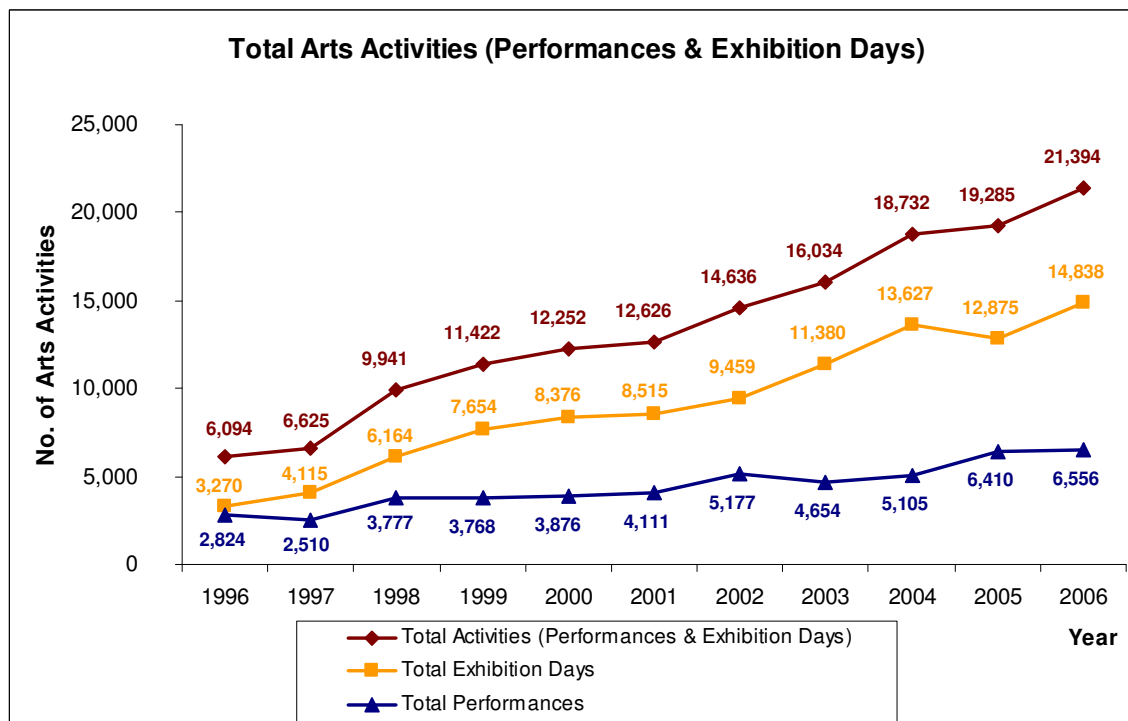


STATISTICAL ROUND-UP OF THE ARTS IN 2006

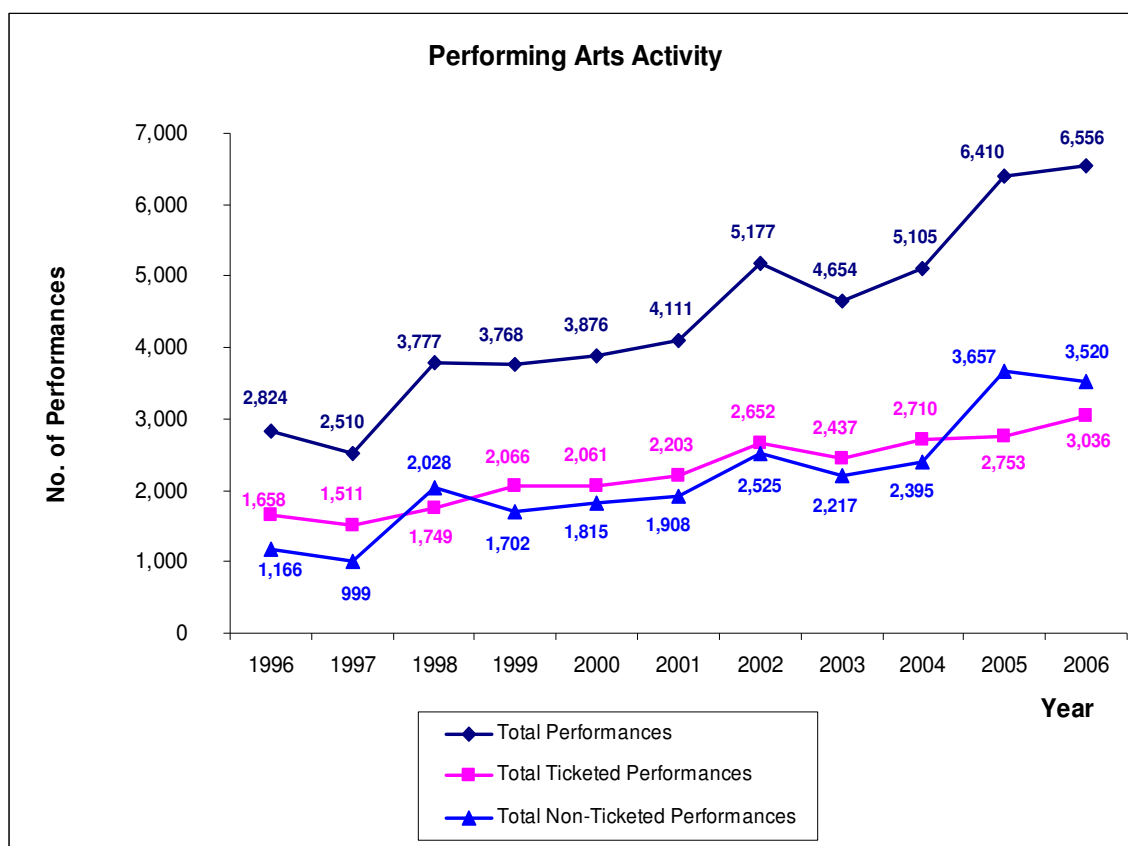
“A robust performance in Arts”

Overall Growth

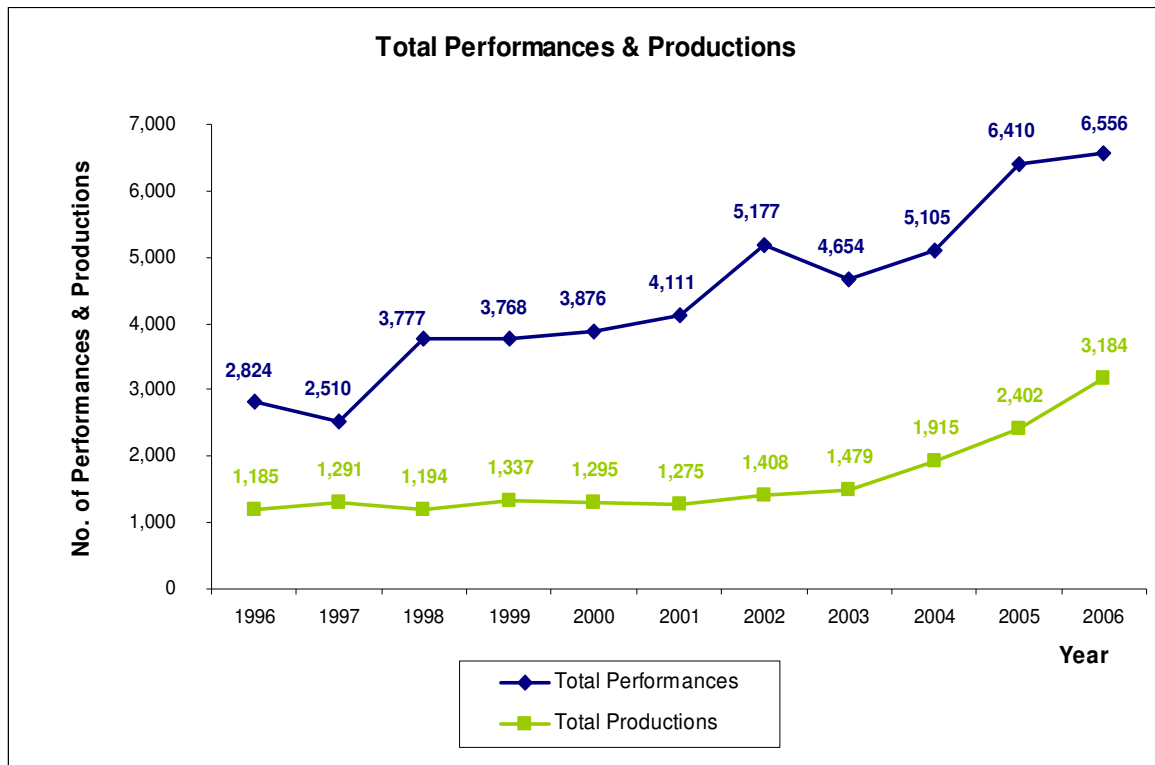


- 1 In line with and contributing to the vibrant economic conditions, Singapore’s arts scene saw an unprecedented level of arts activity in 2006. A sharp upturn in exhibition days combined with steady growth in performances combined to push the number of arts activities over the 20,000 mark. This means that, on any day, visitors and residents in Singapore had 59 arts activities to choose to engage in, compared to just 17 activities, ten years ago.
- 2 Over the last decade, the total number of arts activities grew at an average of 13% a year. The average annual growth rate had slowed to just 8% in the years following the 1997-98 Asian economic crisis. However, going into the 21st century, growth picked up momentum. This was fuelled by the launch in 2000 of Singapore’s Renaissance City Project, which budgeted \$50 million over five years for arts development. Since 2001, arts activities have grown by 11% a year.

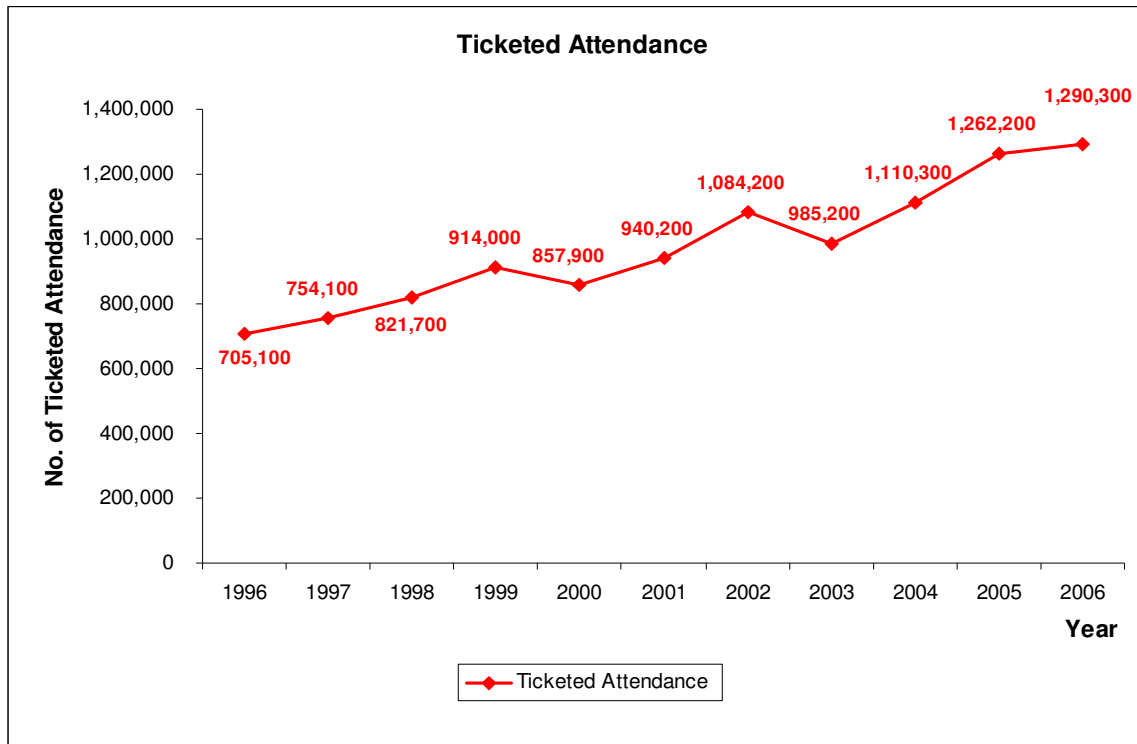
Performing Arts Activity



- 3 Over the period 1996-2006, performing arts activities more than doubled, notching a record high of 6,600 performances in 2006. This was achieved on the back of steady uptrends in both ticketed and non-ticketed performances.
- 4 In 2006, the number of ticketed performances continued on its steady growth path. The increase came largely from the music sector - specifically, from contemporary music, jazz and vocal performances.
- 5 Although there was a marginal dip in the number of non-ticketed performances in 2006, it should be noted that growth in 2005 had been exceptionally strong. In all, non-ticketed performances had trebled from just a little over 1,000 in 1996 to more than 3,500 in 2006. For the last two years, the number of non-ticketed performances even outstripped ticketed performances. This is a positive phenomenon which may be attributed to the growing awareness and interest in arts at the community or “grassroots” level.

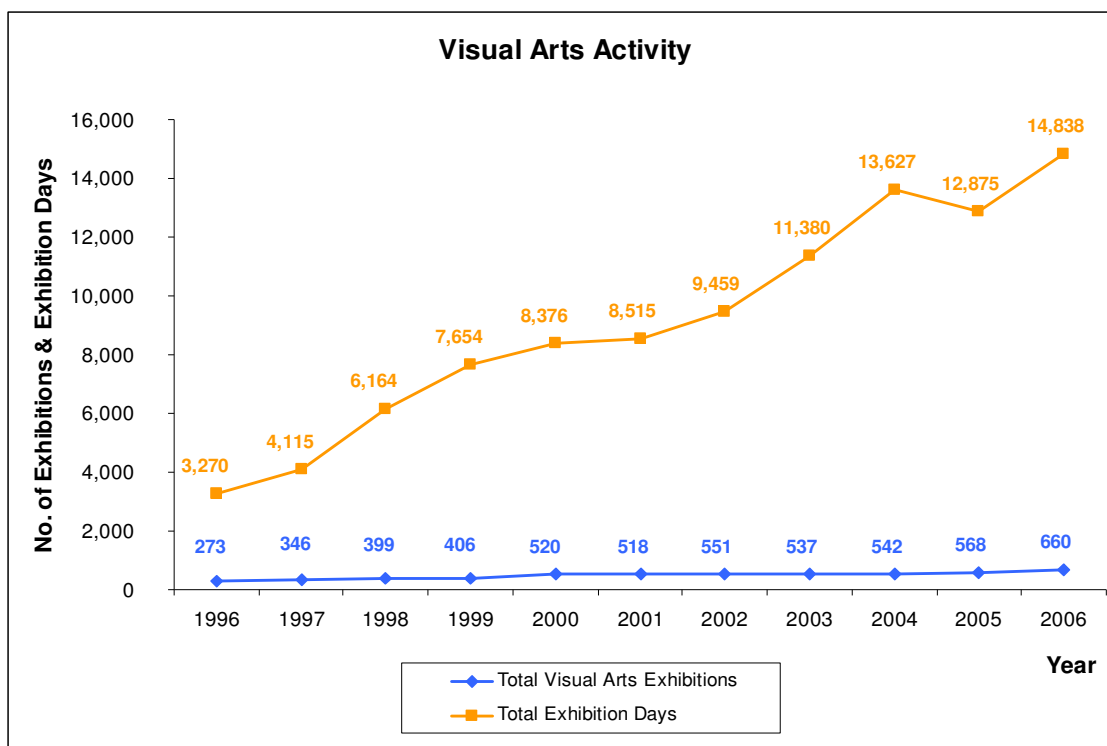


- 6 The number of productions has also grown strongly, picking up momentum over the last three years. Average annual growth had been a marginal 3% for 1996-2003; but this shot up to almost 30% for 2003-2006. In other words, not only did audiences in Singapore have more performances to choose from, they also had a much wider spectrum of offerings to whet their arts appetite.
- 7 Indeed, with Singapore's multi-ethnic society and its well-established economic openness facilitating the flow of talent as well as ideas from all over the world, Singapore arts audiences have much to choose from. In 2006 alone, the arts menu ranged from traditional Kathakali and Chinese Opera performances to contemporary A Cappella music and Hip-Hop dance performances; from orchestra performances in concert halls to outdoor ballet performances; from community theatre to niche multi-disciplinary performances; and from family-friendly puppet shows to avant-garde modern dance performances.



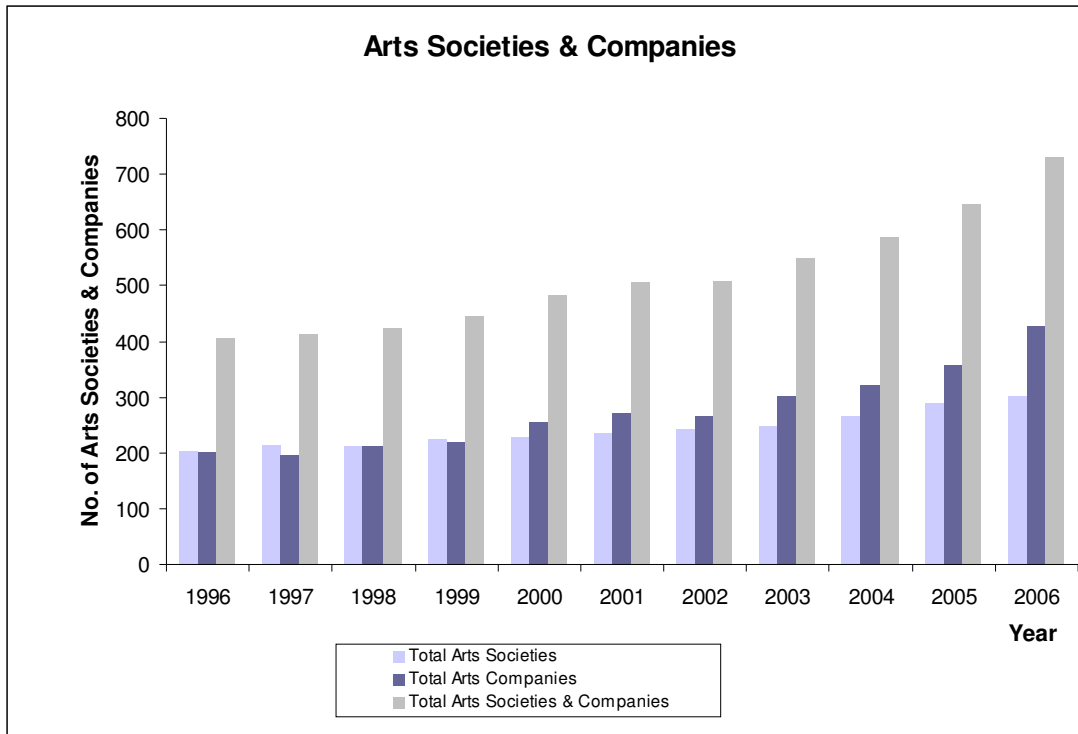
- 8 Over the past decade (1996-2006), ticketed performances (representing the supply of arts) growth kept pace with the rise in ticketed attendance (a proxy indicator of the demand for the arts). Both grew by an average annual rate of about 6%.
- 9 Ticketed performances drew in close to 1.3 million attendees in 2006. This was a slight 2% increase from the previous year. With a relatively higher increase in number of ticketed performances in the same year, this translates into marginally smaller audiences per show. On average, each ticketed performance attracted 425 attendees, compared to 459 in 2005. In general, audience size ranged between 400-500.
- 10 Perennial favourites with Singapore audiences and key contributors to ticketed attendances in 2006 were local and foreign musicals such as *Forbidden City: Portrait of an Empress*, *Cabaret*, *Jack & the Bean-Sprout!*, *The Ginormous Musical Adventure*, *Little Shop of Horrors*, *West Side Story* and *Grease the Musical*. Also doing well were comedic plays such as *The Magic Fundoshi* and *Army Daze*; and music events like *Mosaic Music Festival* and *WOMAD Singapore 2006*. Attendance to these shows accounted for about 15% of all attendances at ticketed performances in 2006.

Visual Arts Activity



- 11 In visual arts, the total number of exhibitions in Singapore rose steadily over the past decade. However, in contrast to the performing arts sector, average annual growth had been more robust from 1996 – 2000 (17% per annum). The trendline tapered off to just 2% in 2000-2005 before picking up sharply in 2006.
- 12 Mirroring this, the number of exhibition days grew in spurts - a sharp increase from 1996-1999, flattening out in 1999-2001, before springing back to notch a steep increase from 2001-2006. In 2006, the number of exhibition days reached an all-time high of close to 15,000 days, a 15% increase from 2005. This was largely boosted by the inaugural Singapore Biennale 2006, the largest visual arts exhibition in Singapore yet.

Arts Societies and Companies



- 13 The number of registered arts-related companies and societies¹ enjoyed healthy growth in 2006. The 13% growth from 647 in 2005 to 730 in 2006 is the largest year-on-year increase ever. Nearly 70 new arts companies were registered in 2006. These include established performing arts groups such as Toy Factory Productions Ltd, Wicked Aura LLP, and Buds Youth Theatre; as well as art galleries such as Andrewsgire Gallery Pte Ltd, Lucida October Contemporary Art and Sabiano International Arts Pte Ltd. Two new initiatives on the arts enterprise scene include arts collective Emily Hill Enterprise, and Singapore Freeport Pte Ltd, responsible for setting up the Fort Knox-like vault near Changi Airport to house private art collections and treasures from all over the world.
- 14 There were 14 new arts societies registered in 2006, up by 5% from 2005. Some of these societies are Little Red Shop, FARM, Storytelling Association (Singapore), Elite Youth Chinese Chamber Orchestra (Singapore), Association of Art Teachers And Educators, and Pipa Society (Singapore).

Conclusion

- 15 2006 was a good year for the Singapore arts scene, with increases in all areas and even growth accelerating in some. These positive trends portend a favourable environment for the arts.

¹ More details can be found at <http://www.nac.gov.sg/sta/sta01.asp>