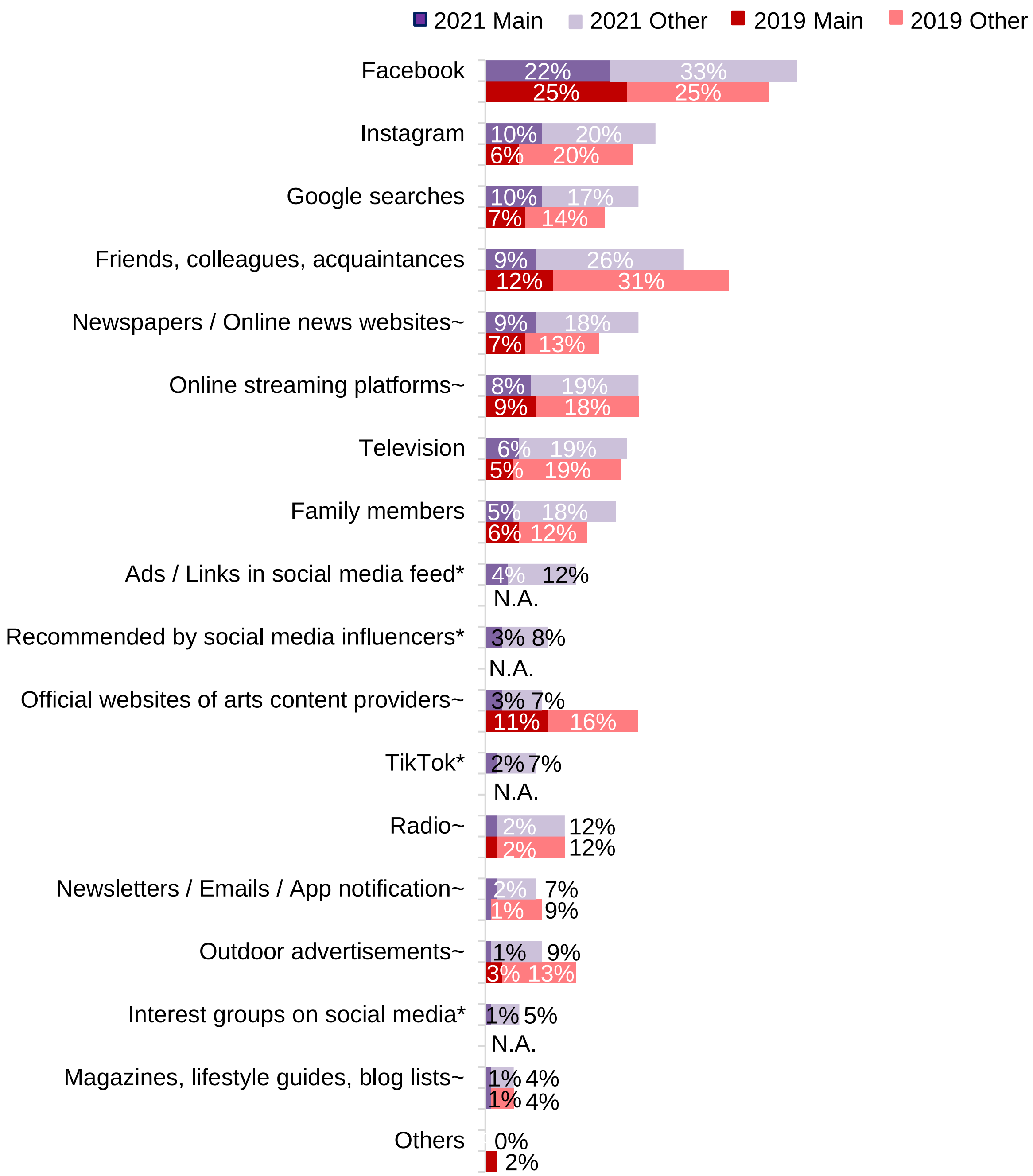



Base:
2021 PMEB digital arts consumers, n=559

### 20.2.11 Sources of information

In 2021, Facebook remained a key source of information for arts and culture events and activities among PMEBs (22%), who also relied on their social circles (26%) and Instagram (20%) as secondary sources.

*Figure 225. Sources of information for arts and cultural events and activities among PMEBs*

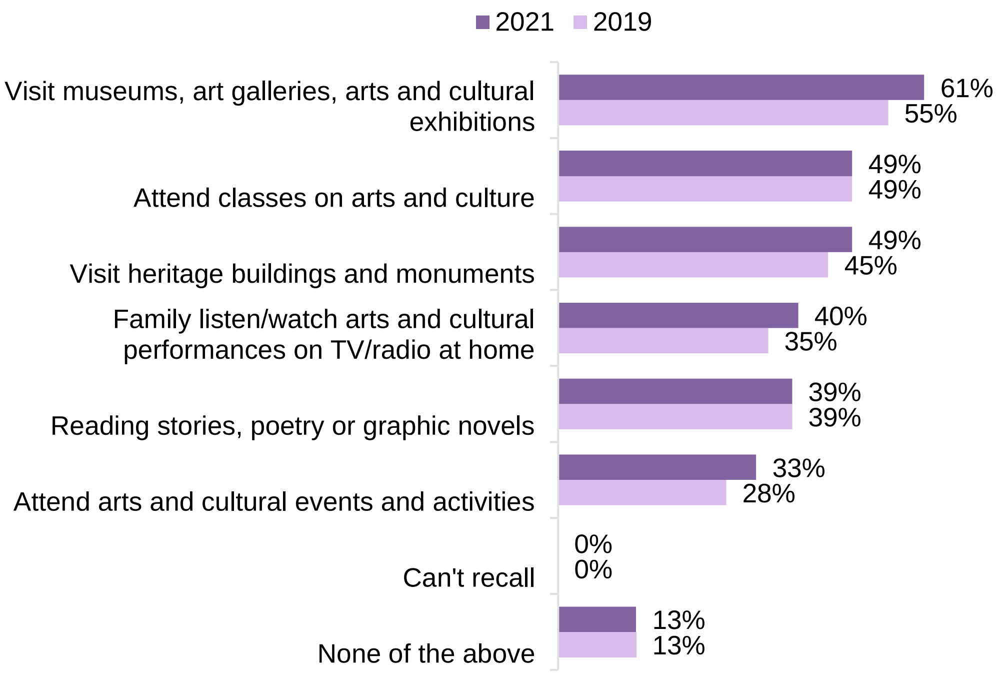



~ Rephrased statement in 2021 Survey
* Newly asked statement in 2021
Base:
2019 Total PMEBs, n=353; 2021 PMEBs, n= 729

### 20.2.12 Childhood exposure to the arts and culture

Levels of childhood engagement with the arts and culture among PMEBs in 2021 remained largely similar to that of 2019. At least 3 in 5 PMEBs recalled having visited museums and exhibitions while close to half of them attended arts and culture classes and visited heritage buildings.

*Figure 226. Childhood exposure to the arts and culture among PMEBs*

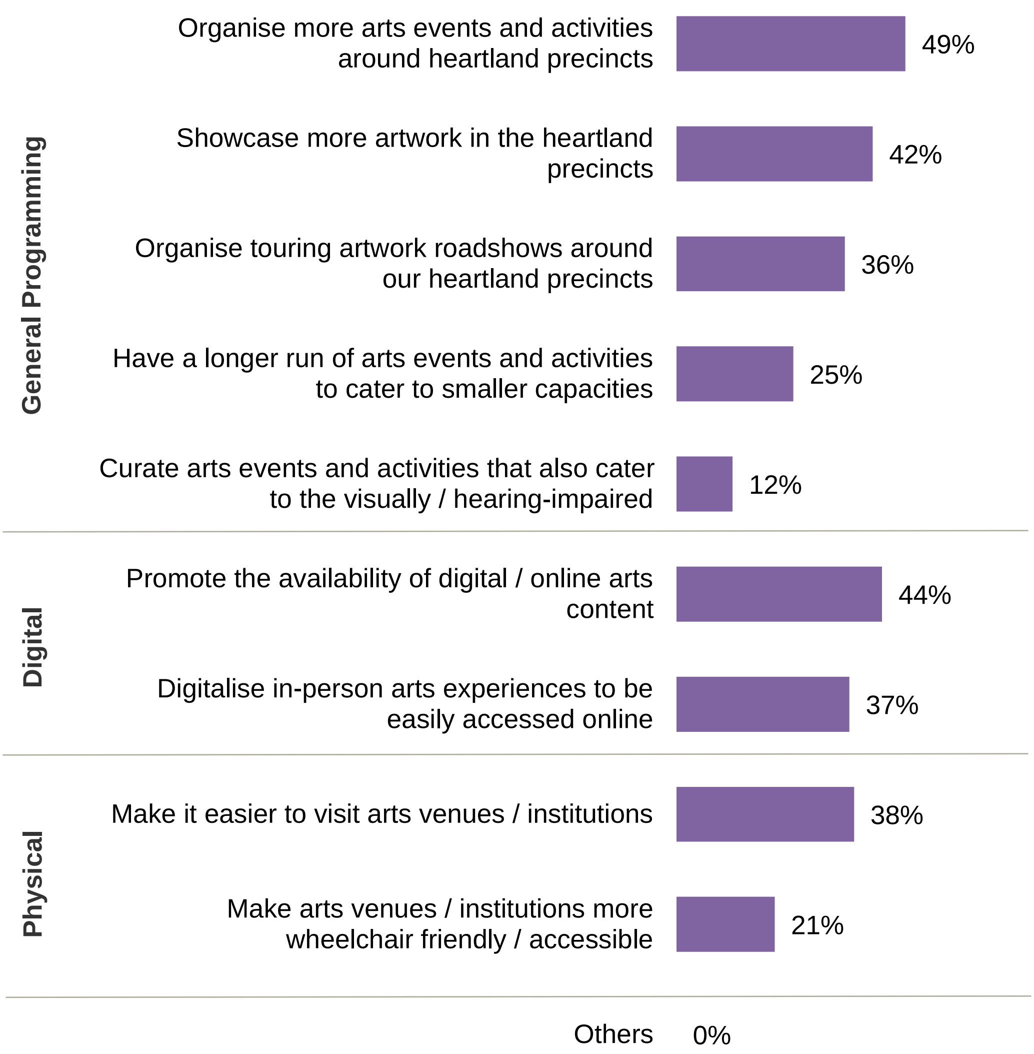



Denotes significant difference from 2019 at 95% confidence level
Base:
2019 Total PMEBs, n=353; 2021 PMEBs n= 729

### 20.2.13 Improving access to the arts and culture

Overall, PMEBs perceived having more arts and culture events and activities around heartland precincts (49%), promoting the availability (44%) and digitalization (37%) of arts and culture experiences would help improve access to the arts and culture.

*Figure 227. Improving access to the arts and culture*




Base:
2021 PMEBs, n=729

# 20.3 Married with Children

## 20.3 Married with Children

Notes to this section on Married with Children:

(I) **For the purpose of direct comparison with past data trends (before 2019),** the 2021 data for Married with Children (Total) was defined in the same manner: **those who are single, divorced, or widowed are excluded**.

(II) **Where there are comparisons with 2019 data,** the 2021 data for Married with Children (Total) was defined to include all those who have children, where **those who are single, divorced, or widowed are included.**

(III) **In 2021, the Married with Children segment was also split into two sub-segments for deeper analysis:**

i. Married with Children ≤ 12 years old
ii. Married with Children > 12 years old

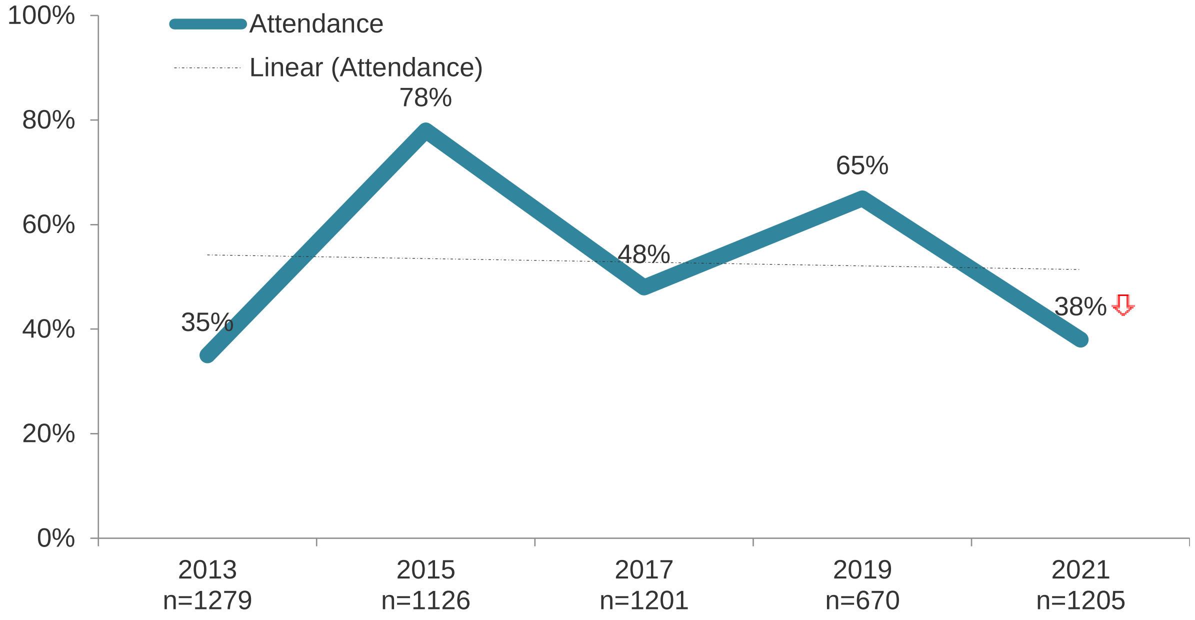
For consistency with the total Married with Children segment, those who are single, divorced, or widowed have also been included in these sub-segments.

## 20.3.1 Engagement with the arts and culture

### (I) Arts attendance

Overall arts attendance among Married with Children decreased in 2021 (-27 percentage point) compared to 2019, but remained higher than 2013.

*Figure 228. Arts attendance among Married with Children Total (by year)*




Denotes significant difference from 2019 at 95% confidence level
Base: Total Married with Children

Similarly, attendance across all art forms was also lower, with Heritage experiencing the largest decline from 2019 (-22 percentage point). At 27%, Literary Arts remained the next most attended art form among Married with Children.

*Table 88. Art forms attended by Married with Children (MwC) Total (by year)*

| | 2017 | 2019 | 2021 |
|---|---|---|---|
| Base (Total Married with Children) | 1201 | 670 | 1205 |
| Literary Arts^ | 8% | 37% | 27%⇩ |
| Heritage | 29% | 38% | 16%⇩ |
| Visual Arts | 14% | 15% | 5% ⇩ |
| Craft | 2% | 7% | 3% ⇩ |
| Theatre | 16% | 18% | 2% ⇩ |
| Music | 15% | 10% | 2% ⇩ |
| Dance | 9% | 8% | 2% ⇩ |
| Art Films | 2% | 3% | 1% ⇩ |

^ Literary Arts include reading any fiction or non-fiction books, stories, poetry or graphic novels (e.g. manga, comic books). From 2019 onwards, ‘reading any fiction…” was taken out of B1 and asked separately (Q17 in 2019, Q34 in 2021).

⇧⇩ Denotes significant difference from 2019 at 95% confidence level

i. Married with Children sub-segments

In 2021, attendance among families with younger children was higher (+13 percentage point) than those with older children (-6 percentage point), compared to the total. Younger families were more likely to attend arts and culture events and activities related to Literary Arts (+10 percentage point), Visual Arts (+6 percentage point) and Heritage (+5 percentage point) compared to the total. On the other hand, those with older children were less likely to have attended Literary Arts (-6 percentage point), Heritage (-2 percentage point), Visual Arts (-2 percentage point) and Craft (-1 percentage point) events.

*Table 89. Arts attendance among Married with Children (MwC) sub-segments*

| | Married with Children Total | Married with Children ≤ 12 | Married with Children > 12 |
|---|---|---|---|
| Base | 1297 | 309 | 854 |
| **Overall** | **38%** | **51%⬆** | **32%⬇** |
| Literary Arts^ | 26% | 36%⬆ | 20%⬇ |
| Heritage | 16% | 21%⬆ | 14%⬇ |
| Visual Arts | 5% | 11%⬆ | 3%⬇ |
| Craft | 3% | 4% | 2%⬇ |
| Theatre | 2% | 4% | 2% |
| Music | 2% | 2% | 2% |
| Dance | 2% | 2% | 2% |
| Films | 1% | 2% | 0% |

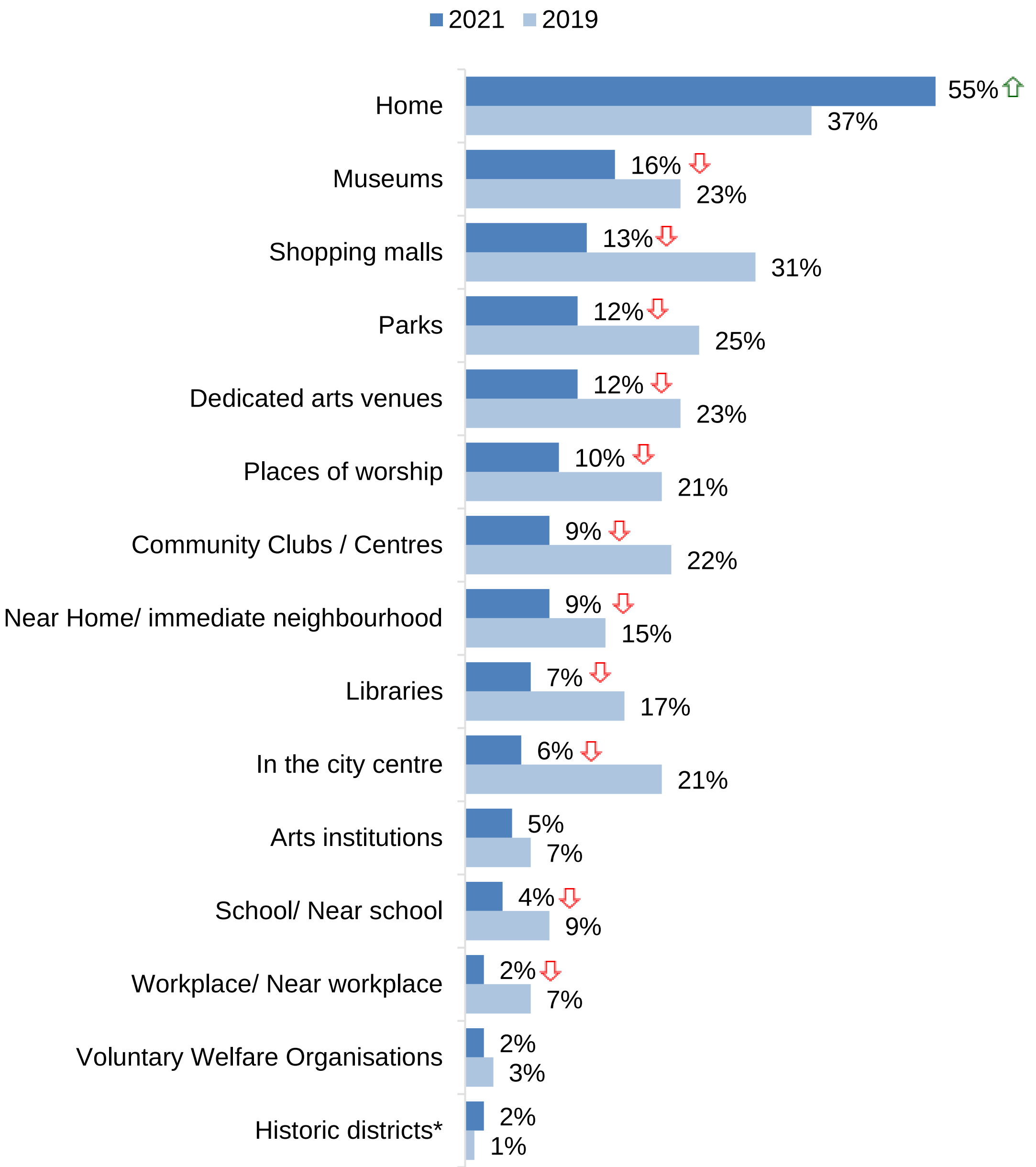
^ Literary Arts include reading any fiction or non-fiction books, stories, poetry or graphic novels (e.g. manga, comic books). In 2019, 'Reading stories, poetry or graphic novels" was asked as a stand-alone question.

⬆⬇ Denotes significant difference from 2021 Total Married with Children at 95% confidence level

a. Venues for attendance

In 2021, arts attendance at home was higher among Married with Children attenders (+18 percentage point). Outdoor venues received less patrons among Married with Children, with the largest decline at shopping malls (-18 percentage point). Museums remained among the top outdoor venues in 2021 (16%).

*Figure 229. Venues for attendance among Married with Children attenders*




⇧⇩ Denotes significant difference from 2019 at 95% confidence level
Base:
2019 Married with Children attenders, n=433; 2021 Married with Children attenders, n=491

i. Married with Children sub-segments

Compared to the total, attenders from older families were more likely to attend arts and cultural activities at home (+6 percentage point), while those from younger families tended to do so at dedicated arts venues (+6 percentage point) and in museums (+5 percentage point).

*Table 90. Venues for attendance among Married with Children (MwC) attenders, including sub-segments*

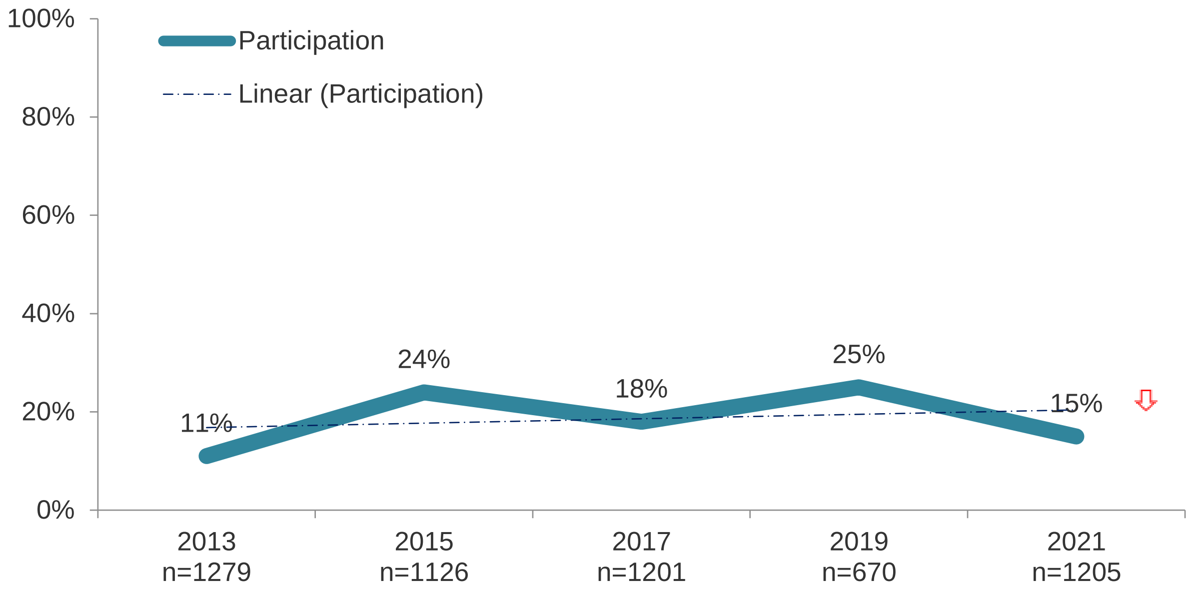
| | Married with Children Attenders | Married with Children ≤ 12 Attenders | Married with Children > 12 Attenders |
|---|---|---|---|
| Base (Married with Children attenders) | 491 | 159 | 270 |
| Home | 54% | 47% | 60%⬆ |
| Museums | 16% | 21%⬆ | 11% |
| Shopping malls | 13% | 13% | 11% |
| Parks | 12% | 14% | 10% |
| Dedicated arts venues | 12% | 18%⬆ | 10% |
| Community Clubs / Centres | 10% | 13% | 9% |
| Places of worship | 9% | 8% | 11% |
| Near Home / immediate neighbourhood | 9% | 6% | 8% |
| Libraries | 8% | 11% | 5% |
| In the city centre | 6% | 9% | 5% |
| Arts institutions | 5% | 7% | 3% |
| School / Near school | 4% | 6% | 3% |
| Workplace / Near workplace | 2% | 4% | 1% |
| Voluntary Welfare Organisations | 2% | 3% | 1% |
| Historic districts* | 1% | 1% | 2% |

⬆⬇ Denotes significant difference from Married with Children Total at 95% confidence level

## (II) Arts participation

Overall arts participation among Married with Children dropped in 2021 when compared to 2019 (-10 percentage point), but remained higher than 2013.

*Figure 230. Participation in the arts among Married with Children (by year)*




⇧⇩ Denotes significant difference from 2019 at 95% confidence level
Base: Total Married with Children

Compared to 2019, participation among Married with Children across several art forms fell – specifically for Literary Arts (-4 percentage point), Theatre (-3 percentage point), and Visual Arts (-3 percentage point).

*Table 91 Art forms participated by Married with Children (by year)*

| | 2017 | 2019 | 2021 |
|---|---|---|---|
| Base (Married with Children) | 1201 | 670 | 1205 |
| Music | 6% | 9% | 8% |
| Craft | 4% | 6% | 5% |
| Film | 2% | 7% | 5% |
| Theatre | 3% | 6% | 3% ⇩ |
| Visual Arts | 3% | 6% | 3% ⇩ |
| Dance | 4% | 4% | 3% |
| Literary Arts | 2% | 5% | 1% ⇩ |

⇧⇩ Denotes significant difference from 2019 at 95% confidence level

i. Married with Children sub-segments

Similar to arts attendance, participation in the arts and culture was higher among families with younger children (+8 percentage point), especially with art forms such as Craft (+4 percentage point), Visual Arts (+4 percentage point) and Music (+3 percentage point). On the other hand, families with older children were less likely to participate in all art forms except Literary Arts.

*Table 92. Arts participation among Married with Children (MwC) sub-segments*

| | Married with Children Total | Married with Children ≤ 12 | Married with Children > 12 |
|---|---|---|---|
| Base | 1297 | 309 | 854 |
| **Overall** | **16%** | **24%**⬆ | **13%** |
| Music | 8% | 11%⬆ | 6%⬇ |
| Craft | 5% | 9%⬆ | 4%⬇ |
| Film | 5% | 7% | 4%⬇ |
| Theatre | 4% | 5% | 3%⬇ |
| Visual Arts | 3% | 7%⬆ | 2%⬇ |
| Dance | 3% | 5% | 2%⬇ |
| Literary Arts | 1% | 2% | 1% |

⬆⬇ Denotes significant difference from 2019 Total Married with Children at 95% confidence level
Base: 2021 Total Married with Children

a. Forms of participation

Compared to 2019, having an arts and culture-related hobby was a more common way of participating in the arts and culture among Married with Children (+17 percentage point). Fewer donated money to support the arts and culture (-16 percentage point) or participated in arts and cultural performances, shows, exhibitions or competitions (-10 percentage point).

*Table 93. Forms of participation among Married with Children participants*

| | 2019 | 2021 |
|---|---|---|
| Base (Married with Children participants) | 171 | 207 |
| Have an arts and culture-related hobby or personal leisure activity | **31%** | **48%** ⇧ |
| Watch an arts and culture documentary or read about the arts and culture | 37% | 30% |
| Bought DIY art and craft kits for yourself to do^ | N.A. | 21% |
| Attend classes, workshops or talks on arts and culture | 19% | 13% |
| Donate/Give money to support the arts and/or culture | 28% | 12% ⇩ |
| Participate in community arts and/or cultural events / activities | 14% | 9% |
| Created arts content to share online^ | N.A. | 9% |
| Participate in an arts and cultural performance, show, exhibition or competition | 18% | 8% ⇩ |
| Purchase/Loan a piece of artwork | 10% | 8% |
| Participate in an arts and/or cultural club or group | 12% | 7% |
| Comment or participate in a discussion on an arts and cultural event/activity | 6% | 7% |
| Lead a guided arts and/or cultural tour | 4% | 2% |

⇧⇩ Denotes significant difference from 2019 at 95% confidence level
^Newly added in 2021

i. Married with Children sub-segments

Those with older children were less likely to have bought do-it-yourself (DIY) art and crafts (-5 percentage point) or attend classes, workshops or talks on arts and culture (-7 percentage point).

*Table 94. Forms of participation among Married with Children sub-segments participants*

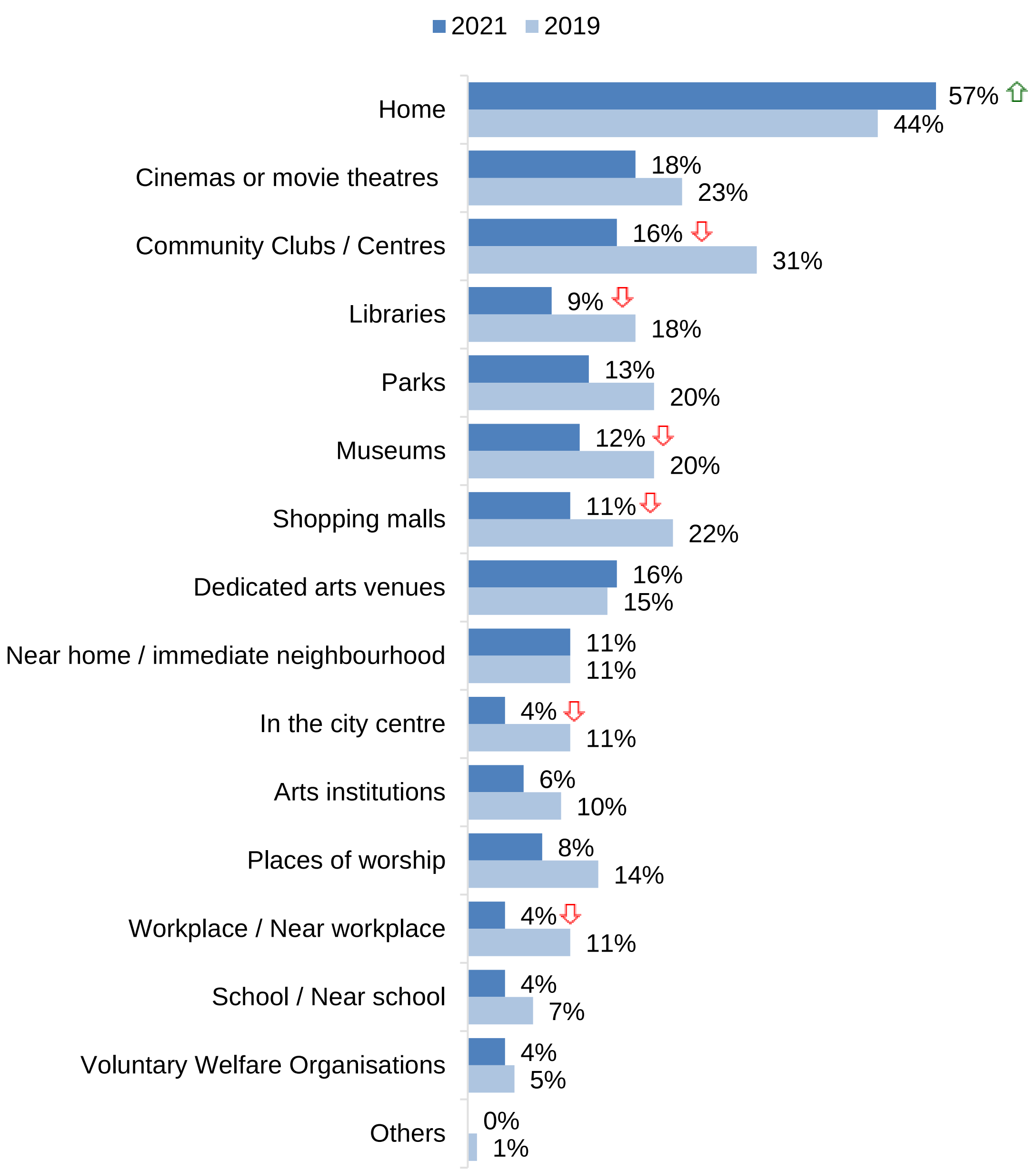
| | Married with Children Participants | Married with Children ≤ 12 Participants | Married with Children > 12 Participants |
|---|---|---|---|
| Base (Married with Children participants) | 207 | 74 | 108 |
| Have an arts and culture-related hobby or personal leisure activity | **48%** | **42%** | **54%** |
| Watch an arts and culture documentary or read about the arts and culture | 30% | 32% | 31% |
| Bought DIY art and craft kits for yourself to do^ | 21% | 30% | 16%⬇ |
| Attend classes, workshops or talks on arts and culture | 13% | 18% | 6%⬇ |
| Donate/Give money to support the arts and/or culture | 12% | 15% | 11% |
| Participate in community arts and/or cultural events / activities | 9% | 11% | 7% |
| Created arts content to share online^ | 9% | 12% | 6% |
| Purchase/Loan a piece of artwork | 8% | 8% | 8% |
| Participate in an arts and cultural performance, show, exhibition or competition | 8% | 9% | 6% |
| Comment or participate in a discussion on an arts and cultural event/activity | 7% | 8% | 3% |
| Participate in an arts and/or cultural club or group | 7% | 5% | 6% |
| Lead a guided arts and/or cultural tour | 2% | 3% | 1% |

⬆⬇ Denotes significant difference from Married with Children Total at 95% confidence level
^Newly added in 2021

b. Venues for participation

In 2021, participation among Married with Children participants was more likely to be done at home (+13 percentage point). Contrastingly, fewer had participated at community clubs (-15 percentage point), shopping malls (-11 percentage point), libraries (-9 percentage point), museums (-8 percentage point), the city centre (-7 percentage point) and at workplaces (-7 percentage point).

*Figure 231. Venues for participation among Married with Children participants*




⇧⇩ Denotes significant difference from 2019 at 95% confidence level
Base:
2019 Married with Children participants, n=171; 2021 Married with Children participants, n=207

i. Married with Children sub-segments

While families with younger children were more likely to participate at dedicated arts venues (+8 percentage point) and arts institutions (+8 percentage point), families with older children were more likely to participate at their homes instead (+12 percentage point).

Further, fewer families with younger children were participated at home (-19 percentage point) while those with older children were less likely to participate at dedicated arts venues (-8 percentage point), parks (-6 percentage point), shopping malls (-6 percentage point) and arts institutions (-4 percentage point).

*Table 95. Venues for participation among Married with Children (MwC) participants, including sub-segments*

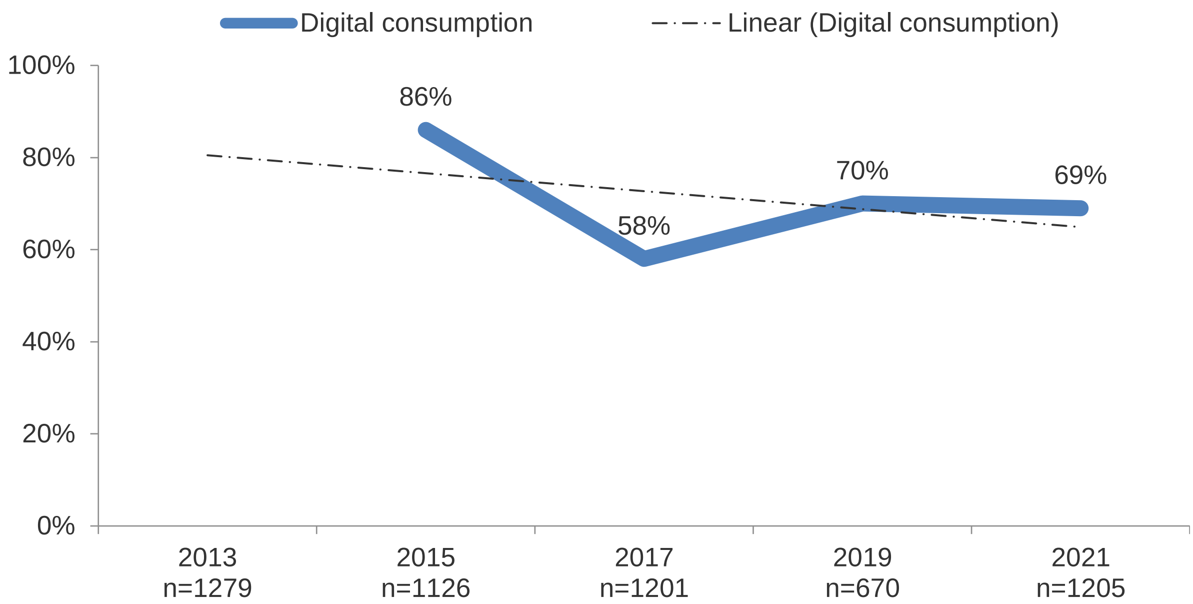
| | Married with Children Participants | Married with Children ≤ 12 Participants | Married with Children > 12 Participants |
|---|---|---|---|
| Base (Married with Children participants) | 207 | 74 | 108 |
| Home | 57% | 38%↓ | 69%↑ |
| Cinemas or movie theatres | 18% | 20% | 14% |
| Community Clubs / Centres | 16% | 23% | 12% |
| Dedicated arts venues | 16% | 24%↑ | 8%↓ |
| Parks | 13% | 19% | 7%↓ |
| Museums | 12% | 15% | 9% |
| Shopping malls | 11% | 12% | 5%↓ |
| Near home / immediate neighbourhood | 11% | 12% | 7% |
| Libraries | 9% | 11% | 5% |
| Places of worship | 8% | 8% | 8% |
| Arts institutions | 6% | 14%↑ | 2%↓ |
| School / Near school | 4% | 1% | 5% |
| In the city centre | 4% | 4% | 4% |
| Workplace / Near workplace | 4% | 5% | 2% |
| Voluntary Welfare Organisations / Non-Governmental Organisations | 4% | 4% | 5% |
| Others | 0% | 0% | 0% |

↑↓ Denotes significant difference from Married with Children Total at 95% confidence level

(III) Digital consumption of arts

At 69%, digital arts consumption among Married with Children held stable in 2021 from 2019.

*Figure 232. Digital consumption of the arts among Married with Children (by year)*




⇧⇩ Denotes significant difference from 2019 at 95% confidence level
Base: Total Married with Children

Across art forms, digital consumption of Music grew in 2021 compared to 2019 (+9 percentage point) while the opposite was observed for Theatre (-10 percentage point) and Literary Arts (-8 percentage point).

*Table 96. Art forms digitally consumed by Married with Children (by year)*

| | 2017 | 2019 | 2021 |
|---|---|---|---|
| Base (Total Married with Children) | 1201 | 670 | 1205 |
| Music | 35% | 48% | 57% ⇧ |
| Theatre | 30% | 40% | 30% ⇩ |
| Literary Arts^ | 8% | 31% | 23% ⇩ |
| Dance | 15% | 21% | 23% |
| Heritage | 13% | 10% | 12% |
| Visual Arts | 11% | 11% | 11% |
| Craft | 3% | 11% | 11% |
| Art Films | 6% | 11% | 11% |

^ Literary Arts include reading any fiction or non-fiction books, stories, poetry or graphic novels (e.g. manga, comic books). In 2019, ‘Reading stories, poetry or graphic novels” was asked as a stand-alone question.
⇧⇩ Denotes significant difference from 2019 at 95% confidence level

i. Married with Children sub-segments

When compared against the total, more among younger families had digital arts and cultural experiences in Literary Arts (+14 percentage point), Craft (+6 percentage point) and Visual Arts (+5 percentage point) than older families. Further, older families were also less likely to have consumed digital Dance content (-2 percentage point).

*Table 97. Digital arts consumption among Married with Children sub-segments*

| | Married with Children Total | Married with Children ≤ 12 | Married with Children > 12 |
|---|---|---|---|
| Base | 1297 | 309 | 854 |
| **Overall digital arts consumption** | **69%** | **73%** | **67%** |
| Music | 57% | 58% | 55% |
| Theatre | 29% | 32% | 28% |
| Dance | 23% | 27% | 21%⬇ |
| Literary Arts^ | 22% | 36%⬆ | 16%⬇ |
| Heritage | 12% | 10% | 12% |
| Visual Arts | 11% | 16%⬆ | 8%⬇ |
| Craft | 11% | 17%⬆ | 7%⬇ |
| Films | 11% | 15% | 9% |

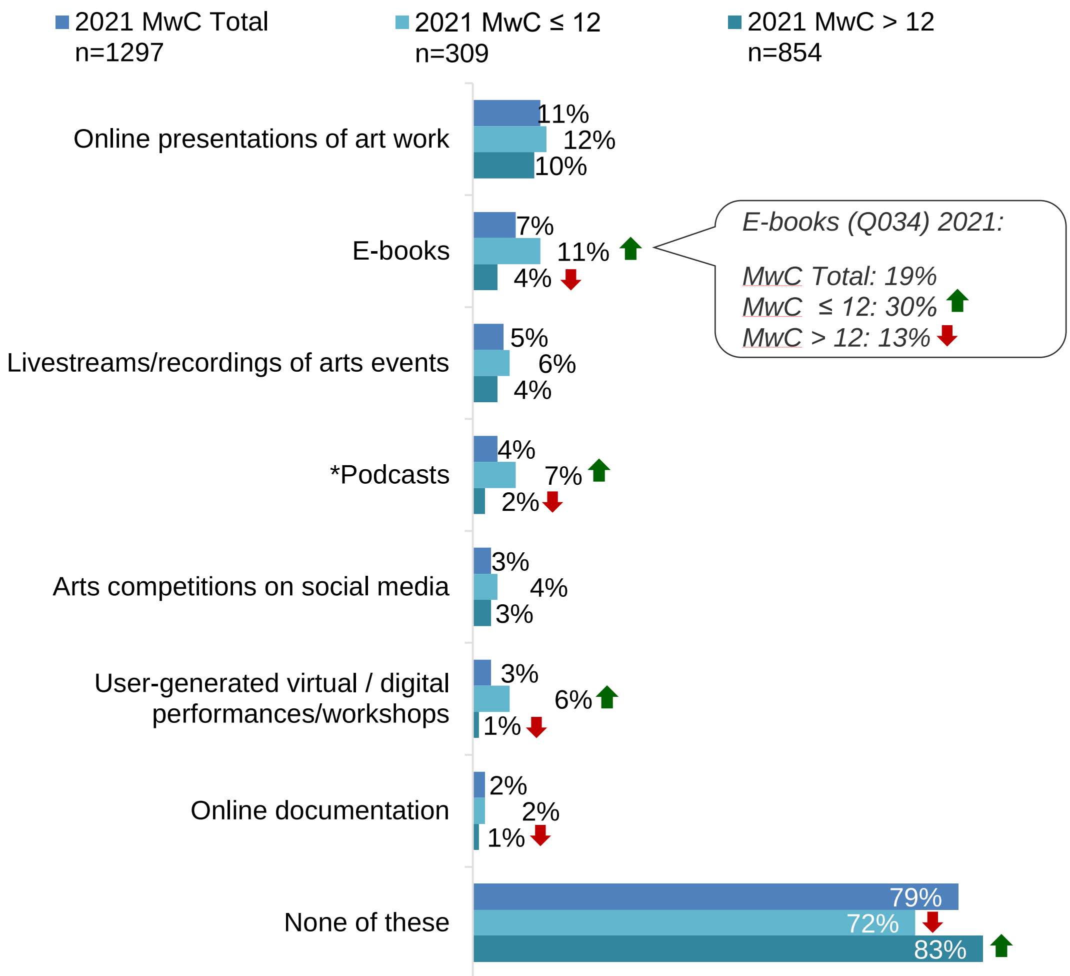
^ Literary Arts include reading any fiction or non-fiction books, stories, poetry or graphic novels (e.g. manga, comic books). In 2019, 'Reading stories, poetry or graphic novels" was asked as a stand-alone question.
⬆⬇ Denotes significant difference from 2021 Total Married with Children at 95% confidence level
Base: 2021 Total Married with Children

a. Online engagement

In general, online engagement with arts and culture content was more common among younger, than older families.

Younger families were more likely to engage with e-books (+11 percentage point), podcasts (+3 percentage point) and user-generated workshops (+3 percentage point).

*Figure 233. Online engagement by content among Married with Children (MwC), including sub-segments^*



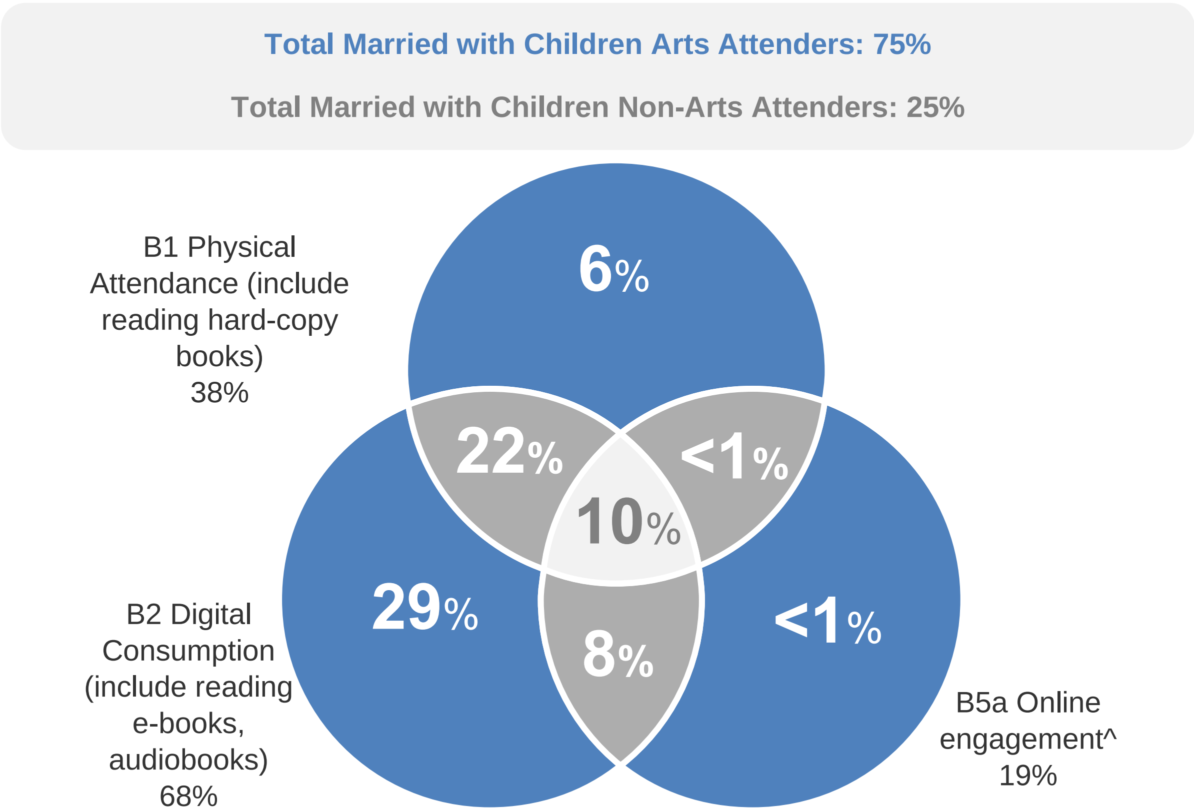

Denotes significant difference from Married with Children Total at 95% confidence level
^New question added in 2019
*Newly added in 2021
Base:
2021 Married with Children Total, n=1297; 2021 Married with Children ≤12, n= 309; 2021 Married with Children >12, n= 854

### 20.3.2 Overlap between online and offline engagement

(I) Married with Children – Total

Overall, 3 in 4 Married with Children attended arts and culture events and activities, though most of this attendance was done only digitally (29%) . Physical attendance and online engagement would more likely occur together with digital consumption (22% and 8%, respectively), than as separated experiences. Close to 1 in 10 Married with Children had attended arts and culture events through a mix of physical attendance, digital consumption and online engagement.

*Figure 234. Overall arts attendance among Married with Children (MwC) Total*



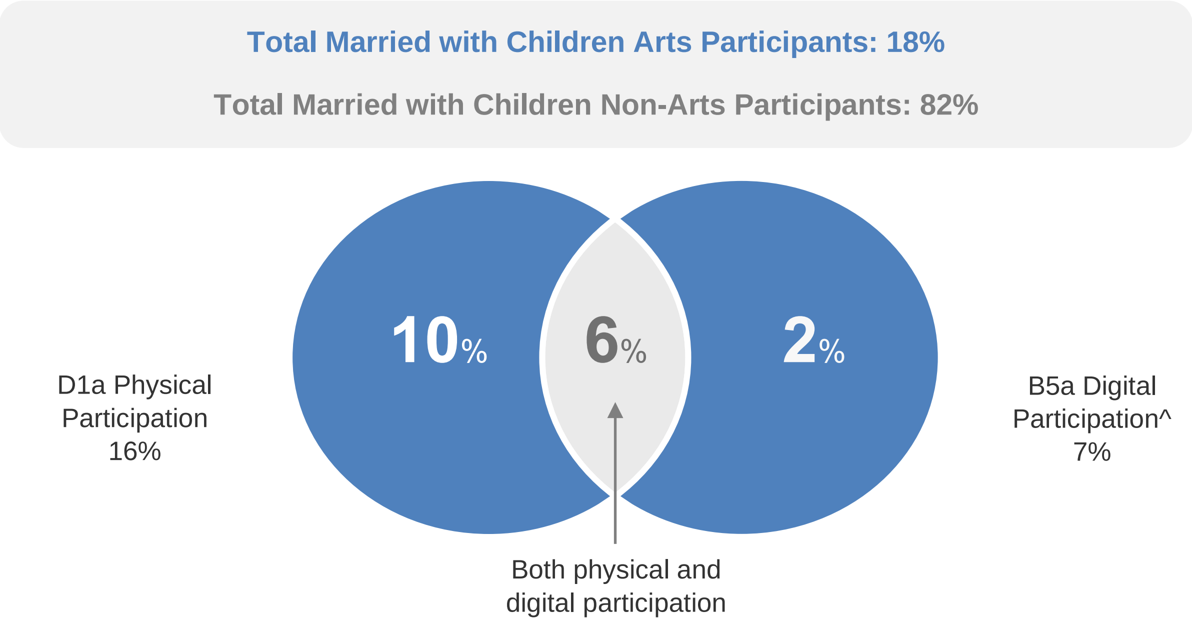

^Online engagement was defined as any engagement through these activities (statements 1-4 or 8) in B5a (Note: statement 8 was newly added in 2021 and statement 3 was removed in 2021):

1. Online presentations of artwork such as performances, arts productions, art installations etc. (e.g. livestreams of performances, recorded video of art performances, excerpts of a full performance, photo albums or static online posts of paintings, art installations, literary texts, website/mobile applications that present a collection of artwork)
2. Online documentation or supporting content relating to artworks, arts programmes or arts events (e.g. backstage/rehearsal footage or photos, artist interviews, post-show/event highlights video or photo albums, documentaries/educational content about artwork or arts programme) Note: this excludes downloading/viewing of digital programme booklets/collaterals , exhibition brochures, digital marketing content e.g. online trailers, advertisements, publicity posters, that accompany the artwork or event.
4. E-books
8. Podcast (i.e., audio broadcasts which can include single or regular instalments of interviews with artists, monologues or presentations by artists, panel discussions, non-fictional or fictional storytelling.)

*Percentages do not add up due to rounding up error
Base: 2021 Married with Children Total, n=1297

Arts and culture participation among Married with Children mostly occurred through physical modes (10%) or coupled with digital experiences (6%).

*Figure 235. Overall arts participation among Married with Children (MwC) Total*




^Digital participation was defined as having participated through these activities (statements 5 till 7) in B5a:

5. Livestreams/recordings of arts events (e.g. arts seminars, conferences, arts-related talks, art dialogues)
6. Arts competitions on social media (e.g. music competitions, dance cover competitions, poetry competitions)
7. User-generated virtual / digital performances/workshops (e.g. arts performances, do-it-yourself instructional videos/ tutorials that teach artistic skills such as dance, music, craft etc  on YouTube or Vimeo, websites/mobile applications that assist users to create their own artwork online)*Percentages do not add up due to rounding up error

*Percentages do not add up due to rounding up error
Base: 2021 Married with Children Total, n=1297

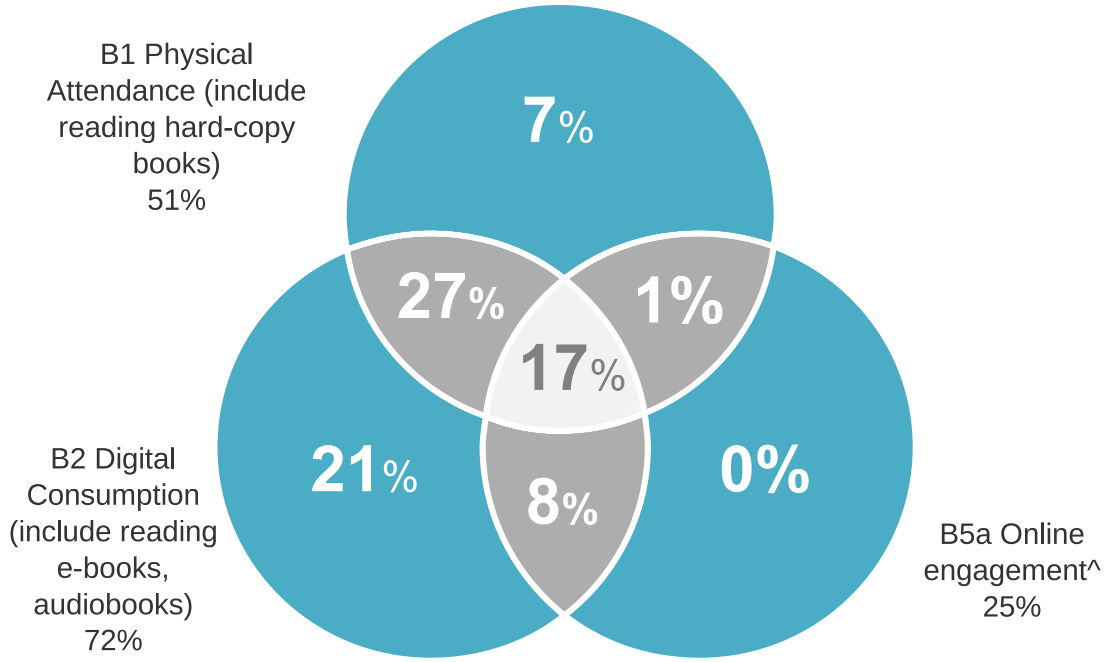
(II) Married with Children ≤ 12 years old

Among families with younger children, 8 in 10 attended arts and culture events and activities, and mostly through digital means only (21%) or together with in-person experiences (27%). Close to 1 in 5 younger families attended through multiple modes of physical attendance, digital consumption and online engagement.

*Figure 236. Overall arts attendance among Married with Children (MwC) ≤ 12*

**Total Married with Children ≤ 12 years old Arts Attenders: 80%**

**Total Married with Children ≤ 12 years old Non-Arts Attenders: 20%**




^Online engagement was defined as any engagement through these activities (statements 1-4 or 8) in B5a (Note: statement 8 was newly added in 2021 and statement 3 was removed in 2021):

1. Online presentations of artwork such as performances, arts productions, art installations etc. (e.g. livestreams of performances, recorded video of art performances, excerpts of a full performance, photo albums or static online posts of paintings, art installations, literary texts, website/mobile applications that present a collection of artwork)
2. Online documentation or supporting content relating to artworks, arts programmes or arts events (e.g. backstage/rehearsal footage or photos, artist interviews, post-show/event highlights video or photo albums, documentaries/educational content about artwork or arts programme) Note: this excludes downloading/viewing of digital programme booklets/collaterals , exhibition brochures, digital marketing content e.g. online trailers, advertisements, publicity posters, that accompany the artwork or event.
4. E-books
8. Podcast (i.e., audio broadcasts which can include single or regular instalments of interviews with artists, monologues or presentations by artists, panel discussions, non-fictional or fictional storytelling.)

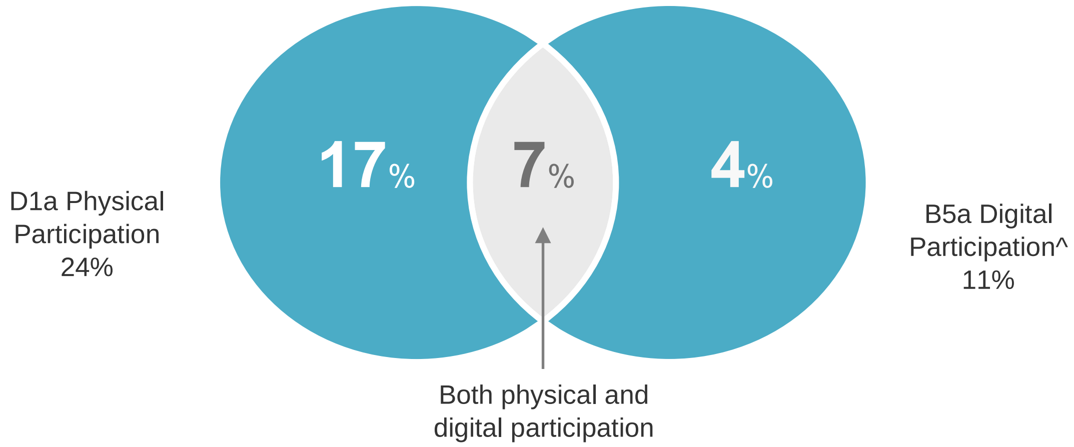
*Percentages do not add up due to rounding up error
Base: 2021 Married with Children ≤ 12, n=309

About 1 in 3 families with younger children participated in the arts and culture, mostly through physical-only means (17%).

*Figure 237. Overall arts participation among Married with Children (MwC) ≤ 12*

**Total Married with Children ≤ 12 years old Arts Participants: 28%**

**Total Married with Children ≤ 12 years old Non-Arts Participants: 72%**




^Digital participation was defined as having participated through these activities (statements 5 till 7) in B5a:

5. Livestreams/recordings of arts events (e.g. arts seminars, conferences, arts-related talks, art dialogues)
6. Arts competitions on social media (e.g. music competitions, dance cover competitions, poetry competitions)
7. User-generated virtual / digital performances/workshops (e.g. arts performances, do-it-yourself instructional videos/ tutorials that teach artistic skills such as dance, music, craft etc on YouTube or Vimeo, websites/mobile applications that assist users to create their own artwork online)*Percentages do not add up due to rounding up error

*Percentages do not add up due to rounding up error
Base: 2021 Married with Children ≤ 12, n=309

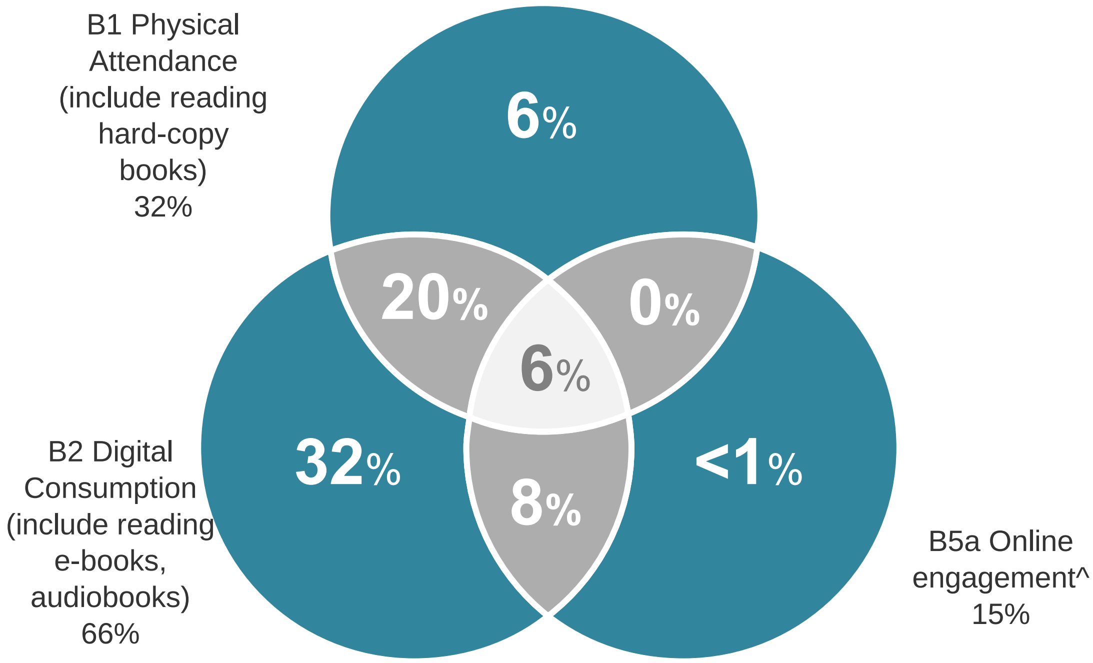
(III) Married with Children > 12 years old

More than 7 in 10 families with older children attended arts and culture events and activities, which was largely done solely through digital means (32%) or with physical attendance (20%). Few had solely engaged in other online arts and cultural experiences.

*Figure 238. Overall arts attendance among Married with Children (MwC) > 12*

**Total Married with Children > 12 years old Arts Attenders: 72%**

**Total Married with Children > 12 years old Non-Arts Attenders: 28%**




^Online engagement was defined as any engagement through these activities (statements 1-4 or 8) in B5a (Note: statement 8 was newly added in 2021 and statement 3 was removed in 2021):

1. Online presentations of artwork such as performances, arts productions, art installations etc. (e.g. livestreams of performances, recorded video of art performances, excerpts of a full performance, photo albums or static online posts of paintings, art installations, literary texts, website/mobile applications that present a collection of artwork)
2. Online documentation or supporting content relating to artworks, arts programmes or arts events (e.g. backstage/rehearsal footage or photos, artist interviews, post-show/event highlights video or photo albums, documentaries/educational content about artwork or arts programme) Note: this excludes downloading/viewing of digital programme booklets/collaterals , exhibition brochures, digital marketing content e.g. online trailers, advertisements, publicity posters, that accompany the artwork or event.
4. E-books
8. Podcast (i.e., audio broadcasts which can include single or regular instalments of interviews with artists, monologues or presentations by artists, panel discussions, non-fictional or fictional storytelling.)

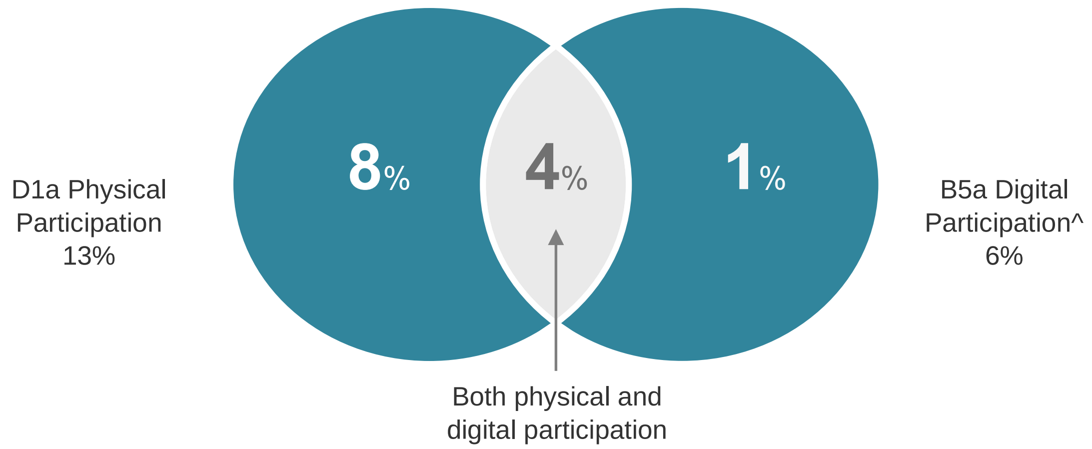
*Percentages do not add up due to rounding up error
Base: 2021 Married with Children > 12, n=854

At least 1 in 10 families with older children participated in arts and culture events and activities, with physical experiences being the more common mode of participation (8%).

*Figure 239. Overall arts participation among Married with Children (MwC) > 12*

**Total Married with Children > 12 years old Arts Participants: 14%**

**Total Married with Children > 12 years old Non-Arts Participants: 86%**



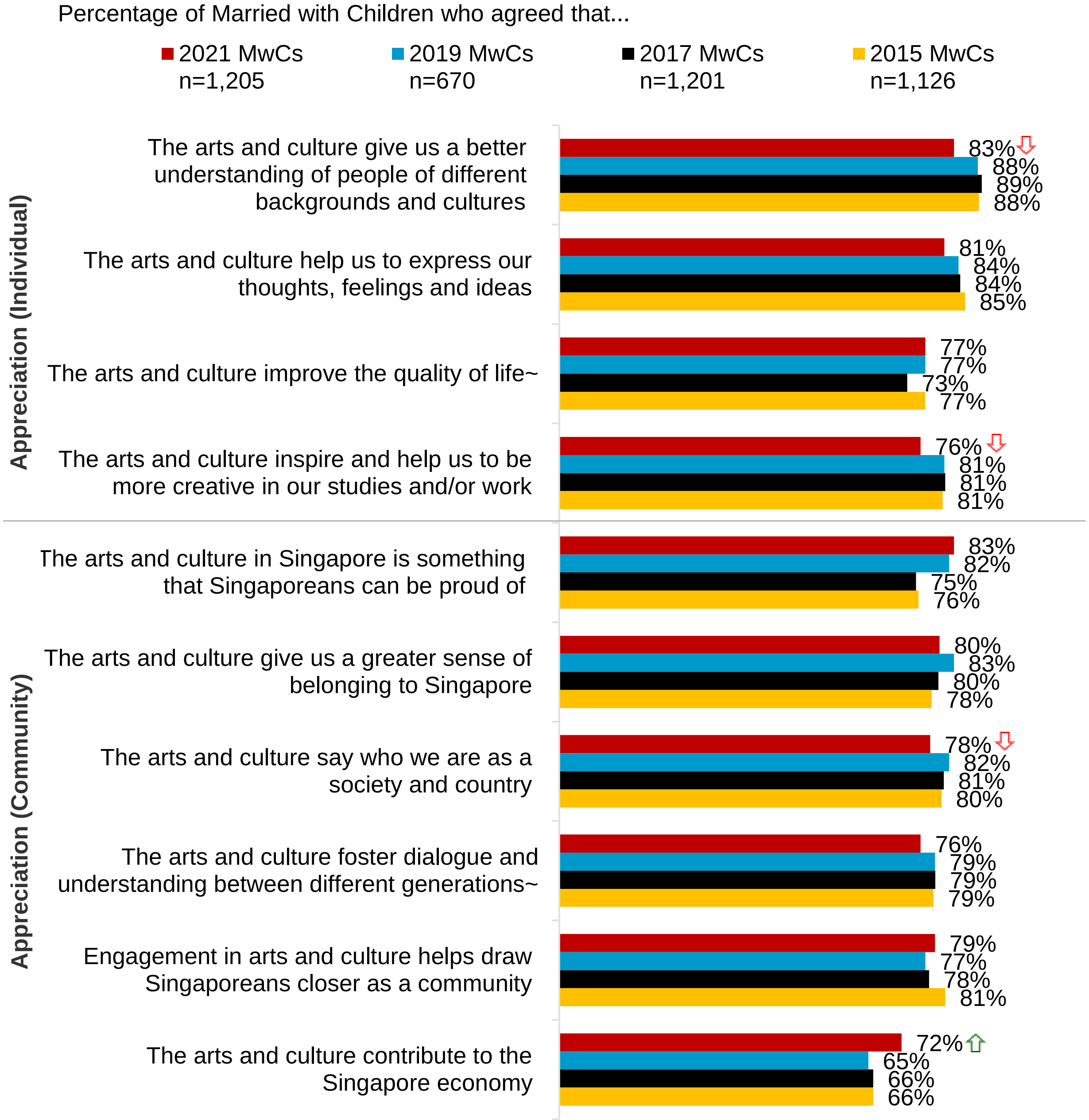

^Digital participation was defined as having participated through these activities (statements 5 till 7) in B5a:
5. Livestreams/recordings of arts events (e.g. arts seminars, conferences, arts-related talks, art dialogues)
6. Arts competitions on social media (e.g. music competitions, dance cover competitions, poetry competitions)
7. User-generated virtual / digital performances/workshops (e.g. arts performances, do-it-yourself instructional videos/ tutorials that teach artistic skills such as dance, music, craft etc on YouTube or Vimeo, websites/mobile applications that assist users to create their own artwork online)*Percentages do not add up due to rounding up error

*Percentages do not add up due to rounding up error
Base: 2021 Married with Children > 12, n=854

### 20.3.3 Sentiments towards arts and culture

Compared to 2019, fewer Married with Children appreciated the arts and culture's role in promoting intercultural understanding (-5 percentage point), inspiring creativity in their daily lives (-5 percentage point) and strengthening national or societal identity (-4 percentage point).

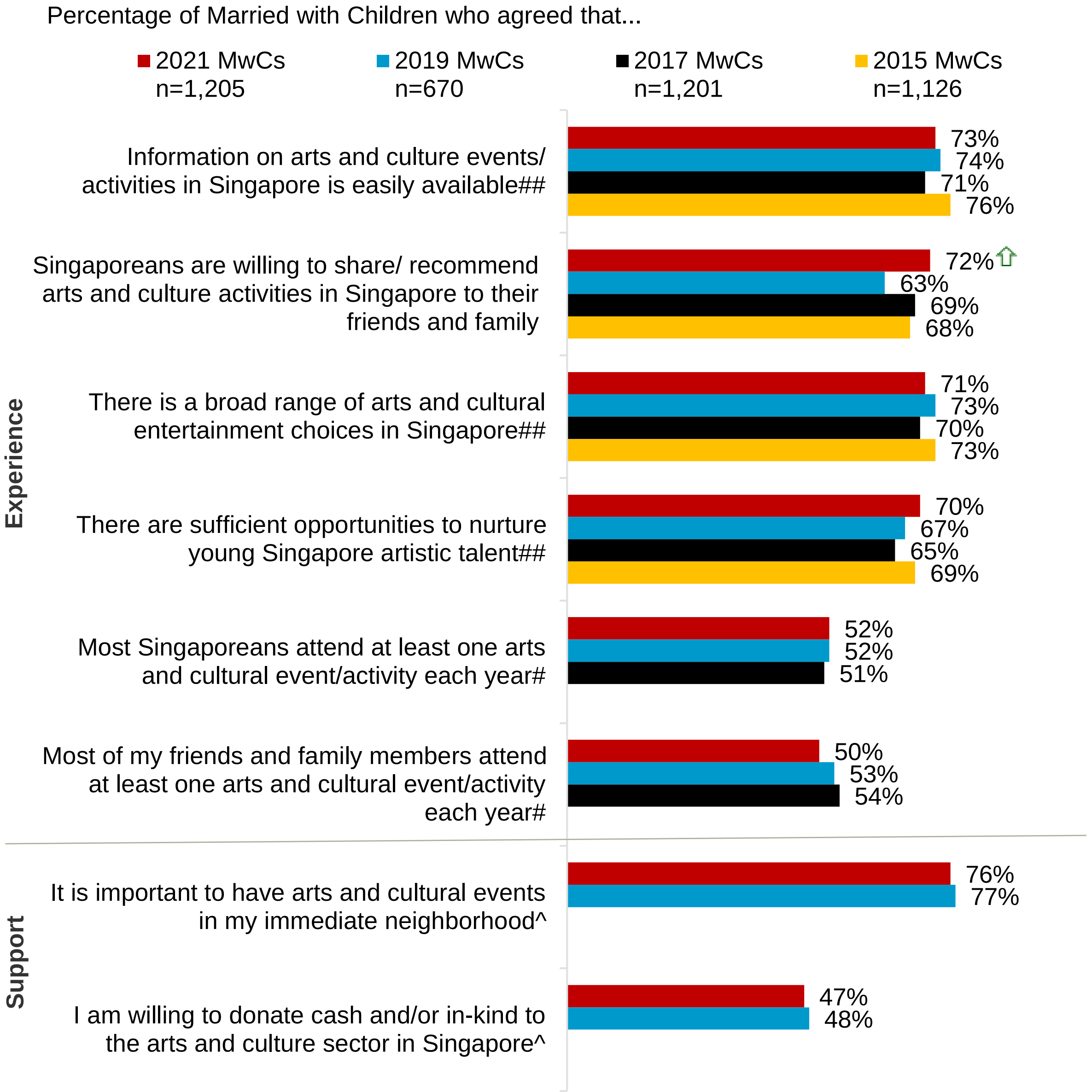
*Figure 240. Sentiments towards the arts and culture among Married with Children (by year)*




⇧⇩ Denotes significant difference from 2019 at 95% confidence level
Figures shown reflect Top 2 boxes (% rated "Agree" and "Strongly Agree" on a 5-point scale)
~ Rephrased statement in 2019 Survey
Base:
2015 Married with Children, n=1,126; 2017 Married with Children, n=1,201; 2019 Married with Children, n=670; 2021 Married with Children, n=1205

When it came to their experiences with the arts and culture in Singapore, a larger proportion of Married with Children acknowledged Singaporeans' willingness in sharing about arts and culture events and activities with their loved ones compared to two years ago (+9 percentage point). Married with Children's support for the arts and culture in 2021 did not differ from 2019.

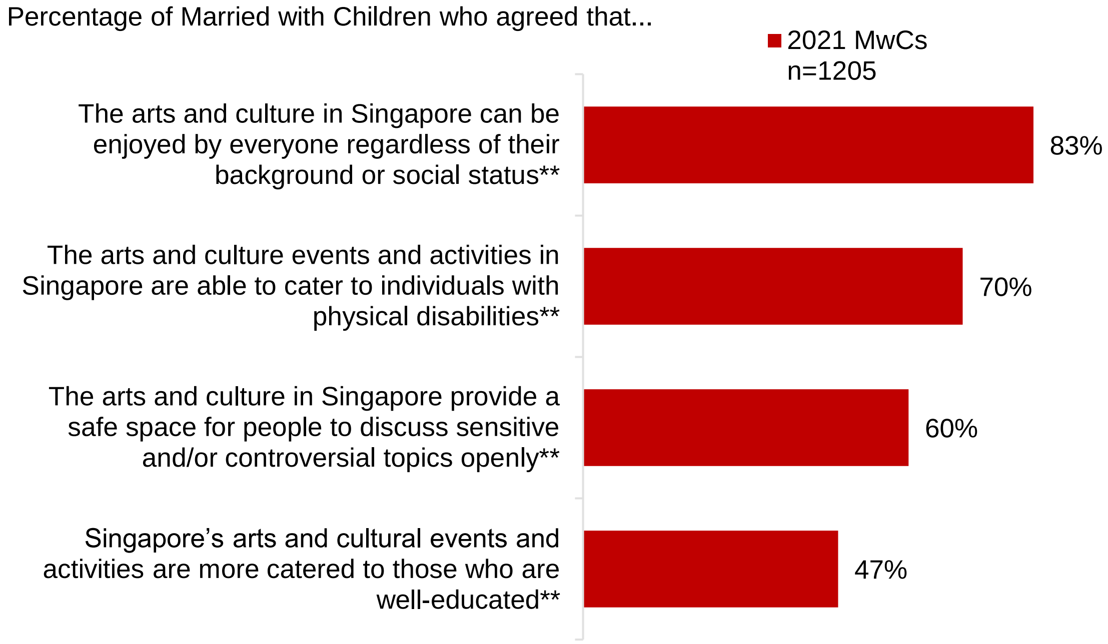
*Figure 241. Experience with and support for the arts and culture among Married with Children (by year)*




Denotes significant difference from 2019 at 95% confidence level
Figures shown reflect Top 2 boxes (% rated "Agree" and "Strongly Agree" on a 5-point scale)
^New statements in 2019
#New statements in 2017
##New statements in 2015
Base:
2015 Married with Children, n=1,126; 2017 Married with Children, n=1,201; 2019 Married with Children, n=670; 2021 Married with Children, n=1205

On inclusivity of Singapore arts and culture, more than 4 in 5 Married with Children believed that arts and culture in Singapore could be enjoyed by everyone regardless of background, and slightly less than half perceived Singapore arts and culture to be more catered to the well-educated. 3 in 5 Married with Children also appreciated the arts and culture's role in serving as a safe space for open discussions.

*Figure 242. Inclusivity of the arts and culture among Married with Children (by year)*




Figures shown reflect Top 2 boxes (% rated "Agree" and "Strongly Agree" on a 5-point scale)
**New statements in 2021
Base:
2021 Married with Children, n=1205

Compared to the total, Married with Children attenders had a higher appreciation of the arts and culture on a personal level. Younger families appreciated the arts and culture's role in sparking creativity (+8 percentage point) and community-building (+8 percentage point), while older families recognised the arts and culture's role in improving quality of life (+5 percentage point).

Attenders from younger families were more likely to have had positive experiences with the arts and culture and expressed support for it, compared to the total. This was more apparent in their acknowledgement of Singaporeans' willingness to recommend arts and culture events (+9 percentage point) and the importance of having arts and culture in the community (+6 percentage point). Similarly, more among older families perceived that most of their loved ones attended at least one arts and cultural activity annually (+7 percentage point).

Further, Married with Children attenders were significantly more likely to view the arts and culture as inclusive specifically in terms of how it could be enjoyed by everyone regardless of social status (+7 percentage point) and catering to individuals with physical disabilities (+7 percentage point).

*Table 98. Sentiments towards the arts and culture among Married with Children (MwC) sub-segment attenders*

| | Total | MwC Total | MwC Total Attenders | MwC ≤ 12 Attenders | MwC > 12 Attenders |
|---|---|---|---|---|---|
| Base (2021) | 2047 | 1297 | 491 | 159 | 270 |
| Gives us a better understanding of people of different backgrounds and cultures | 85% | 83% | 87% | 88% | 84% |
| Helps us to express our thoughts, feelings and ideas | 82% | 81% | 87% | 87% | 87% |
| Inspires and helps us to be more creative in our studies and / or work | 77% | 77% | 82%↑ | 85%↑ | 80% |
| Improve the quality of life~ | 77% | 77% | 81%↑ | 81% | 82%↑ |
| Is something that Singaporeans can be proud of | 82% | 83% | 85% | 86% | 83% |
| Gives us a greater sense of belonging to Singapore | 81% | 81% | 83% | 81% | 84% |
| Foster dialogue and understanding between different generations~ | 78% | 76% | 78% | 79% | 77% |
| Helps draw Singaporeans closer as a community | 78% | 78% | 82%↑ | 86%↑ | 77% |
| Says who we are as a society and country | 77% | 78% | 80% | 82% | 78% |
| Contributes to the Singapore economy | 71% | 71% | 73% | 76% | 71% |
| Information on arts and culture events / activities in Singapore is easily available* | 74% | 73% | 76% | 78% | 75% |
| Singaporeans are willing to share / recommend arts and culture activities in Singapore to their friends and family | 72% | 72% | 78%↑ | 81%↑ | 76% |

| | Total | MwC Total | MwC Total Attenders | MwC ≤ 12 Attenders | MwC > 12 Attenders |
|---|---|---|---|---|---|
| There is a broad range of arts and cultural entertainment choices in Singapore* | 70% | 71% | 71% | 74% | 68% |
| There are sufficient opportunities to nurture young Singapore artistic talent* | 69% | 70% | 70% | 76%⬆ | 68% |
| Most Singaporeans attend at least one arts and cultural event/activity each year^ | 53% | 52% | 59%⬆ | 63%⬆ | 56% |
| Most of my friends and family members attend at least one arts and cultural event/activity each year^ | 50% | 49% | 62%⬆ | 67%⬆ | 56%⬆ |
| It is important to have arts and cultural events in my immediate neighborhood^^ | 74% | 76% | 77% | 82%⬆ | 73% |
| I am willing to donate cash and/or in-kind to the arts and culture sector in Singapore^^ | 47% | 46% | 57%⬆ | 65%⬆ | 52% |
| The arts and culture in Singapore can be enjoyed by everyone regardless of their background or social status** | 84% | 83% | 86% | 91%⬆ | 83% |
| The arts and culture events and activities in Singapore are able to cater to individuals with physical disabilities** | 70% | 70% | 73% | 77%⬆ | 70% |
| The arts and culture in Singapore provide a safe space for people to discuss sensitive and/or controversial topics openly** | 61% | 60% | 60% | 65% | 56% |
| Singapore's arts and cultural events and activities are more catered to those who are well-educated** | 48% | 47% | 49% | 51% | 48% |

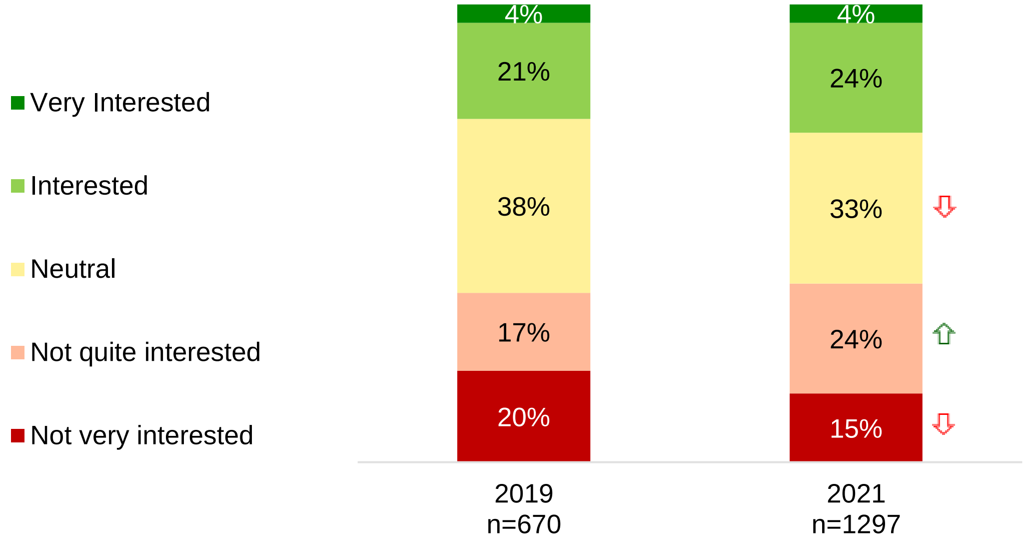
⬆⬇ Denotes significant difference from 2021 Total at 95% confidence level
Figures shown reflect Top 2 boxes (% rated "Agree" and "Strongly Agree" on a 5-point scale)
**New statements in 2021
~ Rephrased statement in 2019 Survey
^^New statements in 2019
^New statements in 2017
*New statements in 2015

### 20.3.4 Interest in the arts and culture

(I) Overall interest in the arts and culture

In 2021, fewer Married with Children expressed being neutral (-5 percentage point) or not very interested (-5 percentage point) in the arts and culture. Instead, the proportion of those who were not quite interested grew compared to 2019 (+7 percentage point).

*Figure 243. Interest in the arts and culture among Married with Children (by year)*



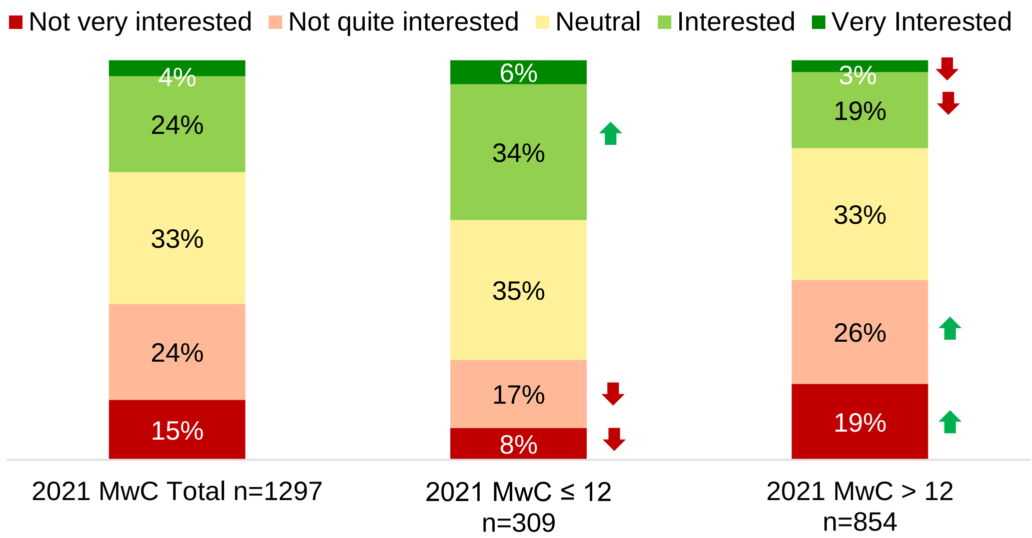

Denotes significant difference from 2019 at 95% confidence level
Base: Total Married with Children

i. Married with Children sub-segments

Compared to Married with Children total, more among younger families were interested in the arts and culture (+10 percentage point) while older families were less likely to be very interested (-1 percentage point) or interested (-5 percentage point).

Correspondingly, fewer of those in younger families cited being not quite interested (-7 percentage point) or not very interested (-7 percentage point) while older families were more likely to be not quite interested (+2 percentage point) or not very interested (+4 percentage point).

*Figure 244. Interest in the arts and culture among Married with Children (MwC) sub-segments*




Denotes significant difference from Married with Children Total at 95% confidence level
Base: 2021 Total Married with Children

(II) Interest in and time spent on art forms

Among Married with Children, Music (37%) and Film (33%) were the top two art forms in which they expressed the most interest. Younger families were also most interested in Theatre (8%) while older families were more interested in Heritage (8%).

Music, Literary Arts and Heritage were the top three art forms that Married with Children (Total) spent the most time on (55%, 11% and 8% respectively). This was also largely reflected among younger and older families. Further, families with younger children were also likely to have spent the most time on Film (8%).

*Table 99. Interest in and time spent on art forms among Married with Children (MwC) sub-segments*

| | MwC Total | MwC ≤ 12 | MwC > 12 |
|---|---|---|---|
| Base | 1,297 | 309 | 854 |
| Top 3 most interested art form | 1. Music (37%)<br>2. Film (33%)<br>3. Heritage (8%) | 1. Music (36%)<br>2. Film (34%)<br>3. Theatre (8%) | 1. Music (39%)<br>2. Film (33%)<br>3. Heritage (8%) |
| Top 3 most time spent on art forms | 1. Music (55%)<br>2. Literary Arts (11%)<br>3. Heritage (8%) | 1. Music (52%)<br>2. Literary Arts (13%)<br>3. Heritage, Film (8%) | 1. Music (57%)<br>2. Heritage (10%)<br>3. Literary Arts (9%) |

## (III) Engagement in leisure activities

Compared to 2021 total, a larger proportion of Married with Children on the whole were engaged in culinary activities (+5 percentage point), visited their loved ones (+2 percentage point) and watched TV (+2 percentage point). On the other hand, they were less likely to participate in sports and exercise (-3 percentage point), took part in arts and cultural activities (-2 percentage point) or went shopping (-1 percentage point).

Frequenting parks and gardens was more popular among Married with Children attenders (+8 percentage point), especially among older families (+10 percentage point). Baking and cooking was also more popular with Married with Children attenders (+6 percentage point) – in particular, the older families (+6 percentage point).

More Married with Children attenders visited local attractions (+3 percentage point), particularly younger families (+6 percentage point). Further, Married with Children attenders were also more likely to attend or take part in arts and cultural activities (+3 percentage point), especially among the older families (+4 percentage point).

More among younger families also enjoyed shopping (+7 percentage point) while older families preferred to read books for leisure (+3 percentage point) compared to 2021 total.

*Table 100. Engagement in leisure activities*

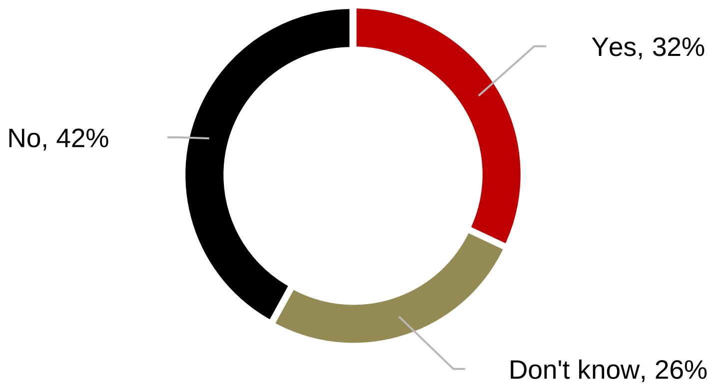
| | 2021 Total | MwC Total | MwC Total Attenders | MwC ≤ 12 Attenders | MwC > 12 Attenders |
|---|---|---|---|---|---|
| Base | 2,047 | 1,297 | 491 | 159 | 270 |
| Sports and exercise | 43% | 40%⬇ | 45% | 47% | 45% |
| Visiting friends and family | 35% | 37%⬆ | 34% | 42% | 30%⬇ |
| Going to parks/gardens | 31% | 37% | 39%⬆ | 37% | 41%⬆ |
| Gaming and Internet surfing | 27% | 17% | 17% | 25% | 13%⬇ |
| Baking and cooking | 25% | 30%⬆ | 31%⬆ | 27% | 31%⬆ |
| Tasting different kinds of cuisines | 22% | 23% | 24% | 21% | 26% |
| Shopping (except groceries shopping) | 19% | 18%⬇ | 20% | 26%⬆ | 16% |
| Sightseeing and visiting local attractions | 11% | 10% | 14%⬆ | 17%⬆ | 12% |
| Attending or taking part in any arts and cultural activities | 10% | 8%⬇ | 13%⬆ | 12% | 14%⬆ |
| Overseas travels | 8% | 7% | 8% | 11% | 6% |
| Beauty and wellness | 7% | 8% | 9% | 9% | 9% |
| Watching TV* | 5% | 7%⬆ | 5% | 2% | 7% |
| Reading book/newspaper* | 1% | 1% | 2% | 0% | 4%⬆ |

⬆⬇ Denotes significant difference from 2021 Total at 95% confidence level
* Codes created from coding in 2021 Survey

### 20.3.5 Engagement with local arts content

Among Married with Children who engaged with the arts and culture, at least 1 in 3 consumed content by local artists.

*Figure 245. Engagement with local arts content among Married with Children (MwC) Total*

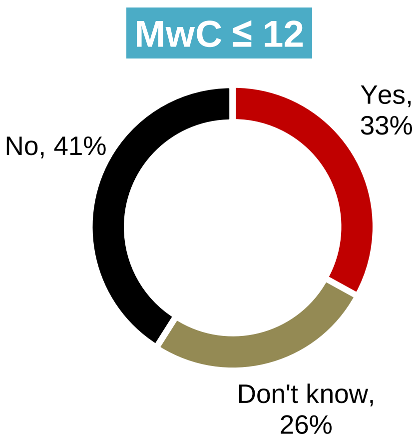


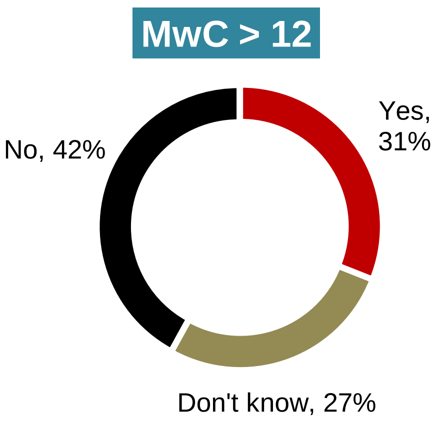

Base:
2021 Married with Children Total who engaged with arts and culture, n=973

i. Married with Children sub-segments

The levels of engagement with local arts and culture content among families with older and younger children were similar to that of Married with Children total.

*Figure 246. Engagement with local arts content among Married with Children (MwC) sub-segments*



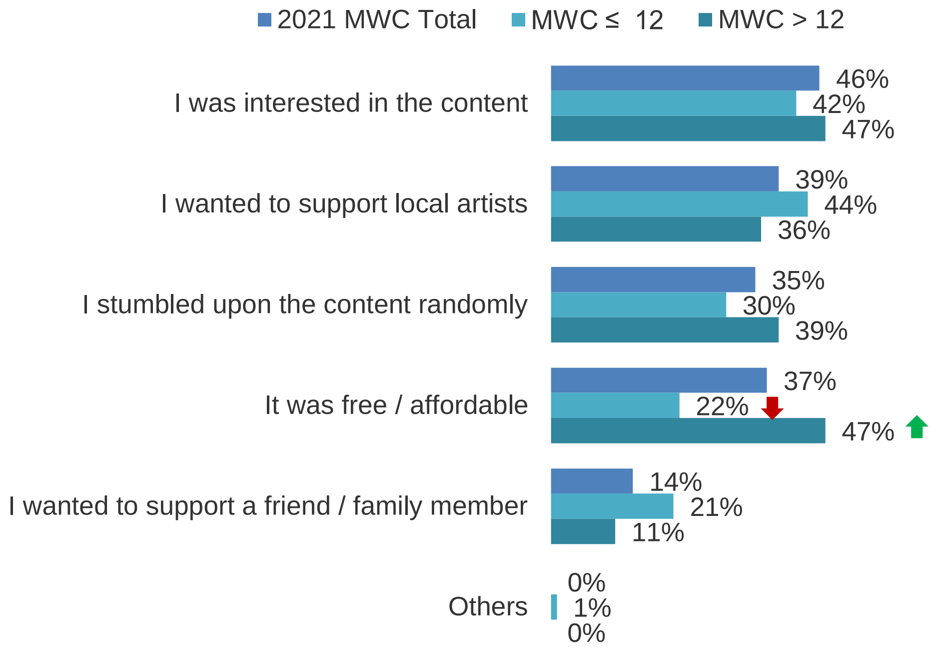




Base:
2021 Married with Children ≤ 12 who engaged with arts and culture, n=249

Base:
2021 Married with Children > 12 who engaged with arts and culture, n=617

In general, interest (46%) and support of local artists (39%) were key motivators for Married with Children to have engaged with local arts content. Older families were drawn by its relative affordability (+10 percentage point) than younger families (-15 percentage point).

*Figure 247. Reasons for engagement with local arts content among Married with Children (MwC) sub-segments*



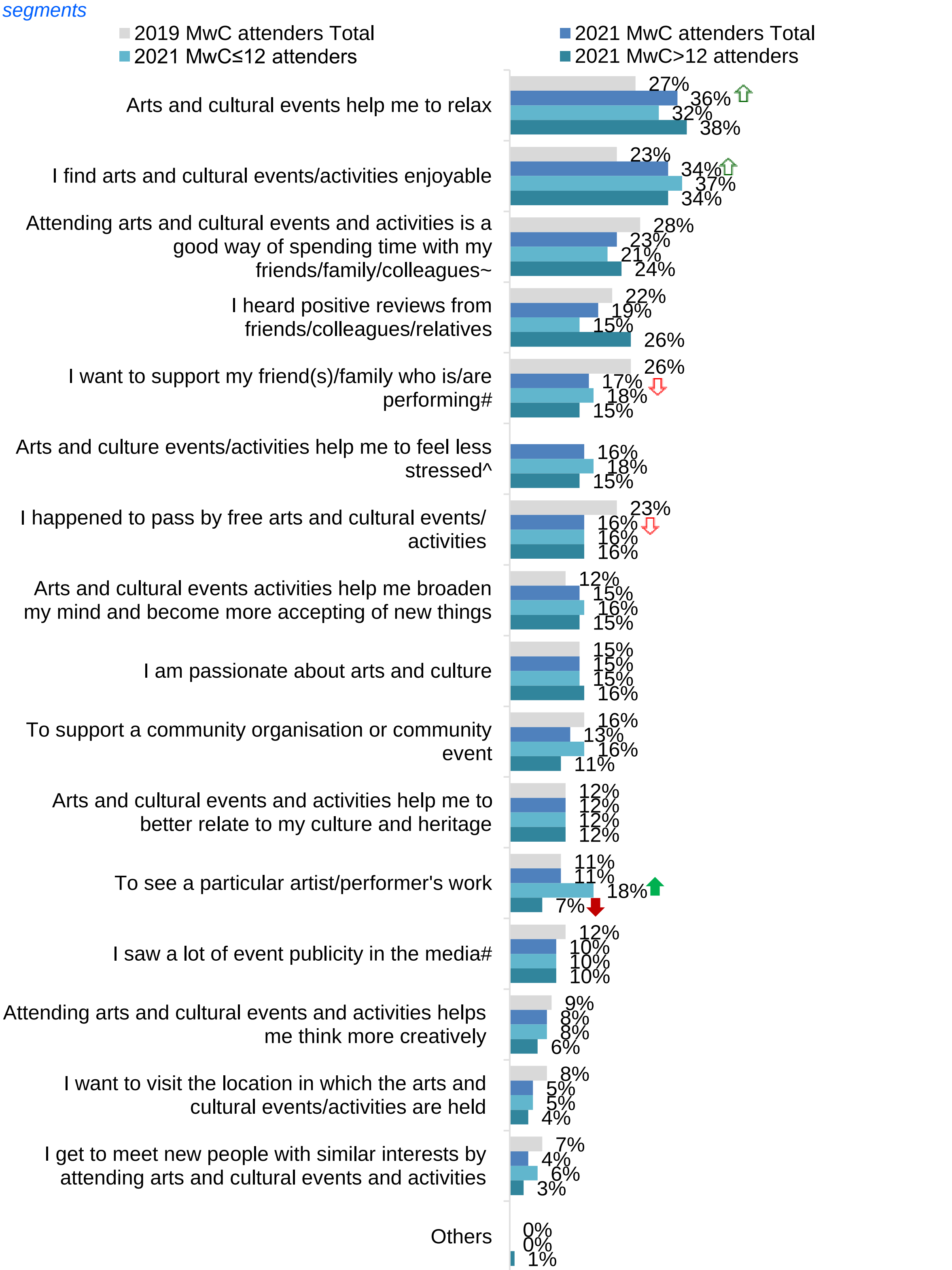

Denotes significant difference from 2021 Married With Children Total at 95% confidence level
Base:
2021 Married with Children Total who engaged with local arts content in past 12 months, n=311;
2021 Married with Children ≤ 12 who engaged with local arts content in past 12 months, n=81;
2021 Married with Children > 12 who engaged with local arts content in past 12 months, n=192

### 20.3.6 General motivations for arts attendance

In 2021, more Married with Children were driven by personal benefits of attending the arts and culture, such as enjoyment (+11 percentage point) and relaxation (+9 percentage point). Fewer attended to support their loved ones (-9 percentage point) or because of incidental exposure (-7 percentage point) compared to 2019.

More among younger families attended to see a particular artist's work (+7 percentage point) while this was less so for older families (-4 percentage point).

*Figure 248. Motivations for arts attendance among Married with Children (MwC) attenders, including sub-segments*




⇧⇩ Denotes significant difference from 2019 Married With Children Total Attenders at 95% confidence level
⬆⬇ Denotes significant difference from 2021 Married With Children Total Attenders at 95% confidence level
^ New statement in 2021 Survey
# New statement in 2019 Survey
~ Rephrased statement in 2019 Survey
Base:
2019 Married with Children attenders Total, n=469; 2021 Married with Children, Total attenders n=491; 2021 Married with Children ≤ 12 attenders, n=159; 2021 Married with Children > 12 attenders, n=270

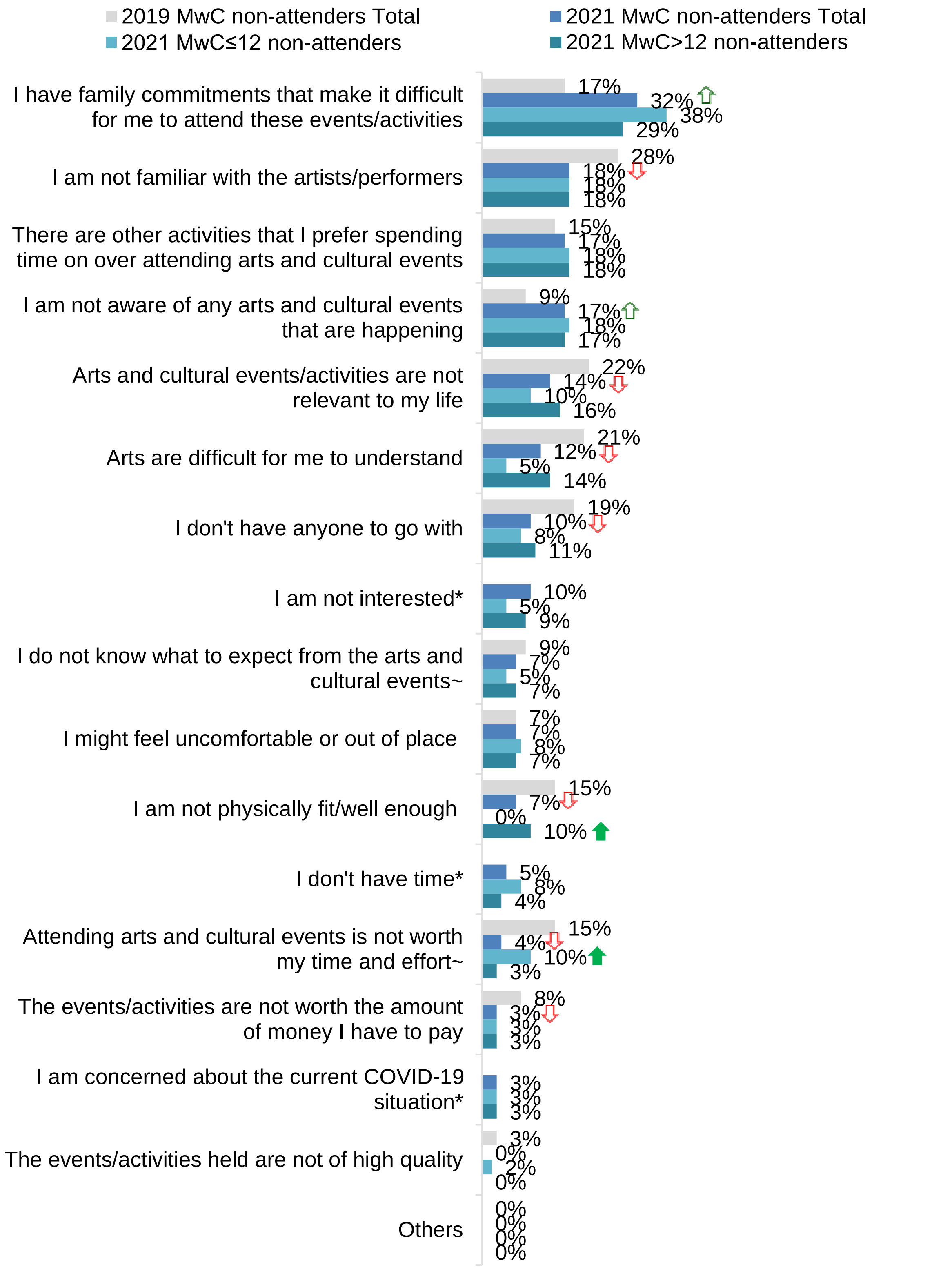
### 20.3.7 General barriers to attendance

Compared to 2019, family commitments (+15 percentage point) and lack of awareness of ongoing arts and cultural events (+8 percentage point) became more prominent barriers to attendance among Married with Children non-attenders.

However, fewer were deterred by the time and effort needed to attend arts events (-11 percentage point), lack of familiarity with artists (-10 percentage point), difficulty in understanding the arts and culture (-9 percentage point), and lack of companions (-9 percentage point). Other barriers that were also less prominent in 2021 related to the perceived irrelevance of arts and culture (-8 percentage point), one's physical fitness (-8 percentage point), and perceived low value for money of arts events (-5 percentage point).

Between younger and older families, more among the former claimed that the arts and culture was not worth their time and effort (+6 percentage point) while the latter cited health reasons (+3 percentage point) as impediments to attendance.

*Figure 249. Barriers to attendance among Married with Children (MwC) non-attenders, including sub-segments*




⇧⇩ Denotes significant difference from 2019 at 95% confidence level

⬆⬇ Denotes significant difference from 2021 Married With Children Total at 95% confidence level

~ Rephrased statement in 2019 Survey

* Codes created from coding in 2021 Survey

Statements were updated in 2019, and hence not directly comparable to earlier years

Base:

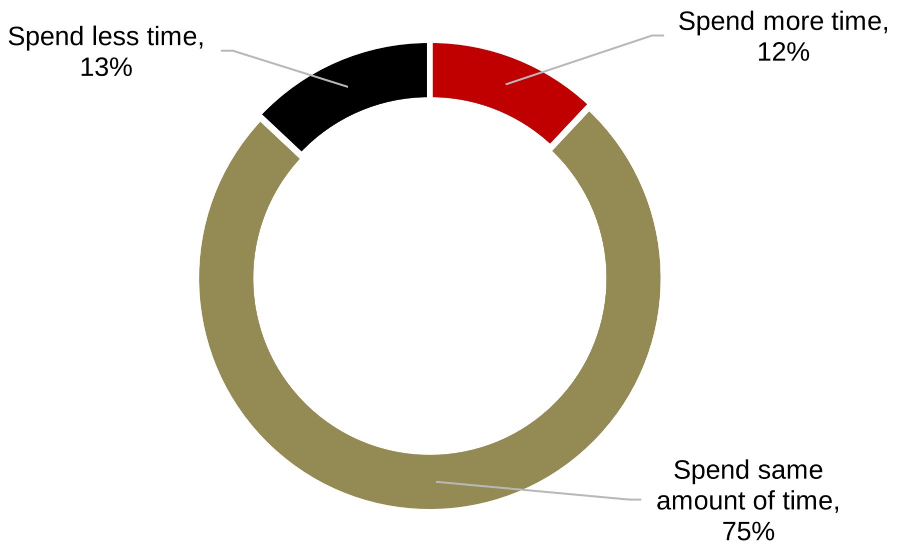
2019 Married with Children non-attenders, n=186; 2021 Married with Children Total, non-attenders n=326; 2021 Married with Children ≤ 12 non-attenders, n=61; 2021 Married with Children > 12 non-attenders, n=238

### 20.3.8 Engagement with the arts in the next 12 months

(I) Engagement with the arts in the next 12 months among Married with Children Total

3 in 4 of Married with Children were likely to spend the same amount of time on arts events and activities in the next year.

*Figure 250. Engagement with the arts in the next 12 months among Married with Children (MwC) Total*




Base:
2021 Married with Children Total, n=1297

(II) Reasons for time spent on arts engagement in next 12 months among Married with Children Total

Interest (26%) was the main reason for spending more time on the arts and culture in the future while the lack of it emerged as the top reason for spending less time (40%).

Among the majority who intended to keep to the same level of arts and culture engagement in the future, lack of interest (15%) and work commitments (12%) were cited as the top few reasons for doing so.

*Table 101. Reasons for time spent on arts engagement in next 12 months among Married with Children (MwC) Total*

*Among MwC Total who will…*

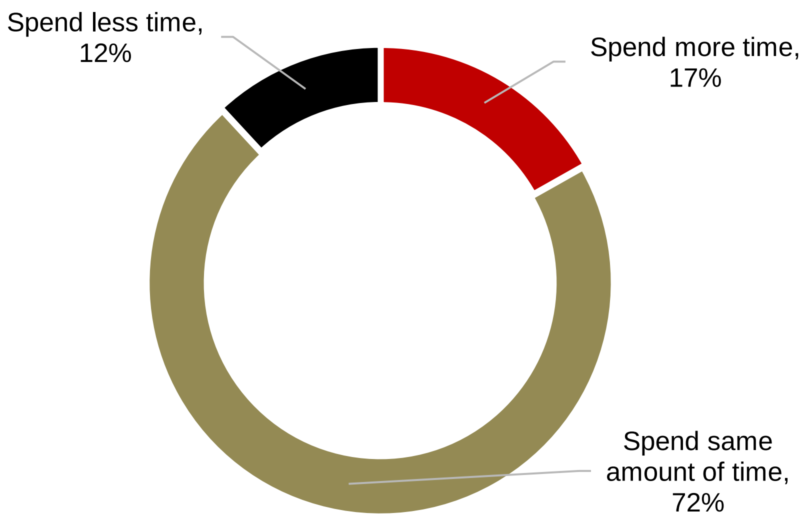
| | Spend more time | Spend same amount of time | Spend less time |
|---|---|---|---|
| Base | 157 | 970 | 170 |
| Top 5 reasons | Interest in arts and culture (26%) | Less/Not interested (15%) | Less/Not interested (40%) |
| | Arts and cultural events/activities are enjoyable (13%) | Work commitments (12%) | Work commitments (18%) |
| | More leisure time to spend on arts-related events/activities (12%) | Covid-19 restrictions/concerns (12%) | Not physically fit/well enough (12%) |
| | Covid situation is improving (9%) | Little/No time (10%) | Little/No time (12%) |
| | To de-stress/relax (8%) | Busy with children/caregiver (9%) | Busy with children/caregiver (7%) |

Base: 2021 Married with Children Total, n=1297

(III) Engagement with the arts in the next 12 months among Married with Children ≤ 12 years old

Similarly, majority of those with younger children intended to maintain their current level of arts and culture engagement in the future while close to 1 in 5 intended to increase their arts engagement levels instead.

*Figure 251. Engagement with the arts in the next 12 months among MwC ≤ 12 years old*




Base:
2021 Married with Children ≤ 12 years old, n=309

(IV) Reasons for time spent on arts engagement in next 12 months among Married with Children ≤ 12 years old

Among families with young children, reasons to spend more time on the arts and culture in the future pointed to interest (27%) and intention to educate their children (14%) while reasons to do otherwise included work commitments (33%) and lack of interest (22%).

Aside from work commitments (20%), younger families also cited being busy with children (13%) as a reason to keep to the same amount of time spent on future arts and culture engagement.

*Table 102. Reasons for time spent on arts engagement in next 12 months among MwC ≤ 12 years old*

*Among MwC ≤ 12 years old who will…*

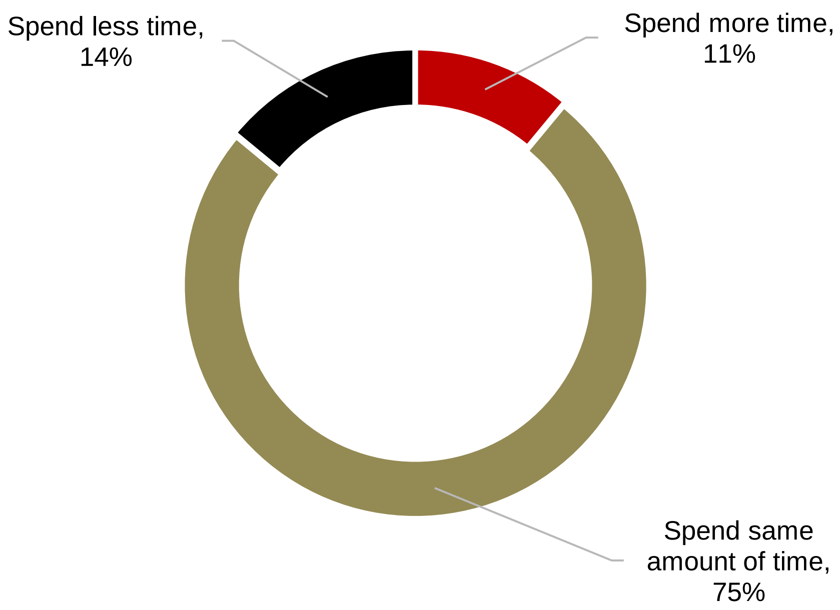
| | Spend more time | Spend same amount of time | Spend less time |
|---|---|---|---|
| Base | 51 | 222 | 36 |
| Top 5 reasons | Interest in arts and culture (27%) | Work commitments (20%) | Work commitments (33%) |
| | To educate my children (14%) | Busy with children/caregiver (13%) | Less/Not interested (22%) |
| | More leisure time to spend on arts-related events/activities (8%) | Little/No time (13%) | Little/No time (17%) |
| | Relaxed Covid restrictions (8%) | Covid-19 restrictions/concerns (12%) | Busy with children/caregiver (17%) |
| | Covid situation is improving (8%) | Less/Not interested (9%) | N.A. |

Base: 2021 Married with Children ≤ 12 years old, n=309

(V) Engagement with the arts in the next 12 months among Married with Children > 12 years old

Similar to younger families, 3 in 4 older families intended to maintain the same level of arts and culture engagement in the next one year.

*Figure 252. Engagement with the arts in the next 12 months among MwC > 12 years old*




Base:
2021 Married with Children > 12 years old, n=854

(VI) Reasons for time spent on arts engagement in next 12 months among Married with Children > 12 years old

Interest (24%) was a main reason for spending more time on the arts and culture in the future while the lack of it was identified as the top reason to spending less time (44%) among older families.

Similarly, lack of interest (18%) was also echoed by those who would spend the same amount of time on the arts and culture in the future. Some also expressed concerns related to the pandemic (12%).

*Table 103. Reasons for time spent on arts engagement in next 12 months among MwC > 12 years old*

*Among MwC > 12 who will…*

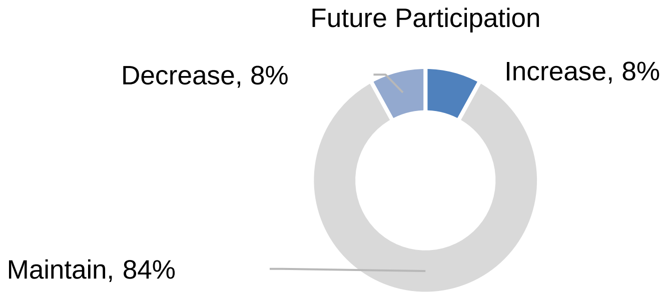
| | Spend more time | Spend same amount of time | Spend less time |
|---|---|---|---|
| Base | 92 | 643 | 119 |
| Top 5 reasons | Interest in arts and culture (24%) | Less/Not interested (18%) | Less/Not interested (44%) |
| | Arts and cultural events/activities are enjoyable (18%) | Covid-19 restrictions/concerns (12%) | Not physically fit/well enough (15%) |
| | More leisure time to spend on arts-related events/activities (16%) | Work commitments (9%) | Work commitments (13%) |
| | Covid situation is improving (11%) | Little/No time (8%) | Little/No time (10%) |
| | To de-stress/relax (9%) | Busy with children/caregiver (7%) | Covid-19 restrictions/concerns; Busy (5%) |

Base: 2021 Married with Children > 12 years old, n=854

(VII) Outlooks on arts participation in the next 12 months

At least 4 in 5 Married with Children were likely to maintain their current frequency of participation in the arts and culture in the next year.

*Figure 253. Future participation among Married with Children (MwC) Total*

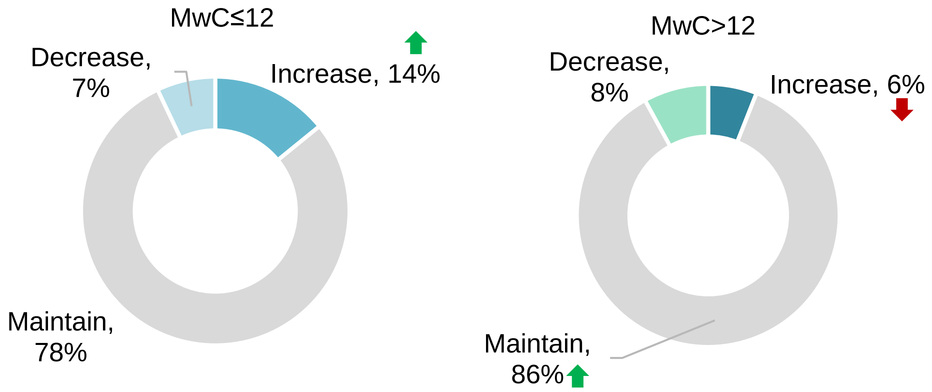



Base:
2021 Married with Children Total, n=1297

i. Married with Children sub-segments

Younger families were more likely to increase their arts and culture participation (+6 percentage point) than older families (-2 percentage point) compared to Married with Children total.

*Figure 254. Future participation among Married with Children (MwC) sub-segments*



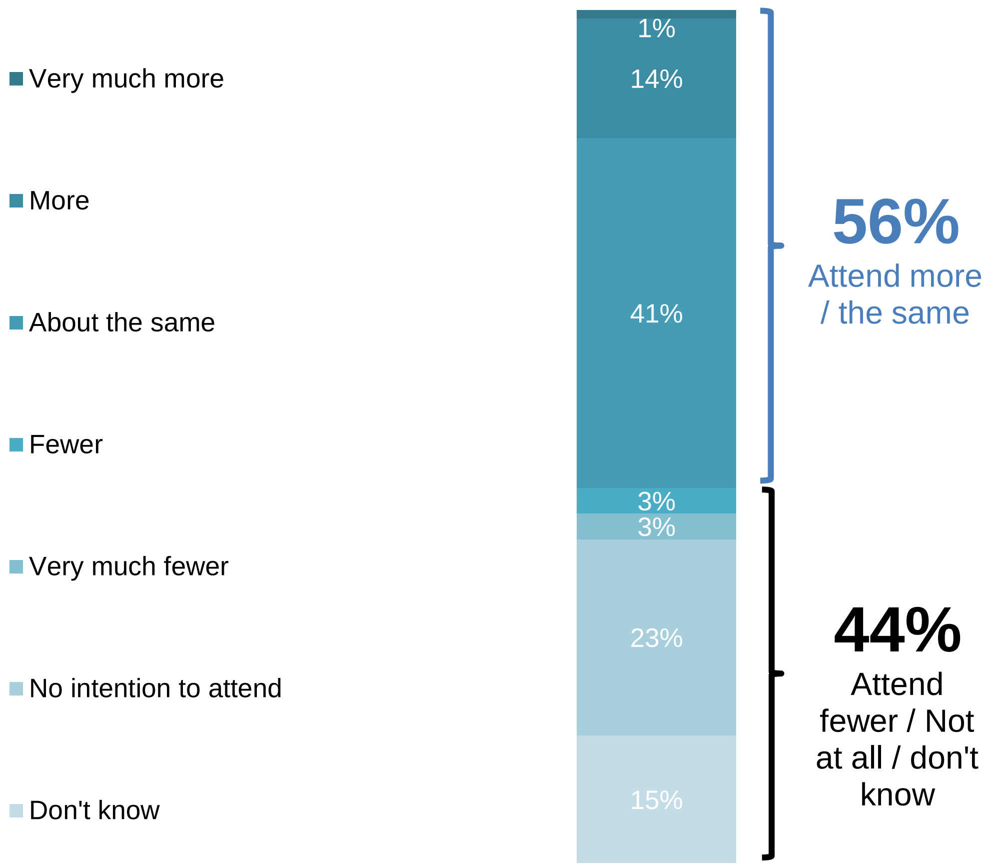

Denotes significant difference from Married with Children Total at 95% confidence level
Base: 2021 Married with Children ≤ 12, n=309; 2021 Married with Children > 12, n=854

### 20.3.9 Moving forward with physical attendance

#### (I) Intention to attend in future

Almost 3 in 5 Married with Children expected to attend more arts and culture events and activities or maintain their current attendance levels in the next 12 months.

*Figure 255. Intention to attend in future among Married with Children (MwC) Total*

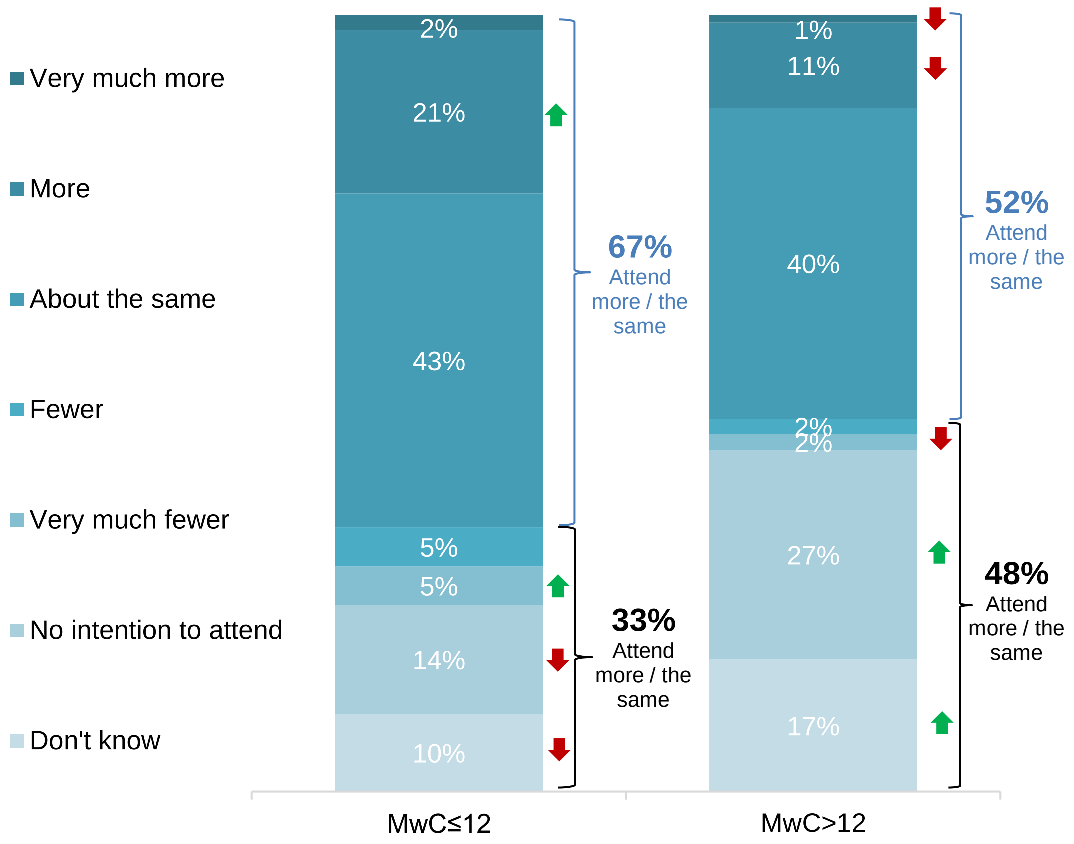



Base:
2021 Married with Children Total, n=1297

i. Married with Children sub-segments

Compared to the total, families with older children were more likely to have indicated no intention to attend (+4 percentage point) or were unsure (+2 percentage point) while families with younger children were either more likely to attend more (+7 percentage point) or very much fewer (+2 percentage point).

*Figure 256. Intention to attend in future among Married with Children (MwC) sub-segments*




Denotes significant difference from 2021 Married with Children Total at 95% confidence level
Base:
2021 Married with Children ≤ 12, n= 309; 2021 Married with Children > 12, n= 854

## (II) Key findings on moving forwards with physical attendance

Being invited by someone (24%) and preference for leisure activities that were outside of home (23%) were main reasons for past attendance among Married with Children attenders. While older families viewed arts and culture performances as social activities (18%), younger families appreciated the more immersive experience of in-person attendance (19%).

On the other hand, crowd concerns (35%) and family commitments (24%) were observed as main barriers to future attendance among Total attenders. Younger families also cited increased work commitments (29%) while older families brought up lack of familiarity with artists (19%) as obstacles to future attendance.

Vaccination-differentiated measures (68%), cleanliness certifications (66%) and low community infections (64%) were important considerations that would encourage Married with Children attenders to visit arts and cultural facilities – this was similarly observed across the family segments.

Overall, more than half of Married with Children preferred attending in person (53%) particularly for families with younger children (+10 percentage point). However, families with older children preferred live-streaming from home to physical attendance compared to Married with Children total (+5 percentage point).

*Table 104. Key findings on moving forward with physical attendance*

| | MwC Total Attenders | MwC ≤ 12 Attenders | MwC > 12 Attenders |
|---|---|---|---|
| Base | 491 | 159 | 270 |
| Top 3 reasons for attending in the past 12 months | 1. Someone invited me (24%)<br>2. I generally prefer leisure activities that are out of home (23%)<br>3. Arts and culture performances and events are a social activity for me (17%) | 1. I generally prefer leisure activities that are out of home (21%)<br>2. Someone invited me (20%)<br>3. Attending physically gives me a more immersive experience (19%) | 1. Someone invited me (26%)<br>2. I generally prefer leisure activities that are out of home (25%)<br>3. Arts and culture performances and events are a social activity for me (18%) |
| Top 3 barriers to attendance in the next 12 months *(among those who intend to attend fewer, not at all, or don't know)* | 1. I want to avoid interacting with crowds of people until the COVID-19 situation improves (35%)<br>2. I have family commitments that make it difficult for me to attend these events/activities (24%)<br>3. I am not familiar with the artists/performers (19%) | 1. I have family commitments that make it difficult for me to attend these events/activities (32%)<br>2. I have increased work commitments that takes up my leisure time (29%)<br>3. I want to avoid interacting with crowds of people until the COVID-19 situation improves (26%) | 1. I want to avoid interacting with crowds of people until the COVID-19 situation improves (37%)<br>2. I have family commitments that make it difficult for me to attend these events/activities (21%)<br>3. I am not familiar with the artists/performers (19%) |

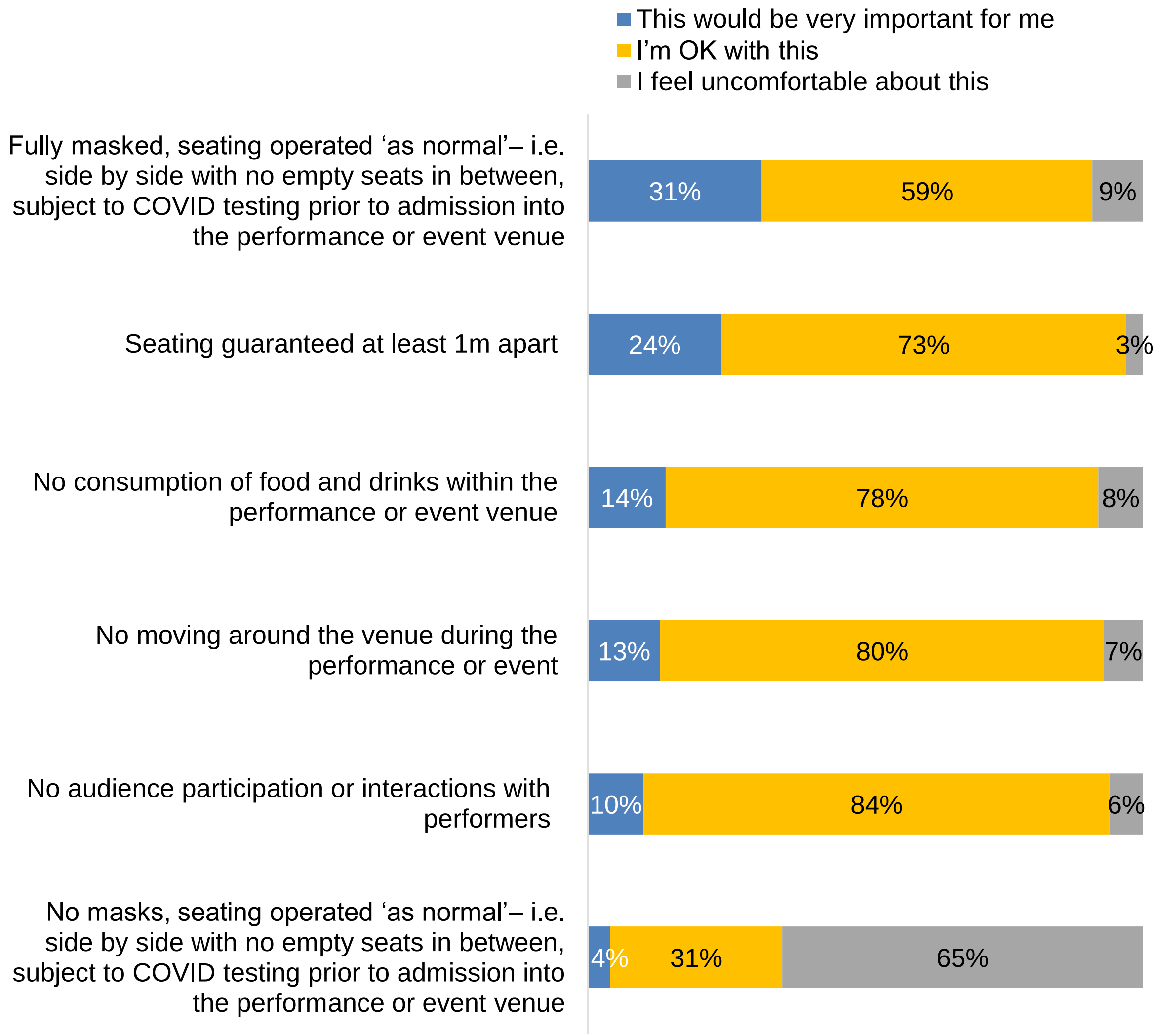
| | MwC Total Attenders | MwC ≤ 12 Attenders | MwC > 12 Attenders |
|---|---|---|---|
| Top 3 factors to encourage visits to arts and cultural facilities^ | 1. Only fully vaccinated audiences / attenders are allowed into the event or venue (68%)<br>2. Have SG clean certification (66%)<br>3. Low no. of community cases / risk of infection (64%) | 1. Only fully vaccinated audiences / attenders are allowed into the event or venue (72%)<br>2. Have SG clean certification (70%)<br>3. Low no. of community cases / risk of infection (63%) | 1. Only fully vaccinated audiences / attenders are allowed into the event or venue (66%)<br>2. Have SG clean certification (63%)<br>3. Low no. of community cases / risk of infection (63%) |
| Preference between in-person events and live-streaming | Attend in person: 53%<br>Live-stream from home: 47% | Attend in person: 63%<br>Live-stream from home: 37% | Attend in person: 48%<br>Live-stream from home: 52% |

Base:
2021 Married with Children Total Attenders, n=491; 2021 Married with Children Total who intend to attend fewer, not at all, or don't know, n=567; 2021 Married with Children ≤ 12 Attenders, n=591; 2021 Married with Children ≤ 12 who intend to attend fewer, not at all, or don't know, n=103; 2021 Married with Children > 12 Attenders, n=270; 2021 Married with Children > 12 who intend to attend fewer, not at all, or don't know, n=408
^ Figures shown reflect Top 2 boxes (% rated "Strongly encourage" and "Encourage")

(III) Comfort levels relating to safe management measures

Safe management measures were still considered important for Married with Children as more than 3 in 5 would be uncomfortable in "normal" seating operations (without mask-wearing regulations and safe distancing).

*Figure 257. Comfort levels relating to various measures among Married with Children (MwC) Total*

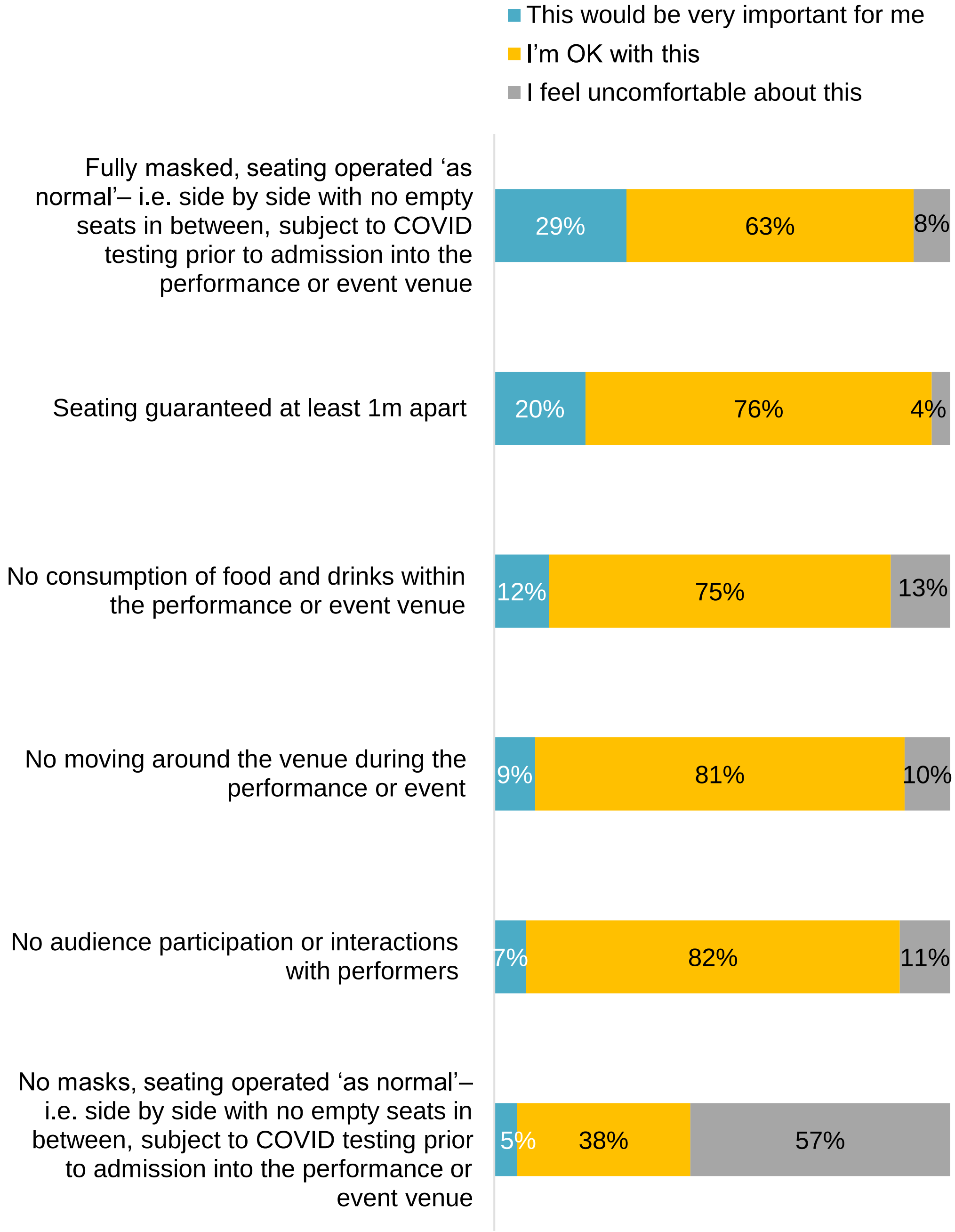



Base:
2021 Married with Children Total, n=1297

i. Married with Children sub-segments

As with Married with Children overall, most young families would still consider safe management measures relating to mask-wearing and social distancing important as almost 3 in 5 would be uncomfortable without them.

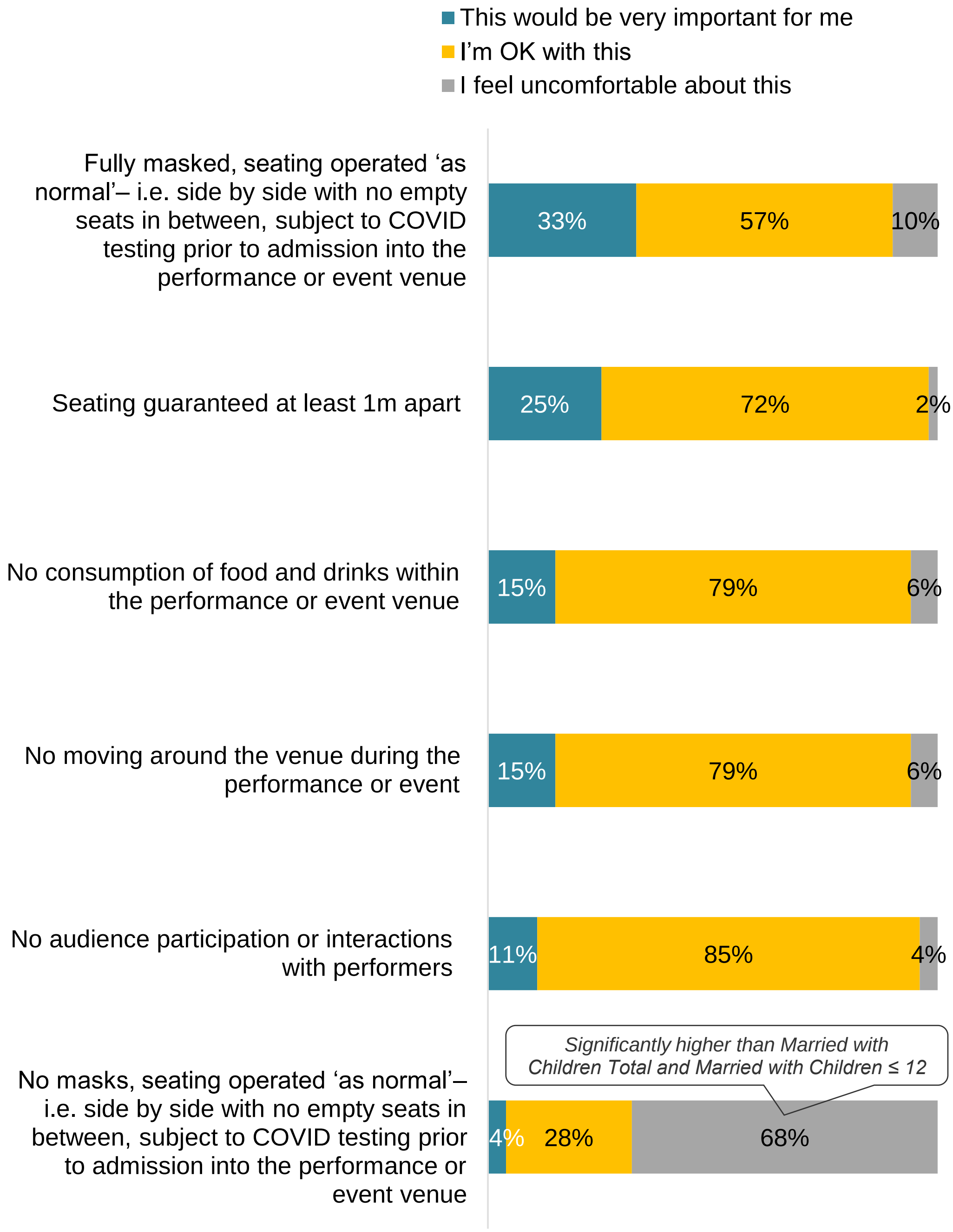
*Figure 258. Comfort levels relating to various measures among Married with Children (MwC) ≤ 12*




Base:
2021 Married with Children ≤ 12, n=309

Older families were more likely to express the need for safe management measures compared with younger families – almost 7 in 10 older families would be uncomfortable without mask-wearing regulations and safe distancing between seats.

*Figure 259. Comfort levels relating to various measures among Married with Children (MwC) > 12*

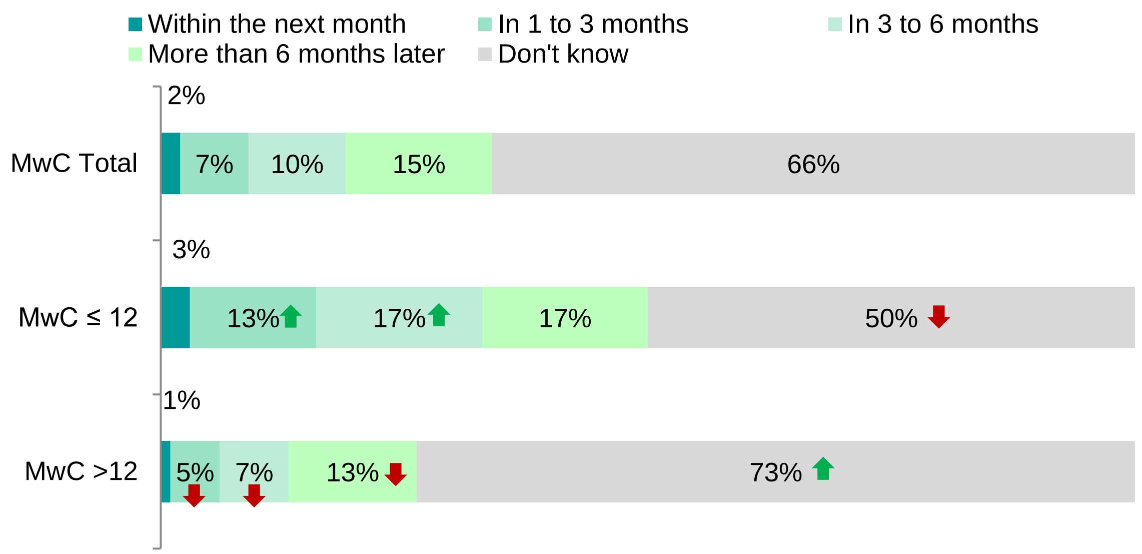



Base:
2021 Married with Children > 12, n=854

(IV) Bookings intentions for in-person attendance

Close to 7 in 10 Married with Children were undecided about their booking intentions – this was more pronounced among the older (+7 percentage point) than younger families (-16 percentage point). Younger families were more likely to book for an arts and culture events within the next 1 to 6 months (+13 percentage point). On the other hand, older families expressed uncertainty with their booking intentions (-7 percentage point).

*Figure 260. Future booking intentions among Married with Children (MwC), including sub-segments*



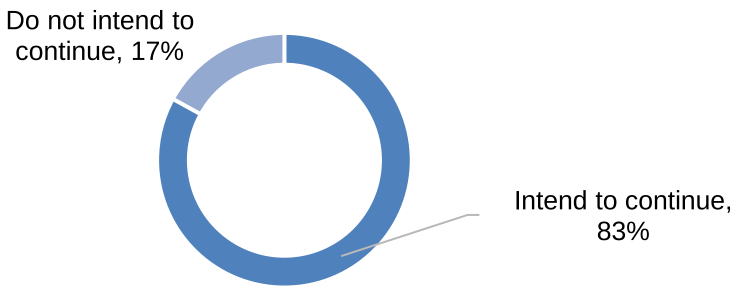

Denotes significant difference from Married with Children Total at 95% confidence level
Base:
2021 Married with Children Total n=1297; 2021 Married with Children ≤ 12, n=309; 2021 Married with Children > 12, n=854

## 20.3.10 Continuing with digital arts consumption

### (I) Intention to continue with digital arts consumption in next 12 months

More than 4 in 5 Married with Children intended to continue consuming digital arts content.

*Figure 261. Intention to continue with digital consumption in next 12 months among Married with Children (MwC) Total*

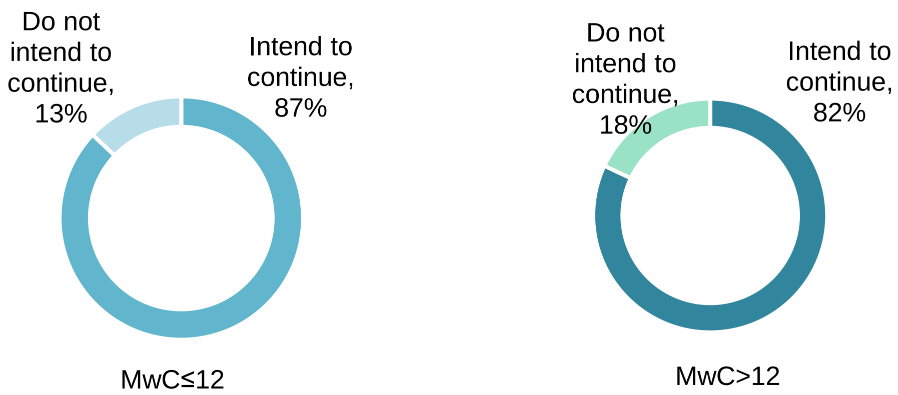



Base:
2021 Married with Children Total digital arts consumers, n=894

#### i. Married with Children sub-segments

Likewise, majority of families with younger or older children were likely to continue with digital consumption in the next one year.

*Figure 262. Intention to continue with digital consumption in next 12 months among Married with Children (MwC) ≤ 12*




⬆⬇ Denotes significant difference from Married with Children Total at 95% confidence level
Base:
2021 Married with Children ≤ 12 digital arts consumers, n=226; 2021 Married with Children > 12 digital arts consumers, n=568

(II) Key findings on continuing with digital consumption

Generally, the comfort of viewing from home (73%) and being able to avoid crowds (53%) were main draws for continuing digital arts consumption among Married with Children. Older families also favoured the relative inexpensiveness of consuming digital arts content (34%) while younger families appreciated the ability to enjoy the arts and culture on-demand (29%).

In 2021, the draw of in-person attendance (32%), having work or family commitments (29%) and the lack of familiarity with artists (21%) were cited as top barriers to digital consumption of the arts among Married with Children, and this was similarly observed for older families.

Almost half of Married with Children perceived digital arts experiences to be the same as in-person ones.

*Table 105. Key findings on continuing with digital consumption among Married with Children (MwC), including sub-segments*

| | Married with Children Total | Married with Children ≤ 12 | Married with Children > 12 |
|---|---|---|---|
| Base | 894 | 226 | 568 |
| Top 3 reasons to continue digital arts consumption *(among those who intend to continue digital consumption in next 12 months)* | 1. I can enjoy them from the comfort of my home (73%)<br>2. I can avoid crowds / crowded places (53%)<br>3. I don't have to pay for them (30%) | 1. I can enjoy them from the comfort of my home (65%)<br>2. I can avoid crowds / crowded places (44%)<br>3. I can enjoy them on-demand / anywhere without travelling to places (29%) | 1. I can enjoy them from the comfort of my home (78%)<br>2. I can avoid crowds / crowded places (58%)<br>3. I don't have to pay for them (34%) |
| Top 3 barriers to digital arts consumption in the next 12 months *(among those who do not intend to continue digital consumption in next 12 months)** | 1. I prefer to attend these performance / events / activities in person (32%)<br>2. I have work / family commitments that leave me with little time to watch / listen / read online arts and culture content (32%)<br>3. I am not familiar with the artists / performers (21%) | 1. I prefer to attend these performance / events / activities in person (41%)<br>2. I have work / family commitments that leave me with little time to watch / listen / read online arts and culture content (34%)<br>3. I am not familiar with the artists / performers (34%) | 1. I prefer to attend these performance / events / activities in person (29%)<br>2. I have work / family commitments that leave me with little time to watch / listen / read online arts and culture content (29%)<br>3. I am not familiar with the artists / performers (17%) |
| Comparison between online and in-person expectations | • Online better than in-person: 20%<br>• Online same as in-person: 49%<br>• In-person better than online: 31% | • Online better than in-person: 16%<br>• Online same as in-person: 49%<br>• In-person better than online: 35% | • Online better than in-person: 21%<br>• Online same as in-person: 50%<br>• In-person better than online: 29% |

Base:
2021 Married with Children Total Digital Consumers, n=894; 2021 Married with Children Total Digital Consumers who intend to continue digital consumption in next 12 months, n=746; 2021 Married with Children Total Digital Consumers who do not intend to continue digital consumption in next 12 months, n=148;

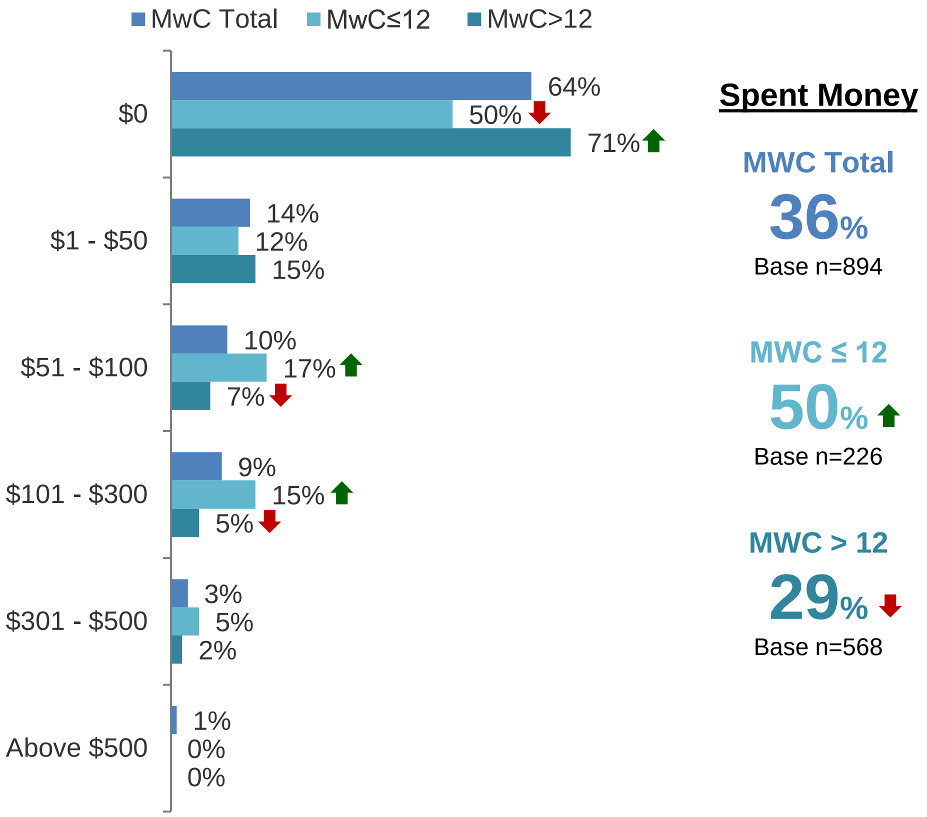
2021 Married with Children ≤ 12 Digital Consumers, n=226; 2021 Married with Children ≤ 12 Digital Consumers who intend to continue digital consumption in next 12 months, n=197; 2021 Married with Children ≤ 12 Digital Consumers who do not intend to continue digital consumption in next 12 months, n=29*;
2021 Married with Children > 12 Digital Consumers, n=568; 2021 Married with Children > 12 Digital Consumers who intend to continue digital consumption in next 12 months, n=464; 2021 Married with Children > 12 Digital Consumers who do not intend to continue digital consumption in next 12 months, n=104
*Low base size (n<30), please interpret result with care

(III) Total spending on digital arts and culture events and activities in the past 12 months

Overall, at least 1 in 3 Married with Children had spent money on digital arts and cultural events and activities in the past one year. Among family segments, younger families were more likely to have had expenditure on such content (50%) than older families (29%).

Moreover, families with younger children were more likely to have spent in larger amounts of $51 to $300 (+13 percentage point) while families with older children were less likely to do the same (-7 percentage point).

*Figure 263. Total spending on digital arts and culture events and activities in the past 12 months among Married with Children (MwC), including sub-segments*

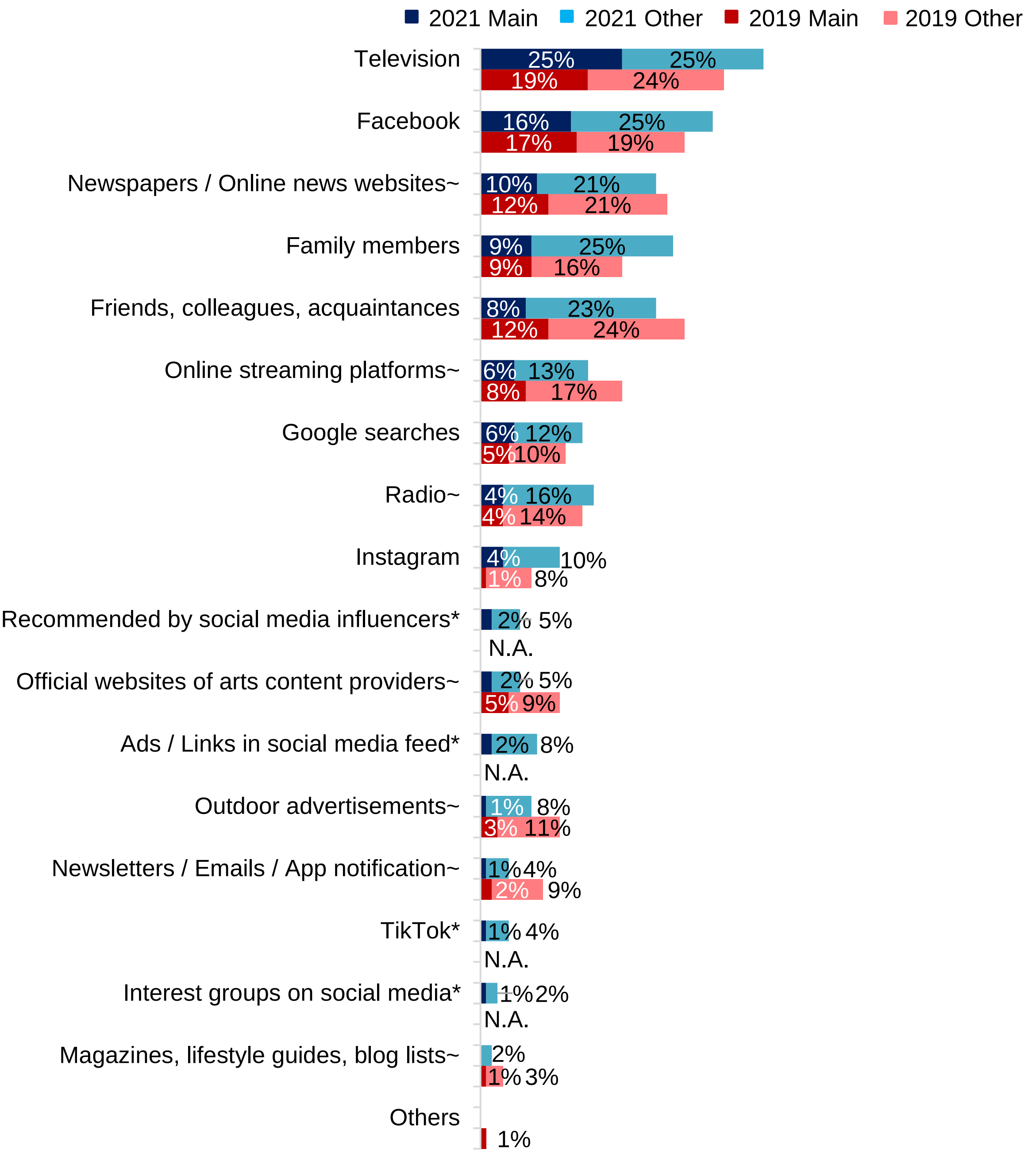



Denotes significant difference from Marrierd with Chldren Total at 95% confidence level
Base:
2021 Married with Children Total digital arts consumers, n=894; 2021 Married with Children ≤ 12 digital arts consumers, n=226; 2021 Married with Children > 12 digital arts consumers, n=568

### 20.3.11 Sources of information

In 2021, television continued to be a main source of information for arts and culture events and activities among Married with Children (25%), followed by Facebook (16%) and general news (10%). Married with Children also relied on their social circles including their family members (25%) and their friends (23%), in addition to television (25%) and Facebook (25%), as secondary sources of information.

*Figure 264. Sources of information for arts and culture events and activities among Married with Children (MwC)*




~ Rephrased statement in 2021 Survey
* Newly asked statement in 2021
Base:
2019 Total Married with Children, n=670; 2021 Married with Children, n=1297

i. Married with Children sub-segments

Compared to Married with Children total, online platforms such as Facebook (+9 percentage point), Instagram (+4 percentage point), advertisements on social media feeds (+3 percentage point) and TikTok (+2 percentage point) were more popular with younger families as main sources of information for arts and culture events. They also relied on more digital and online channels as other sources of information.

On the other hand, families with older children were more likely to receive information related to arts and culture events through traditional media avenues such as television (+8 percentage point) and newspapers (+2 percentage point) as well as from their families (+2 percentage point). They also turned to other traditional media platforms as secondary sources for information.

*Figure 265. Sources of information for arts and culture events and activities among Married with Children (MwC) sub-segments*

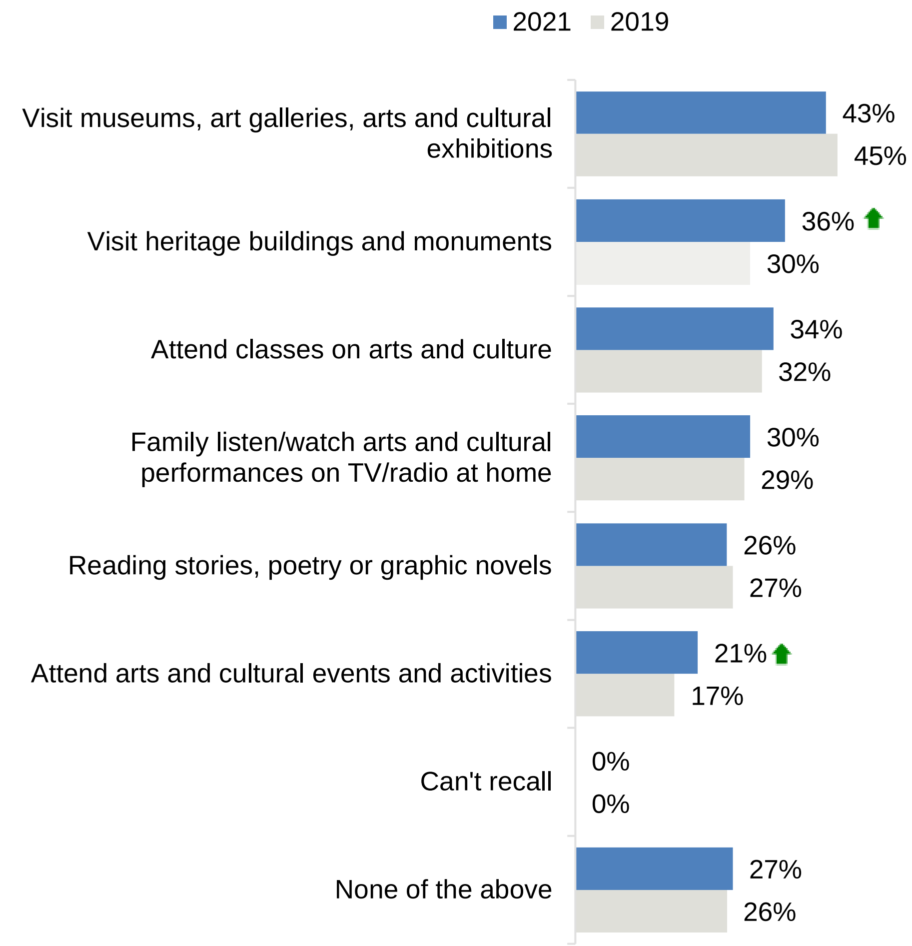
| | MWC Total | | MWC ≤ 12 | | MWC > 12 | |
|---|---|---|---|---|---|---|
| Base | 1297 | | 309 | | 854 | |
| | **Main** | **Others** | **Main** | **Others** | **Main** | **Other** |
| Television | 25% | 25% | 8%↓ | 22% | 33%↑ | 28%↑ |
| Facebook | 16% | 25% | 25%↑ | 33%↑ | 11%↓ | 20%↓ |
| Newspapers / Online news websites~ | 10% | 21% | 6%↓ | 17% | 12%↑ | 22% |
| Family members | 9% | 25% | 6% | 18%↓ | 11%↑ | 28%↑ |
| Friends, colleagues, acquaintances | 8% | 23% | 6% | 20% | 9% | 24% |
| Online streaming platforms~ | 6% | 13% | 6% | 20%↑ | 6% | 11%↓ |
| Google searches | 6% | 12% | 7% | 15% | 6% | 9%↓ |
| Radio~ | 4% | 16% | 3% | 11%↓ | 4% | 18%↑ |
| Instagram | 4% | 10% | 8%↑ | 20%↑ | 2%↓ | 6%↓ |
| Recommended by social media influencers* | 2% | 5% | 4% | 11%↑ | 1% | 3%↓ |
| Official websites of arts content providers~ | 2% | 5% | 4% | 9%↑ | 1% | 3%↓ |
| Ads / Links in social media feed* | 2% | 8% | 5%↑ | 13%↑ | 1% | 6%↓ |
| Outdoor advertisements~ | 1% | 8% | 1% | 8% | 1% | 9% |
| Newsletters / Emails / App notification~ | 1% | 4% | 3% | 5% | 1% | 3% |
| TikTok* | 1% | 4% | 3%↑ | 7%↑ | 1% | 2%↓ |
| Interest groups on social media* | 1% | 2% | 1% | 4% | 0% | 1% |
| Magazines, lifestyle guides, blog lists~ | 0% | 2% | 1% | 3% | 0% | 1% |
| Other | 0% | 0% | 0% | 0% | 0% | 0% |

↑↓ Denotes significant difference from Married with Children Total at 95% confidence level
~ Rephrased statement in 2021 Survey
* Newly asked statement in 2021

### 20.3.12 Childhood exposure to the arts and culture

In 2021, more than 7 in 10 Married with Children claimed to have some exposure to the arts and culture in their childhood. Compared to 2019, more among Married with Children recalled having visited heritage buildings and monuments (+6 percentage point), and attending arts and cultural events (+4 percentage point) in their younger years.

*Figure 266. Childhood exposure to the arts and culture among Married with Children (MwC) (by year)*

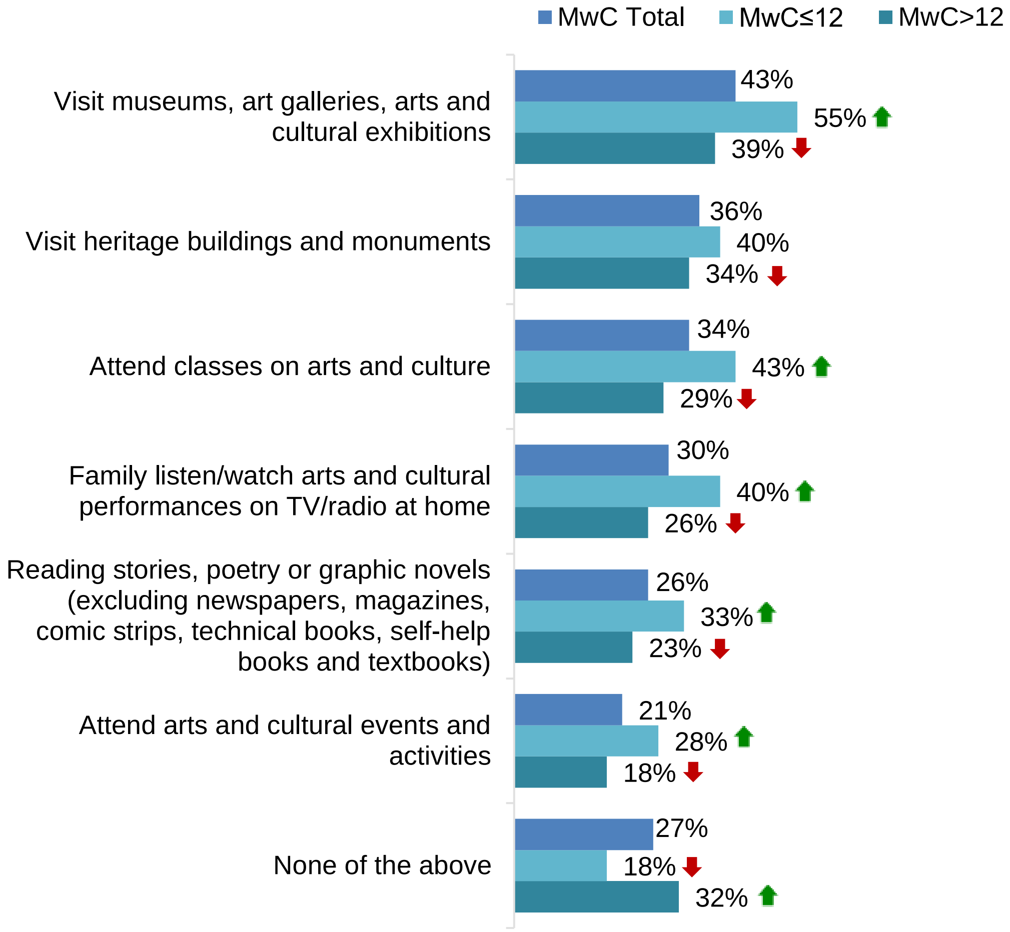



Denotes significant difference from 2019 at 95% confidence level
Base:
2019 Married with Children, n=670; 2021 Married with Children, n=1297

i. Married with Children sub-segments

Compared to the total, older families were more likely to not have had exposure to the arts and culture during their childhood (+5 percentage point) than younger families (-9 percentage point). This contrasting trend was similarly observed across the different types of arts and cultural events and activities experienced during one's childhood, with the exception of visits to heritage buildings and monuments.

*Figure 267. Childhood exposure to the arts and culture among Married with Children (MwC) sub-segments*

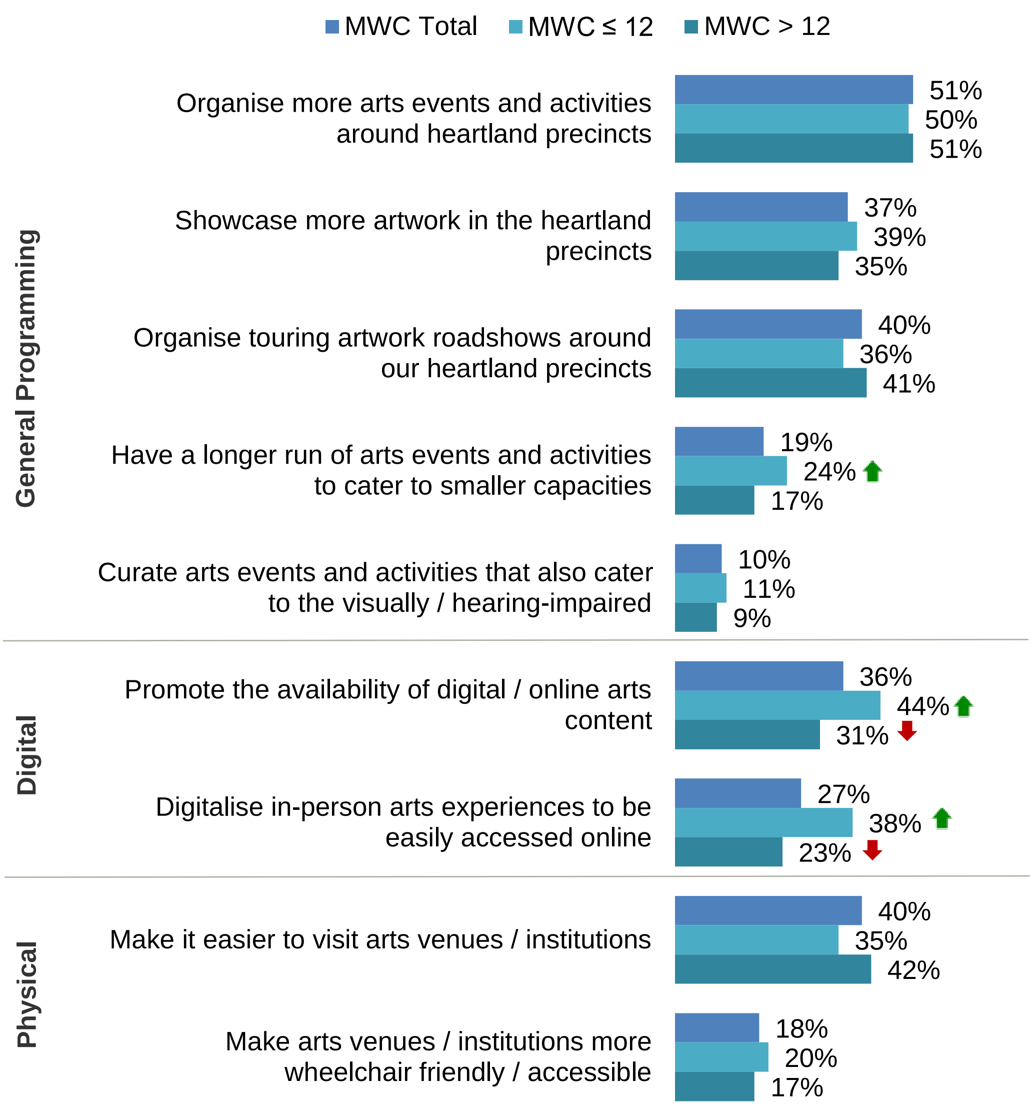



Denotes significant difference from Married with Children Total at 95% confidence level
Base:
2021 Married with Children Total, n=1297; 2021 Married with Children ≤ 12, n=309; 2021 Married with Children > 12, n=854

### 20.3.13 Improving access to the arts and culture

When it came to improving access to the arts and culture, 1 in 2 Married with Children cited organising more events in the heartlands. Younger families were more likely to place heavier emphasis on digital efforts such as promoting the availability of online arts and culture content (+8 percentage point) and digitalisation of in-person experiences (+11 percentage point) compared to older families. Further, younger families also called for longer runs of arts and cultural events to cater to smaller capacities (+5 percentage point).

*Figure 268. Improving access to the arts and culture among Married with Children (MwC) sub-segments*




Denotes significant difference from Married with Children Total at 95% confidence level
Base: 2021 Married with Children Total, n=1297; 2021 Married with Children ≤ 12, n=309; 2021 Married with Children > 12, n= 854

# 20.4 Seniors

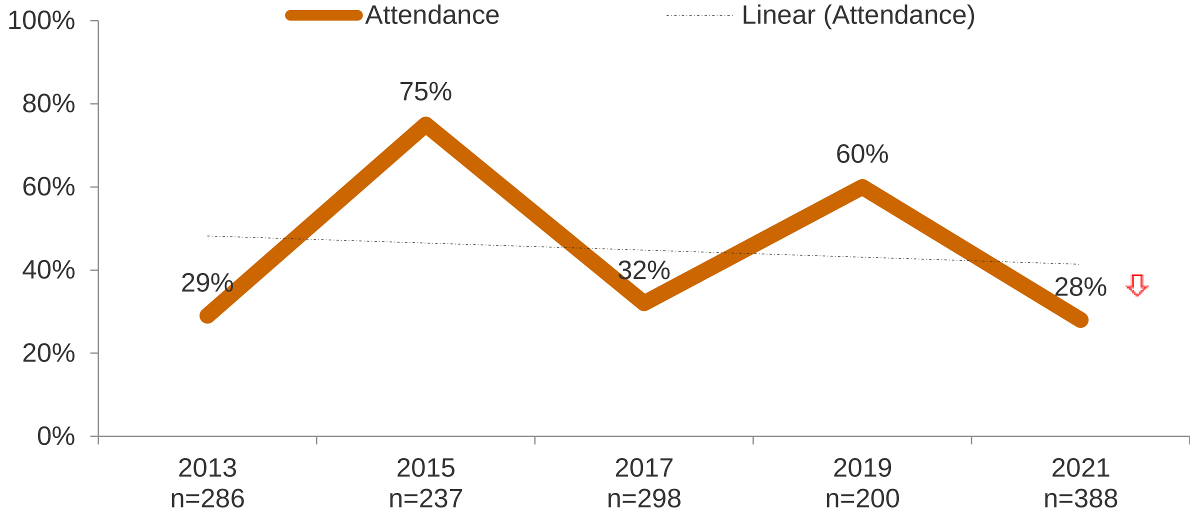
## 20.4 Seniors

### 20.4.1 Engagement with the arts and culture

(I) Arts attendance

In 2021, fewer Seniors attended arts and cultural events and activities compared to 2019 (-32 percentage point), but their arts attendance remained to levels similar to that of 2013.

*Figure 269. Arts attendance among Seniors (by year)*




Denotes significant difference from 2019 at 95% confidence level
Base: Total Seniors

This decline in attendance was observed across most art forms, with Heritage (-18 percentage point), Theatre (-15 percentage point) and Literary Arts (-14 percentage point) experiencing the largest declines. However, Literary Arts remained the most popular art form for physical attendance among Seniors (17%).

*Table 106. Art forms attended by Seniors (by year)*

| | 2019 | 2019 | 2021 |
|---|---|---|---|
| Base (Senior Attenders) | 298 | 200 | 388 |
| Literary Arts^ | 3% | 31% | 17% ⇩ |
| Heritage | 17% | 30% | 12% ⇩ |
| Music | 12% | 12% | 3% ⇩ |
| Craft | 1% | 4% | 3% |
| Visual Arts | 8% | 11% | 2% ⇩ |
| Dance | 6% | 5% | 2% |
| Theatre | 11% | 16% | 1% ⇩ |
| Art Films | 1% | 1% | 0% |

^ Literary Arts include reading any fiction or non-fiction books, stories, poetry or graphic novels (e.g. manga, comic books). From 2019 onwards, 'reading any fiction…" was taken out of B1 and asked separately (Q17 in 2019, Q34 in 2021).
⇧⇩ Denotes significant difference from 2019 at 95% confidence level

a. Venues for attendance

In 2021, Senior attenders were more likely to attend arts and cultural events and activities at home (+30 percentage point). Attendance at out-of-home venues generally declined, particularly at dedicated arts venues (-17 percentage point) or community clubs (-13 percentage point).

*Table 107. Venues for attendance among Senior attenders*

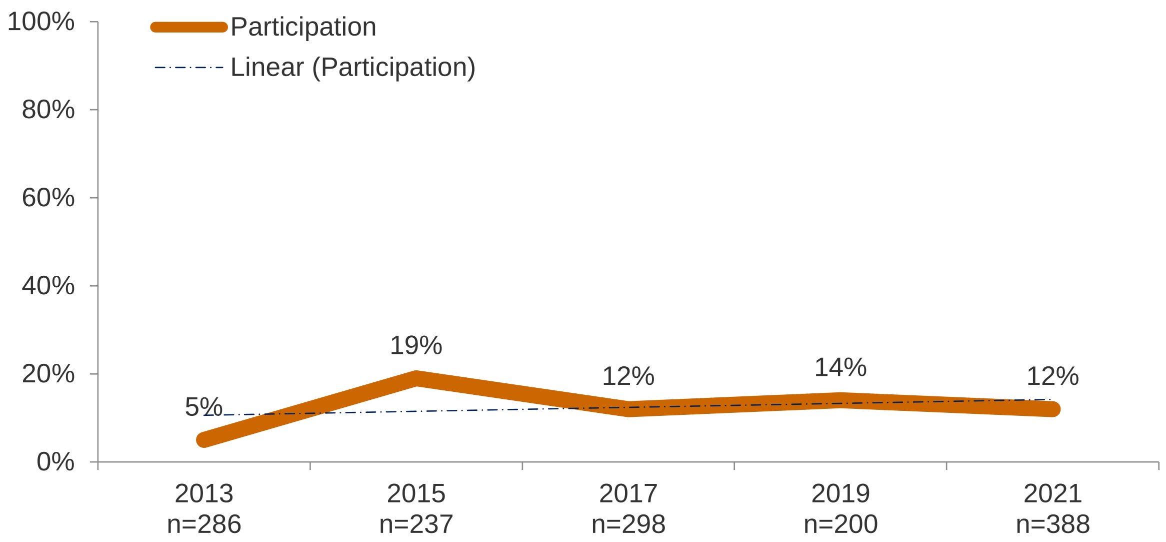
| | 2019 | 2021 |
|---|---|---|
| Base (Senior Attenders) | 119 | 109 |
| Home | 34% | 64% ⇧ |
| Shopping malls | 22% | 15% |
| Places of worship | 17% | 14% |
| Museums | 16% | 12% |
| Community Clubs / Centres | 23% | 10% ⇩ |
| Parks | 13% | 10% |
| Near Home / immediate | 12% | 10% |
| Dedicated arts venues | 25% | 8% ⇩ |
| Libraries | 7% | 6% |
| In the city centre | 12% | 5% |
| Voluntary Welfare Organisations | 2% | 3% |
| Historic districts* | 1% | 3% |
| School / Near school | 3% | 2% |
| Arts institutions | 2% | 2% |
| Workplace / Near workplace | 0% | 1% |

⇧⇩ Denotes significant difference from 2019 at 95% confidence level
*Created from 2019 coding

(II) Arts participation

Seniors' overall participation held stable from 2019 with at least 1 in 10 of them having participated in the arts and culture.

*Figure 270. Participation in the arts among Seniors (by year)*




⇧⇩ Denotes significant difference from 2019 at 95% confidence level
Base: Total Seniors

Levels of participation among Seniors across all art forms generally maintained when compared to 2019, with Music being the artform with the highest participation from Seniors (6%).

*Table 108. Art forms participated by Seniors (by year)*

| | 2017 | 2019 | 2021 |
|---|---|---|---|
| Base (Total Seniors) | 298 | 200 | 388 |
| Music | 3% | 5% | 6% |
| Film | 2% | 2% | 4% |
| Dance | 3% | 4% | 3% |
| Theatre | 1% | 2% | 3% |
| Craft | 2% | 2% | 2% |
| Visual Arts | 3% | 2% | 2% |
| Literary Arts | 1% | 2% | 1% |

⇧⇩ Denotes significant difference from 2019 at 95% confidence level

a. Forms of participation

Arts participation among Seniors was mostly in the form of engagement with an arts-related hobby (52%) or watching documentaries (26%) related to the arts and culture. Compared to 2019, there was lower participation in these activities: an arts and cultural club (-27 percentage point), donating to the sector (-25 percentage point), and attending classes or talks about the arts and culture (-21 percentage point).

*Table 109. Forms of participation among Senior participants (by year)*

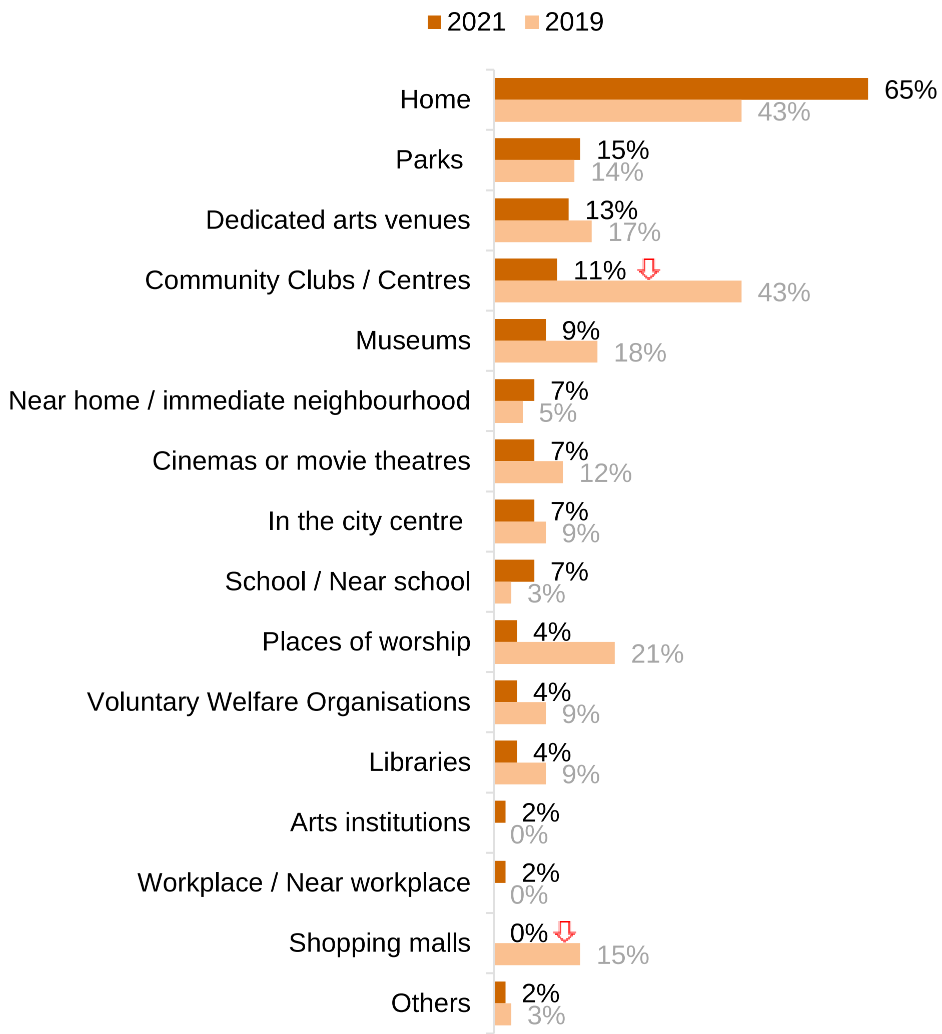
| | 2019 | 2021 |
|---|---|---|
| Base (Senior participants) | 29* | 46 |
| Have an arts and culture-related hobby or personal leisure activity | 37% | 52% |
| Watch an arts and culture documentary or read about the arts and culture | 36% | 26% |
| Donate/Give money to support the arts and/or culture | 40% | 15%⇩ |
| Bought DIY art and craft kits for yourself to do^ | N.A. | 7% |
| Participate in community arts and/or cultural events / activities | 17% | 7% |
| Comment or participate in a discussion on an arts and cultural event/activity | 0% | 7% |
| Participate in an arts and/or cultural club or group | 31% | 4% ⇩ |
| Purchase/Loan a piece of artwork | 3% | 4% |
| Participate in an arts and cultural performance, show, exhibition or competition | 21% | 4% |
| Created arts content to share online^ | N.A. | 4% |
| Attend classes, workshops or talks on arts and culture | 23% | 2% ⇩ |

⇧⇩ Denotes significant difference from 2019 at 95% confidence level
*Low base size (n<30), please interpret result with care
^New statement in 2021

b. Venues for participation

Popular venues for participation among Senior participants were one's home (65%) and at parks (15%). However, fewer Seniors participated at community clubs (-32 percentage point) and at shopping malls (-15 percentage point) in 2021 compared to 2019.

*Figure 271. Venues for participation among Senior participants (by year)*

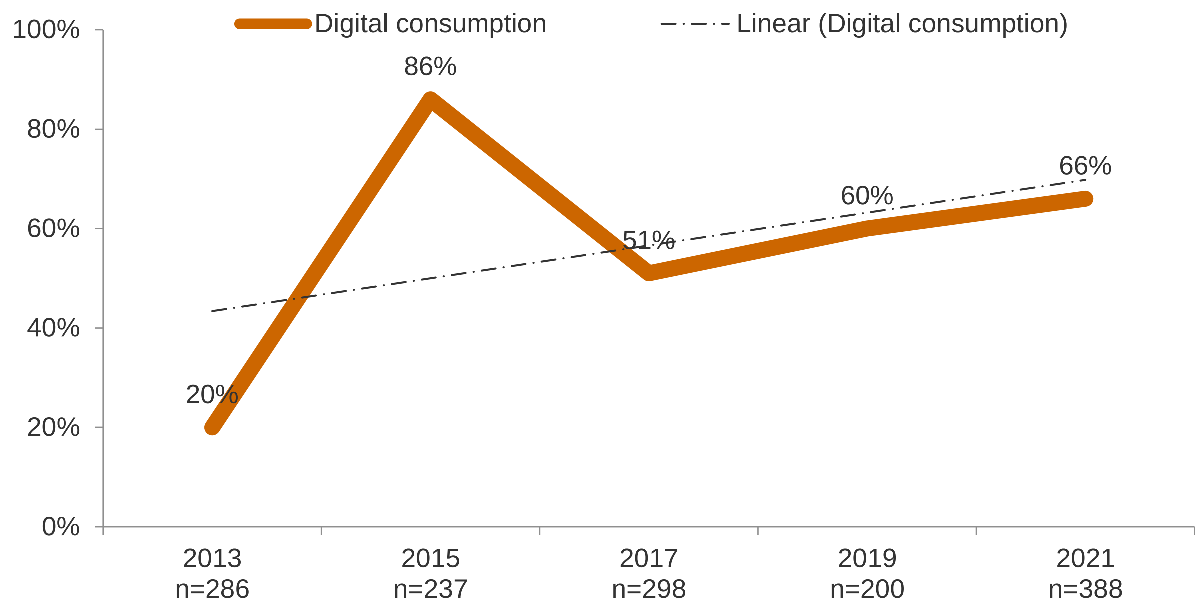



Denotes significant difference from 2019 at 95% confidence level
Base:
2019 Senior participants, n=29*; 2021 Senior participants, n=46
*Low base size (n<30), please interpret result with care

(III) Digital consumption of arts

Digital consumption of the arts and culture among Seniors grew in 2021, although this increase was not statistically significant when compared to 2019.

*Figure 272. Digital consumption of the arts among Seniors (by year)*




Denotes significant difference from 2019 at 95% confidence level
Base: Total Seniors

Across art forms, more Seniors had digitally consumed Music (+15 percentage point) and Dance (+9 percentage point) contents in 2021. Music also remained as the most popular art form for digital consumption among Seniors.

*Table 110. Art forms digitally consumed by Seniors (by year)*

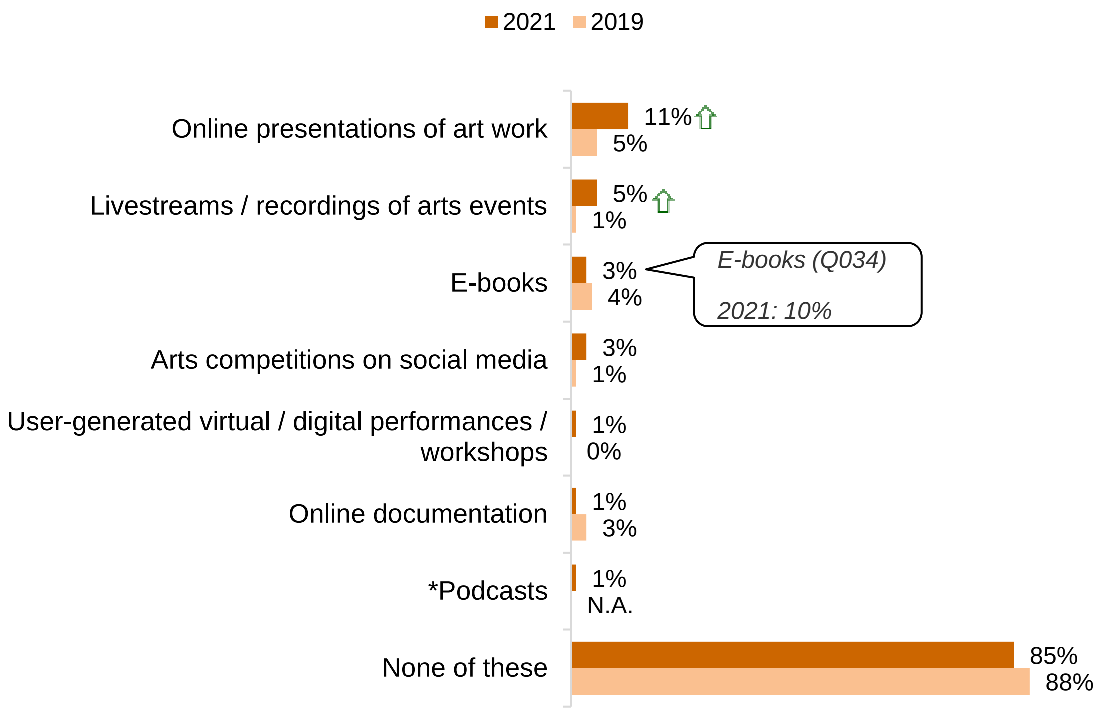
| | 2017 | 2019 | 2021 |
|---|---|---|---|
| Base (Total Seniors) | 298 | 200 | 388 |
| Music | 29% | 41% | 56%⇧ |
| Theatre | 26% | 31% | 30% |
| Dance | 12% | 14% | 23%⇧ |
| Heritage | 11% | 7% | 12% |
| Literary Arts^ | 4% | 12% | 11% |
| Art Films | 4% | 6% | 7% |
| Visual Arts | 7% | 5% | 6% |
| Craft | 0% | 4% | 6% |

^ Literary Arts include reading any fiction or non-fiction books, stories, poetry or graphic novels (e.g. manga, comic books). From 2019 onwards, 'reading any fiction…" was taken out of B2 and asked separately (Q17 in 2019, Q34 in 2021).
⇧⇩ Denotes significant difference from 2019 at 95% confidence level

## a. Online engagement

Few Seniors engaged in other online arts and culture content. Among those who did, content related to online presentations of artwork (+6 percentage point) and livestreams of arts events (+4 percentage point) were more popular in 2021 compared to two years ago.

*Figure 273. Online arts engagement in 2021 among Seniors^*

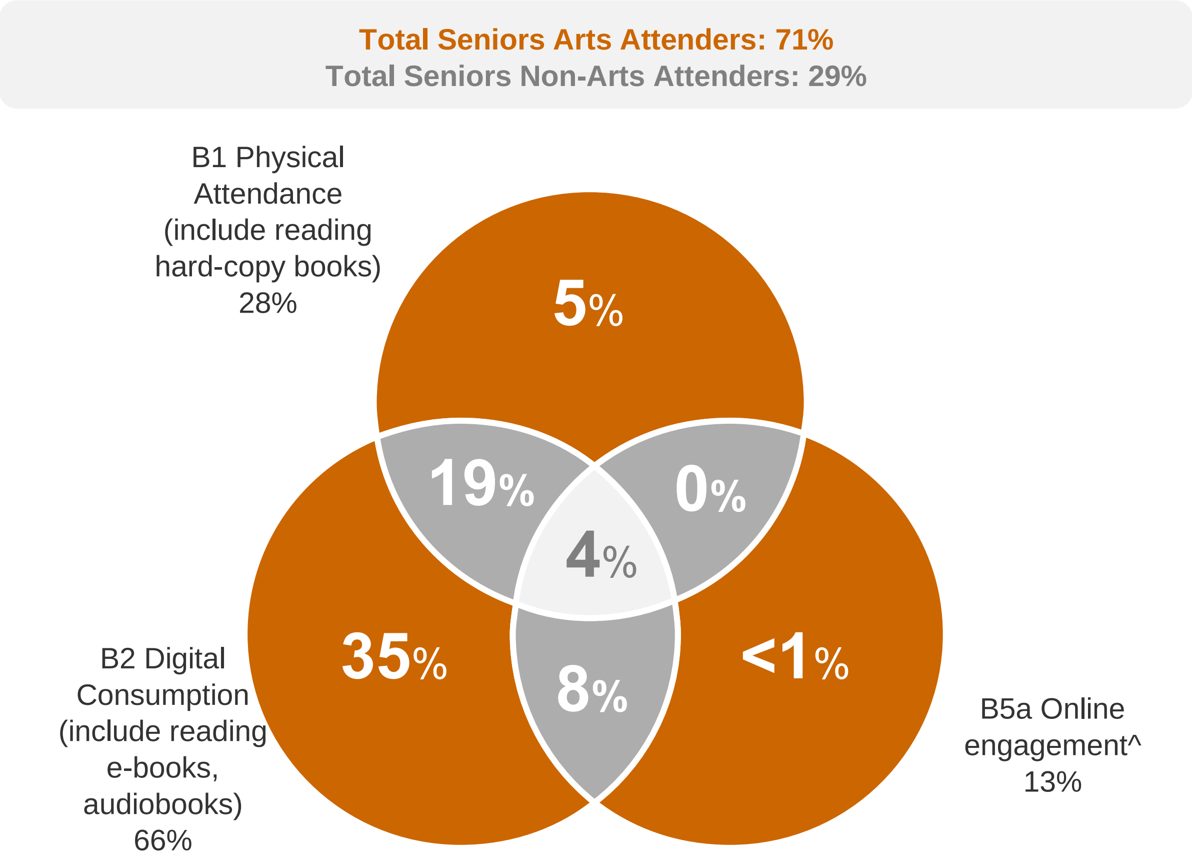



Denotes significant difference from 2019 at 95% confidence level
^New question added in 2019
*Newly added in 2021
Base: 2019 Seniors, n=200; 2021 Seniors, n=388

### 20.4.2 Overlap between online and offline engagement

On the whole, at least 7 in 10 Seniors had attended arts and culture events and activities in 2021, though this was largely through digital-only consumption of arts content (35%), or together with physical attendance (19%) or digital engagement (8%). Few among the Seniors engaged with the arts and culture via physical-only means (5%) or did a mix of physical, digital and online engagement (4%).

*Figure 274. Overall arts attendance among Seniors*



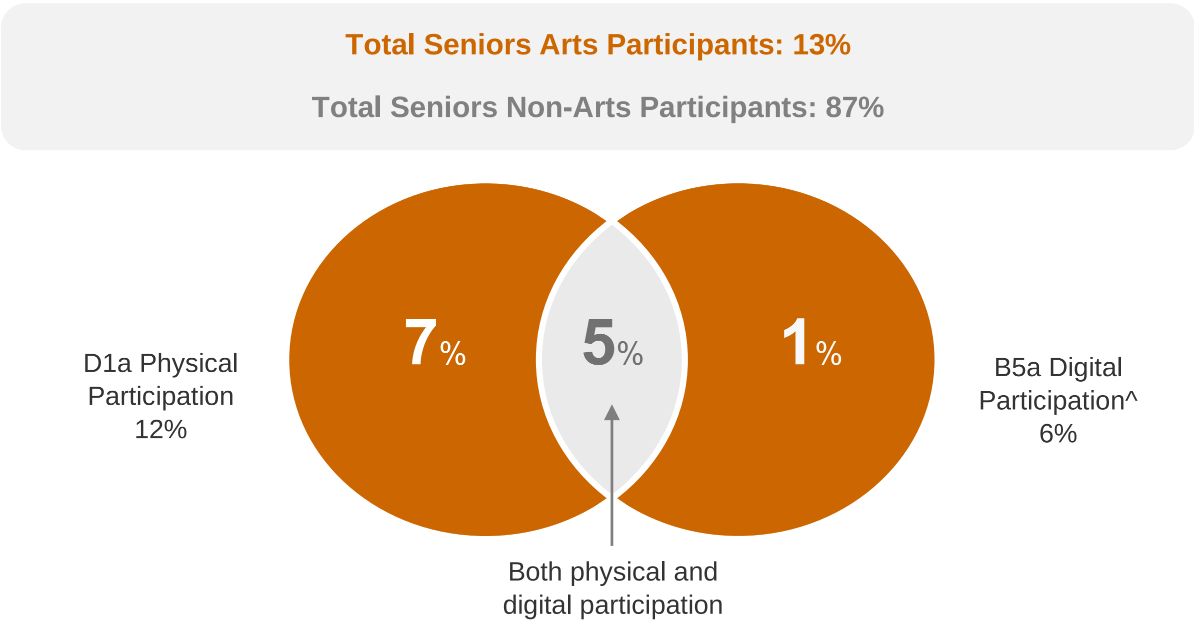

^Online engagement was defined as any engagement through these activities (statements 1-4 or 8) in B5a (Note: statement 8 was newly added in 2021 and statement 3 was removed in 2021):

1. Online presentations of artwork such as performances, arts productions, art installations etc. (e.g. livestreams of performances, recorded video of art performances, excerpts of a full performance, photo albums or static online posts of paintings, art installations, literary texts, website/mobile applications that present a collection of artwork)
2. Online documentation or supporting content relating to artworks, arts programmes or arts events (e.g. backstage/rehearsal footage or photos, artist interviews, post-show/event highlights video or photo albums, documentaries/educational content about artwork or arts programme) Note: this excludes downloading/viewing of digital programme booklets/collaterals , exhibition brochures, digital marketing content e.g. online trailers, advertisements, publicity posters, that accompany the artwork or event.
4. E-books
8. Podcast (i.e., audio broadcasts which can include single or regular instalments of interviews with artists, monologues or presentations by artists, panel discussions, non-fictional or fictional storytelling.)

*Percentages do not add up due to rounding up error
Base: 2021 Seniors, n=388

When it came to participation in the arts and culture, Seniors who participated mostly did so via physical means only (7%), or together with some digital experiences (5%).

*Figure 275. Overall arts participation among Seniors*




^Digital participation was defined as having participated through these activities (statements 5 till 7) in B5a:

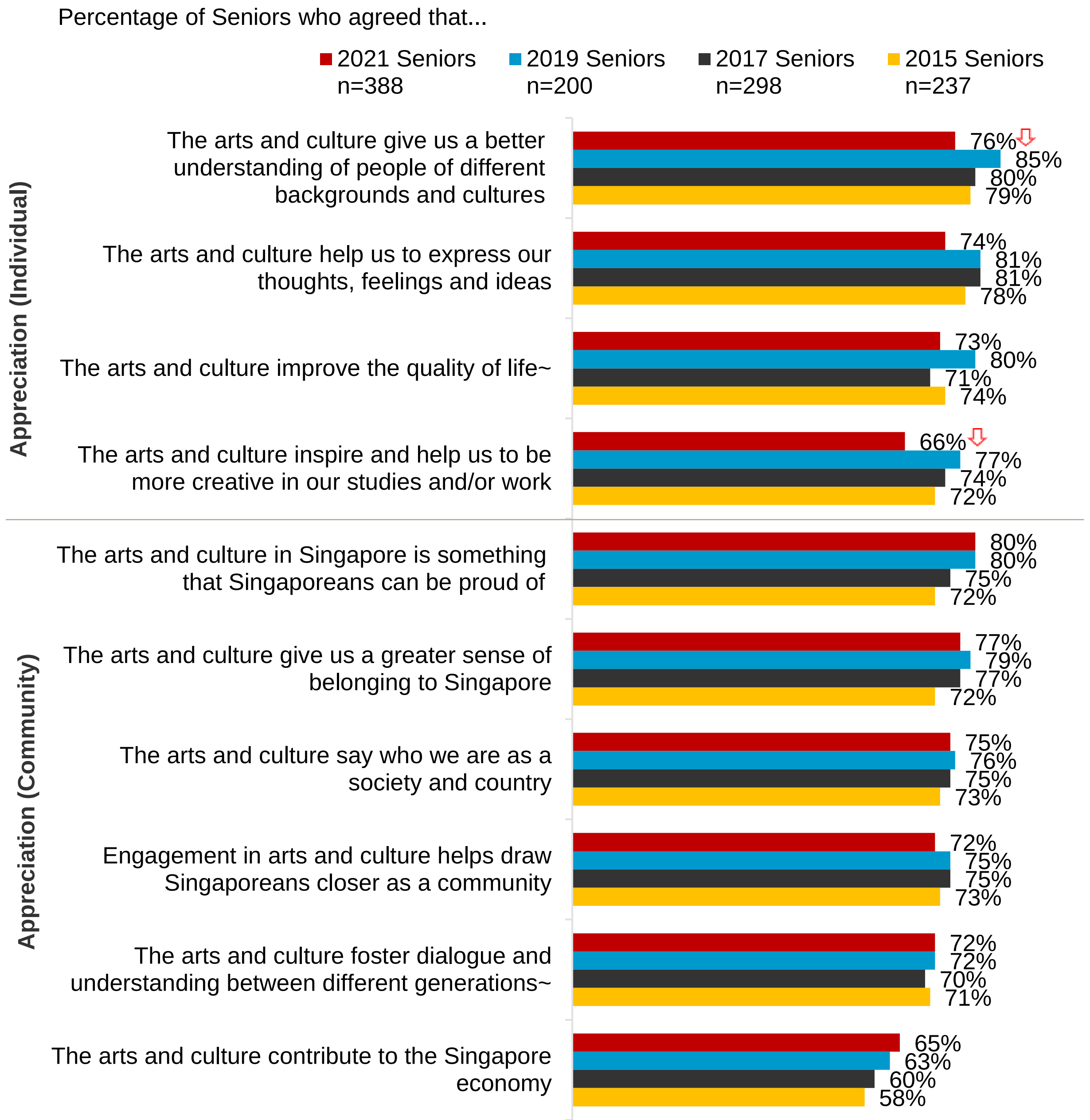
5. Livestreams/recordings of arts events (e.g. arts seminars, conferences, arts-related talks, art dialogues)
6. Arts competitions on social media (e.g. music competitions, dance cover competitions, poetry competitions)
7. User-generated virtual / digital performances/workshops (e.g. arts performances, do-it-yourself instructional videos/ tutorials that teach artistic skills such as dance, music, craft etc on YouTube or Vimeo, websites/mobile applications that assist users to create their own artwork online)*Percentages do not add up due to rounding up error

*Percentages do not add up due to rounding up error
Base: 2021 Seniors, n=388

### 20.4.3 Sentiments towards arts and culture

On the community level, Seniors' appreciation of the arts and culture was generally similar to 2019. However, fewer Seniors appreciated the personal benefits of arts and culture in 2021. This was most apparent when it came to how the arts and culture inspires creativity in daily life (-11 percentage point) and encourages better cultural understanding between people of different backgrounds (-9 percentage point).

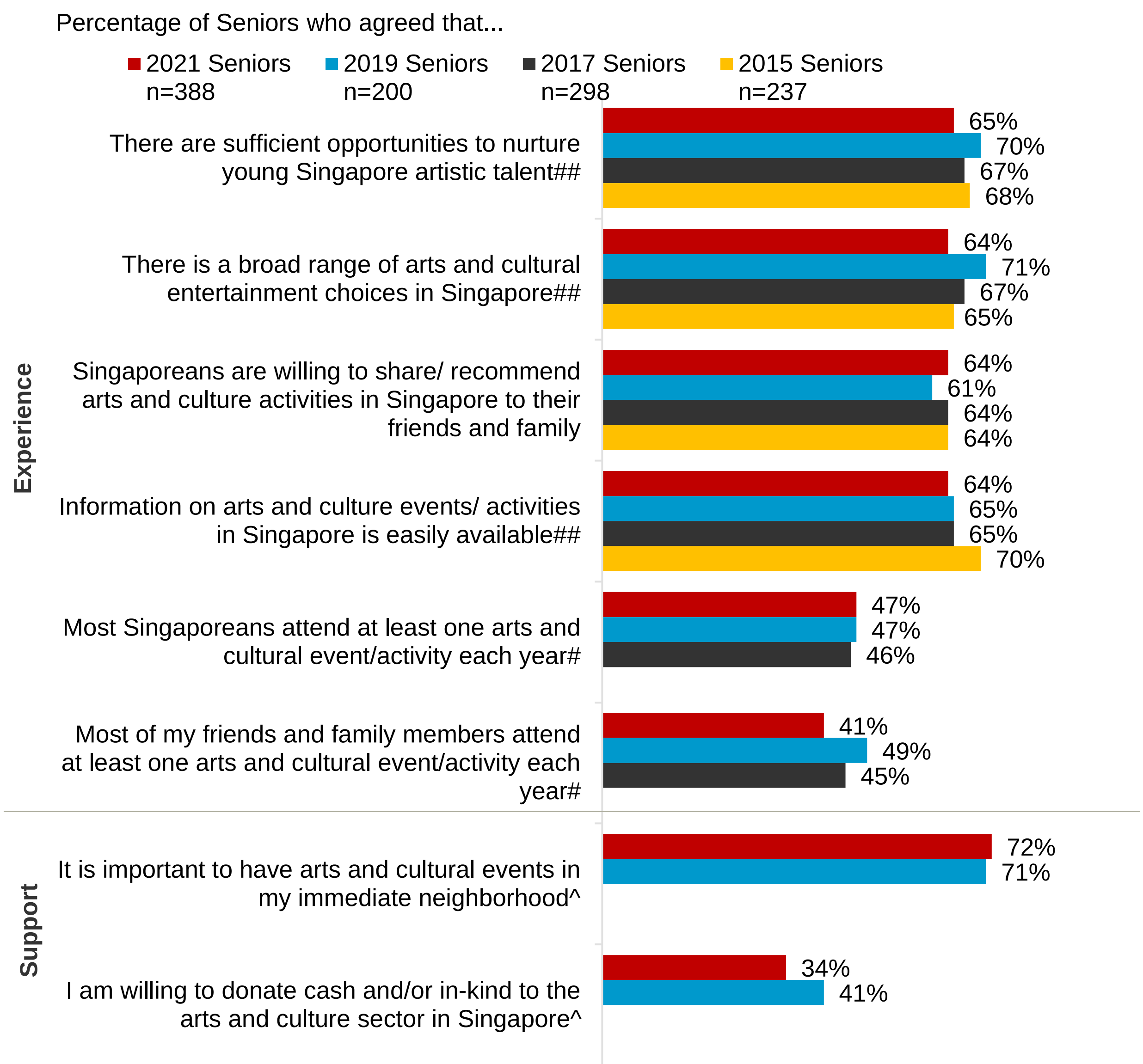
*Figure 276. Sentiments towards the arts and culture among Seniors (by year)*




⇧⇩ Denotes significant difference from 2019 at 95% confidence level
Figures shown reflect Top 2 boxes (% rated "Agree" and "Strongly Agree" on a 5-point scale)
~ Rephrased statement in 2019 Survey
Base:
2015 Total Seniors, n=237; 2017 Total Seniors, n=298; 2019 Total Seniors, n=200; 2021 Total Seniors n=388

Seniors' perception on their experience with and support for the arts and culture held steady in 2021. At least 7 in 10 Seniors concurred that it was vital to have arts and cultural events in their immediate neighbourhood.

*Figure 277. Experience with and support for the arts and culture among Seniors (by year)*




⇧⇩ Denotes significant difference from 2019 at 95% confidence level
Figures shown reflect Top 2 boxes (% rated "Agree" and "Strongly Agree" on a 5-point scale)
^New statements in 2019
#New statements in 2017
##New statements in 2015
Base:
2015 Total Seniors, n=237; 2017 Total Seniors, n=298; 2019 Total Seniors, n=200; 2021 Total Seniors n=388

On inclusivity, 4 in 5 Seniors believed that arts and culture in Singapore could be enjoyed by everyone regardless of their background or social status, and slightly less than half perceived arts and culture to be more catered to the well-educated. However, only 1 in 2 Seniors perceived the arts and culture to be a safe platform for open discussion of sensitive topics.

*Figure 278. Inclusivity of the arts and culture among Seniors (by year)*


Figures shown reflect Top 2 boxes (% rated "Agree" and "Strongly Agree" on a 5-point scale)
**New statements in 2021
Base:
2021 Seniors, n=388

Compared to the total, Seniors were less likely to appreciate the role of the arts and culture on both the individual and wider community level across multiple aspects. Their perception of the arts and culture's role in inspiring creativity in daily life was the least positive when compared to the total (-11 percentage point).

Seniors' experience with the arts and culture was also less positive compared to the total. This was most apparent in their poorer perception on accessibility of information on arts and culture events and activities (-10 percentage point) and perceived attendance levels of those around them (-9 percentage point).

In terms of support for the arts and culture, fewer Seniors were willing to donate to the arts and culture sector in Singapore (-13 percentage point). However, they showed the same level of support on the importance of having arts and culture events and activities in the neighbourhood compared to the total.

Seniors' perception towards inclusivity of the arts and culture in Singapore was less positive as compared to the total. This was most apparent when it came to whether the arts and culture provided a safe space for open discussion (-9 percentage point), catered to individuals with physical disabilities (-5 percentage point) and could be enjoyed by everyone regardless of their background or social status (-3 percentage point).

Seniors who attended arts and culture events and activities generally held sentiments towards the arts and culture that were reflective of the total.

*Table 111. Sentiments towards the arts and culture among Senior attenders*

| | 2021 Total | 2021 Total Seniors | 2021 Senior Attenders |
|---|---|---|---|
| Base | 2,047 | 388 | 109 |
| The arts and culture give us a better understanding of people of different backgrounds and cultures | 85% | 76%⬇ | 81% |
| The arts and culture help us to express our thoughts, feelings and ideas | 82% | 74%⬇ | 86% |
| The arts and culture inspire and help us to be more creative in our studies and/or work | 77% | 66%⬇ | 74% |
| The arts and culture improve the quality of life~ | 77% | 73% | 80% |
| The arts and culture in Singapore is something that Singaporeans can be proud of | 82% | 80% | 80% |
| The arts and culture give us a greater sense of belonging to Singapore | 81% | 77% | 86% |
| The arts and culture foster dialogue and understanding between different generations~ | 78% | 72%⬇ | 77% |
| The arts and culture say who we are as a society and country | 78% | 72%⬇ | 84% |
| Engagement in arts and culture helps draw Singaporeans closer as a community | 77% | 75% | 76% |
| The arts and culture contribute to the Singapore economy | 71% | 65%⬇ | 67% |
| Information on arts and culture events/activities in Singapore is easily available## | 74% | 64%⬇ | 72% |
| Singaporeans are willing to share/ recommend arts and culture activities in Singapore to their friends and family | 72% | 64%⬇ | 75% |
| There are sufficient opportunities to nurture young Singapore artistic talent## | 70% | 64%⬇ | 68% |
| There is a broad range of arts and cultural entertainment choices in Singapore## | 69% | 65% | 63% |
| Most Singaporeans attend at least one arts and cultural event/activity each year# | 53% | 47%⬇ | 60% |
| Most of my friends and family members attend at least one arts and cultural event/activity each year# | 50% | 41%⬇ | 54% |
| It is important to have arts and cultural events in my immediate neighborhood^ | 74% | 72% | 72% |
| I am willing to donate cash and/or in-kind to the arts and culture sector in Singapore^ | 47% | 34%⬇ | 47% |
| The arts and culture in Singapore can be enjoyed by everyone regardless of their background or social status** | 84% | 81%⬇ | 88% |
| The arts and culture events and activities in Singapore are able to cater to individuals with physical disabilities** | 70% | 65%⬇ | 70% |
| The arts and culture in Singapore provide a safe space for people to discuss sensitive and/or controversial topics openly** | 61% | 52%⬇ | 56% |

| | 2021 Total | 2021 Total Seniors | 2021 Senior Attenders |
|---|---|---|---|
| Singapore's arts and cultural events and activities are more catered to those who are well-educated** | 48% | 48% | 57% |

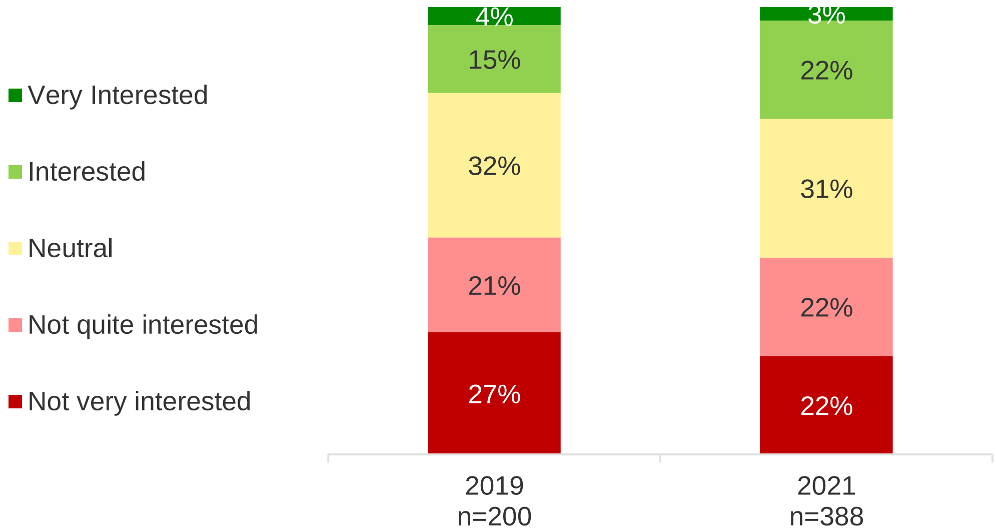
⬆⬇ Denotes significant difference from 2021 Total at 95% confidence level
Figures shown reflect Top 2 boxes (% rated "Agree" and "Strongly Agree" on a 5-point scale)
~ Rephrased statement in 2019 Survey
^New statements in 2019
#New statements in 2017
##New statements in 2015

### 20.4.4 Interest in the arts and culture

(I) Overall interest in the arts and culture

In 2021, the level of interest in the arts and culture among Seniors generally mirrored that of 2019.

*Figure 279. Interest in the arts and culture among Seniors (by year)*




Denotes significant difference from 2019 at 95% confidence level
Base: Total Seniors

(II) Interest in and time spent on art form

Across art forms, Music was the top art form that Seniors were most interested in (57%) and spent the most time on (37%). In addition, Seniors also expressed keen interest in Theatre (11%), Heritage (11%) and Literary Arts (7%).

Aside from Music, Seniors were also more likely to have spent the most time on Film (30%) and Heritage (12%).

*Table 112. Interest in and time spent on art forms*

| | **Seniors (n=388)** |
|---|---|
| Top 3 most interested art form | 1. Music (57%)<br>2. Theatre, Heritage (11%)<br>3. Literary Arts (7%) |
| Top 3 most time spent on art forms | 1. Music (37%)<br>2. Film (30%)<br>3. Heritage (12%) |

(III) Engagement in leisure activities

When it came to leisure activities, more among Seniors frequented parks and gardens (+16 percentage point), watched TV (+7 percentage point) and read books (+2 percentage point) compared to the total. Similarly, more among Senior attenders frequented parks and gardens (+21 percentage point), attended arts and cultural events and activities (+12 percentage point), engaged in culinary activities (+9 percentage point) as well as read books (+9 percentage point).

*Table 113. Engagement in leisure activities among Seniors*

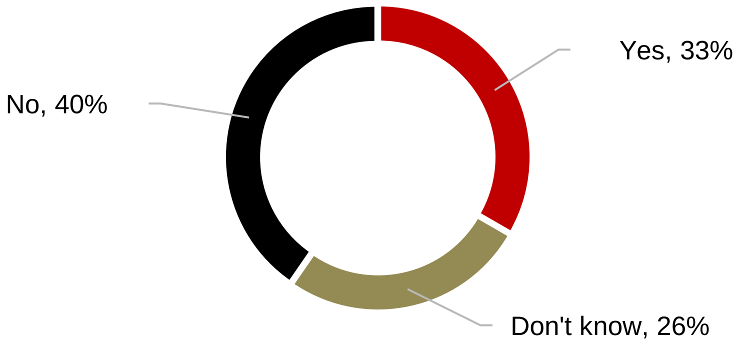
| | 2021 Total | 2021 Total Seniors | 2021 Senior Attenders |
|---|---|---|---|
| Base | 2,047 | 388 | 109 |
| Sports and exercise | 43% | 36%↓ | 41% |
| Visiting friends and family | 35% | 36% | 30% |
| Going to parks/gardens | 31% | 47%↑ | 52%↑ |
| Gaming and Internet surfing | 27% | 6%↓ | 9%↓ |
| Baking and cooking | 25% | 28% | 23% |
| Tasting different kinds of cuisines/Trying out restaurants and delicious food | 22% | 25% | 31%↑ |
| Shopping (except groceries shopping) | 19% | 9%↓ | 6%↓ |
| Sightseeing and visiting local attractions | 11% | 4%↓ | 7% |
| Attending or taking part in any arts and cultural activities | 10% | 10% | 22%↑ |
| Overseas travels | 8% | 3%↓ | 5% |
| Beauty and wellness | 7% | 1%↓ | 1%↓ |
| Watching TV | 5% | 12%↑ | 8% |
| Reading book/newspaper* | 1% | 3%↑ | 10%↑ |

↑↓ Denotes significant difference from 2021 Total at 95% confidence level
* Codes created from coding in 2021 Survey

### 20.4.5 Engagement with local arts content

Among Seniors who engaged with the arts, at least 1 in 3 had consumed content by local artists.

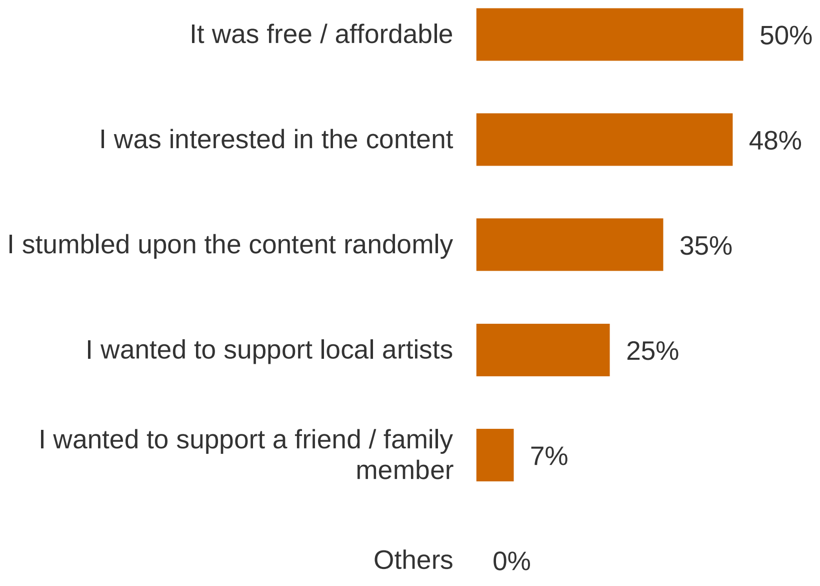
*Figure 280. Engagement with local arts content among Seniors*




Base:
2021 Seniors who engaged with arts and culture, n=276

Seniors who engaged with local arts content did so for its affordability (50%), out of interest (48%) or simply had chance encounters with the content (35%).

*Figure 281. Reasons for engagement with local arts content among Seniors*

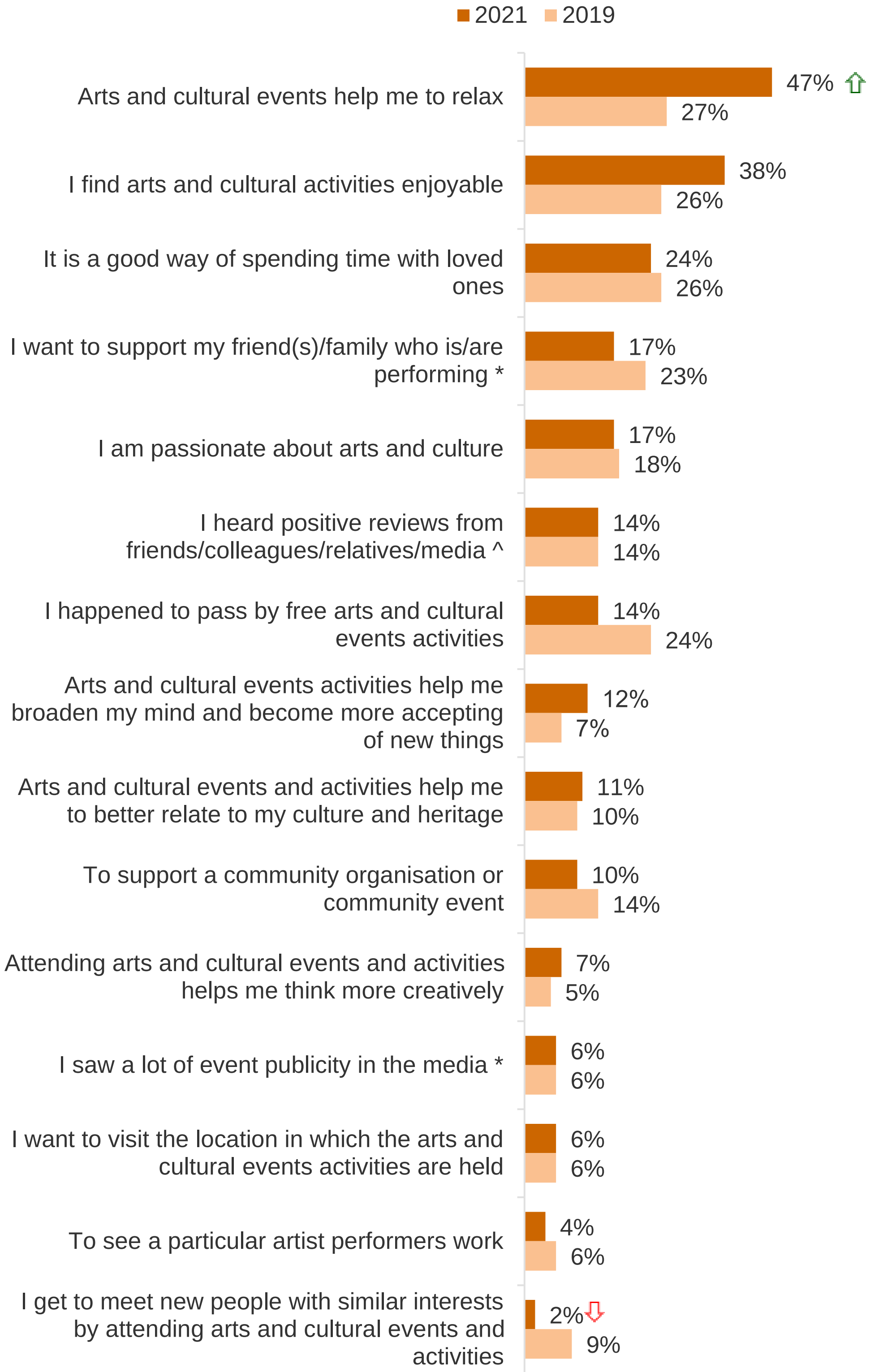



Base:
2021 Seniors who engaged with local arts content in past 12 months, n=92

### 20.4.6 General motivations for arts attendance

Compared to 2019, Senior attenders were more likely to attend arts and cultural activities to relax (+20 percentage point), but fewer would do so for the purpose of meeting new like-minded individuals (-7 percentage point).

*Figure 282. Motivations for arts attendance among Senior attenders*

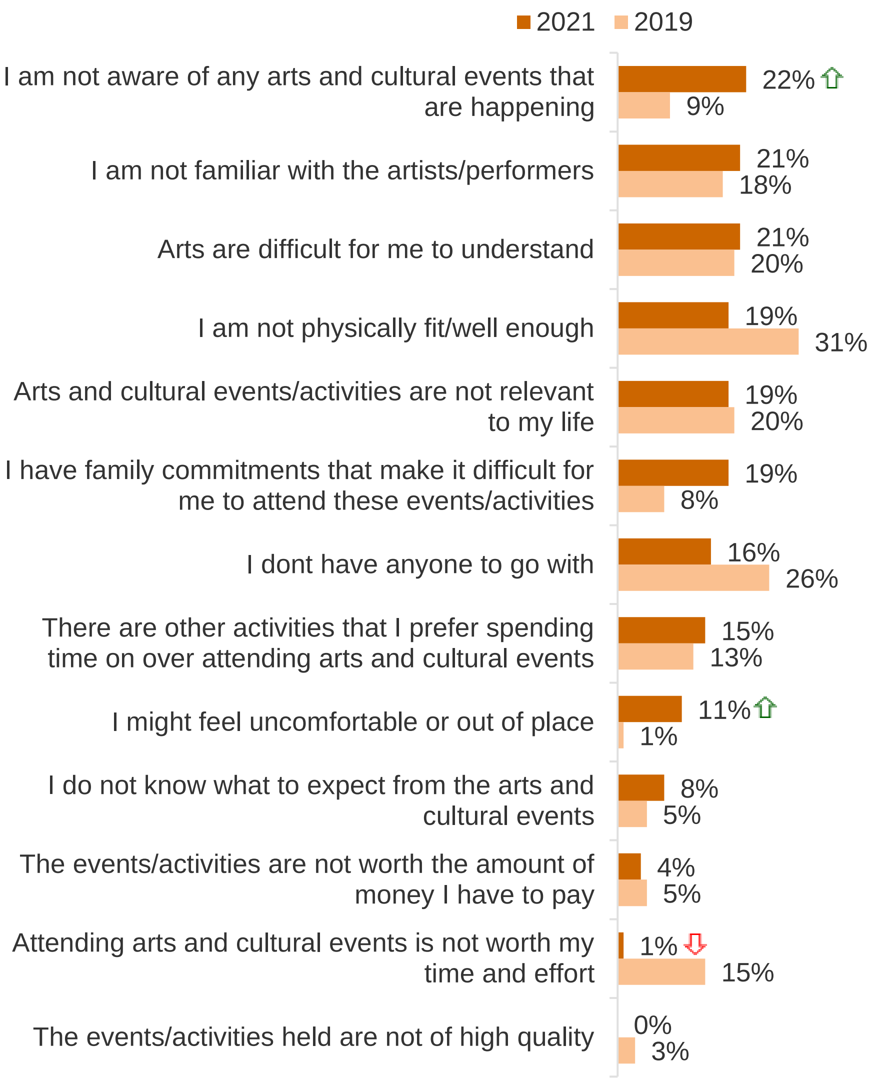



⇧⇩ Denotes significant difference from 2019 at 95% confidence level
*New statements in 2019
^Rephrased statements in 2019
Base: 2019 Senior attenders, n=119; 2021 Senior attenders, n=109

### 20.4.7 General barriers to attendance

For Senior non-attenders, lack of awareness of on-going arts and cultural events emerged as a key barrier to attendance in 2021 (+13 percentage point). More also cited feeling out of place at such events (+10 percentage point) as a barrier. Encouragingly, fewer perceived that arts and culture events were not worth their time and effort (-14 percentage point).

*Figure 283. Barriers to attendance among Senior non-attenders*



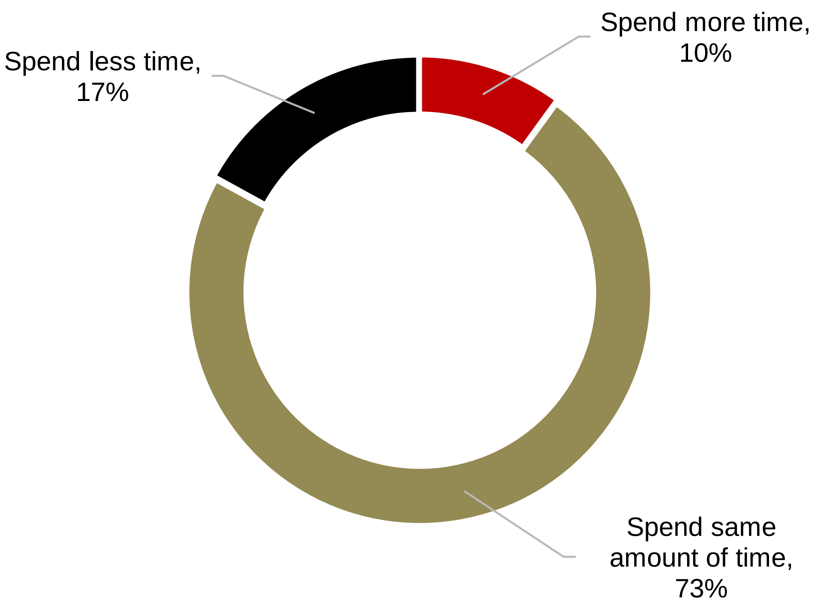

Denotes significant difference from 2019 at 95% confidence level
Base:
2019 Senior non-attenders, n=72; 2021 Senior non-attenders, n=112

### 20.4.8 Engagement with the arts in the next 12 months

(I) Engagement with the arts in the next 12 months among Seniors

Majority of Seniors were likely to spend the same amount of time on arts and cultural related events and activities.

*Figure 284. Engagement with the arts in the next 12 months among Seniors*

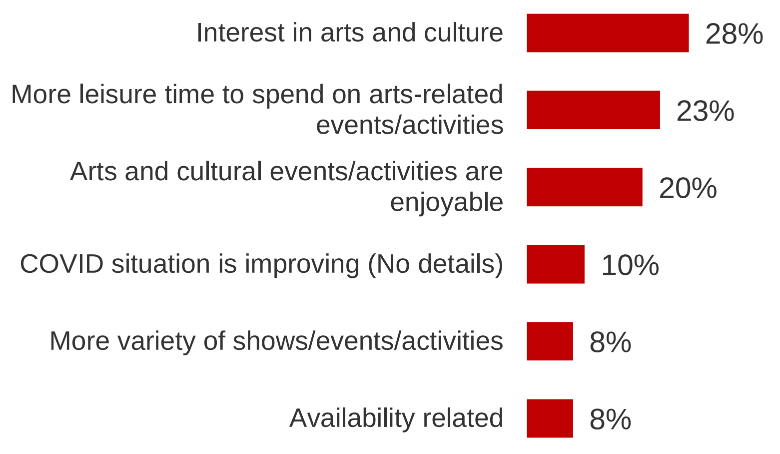



Base:
2021 Seniors, n=388

(II) Reasons for spending more, the same or less time on arts engagement in next 12 months

Seniors who were likely to spend more time on the arts and culture in the next year cited interest (28%), more leisure time to spare (23%) and enjoyability (20%) as motivations for such anticipated engagement.

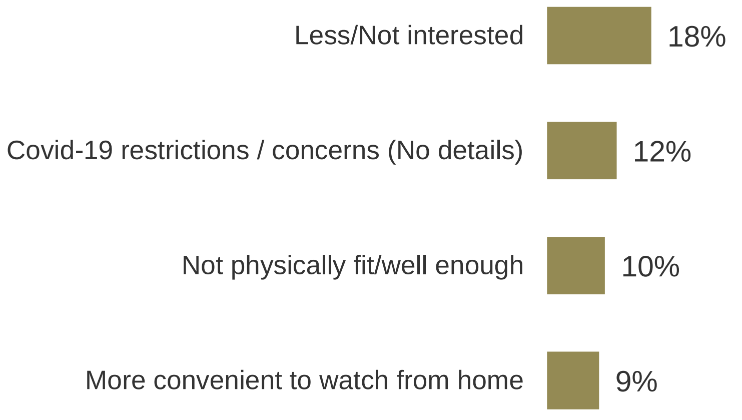
*Figure 285. Reasons for spending more time on arts engagement in next 12 months among Seniors*




Base:
2021 Seniors who will spend more time on arts engagement in next 12 months, n=40

Among the majority who intended to spend the same amount of time on arts and culture engagement in the future, lack of interest (18%), concerns about the pandemic (12%) and one's physical health (10%) were commonly cited as reasons for doing so.

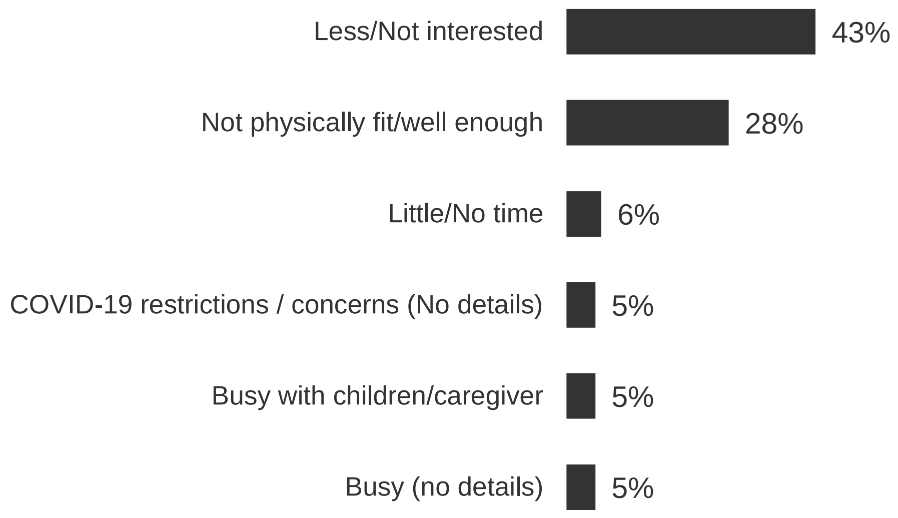
*Figure 286. Reasons for spending same amount of time on arts engagement in next 12 months among Seniors*




Base:
2021 Seniors who will spend same amount of time on arts engagement in next 12 months, n=283

Seniors who were likely to spend less time on future arts engagement were generally less interested (43%) or perceived themselves not physically well enough (28%) to do so.

*Figure 287. Reasons for spending less time on arts engagement in next 12 months among Seniors*

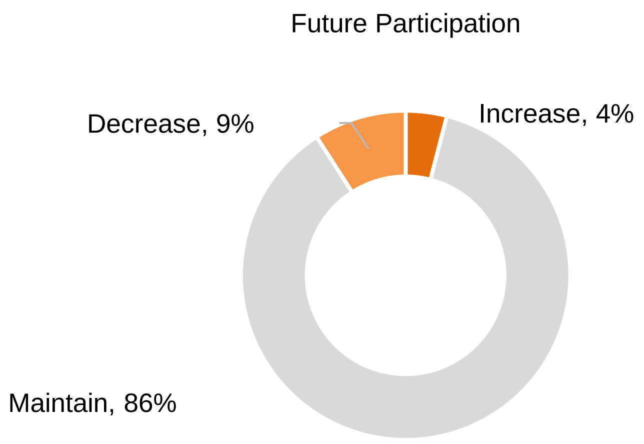



Base:
2021 Seniors who will spend less time on arts engagement in next 12 months, n=65

### (III) Outlooks on arts participation in the next 12 months

Majority of Seniors were likely to maintain their frequency of participation in the next 12 months (86%) while close to 1 in 10 expected to participate less instead.

*Figure 288. Future participation among Seniors*



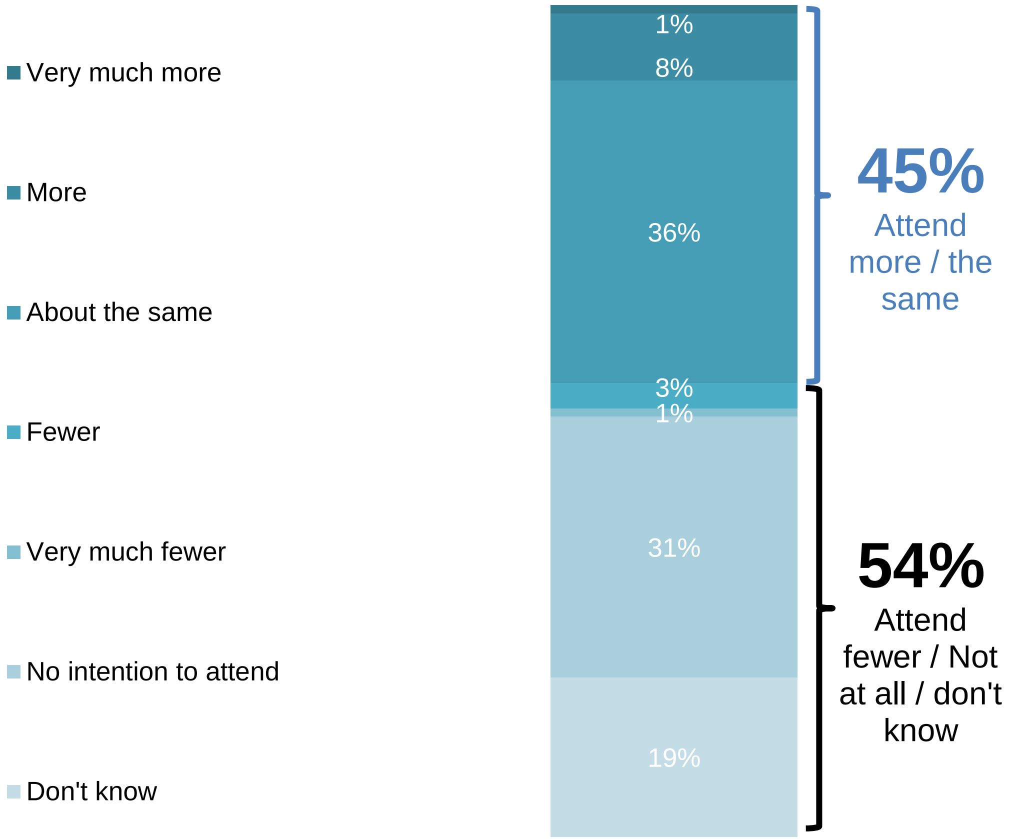

Base:
2021 Seniors, n=388

### 20.4.9 Moving forward with physical attendance

#### (I) Intention to attend in future

Overall, more than 2 in 5 Seniors expected to attend more arts and culture events and activities or maintain their current attendance levels in the next year.

*Figure 289. Intention to attend in future among Seniors*




Base:
2021 Seniors, n=388

(II) Key findings on moving forward with physical attendance

Seniors attended arts and cultural events in the past 12 months mainly through social invitation (25%), inclination towards out-of-home leisure activities (21%) and to socialise with others (15%).

Fear of COVID-19 was a key barrier (39%) among those who had little or no intentions of attending arts events in the next year. Other barriers included a lack of companions (21%), and perceived lack of interesting events (18%).

Nevertheless, vaccination differentiated measures (62%), cleanliness certifications (59%), low community infections (59%), and crowd controls (49%) were important considerations that would encourage Seniors to visit arts and cultural facilities.

Notably, majority of Seniors preferred to live-stream from home if they had a choice (62%), to attending in person (38%).

*Table 114. Key findings on moving forward with physical attendance*

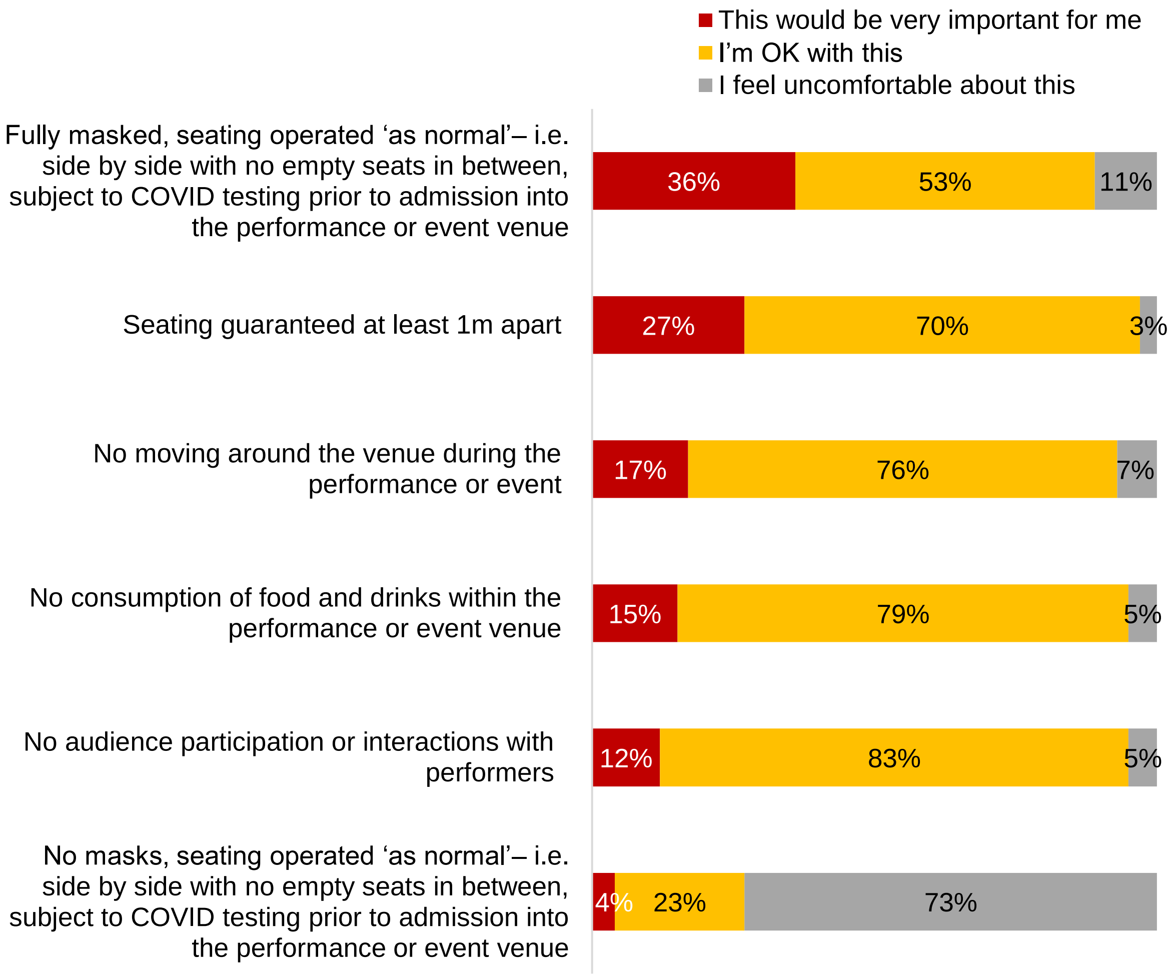
| | **Senior Attenders (n=109)** |
|---|---|
| Top 3 reasons for attending in the past 12 months | 1. Someone invited me (25%)<br>2. I generally prefer leisure activities that are out of home (21%)<br>3. Arts and cultural performances and events are a social activity for me (15%) |
| Top 3 barriers to attendance in the next 12 months *(among those who intend to attend fewer, not at all, or don't know)* | 1. I want to avoid interacting with crowds of people until the Covid situation improves (39%)<br>2. I can't find anyone to go with me (21%)<br>3. There haven't been enough events and activities that interests me (18%) |
| Top 3 factors to encourage visits to arts and cultural facilities^ | 1. Only fully vaccinated audiences / attenders are allowed into the event or venue (62%)<br>2. Have SG clean certification; Low no. of community cases / risk of infection (59%)<br>3. Controls on size of events / no. of people allowed into the event (49%) |
| Preference between in-person events and live-streaming | Attend in person: 38%<br>Live-stream from home: 62% |

Base:
2021 Senior Attenders, n=109; 2021 Seniors who intend to attend fewer, not at all, or don't know, n=213
^ Figures shown reflect Top 2 boxes (% rated "Strongly encourage" and "Encourage")

(III) Comfort levels relating to safe management measures

Safe management measures were considered important for Seniors as more than 7 in 10 would be uncomfortable without mask-wearing regulations and safe distancing between seats.

*Figure 290. Comfort levels relating to safe management measures among Seniors*

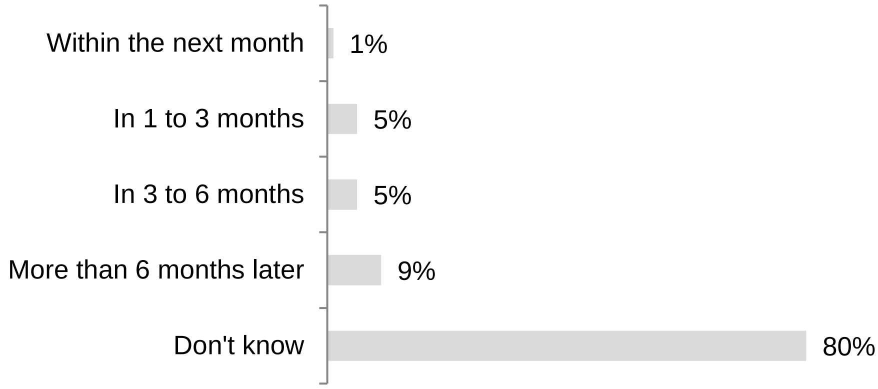



Base:
2021 Seniors, n=388

### (IV) Booking intentions for in-person attendance

4 in 5 Seniors were uncertain about their booking intentions for arts and culture events and activities although at least 1 in 10 intended to do so within the next 1 to 6 months.

*Figure 291. Booking intentions among Seniors*



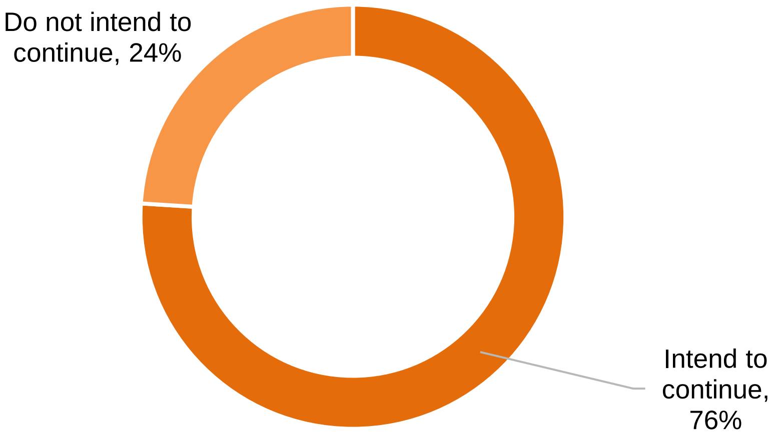

Base:
2021 Seniors, n=388

## 20.4.10 Continuing with digital arts consumption

### (I) Intention to continue with digital arts consumption in next 12 months

More than 7 in 10 Seniors intended to continue their digital arts experiences in the next 12 months.

*Figure 292. Intention to continue with digital consumption in next 12 months among Seniors*




Base:
2021 Seniors digital arts consumers, n=258

(II) Key findings on continuing with digital consumption

Being able to comfortably enjoy the arts and culture from home (79%) while avoiding crowds (66%), and the relative affordability of digital arts content (36%) were main drivers among Seniors who intended to continue their digital experiences .

On the other hand, Seniors who had no such intentions cited multiple barriers such as uncertainty on where to look for online arts content (23%), unfamiliarity with performers (20%), preference for in-person experiences (20%), lack of awareness of on-going online arts and culture events (20%) and work or family commitments (18%).

1 in 2 Seniors perceived online events to deliver the same experiences as in-person ones while close to 1 in 4 were divided between favouring online or in-person experiences over the other.

*Table 115. Key findings on continuing with digital consumption*

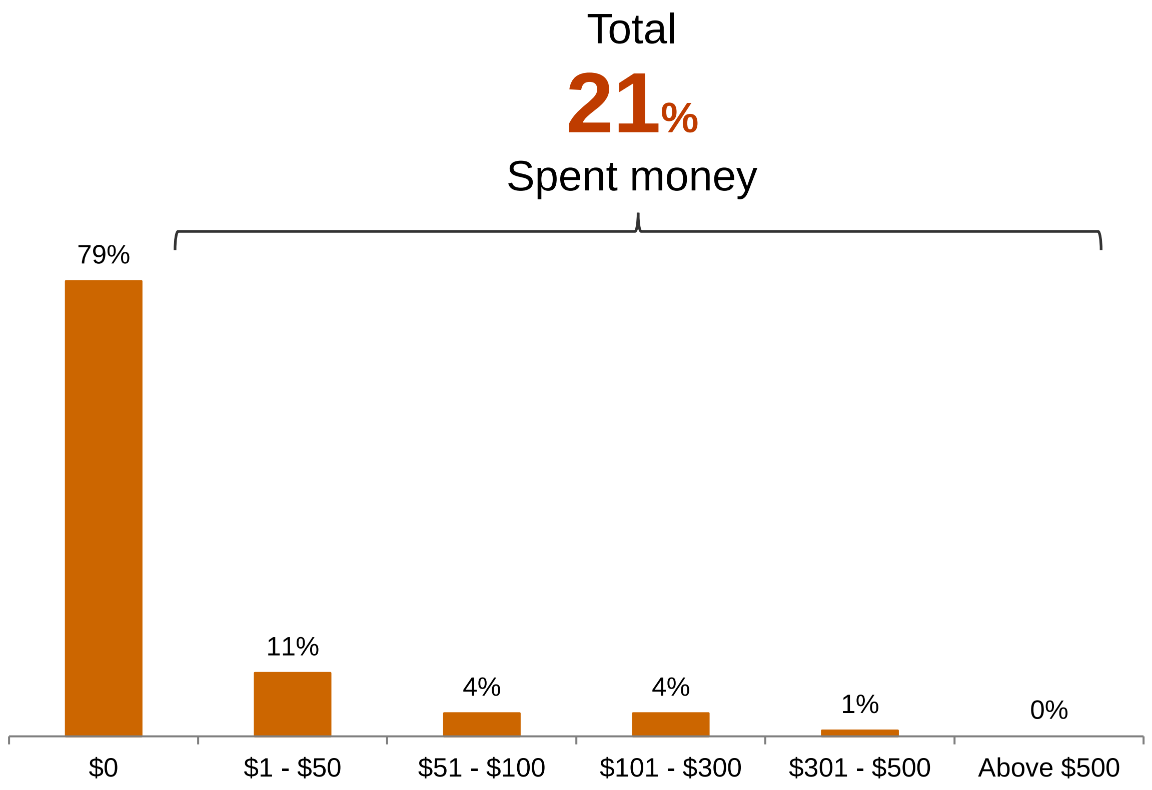
| | **Seniors Digital Consumers (n=258)** |
|---|---|
| Top 3 reasons to continue digital arts consumption *(among those who intend to continue digital consumption in next 12 months)* | 1. I can enjoy them from the comfort of my home (79%)<br>2. I can avoid crowds / crowded places (66%)<br>3. I don't have to pay for them (36%) |
| Top 3 barriers to digital arts consumption in the next 12 months *(among those who do not intend to continue digital consumption in next 12 months)* | 1. I do not know where to look for digital / online arts and culture performances / events (23%)<br>2. I am not familiar with the artists / performers; I prefer to attend these performance / events / activities in person; I am not aware of any digital / online arts and culture performances / events that are happening (20%)<br>3. I have work / family commitments that leave me with little time to watch / listen to / read online arts and culture content (18%) |
| Comparison between online and in-person expectations | Online better than in-person: 26%<br>Online same as in-person: 50%<br>In-person better than online: 24% |

Base:
2021 Seniors Digital Consumers, n=258; 2021 Seniors Digital Consumers who intend to continue digital consumption in next 12 months, n=197; 2021 Seniors Digital Consumers who do not intend to continue digital consumption in next 12 months, n=61

(III) Total spending on digital arts and culture events and activities in the past 12 months

Among Seniors who consumed digital arts events and activities in the last year, about 1 in 5 paid for these experiences while majority had not done so. Expenditure was mostly in the range of $1-$50 (11%).

*Figure 293. Total spending on digital arts and culture events and activities in the past 12 months among Seniors*

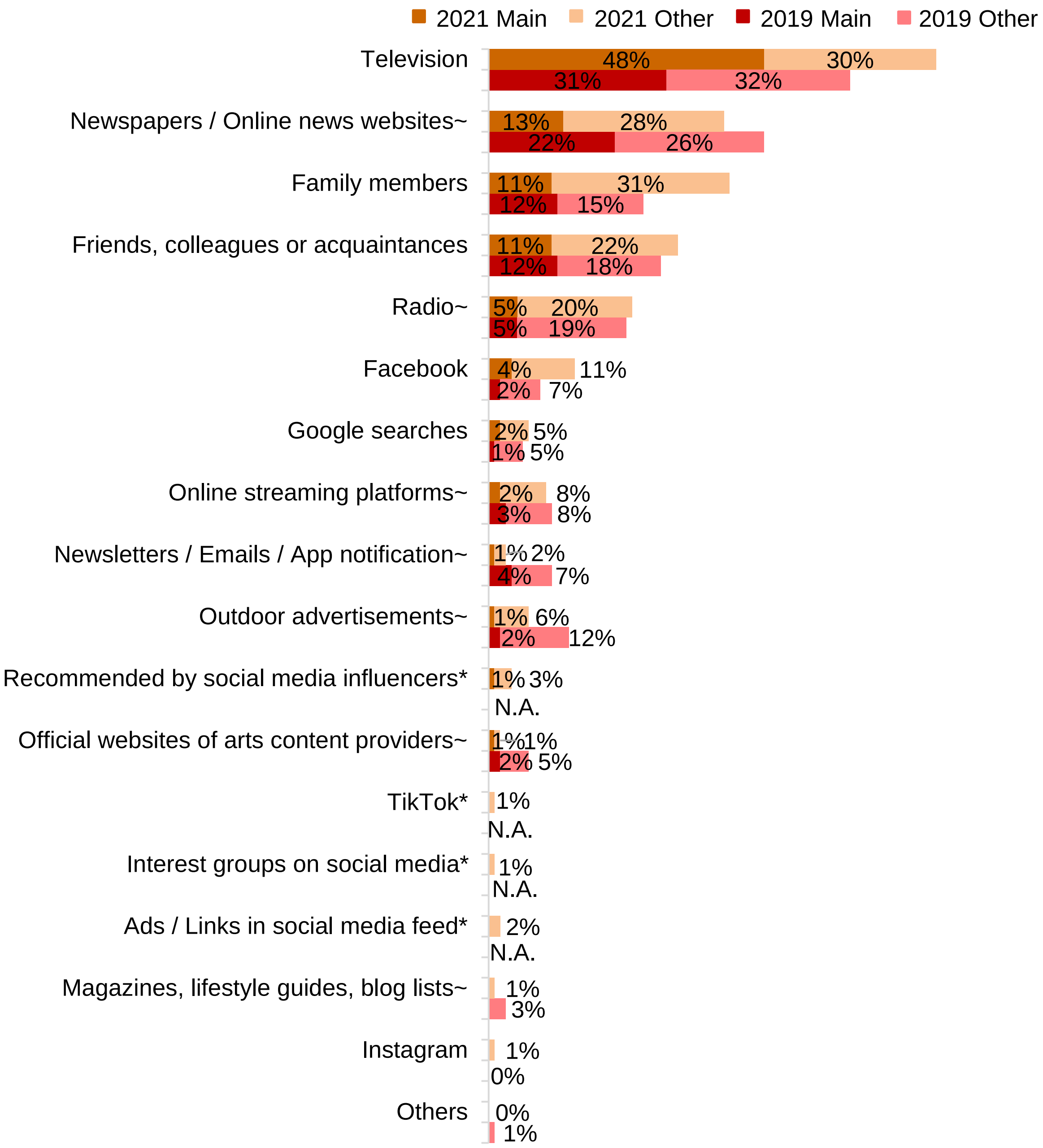



Base: 2021 Seniors digital arts consumers, n=258

## 20.4.11 Sources of information

Television served as the primary source of information for arts and cultural events and activities for Seniors (48%). Family members (31%) and newspapers or online news websites (28%) acted more as secondary sources instead.

*Figure 294. Sources of information for arts and cultural events and activities among Seniors*

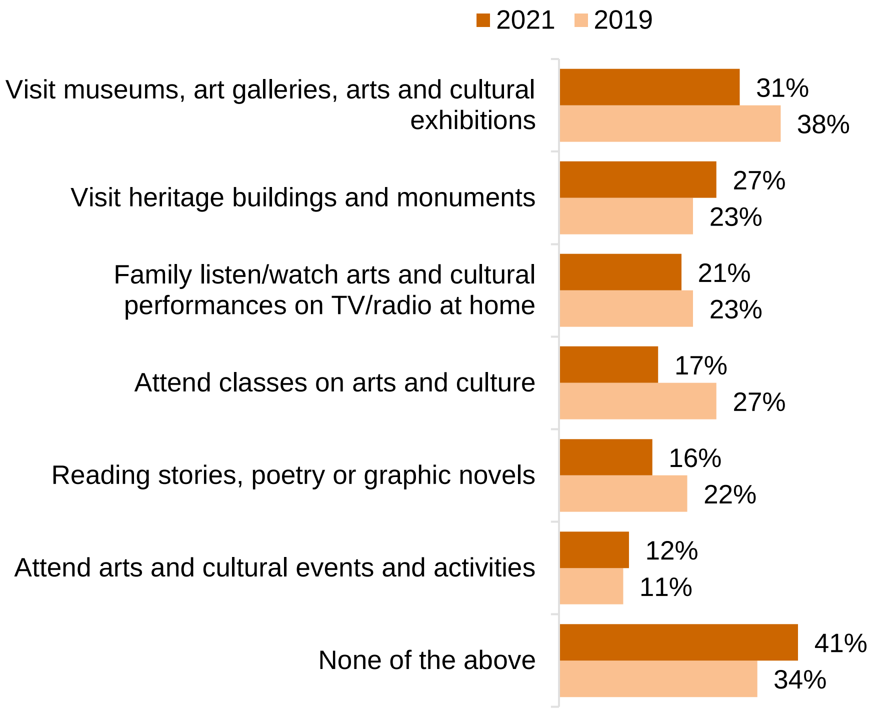



~ Rephrased statement in 2021 Survey
* Newly asked statement in 2021
Base:
2019 Seniors, n=200; 2021 Seniors, n=388

### 20.4.12 Childhood exposure to the arts and culture

When it came to arts and cultural experiences in their childhood, more than 1 in 2 Seniors claimed to have at least some exposure to the arts and culture in their younger years. Further, at least 1 in 3 recalled having visited museums and exhibitions when they were younger.

*Figure 295. Childhood exposure to the arts and culture among Seniors*

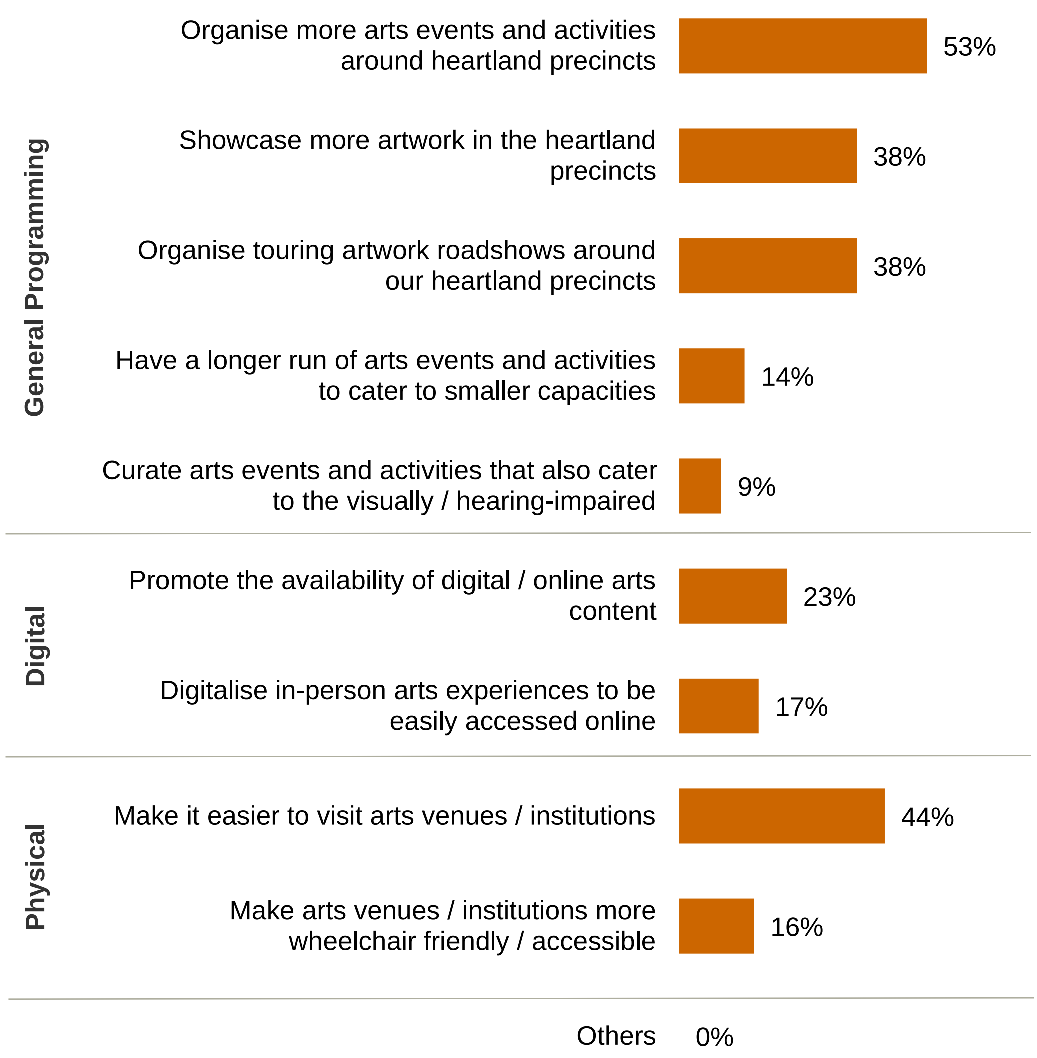



Denotes significant difference from 2019 at 95% confidence level
Base:
2019 Total Seniors, n=200
2021 Total Seniors, n=388

### 20.4.13 Improving access to the arts and culture

Overall, Seniors believed that having more arts and cultural events and activities organised around heartland precincts (53%) and better accessibility of art and cultural venues and institutions (44%) would improve access to the arts and culture. Only 1 in 5 placed emphasis on digitalisation efforts.

*Figure 296. Improving access to the arts and culture*




Base:
2021 Seniors, n=388

# 20.5 Youths

**National Arts Council**

**Population Survey on the Arts**

2021

NATIONAL ARTS COUNCIL
SINGAPORE

## 20.5 Youths

Notes to this section on Youths:

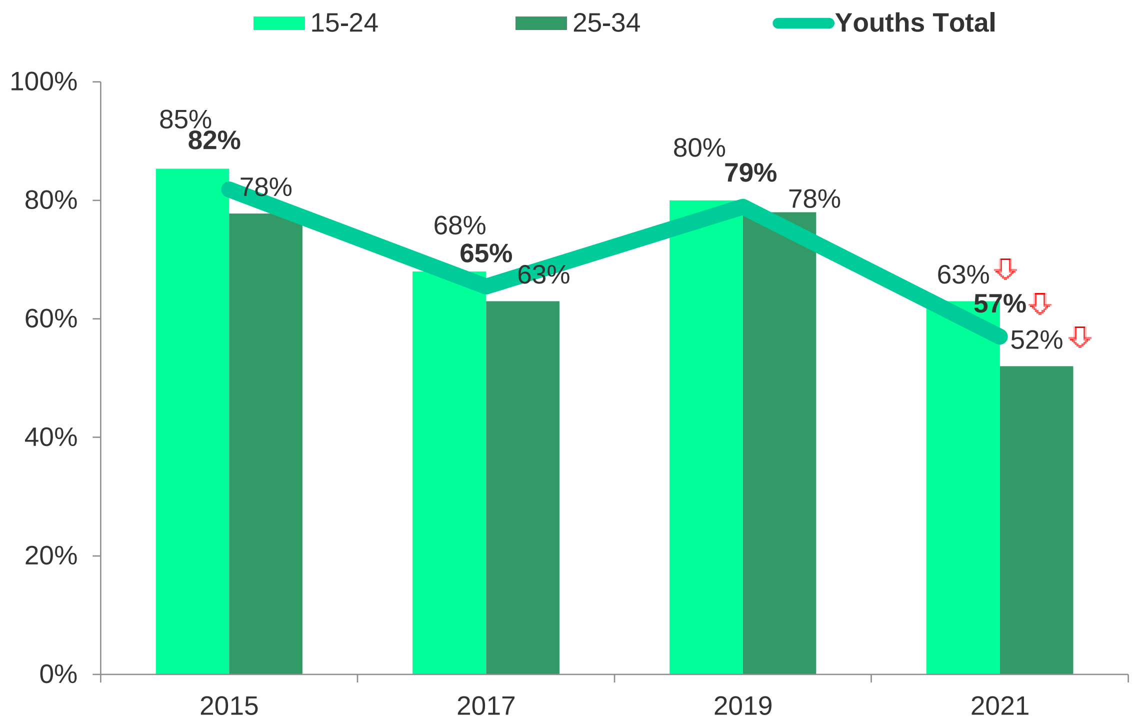
(I) To further tease out the nuances between younger and older Youths, the Youths segment was split into two sub-segments for deeper analysis:
- Younger Youths (15-24 years old)
- Older Youths (25-34 years old)

### 20.5.1 Engagement with the arts and culture

(I) Arts attendance

Overall arts attendance among Youths in 2021 fell compared to 2019 (-22 percentage point) – this was similarly observed among the older (-26 percentage point) and the younger youths (-17 percentage point).

*Figure 297. Arts attendance among Youths including sub-segments (by year)*




Denotes significant difference from 2019 at 95% confidence level
Base:
2015 Youths Total, n=760; 2015 15-24 years old, n=409; 2015 25-34 years old, n=351;
2017 Youths Total, n=646; 2017 15-24 years old, n=305; 2017 25-34 years old, n=341;
2019 Youths Total, n=365; 2019 15-24 years old, n=165; 2019 25-34 years old, n=200;
2021 Youths Total, n=603; 2021 15-24 years old, n=264; 2021 25-34 years old, n=339

In 2021, Literary Arts was the most popular art form attended by the Youths (40%), followed by Heritage (25%) and Visual Arts (17%). The types of art forms attended by the younger and older youths generally mirrored that of the total.

*Table 116. Art forms attended by Youths including sub-segments*

| | 2021 Youths Total | 2021 15 - 24 | 2021 25 - 34 |
|---|---|---|---|
| Base | 603 | 264 | 339 |
| **Overall** | **57%** | **63%** | **52%** |
| Literary Arts^ | 40% | 47% | 36% |
| Heritage | 25% | 28% | 22% |
| Visual Arts | 17% | 20% | 15% |
| Music | 7% | 6% | 8% |
| Craft | 7% | 8% | 7% |
| Theatre | 6% | 8% | 5% |
| Dance | 4% | 7% | 2% |
| Art Film | 4% | 4% | 4% |

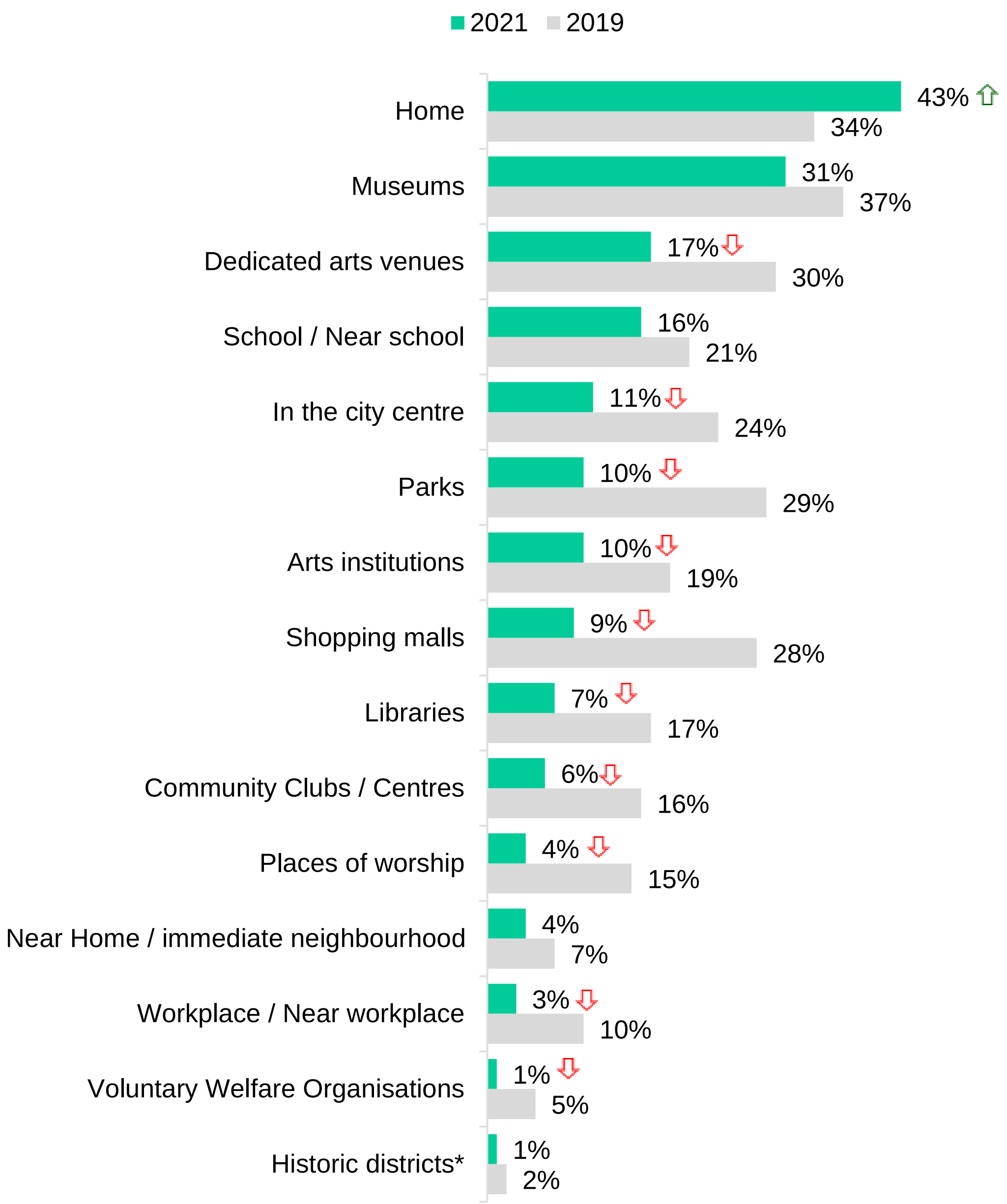
^ Literary Arts include reading any fiction or non-fiction books, stories, poetry or graphic novels (e.g., manga, comic books). From 2019 onwards, 'reading any fiction…" was taken out of B1 and asked separately (Q17 in 2019, Q34 in 2021).

⬆⬇ Denotes significant difference from 2021 Youths Total at 95% confidence level

a. Venues for attendance

In 2021, more Youths attended arts and cultural events and activities from home compared to 2019 (+9 percentage point). Attendance at various out-of-home venues decreased, such as at museums (31%), schools (16%), near home (4%) and historic districts (1%).

*Figure 298. Venues for attendance among Youth attenders*




Denotes significant difference from 2019 at 95% confidence level
*Added from 2019 coding
Base:
2019 Youth attenders, n=336; 2021 Youth attenders, n=344

i. Youth sub-segments

Generally, venues for arts and cultural attendance did not differ among the Youth sub-segments when compared to the total. However, more among the younger youths attended near their schools (+12 percentage point) than older youths (-11 percentage point) compared to the total.

*Table 117. Venues for attendance among Youth attenders, including sub-segments*

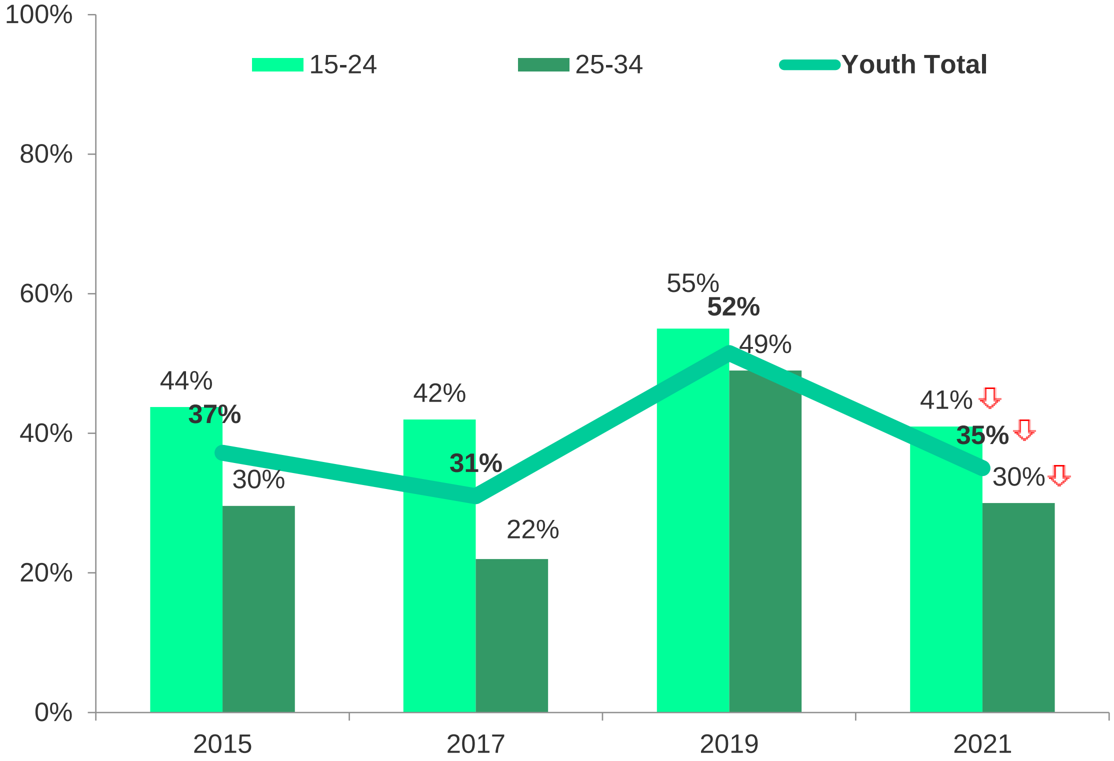
| | Youth Attenders | 15-24 Attenders | 25 -34 Attenders |
|---|---|---|---|
| Base (Youth attenders) | 344 | 167 | 177 |
| Home | 43% | 49% | 38% |
| Museums | 31% | 28% | 34% |
| Dedicated arts venues | 17% | 15% | 19% |
| School / Near school | 16% | 28%⬆ | 5%⬇ |
| In the city centre | 11% | 11% | 12% |
| Parks | 10% | 10% | 11% |
| Arts institutions | 10% | 8% | 11% |
| Shopping malls | 9% | 8% | 11% |
| Libraries | 7% | 7% | 7% |
| Community Clubs / Centres | 6% | 9% | 4% |
| Places of worship | 4% | 5% | 4% |
| Near Home / immediate neighbourhood | 4% | 6% | 2% |
| Workplace / Near workplace | 3% | 1% | 5% |
| Voluntary Welfare Organisations | 1% | 1% | 2% |
| Historic districts* | 1% | 1% | 1% |

⬆⬇ Denotes significant difference from Youth Attenders at 95% confidence level
*Added from 2019 coding

(II) Arts participation

Similar to attendance, participation in the arts and culture among Youths experienced a decline from 2019 (-17 percentage point), and the same was observed among the older (-19 percentage point) and younger (-14 percentage point) youths.

*Figure 299. Participation in the arts among Youths including sub-segments (by year)*




Denotes significant difference from 2019 at 95% confidence level
Base:
2015 Youths Total, n=760; 2015 15-24 years old, n=409; 2015 25-34 years old, n=351;
2017 Youths Total, n=646; 2017 15-24 years old, n=305; 2017 25-34 years old, n=341;
2019 Youths Total, n=365; 2019 15-24 years old, n=165; 2019 25-34 years old, n=200;
2021 Youths Total, n=603; 2021 15-24 years old, n=264; 2021 25-34 years old, n=339

In 2021, Music was the most popular art form that Youths participated in (16%), followed by Film (11%) and Craft (10%). Particularly, younger youths were more likely to have participated in Music compared to the total (+6 percentage point).

*Table 118. Arts participation among Youths including sub-segments*

| | 2021 Youths Total | 2021 15 - 24 | 2021 25 - 34 |
|---|---|---|---|
| Base | 603 | 264 | 339 |
| **Overall** | **35%** | **41%** | **30%** |
| Music | 16% | 22%⬆ | 12% |
| Film | 11% | 14% | 9% |
| Craft | 10% | 11% | 9% |
| Visual Arts | 9% | 10% | 8% |
| Theatre | 7% | 7% | 7% |
| Dance | 7% | 9% | 5% |
| Literary Arts | 4% | 5% | 4% |

⬆⬇ Denotes significant difference from 2021 Youths Total at 95% confidence level

a. Forms of participation

Compared to 2019, a larger proportion of Youths participated in the arts and culture through arts or cultural-related hobbies (+9 percentage point). However, fewer Youths donated money to support the arts and culture (-13 percentage point), participated in a performance (-9 percentage point) or arts-related discussion (-8 percentage point), or watched an arts or culture-related documentary (-8 percentage point).

*Table 119. Forms of participation among Youth arts participants (by year)*

| | 2019 | 2021 |
|---|---|---|
| Base (Youth Arts Participants) | 188 | 210 |
| Have a hobby or personal leisure activity that is related to the arts and culture | 36% | 47%⇧ |
| Watch a documentary on the arts and/or culture or read about the arts and culture | 44% | 32%⇩ |
| Attend classes, workshops, masterclasses or talks on arts and culture | 26% | 20% |
| Bought DIY art and craft kits for yourself to do^ | N.A. | 20% |
| Purchase/Loan a piece of artwork (incl. books and other written material) | 10% | 11% |
| Created arts content to share online^ | N.A. | 10% |
| Participate in a club or interest group with an arts and/or cultural component | 14% | 10% |
| Participate in a performance, show, exhibition or competition with an arts and/or cultural component | 18% | 9%⇩ |
| Comment, post or participate in a discussion on an arts and/or cultural event/activity | 17% | 9%⇩ |
| Participate in community events and/or cultural events with an arts component | 8% | 5% |
| Lead a guided arts and/or cultural tour | 2% | 5% |
| Donate/Give money or in-kind to support the arts and/or culture | 17% | 4%⇩ |

⇧⇩ Denotes significant difference from 2019 at 95% confidence level
^Newly added in 2021

i. Youth sub-segments

Ways of participating in the arts and culture among the younger and older youths generally mirrored that of the total.

*Table 120. Forms of participation among Youth arts participants including sub-segments*

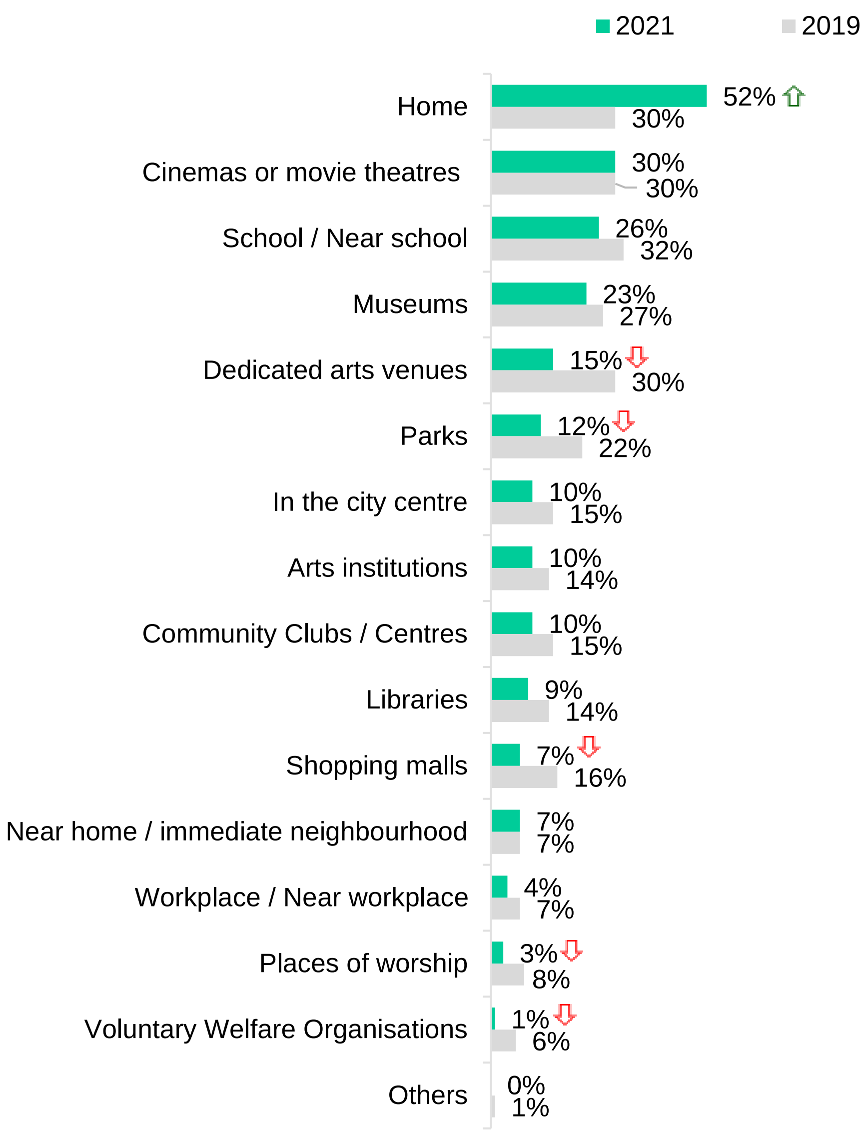
| | Youths Total | 2021 15 - 24 | 2021 24 - 35 |
|---|---|---|---|
| Base (Youth arts participants) | 210 | 108 | 102 |
| Have a hobby or personal leisure activity that is related to the arts and culture | 47% | 50% | 43% |
| Watch a documentary on the arts and/or culture or read about the arts and culture | 32% | 27% | 38% |
| Attend classes, workshops, masterclasses or talks on arts and culture | 20% | 21% | 20% |
| Bought DIY art and craft kits for yourself to do^ | 20% | 18% | 23% |
| Purchase/Loan a piece of artwork (incl. books and other written material) | 11% | 15% | 8% |
| Created arts content to share online^ | 10% | 9% | 12% |
| Participate in a club or interest group with an arts and/or cultural component | 10% | 14% | 6% |
| Participate in a performance, show, exhibition or competition with an arts and/or cultural component | 9% | 8% | 10% |
| Comment, post or participate in a discussion on an arts and/or cultural event/activity | 9% | 7% | 11% |
| Participate in community events and/or cultural events with an arts component | 5% | 6% | 3% |
| Lead a guided arts and/or cultural tour | 5% | 6% | 5% |
| Donate/Give money or in-kind to support the arts and/or culture | 4% | 5% | 4% |

⬆⬇ Denotes significant difference from Youths Total at 95% confidence level

b. Venues for participation

Home was the most common venue for arts and culture participation among the Youths – this observation was higher compared to 2019 (+22 percentage point). Conversely, fewer Youths participated at dedicated arts venues (-15 percentage point), parks (-10 percentage point), shopping malls (-9 percentage point), places of worships (-5 percentage point) and at voluntary welfare organisations (-5 percentage point).

*Figure 300. Venues for participation among Youths Total participants*

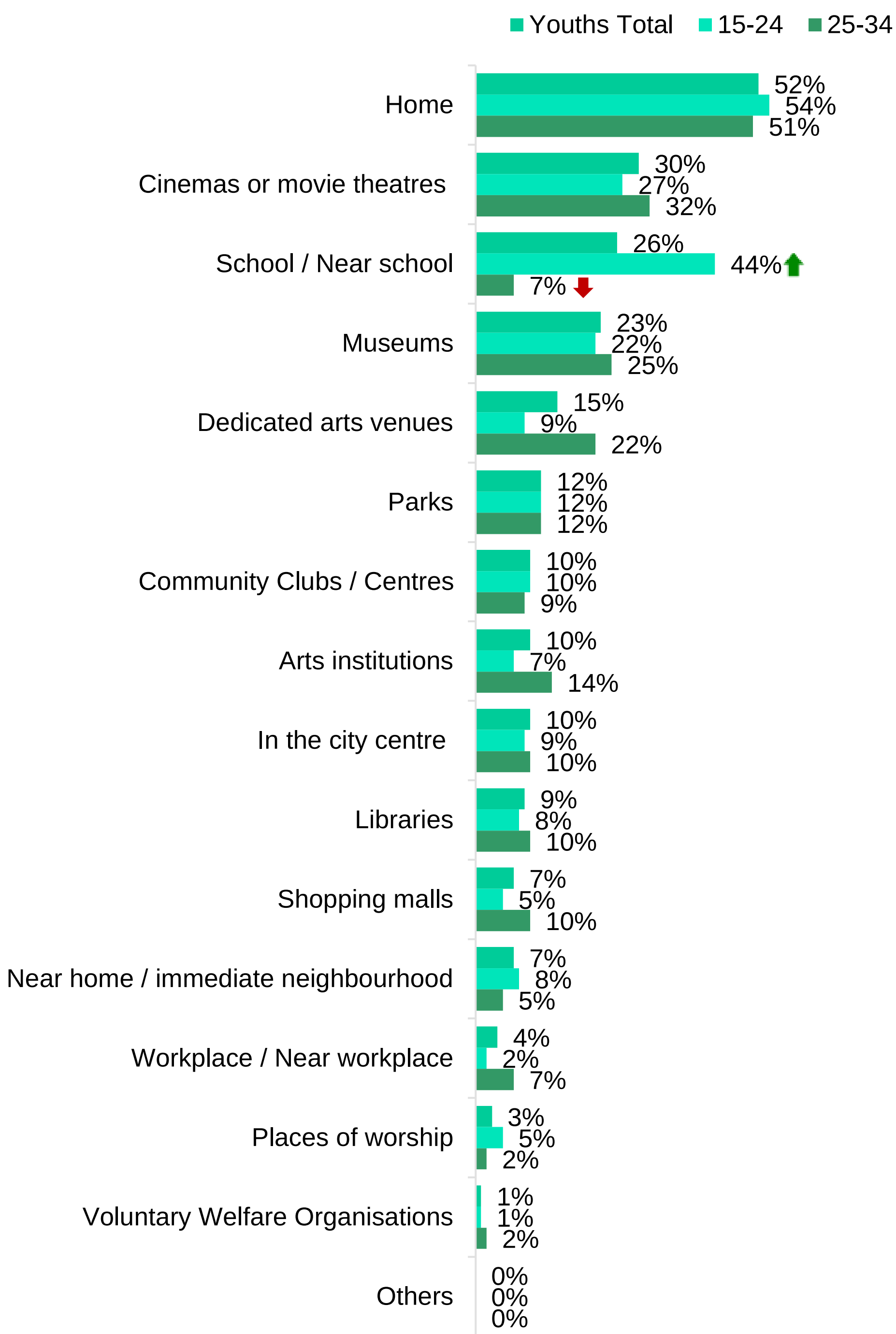



⇧⇩ Denotes significant difference from 2019 at 95% confidence level
Base:
2019 Youth Arts participants, n=188; 2021 Youth Arts participants, n=210

i. Youth sub-segments

Younger youths were more likely to have participated at or near schools compared to the total (+18 percentage point), than older youths (-19 percentage point).

*Figure 301. Venues for participation among Youth participants including sub-segments*

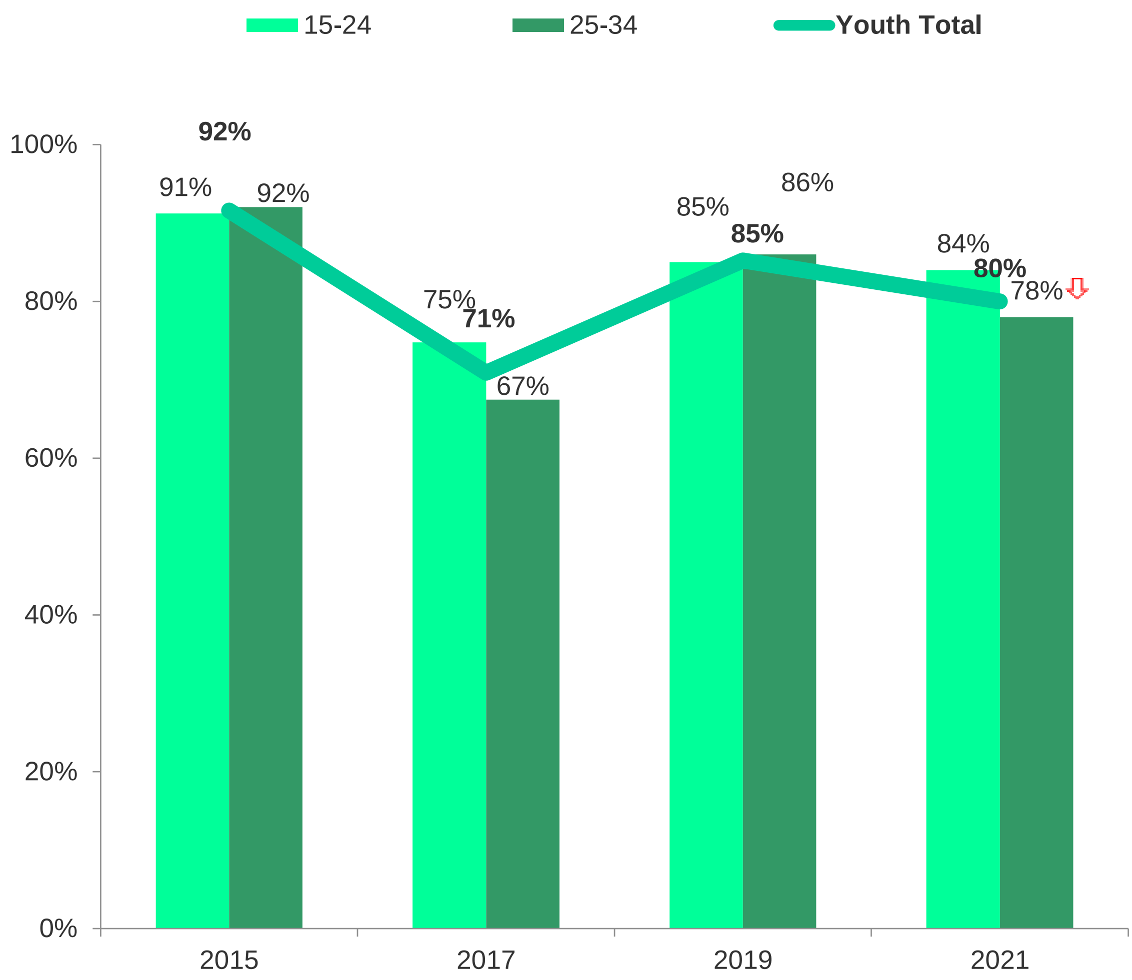



Denotes significant difference from 2021 Youths Total at 95% confidence level
Base:
2021 Youth Arts participants, n=210; 2021 15-24 Arts participants, n=108; 2021 25-34 Arts participants n=102

(III) Digital consumption of arts

Digital consumption of arts and culture among Youths held stable from 2019, with 4 in 5 having done so, and this was also reflected among Younger Youths. However, fewer older youths had consumed digital arts content compared to 2019 (-8 percentage point).

*Figure 302. Digital consumption of the arts among Youths including sub-segments (by year)*




⇧⇩ Denotes significant difference from 2019 at 95% confidence level
Base:
2015 Youths Total, n=760; 2015 15-24 years old, n=409; 2015 25-34 years old, n=351;
2017 Youths Total, n=646; 2017 15-24 years old, n=305; 2017 25-34 years old, n=341;
2019 Youths Total, n=365; 2019 15-24 years old, n=165; 2019 25-34 years old, n=200;
2021 Youths Total, n=603; 2021 15-24 years old, n=264; 2021 25-34 years old, n=339

Across art forms, Music, Literary Arts and Theatre were more popular among Youths (61%, 45%, and 30% respectively). These art forms were also popular with both younger and older youths.

*Table 121. Digital arts consumption among Youths including sub-segments*

| | 2021<br>Youths Total | 2021<br>15 - 24 | 2021<br>25 - 34 |
|---|---|---|---|
| Base | 603 | 264 | 339 |
| **Overall** | **80%** | **84%** | **78%** |
| Music | 61% | 65% | 59% |
| Literary Arts | 45% | 49% | 42% |
| Theatre | 30% | 30% | 30% |
| Dance | 28% | 31% | 25% |
| Visual Arts | 18% | 19% | 17% |
| Art Film | 18% | 20% | 17% |
| Craft | 13% | 13% | 14% |
| Heritage | 10% | 8% | 11% |

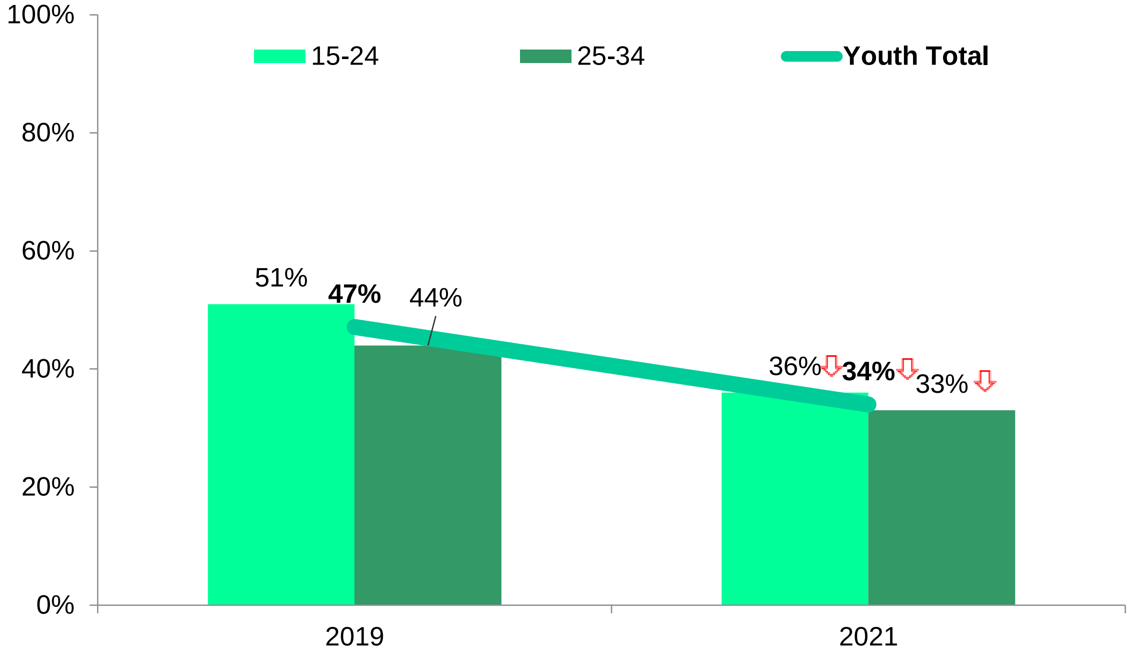
^ Literary Arts include reading any fiction or non-fiction books, stories, poetry or graphic novels (e.g. manga, comic books). From 2019 onwards, 'reading any fiction…" was taken out of B2 and asked separately (Q17 in 2019, Q34 in 2021).

⬆⬇ Denotes significant difference from 2021 Youths Total at 95% confidence level

a. Online engagement

In 2021, a decline was observed for online engagement in other arts and culture content among Youths from 2019 (-13 percentage point). This decline was also reflected among the younger (-15 percentage point) and older (-11 percentage point) youths.

*Figure 303. Online arts engagement in 2021 among Youths including sub-segments*




Denotes significant difference from 2019 at 95% confidence level
Base:
2019 Youths Total, n=365; 2019 15-24 years old, n=165; 2019 25-34 years old, n=200;
2021 Youths Total, n=603; 2021 15-24 years old, n=264; 2021 25-34 years old, n=339

In 2021, E-books was the most accessed type of online content among Youths (40%), followed by online presentations (14%) and podcasts (13%). Types of online contents accessed did not differ between the Youth sub-segments.

*Table 122.Online arts engagement among Youths including sub-segments^*

| | 2021 Youths Total | 2021 15 - 24 | 2021 25 - 34 |
|---|---|---|---|
| Base | 603 | 264 | 339 |
| **Overall** | **34%** | **36%** | **33%** |
| Online presentations | 14% | 16% | 13% |
| Podcasts* | 13% | 15% | 12% |
| E-books | 10% | 10% | 10% |
| E-books (Q034) | 40% | 42% | 38% |
| Livestreams / recordings of arts events | 9% | 10% | 8% |
| Arts competitions on social media | 8% | 7% | 8% |
| User-generated virtual / digital performances / workshops | 7% | 7% | 7% |
| Online documentation | 4% | 5% | 4% |

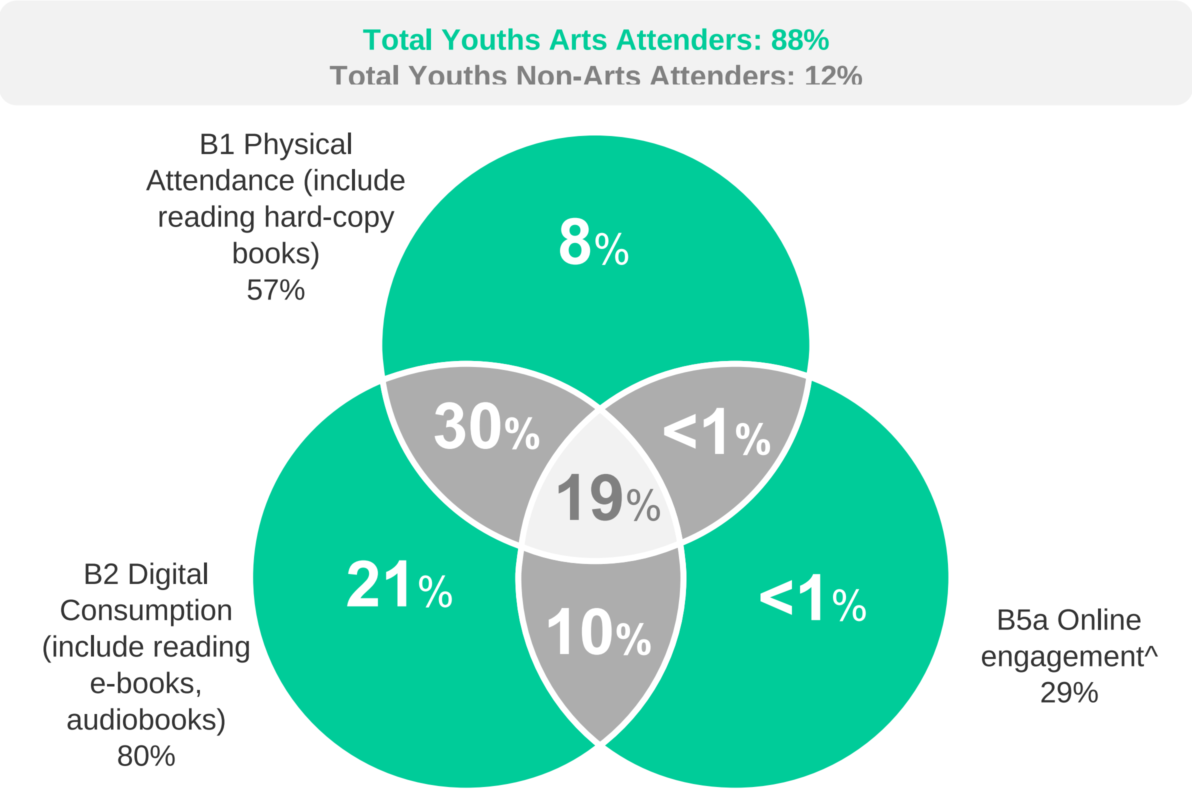
⬆⬇ Denotes significant difference from 2021 Youths Total at 95% confidence level
^New question added in 2019
*Newly added in 2021
Base:
2021 Youths Total, n=603; 2021 15-24 years old, n=264; 2021 25-34 years old, n=339

## 20.5.2 Overlap between online and offline engagement

### (I) Youths – Total

Overall, about 9 in 10 Youths attended arts and culture events and activities in 2021, with majority attending both physically and digitally (30%). About 1 in 5 Youths engaged with the arts and culture through digital-only consumption, or through all three modes of attendance. Moreover, 1 in 10 Youths had digitally consumed and engaged with the arts and culture online.

*Figure 304. Overall arts attendance among Youths Total*




^Online engagement was defined as any engagement through these activities (statements 1-4 or 8) in B5a (Note: statement 8 was newly added in 2021 and statement 3 was removed in 2021):

1. Online presentations of artwork such as performances, arts productions, art installations etc. (e.g. livestreams of performances, recorded video of art performances, excerpts of a full performance, photo albums or static online posts of paintings, art installations, literary texts, website/mobile applications that present a collection of artwork)
2. Online documentation or supporting content relating to artworks, arts programmes or arts events (e.g. backstage/rehearsal footage or photos, artist interviews, post-show/event highlights video or photo albums, documentaries/educational content about artwork or arts programme) Note: this excludes downloading/viewing of digital programme booklets/collaterals , exhibition brochures, digital marketing content e.g. online trailers, advertisements, publicity posters, that accompany the artwork or event.
4. E-books
8. Podcast (i.e., audio broadcasts which can include single or regular instalments of interviews with artists, monologues or presentations by artists, panel discussions, non-fictional or fictional storytelling.)

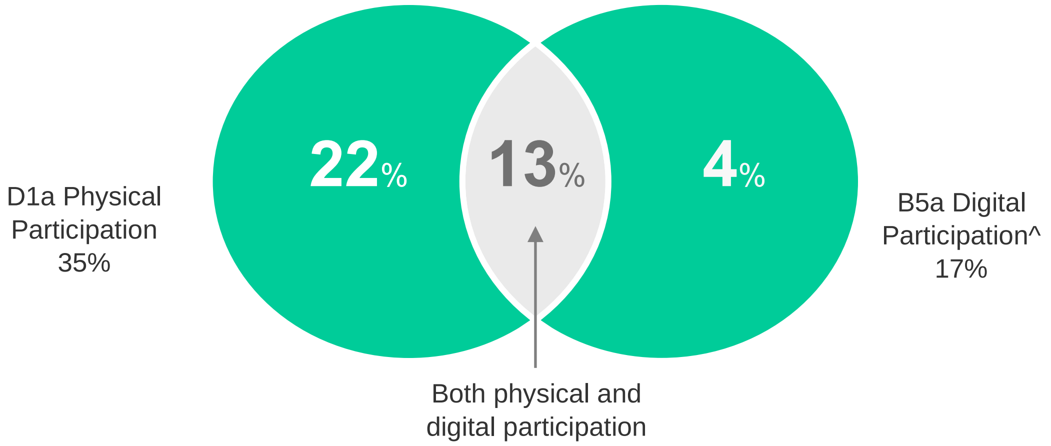
*Percentages do not add up due to rounding up error
Base: 2021 Youth Total, n=603

Close to 2 in 5 Youths participated in the arts and culture, skewing towards physical-only formats (22%). 1 in 10 Youths participated through both physical and digital modes.

*Figure 305. Overall arts participation among Youths Total*

**Total Youths Arts Participants: 39%**

**Total Youths Non-Arts Participants: 61%**




^Digital participation was defined as having participated through these activities (statements 5 till 7) in B5a:

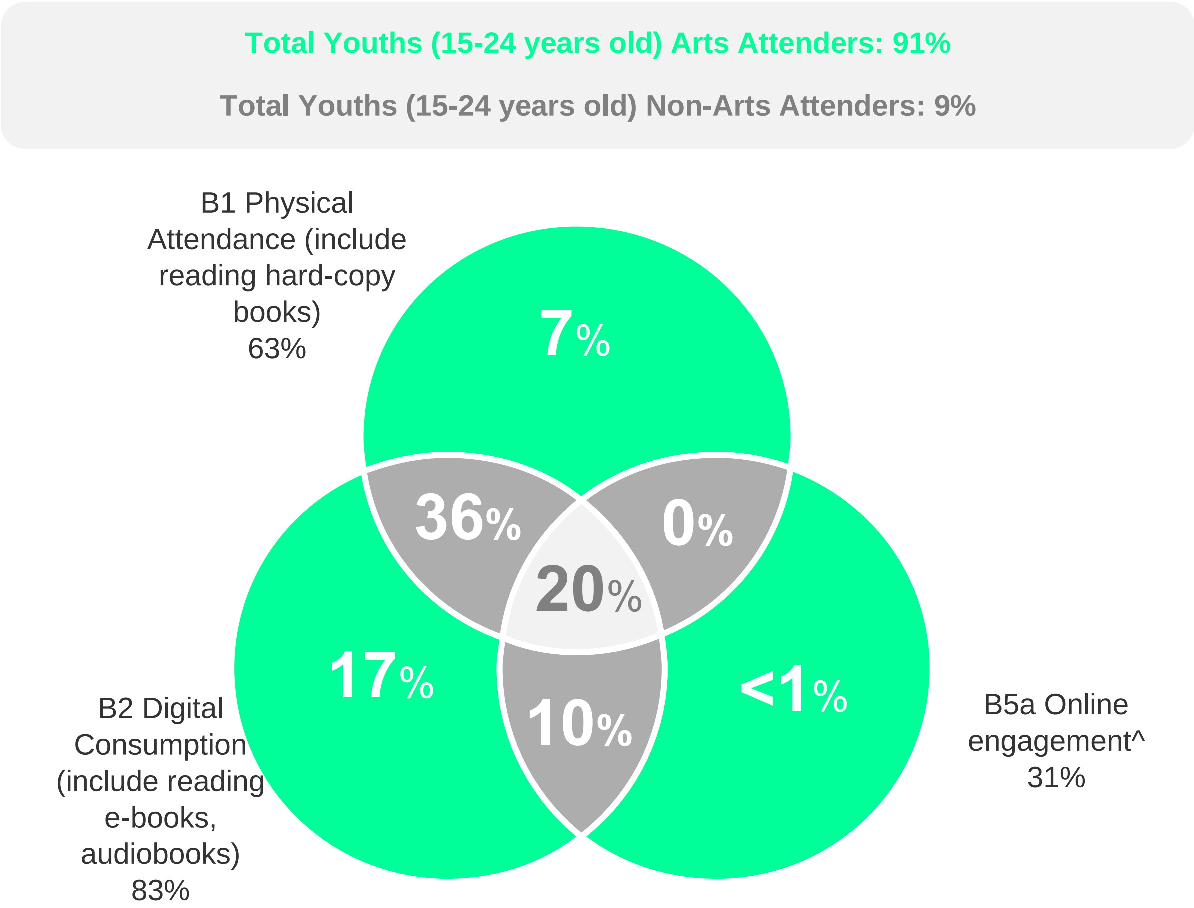
5. Livestreams/recordings of arts events (e.g. arts seminars, conferences, arts-related talks, art dialogues)
6. Arts competitions on social media (e.g. music competitions, dance cover competitions, poetry competitions)
7. User-generated virtual / digital performances/workshops (e.g. arts performances, do-it-yourself instructional videos/ tutorials that teach artistic skills such as dance, music, craft etc on YouTube or Vimeo, websites/mobile applications that assist users to create their own artwork online)*Percentages do not add up due to rounding up error

*Percentages do not add up due to rounding up error
Base: 2021 Youth Total, n=603

(II) Youths (15-24 years old)

At 91%, a large majority of younger Youths attended arts and culture events and activities, which occurred either through a combination of physical and digital modes (36%) or together with online engagement (20%). Otherwise, digital-only consumption behaviour was also common among younger Youths (17%).

*Figure 306. Overall arts attendance among Youths (15-24 years old)*




^Online engagement was defined as any engagement through these activities (statements 1-4 or 8) in B5a (Note: statement 8 was newly added in 2021 and statement 3 was removed in 2021):

1. Online presentations of artwork such as performances, arts productions, art installations etc. (e.g. livestreams of performances, recorded video of art performances, excerpts of a full performance, photo albums or static online posts of paintings, art installations, literary texts, website/mobile applications that present a collection of artwork)
2. Online documentation or supporting content relating to artworks, arts programmes or arts events (e.g. backstage/rehearsal footage or photos, artist interviews, post-show/event highlights video or photo albums, documentaries/educational content about artwork or arts programme) Note: this excludes downloading/viewing of digital programme booklets/collaterals , exhibition brochures, digital marketing content e.g. online trailers, advertisements, publicity posters, that accompany the artwork or event.
4. E-books
8. Podcast (i.e., audio broadcasts which can include single or regular instalments of interviews with artists, monologues or presentations by artists, panel discussions, non-fictional or fictional storytelling.)

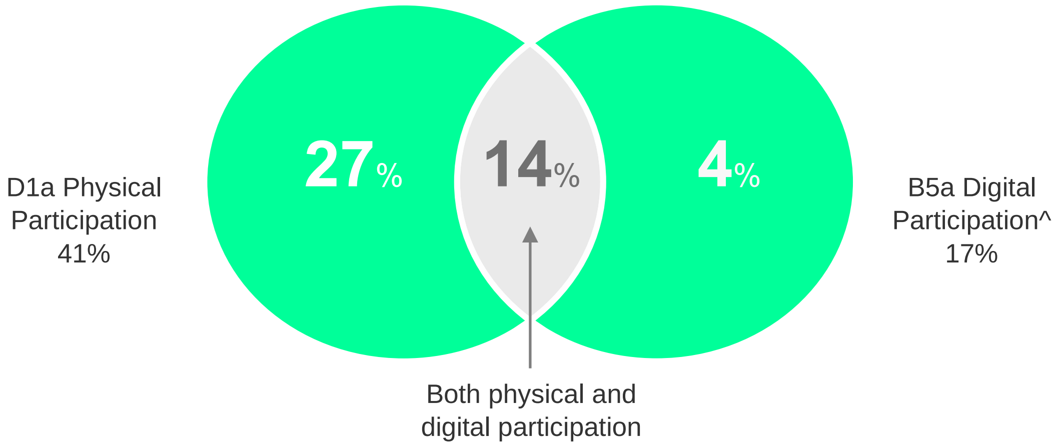
*Percentages do not add up due to rounding up error
Base: 2021 15-24 years old, n=264

More than 2 in 5 younger Youths participated in the arts and culture in 2021. Participation among this segment mainly occurred physically – either solely (27%) or mixed with digital participation (14%).

*Figure 307. Overall arts participation among Youths (15-24 years old)*

**Total Youths (15-24 years old) Arts Participants: 45%**

**Total Youths (15-24 years old) Non-Arts Participants: 55%**




^Digital participation was defined as having participated through these activities (statements 5 till 7) in B5a:

5. Livestreams/recordings of arts events (e.g. arts seminars, conferences, arts-related talks, art dialogues)
6. Arts competitions on social media (e.g. music competitions, dance cover competitions, poetry competitions)
7. User-generated virtual / digital performances/workshops (e.g. arts performances, do-it-yourself instructional videos/ tutorials that teach artistic skills such as dance, music, craft etc on YouTube or Vimeo, websites/mobile applications that assist users to create their own artwork online)*Percentages do not add up due to rounding up error

*Percentages do not add up due to rounding up error
Base: 2021 15-24 years old, n=264

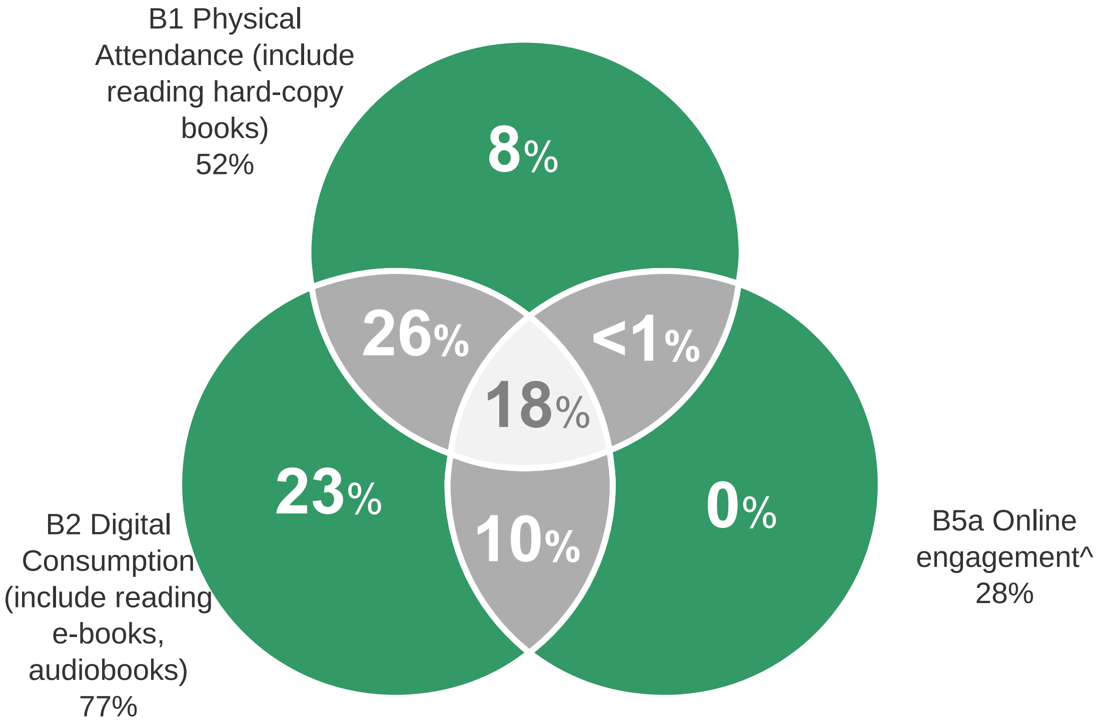
(III) Youths (25-34 years old)

Among older Youths, more than 8 in 10 had attended arts and culture events or activities, which was largely driven by physical and digital attendance (26%), digital-only consumption (23%), or a mix of physical, digital, and online engagement (18%).

*Figure 308. Overall arts attendance among Youths (25-34 years old)*

**Total Youths (25-34 years old) Arts Attenders: 85%**

**Total Youths (25-34 years old) Non-Arts Attenders: 15%**




^Online engagement was defined as any engagement through these activities (statements 1-4 or 8) in B5a (Note: statement 8 was newly added in 2021 and statement 3 was removed in 2021):

1. Online presentations of artwork such as performances, arts productions, art installations etc. (e.g. livestreams of performances, recorded video of art performances, excerpts of a full performance, photo albums or static online posts of paintings, art installations, literary texts, website/mobile applications that present a collection of artwork)
2. Online documentation or supporting content relating to artworks, arts programmes or arts events (e.g. backstage/rehearsal footage or photos, artist interviews, post-show/event highlights video or photo albums, documentaries/educational content about artwork or arts programme) Note: this excludes downloading/viewing of digital programme booklets/collaterals , exhibition brochures, digital marketing content e.g. online trailers, advertisements, publicity posters, that accompany the artwork or event.
4. E-books
8. Podcast (i.e., audio broadcasts which can include single or regular instalments of interviews with artists, monologues or presentations by artists, panel discussions, non-fictional or fictional storytelling.)

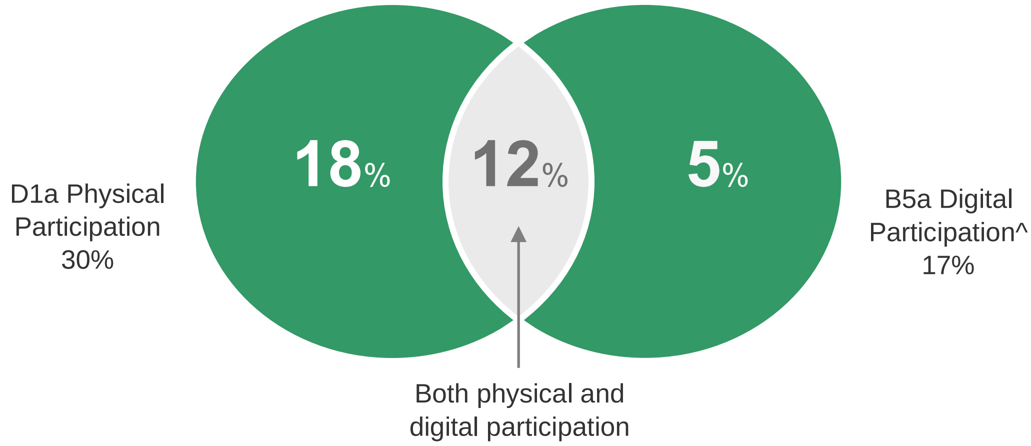
*Percentages do not add up due to rounding up error
Base: 2021 25-34 years old, n=339

At least 1 in 3 older Youths participated in arts events and activities. Participation among this segment mainly occurred via physical-only means (18%) or with a mix of digital ones (12%).

*Figure 309. Overall arts participation among Youths (25-34 years old)*

**Total Youths (25-34 years old) Arts Participants: 35%**

**Total Youths (25-34 years old) Non-Arts Participants: 65%**




^Digital participation was defined as having participated through these activities (statements 5 till 7) in B5a:

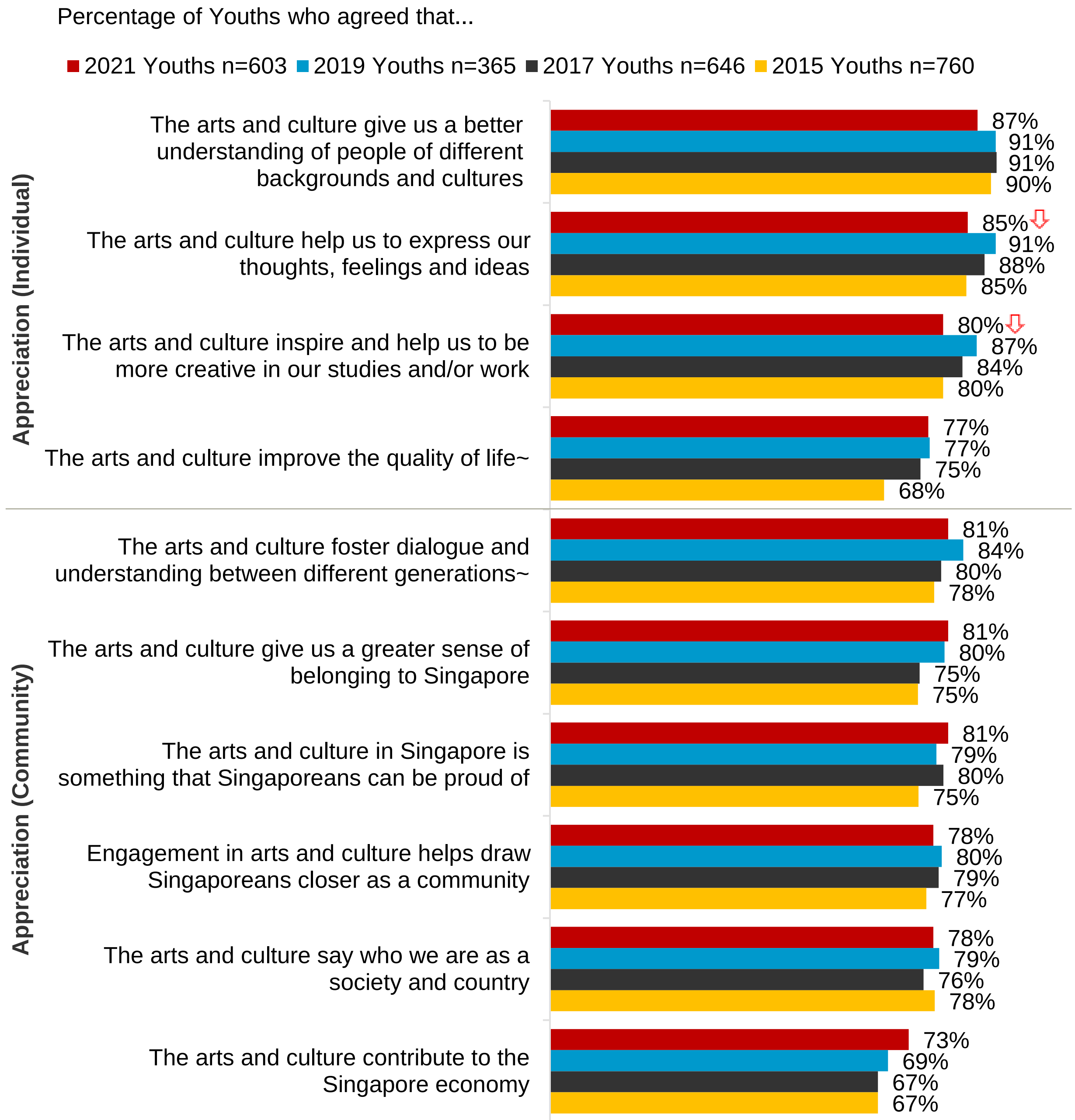
5. Livestreams/recordings of arts events (e.g. arts seminars, conferences, arts-related talks, art dialogues)
6. Arts competitions on social media (e.g. music competitions, dance cover competitions, poetry competitions)
7. User-generated virtual / digital performances/workshops (e.g. arts performances, do-it-yourself instructional videos/ tutorials that teach artistic skills such as dance, music, craft etc on YouTube or Vimeo, websites/mobile applications that assist users to create their own artwork online)*Percentages do not add up due to rounding up error

*Percentages do not add up due to rounding up error
Base: 2021 25-34 years old, n=339

### 20.5.3 Sentiments towards arts and culture

Despite Youths' appreciation for the arts and culture on the community level holding stable from 2019, some declines were apparent on the individual level. Specifically, fewer Youths valued the arts and culture's contributions in bringing creativity into their daily lives (-7 percentage point) as well as its role in self-expression (-6 percentage point).

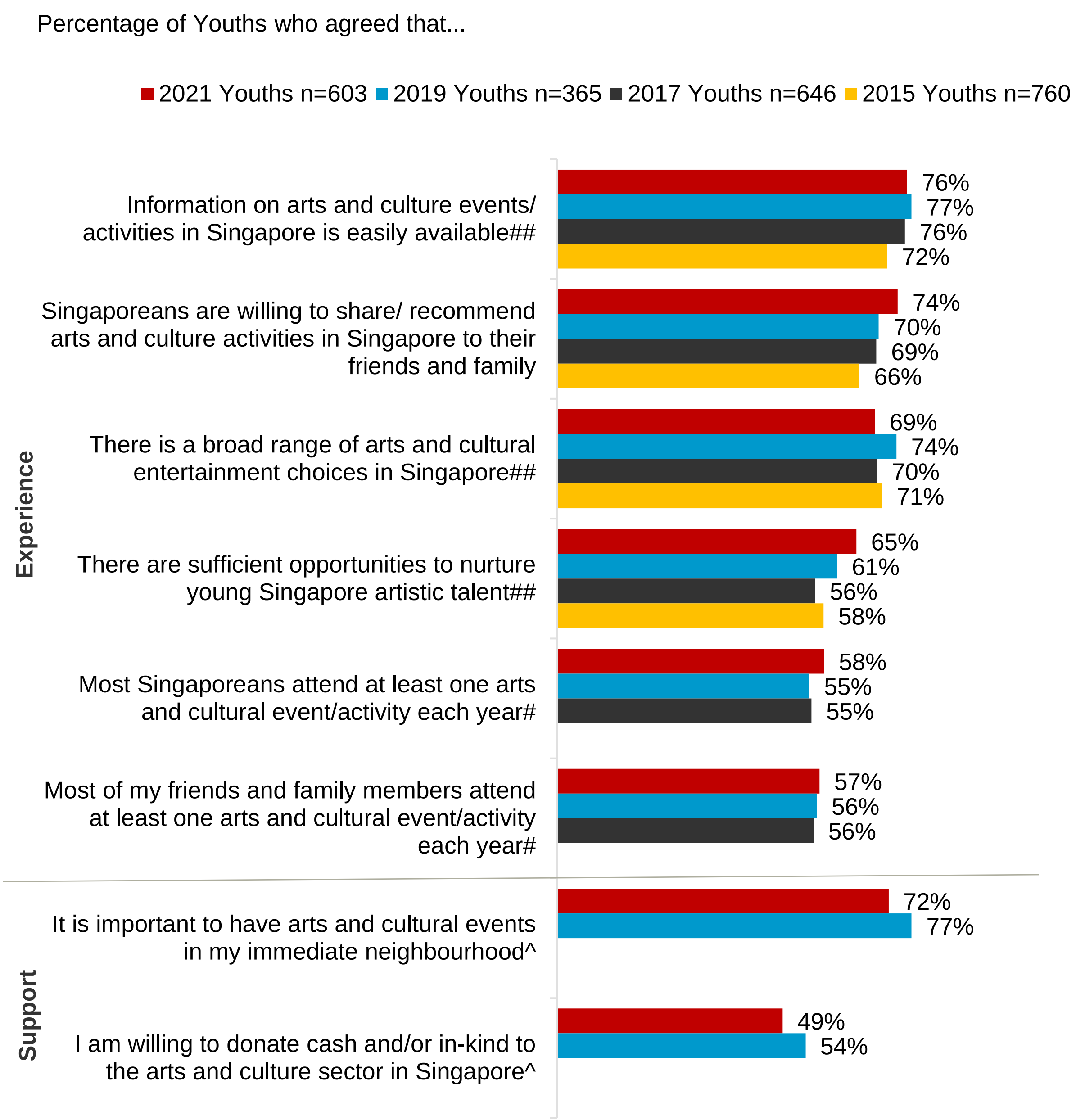
*Figure 310. Sentiments towards the arts and culture among Youths (by year)*




⇧⇩ Denotes significant difference from 2019 at 95% confidence level
Figures shown reflect Top 2 boxes (% rated "Agree" and "Strongly Agree" on a 5-point scale)
~ Rephrased statement in 2019 Survey
Base:
2015 Youths, n=760; 2017 Youths, n=646; 2019 Youths, n=365; 2021 Youths, n=603

Experience with and support for the arts and culture among Youths in 2021 remained largely similar to 2019. About 3 in 4 Youths appreciated the availability of information related to the arts and culture, Singaporeans' willingness to share similar information with their loved ones and also expressed support on the importance of having arts and cultural events in the neighbourhood.

*Figure 311. Experience with and support for the arts and culture among Youths (by year)*




⇧⇩ Denotes significant difference from 2019 at 95% confidence level
Figures shown reflect Top 2 boxes (% rated "Agree" and "Strongly Agree" on a 5-point scale)
^New statements in 2019
#New statements in 2017
##New statements in 2015
Base:
2015 Youths, n=760; 2017 Youths, n=646; 2019 Youths, n=365; 2021 Youths, n=603

Overall, Youths held positive perceptions towards the inclusivity of Singapore's arts and culture. Close to 9 in 10 recognised that the arts and culture in Singapore can be enjoyed by everyone regardless of their background or social status, while 7 in 10 acknowledged that events and activities related to it were able to cater to individuals with physical disabilities, or provided an open and safe space to converse over sensitive topics. Nonetheless, slightly over half of Youths perceived that the arts and culture were more catered to those who were well-educated.

*Figure 312. Inclusivity of the arts and culture among Youths (by year)*


Figures shown reflect Top 2 boxes (% rated "Agree" and "Strongly Agree" on a 5-point scale)
**New statements in 2021
Base:
2021 Youths, n=603

Youth attenders generally held more positive sentiments towards the arts and culture compared to the 2021 total. This was most apparent across multiple aspects, such as appreciation of the role that the arts and culture played in their individual lives, and in the wider community.

More Youth attenders perceived that most Singaporeans (+10 percentage point), including their loved ones (+14 percentage point), attended at least one arts and cultural event or activity on an annual basis. A higher proportion would also agree that information on arts and culture events and activities in Singapore was easily available (+5 percentage point).

When it came to inclusivity of the arts and culture in Singapore, Youth attenders were also more likely to perceive that Singapore's arts and culture provided a safe space for open discussions (+9 percentage point), although more also claimed that the arts and culture were more catered to those who were well-educated (-9 percentage point).

Across youth segments, a higher proportion of younger youth attenders appreciated the arts and culture's role in providing a safe space for open discussions (+11 percentage point) and encouraging intercultural understanding between different groups of people (+8 percentage point).

On the other hand, more among the older youth attenders perceived that the arts and culture improved their ways of self-expression (+8 percentage point).

*Table 123. Sentiments towards the arts and culture among Youth Total attenders including sub-segments*

| | 2021 Total | Youth Total Attenders | 15 - 24 Attenders | 25 - 34 Attenders |
|---|---|---|---|---|
| Base | 2,047 | 344 | 167 | 177 |
| The arts and culture give us a better understanding of people of different backgrounds and cultures | 85% | 90%⬆ | 93%⬆ | 87% |
| The arts and culture help us to express our thoughts, feelings and ideas | 82% | 88%⬆ | 85% | 90%⬆ |
| The arts and culture inspire and help us to be more creative in our studies and/or work | 77% | 82%⬆ | 83% | 81% |
| The arts and culture improve the quality of life~ | 77% | 81%⬆ | 80% | 82% |
| The arts and culture is something that Singaporeans can be proud of | 82% | 81% | 81% | 82% |
| The arts and culture give us a greater sense of belonging to Singapore | 81% | 82% | 84% | 81% |
| The arts and culture foster dialogue and understanding between different generations~ | 78% | 82%⬆ | 83% | 81% |
| Engagement in arts and culture helps draw Singaporeans closer as a community | 78% | 78% | 75% | 82% |
| The arts and culture say who we are as a society and country | 77% | 80% | 78% | 81% |
| The arts and culture contribute to the Singapore economy | 71% | 73% | 73% | 73% |

| | 2021 Total | Youth Total Attenders | 15 - 24 Attenders | 25 - 34 Attenders |
|---|---|---|---|---|
| Information on arts and cultural events/ activities in Singapore is easily available## | 74% | 79%⬆ | 80%⬆ | 77% |
| Singaporeans are willing to share/ recommend arts and culture activities in Singapore to their friends and family | 72% | 74% | 75% | 73% |
| There is a broad range of arts and cultural entertainment choices in Singapore## | 70% | 70% | 70% | 69% |
| There are sufficient opportunities to nurture young Singapore artistic talent## | 69% | 66% | 66% | 65% |
| Most Singaporeans attend at least one arts and cultural event/activity each year# | 53% | 63%⬆ | 63%⬆ | 64%⬆ |
| Most of my friends and family members attend at least one arts and cultural event/activity each year# | 50% | 64%⬆ | 65%⬆ | 63%⬆ |
| It is important to have arts and cultural events in my immediate neighbourhood^ | 74% | 74% | 71% | 76% |
| I am willing to donate cash and/or in-kind to the arts and culture sector in Singapore^ | 47% | 52% | 51% | 54% |
| The arts and culture in Singapore can be enjoyed by everyone regardless of their background or social status** | 84% | 87% | 89% | 85% |
| The arts and culture events and activities in Singapore are able to cater to individuals with physical disabilities** | 70% | 71% | 72% | 70% |
| The arts and culture in Singapore provide a safe space for people to discuss sensitive and/or controversial topics openly** | 61% | 70%⬆ | 72%⬆ | 68% |
| Singapore's arts and cultural events and activities are more catered to those who are well-educated** | 48% | 57%⬆ | 56%⬆ | 57%⬆ |

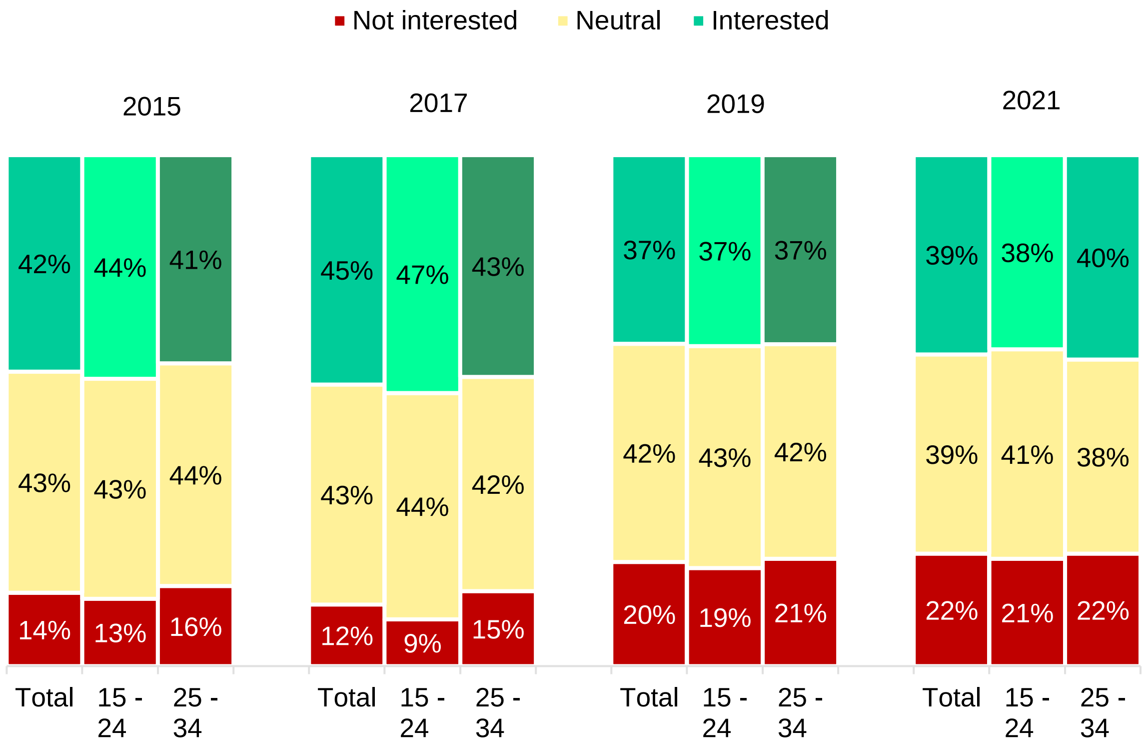
⬆⬇Denotes significant difference from 2021 Total at 95% confidence level
Figures shown reflect Top 2 boxes (% rated "Agree" and "Strongly Agree" on a 5-point scale)
**New statements in 2021
~ Rephrased statement in 2019 Survey
^New statements in 2019
#New statements in 2017
##New statements in 2015

## 20.5.4 Interest in the arts and culture

### (I) Overall interest in the arts and culture

The level of interest in the arts and culture among Youths in 2021 remained similar to that of 2019, and the same was observed among both the younger and older Youths.

*Figure 313. Interest in the arts and culture among Youths including sub-segments (by year)*




Denotes significant difference from 2019 at 95% confidence level
Base:
2015 Youths Total, n=760; 2015 15-24 years old, n=409; 2015 25-34 years old, n=351;
2017 Youths Total, n=646; 2017 15-24 years old, n=305; 2017 25-34 years old, n=341;
2019 Youths Total, n=365; 2019 15-24 years old, n=165; 2019 25-34 years old, n=200;
2021 Youths Total, n=603; 2021 15-24 years old, n=264; 2021 25-34 years old, n=339

(II) Interest in and time spent on art forms

Youths expressed the most interest in Music (38%), Film (32%) and Visual Arts (8%). These art forms were also similarly popular among younger and older Youths. In addition, younger youths were also more likely to be most interested in Dance (8%).

Among the art forms that Youths were most interested in, Music (50%) and Film (9%) were also among the top 3 art forms that Youths spent the most time on, alongside Literary Arts (12%). This was also mirrored in the younger and older youths.

*Table 124. Interest in and time spent on art forms among Youths including sub-segments*

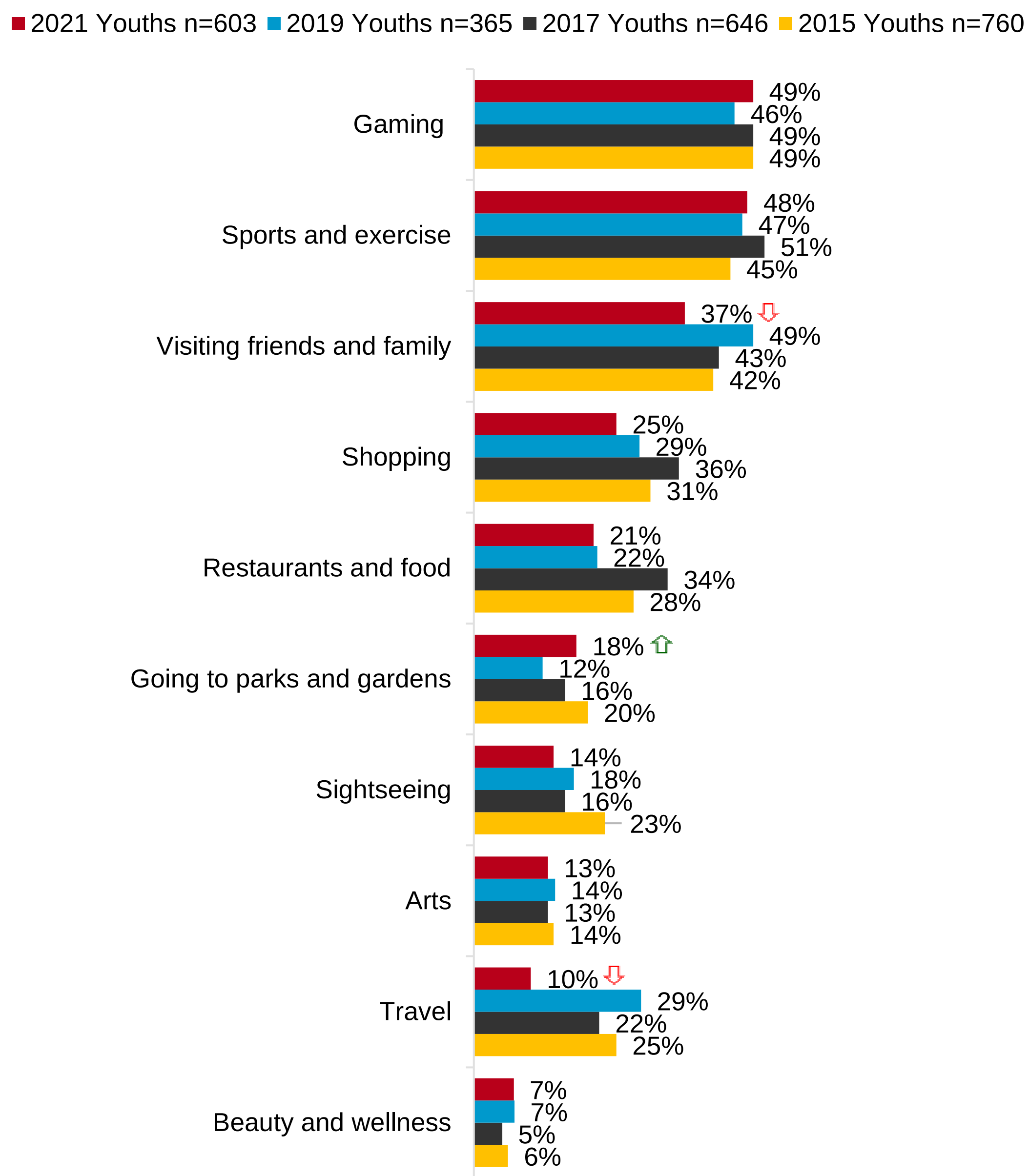
| | Youth Total | 15 - 24 | 25 - 34 |
|---|---|---|---|
| Base | 603 | 264 | 339 |
| Top 3 most interested art form | 1. Music (38%)<br>2. Film (32%)<br>3. Visual Arts (8%) | 1. Music (45%)<br>2. Film (25%)<br>3. Visual Arts, Dance (8%) | 1. Film (37%)<br>2. Music (33%)<br>3. Visual Arts (8%) |
| Top 3 most time spent on art forms | 1. Music (50%)<br>2. Literary Arts (12%)<br>3. Film (9%) | 1. Music (51%)<br>2. Literary Arts (12%)<br>3. Film (10%) | 1. Music (49%)<br>2. Literary Arts (12%)<br>3. Film (9%) |

Base: 2021 Youth Total who engaged in the arts (physically/digitally/participated), n=531; 15-24 who engaged in the arts (physically/digitally/participated), n=241; 25-34 who engaged in the arts (physically/digitally/participated), n=290

(III) Engagement in leisure activities

In 2021, Youths generally engaged in leisure activities such as gaming (49%), and sports and exercise (48%). Compared to 2019, more Youths frequented parks and gardens (+6 percentage point) while fewer travelled overseas (-19 percentage point) and visited their loved ones (-12 percentage point).

*Figure 314. Engagement in leisure activities among Youths Total (by year)*




⇧⇩ Denotes significant difference from 2019 at 95% confidence level
Base:
2015 Youths, n=760; 2017 Youths, n=646; 2019 Youths, n=365; 2021 Youths, n=603

Across Youth attenders, more engaged in sports and exercises (+9 percentage point), gaming and surfing the Internet (+20 percentage point), sightseeing and visiting local attractions (+5 percentage point), and attending arts and culture events (+8 percentage point) compared to 2021 total. These observations were also generally mirrored in younger and older Youth attenders. More among older youths also engaged in shopping activities (+6 percentage point) and travelled overseas (+4 percentage point) for leisure compared to 2021 total.

*Table 125. Engagement in leisure activities among Youth attenders including sub-segments*

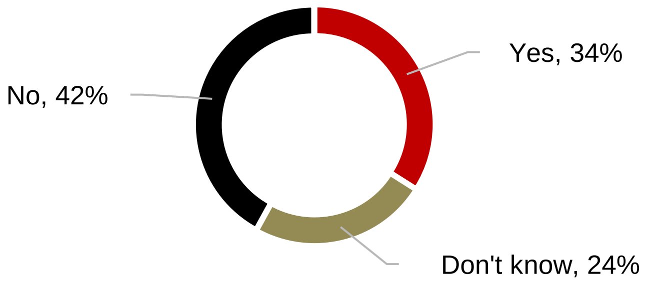
| | 2021 Total | Youth Total | Youth Attenders | 15 – 24 Attenders | 25 - 34 Attenders |
|---|---|---|---|---|---|
| Base | 2,047 | 603 | 334 | 167 | 177 |
| Sports and exercise | 43% | 48%↑ | 52%↑ | 55%↑ | 50% |
| Visiting friends and family | 35% | 37% | 36% | 33% | 39% |
| Going to parks/gardens | 31% | 18%↓ | 23%↓ | 20%↓ | 27% |
| Gaming and Internet surfing (excluding art sites) | 27% | 49%↑ | 47%↑ | 51%↑ | 42%↑ |
| Baking and cooking | 25% | 14%↓ | 13%↓ | 11%↓ | 16%↓ |
| Tasting different kinds of cuisines/Trying out restaurants and delicious food | 22% | 21% | 20% | 16% | 24% |
| Shopping (except groceries shopping) | 19% | 25%↑ | 23% | 20% | 25%↑ |
| Sightseeing and visiting local attractions | 11% | 14%↑ | 16%↑ | 16%↑ | 16%↑ |
| Attending or taking part in any arts and cultural activities | 10% | 13%↑ | 18%↑ | 22%↑ | 15%↑ |
| Overseas travels | 8% | 10%↑ | 10% | 7% | 12%↑ |
| Beauty and wellness | 7% | 7% | 6% | 2%↓ | 9% |
| Watching TV* | 5% | 1%↓ | 1%↓ | 1%↓ | 1%↓ |
| Reading book/newspaper* | 1% | 1% | 1% | 1% | 1% |
| Stay home/relax/rest* | 1% | 0% | <1% | 0% | 1% |
| Gardening* | <1% | 0% | 0% | 0% | 0% |

↑↓ Denotes significant difference from 2021 Total at 95% confidence level
Base: 2021 Total, n=2047; 2021 Youth Total, n=603; Youth attenders, n=344; 15-24 attenders, n=167; 25-34 attenders, n=177

### 20.5.5 Engagement with local arts content

Among the Youths who engaged with the arts and culture, at least 1 in 3 had consumed content by local artists.

*Figure 315. Engagement with local arts content among Youths Total*

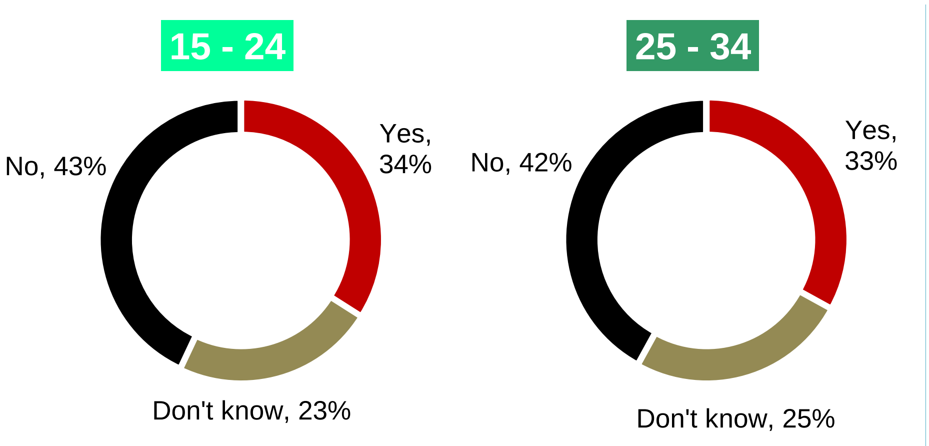



Base:
2021 Youths who engaged with arts and culture, n=531

i. Youth sub-segments

Similarly, about 1 in 3 across Youth sub-segments had consumed content by local artists.

*Figure 316. Engagement with local arts content among Youth sub-segments*

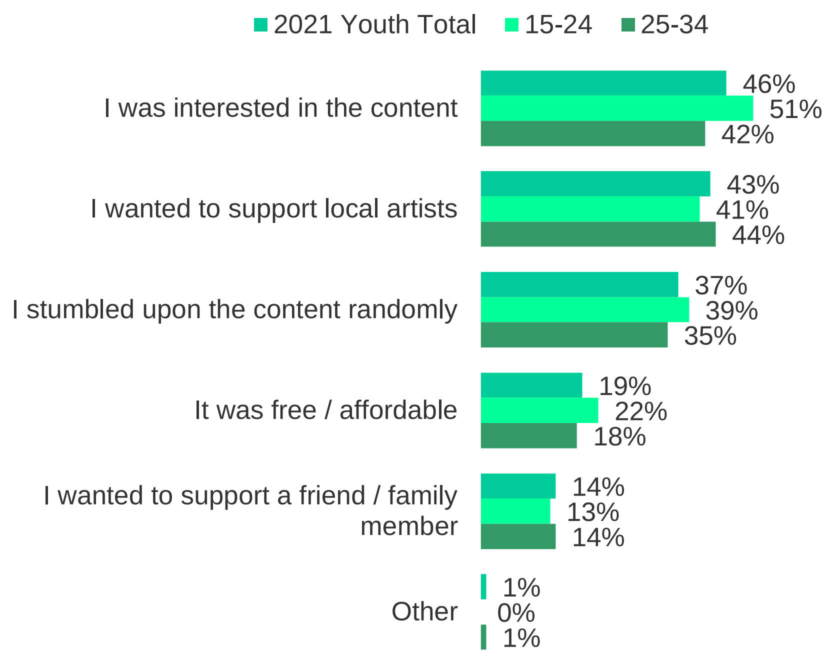



Base:
2021 15-24 years old who engaged with arts and culture, n=241

Base:
2021 25-34 years old who engaged with arts and culture, n=290

Among Youths who engaged with local arts content, interest (46%), intention to support local artists (43%) and chance encounters with the content (37%) were key motivators. These observations were also mirrored in younger and older Youths.

*Figure 317. Reasons for engagement with local arts content among Youths including sub-segments*




Denotes significant difference from 2021 Youth Total at 95% confidence level
Base: 2021 Youths who engaged with local arts content in past 12 months, n=180; 2021 15-24 years old who engaged with local arts content in past 12 months, n=83; 2021 25-34 years old who engaged with local arts content in past 12 months, n=97

### 20.5.6 General motivations for arts attendance

Physical attendance among Youths was largely driven by enjoyment (35%), being able to relax (31%) and to support loved ones (26%). Motivations for arts and cultural attendance among the younger and older youths were similar to those of the Youths overall.

*Table 126. Motivations for arts attendance among Youth attenders including sub-segments*

| | Youths Total | 2021 15 - 24 | 2021 25 - 34 |
|---|---|---|---|
| Base (Attenders) | 334 | 167 | 177 |
| I find arts and cultural events/activities enjoyable | 35% | 35% | 34% |
| Arts and cultural events help me to relax | 31% | 30% | 32% |
| I want to support my friend(s)/family who is/are performing# | 26% | 29% | 24% |
| To see a particular artist/performer's work | 21% | 17% | 25% |
| I heard positive reviews from friends/colleagues/relatives | 18% | 22% | 14% |
| Attending arts and cultural events and activities is a good way of spending time with my friends/family/colleagues | 17% | 16% | 19% |
| I am passionate about arts and culture | 17% | 17% | 16% |
| I saw a lot of event publicity in the media | 15% | 17% | 14% |
| Arts and culture events/activities help me to feel less stressed | 15% | 16% | 14% |
| Attending arts and cultural events and activities helps me think more creatively | 14% | 14% | 14% |
| Arts and cultural events and activities help me broaden my mind and become more accepting of new things | 14% | 11% | 16% |
| To support a community organisation or community event | 13% | 13% | 12% |
| I happened to pass by free arts and cultural events/ activities | 11% | 13% | 10% |
| I get to meet new people with similar interests by attending arts and cultural events and activities | 10% | 10% | 9% |
| Arts and cultural events and activities help me to better relate to my culture and heritage | 9% | 10% | 9% |
| I want to visit the location in which the arts and cultural events/activities are held | 6% | 4% | 8% |

⬆⬇ Denotes significant difference from 2021 Youth Total Attenders at 95% confidence level
Base:
2021 Youth Arts Attenders: Youth Total, n=344; 2021 15-24 years old, n=167; 2021 25-34 years old, n=177

### 20.5.7 General barriers to attendance

Lack of familiarity with performers (30%) and awareness of ongoing arts and cultural events (26%), as well as having family commitments (20%), were main barriers to attendance among Youth non-attenders. Older youth non-attenders also shared similar barriers to attendance.

*Table 127. Barriers to attendance among Youth non-attenders including sub-segments*

| | Youths Total | 2021 15 - 24 | 2021 25 - 34 |
|---|---|---|---|
| Base (Non-Attenders) | 74 | 24^ | 50 |
| I am not familiar with the artists/performers | 30% | 38% | 26% |
| I am not aware of any arts and cultural events that are happening | 26% | 17% | 30% |
| I have family commitments that make it difficult for me to attend these events/activities | 20% | 8% | 26% |
| There are other activities that I prefer spending time on over attending arts and cultural events | 15% | 17% | 14% |
| Arts and cultural events/activities are not relevant to my life | 14% | 8% | 16% |
| Arts are difficult for me to understand | 12% | 8% | 14% |
| I do not know what to expect from the arts and cultural events~ | 9% | 8% | 10% |
| I am not interested* | 8% | 17% | 4% |
| I don't have anyone to go with | 4% | 4% | 4% |
| Attending arts and cultural events is not worth my time and effort~ | 4% | 8% | 2% |
| I don't have time* | 4% | 0% | 6% |
| I am concerned about the current COVID-19 situation* | 4% | 0% | 6% |
| I am not physically fit/well enough | 3% | 8% | 0% |
| The events/activities are not worth the amount of money I have to pay | 3% | 0% | 4% |
| I might feel uncomfortable or out of place | 1% | 0% | 2% |
| The events/activities held are not of high quality | 0% | 0% | 0% |

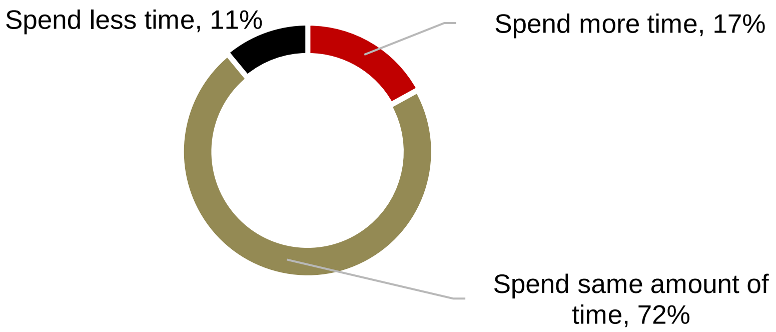
⬆⬇ Denotes significant difference from 2021 Total at 95% confidence level
* Codes created from coding in 2021 Survey
Base:
2021 Youth Non-Arts Attenders: Youth Total, n=74; 2021 15-24 years old, n=24^; 2021 25-34 years old, n=50
^Low base size (n<30), please interpret result with care

### 20.5.8 Engagement with the arts in the next 12 months

(I) Engagement with the arts in the next 12 months among Youths

Around 7 in 10 Youths intended to spend the same amount of time on arts and culture events and activities in the future while close to 1 in 5 were likely to spend more instead.

*Figure 318. Engagement with the arts in the next 12 months among Youths*




Base:
2021 Youths, n=603

(II) Reasons for time spent on arts engagement in next 12 months among Youths

Reasons for spending more time on the arts and culture in the future included being interested (26%) and having more leisure time (18%). In contrast, work commitments surfaced as the main reason for spending the same amount of time (13%) or less time (26%) on arts and culture in the future.

*Table 128. Reasons for time spent on arts engagement in next 12 months among Youths Total*

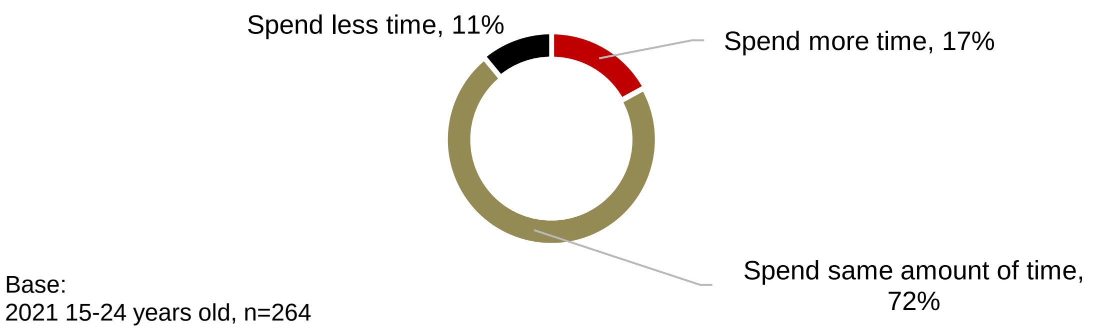
| | Spend more time | Spend same amount of time | Spend less time |
|---|---|---|---|
| Base | 100 | 437 | 66 |
| Top 5 reasons | Interest in arts and culture (26%) | Work commitments (13%) | Work commitments (26%) |
| | More leisure time to spend on arts-related events/activities (18%) | Little/No time (12%) | Less/Not interested (26%) |
| | Relaxed Covid restrictions (13%) | Busy with school (10%) | Busy with school (21%) |
| | Covid situation is improving (7%) | Less/Not interested (8%) | Little/No time (9%) |
| | More variety of shows/events/activities (7%) | Covid-19 restrictions/concerns (7%) | Busy with children/caregiver (8%) |
| | Learn something new / Broaden my mind/horizon/perspectives (7%) | | |
| | Arts and cultural events and activities are enjoyable (7%) | | |

Base: 2021 Youths, n=603

(III) Engagement with the arts in the next 12 months among Youths (15-24)

Similarly, majority of younger youths were likely to dedicate the same amount of time on arts and culture events and activities in the future.

*Figure 319. Engagement with the arts in the next 12 months among Youths (15-24)*




(IV) Reasons for time spent on arts engagement in next 12 months among Youths (15-24)

Reasons to spend more time on arts and culture engagement in the future among younger youths were largely similar to the Youths total in which they were likely to be driven by their interest (31%), and the luxury of having more free time (24%). Most younger youths who intended to spend the same amount of time on their future arts and culture engagement cited being busy with school (20%) and lack of time (10%) as main reasons for doing so.

*Table 129. Reasons for time spent on arts engagement in next 12 months among Youths (15-24)*

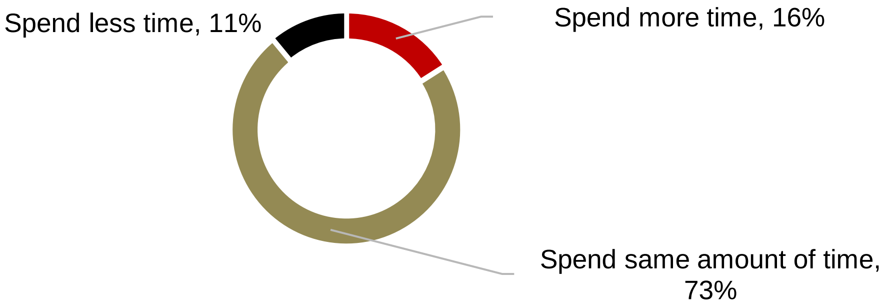
| | Spend more time | Spend same amount of time | Spend less time |
|---|---|---|---|
| Base | 45 | 191 | 28* |
| Top 5 Reasons | Interest in arts and culture (31%) | Busy with school (20%) | Busy with school (43%) |
| | More leisure time to spend on arts-related events/activities (24%) | Little/No time (10%) | Less/Not interested (25%) |
| | Learn something new / Broaden my mind/horizon/perspectives (13%) | Less/Not interested (5%) | Work commitments (14%) |
| | Relaxed Covid restrictions (13%) | Covid-19 restrictions/concerns (5%) | Little/No time (11%) |
| | More variety of shows/events/activities (7%) | Work commitments; Busy; interest in arts and culture (4%) | Busy (11%) |

Base: 2021 15-24 years old, n=264
^Low base size (n<30), please interpret result with care

(V) Engagement with the arts in the next 12 months among Youths (25-34)

Majority of older youths shared similar intentions of keeping to the same amount of time spent on arts and culture events and activities in the future (73%).

*Figure 320. Engagement with the arts in the next 12 months among Youths (25-34)*




Base:
2021 25-34 years old, n=339

(VI) Reasons for time spent on arts engagement in next 12 months among Youths (25-34)

Triggers for increased future arts and culture engagement among older youths included interest (22%) and having more leisure time (13%). On the other hand, work commitments emerged as the main reason for spending the same amount of (20%) or less time (34%) on the arts and culture in the future.

*Table 130. Reasons for time spent on arts engagement in next 12 months among Youths (25-34)*

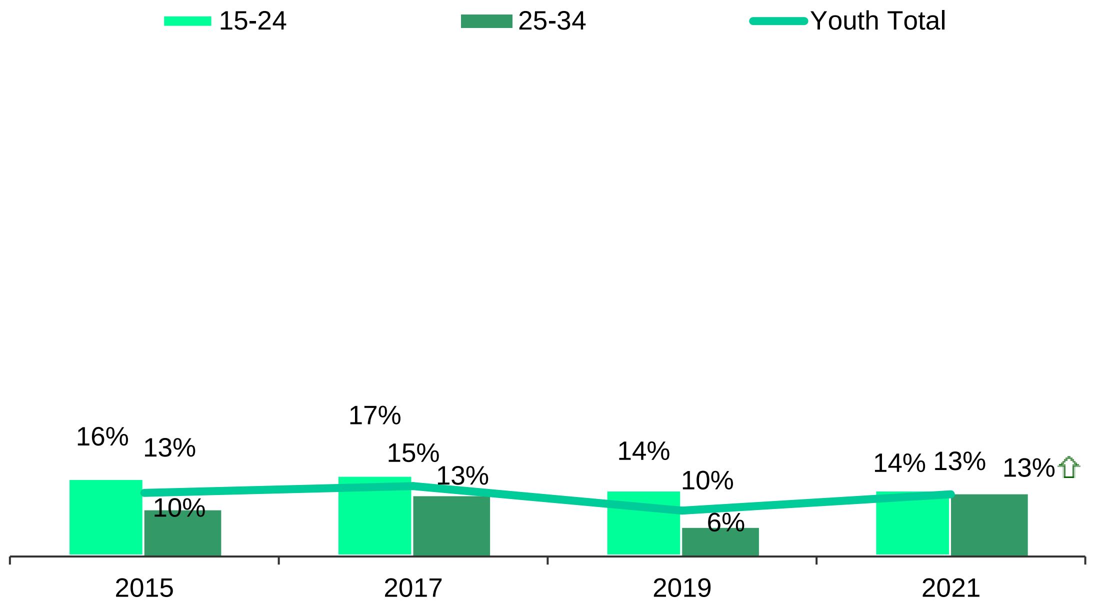
| | Spend more time | Spend same amount of time | Spend less time |
|---|---|---|---|
| Base | 55 | 246 | 38 |
| Top 5 reasons | Interest in arts and culture (22%) | Work commitments (20%) | Work commitments (34%) |
| | More leisure time to spend on arts-related events/activities (13%) | Little/No time (13%) | Less/Not interested (26%) |
| | Relaxed Covid restrictions (13%) | Less/Not interested (10%) | Busy with children/caregiver (13%) |
| | Arts and cultural events and activities are enjoyable (9%) | Covid-19 restrictions/concerns (9%) | Little/No time (8%) |
| | Covid situation is improving (9%) | Busy (6%) | Busy with school (5%) |

Base: 2021 25-34 years old, n=339

(VII) Outlook on arts participation in the next 12 months

Generally, intention to increase arts participation in the next 12 months among Youths remained similar to 2019, though older youths were more likely to do so (+7 percentage point).

*Figure ~~321~~. Future participation among Youths including sub-segments - Increase*



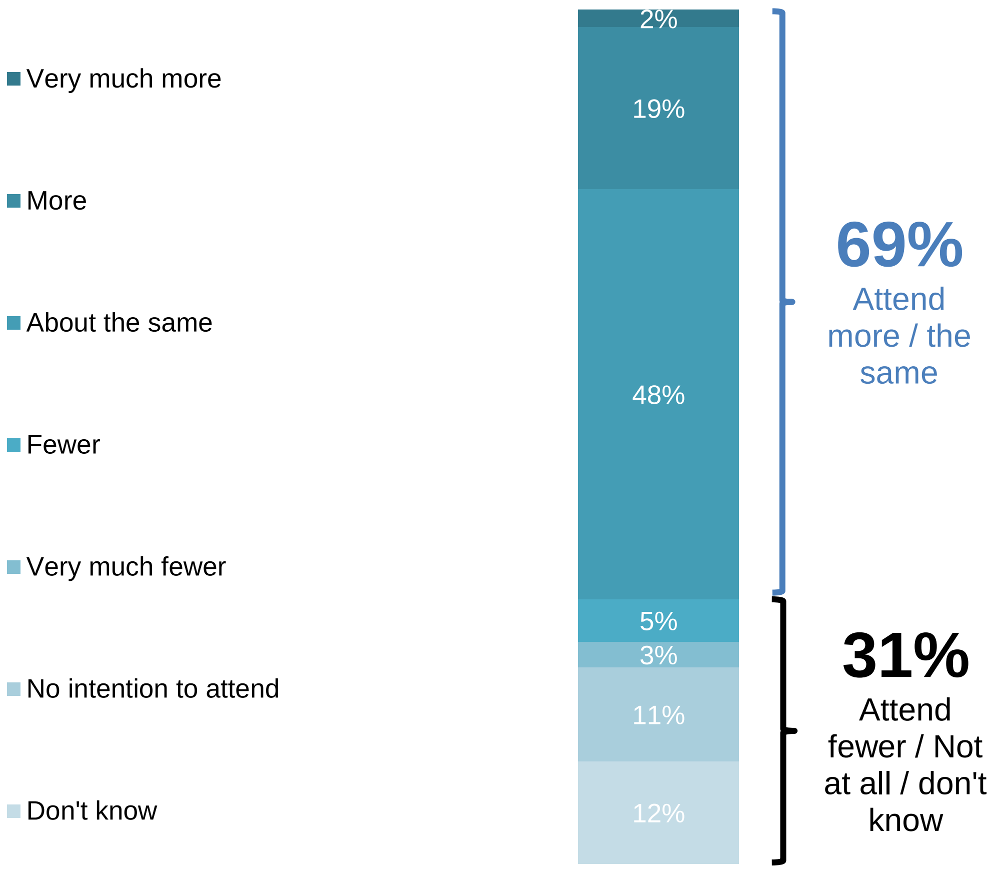

Denotes significant difference from 2019 at 95% confidence level
Base:
2015 Youths Total, n=760; 2015 15-24 years old, n=409; 2015 25-34 years old, n=351;
2017 Youths Total, n=646; 2017 15-24 years old, n=305; 2017 25-34 years old, n=341;
2019 Youths Total, n=365; 2019 15-24 years old, n=165; 2019 25-34 years old, n=200;
2021 Youths Total, n=603; 2021 15-24 years old, n=264; 2021 25-34 years old, n=339

20.5.9 Moving forward with physical attendance

(I) Intention to attend in future

Close to 7 in 10 Youths intended to attend more or maintain the same level of attendance in the next 12 months.

*Figure 322. Intention to attend in future among Youths Total*

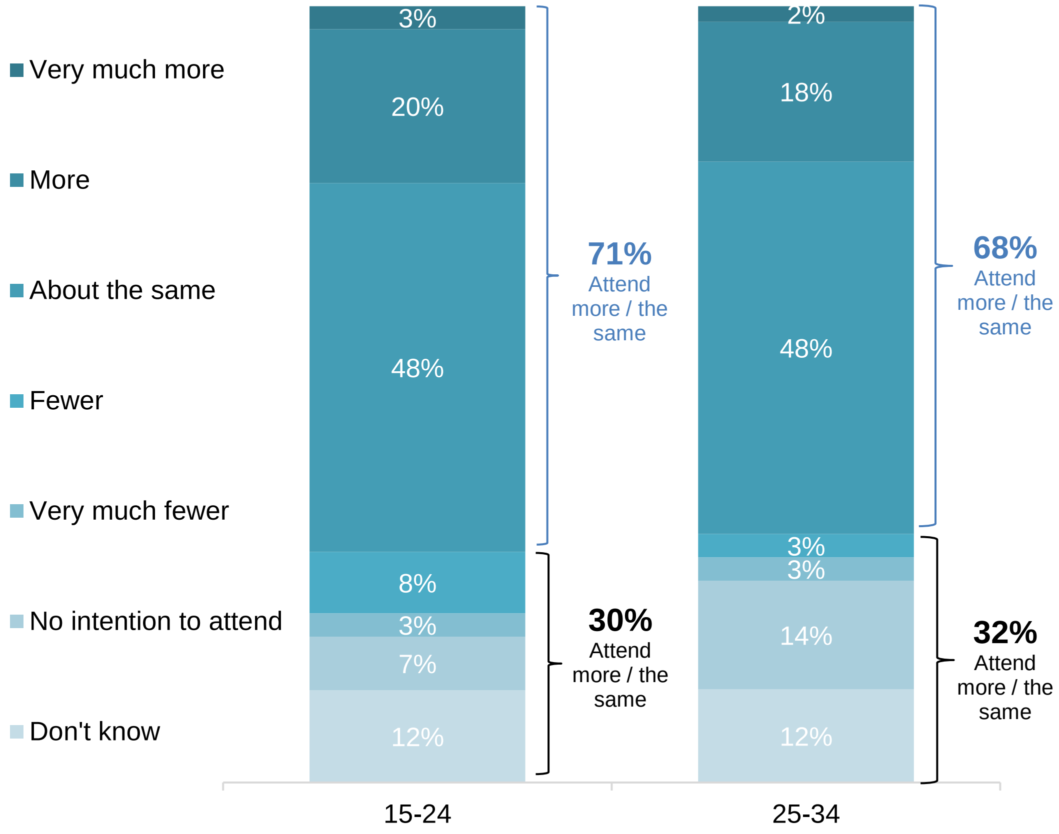



Base:
2021 Youth Total, n=603

i. Youth sub-segments

Intention to attend more or keep to the same level of attendance in the future among Youth sub-segments was similar to the total.

*Figure 323. Intention to attend in future among Youth sub-segments*




Denotes significant difference from 2021 Youth Total at 95% confidence level
Base:
2021 15-24 years old, n=264; 2021 25-34 years old, n=339

## (II) Key findings on moving forward with physical attendance

Attendance among Youths was mainly driven by invitation from others (36%), preference for activities outside homes (25%), perceived quality of live arts and culture events (22%) as well as the draw of immersive in-person experiences (22%). Similar motivations were also observed across the Youth sub-segments.

On the other hand, unfamiliarity with artists (26%), crowd concerns (25%) and increased work commitments (23%) were cited as top barriers to future attendance among Youths who did not intend to attend more or the same number of arts and culture events or activities in the future. Further, while younger youths also cited lack of interesting events and activities as a main barrier (21%), older youths were discouraged by restrictive social distancing at events (24%).

Allowing only fully vaccinated audiences into arts and cultural spaces (70%), low risk of infection in the community (69%) and ensuring venues had SG clean certification (67%) were the main pull factors for Youths to visit arts and cultural facilities. The same observations were also made across the Youth sub-segments. Younger youth attenders could also be encouraged to visit by ensuring provisions for ticket refunds or rebooking (67%).

Given a choice, about 3 in 4 Youths including sub-segments preferred attending in-person over live-streaming arts and culture events from home.

*Table 131. Key findings on moving forward with physical attendance*

| | Youth Total Attenders | 15-24 Attenders | 25-34 Attenders |
|---|---|---|---|
| Base | 344 | 167 | 177 |
| Top 3 reasons for attending in the past 12 months | 1. Someone invited me (36%)<br>2. I generally prefer leisure activities that are out of home (25%)<br>3. The quality of the live experience / art form is best when experienced live / in person; Attending physically gives me a more immersive experience (22%) | 1. Someone invited me (43%)<br>2. I generally prefer leisure activities that are out of home (25%)<br>3. The quality of the live experience / art form is best when experienced live / in person (21%) | 1. Someone invited me (29%)<br>2. I generally prefer leisure activities that are out of home; Attending physically gives me a more immersive experience (25%)<br>3. The quality of the live experience / art form is best when experienced live / in person (23%) |
| Top 3 barriers to attendance in the next 12 months *(among those who intend to attend fewer, not at all, or don't know)* | 1. I am not familiar with the artists/performers (26%)<br>2. I want to avoid interacting with crowds of people until the COVID-19 situation improves (25%) | 1. I am not familiar with the artists/performers (26%)<br>2. I want to avoid interacting with crowds of people until the COVID-19 situation improves; I have increased work | 1. I want to avoid interacting with crowds of people until the COVID-19 situation improves (29%)<br>2. I am not familiar with the artists/performers (27%) |

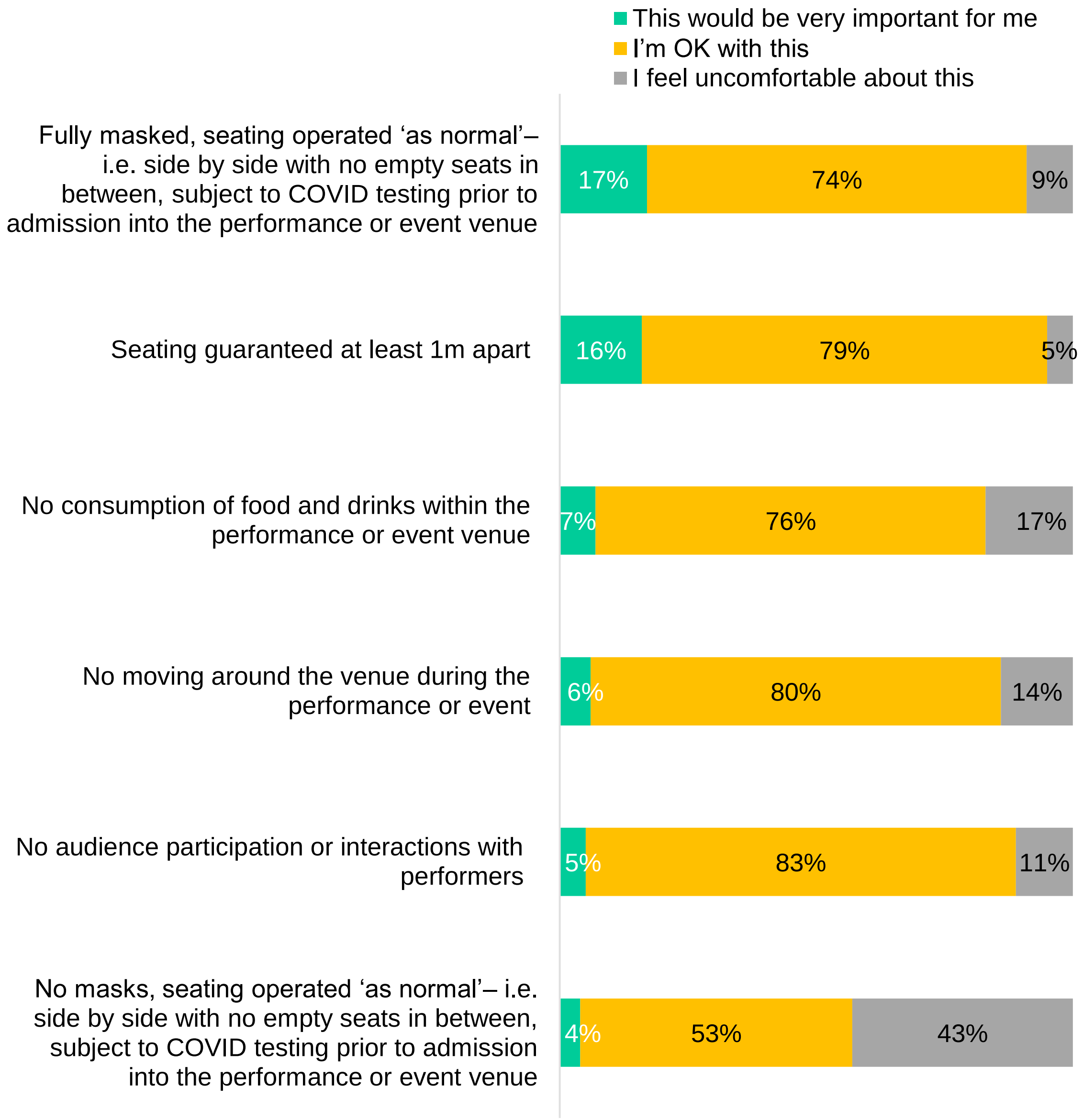
| | Youth Total Attenders | 15-24 Attenders | 25-34 Attenders |
|---|---|---|---|
| | 3. I have increased work commitments that takes up my leisure time (23%) | commitments that takes up my leisure time; There haven't been enough events and activities that interests me (21%) | 3. I have increased work commitments that takes up my leisure time; Social distancing at an event is too restrictive (24%) |
| Top 3 factors to encourage visits to arts and cultural facilities^ | 1. Only fully vaccinated audiences / attenders are allowed into the event or venue (70%)<br>2. Low no. of community cases / risk of infection (69%)<br>3. Have SG clean certification (67%) | 1. Low no. of community cases / risk of infection (71%)<br>2. Only fully vaccinated audiences / attenders are allowed into the event or venue (70%)<br>3. Have SG clean certification; Provisions for ticket refunds / rebooking (67%) | 1. Only fully vaccinated audiences / attenders are allowed into the event or venue (70%)<br>2. Have SG clean certification (68%)<br>3. Low no. of community cases / risk of infection (67%) |
| Preference between in-person events and live-streaming | Attend in person: 73%<br>Live-stream from home: 27% | Attend in person: 70%<br>Live-stream from home: 30% | Attend in person: 75%<br>Live-stream from home: 25% |

Base:
2021 Youth Total Attenders, n=344; 2021 Youth Total who intend to attend fewer, not at all, or don't know, n=186; 2021 15-24 Attenders, n=167; 2021 15-24 who intend to attend fewer, not at all, or don't know, n=78; 2021 25-34 Attenders, n=177; 2021 25-34 who intend to attend fewer, not at all, or don't know, n=108
^ Figures shown reflect Top 2 boxes (% rated "Strongly encourage" and "Encourage")

(III) Comfort levels relating to safe management measures

Generally, close to 1 in 5 Youths still considered mask-wearing and social distancing to be very important – 2 in 5 expressed discomforts without such safe management measures.

*Figure 324. Comfort levels relating to various measures among Youths*

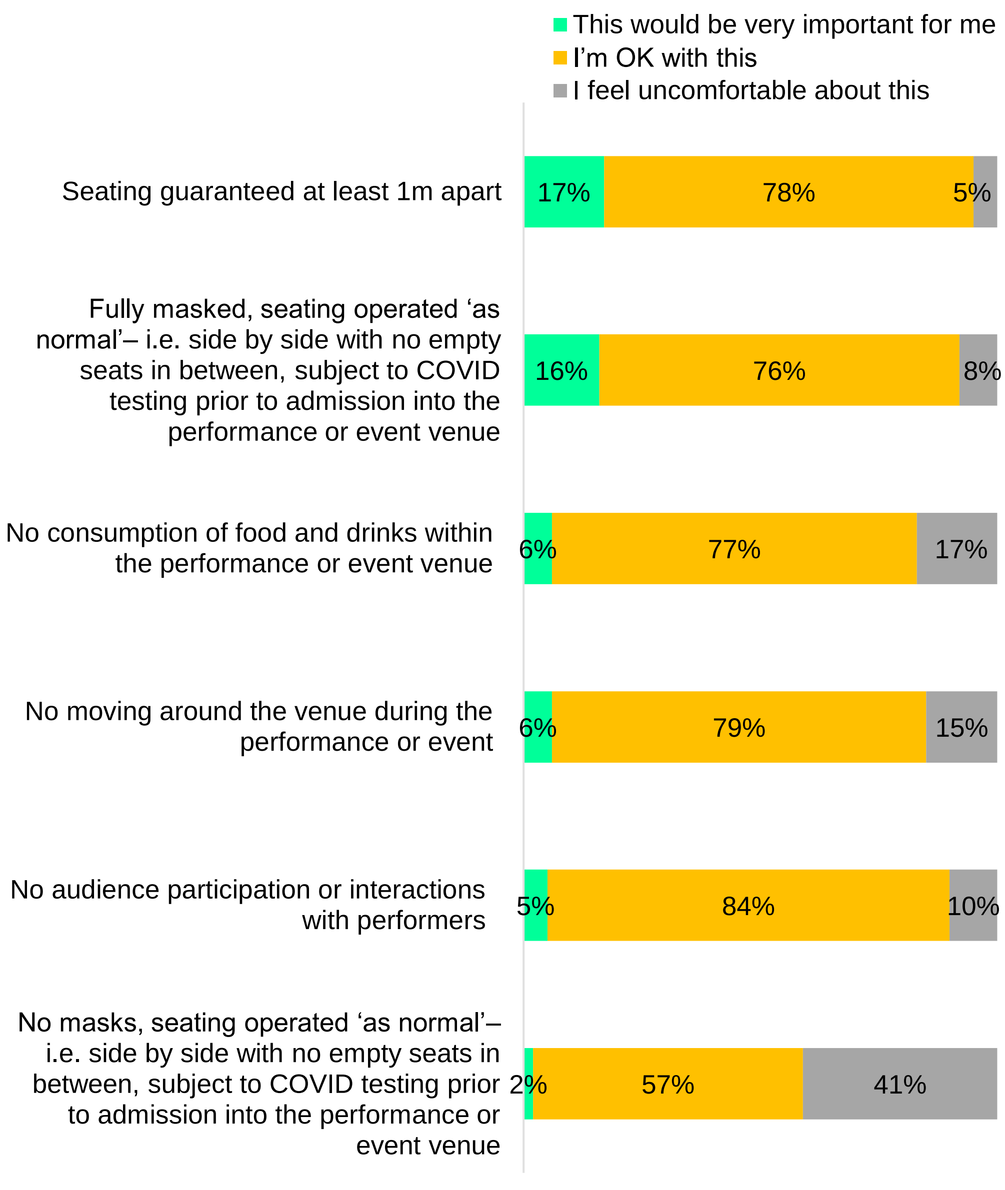



Base:
2021 Youth Total, n=603

i. Youth sub-segments

Younger youths also placed the highest importance towards implementation of social distancing (17%) and mask-wearing (16%).

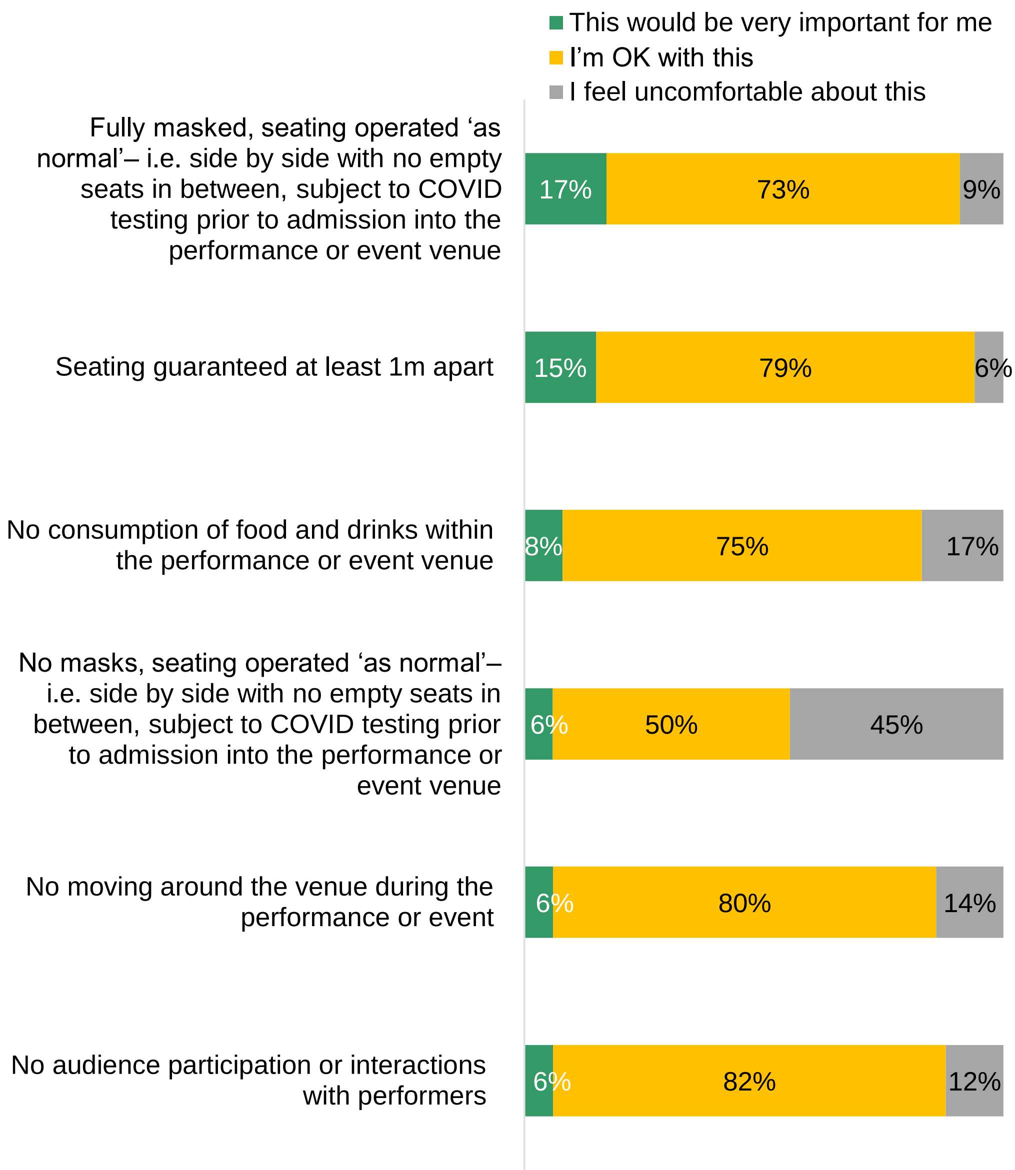
*Figure 325. Comfort levels relating to various measures among Youths (15-24 years old)*




Base:
2021 15-24 years old, n=264

Similar sentiments were shared among older youths who perceived mask-wearing (17%) and social distancing (15%) to be very important.

*Figure 326. Comfort levels relating to various measures among Youths (25-34 years old)*

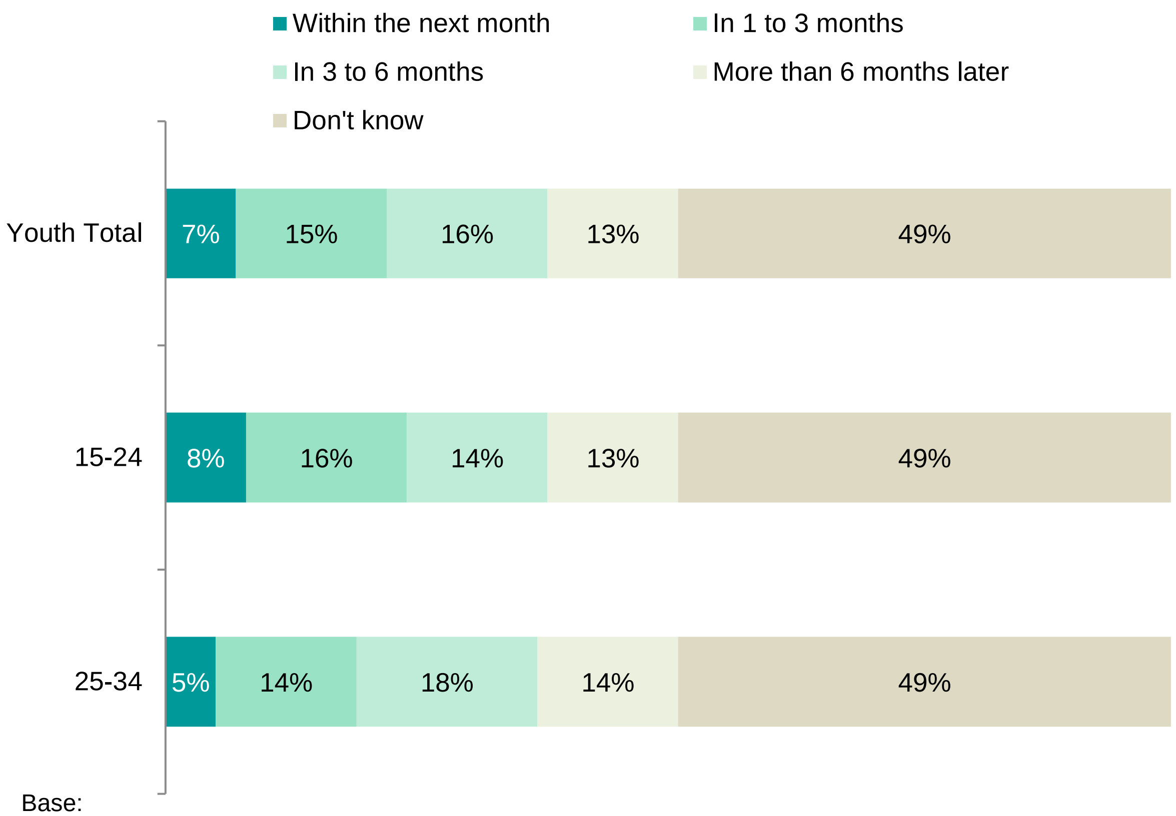



Base:
2021 25-34 years old, n=339

(IV) Booking intentions for in-person attendance

In general, close to 2 in 5 Youths intended to book arts and culture events and activities within the next 1 to 6 months. However, close to half of them were uncertain about their booking intentions. Similar booking intentions were shared among the younger and older youths.

*Figure 327. Future booking intentions among Youths including sub-segments*



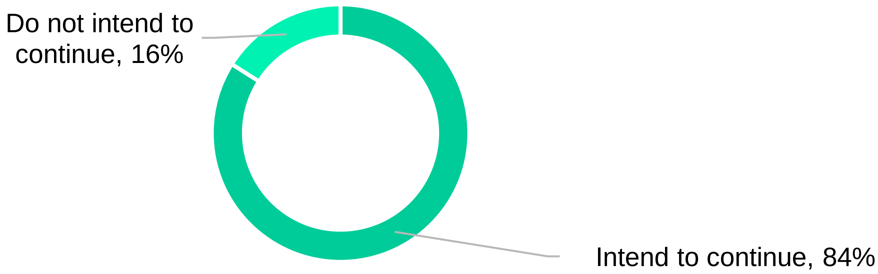

Base:
2021 Youth Total, n=603; 2021 15-24 years old, n=264; 2021 25-34 years old, n=339

### 20.5.10 Continuing with digital arts consumption

#### (I) Intention to continue with digital arts consumption in next 12 months

Generally, at least 4 in 5 Youths expressed intention to continue digital arts consumption in the next 12 months.

*Figure 328. Intention to continue with digital consumption in next 12 months among Youths*

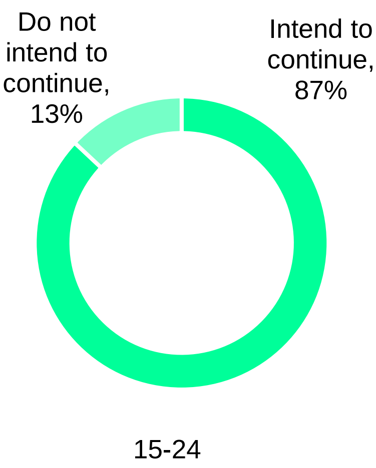


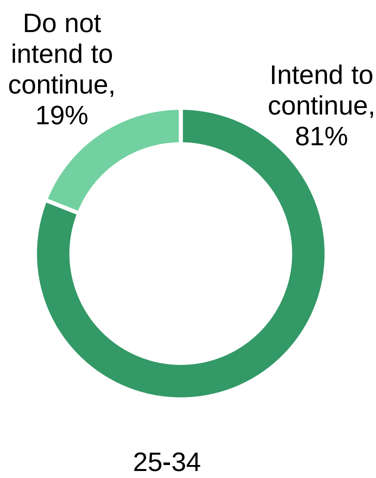

Base:
2021 Youth Total Digital Arts Consumers, n=485

i. Youth sub-segments

Intention to continue with digital consumption of arts and culture in the future among younger and older Youths remained relatively similar to the total.

*Figure 329. Intention to continue with digital consumption in next 12 months among Youth sub-segments*




Denotes significant difference from 2021 Youth Total at 95% confidence level
Base:
2021 15-24 Digital Consumers, n=222; 2021 25-34 Digital Consumers, n=263

(II) Reasons to continue with digital arts consumption after the pandemic

Being able to enjoy from the comfort of home (63%), avoid crowded spaces (41%) and enjoy arts and culture content on-demand (29%) were main reasons for continued digital consumption among Youths. Younger youths also appreciated the relative low cost of consuming arts and culture digitally (28%) while older youths appreciated the flexible planning and booking arrangements (30%).

Preference for in-person attendance (39%), having work or family commitments (29%) and unfamiliarity with artists (25%) were top barriers to continuing digital consumption among Youth digital consumers. Similar key barriers were also observed among the older youths.

Close to half of Youth digital consumers expected online arts and culture experiences to be the same as in-person. Although not significant, younger youths were slightly more likely to share the same expectations while older youths were slightly less likely to do so. Further, close to 2 in 5 Youths perceived in-person experiences to be better than online ones.

*Table 132. Key findings on continuing with digital consumption among Youths including sub-segments*

| | **Youth Total Digital Consumers** | **15-24 Digital Consumers** | **25-34 Digital Consumers** |
|---|---|---|---|
| Base | 485 | 222 | 263 |
| Top 3 reasons to continue digital arts consumption *(among those who intend to continue digital consumption in next 12 months)* | 1. I can enjoy them from the comfort of my home (63%)<br>2. I can avoid crowds / crowded places (41%)<br>3. I can enjoy them on-demand / anywhere without travelling to places (29%) | 1. I can enjoy them from the comfort of my home (63%)<br>2. I can avoid crowds / crowded places (38%)<br>3. I don't have to pay for them (28%) | 1. I can enjoy them from the comfort of my home (63%)<br>2. I can avoid crowds / crowded places (43%)<br>3. I can enjoy them on-demand / anywhere without travelling to places; I don't have to plan a specific time to book slots (30%) |
| Top 3 barriers to digital arts consumption in the next 12 months *(among those who do not intend to continue digital consumption in next 12 months)* | 1. I prefer to attend these performance / events / activities in person (39%)<br>2. I have work / family commitments that leave me with little time to watch / listen / read online arts and culture content (29%)<br>3. I am not familiar with the artists / performers (25%) | 1. I prefer to attend these performance / events / activities in person (36%)<br>2. I have work / family commitments that leave me with little time to watch / listen / read online arts and culture content (32%)<br>3. I am not familiar with the artists / performers (25%) | 1. I prefer to attend these performance / events / activities in person (41%)<br>2. I have work / family commitments that leave me with little time to watch / listen / read online arts and culture content (27%)<br>3. I am not familiar with the artists / performers (25%) |
| Comparison between online and in-person expectations | • Online better than in-person: 15%<br>• Online same as in-person: 47% | • Online better than in-person: 13%<br>• Online same as in-person: 55% | • Online better than in-person: 16%<br>• Online same as in-person: 41% |

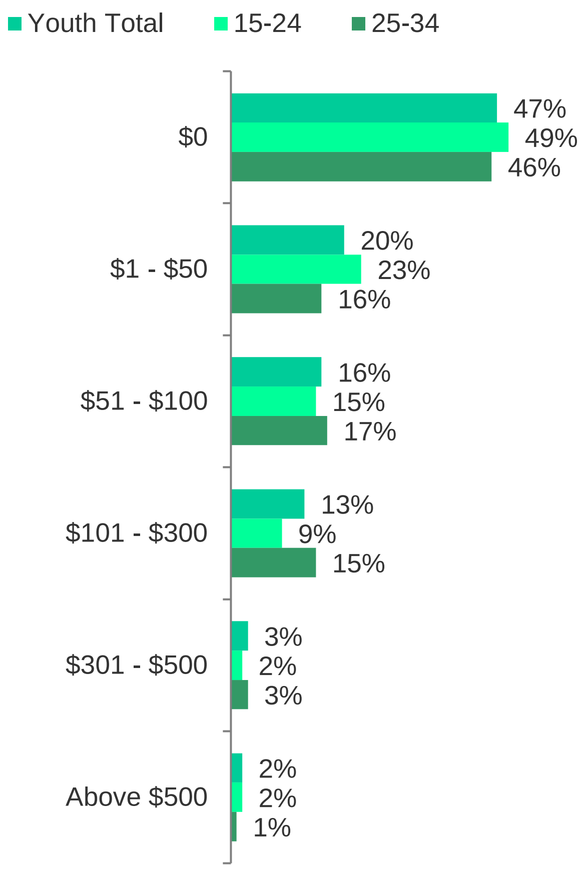
| | Youth Total Digital Consumers | 15-24 Digital Consumers | 25-34 Digital Consumers |
|---|---|---|---|
| | • In-person better than online: 38% | • In-person better than online: 32% | • In-person better than online: 42% |

Base:
2021 Youth Total Digital Consumers, n=485; 2021 Youth Total Digital Consumers who intend to continue digital consumption in next 12 months, n=406; 2021 Youth Total Digital Consumers who do not intend to continue digital consumption in next 12 months, n=79;
2021 15-24 Digital Consumers, n=222; 2021 15-24 Digital Consumers who intend to continue digital consumption in next 12 months, n=194; 2021 15-24 Digital Consumers who do not intend to continue digital consumption in next 12 months, n=28*;
2021 25-34 Digital Consumers, n=263; 2021 25-34 Digital Consumers who intend to continue digital consumption in next 12 months, n=212; 2021 25-34 Digital Consumers who do not intend to continue digital consumption in next 12 months, n=51
*Low base size (n<30), please interpret result with care

(III) Total spending on digital arts and culture events and activities in the past 12 months

At least 1 in 2 Youths had spent money on digital arts and culture events and activities in the past 12 months in which close to 1 in 5 had spent in larger amounts of $51 to $100. Although not statistically significant, younger youths were more likely to spend in smaller amounts than older youths.

*Figure 330. Total spending on digital arts and culture events and activities in the past 12 months among Youths including sub-segments*

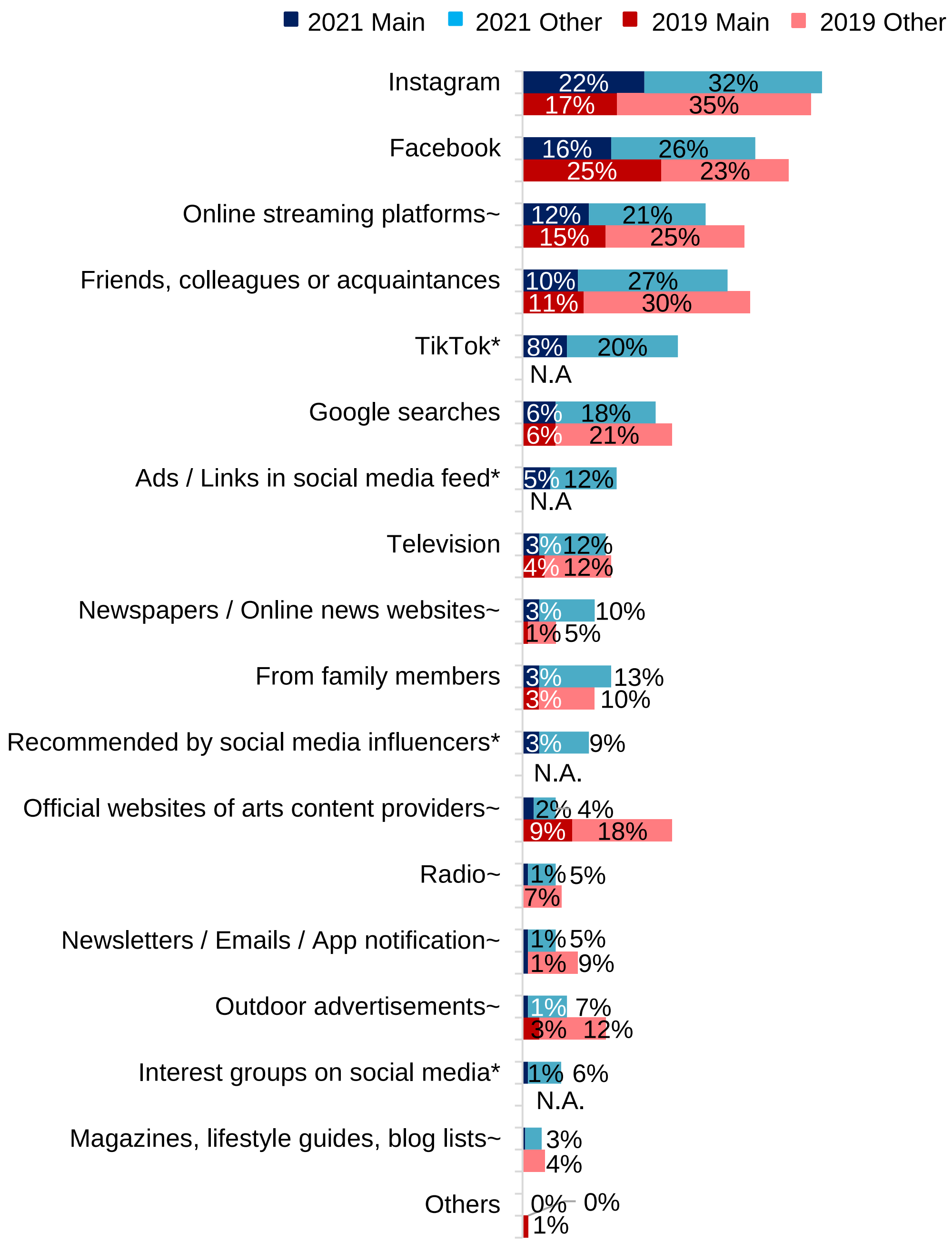



⬆⬇Denotes significant difference from 2021 Youth Total at 95% confidence level
Base:
2021 Youth Total Digital Consumers, n=485; 2021 15-24 Digital Consumers, n=222;
2021 25-34 Digital Consumers, n=263

## 20.5.11 Sources of information

Social media platforms such as Instagram (22%) and Facebook (16%) remained as top sources of information for arts and culture events among Youths in 2021. They also relied on their friends or acquaintances (27%) and online streaming platforms for arts and culture-related information (21%) as secondary sources.

*Figure 331. Sources of information for arts and culture events and activities among Youths sub-segments*




~ Rephrased statement in 2021 Survey
* Newly asked statement in 2021
Base:
2019 Youth Total, n= 365; 2021 Youth Total, n=603

i. Youth sub-segments

Facebook was preferred by older youths (+6 percentage point) and less so by younger Youths (-7 percentage point) as a source of information. On the other hand, TikTok was more popular among younger youths as a secondary source of information (+8 percentage point) but less so among the older youths (-7 percentage point)

*Table 133. Sources of information for arts and cultural events and activities among Youth sub-segments*

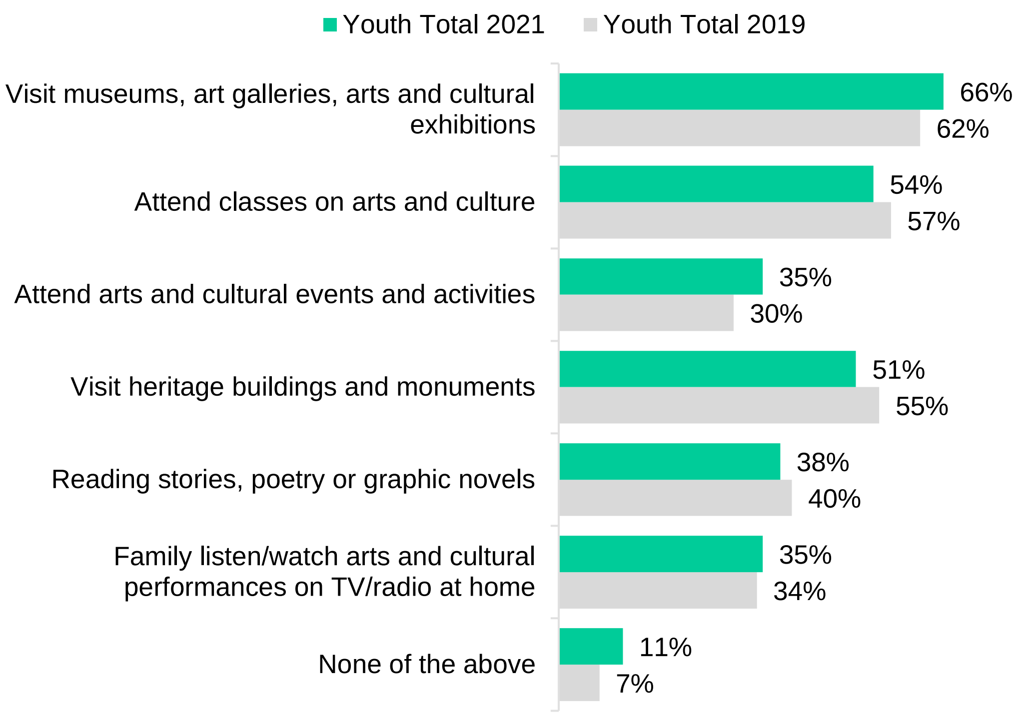
| | Youth Total | | Total 15 - 24 | | Total 25 - 34 | |
|---|---|---|---|---|---|---|
| Base | 603 | | 264 | | 339 | |
| | Main | Other | Main | Other | Main | Other |
| Instagram | 22% | 32% | 27% | 38% | 19% | 27% |
| Facebook | 16% | 26% | 9%↓ | 16%↓ | 22%↑ | 33%↑ |
| Online streaming platforms~ | 12% | 21% | 14% | 19% | 11% | 23% |
| Friends, colleagues or acquaintances | 10% | 27% | 12% | 27% | 9% | 27% |
| TikTok* | 8% | 20% | 12% | 28%↑ | 6% | 13%↓ |
| Google searches | 6% | 18% | 5% | 15% | 7% | 19% |
| Ads / Links in social media feed* | 5% | 12% | 4% | 13% | 6% | 12% |
| Television | 3% | 12% | 3% | 12% | 3% | 12% |
| Newspapers / Online news websites | 3% | 10% | 2% | 8% | 4% | 11% |
| From family members | 3% | 13% | 3% | 11% | 3% | 14% |
| Recommended by social media influencers* | 3% | 9% | 4% | 13% | 3% | 7% |
| Official websites of arts content providers~ | 2% | 4% | 2% | 3% | 2% | 5% |
| Radio~ | 1% | 5% | 0% | 3% | 1% | 8% |
| Newsletters / Emails / App notification~ | 1% | 5% | 0% | 6% | 2% | 5% |
| Outdoor advertisements~ | 1% | 7% | 1% | 8% | 1% | 6% |
| Interest groups on social media* | 1% | 6% | 2% | 6% | 1% | 6% |
| Magazines, lifestyle guides, blog lists~ | 0% | 3% | 0% | 2% | 1% | 3% |

↑↓ Denotes significant difference from 2021 Youth Total at 95% confidence level
~ Rephrased statement in 2021 Survey
* Newly asked statement in 2021
Base:
2021 Youth Total, n=603; 2021 15-24 years old, n=264; 2021 25-34 years old, n=339

## 20.5.12 Childhood exposure to the arts and culture

Majority of Youths recalled having engaged with the arts and culture during their childhood. About 2 in 3 Youths cited having visited museums and arts galleries, while at least half had attended classes on arts and culture when they were younger.

*Figure 332. Childhood exposure to the arts and culture among Youths (by year)*




Denotes significant difference from 2019 at 95% confidence level
Base:
2019 Youth Total, n=365; 2021 Youth Total, n=603

i. Youth sub-segments

Levels of childhood exposure to the arts and culture among Youth sub-segments were generally similar to those of the Youth total.

*Table 134. Childhood exposure to the arts among Youth sub-segments*

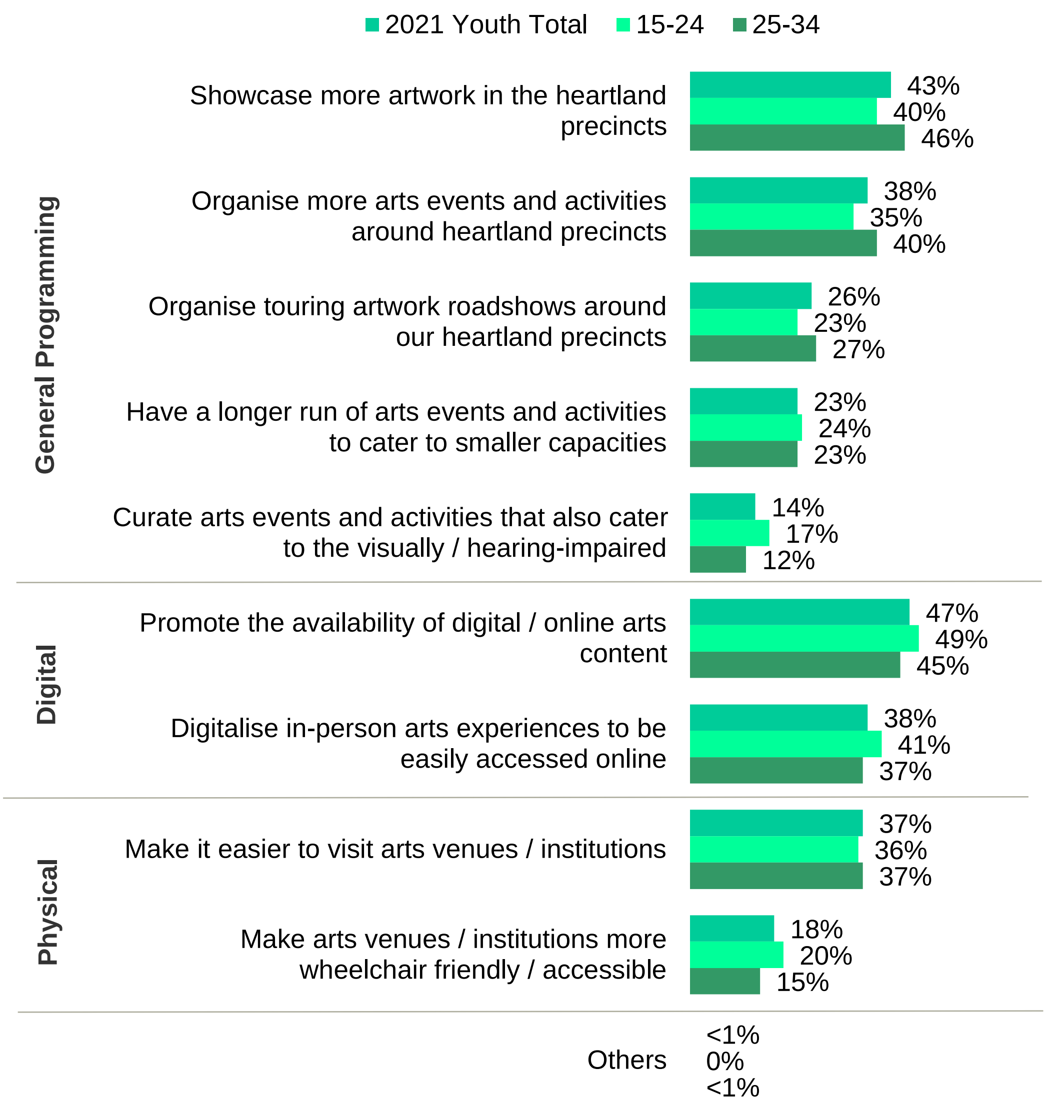
| | Youth Total | Total 15 - 24 | Total 25 - 34 |
|---|---|---|---|
| Base | 603 | 264 | 339 |
| Visit museums, art galleries, arts and cultural exhibitions | 66% | 70% | 62% |
| Attend classes on arts and culture | 54% | 59% | 50% |
| Visit heritage buildings and monuments | 51% | 53% | 49% |
| Reading stories, poetry or graphic novels | 38% | 39% | 37% |
| Attend arts and cultural events and activities | 35% | 34% | 35% |
| Family listen/watch arts and cultural performances on TV/radio at home | 35% | 35% | 36% |
| None of the above | 11% | 9% | 13% |

⬆⬇ Denotes significant difference from 2021 Youth Total at 95% confidence level
Base:
2021 Youth Total, n=603; 2021 15-24 years old, n=264; 2021 25-34 years old, n=339

### 20.5.13 Improving access to the arts and culture

Promoting availability of digital arts content (47%) and showcasing more artwork in the heartland precincts (43%) were most cited by Youths when it came to improving access to the arts and culture. Younger and older youths also echoed the same sentiments.

*Figure 333. Improving access to the arts and culture among Youths including sub-segments*




⬆⬇Denotes significant difference from Youth Total at 95% confidence level
Base:
2021 Youth Total, n=603; 2021 15-24 years old, n=264; 2021 25-34 years old, n=339

# 21 Appendix I – Definition of Art Forms

| Art Form | Definition |
|---|---|
| Theatre | Plays (non-musical)<br><br>Musicals<br><br>Western Opera<br><br>Traditional theatre (e.g. Chinese Opera, Bangsawan, Wayang Kulit)<br><br>Variety Shows (e.g. Cultural Nights, Stand-up Comedy, Magic Shows)<br><br>Street and Circus Performances (e.g. Circus, large scale street performances like Chingay) |
| Music | Western Classical music (e.g. Orchestra, Chamber, Symphony, Ensemble, Quartet, Instrumental Recital)<br><br>Traditional Ethnic Music (e.g. Chinese Orchestra, Angklung, Sitar)<br><br>Vocal music (e.g. Choral, Acappella)<br><br>Folk/ Ethnic/ World music<br><br>Jazz and blues<br><br>Popular, Rock, Indie/ Alternative music<br><br>Electronic/Dance music |
| Dance | Ballet<br><br>Contemporary dance<br><br>Ballroom/ Tap/ Line dance/ Latin dance (e.g. Salsa, Flamenco)<br><br>Folk/ Traditional/ Ethnic dance<br><br>Street dance (e.g. Hip-hop, Breakdance) |

| Art Form | Definition |
|---|---|
| Visual Arts | Arts Fairs<br><br>Arts Auctions<br><br>3D Arts exhibitions (e.g. Sculpture, Ceramics, Pottery)<br><br>Drawing and Painting exhibitions<br><br>Performance Arts Exhibition (e.g. Showcase of artists' physical body)<br><br>Photography exhibition<br><br>New media arts (e.g. video arts, sound arts, web-based arts) exhibitions<br><br>Graffiti arts, mural arts, tile mosaic arts exhibitions |
| Literary Arts | Reading / listening to stories, poetry or graphic novels for leisure (excluding newspapers, magazines, comic strips, technical books, self-help books, text books and podcasts)<br><br>Events related to books and/or writing (e.g. storytelling, poetry readings, book launch, book fair) |
| Craft | Events related to crafts (e.g. exhibitions, workshops related to needle-craft, paper craft, accessories making, calligraphy, flower arrangement) |
| Heritage | Exhibitions on culture, history and heritage<br><br>Guided arts/ heritage/ cultural tours and trails<br><br>Heritage festivals and activities (e.g. Singapore HeritageFest; Night Festival etc.)<br><br>Visiting heritage buildings and monuments (e.g. Tanjong Pagar Railway Station; Sri Mariamman Temple; Raffles Hotel; Thian Hock Keng Temple; Sultan Mosque)<br><br>Visiting historic districts (e.g. Chinatown; Little India; Kampong Glam; Civic and Cultural District; Joo Chiat) |
| Film | Art films (e.g. South East Asian Film Festival, Singapore International Film Festival etc) |
| **Others** | Community arts events / activities in public spaces, community centres, shopping malls etc. (e.g., PAssionArts; Arts in Your Neighbourhood; Silver Arts etc.)<br><br>Multi-disciplinary performances that encompassed more than one art genre (e.g., poetry recital that includes an enactment of the poetry as it is read etc.) |

# 22 Appendix II – Questionnaire Changes

Core questionnaire content was largely maintained from 2019, with tweaks made to the physical attendance, digital consumption, participation, and perception sections. New sections were also added to this wave:

1) Factors influencing Future Physical Attendance, and
2) Factors influencing Future Digital Consumption.

Changes to the questionnaire were made to ascertain sentiments on future arts engagement in terms of the pandemic, inclusivity and accessibility.

Refinements were made to selected questions and new questions were added to improve accuracy of the data and manage the length of the questionnaire. Specifically, the following updates were made:

| Question No. | Status | Details of Change |
|---|---|---|
| B1, B2 | Updated | **Change in Question Format**<br><br>B2 examples have been refined to better reflect the new formats and ways of consumption of digital content including:<br>• "live streamed videos" expanded to "live-streamed performances and videos"<br>• "pre-recorded videos" expanded to "streaming pre-recorded videos"<br><br>**Added Attribute Statement**<br><br>To capture respondents' answers that may not fit into 1 art form, an attribute statement was added back from previous years:<br><br>"Multidisciplinary" |
| B5a | Updated | **New Attribute Statement**<br><br>To reflect a wider range of digital consumption of the arts, the following attribute was added:<br><br>"Podcast (i.e. audio broadcasts which can include single or regular instalments of interviews with artists, monologues or presentations by artists, panel discussions, non-fictional or fictional storytelling.)"<br><br>**Removed Attribute Statement**<br><br>To reduce repetition from B1 and B2, an option was removed: |

| Question No. | Status | Details of Change |
| --- | --- | --- |
| | | "Virtual exhibitions or galleries" |
| **Q034** | Updated | **Change in Question Format**<br><br>Shifted question after B5a/b for better flow with the other questions on reading.<br><br>"E-books" will be automatically selected if respondent selected the same in B5a to ensure respondents' answers were consistent with what they mentioned earlier. |
| Attendance Status | Updated | **Change in Attribute Statement**<br><br>To segment respondents based on their mode of attendance in 2021, attendance was further split into the following:<br><br>a) "Digital attendees – Yes for 2021"<br>b) "Physical attendees – Yes for 2021"<br>c) "Physical movies only"<br>d) "Digital movies only"<br>e) "Physical and digital movies only"<br>f) "None of the above"<br><br>Note: Reading was not considered as having attended an event as it can be done without an exact venue |
| **B4A** | New | **New Question**<br><br>To understand how interest in the arts differs (from B4) if an explanation on what it encompasses was given prior. The same scale was used as B4 for comparison.<br><br>Q: Based on your understanding of the different ways arts, culture or such creative works can be presented, how would you describe your interest in arts and cultural events and activities again? You can use the scale shown here. |
| **Q098** | New | **New Question**<br><br>To understand level of interest in art forms.<br><br>Q: Which one of these art forms are you most interested in?<br><br>• Theatre<br>• Music<br>• Dance<br>• Visual Arts |

| Question No. | Status | Details of Change |
|---|---|---|
| | | • Literary Arts<br>• Craft<br>• Film<br>• Heritage |
| C5 | Updated | **Change in Question Format**<br><br>Tweaked the phrasing to include “arts and cultural performances”.<br><br>Q: On the whole, what are the 3 most important reasons for you to attend, listen or watch arts and cultural performances, events or content?<br><br>**New Attribute Statement**<br><br>“Arts and culture events/activities help me to feel less stressed” |
| B3 | Updated | **Change in Question Format**<br><br>Tweaked the phrasing to include “attending and listening arts and cultural performances”.<br><br>Q: On the whole, what are some reasons for not attending, listening or watching any arts and cultural performances, events or content?<br><br>**Removed Attribute Statement**<br><br>“There are no events/activities close to where I live/work” |
| Q101 | New | **New Question**<br><br>Follow up question from B3 to explore what “quality” really means, as it has consistently been mentioned as a barrier over the different iterations of the population survey.<br><br>Q: Could you tell us in as much detail as possible, why you would say arts and cultural events/activities are not of high quality? Please cite some examples. |
| **C9a** | Updated | **Change in Question Format**<br><br>Tweaked the phrasing to ask to include “past 12 months” as arts and cultural facilities were highly likely to have remained open despite the heightened alerts in 2021. |

| Question No. | Status | Details of Change |
|---|---|---|
| | | Q: For the arts and cultural performances, events and activities you had attended in person in the past 12 months, where were they held? |
| C7 | Updated | **Change in Question Format**<br><br>Tweaked the phrasing to include “arts and cultural performances”<br><br>Q: Whom did you mainly attend these arts and cultural performances, events and activities with? |
| C15 | New | **New Question**<br><br>To understand motivations behind physical attendance in the past 12 months, and not to be confused with the previous question on generic motivations:<br><br>Q: What made you attend the arts and cultural performances, events and activities in-person in the past 12 months? |
| Q053 | New | **New Question**<br><br>To understand motivations behind physical attendance in the next 12 months, and not to be confused with the previous question on generic motivations:<br><br>Q: In the next 12 months, do you expect to be attending more or less arts and cultural events, performances and activities? Please consider only events and activities you would like to attend physically, in person. |
| Q054 | New | **New Question**<br><br>To understand what is currently holding potential arts attenders back from physically attending arts and cultural events, not to be confused with the previous question on general barriers to arts engagement:<br><br>Q: What is holding you back from attending arts and cultural performances, events or activities in person in the next 12 months? |
| Q057 | New | **New Question**<br><br>To understand what measures and other contextual information can be leveraged or worked on to encourage physical attendance:<br><br>Q: How much would each of the following encourage or discourage you to visit arts and culture venues like concert halls, theatres and galleries once again? |
| Q059 | New | **New Question** |

| Question No. | Status | Details of Change |
|---|---|---|
| | | To understand what safety measures should continue to be implemented, and what new ones can be considered, when it comes to physical attendance:<br><br>Q: How would you feel about the following measures being considered or implemented by some arts and cultural organisations? |
| Q061 | New | **New Question**<br><br>To assess how digital consumption can complement physical attendance:<br><br>Q: If you have the option after purchasing a ticket to attend the event in person or watch a live-stream from home, which would you prefer? |
| Q063 | New | **New Question**<br><br>To assess demand for physical attendance in the short-term among all respondents:<br><br>Q: When do you think you will make a booking to attend an arts and cultural performance, event or activity in-person? |
| Q064 | New | **New Question**<br><br>To understand potential level of demand for digital arts in future, among those who consumed arts digitally:<br><br>Q: Now thinking of the arts and culture performances, events or activities you have watched or listened to via digital / online channels, do you plan on continuing accessing online arts and culture related content in the next 12 months? |
| Q065 | New | **New Question**<br><br>To understand motivations behind continued digital consumption of arts, among who intend to continue doing so:<br><br>Q: What are some reasons for you to continue accessing online arts and cultural content in the next 12 months? |
| Q066 | New | **New Question**<br><br>To understand barriers behind to digital consumption of arts, among those who do not intend to continue:<br><br>Q: What are some reasons for you NOT to continue accessing online arts and cultural content in the next 12 months? |

| Question No. | Status | Details of Change |
|---|---|---|
| Q067 | New | **New Question**<br><br>To understand expectations around physical or digital consumption of arts events, among those who have digitally consumed before:<br><br>Q: Which of the following best describes your expectations of the online arts and cultural experience, compared to attending a similar event in person? |
| C10a, b | Updated | **Change in Attribute Statements**<br><br>To better reflect the different types of current media, some attribute statements were updated:<br><br>• 'Newspapers' updated to 'Newspapers / Online news websites'<br>• 'Magazines' updated to 'Magazines, lifestyle guides, blog lists, e.g. A-List, Time Out, YourSingapore Guide, Honeycombers'<br>• 'Radio' updated to 'Radio e.g. CLASS 95, Y.E.S 93.3FM etc.'<br>• 'Newsletters/Flyers/Brochures' updated to 'Newsletters / Email / app-based notifications from arts contents providers'<br>• 'Posters/banners/notices' updated to 'Outdoor advertising (e.g. Posters/banners/notices/flyers/brochures)'<br>• 'Websites / email' updated to 'Official websites of arts content providers (e.g. National Arts Council website, Arts In Your Neighbourhood, Bandwagon, Hear65, MTV Asia, NME Asia)<br>• 'YouTube' updated to 'Online streaming platforms e.g. YouTube, Spotify'<br>• 'Recommended by social media influencers / people whom I follow online' was newly added<br>• 'Advertisements / sponsored links in my social media feed' was newly added<br><br>**New Attribute Statements**<br><br>To cater to the new and emerging platforms:<br><br>• "TikTok"<br>• "Interest groups on social media channels e.g. arts interest groups on Telegram, forum communities on Reddit" |
| D1a | Updated | **Question Change**<br><br>To emphasize and capture both offline and online participation, the question text was edited to include the underlined phrase: |

| Question No. | Status | Details of Change |
|---|---|---|
| | | Q: Now I am going to ask you a few questions on the art and cultural events and activities that you may have participated in over the past 12 months. Looking at the list below, which of the following arts and cultural events and activities have you participated in or done over the past 12 months in Singapore? Please consider both online and/or offline participation.<br><br>"Participation" means that you are actively involved (e.g. not just watching a show, but taking lessons, practicing, doing projects, etc.). Any others? |
| D1a, D2a | Updated | **New Attribute Statement**<br><br>• "Created arts content to share online e.g. craft projects / music / dance videos / paintings / drawings / stories / plays / short films"<br>• "Bought DIY art and craft kits for yourself to do (e.g. painting, polymer clay, UV resin, embroidery, stitching, crochet, paper cards etc.)"<br><br>**Removed Attribute Statement**<br><br>"Watch a documentary on the arts and/or culture (e.g. artist interview, behind-the-scene) or read about the arts and culture (e.g. reviews and essays)" |
| Q102 | New | **New Question**<br><br>To better capture digital arts participation which may have been affected during the pandemic in 2021, this new question was added to ask respondents directly on whether their participation was mostly physical, digital, or an equal mix of both.<br><br>Q: Thinking about the art and cultural events and activities that you participated in over the past 12 months, they were…<br><br>• Mostly done physically / in-person<br>• Mostly done digitally / online<br>• An equal mix of both in-person and online |
| D10 | Updated | **New Attribute Statement**<br><br>"I find participating in arts and culture activities helps me to feel less stressed" |
| Q077 | New | **New Question**<br><br>To understand expenditure on digital consumption of arts content: |

| Question No. | Status | Details of Change |
| --- | --- | --- |
| | | Q: Thinking back in the past 12 months, how much money did you spend in total on arts events and activities that you consumed online? This also includes any donations that you gave to the arts in the past 12 months. |
| Q103 | New | **New Question**<br><br>To understand whether the respondents were aware that they consumed local content,<br><br>Q: Thinking about the arts and cultural events and activities that you have attended, participated, watched or listened to in the past 12 months, did any involve productions produced by Singaporeans / artist based in Singapore?<br><br>• Yes<br>• No<br>• Don’t know |
| Q104 | New | **New Question**<br><br>To understand whether people consciously chose content because it was by a local artist.<br><br>Q: What made you decide to attend / participate / watch / listen to productions produced by Singaporeans / artist based in Singapore?<br><br>• I wanted to support local artists<br>• I wanted to support a friend/ family member<br>• It was free / affordable<br>• I was interested in the content<br>• I stumbled upon the content randomly<br>• Other (specify) |
| Q095 | New | **New Question**<br><br>To understand which art form the respondents spent the most time on overall.<br><br>Q: In the past 12 months, which one of these art forms did you spend the most time on the whole?<br><br>• Theatre<br>• Music<br>• Dance<br>• Visual Arts<br>• Literary Arts<br>• Craft<br>• Film |

| Question No. | Status | Details of Change |
|---|---|---|
| | | • Heritage |
| B4B | New | **New Question**<br><br>To understand how much time respondents perceived themselves to be spending on the arts in the future, overall. (I.e. this goes beyond physical attendance and includes digital consumption and participation as well)<br><br>Q: All in all, in the next 12 months are you likely to be spending more, less or the same amount of time on arts and cultural related events and activities?<br>This includes watching live or recorded performances, listening to music or musical performances, reading a book, visiting a gallery virtually or in person, being part of an event or performance, being involved in an arts and culture related hobby etc.<br><br>• Spend more time<br>• Spend the same amount of time<br>• Spend less time |
| Q100 | New | **New Question**<br><br>Follow up question to understand motivations for spending more, less or the same amount of time on the arts.<br><br>Q: What makes you say you are likely to be spending <piping needed> time on arts and cultural related events and activities in the next 12 months? Tell us in as much detail as possible and share examples if you have any. |
| **E1** | Updated | **New Attribute Statements**<br><br>To ascertain if current arts offerings in Singapore were inclusive enough and encompassed accessibility (excluding intellectual disability):<br><br>• “Singapore’s arts and cultural events and activities are more catered to those who are well-educated”<br>• “The arts and culture in Singapore can be enjoyed by everyone regardless of their background or social status”<br>• “The arts and culture events and activities in Singapore are able to cater to individuals with physical disabilities (e.g. for visual and hearing impaired, wheelchair bound)”<br>• “The arts and culture in Singapore provide a safe space for people to discuss sensitive and/or controversial topics openly” |

| Question No. | Status | Details of Change |
|---|---|---|
| | | **Removed Attribute Statements**<br><br>“It is important to have exposure to arts during our school curriculum.” |
| Q105 | New | **New Question**<br><br>To understand where improvements can be made to enhance accessibility of arts offerings.<br><br>Q: In an endemic Covid era, where do you think more can be done to improve access to the arts?<br><br>• Showcase more artwork in the heartland precincts (e.g. street decorations, public art, light-ups, wall murals etc)<br>• Organise touring artwork roadshows around our heartland precinct<br>• Make it easier to visit arts venues / institutions (e.g. shuttle buses, public transport routes, car parking etc.)<br>• Make arts venues / institutions more wheelchair friendly / accessible<br>• Curate arts events and activities that also cater to the visually / hearing-impaired<br>• Organise more arts events and activities around heartland precincts<br>• Promote the availability of digital / online arts content<br>• Have a longer run of arts events and activities to cater to smaller capacities<br>• Digitalise in-person arts experiences to be easily accessed online (e.g. art galleries and exhibitions, art walks and trails etc.)<br>• Other (specify) |
| B1b | Removed | N/A |
| **C4** | Removed | N/A |
| B4a.new | Removed | N/A |
| B5c, B5d | Removed | N/A |
| C1, C2 | Removed | N/A |
| C3c, C11 | Removed | N/A |
| D9, D1b, D2b, G6 | Removed | N/A |
| E3 | Removed | N/A |
| **G1 Open** | Removed | N/A |

# 23 Appendix III – Table of Figures

# 24 Appendix III – List of Tables