



NATIONAL ARTS COUNCIL
SINGAPORE



POPULATION
SURVEY ON THE **2017**
ARTS



About the Population Survey on the Arts

The National Arts Council (NAC)'s mission is to champion the creation and appreciation of the arts as an integral part of our lives

As part of its on-going efforts to monitor the state of the arts in Singapore, NAC has conducted the Population Survey on the Arts on a biennial basis since 2009. The purpose of the survey is to track and understand: how Singaporeans perceive the arts; and how involved they are in arts and culture – henceforth referred to as 'arts' – activities.

For the tenth edition of the survey, NAC commissioned Ipsos to delve into the perceptions, attitudes, and interests of Singaporeans towards the arts in Singapore.

The survey also examined Singaporeans' engagement with the arts through self-reported attendance and participation across various art forms, ranging from Fine Arts and Classical and Traditional Arts, to Street Dance and Popular, Rock, Indie/Alternative Music.

Continuing the inclusive approach first introduced in 2011, the commonalities and differences between different demographics of Singapore's tapestry of citizens and permanent residents – including those from diverse lifestyles, cultures, and communities – have been closely investigated. Such an approach helps to shed light on the full range of views and preferences that influence Singaporeans' consumption of the arts.

With the above in mind, the report for the 2017 Population Survey on the Arts aims to provide arts groups, practitioners, researchers and administrators with insights on the needs of all Singaporeans with respect to the arts and arts offerings.

Research Approach

Methodology

A total of 2,023 door-to-door interviews were conducted with Singaporeans and Permanent Residents from January to March 2018.

A random, two-stage stratified sample frame was obtained from the Singapore Department of Statistics to facilitate fieldwork.

The sample collected was representative of the population distribution (based on the 2017 Yearbook of Statistics) in terms of:

- Gender;
- Age (15 years old and above);
- Ethnicity;
- Dwelling type; and
- Geographical spread (in terms of URA's regions).

Questionnaire

The main questionnaire has remained largely unchanged since 2011. However, selected questions were remodeled for 2017 survey:

- Perception of arts – additional statements were included to provide a more nuanced understanding of Singaporeans' perceptions;
- Art forms – the Electronic/Dance subgenre (e.g. Ultra Singapore, ZoukOut) was added to Music;
- Sources of information for arts events – social media and word of mouth recommendations were disaggregated for additional clarity; and
- Drivers of, and barriers to attendance and participation – additional statements were included to provide a more nuanced understanding of internal and external factors that influence attendance.

Glossary of acronyms, terms and variables

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

Attender	A respondent who has attended at least one arts and culture event or activity in the past 12 months in Singapore. Attendance must be at a "live" event or activity, i.e. not via electronic media or the Internet. For information on the list of arts and culture events covered, please refer to Appendix A.
Attendance Rate	The proportion of the sample who has attended at least one arts and culture event or activity in the past 12 months in Singapore, expressed in percentages.
Participant	A respondent who has been actively involved (beyond attendance) in arts and culture activities at least once in the past 12 months in Singapore. Examples of participation include taking lessons, practising, performing, and maintaining a hobby. Participation excludes activities done for paid work or academic purposes.
Participation Rate	The proportion of the sample who has participated in arts and culture activities at least once in the past 12 months in Singapore, expressed in percentages.
Audience	A respondent who has either attended or participated in any arts and culture event or activity in the past 12 months in Singapore.
Frequent Attender	A respondent who has attended arts and culture events and activities at least once a month in the past 12 months in Singapore.
Frequent Participant	A respondent who has actively participated in arts and culture activities at least once a month in the past 12 months in Singapore.
Event	For information on the list of arts and culture events covered, please refer to Appendix A.
Singaporeans	Refers to Singapore Citizens and Singapore Permanent Residents.
Digital Consumption	Accessing arts and culture content via electronic and digital media (e.g. TV, DVD, radio, Internet and portable media devices).
Student	A respondent who is aged 15 to 24 years old and currently schooling.
PMEB	A respondent whose occupation as a working adult can be classified under the Singapore Standard Occupational Classification categories of Professionals, Managers, Executives or Businessmen.
Married with Children (MWC)	A respondent who is married with at least one child.
Senior	A respondent who is aged 65 years old and above.
VWO	Voluntary Welfare Organisation – A non-profit organisation that provides welfare services and / or services that benefit the community at large.
NGO	Non-Governmental Organisation – A non-profit, citizen-based association that operates independently of the government, usually to deliver resources or serve some political or social purpose, such as promoting a cause.

A note on statistical significance

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 differences observed between demographic groups and years reflect a true difference (rather than chance differences in the people in each sample).

All differences reported in this publication are statistically significant at 95% confidence level.



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KEY HIGHLIGHTS



Key Highlights

1. A majority of Singaporeans continued to recognise the social and cultural value of the arts

Improvements in Singaporeans' perceptions of the arts observed in 2015 were maintained in 2017. As in 2015, Singaporeans valued the arts' role in enriching the lives of individuals, communities and the nation as a whole.

In terms of individuals, most Singaporeans agreed that the arts help to enhance self-expression (85%) and creativity at work and/or in studies (81%).

In terms of communities, almost nine in ten Singaporeans indicated that they believed that the arts facilitate cross-cultural understanding (89%). A strong majority also agreed that the arts help to build the community via inter-generational dialogue (79%) and by drawing Singaporeans closer together (78%).

In addition, most Singaporeans appreciated the role of the arts in strengthening national identity. Three quarters of the population agreed that the arts teach Singaporeans about our history (84%), and noted that arts and culture foster a sense of belonging to the nation (78%).

Across key demographic segments, Students had the most positive perceptions of the social and cultural role of the arts, while Seniors had the least positive perceptions.

2. A majority of Singaporeans recognised the development of Singapore's arts scene

Although perceptions of the growth of the arts in Singapore decreased from 2015, a majority of Singaporeans still held favourable perceptions of the evolution of the scene over the past five years.

More than seven in ten: appreciated the vibrancy of today's arts scene (75%); perceived an improvement in Singaporeans' normative perceptions of the array of arts activities available to them (75%); and noted the additional opportunities to develop artistic talent in Singapore (73%).

3. Digital consumption¹ of the arts has fallen from 2015

A decrease in digital consumption of the arts (-26% points from 2015) was also observed.

As in 2015, music was the most popular art form for digital consumption (39%), followed by theatre (32%) and dance (17%).

4. Rising interest in the arts across the years

Nearly four in ten Singaporeans expressed interest in the arts in 2017, continuing an upward trend from 2002. This positive trend also extended to a lower proportion of Singaporeans who expressed a lack of interest in the arts, which was stable from 2015 at 23%.

Among those who indicated interest in the arts, three in four attended at least one event, demonstrating the clear link between interest and attendance.

¹ Digital consumption refers to having watched or listened to arts and culture events and activities through other electronic/virtual media (such as TV, DVDs, Radio, Mobile phones, Ipad, tablet, laptop or internet)

5. Rising engagement with arts and culture over the years – most popular forms continued to be heritage (for attendance) and music (for participation)

Attendance and participation in arts and culture continued their upwards trend over time, reaching their highest levels since 2002 (aside from peaks in 2015, which marked the celebration of Singapore's Jubilee year, SG50). In 2017, 54% of all Singaporeans attended arts events, while 22% participated. Aside from 2015, this is the first time attendance has crossed the 50% mark.

Heritage-related events and activities had the highest attendance rate, with one third of all Singaporeans having attended one or more events in 2017. Of the heritage events and activities, visitation of historic districts was the most popular – this was particularly the case among PMEBS. In a pattern of results similar to those in 2015, music and theatre were the most popular art forms attended by Singaporeans.

Music had the highest rate of participation of all the art forms. Half of those who participated in music indicated that they participated via a hobby or personal leisure activity.

6. Enjoyment was the main driver of engagement with the arts

Finding the arts enjoyable and the perception that arts events are a good place to spend time with friends and family were the primary motivations of both attendance and participation.

Among those who had not attended arts events in 2017, half cited a lack of free time as the primary barrier to their attendance.

7. Traditional media as a channel for engagement with MWCs and Seniors; social media for PMEBS and Students

Museums (31%) and dedicated arts venues (31%) were the most visited locations among arts attenders in 2017. Patterns of attendance varied for subgroups of interest: MWCs were more likely to have attended arts events at shopping malls (24%) and community centres (21%); while Seniors were more likely to have attended arts events in their neighbourhood (23%). Segments' attendance of the arts in these venues reinforces the fundamental importance of NAC's community activation programmes.

In terms of accessing information about the arts, traditional media (i.e. television and newspapers) was preferred by MWCs and Seniors, while Students and PMEBS were best engaged via social media platforms (i.e. Facebook, YouTube, and Instagram).

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PERCEPTIONS OF ARTS AND CULTURE



1.1 Perception of Arts and Culture

The majority of the Singaporean population continues to hold positive perceptions with respect to the social and cultural value of the arts

In 2017, as in 2015, most Singaporeans agreed that the arts have wide-ranging benefits for our nation. Specifically, in excess of three quarters of the population indicated that they believed that the arts: benefit the growth of individuals ('...help to express our thoughts, feelings and ideas', '...more creative in our studies and / or work'); draw the community together ('...better understanding of people of different backgrounds and cultures', 'draw Singaporeans closer as a community'); and enhance national identity ('...greater sense of belonging to Singapore'; '...say who we are as a society and country').

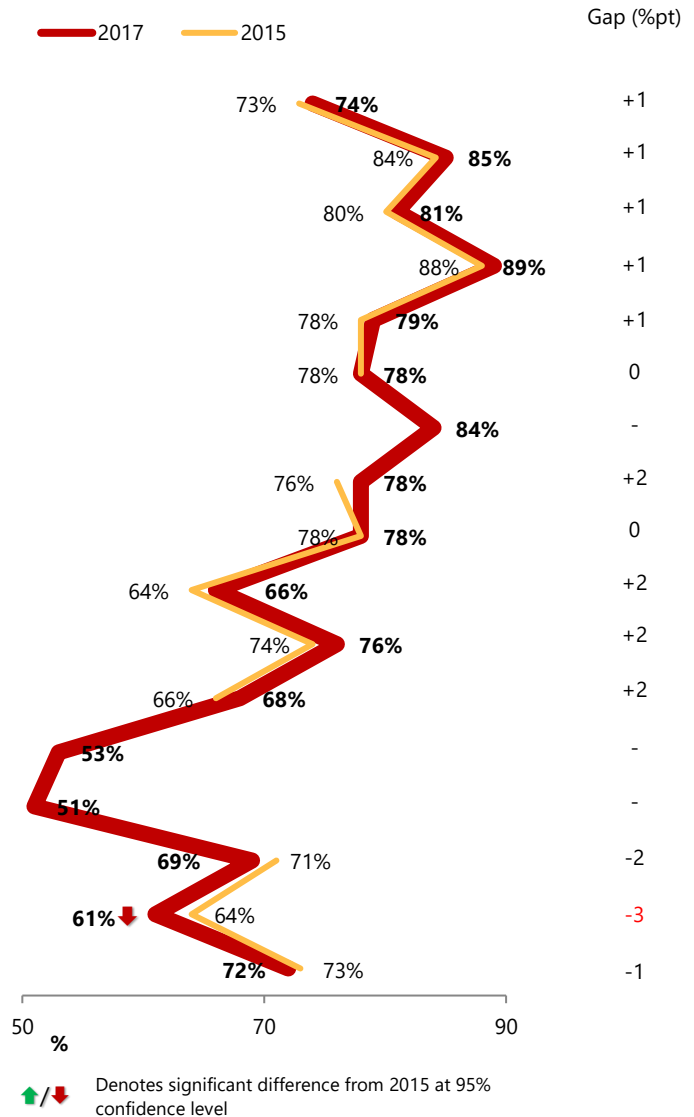
On the other hand, a decline in perceptions of the 'opportunities to nurture young Singapore artistic talent' was observed. Nonetheless, more than six in ten Singaporeans believed that there were sufficient avenues available for those with artistic talent.

In 2017, two new statements were introduced to examine perceptions of normative attendance of the arts. Half agreed that most of their friends and family members and Singaporeans in general, attended the arts at least once in the preceding year.

Figure 1: Perceptions towards the arts (by year)

Percentage of respondents who agreed that arts and culture...

- improve the quality of life for everyone
- help us to express our thoughts, feelings and ideas
- inspire and help us to be more creative in our studies and / or work
- give us a better understanding of people of different backgrounds and cultures
- strengthen inter-generational dialogue and understanding
- help draw Singaporeans closer as a community
- *teach Singaporeans about our history
- give us a greater sense of belonging to Singapore
- say who we are as a society and country
- contribute to the Singapore economy
- are something that Singaporeans can be proud of
- are willingly shared / recommended by Singaporeans to their friends and family
- *are attended by most friends and family members at least once a year
- *are attended by most Singaporeans at least once a year
- have a broad range of arts and culture entertainment choices in Singapore
- have sufficient opportunities to nurture young Singapore artistic talent
- have easily available information of events / activities in Singapore



Top 2 boxes (rated "Agree" and "Strongly Agree" on a 5-point scale) are shown
 *New statements in 2017
 Base:
 2015 Total, n=2041
 2017 Total, n=2023

Positive perceptions of the arts were more prevalent among arts audiences

Those who attended and/or participated in the arts in 2017 were more likely to have appreciated its value. Further, perceptions of normative attendance were also higher amongst arts audiences.

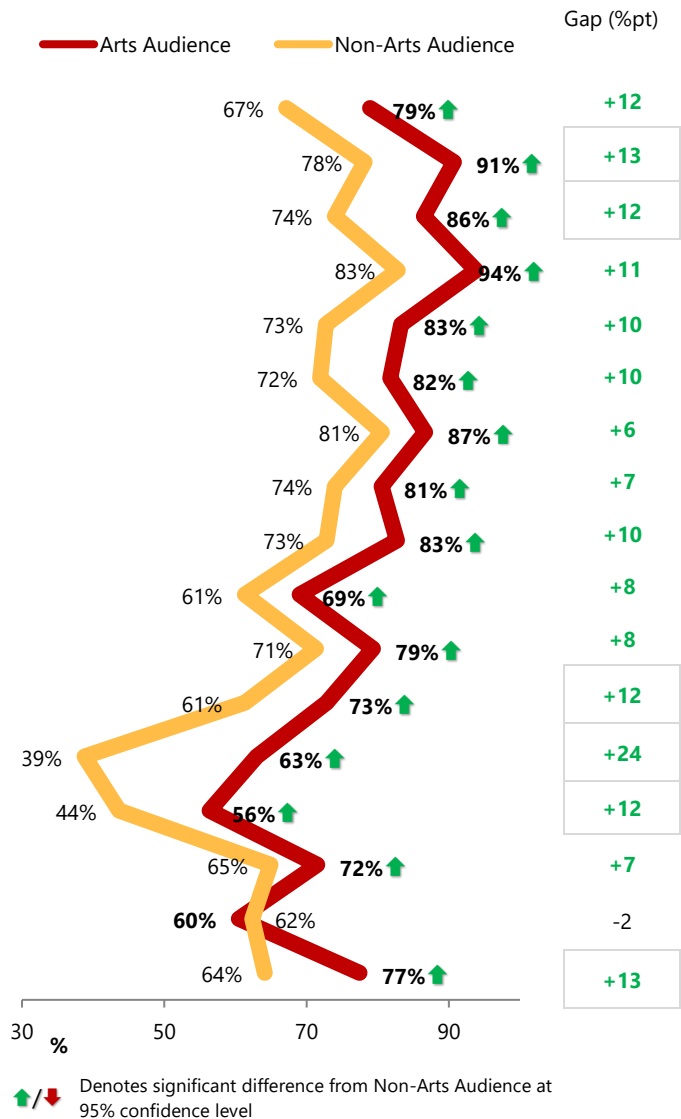
As

Figure 2 illustrates, the largest gaps in perceptions between audiences and non-audiences were observed with respect to the role of the arts in helping Singaporeans to 'express our thoughts, feelings and ideas' (+13% points) and be creative 'in studies and/or work' (+12% points), as well as the general availability of information of events / activities (+13% points).

Figure 2: Perceptions towards the arts (by audience)

Percentage of respondents who agreed that arts and culture...

- improve the quality of life for everyone
- help us to express our thoughts, feelings and ideas
- inspire and help us to be more creative in our studies and / or work
- give us a better understanding of people of different backgrounds and cultures
- strengthen inter-generational dialogue and understanding
- help draw Singaporeans closer as a community
- *teach Singaporeans about our history
- give us a greater sense of belonging to Singapore
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- have sufficient opportunities to nurture young Singapore artistic talent
- have easily available information of events / activities in Singapore



Top 2 boxes (rated "Agree" and "Strongly Agree" on a 5-point scale) are shown
 *New statements in 2017
 Base:
 Arts Audience Total, n=1,162
 Non-arts audience Total, n=861

1.2 Perception of Arts and Culture Development

Perceptions of the evolution of the Singaporean arts scene over the past five years

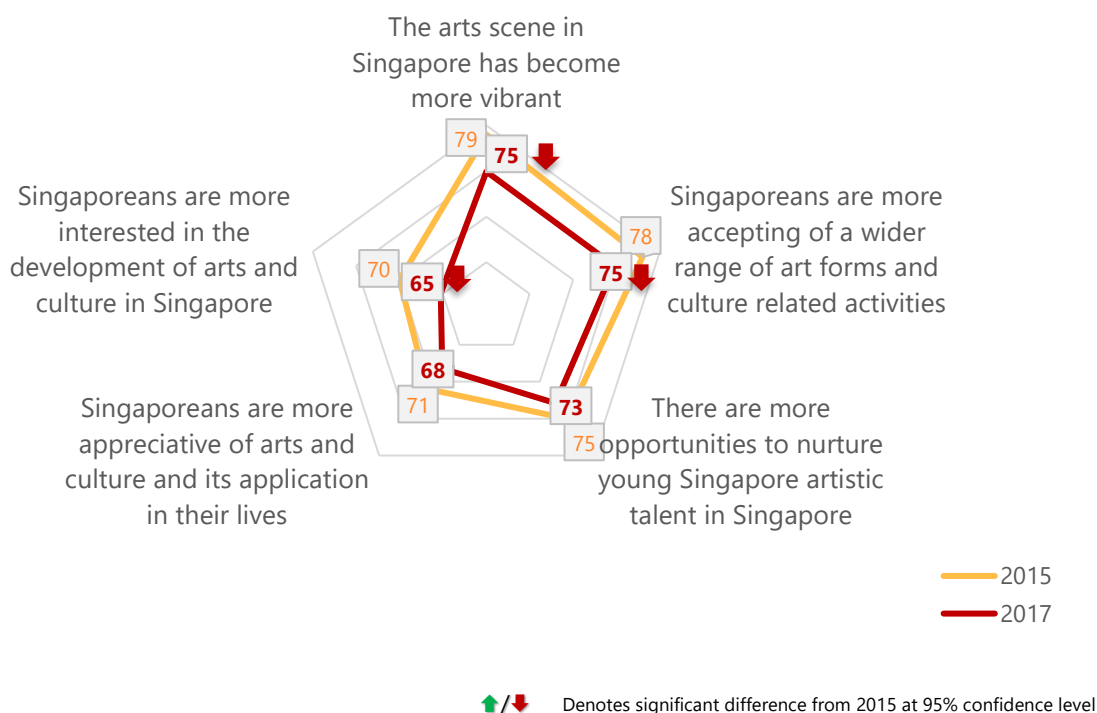
Most Singaporeans held favourable perceptions of the development of the arts scene over time, despite declines from 2015 (the year in which SG50 celebrations occurred).

Specifically, more than 70% of all Singaporeans perceived the arts scene to be more vibrant and full of variety; and that there are more opportunities to nurture young artistic talent than there were five years ago (see Figure 3).

Further, more than six in ten agreed that interest in, and appreciation, of the arts have heightened among Singaporeans.

Figure 3: Perceived changes in the arts scene

Compared to 5 years ago...



Top 2 boxes (rated "Agree" and "Strongly Agree" on a 5-point scale) are shown

Base:
2015 Total, n=2041
2017 Total, n=2023



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ENGAGEMENT IN ARTS AND CULTURE



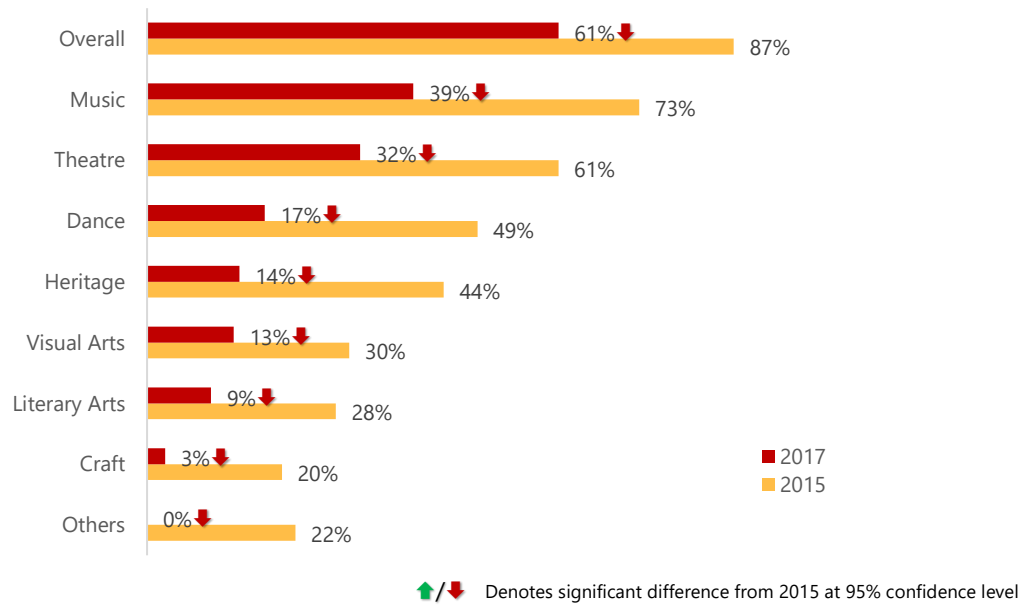
2.1 New Channels for Arts and Culture Engagement

Decline in digital consumption of the arts

Digital consumption of all art forms decreased from 2015. Further research will be conducted by NAC to explore the potential factors underpinning this downward trend.

Music remained the most popular art form for digital consumption (39%) in 2017, followed by theatre (32%) and dance (17%).

Figure 4: Consumption of arts via digital media



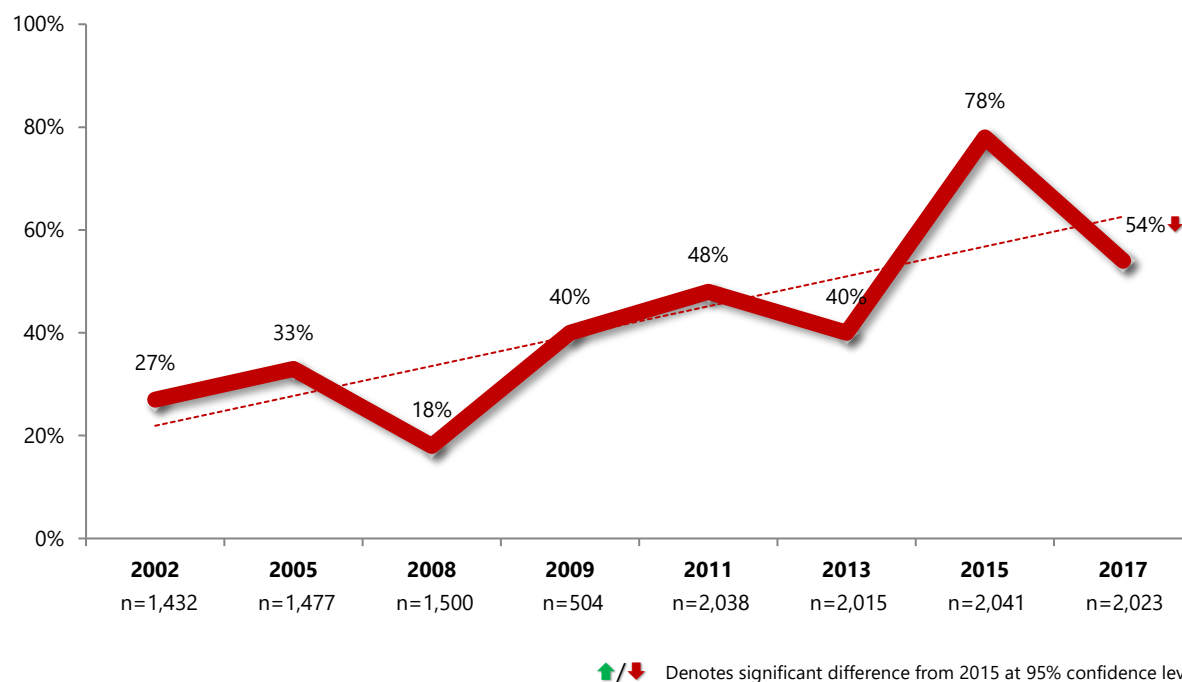
Base:
 2015 Total, n=2041
 2017 Total, n=2023

2.2 Overall Arts and Culture Attendance

Upward overall trend in arts attendance

While attendance of the arts decreased from the peak observed in 2015 (which likely occurred due to the bumper number of cultural events organised as part of SG50), it was nevertheless higher than in any other year. More than half of all Singaporeans (54%) attended one or more arts events or activities in 2017, a continuation of the strong pattern of growth from 2002.

Figure 5: Attendance of the arts by year



Type of events attended

As shown in Table 1, the total numbers of paid (ticketed) and free (non-ticketed) events attended in 2017 were lower than in 2015.

Table 1: Number of arts events attended

Events	2015 n=1,590	2017 n=995
No. of Free (Non-Ticketed) Events Attended	4,668 (60%)	2,600 (49%) ↓
No. of Paid (Ticketed) Events Attended	3,081 (40%)	2,756 (51%) ↑

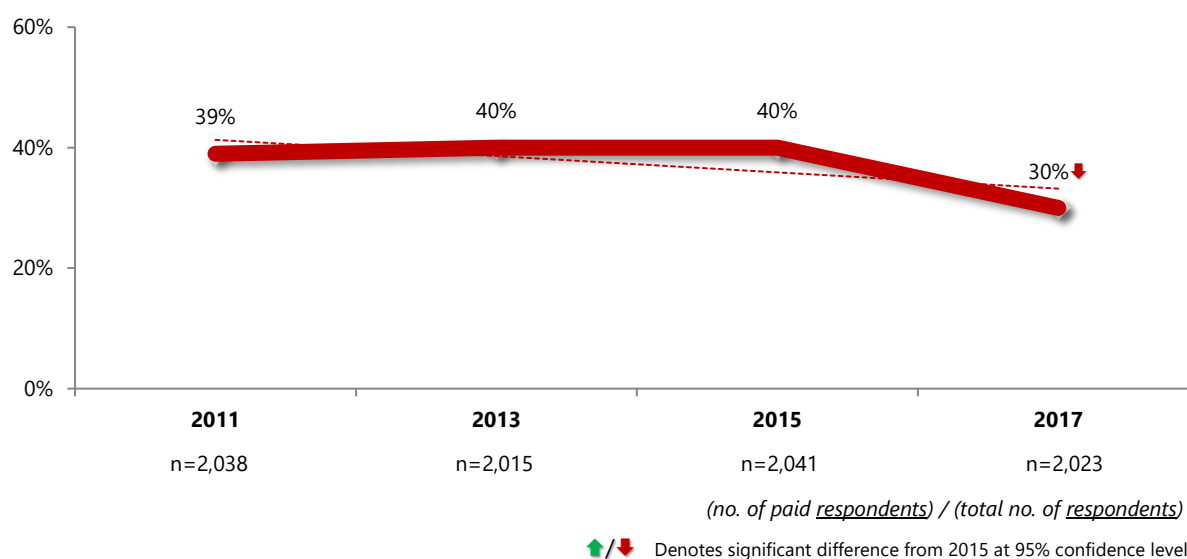
(no. of paid events) / (total no. of events)

↑/↓ Denotes significant difference from 2015 at 95% confidence level

Further to this result, there was an overall decline in paid attendance in 2017 (see Figure 6), with 30% of the population having paid to attend at least one event (a decrease likely associated with the fanfare of SG50 in 2015).

Despite this, as Table 1 shows, art enthusiasts were more likely to have paid for events in 2017. Of the total events attended, more attended paid events (51%) than free events (49%) in 2017, a result inverse to that observed in 2015 (40% paid, 60% free).

Figure 6: Paid attendance of the arts by year



As Table 2 shows, attenders of paid events in 2017 were more likely to have: been aged 25-44 years; been PMEBS; had higher average monthly household incomes; and stayed in private dwellings.

Conversely, attenders of free events were more likely to have: been aged 55+ years; had lower average monthly household incomes; and stayed in smaller public dwellings.

Table 2: Profile of those who attended free (non-ticketed) and paid (ticketed) events

	Free (Non-Ticketed) Events (%)	Paid (Ticketed) Events (%)
Total	44	56 ↑
Segments		
Students (15 to 24 years old)	41	59
PMEBs	38	62 ↑
Married with Children	46	54
Seniors (65 years old and above)	65 ↑	35
Age		
15 to 24 years old	42	58
25 to 34 years old	36	64 ↑
35 to 44 years old	35	65 ↑
45 to 54 years old	46	54
55 to 64 years old	56 ↑	44
Above 65 years old	65 ↑	35
Gender		
Male	44	56
Female	44	56
Monthly Household Income		
Up to SGD 2,000	61 ↑	39
SGD 2,001 to 4,000	53 ↑	47
SGD 4,001 to 8,000	39	61
Above SGD 8,000	37	63 ↑
Dwelling Type		
HDB 1-3 rooms	56 ↑	44
HDB 4 rooms	46	54
HDB 5 rooms / Executive / Maisonette / HUDC	44	56
Private Apartments / Condominiums	33	67 ↑
Landed Property	31	69 ↑

↑/↓ Denotes significant difference at 95% confidence level

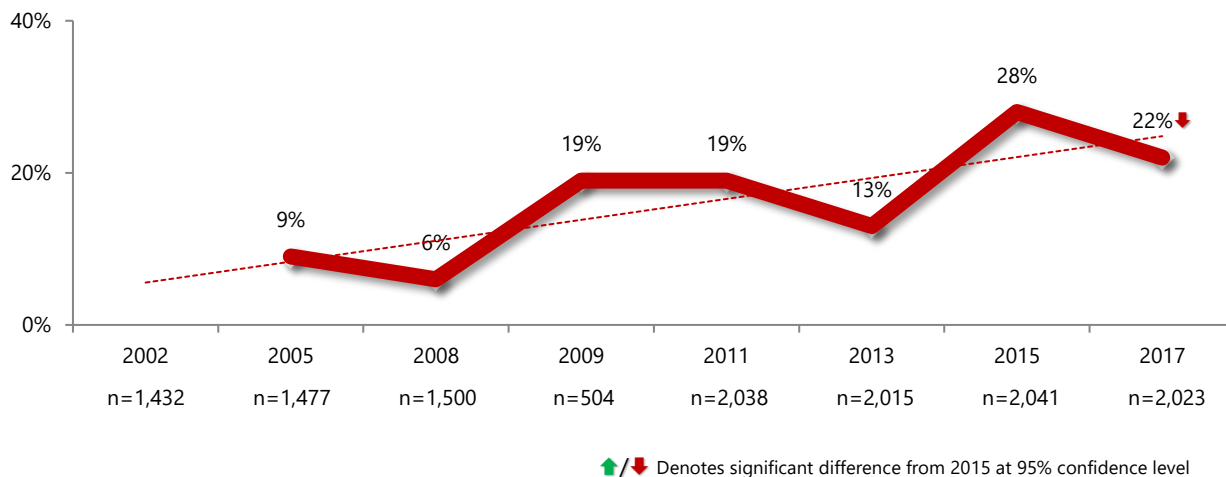
Base:
 2017 Arts Attenders, n=1090
 2017 Attenders of Free Events, n=479
 2017 Attenders of Paid Events, n=611

2.3 Overall Arts and Culture Participation

Upward trend in arts participation

In a result consistent with that observed for attendance, levels of participation in the arts in 2017 were lower than in 2015. Despite this, participation was higher than in any other year, in a continuation of the upward trend from 2005.

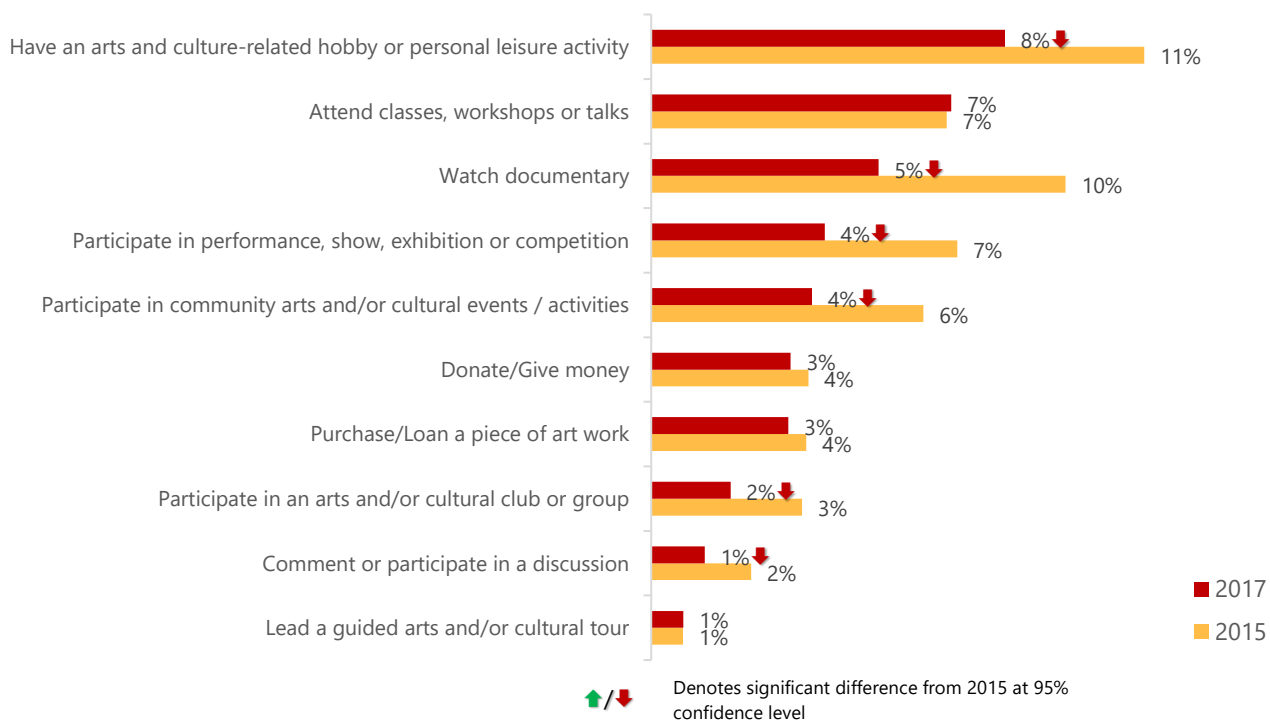
Figure 7: Participation in the arts by year



Enjoying the arts as a hobby remains the most common form of participation

As depicted in Figure 8, 'having an arts and culture-related hobby or personal leisure activity' remained the most common form of arts participation in 2017, followed by attendance of classes, workshops or talks.

Figure 8: Participation by types of activity



Base:
2015 Total, n=2041
2017 Total, n=2023

2.4 Attendance and Participation by Demographics

While the arts continue to be attended by all manner of Singaporeans, arts attenders in 2017 were more likely to have: been Students and PMEBS; been aged 15-44; been single; had higher average monthly household incomes; and had higher educational attainment.

Table 3: Profile of arts attenders

	Sample Distribution (%)	Arts Attenders (%)	Difference (% points)
Gender			
Male	49	45	-4 ↓
Female	51	55	+4 ↑
Age			
15 to 24 years old	15	19	+4 ↑
25 to 34 years old	17	20	+3 ↑
35 to 44 years old	18	21	+3 ↑
45 to 54 years old	18	17	-1
55 to 64 years old	17	14	-3 ↓
65 years old and above	15	9	-6 ↓
Marital Status			
Single	31	37	+6 ↑
Married with children	59	53	-6 ↓
Married without children	5	6	+1
Monthly Household Income			
Up to SGD 2,000	17	12	-5 ↓
SGD 2,001 to 4,000	23	21	-2
SGD 4,001 to 8,000	29	29	0
Above SGD 8,000	31	38	+7 ↑
Dwelling Type			
HDB 1-3 rooms	20	15	-5 ↓
HDB 4 rooms	34	34	0
HDB 5 rooms / Executive / Maisonette / HUDC	27	29	+2
Private Apartments / Condominiums	13	16	+3 ↑
Landed Property	6	7	+1
Education Level			
ITE / O Level and below	52	40	-12 ↓
Diploma / A Level / Pre-University	20	23	+3
Degree and above	26	35	+9 ↑
Segments			
Students (15 to 24 years old)	11	14	+3 ↑
PMEBs	31	38	+7 ↑
Married with Children	59	53	-6 ↓
Seniors (65 years old and above)	15	9	-6 ↓

↑/↓ Denotes significant difference at 95% confidence level

Base:
2017 Total, n=2023
2017 Arts Attenders, n=1090

Attendance and participation decreased from 2015

As

Table 4 highlights, decreases in attendance and participation from 2015 – the year in which the SG50 celebrations occurred – were observed across demographic groups.

Decreases in attendance were most pronounced among those aged 65 years or more.

Table 4: Attendance and participation by demographics and year

	Attendance Rate			Participation Rate		
	2015 (%)	2017 (%)	Change (% points)	2015 (%)	2017 (%)	Change (% points)
Gender						
Male	75	50	-25 ↓	24	18	-6 ↓
Female	81	58	-23 ↓	31	25	-6 ↓
Age						
15 to 24 years old	85	68	-17 ↓	44	41	-3
25 to 34 years old	78	63	-15 ↓	30	22	-8 ↓
35 to 44 years old	80	61	-19 ↓	25	25	-
45 to 54 years old	76	52	-24 ↓	24	15	-9 ↓
55 to 64 years old	70	46	-24 ↓	21	16	-5 ↓
65 years old and above	75	32	-43 ↓	19	12	-7 ↓
Marital Status						
Single	80	65	-15 ↓	38	30	-8 ↓
Married without children	78	66	-12 ↓	22	20	-2
Married with at least one child 12 years old and below	81	57	-24 ↓	26	25	-1
Married with all children above 12 years old	76	41	-35 ↓	22	13	-9 ↓
Monthly Household Income						
Up to SGD 2,000	71	38	-33 ↓	20	14	-6 ↓
SGD 2,001 to 4,000	71	48	-23 ↓	28	17	-11 ↓
SGD 4,001 to 8,000	82	54	-28 ↓	30	25	-5 ↓
Above SGD 8,000	84	67	-17 ↓	35	26	-9 ↓
Dwelling Type						
HDB 1-3 rooms	70	39	-31 ↓	21	16	-5 ↓
HDB 4 rooms	78	54	-24 ↓	25	22	-3
HDB 5 rooms / Executive / Maisonette / HUDC	82	58	-24 ↓	32	23	-9 ↓
Private Apartments / Condominiums	86	67	-19 ↓	47	24	-23 ↓
Landed Property	85	60	-25 ↓	40	26	-14 ↓
Education Level						
ITE / O Level and below	73	41	-32 ↓	24	17	-7 ↓
Diploma / A Level / Pre-University	84	63	-21 ↓	31	25	-6 ↓
Degree and above	85	72	-13 ↓	35	29	-6 ↓
Segments						
Students (15 to 24 years old)	87	68	-19 ↓	47	44	-3
PMEBs	83	66	-17 ↓	30	24	-6 ↓
Married with Children	78	48	-30 ↓	24	18	-6 ↓
Seniors (65 years old and above)	75	32	-43 ↓	19	12	-7 ↓

↑/↓ Denotes significant difference at 95% confidence level

Base:

2015 Total, n=2041

2015 Arts Attenders, n=1598

2015 Arts Participants, n=576

2017 Total, n=2023

2017 Arts Attenders, n=1090

2017 Arts Participants, n=438

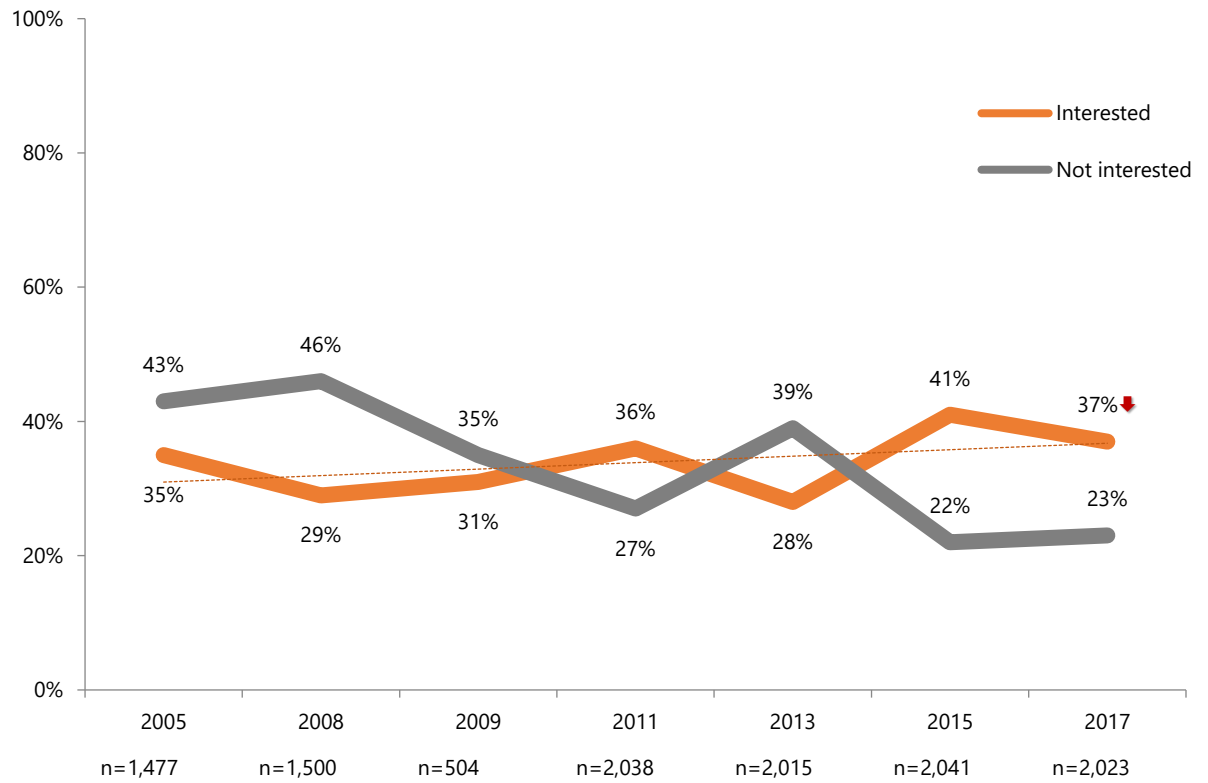
2.5 Interest in Arts and Culture

Interest in the arts remains high

While Singaporeans' interest in the arts decreased from 2015, it remained higher than in any other year (see Figure 9).

Further, for only the third time – see 2011, 2015 – the proportion of Singaporeans interested in the arts was higher than the proportion who indicated that they were not interested.

Figure 9: Interest in the arts by year



↑/↓ Denotes significant difference from 2015 at 95% confidence level

% Interested is based on the Top 2 boxes (rated "Quite Interested" and "Very Interested" on a 5-point scale)

% Not Interested is based on the Bottom 2 boxes (rated "Not Quite Interested" and "Not Very Interested" on a 5-point scale)

2.6 Interest in Arts and Culture with Engagement

Interest in the arts remains important in determining attendance

Singaporeans' interest in the arts remains inextricably linked to their attendance of events and activities.

As Figure 10 illustrates, of those 'interested' in the arts in 2017, 75% attended one or more events. Conversely, of those who were 'not interested' in the arts, only 21% attended one or more events.

Compared to the distribution of the general population, those interested in the arts who had not attended events were more likely to have been older, and from households with a higher average monthly income (see Figure 11).

Figure 10: Interest in the arts and attendance

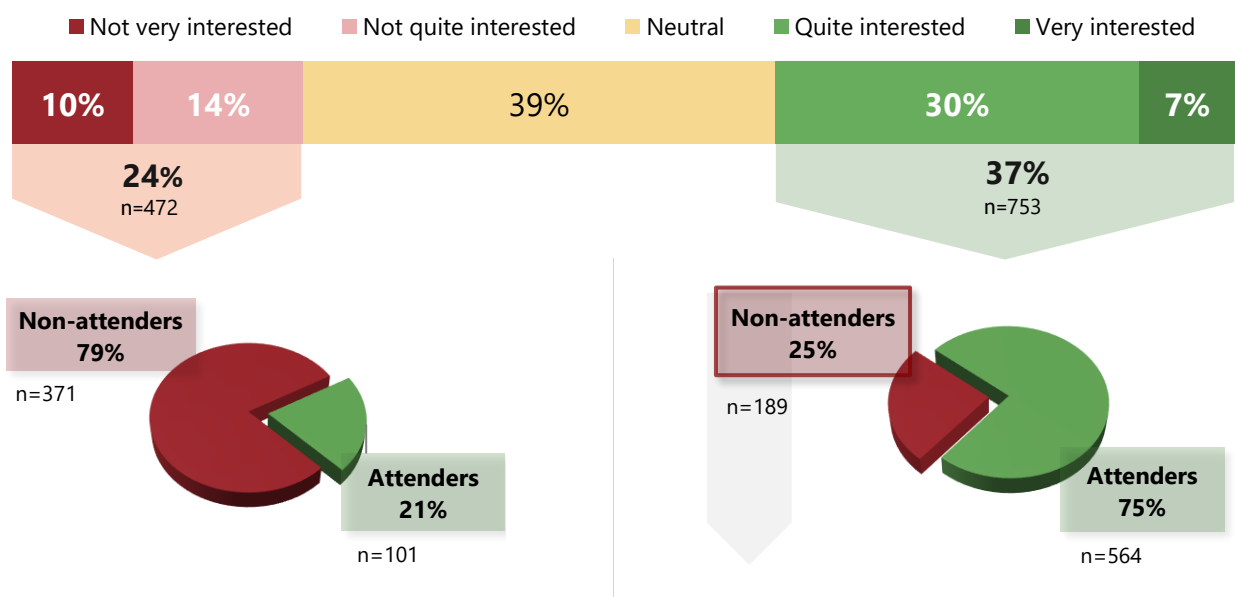
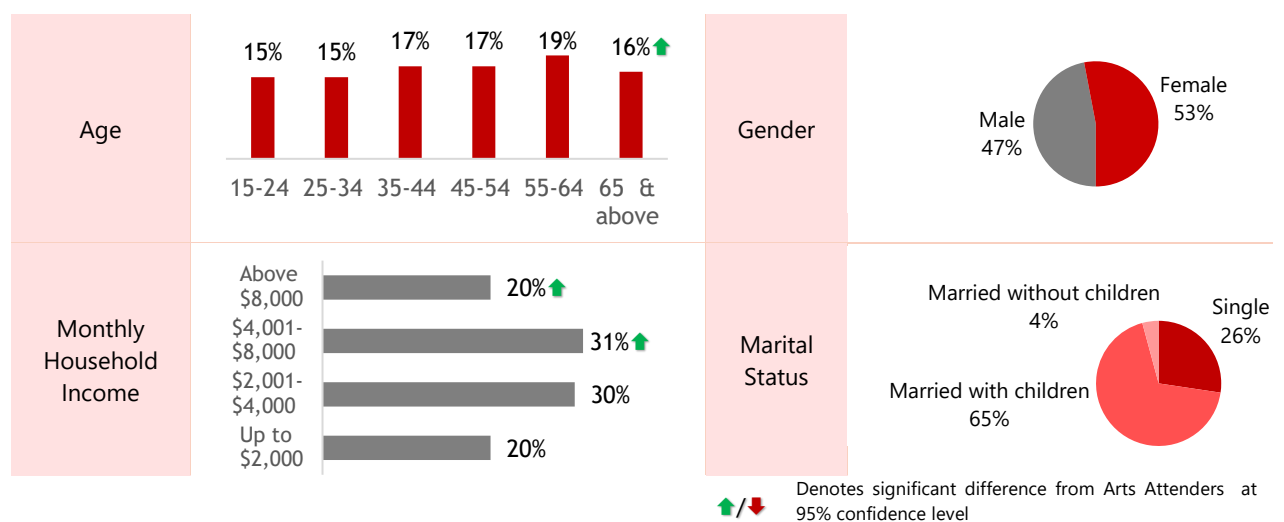


Figure 11: Profile of those who were interested but did not attend arts activities



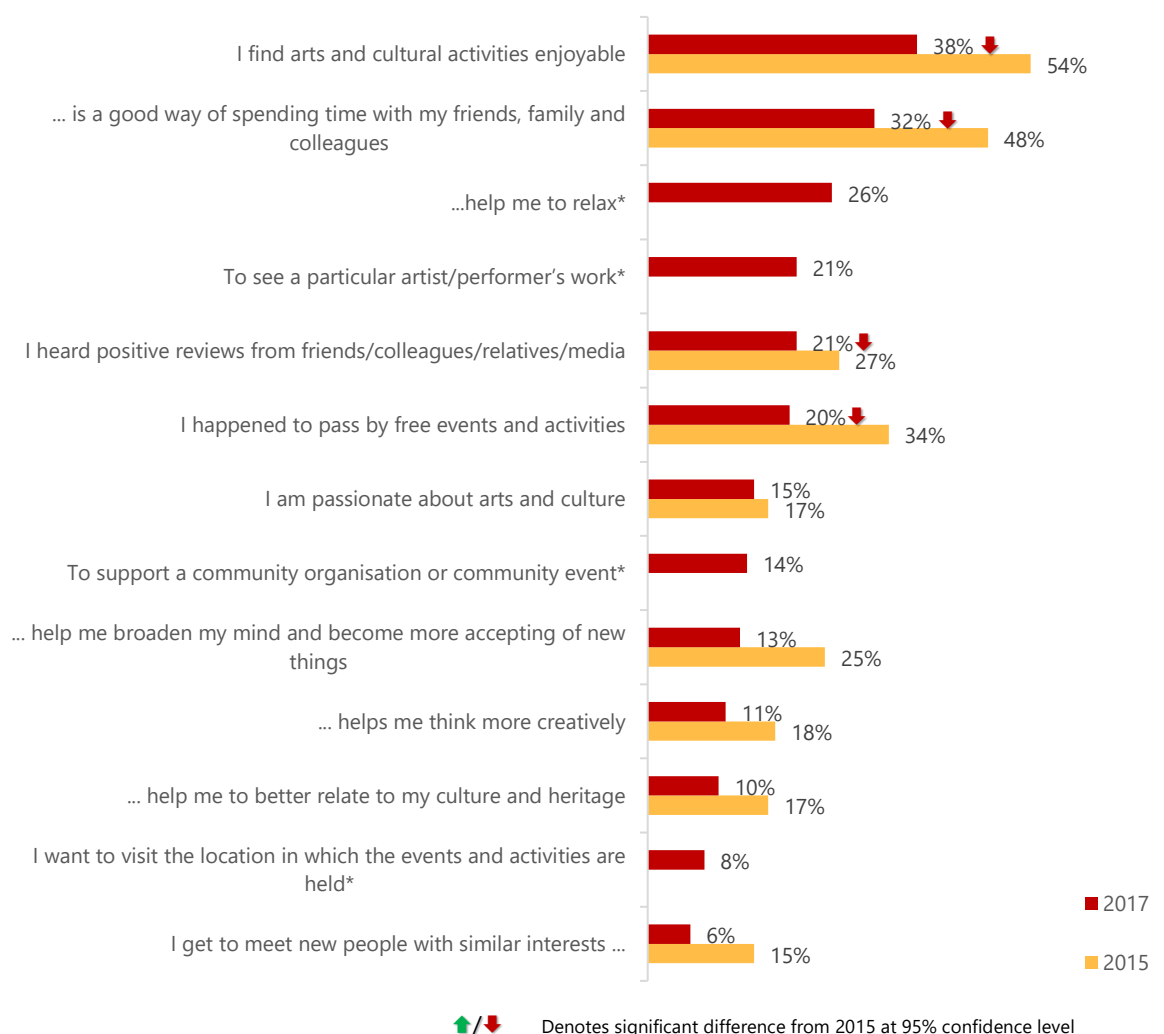
2.7 Motivations for Arts and Culture Attendance and Participation

Entertainment value remained the primary motivation for arts attendance

As in 2015, most attended the arts because they considered it to be enjoyable, or because they regarded events as being a good way of spending time with family, friends and colleagues (see Figure 12).

However, in 2017, the secondary motivations for attendance changed: one quarter of Singaporeans indicated that the arts helped them to relax, while one in five indicated that they attended to see a particular artist/performer's work.

Figure 12: Drivers for arts attendance



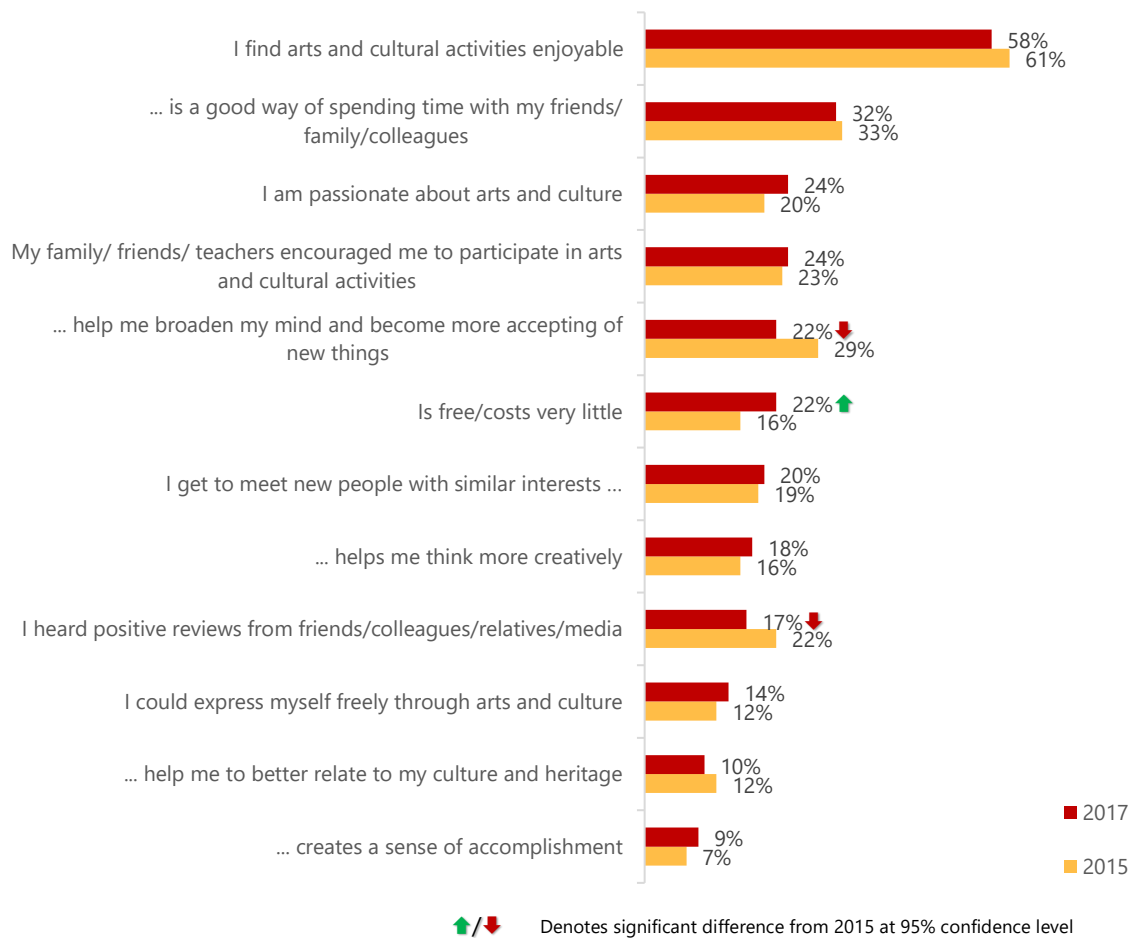
*New statements in 2017
Base:
2015 Arts Attenders, n=1598
2017 Arts Attenders, n=1090

The motivations for participation in the arts were similar to those for attendance

In 2017, most participants in arts activities indicated that they participated because they find them enjoyable, or a good way of spending time with their family, friends and colleagues (see Figure 13).

Compared to 2015, fewer Singaporeans indicated that they participated to broaden their mind or because they heard positive reviews, while more indicated that they did so because activities are free or cost very little.

Figure 13: Drivers for arts participation



Base:
 2015 Art Participants, n=576
 2017 Art Participants, n=438

2.8 Barriers to Arts and Culture Attendance

A 'lack of free time' was the main barrier to arts attendance

In 2017, the barriers to arts attendance were vastly different from those listed in previous years (see Figure 14).

Compared with 2015, more Singaporeans indicated that they had not attended events in 2017 because they lacked free time or were not familiar with the artists/performers.

On the other hand, fewer Singaporeans indicated that they had family commitments that precluded their attendance, or that they did not have anyone to go with.

Figure 14: Barriers to arts attendance



*New statements in 2017
 Base:
 2015 Non-Arts Attenders, n=215
 2017 Non-Arts Attenders, n=703

2.9 Barriers to Engagement by Interest and Attendance

A lack of free time was a barrier to attendance irrespective of interest in the arts

For both those interested (see Table 5) and not interested in the arts (see Table 6), a lack of free time was cited as the key barrier to their attendance.

Aside from this key external barrier, those interested in the arts often indicated that they had family commitments that made their attendance difficult, or noted that they did not have anyone to go with.

Among those who were not interested in the arts, secondary barriers included difficulty understanding the arts and a lack of familiarity with the artists/performers.

Table 5: Barriers among those who were interested but did not attend any arts events

Top barriers among those who were interested but did not attend any events	%
I don't have enough free time	65%
I have family commitments that make it difficult for me to attend these events/activities	16%
I don't have anyone to go with	13%
There are no events/activities close to where I live/work	12%
There are other activities that I prefer spending time on over attending arts and culture events.	10%

Base:
2017 Non-Arts Attenders who were interested in Arts, n=189

Table 6: Barriers among those who were not interested and did not attend any arts events

Top barriers among those who were not interested and did not attend any events	%
I don't have enough free time	39%
Arts are difficult for me to understand	24%
I am not familiar with the artists/performers	19%
There are other activities that I prefer spending time on over attending arts and culture events.	17%
I have family commitments that make it difficult for me to attend these events/activities (e.g. no one to look after children/family when I attend arts events/activities)	13%

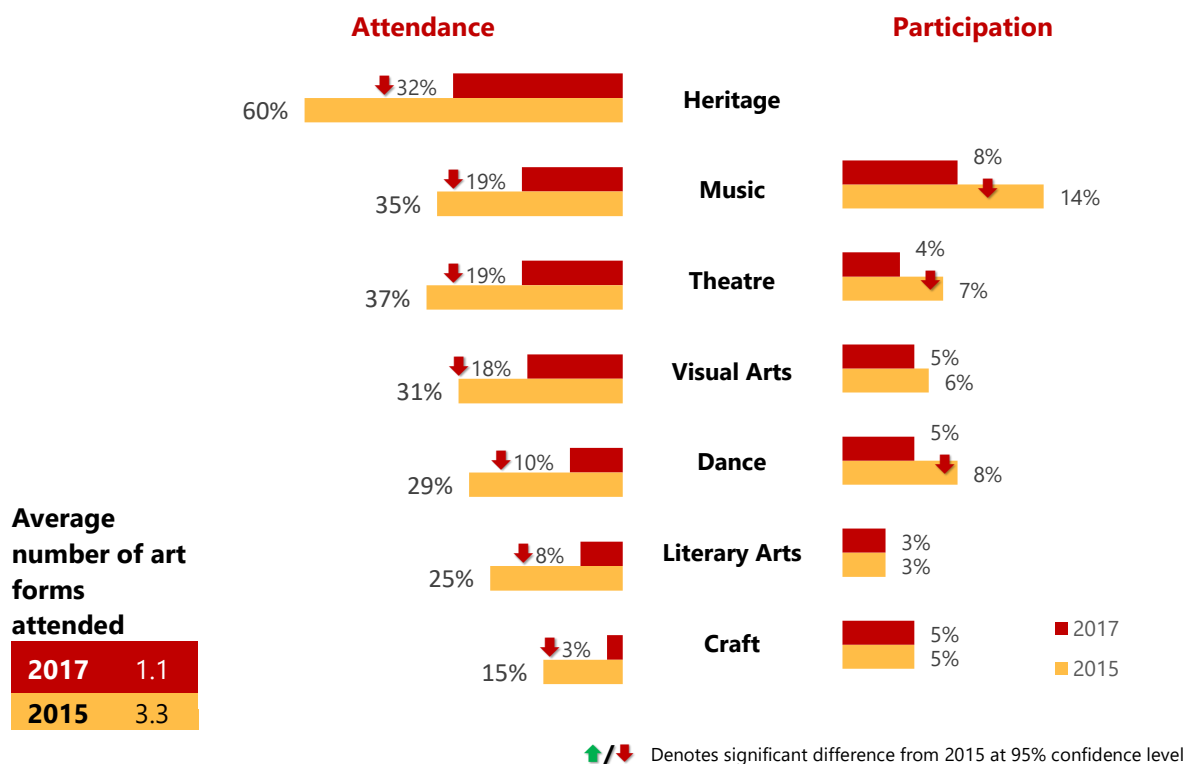
Base:
2017 Non-Arts Attenders who were not interested in Arts, n=371)

2.10 Attendance and Participation by Art Forms

Attendance of art forms decreased from 2015

As for overall levels of attendance and participation, there were decreases from 2015 observed for many specific art forms, likely due to SG50-related peaks (see Figure 15). Specifically, for attendance, declines were observed for all key art forms; for participation, significant decreases were observed for music, theatre and dance activities.

Figure 15: Attendance and participation by art forms



Base:
2015 Total, n=2041
2017 Total, n=2023

Heritage remained the most commonly attended form of arts and culture

There were few differences in the preferences – in terms of art forms - of those who paid to attend events and those who only attended free events (see Table 7). As in 2015, heritage was the most popular form of cultural event attended, both among paid and free attenders. Of the art forms, music, theatre, and the visual arts were the most commonly attended.

Table 7: Art forms attended by those who attended at least one paid event and those who attended only free events

Attended At Least One Paid Event (Ticketed)	Attended Only Free Events (Non-Ticketed)
Heritage (60%)	Heritage (59%)
Music (43%)	Visual Arts (29%)
Theatre (42%)	Theatre (26%)
Visual Arts (38%)	Music (23%)
Dance (21%)	Dance (13%)
Literary Arts (18%)	Community Arts (13%)
Community Arts (16%)	Literary Arts (12%)
Craft (7%)	Craft (5%)

Base: 2017 Attenders of at least one paid event, n=611; 2017 Attenders of only free events, n=479



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MUSIC

2.11 Music

Music continued to be one of the most popular art forms for attendance and participation

As Table 8 shows, along with high levels of attendance, music was the most popular art form for participation among Singaporeans.

In 2017, music was consumed in a variety of different settings, with many Singaporeans choosing to attend and participate with their friends and family. While word of mouth recommendations from friends was a strong source of information for those who consumed music, digital channels such as Facebook were also commonly accessed.

Table 8: Attendance, participation and key habits

2017	Total Attendance Rate 19%	Total Participation Rate 8%
	Music Attenders (n=382)	Music Participants (n=170)
Forms of engagement	-	<ol style="list-style-type: none"> 1. Hobby or personal leisure activity (56%) 2. Attend classes, workshops or talks (34%) 3. Watch documentary or read about arts and culture (34%)
Most engagement with other art forms (top 3)	<ol style="list-style-type: none"> 1. Heritage (54%) 2. Theatre (47%) 3. Visual Arts (38%) 	<ol style="list-style-type: none"> 1. Theatre (28%) 2. Dance (27%) 3. Visual Arts (26%)
Venues for arts and culture events	<ol style="list-style-type: none"> 1. Dedicated Arts Venues (46%) 2. Museums (31%) 3. City Centre (26%) 	<ol style="list-style-type: none"> 1. Community Clubs / Centres (30%) 2. Dedicated Arts Venues (29%) 3. School / Near School (26%)
Sources of information for arts and culture events	<ol style="list-style-type: none"> 1. Facebook (19%) 2. Friends, colleagues, acquaintances (17%) 3. Family members (10%) 	<ol style="list-style-type: none"> 1. Friends, colleagues, acquaintances (21%) 2. Facebook (15%) 3. YouTube (12%)
Drivers for engagement for arts and culture events	<ol style="list-style-type: none"> 1. Find enjoyable (37%) 2. See particular artist/ performer's work (30%) 3. Spend time with friends, family and colleagues (29%) 	<ol style="list-style-type: none"> 1. Find enjoyable (71%) 2. Spend time with friends, family and colleagues (39%) 3. Passion (31%)
Whom they go with for arts and culture events	<ol style="list-style-type: none"> 1. With family members (41%) 2. With friends (40%) 3. With partner/spouse (13%) 	<ol style="list-style-type: none"> 1. With friends (45%) 2. With family members (38%) 3. With partner/spouse (11%)

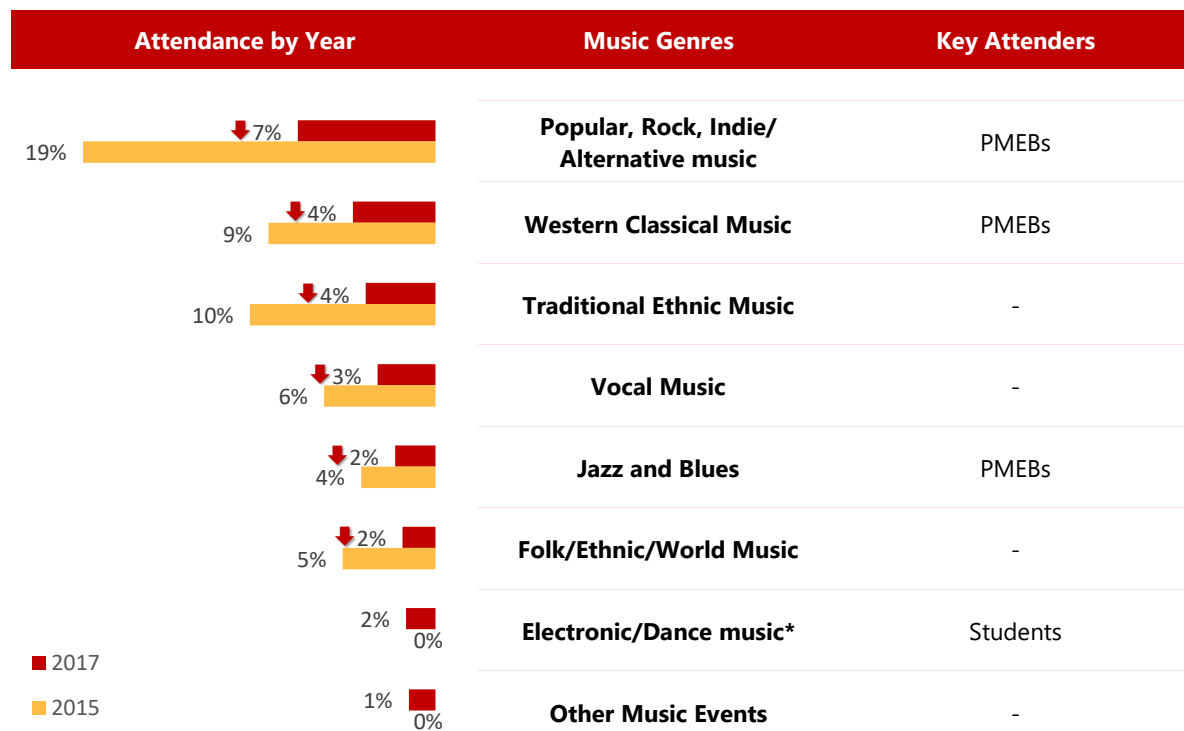
Base:
2015 Total, n=2041
2017 Total, n=2023

Popular, rock, indie/alternative music remained the most popular genre of music

While attendance of all manner of music events decreased from 2015, Singaporeans' preferences in terms of genres remained unchanged: popular, rock, indie/alternative was the most preferred genre, followed by western classical and traditional ethnic music.

PMEBs and Students were the subgroups most likely to attend music events in 2017.

Figure 16: Attendance by music genres and key audience segments



↑/↓ Denotes significant difference from 2015 at 95% confidence level

*New statement in 2017
 Base:
 2015 Total, n=2041
 2017 Total, n=2023



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DANCE

2.12 Dance

Attendance and participation in dance was driven by its entertainment value

For the Singaporeans who attended dance events, dedicated arts venues and museums were commonly accessed; participants frequented community clubs/centres and schools.

Family members and friends were frequent companions for both attenders and participants, and also served as key points of information for arts events and activities.

Table 9: Attendance, participation and key habits

2017	Total Attendance Rate 10%	Total Participation Rate 5%
	Dance Attenders (n=197)	Dance Participants (n=95)
Forms of engagement	-	<ol style="list-style-type: none"> 1. Hobby or personal leisure activity (51%) 2. Attend classes, workshops or talks (37%) 3. Participate in performance, show, exhibition or competition (35%)
Most engagement with other art forms (top 3)	<ol style="list-style-type: none"> 1. Heritage (57%) 2. Theatre (54%) 3. Music (46%) 	<ol style="list-style-type: none"> 1. Music (48%) 2. Theatre (32%) 3. Visual Arts (29%)
Venues for arts and culture events	<ol style="list-style-type: none"> 1. Dedicated arts venues (39%) 2. Museums (34%) 3. Community clubs/centres (32%) 	<ol style="list-style-type: none"> 1. Community clubs/centres (41%) 2. School/near school (32%) 3. Dedicated arts venues (27%)
Sources of information for arts and culture events	<ol style="list-style-type: none"> 1. Facebook (18%) 2. Friends, colleagues, acquaintances (15%) 3. Television (13%) 	<ol style="list-style-type: none"> 1. Friends, colleagues, acquaintances (18%) 2. Facebook (17%) 3. YouTube (15%)
Drivers for engagement for arts and culture events	<ol style="list-style-type: none"> 1. Find enjoyable (33%) 2. Spend time with friends, family and colleagues (31%) 3. See particular artist/ performer's work (26%) 	<ol style="list-style-type: none"> 1. Find enjoyable (62%) 2. Encouraged by friends, family and teachers (33%) 3. Spend time with friends, family and colleagues (32%)
Whom they go with for arts and culture events	<ol style="list-style-type: none"> 1. With family members (48%) 2. With friends (40%) 3. With partner/spouse (7%) 	<ol style="list-style-type: none"> 1. With friends (49%) 2. With family members (43%) 3. With partner/spouse (5%)

Base:
2015 Total, n=2041
2017 Total, n=2023

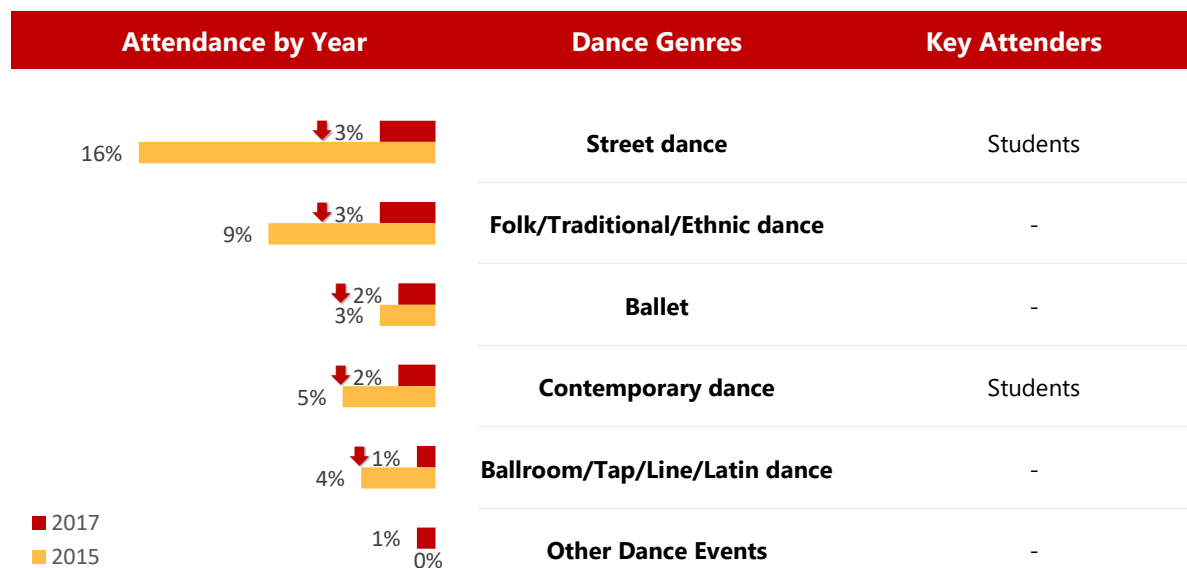
Street dance and folk/traditional/ethnic dance continued to be the most popular dance genres

As Figure 17 illustrates, all forms of dance saw decreases in attendance from 2015.

Despite this, the order of preferences of Singaporeans in terms of dance genres remained unchanged: street dance and folk/traditional/ethnic dance were most popular, followed by ballet and contemporary dance.

Students were the population subgroup most likely to have attended dance performances in 2017.

Figure 17: Attendance by dance genres and key audience segments



↑/↓ Denotes significant difference from 2015 at 95% confidence level

Base:
2015 Total, n=2041
2017 Total, n=2023



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THEATRE

Photo by Vadim Fomenok on Unsplash

2.13 Theatre

Along with music, theatre was the most popular art form for attendance in 2017

Theatre and music shared a strong synergy: almost half of all theatre attenders and participants attended a music event in 2017 (see Table 10).

Dedicated arts venues were most frequently visited by theatre attenders and participants, and friends were common companions for events and activities. Friends, colleagues and acquaintances and Facebook served as the primary sources of information on the arts for theatre consumers.

Table 10: Attendance, participation and key habits

2017	Total Attendance Rate 19%	Total Participation Rate 4%
	Theatre Attenders (n=388)	Theatre Participants (n=90)
Forms of engagement	-	<ol style="list-style-type: none"> 1. Watch documentary or read about arts and culture (52%) 2. Hobby or personal leisure activity (51%) 3. Attend classes, workshops or talks (36%)
Most engagement with other art forms (top 3)	<ol style="list-style-type: none"> 1. Heritage (57%) 2. Music (46%) 3. Visual Arts (41%) 	<ol style="list-style-type: none"> 1. Music (53%) 2. Film (33%) 3. Dance (33%)
Venues for arts and culture events	<ol style="list-style-type: none"> 1. Dedicated Arts Venues (47%) 2. Museums (35%) 3. City Centre (30%) 	<ol style="list-style-type: none"> 1. Dedicated Arts Venues (34%) 2. School / Near School (32%) 3. Home (28%)
Sources of information for arts and culture events	<ol style="list-style-type: none"> 1. Friends, colleagues, acquaintances (19%) 2. Facebook (18%) 3. Newspapers (9%) 	<ol style="list-style-type: none"> 1. Facebook (17%) 2. Friends, colleagues, acquaintances (16%) 3. Websites / Email (12%)
Drivers for engagement for arts and culture events	<ol style="list-style-type: none"> 1. Find enjoyable (37%) 2. Spend time with friends, family and colleagues (30%) 3. See particular artist/ performer's work (27%) 	<ol style="list-style-type: none"> 1. Find enjoyable (59%) 2. Encouraged by friends, family and teachers (40%) 3. To broaden mind (28%)
Whom they go with for arts and culture events	<ol style="list-style-type: none"> 1. With friends (41%) 2. With family members (40%) 3. With partner/spouse (11%) 	<ol style="list-style-type: none"> 1. With friends (43%) 2. With family members (41%) 3. With partner/spouse (9%)

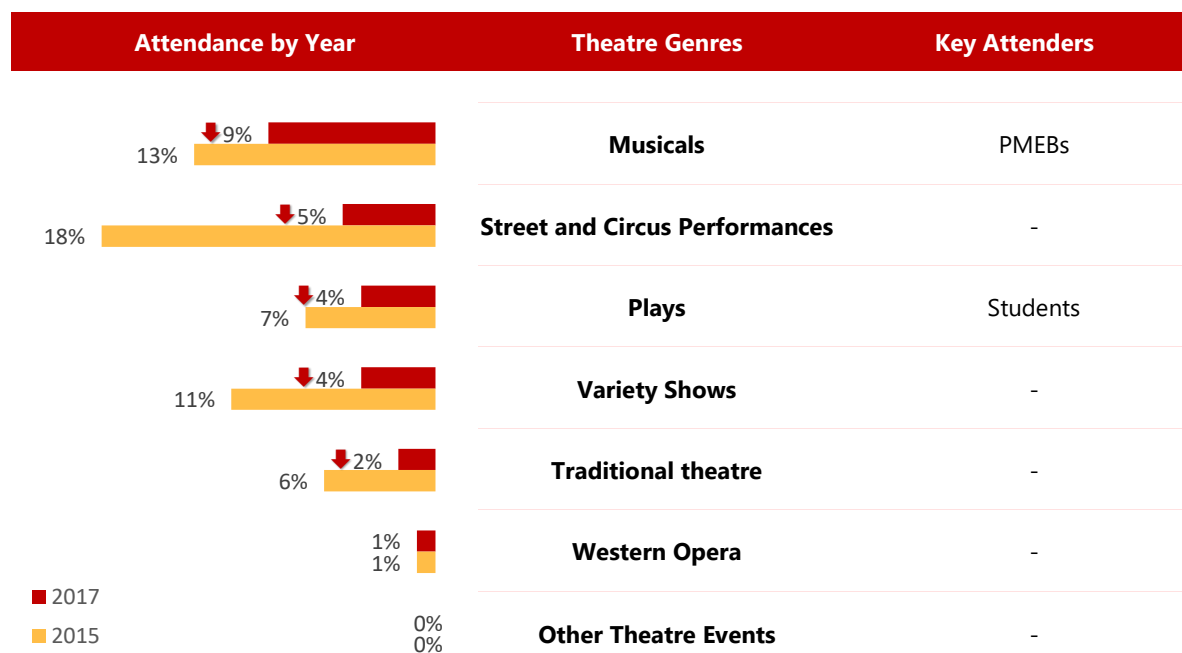
Base:
2015 Total, n=2041
2017 Total, n=2023

Musicals were the most popular genre of theatre in 2017

Approximately one in ten Singaporeans attended a musical in 2017, which meant that this genre surpassed street and circus performances as the most preferred form of theatre.

PMEBs were the population subgroup most likely to have attended musicals, while Students were most likely to have attended plays.

Figure 18: Attendance by theatre genres and key audience segments

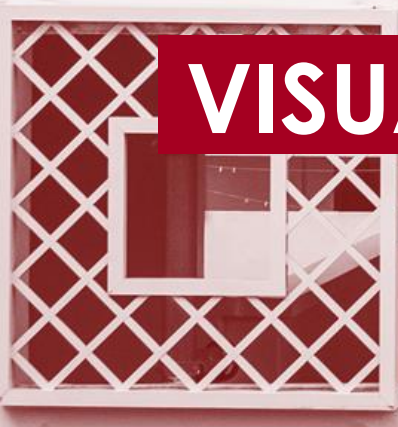


↑/↓ Denotes significant difference from 2015 at 95% confidence level

Base:
2015 Total, n=2041
2017 Total, n=2023



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VISUAL ARTS

2.14 Visual Arts

Museums and dedicated arts venues were preferred venues among visual arts consumers

As Table 11 highlights, visual arts consumers had a distinct profile, with the majority attending rather than participating in this art form.

Visual arts consumers: often engaged with the arts in museums and dedicated arts venues; relied upon Facebook as a source of information on the arts; and engaged with the arts because of its entertainment value, as a way to spend time with family, and because of their passion for arts and culture.

Table 11: Attendance, participation and key habits

2017	Total Attendance Rate 18%	Total Participation Rate 5%
	Visual Arts Attenders (n=367)	Visual Arts Participants (n=97)
Forms of engagement	-	<ol style="list-style-type: none"> 1. Hobby or personal leisure activity (51%) 2. Attend classes, workshops or talks (47%) 3. Watch documentary or read about arts and culture (40%)
Most engagement with other art forms (top 3)	<ol style="list-style-type: none"> 1. Heritage (58%) 2. Theatre (44%) 3. Music (40%) 	<ol style="list-style-type: none"> 1. Music (45%) 2. Craft (35%) 3. Dance (29%)
Venues for arts and culture events	<ol style="list-style-type: none"> 1. Museums (54%) 2. Dedicated Arts Venues (44%) 3. City Centre (28%) 	<ol style="list-style-type: none"> 1. Museums (39%) 2. Dedicated Arts Venues (33%) 3. School / Near School (29%)
Sources of information for arts and culture events	<ol style="list-style-type: none"> 1. Facebook (17%) 2. Friends, colleagues, acquaintances (16%) 3. Newspapers (10%) 	<ol style="list-style-type: none"> 1. Facebook (22%) 2. Friends, colleagues, acquaintances (18%) 3. Television (10%)
Drivers for engagement for arts and culture events	<ol style="list-style-type: none"> 1. Find enjoyable (37%) 2. Spend time with friends, family and colleagues (36%) 3. See particular artist/performer's work (23%) 	<ol style="list-style-type: none"> 1. Find enjoyable (62%) 2. Passion (32%) 3. Encouraged by friends, family and teachers (27%)
Whom they go with for arts and culture events	<ol style="list-style-type: none"> 1. With friends (45%) 2. With family members (38%) 3. With partner/spouse (10%) 	<ol style="list-style-type: none"> 1. With friends (46%) 2. With family members (31%) 3. With partner/spouse (9%)

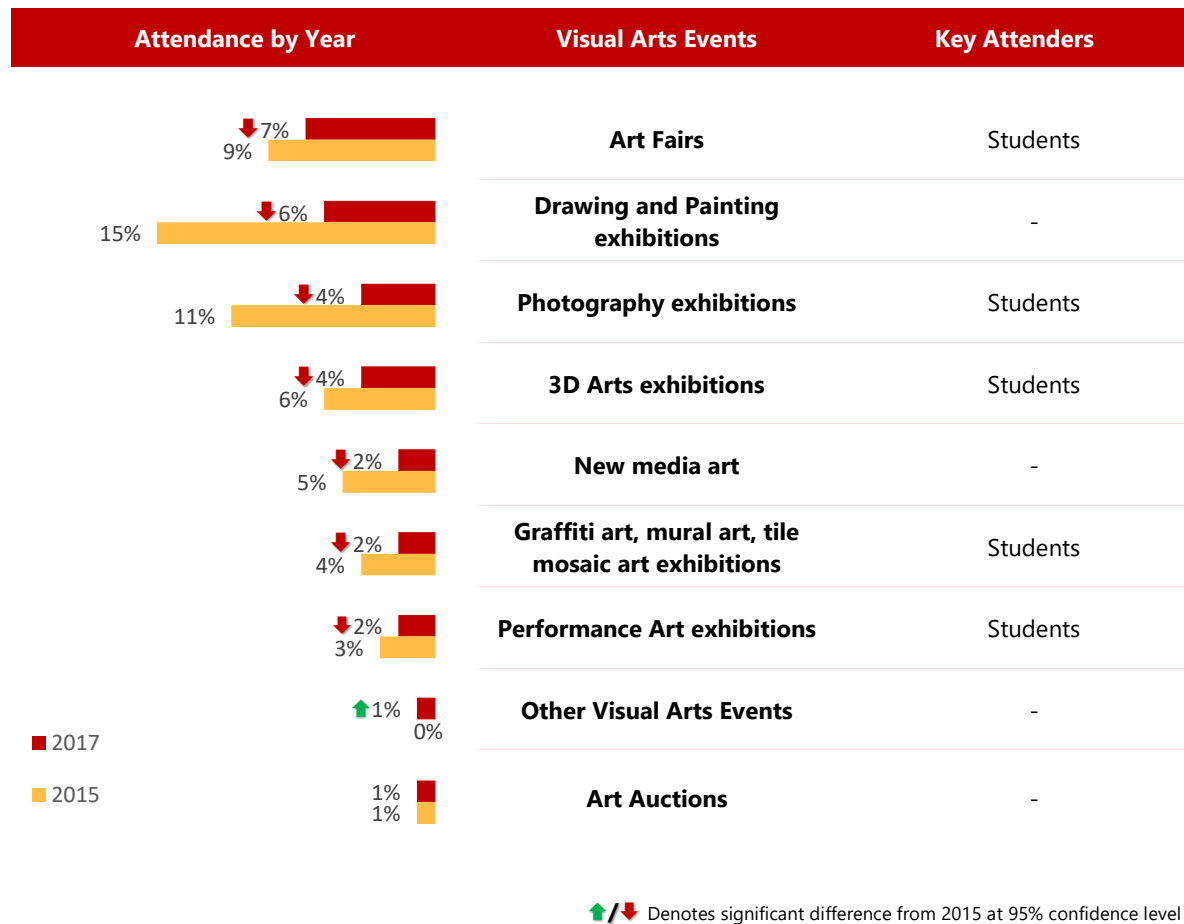
Base:
2015 Total, n=2041
2017 Total, n=2023

In 2017, Art Fairs were the most popular form of visual art events

Despite a decrease in attendance from 2015 (the year of the SG50 celebrations), art fairs surpassed drawing and painting exhibitions and photography exhibitions as the most popular form of visual arts.

Across all forms of visual arts, Students were the population subgroup most likely to attend, likely due to the arts education programmes available to them.

Figure 19: Attendance by visual arts events and key audience segments



Base:
 2015 Total, n=2041
 2017 Total, n=2023



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LITERARY ARTS

Photo by Fahrul Azmi on Unsplash

2.15 Literary Arts

While attendance of literary arts events decreased in 2017, participation remained stable

Unsurprisingly, libraries, schools and museums were popular arts venues among those who consumed the literary arts in 2017 (see Table 12).

As for the other key art forms, digital channels – predominantly Facebook and YouTube – are increasingly important sources of information on arts and culture events for literary arts consumers. Further, enjoyment remains the primary reason for engagement with the arts among literary arts consumers.

Table 12: Attendance, participation and key habits

2017	Total Attendance Rate 8%	Total Participation Rate 3%
	Literary Arts Attenders (n=171)	Literary Arts Participants (n=51)
Forms of engagement	-	<ol style="list-style-type: none"> 1. Hobby or personal leisure activity (51%) 2. Attend classes, workshops or talks (47%) 3. Watch documentary or read about arts and culture (40%)
Most engagement with other art forms (top 3)	<ol style="list-style-type: none"> 1. Heritage (68%) 2. Visual Arts (49%) 3. Music; Theatre (44%) 	<ol style="list-style-type: none"> 1. Visual Arts (45%) 2. Music (43%) 3. Theatre; Craft (39%)
Venues for arts and culture events	<ol style="list-style-type: none"> 1. Library (46%) 2. Museum (40%) 3. Arts venues (35%) 	<ol style="list-style-type: none"> 1. School (39%) 2. Library (31%) 3. Community clubs/ centres; Home; Museum(27%)
Sources of information for arts and culture events	<ol style="list-style-type: none"> 1. Facebook (19%) 2. Friends, colleagues, acquaintances (15%) 3. YouTube (13%) 	<ol style="list-style-type: none"> 1. Facebook (29%) 2. Friends, colleagues, acquaintances (12%) 3. YouTube (12%)
Drivers for engagement for arts and culture events	<ol style="list-style-type: none"> 1. Find enjoyable (43%) 2. Spend time friends, family and colleagues (37%) 3. Help relax (25%) 	<ol style="list-style-type: none"> 1. Find enjoyable (61%) 2. Passion (33%) 3. Help think more creatively (27%)
Whom they go with for arts and culture events	<ol style="list-style-type: none"> 1. With family members (45%) 2. With friends (40%) 3. With partner/spouse (8%) 	<ol style="list-style-type: none"> 1. With friends (45%) 2. With family members (38%) 3. With partner/spouse (6%)

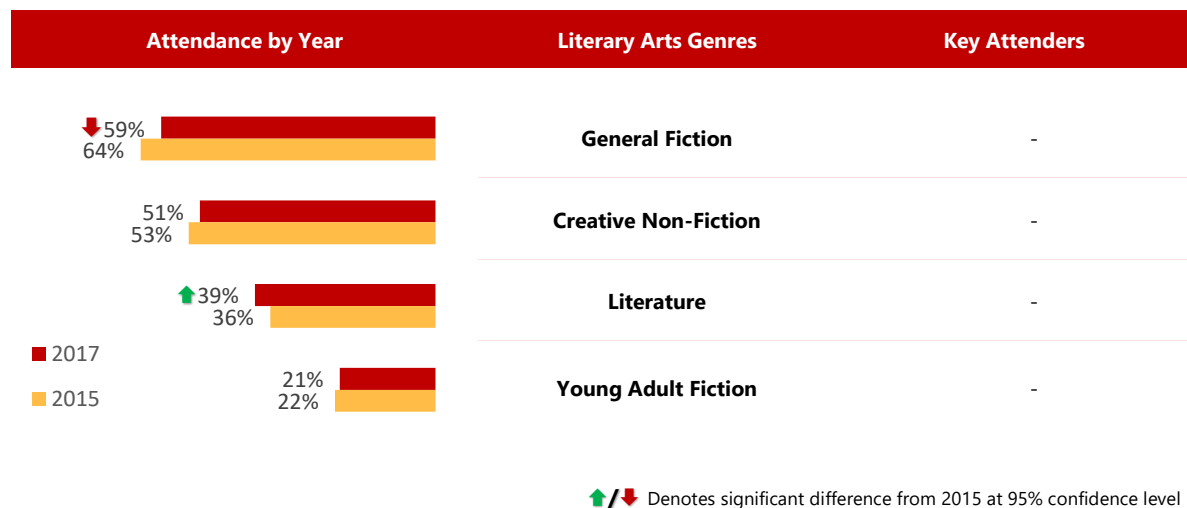
Base:
2015 Total, n=2041
2017 Total, n=2023

Both reading stories, poetry or graphic novels and attending books/writing events decreased from 2015

Students remained the subgroup most likely to read literary texts in 2017 (see Figure 20).

Of those who read for leisure, more than half read general fiction (e.g. Thriller, Sci-Fi, Fantasy, Mystery, Crime, Romance, Comics or Graphic Novels); half read creative non-fiction (e.g. Biographies, Travel Writing, Food Writing, Personal Essays; Excluding Travel Guides, Cookbooks); and four in ten read literature (e.g. Poems, Novel, Short Stories).

Figure 20: Attendance by literary arts events/genres and key audience segments



Base:
2015 Literary consumers, n=637
2017 Literary consumers, n=262



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HERITAGE

Photo by Danica Tanjutco on Unsplash

2.16 Heritage

Heritage remained the most popular form of arts and culture for attendance

In 2017, one in three Singaporeans attended some form of heritage event or activity (see Table 13).

The majority of heritage attenders engaged in the arts and culture because they found it enjoyable, or to spend time with their loved ones. Heritage consumers attended arts and culture events in museums or dedicated arts venues, and their companions were most often their family and friends.

Table 13: Attendance, participation and key habits

2017	Total Attendance Rate 32%	Total Participation Rate NA
	Heritage Attenders (n=641)	Heritage Participants (NA)
Forms of engagement	-	-
Most engagement with other art forms (top 3)	<ol style="list-style-type: none"> 1. Theatre (34%) 2. Visual Arts (33%) 3. Music (32%) 	-
Venues for arts and culture events	<ol style="list-style-type: none"> 1. Museums (41%) 2. Dedicated Arts Venues (29%) 3. City Centre (28%) 	-
Sources of information for arts and culture events	<ol style="list-style-type: none"> 1. Facebook (17%) 2. Friends, colleagues or acquaintances (13%) 3. Television (12%) 	-
Drivers for engagement for arts and culture events	<ol style="list-style-type: none"> 1. Find enjoyable (40%) 2. Spend time with friends, family and colleagues (34%) 3. Help relax (26%) 	-
Whom they go with for arts and culture events	<ol style="list-style-type: none"> 1. With family members (47%) 2. With friends (35%) 3. With partner/spouse (9%) 	-

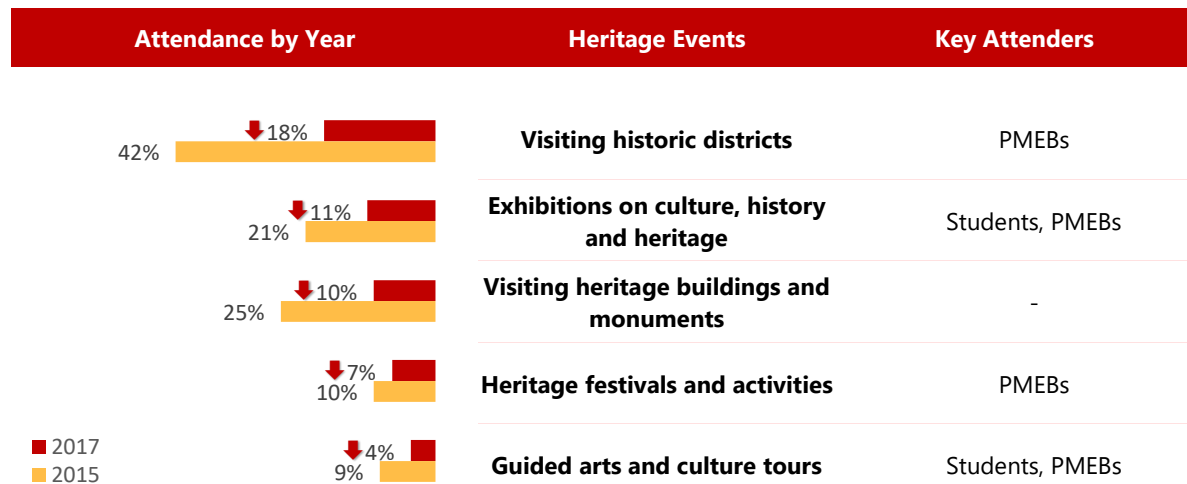
Base:
2015 Total, n=2041
2017 Total, n=2023

Visitation of historic districts remained the most common form of heritage engagement

As illustrated in Figure 21, most heritage attenders visited historic districts, attended exhibitions on culture, history and heritage, or visited heritage buildings and monuments.

PMEBs and Students were the demographic subgroups most likely to have attended heritage events and activities in 2017.

Figure 21: Attendance by heritage events and key audience segments



Denotes significant difference from 2015 at 95% confidence level

Base:
2015 Total, n=2041
2017 Total, n=2023

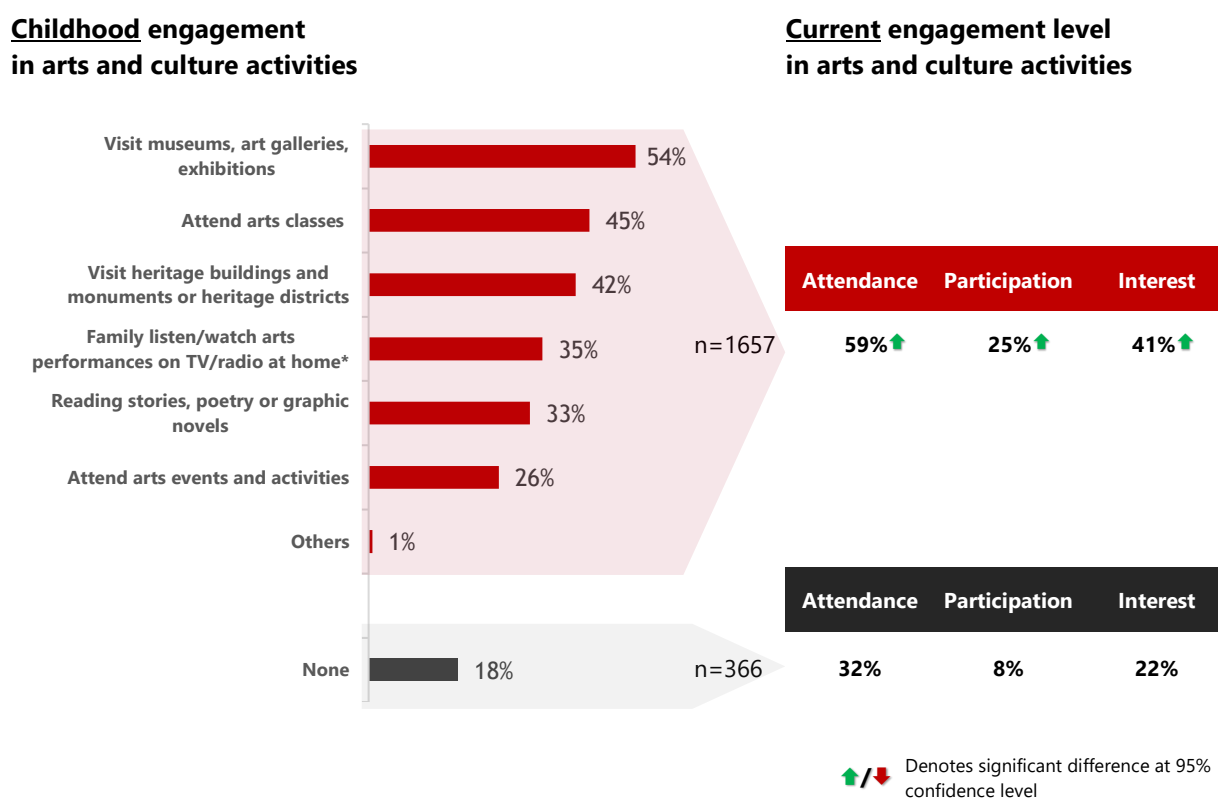
2.17 Impact of childhood exposure on arts and culture engagement

Exposure to arts and culture throughout childhood remains imperative in building life-long interest and engagement in the arts

As illustrated in Figure 22, Singaporeans who were exposed to arts and culture throughout their childhood were more likely to have attended, participated or been interested in arts and culture activities than those who had not been exposed.

Visitation of museums, art galleries and exhibitions and art classes were the most prevalent forms of childhood engagement, emphasising the fundamental importance of programmes that embed the arts in education syllabuses (such as the Enhanced Art Programme and and Art Elective Programme).

Figure 22: Childhood arts engagement and current attendance, participation and interest levels



*New statement in 2017
Base:
2017 Total, n=2023

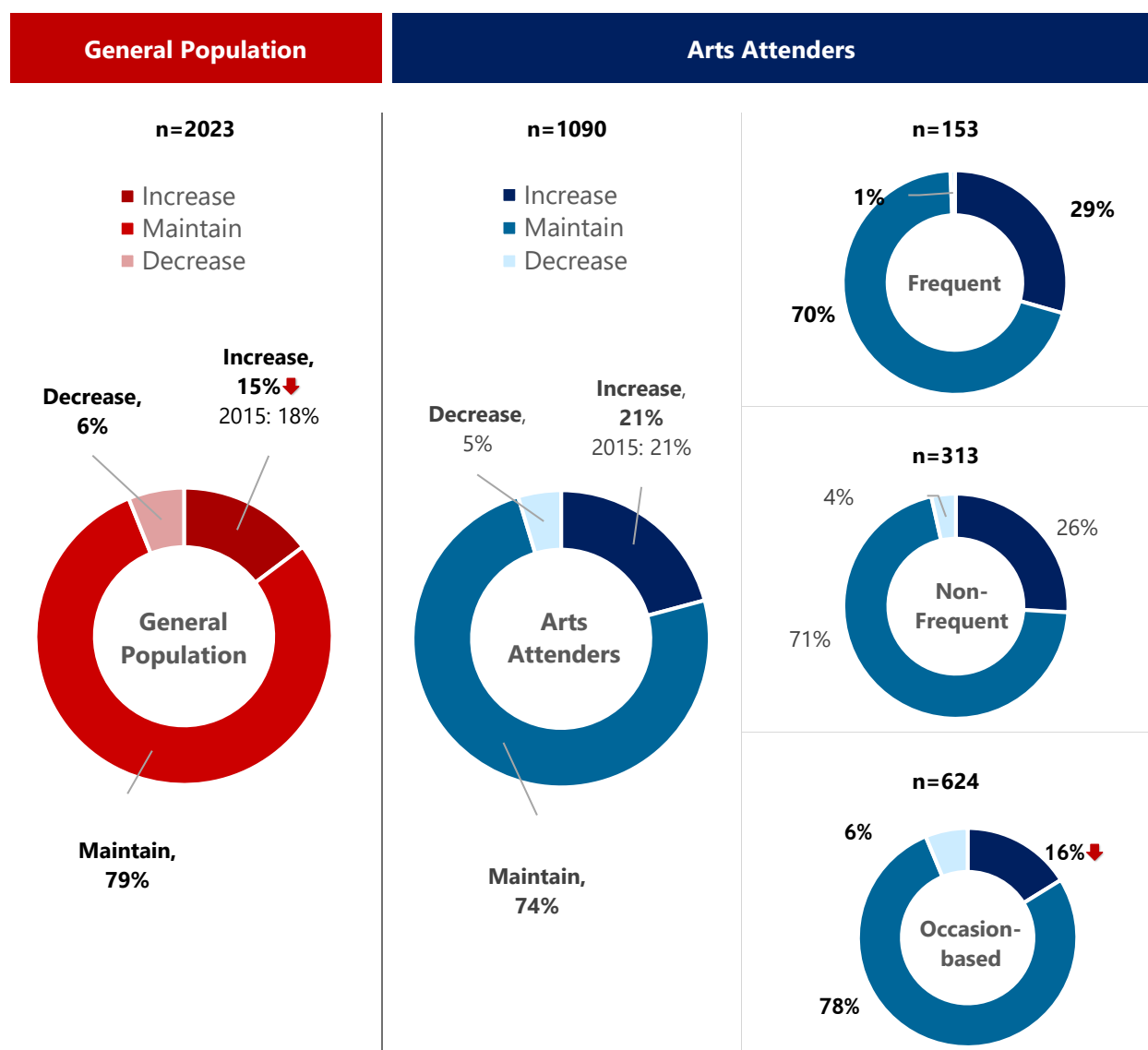
2.18 Future interest in arts and culture

In 2017, a majority of Singaporeans indicated that they would maintain or increase the frequency at which they attend the arts

As Figure 23 shows, eight in ten Singaporeans indicated that they would maintain the frequency at which they attend arts and culture events, while 15% indicated that they would increase it (fewer than in 2015).

Intent to increase frequency varied according to Singaporeans' current frequency of attendance: among those who attended the arts at least monthly, three in ten indicated that they would increase their attendance in 2018; this proportion was lower among occasion-based attenders (16%).

Figure 23: Future arts attendance



↑/↓ Denotes significant difference from 2015 and between subgroups at 95% confidence level

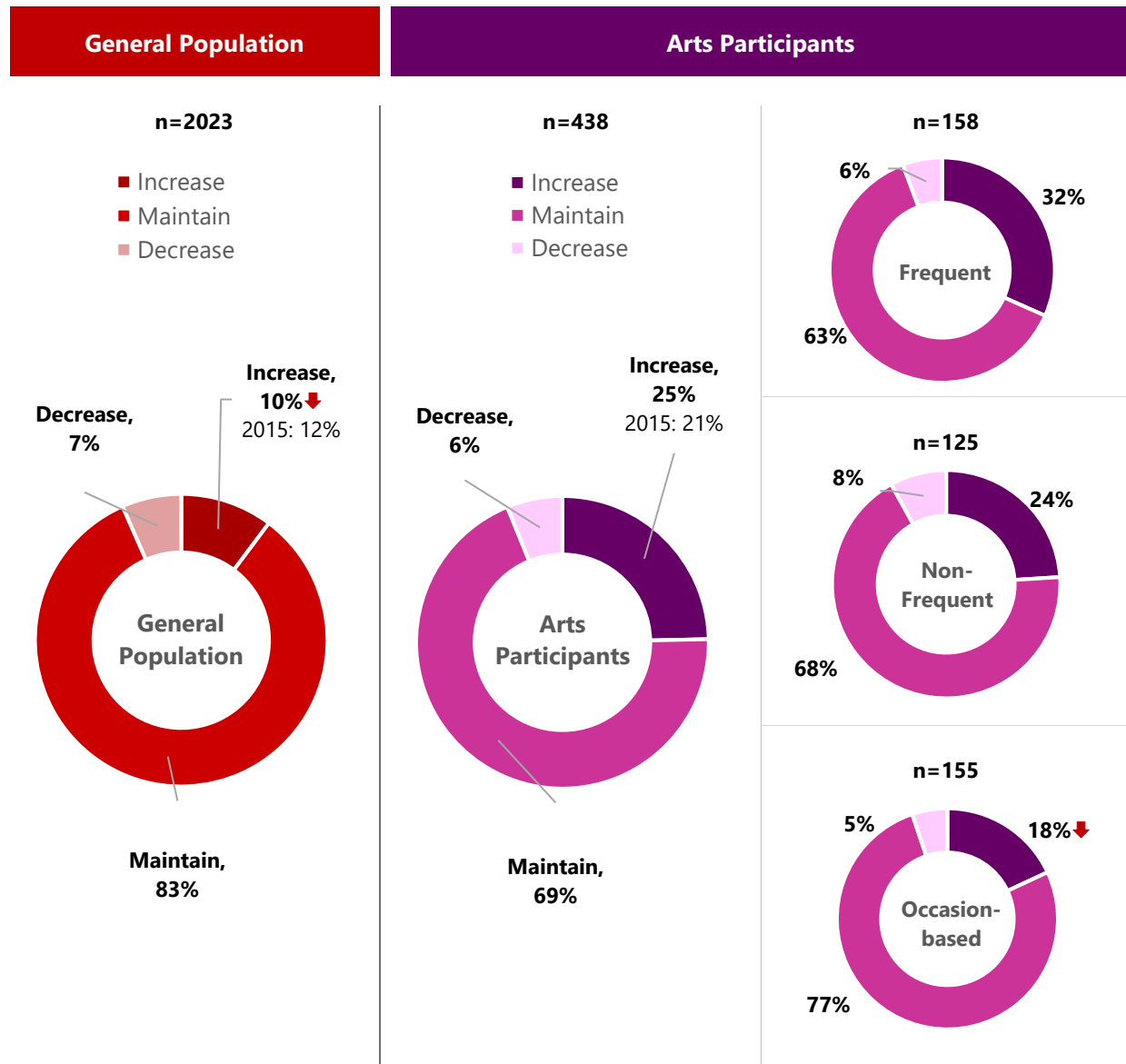
Frequent attenders = Daily / Weekly / Monthly
 Non-frequent attenders = Quarterly to Yearly
 Occasion-based attenders = Irregular / No fixed schedule
 Base:
 2017 Total, n=2023

A similar pattern of results was observed for arts participation

In 2017, more than eight in ten Singaporeans indicated that they would maintain the frequency at which they participate in arts and culture activities, while one in ten indicated that they would increase the frequency in 2018 (a decrease from 2015).

As for attendance, intent to increase frequency varied according to current frequency of participation: among those who participated in the arts at least monthly, three in ten indicated that they would increase their attendance in 2018. This proportion was lower among more infrequent participants.

Figure 24: Future arts participation



↑/↓ Denotes significant difference from 2015 and between subgroups at 95% confidence level

Frequent participants = Daily / Weekly / Monthly
 Non-frequent participants = Quarterly to Yearly
 Occasion-based participants = Irregular / No fixed schedule

Base:
 2017 Total, n=2023



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3.1 Overall audience demographics

Technical Note:

To identify specific demographic skews within arts audiences, statistical comparisons were made between the proportion of each demographic group within the arts audience and the total sample.

The difference, or gap, between these indicates how much each demographic group was over or under-represented within arts audiences in general: a positive gap means that the demographic group was over-represented within arts audiences; conversely, a negative gap means the demographic group was under-represented.

A widening or narrowing of this gap from 2015 to 2017 reflects the extent to which attendance or participation in the arts increased or decreased for each demographic group (compared to other demographic groups).

A narrowing of the gap(s) across demographic groups indicates that the profile of arts audiences has moved closer to the population distribution.

3.1.1 Arts audiences by age group

In 2017, arts audiences were more likely to have been younger in age than the general population

The age profile of arts attenders shifted in 2017, likely due to elevated rates of attendance in 2015 driven by SG50 (meaning that a higher proportion of Singaporeans of all ages attended events; see Table 14).

Compared to 2015, arts attenders were more likely to have a younger age profile (aged 25-34 years).

Table 14: Arts audiences by age group

Age Group	2015			2017		
	Total (n=2041)	Arts Audience (n=1644)	Change % points	Total (n=2023)	Arts Audience (n=1,162)	Change % points
15 to 24 years old	20%	22%	+2	15%	19%	+4
25 to 34 years old	17%	17%	0	17%	20%	+3
35 to 44 years old	18%	19%	+1	18%	21%	+3
45 to 54 years old	18%	18%	0	18%	17%	-1
55 to 64 years old	15%	14%	-1	17%	14%	-3
65 years old and above	12%	11%	-1	15%	9%	-6

Denotes significant difference from 2015 and between subgroups at 95% confidence level

3.1.2 Arts audiences by education level

2017 arts audiences tended to have had higher levels of educational attainment than the general population

In 2017, arts attenders were more likely to have had a higher level of educational attainment than the general population (see Table 15).

As for age, the higher educational profile of attenders appears to be getting more pronounced over time, likely due to elevated rates of attendance in 2015 driven by SG50 (meaning that more Singaporeans of all educational levels attended events).

Table 15: Arts audiences by education level

Education Level	2015			2017		
	Total (n=2041)	Arts Audience (n=1644)	Change % points	Total (n=2023)	Arts Audience (n=1,162)	Change % points
None / Primary	18%	17%	-1	18%	11%	-7
ITE / "O" Levels and below	35%	32%	-3	34%	30%	-4
Diploma / "A" Levels / Pre-University	23%	25%	+2	20%	23%	+3
Degree and above	24%	26%	+2	26%	34%	+8

Denotes significant difference from 2015 and between subgroups at 95% confidence level

3.1.3 Arts audiences by income

2017 arts audiences tended to have had higher incomes than the general population

Compared to 2015, the incomes of the arts audience in 2017 – both in terms of monthly personal and household incomes – was higher (see Table 16 and 17). Specifically, more residents with monthly personal and household incomes of SGD 4,000 and higher consumed the arts in 2017.

Table 16: Arts audiences by monthly personal income

Monthly Personal Income	2015			2017		
	Total (n=2041)	Arts Audience (n=1644)	Change % points	Total (n=2023)	Arts Audience (n=1,162)	Change % points
No Income	44%	44%	0	40%	37% ↓	-3
Up to SGD 2,000	16%	15%	-1	16%	14%	-2
SGD 2,001 to 4,000	20%	20%	0	21%	21%	0
SGD 4,001 to 8,000	12%	12%	0	16%	19% ↑	+3 ↑
Above SGD 8,000	4%	5%	+1	6%	8% ↑	+2 ↑

↑/↓ Denotes significant difference from 2015 and between subgroups at 95% confidence level

Table 17: Arts audiences by monthly household income

Monthly Household Income	2015			2017		
	Total (n=2041)	Arts Audience (n=1644)	Change % points	Total (n=2023)	Arts Audience (n=1,162)	Change % points
No Income	6%	5%	-1	7%	5%	-2 ↓
Up to SGD 2,000	10%	9%	-1	10%	7%	-3 ↓
SGD 2,001 to 4,000	20%	19%	-1	23%	20%	-3 ↓
SGD 4,001 to 8,000	23%	24%	+1	29%	30% ↑	+1
Above SGD 8,000	20%	21%	+1	31%	37% ↑	+6 ↑

↑/↓ Denotes significant difference from 2015 and between subgroups at 95% confidence level

3.1.4 Arts audiences by marital status

2017 arts audiences were more likely to have had a marital status that reflects their younger age

As Table 18 highlights, compared to 2015, 2017 arts audiences were less likely to have been married with children aged above 12 years. Further, in 2017, arts audiences were more likely than the population to have been Single.

Table 18: Arts audiences by marital status

Marital Status	2015			2017		
	Total (n=2041)	Arts Audience (n=1644)	Change % points	Total (n=2023)	Arts Audience (n=1,162)	Change % points
Single	35%	36%	+1	31%	37%	+6 ↑
Married without children	6%	6%	0	5%	6%	+1
Married with at least one child aged 12 years old and below	24%	24%	0	25%	26%	+1
Married with all children aged above 12 years old	31%	30%	-1	35%	26% ↓	-9 ↓

↑/↓ Denotes significant difference from 2015 and between subgroups at 95% confidence level

3.2 Patterns of involvement in arts and culture

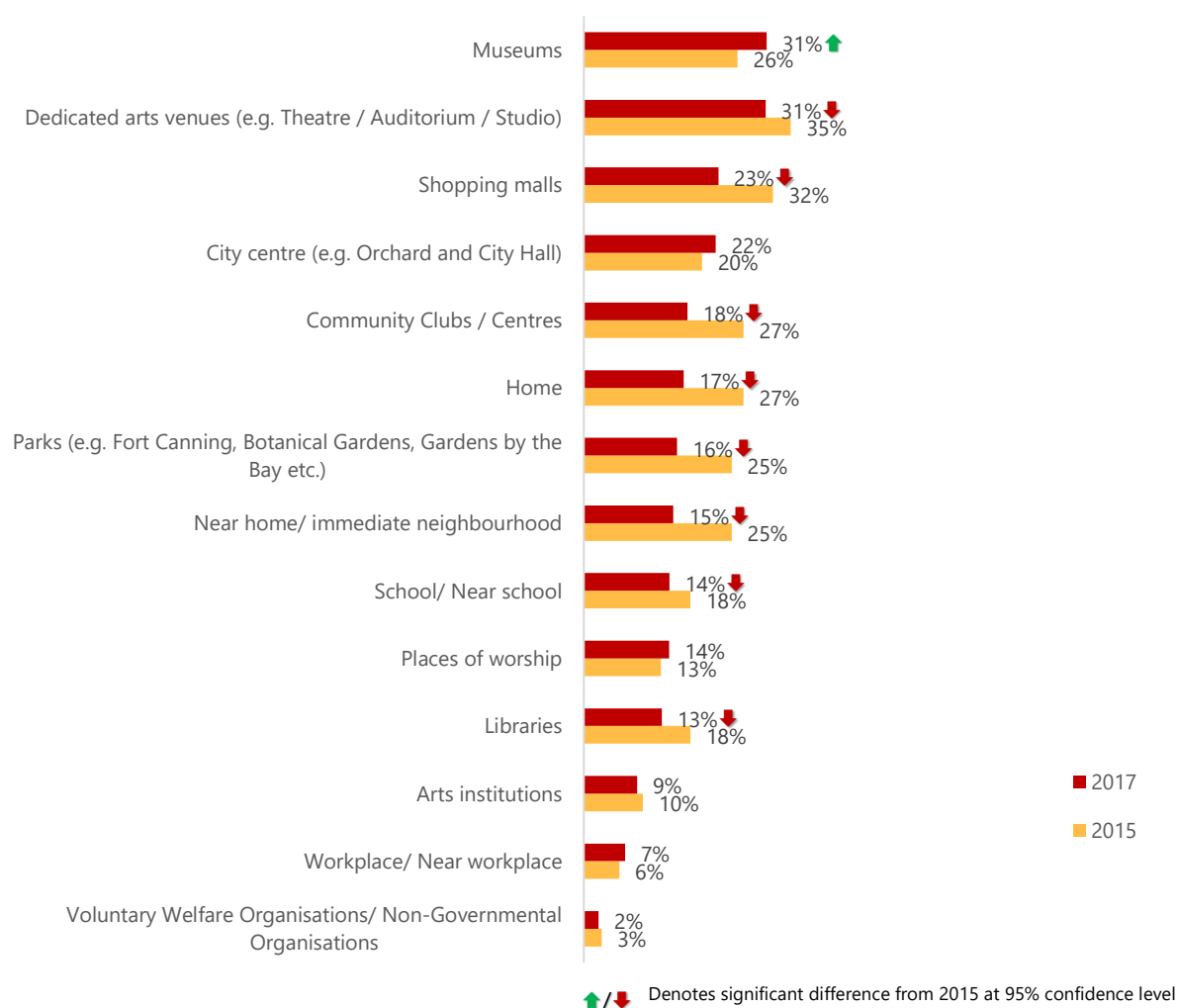
3.2.1 Venues for arts attendance

Museums and dedicated arts venues were the most commonly attended venues in 2017

While the rates of attendance for the different arts venues mainly decreased from 2015, there was an increase in attendance at Museums (see Figure 25).

Following museums, dedicated arts venues, shopping malls and the city centre were the next most commonly visited venues, emphasising the success of NAC's transformation of the Civic District and place-making initiatives².

Figure 25: Venues for arts attendance



Base:
 2015 Arts Attenders, n=1598
 2017 Arts Attenders, n=1090

² See Daniel, R. 'Reimagining Singapore: Placemaking through Arts and Culture'. Ethos (19). <https://www.csc.gov.sg/articles/reimagining-singapore-placemaking-through-arts-and-culture>

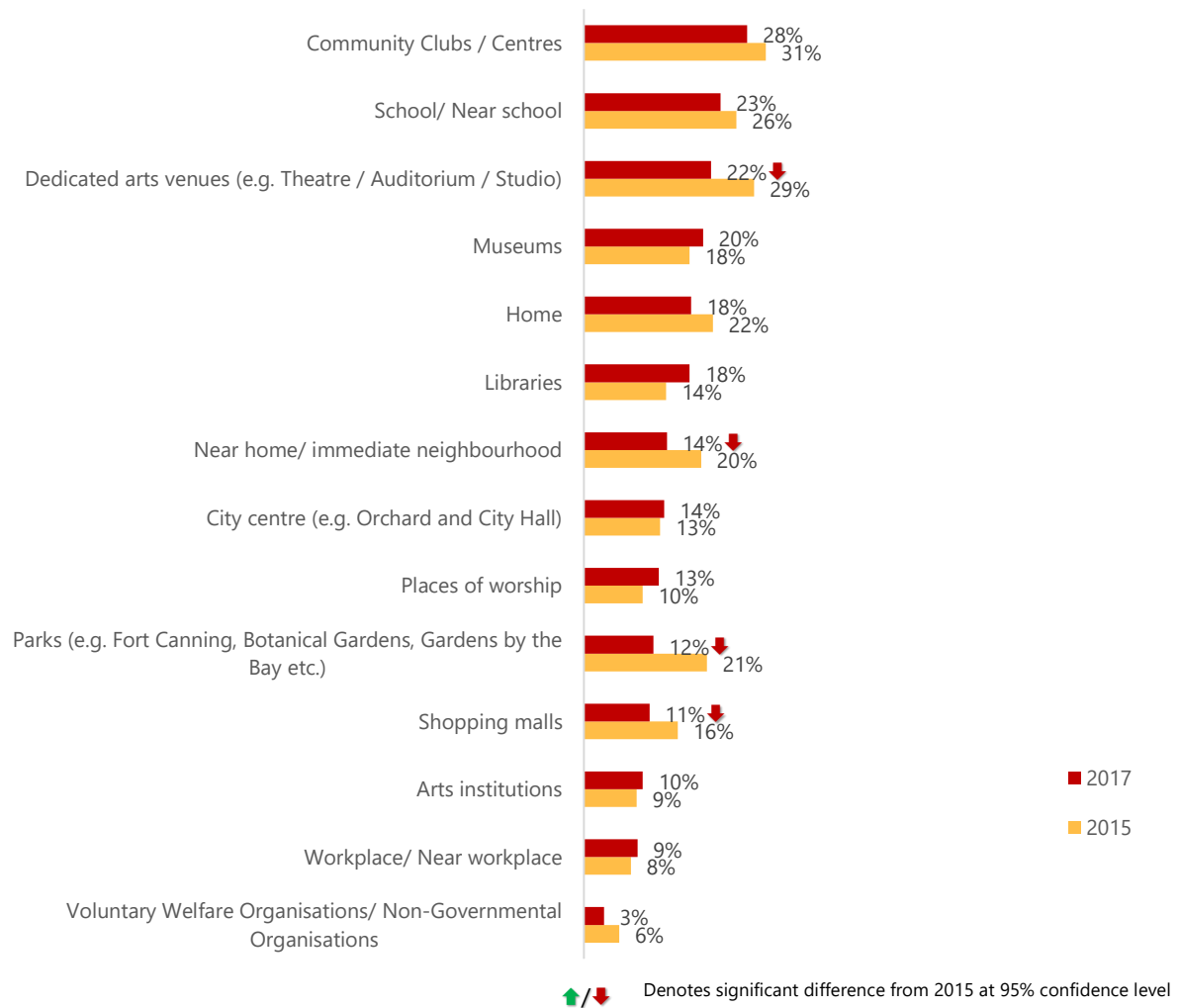
3.2.2 Venues for arts participation

Community clubs/centres remain the most commonly accessed venue for arts participation

As in 2015, community clubs and centres were the venues most frequented for participation in the arts in 2017.

School/near school, dedicated arts venues and museums were the next most commonly accessed venues (see Figure 26).

Figure 26: Venues for arts participation



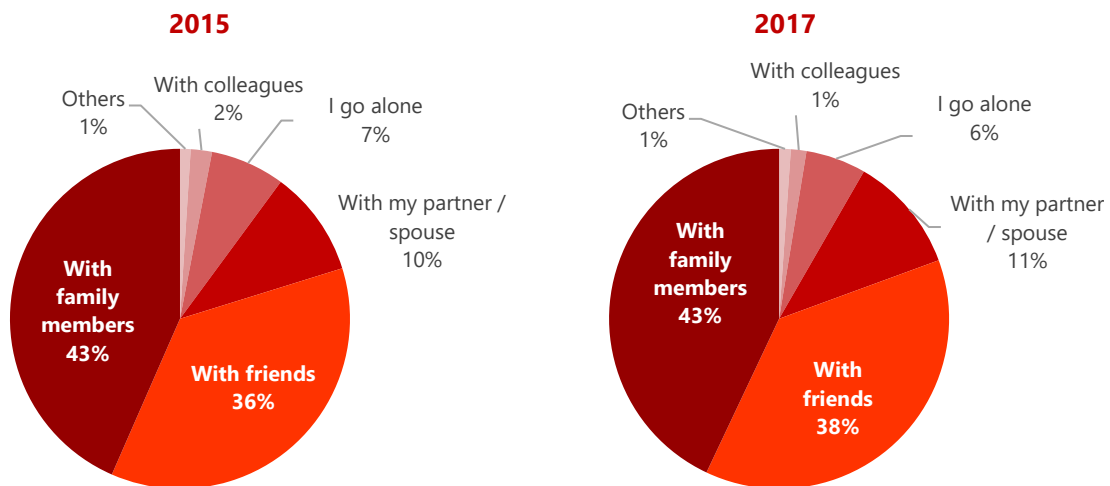
Base:
 2015 Arts Participants, n=576
 2017 Arts Participants, n=438

3.2.3 Arts as a social activity

Arts continued to be a key channel for social interactions

The most common companions for arts events and activities remained family members and friends (as can be seen in Figure 27). Similar to in 2015, fewer Singaporeans attended with their colleagues, or attended alone.

Figure 27: Companions for attending arts events and activities



No significant difference from 2015 at 95% confidence level

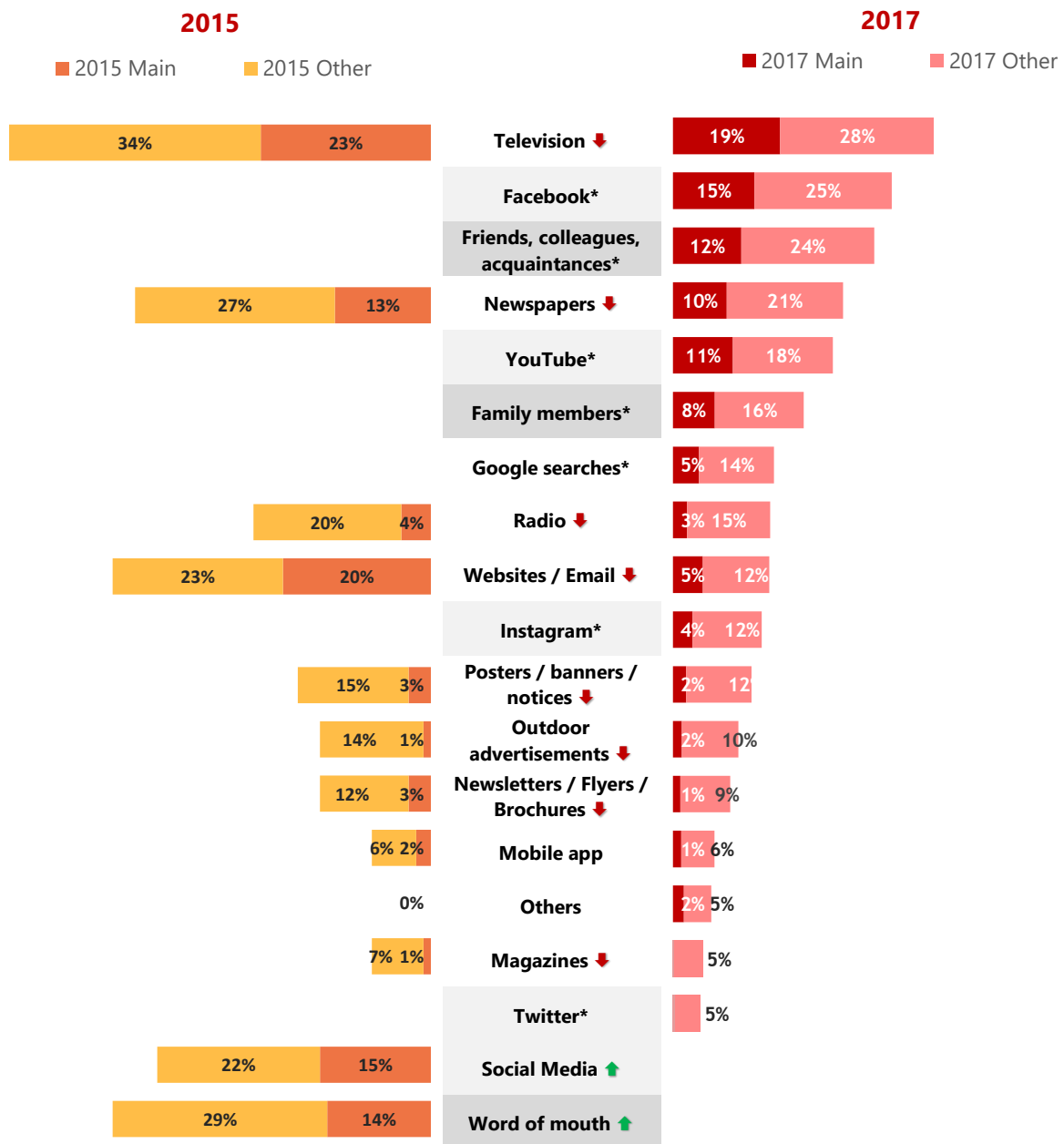
Base:
2015 Arts Attenders, n=1598
2017 Arts Attenders, n=1090

3.2.4 Sources of information

Many Singaporeans are turning to digital channels for information on arts events and activities

Social media and word of mouth recommendations are increasingly becoming the most salient sources of information for Singaporeans with respect to arts and culture events (Figure 28). In 2017, fewer relied upon traditional forms of media (TV, radio, and print), while more turned to social media for information on the arts (including Facebook and YouTube).

Figure 28: Sources of information on arts events and activities



*New statements in 2017

Base:
2015 Total, n=2041
2017 Total, n=2023

Social Media attribute (in 2015) broken down to separate Facebook, YouTube, Instagram, Twitter
 Word of mouth attribute (in 2015) broken down to separate friends, colleagues, etc. and family members
↑ / ↓ Denotes significant difference from 2015 at 95% confidence level



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STUDENTS

3.3 Segment Profiles

3.3.1 Students

'Students' refers to Singaporean youths aged 15 to 24 years old who are still schooling.

The importance of Students...

As highlighted earlier in this report (see 2.17 Impact of childhood exposure on arts and culture engagement), those introduced to the arts at a young age are more likely to engage with, and see the benefits of, the arts in later life.

Such a finding reinforces the fundamental importance of the incorporation of arts into education syllabuses. Incorporation helps to imbue the youth with a stronger interest in, and appreciation of, the arts through schooling. This, in turn, has a profound positive impact upon the sensibilities of future generations of Singaporeans, as well as the levels of support for the local arts scene.

To draw Students...

Seven out of ten Students attended arts and culture events in 2017. Among those who attended, heritage continued to be the most popular form of culture (56%), followed by visual arts (46%), music (38%), and theatre (32%). The majority of Students attended arts events with friends (81%), and were less likely to have done so with family members (11%) than in 2015 (19%).

As for general arts attenders, having an 'enjoyable' experience was the primary driver of arts attendance among Students (34%), followed by spending time with friends and family (32%).

The proportion of Students who participated in the arts in 2017 (44%) was stable from 2015 (47%). Students either participated in the arts via engaging in hobbies (42%) and/or attending classes, workshops, or talks (41%).

Students mainly participated in the arts because they find them to be 'enjoyable' (65%). The community also played a key role in shaping Students' experience of the arts through encouragement of arts participation (32%) and as a social activity to spend time with friends and family (29%).

To reach Students...

Social media was the main source of information on the arts among Students: approximately half indicated that they accessed information via YouTube, Instagram, and Facebook.

Word of mouth recommendations from friends (49%) were another key channel for the dissemination of arts information among this demographic.

3.3.1.1 Perceptions towards arts and culture by Students

Students and Student arts audience's³ perceptions towards the arts were largely aligned with those of the total population (see Table 19).

Positively, Students were more likely to have agreed that the arts enhance expression of 'thoughts, feelings, and ideas', as well as creativity 'in studies and/or work'. Increases in these perceptions were also observed between Students in 2017 and 2015.

In addition, Students' perceptions of normative levels of attendance among Singaporeans was higher than that of the total population.

Table 19: Perceptions towards the arts by Students

Statements	2017			2015
	Total (n=2023)	Students (n=225)	Student Arts Audience (n=169)	Students (n=317)
improve the quality of life for everyone	74%	76%	78%	69%
help us to express our thoughts, feelings and ideas	85%	92% ↑	94% ↑	84% ↓
inspire and help us to be more creative in our studies and/or work	81%	87% ↑	88% ↑	80% ↓
give us a better understanding of people of different backgrounds and cultures	89%	93%	95% ↑	90%
strengthen inter-generational dialogue and understanding	79%	80%	81%	76%
draw Singaporeans closer as a community	78%	81%	81%	76%
give us a greater sense of belonging to Singapore	78%	76%	75%	72%
say who we are as a society and country	78%	76%	77%	77%
something that Singaporeans can be proud of	76%	83% ↑	81%	77%
contribute to the Singapore economy	66%	64%	61%	71%
willingly shared/ recommended to friends and family	68%	66%	65%	69%
broad range of choices in Singapore	69%	70%	70%	70%
sufficient opportunities to nurture young Singapore artistic talent	61%	57%	53% ↓	62%
easily available information	72%	77%	75%	70%
teach Singaporeans about our history*	84%	84%	84%	NA
attended at least once a year by most friends and family members*	53%	59%	63% ↑	NA
attended at least once a year by most Singaporeans*	51%	60% ↑	63% ↑	NA

↑/↓ Denotes significant difference (Student Arts Audience, Students in 2017 as compared to Total; and Students in 2015 as compared to Students in 2017) at 95% confidence level

% computed by respondents who selected "Agree" and "Strongly Agree" to each of the statements

'NA' denotes data is not available in 2015 for comparison

*New statements in 2017

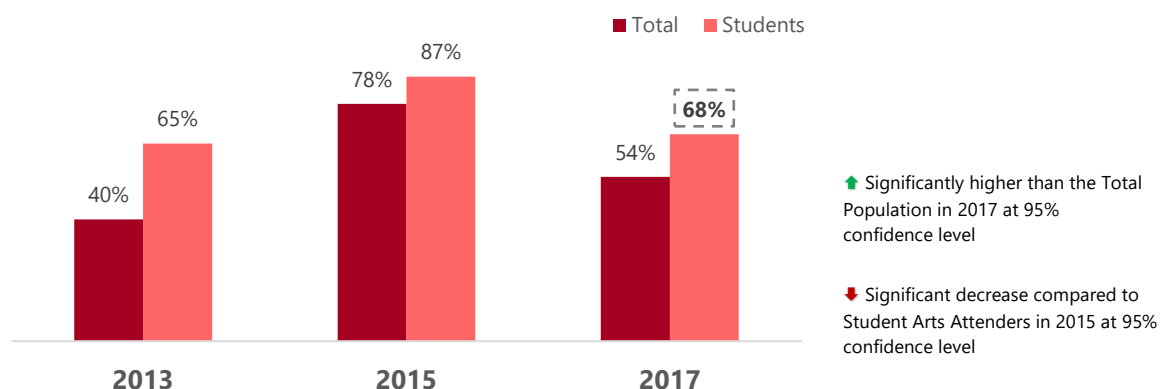
³ Student arts audience refers to respondents aged 15 to 24 years old who are currently schooling and have attended and / or participated in the arts

3.3.1.2 Arts attendance by Students

In 2017, Students' arts attendance was higher than the total population (see Figure 29), and was the highest of all demographic segments of interest – PMEBS (66%), MWCs (48%), and Seniors (32%). This result was consistent with previous years.

However, attendance decreased from the peak observed in 2015 (which likely occurred due to SG50).

Figure 29: Arts attendance by Students



2013 Base:
Total, n=2015
Students, n=224

2015 Base:
Total, n=2041
Students, n=317

2017 Base:
Total, n=2023
Students, n=225

3.3.1.3 Art forms attended by Students

In a result similar to that observed in 2015, heritage and visual arts were the most commonly attended forms of arts and culture among Students. Around half the Student population attended heritage and visual arts events/activities in 2017 (see Table 20).

Further, when compared with the population of all arts attenders in Singapore, more Students attended dance and visual arts events/activities.

Table 20: Art forms attended by Students

Art Forms	All Arts Attenders		Student Arts Attenders		Difference in % points
	2017 (n=1090)	2017 (n=154)	2015 (n=276)	2017 (n=154)	
Music	35%	38%	55%	38%	-17% ↓
Dance	18% ↓	26%	44%	26%	-18% ↓
Theatre	36%	32%	54%	32%	-22% ↓
Visual Arts	34% ↓	46%	54%	46%	-8%
Literary Arts	16%	19%	33%	19%	-14% ↓
Craft	6%	10%	18%	10%	-8% ↓
Heritage	59%	56%	76%	56%	-20% ↓

↑/↓ Denotes significant difference between 2017 All Arts Attenders and Student Arts Attenders; and between Student Arts Attenders in 2017 and 2015 at 95% confidence level

3.3.1.4 Details of art forms attended by Students

Music

Popular, rock, indie/alternative music and western classical music were the most popular music events among Students in 2017 (see Table 21). More Students attended electronic/dance events than the population of all arts attenders.

Table 21: Student arts attendance by art form – Music

	All Arts Attenders (n=1090)	Student Arts Attenders (n=154)
Music Overall Attendance	35%	38%
Popular, Rock, Indie / Alternative Music	14%	13%
Western Classical Music	8%	11%
Vocal Music	6%	8%
Traditional Ethnic Music	7%	7%
Electronic / Dance Music*	3%	7% ↑
Jazz and Blues	4%	3%
Folk / Ethnic / World Music	3%	2%

↑/↓ Denotes significant difference from Arts Attenders at 95% confidence level

*New statement in 2017

Dance

In a result similar to that observed in 2015, overall attendance of dance events was higher among Students than arts attenders. Such a result was also observed for street and contemporary dance events, which were the forms most commonly attended by Students in 2017 (see Table 22).

Table 22: Student arts attendance by art form – Dance

	All Arts Attenders (n=1090)	Student Arts Attenders (n=154)
Dance Overall Attendance	18%	26% ↑
Street Dance	6%	15% ↑
Contemporary Dance	3%	10% ↑
Ballet	4%	6%
Folk / Traditional / Ethnic Dance	5%	5%
Ballroom / Tap / Line dance/ Latin dance	2%	1%

↑/↓ Denotes significant difference from Arts Attenders at 95% confidence level

Theatre

Students' pattern of attendance of theatre was similar to that of the population of arts attenders (see Table 23).

Table 23: Student arts attendance by art form – Theatre

	All Arts Attenders (n=1090)	Student Arts Attenders (n=154)
Theatre Overall Attendance	36%	32%
Musicals	16%	16%
Plays (Non-Musical)	8%	12%
Variety Shows	8%	6%
Street and Circus Performances	9%	5%
Traditional Theatre	4%	1%
Western Opera	1%	1%

No significant difference from Arts Attenders at 95% confidence level

Visual Arts

Similar to in 2015, overall attendance of visual arts events was elevated among Students (see Table 24). In 2017, art fairs were the most commonly attended visual arts event among Students, followed by photography exhibitions. These art forms, along with performance arts, had higher rates of attendance among Students than all arts attenders.

Table 24: Student arts attendance by art form – Visual Arts

	All Arts Attenders (n=1090)	Student Arts Attenders (n=154)
Visual Arts Overall Attendance	34%	46% ↑
Art Fairs	12%	18% ↑
Photography exhibition	8%	17% ↑
Drawing and Painting exhibitions	11%	14%
3D Arts exhibitions	7%	11%
Performance Art exhibitions	4%	8% ↑
Graffiti art, mural art, tile mosaic art exhibitions	4%	7%
New media art	4%	6%
Art Auctions	1%	1%

↑/↓ Denotes significant difference from Arts Attenders at 95% confidence level

Literary Arts

In 2017, levels of attendance of literary arts events/activities among Students and all arts attenders were comparable (see Table 25).

Table 25: Student arts attendance by art form – Literary Arts

	All Arts Attenders (n=1090)	Student Arts Attenders (n=154)
Literary Arts Overall Attendance	16%	19%
Reading stories, poetry or graphic novels	12%	17%
Events related to books and/or writing	5%	6%

No significant difference from Arts Attenders at 95% confidence level

Heritage

While heritage was the form of arts and culture most attended by Students, visitation of historic districts was lower among Students than the population of all arts attenders (see Table 26).

Table 26: Student arts attendance by art form – Heritage

	All Arts Attenders (n=1090)	Student Arts Attenders (n=154)
Heritage Overall Attendance	59%	56%
Visiting historic districts	34%	25% ↓
Exhibitions on culture, history and heritage	21%	25%
Visiting heritage buildings and monuments	18%	14%
Heritage festivals and activities	12%	13%
Guided arts / heritage / cultural tours and trails	8%	11%

↑/↓ Denotes significant difference from Arts Attenders at 95% confidence level

3.3.1.5 Companions for arts attendance by Students

In 2017, Students were most likely to have attended arts events/activities with friends (see Table 27). Compared to 2015, Students were less likely to have attended the arts with their family members.

Table 27: Companions for arts activities by Students

Companions	All Arts Attenders	Student Arts Attenders	
	2017 (n=1090)	2017 (n=154)	2015 (n=276)
Family members	43%	11% ↓	19%
Friends	38%	81%	73%
My partner/spouse	11%	2%	3%
Alone	6%	3%	4%
Colleagues	1%	1%	0%
Others	1%	3%	2%

↑/↓ Denotes significant difference from Student Arts Attenders in 2015 at 95% confidence level

3.3.1.6 Venues for arts attendance by Students

Students were most likely to have attended arts activities at school/near school in 2017, while museums overtook dedicated arts venues – following a decrease from 2015 – as the next most visited arts venue among this subgroup (see Table 28).

Table 28: Venues for arts attendance by Students

Venues	All Arts Attenders	Student Arts Attenders	
	2017 (n=1090)	2017 (n=154)	2015 (n=276)
Museums	31%	39%	35%
Dedicated arts venues	31%	29% ↓	42%
Shopping malls	23%	19%	27%
City centre	22%	26%	24%
Community Clubs / Centres	18%	16%	14%
Home	17%	18%	23%
Parks	16%	12% ↓	22%
Near home/ immediate neighbourhood	15%	12%	13%
School/ Near school	14%	45%	47%
Places of worship	14%	12% ↑	4%
Libraries	13%	11%	13%
Arts institutions	9%	14%	16%
Workplace/ Near workplace	7%	2%	2%
VWO / NGO	2%	8% ↑	3%

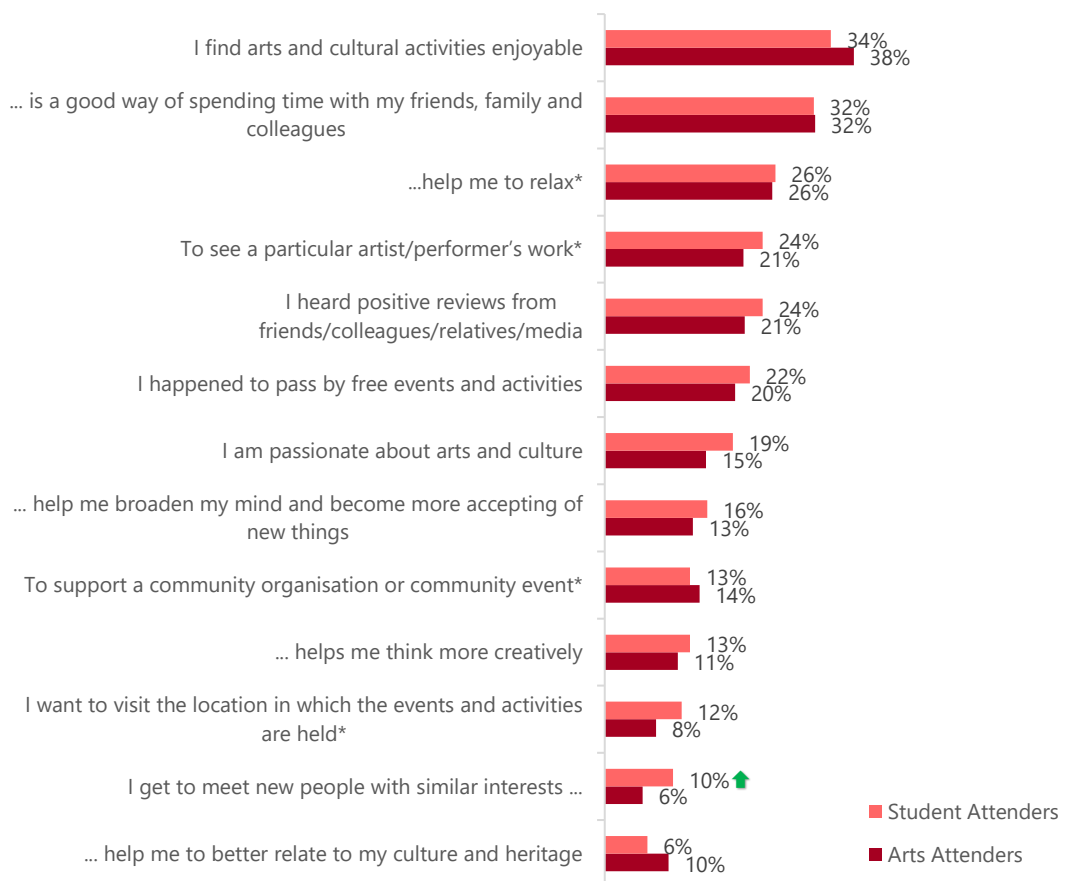
↑/↓ Denotes significant difference from Student Arts Attenders in 2015 at 95% confidence level

3.3.1.7 Reasons for arts attendance by Students

In a result similar to 2015, the entertainment value of the arts was the key driver of attendance among Students, followed by 'a good way of spending time with friends and family' (see Figure 30). Of the four newly added statements in 2017, helping one to 'relax' and attending to view 'a particular artist/performer's work' were the most common rationales for Students' attendance.

Students were more likely than other arts attenders to have indicated that they attend the arts as a means of encountering others with similar interests/hobbies.

Figure 30: Reasons for arts attendance by Students



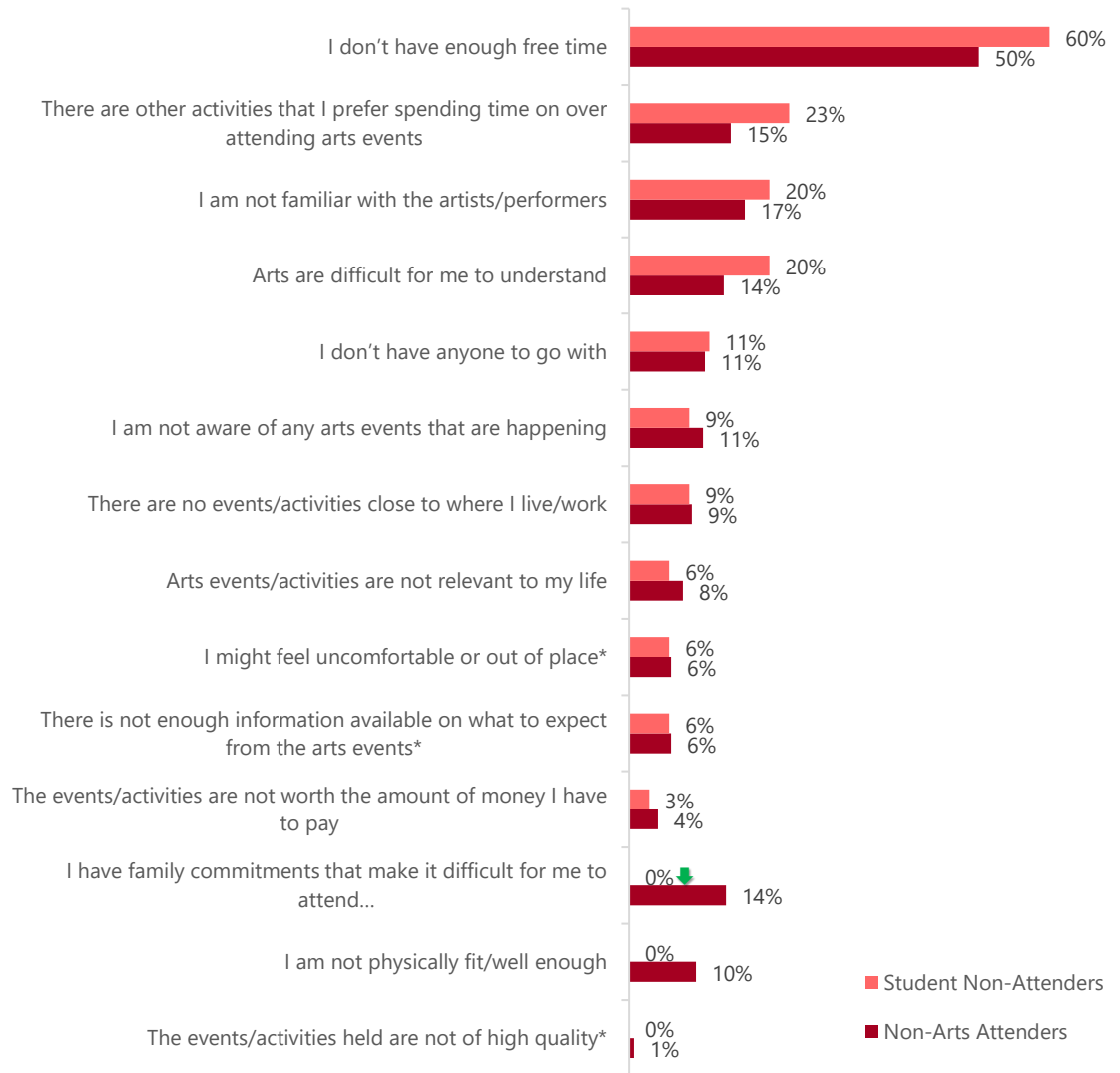
↑/↓ Denotes significant difference from Arts Attenders at 95% confidence level

*New statements in 2017
 Base:
 2017 All Arts Attenders, n=1090
 2017 Student Arts Attenders, n=154

3.3.1.8 Barriers to arts attendance for Students

In 2017, as in 2015, Students who had not attended arts events and activities were likely to have attributed their non-attendance to a lack of time and a preference for other activities (see Figure 31).

Figure 31: Barriers to arts attendance by Students



↑/↓ Denotes significant difference difference from Non-Arts Attenders at 95% confidence level

*New statements in 2017

Base:

2017 All Non-Arts Attenders, n=933

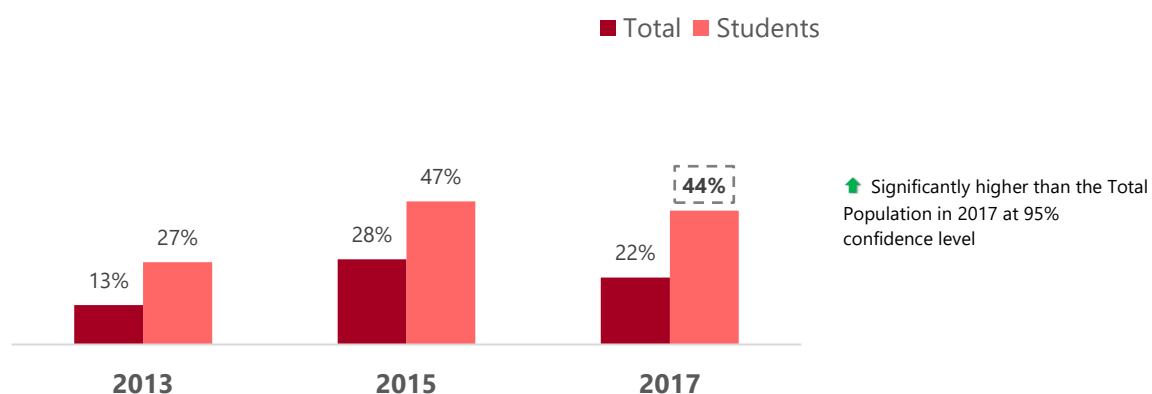
2017 Student Non-Arts Attenders, n=35

3.3.1.9 Arts participation by Students

Levels of arts participation among Students in 2017 (44%) were comparable to those 2015 (47%), and were higher than for the total population (22%; see Figure 32).

Students' participation in the arts was also the highest of the key demographic segments' – PMEBS (24%), MWCs (18%), and Seniors (12%).

Figure 32: Arts participation by Students



2013 Base:
 Total, n=2015
 Students, n=224

2015 Base:
 Total, n=2041
 Students, n=317

2017 Base:
 Total, n=2023
 Students, n=225

3.3.1.10 Participation by art forms by Students

Music and dance were the art forms which had the highest rates of participation among Students (see Table 29).

Table 29: Art forms participated by Students

Art Forms	All Arts Participants	Student Arts Participants		
	2017 (n=438)	2017 (n=100)	2015 (n=150)	Difference in % points
Music	39%	49%	52%	-3%
Dance	22%	26%	33%	-7%
Visual Arts	22%	24%	27%	-3%
Theatre	21%	23%	26%	-3%
Craft	23%	19%	19%	0%
Literary Arts	12%	14%	13%	1%

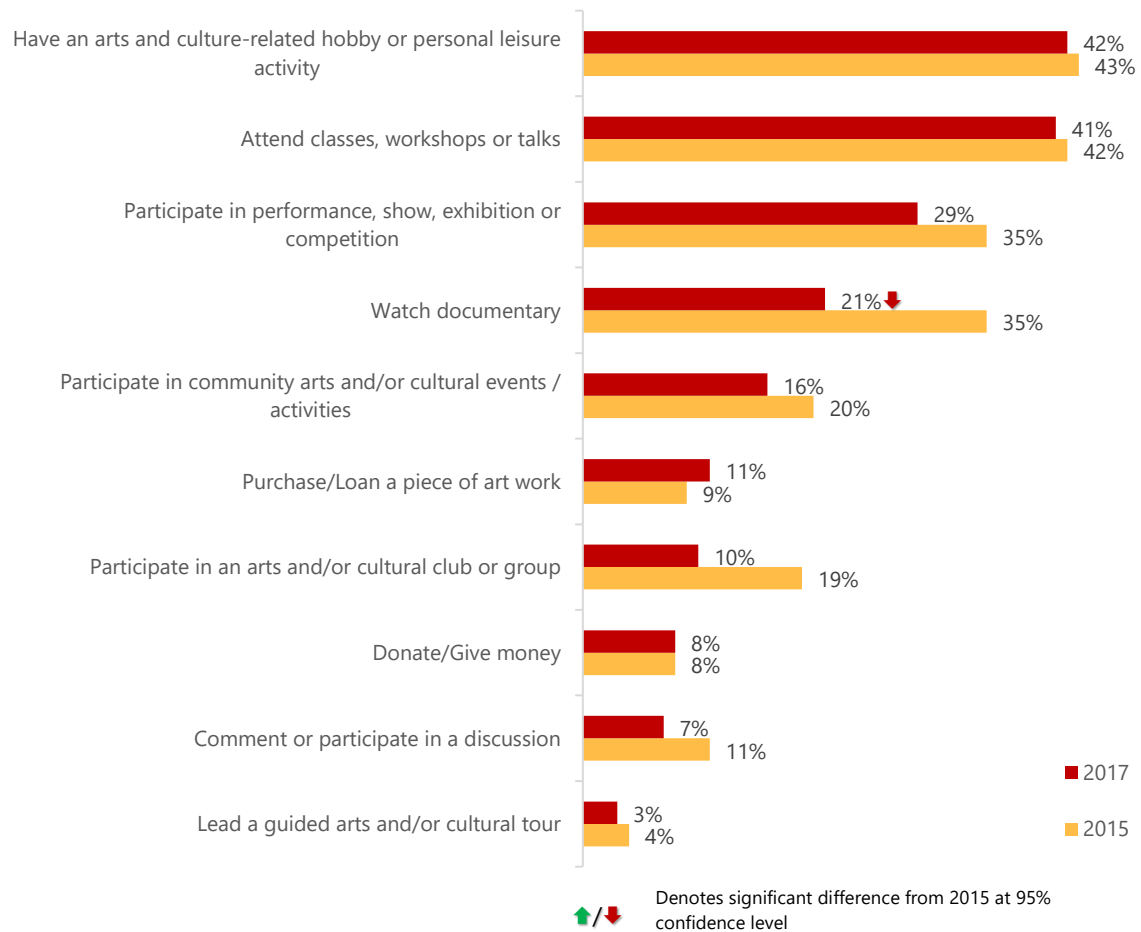
No significant difference from Student Arts Participants in 2015 at 95% confidence level

3.3.1.11 Means of arts participation by Students

In 2017, four in ten Students participated in the arts through hobbies and/or attending classes, workshops, or talks (see Figure 33).

Compared with 2015, fewer Students watched documentaries related to arts and culture.

Figure 33: Means of arts participation by Students



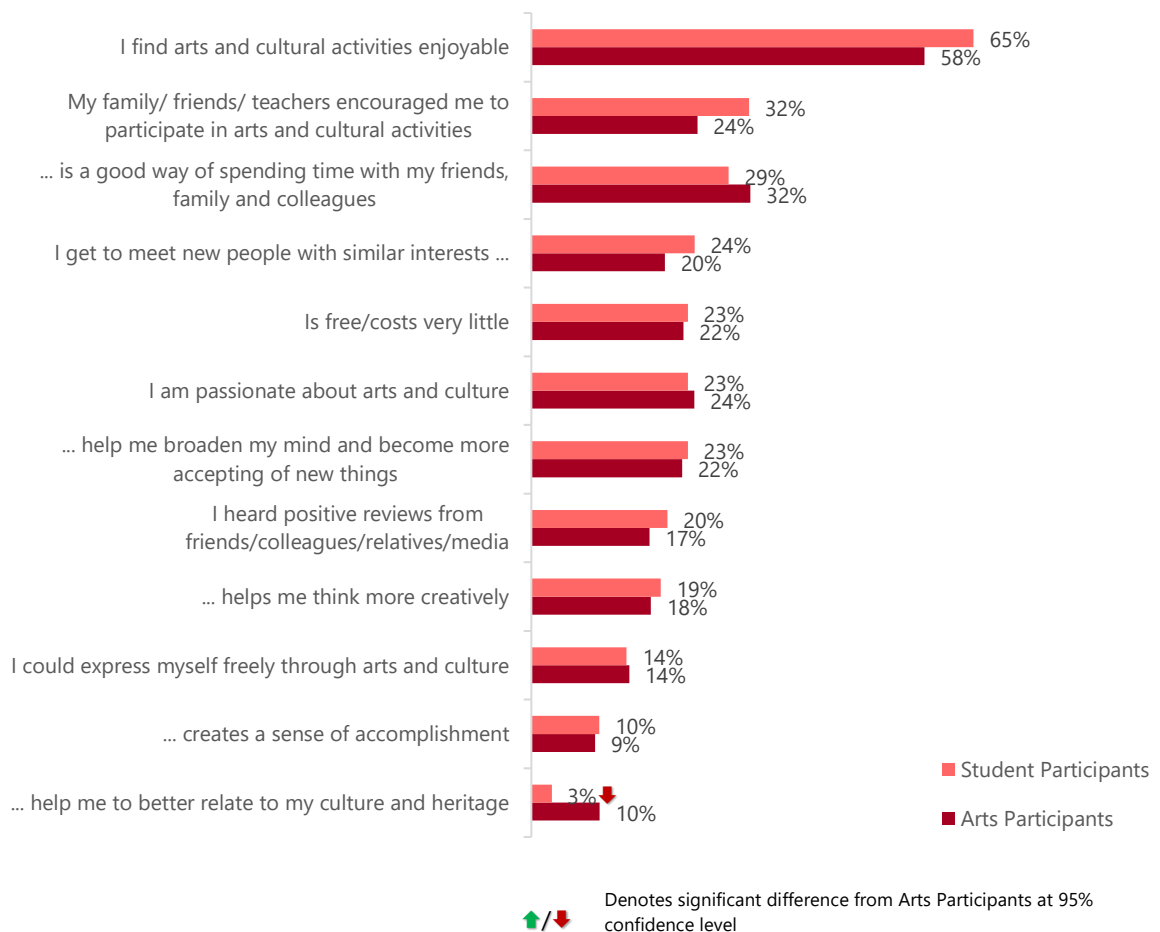
Base:
 2015 Student Arts Participants, n=150
 2017 Student Arts Participants, n=100

3.3.1.12 Reasons for arts participation by Students

In a result similar to that for attendance, Students participated in the arts primarily due to their enjoyment of the pursuit (see Figure 34).

The community also played a key role in driving Students' participation in arts, with a third of all Students indicating that their family/friends/teachers encouraged them to get involved, while three in ten enjoyed the social aspects of participation.

Figure 34: Reasons for arts participation by Students



Base:
 2017 All Arts Participants, n=438
 2017 Student Arts Participants, n=100

3.3.1.13 Venues for arts participation by Students

Not unexpectedly, schools continued to be the most frequented venue for arts participation among Students (see Table 30).

Table 30: Venues for arts participation by Students

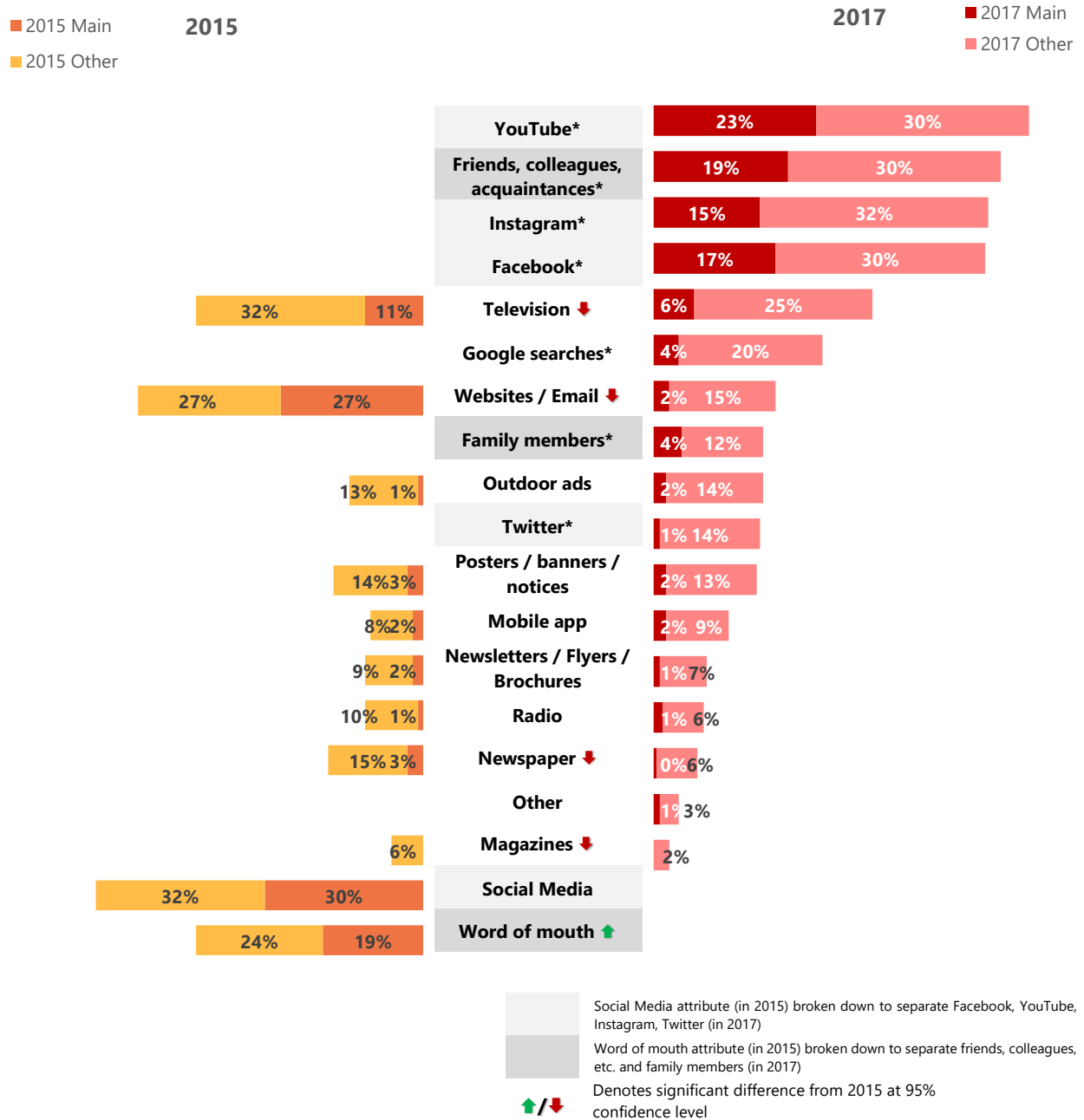
Venues	All Arts Participants	Student Arts Participants	
	2017 (n=438)	2017 (n=100)	2015 (n=150)
Community Clubs / Centres	28%	23%	17%
School/ Near school	23%	60%	59%
Dedicated arts venues	22%	25%	23%
Museums	20%	17%	19%
Home	18%	10%	19%
Libraries	18%	12%	7%
Near home/ immediate neighbourhood	14%	8%	15%
City centre	14%	14%	14%
Places of worship	13%	8%	3%
Parks	12%	6%	10%
Shopping malls	11%	12%	7%
Arts institutions	10%	13%	12%
Workplace/ Near workplace	9%	2%	2%
VVO / NGO	3%	4%	3%

No significant difference from Student Arts Participants in 2015 at 95% confidence level

3.3.1.14 Sources of information among Students

In 2017, social media was the channel by which most Students received information on arts events and activities (see Figure 35). Of the social media platforms, YouTube, Instagram, and Facebook were most commonly accessed. Further, compared to 2015, more Students relied on word of mouth to find out about arts and culture.

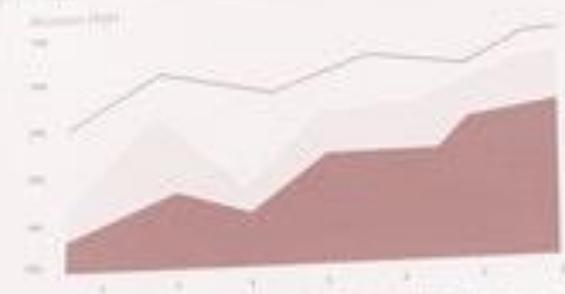
Figure 35: Sources of information on the arts among Students



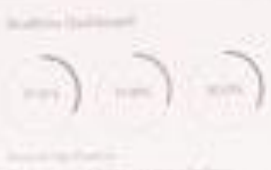


NATIONAL ARTS COUNCIL
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Business Chart - Visual



Revenue Growth
1,505 18,321



PMEBS

3.3.2 PMEBS

'PMEBS' refers to working adults, specifically those classified under the categories of Professionals, Managers, Executives or Businessmen.

The importance of PMEBS...

Along with Students, PMEBS have been the strongest supporters and patrons of arts and culture in Singapore. Both presently and historically, not only are PMEBS the population segment most likely to attend events in general, but they are also the most likely to pay to attend the arts.

As PMEBS' consumption of the arts has been a key catalyst for the growth of Singapore's artists and arts movement, it is crucial that NAC's efforts to reach out to and engage PMEBS are maintained. Such engagement will help to continue the robust development of Singapore's arts scene over time.

To draw PMEBS...

PMEBS continued to be among the strongest benefactors of the arts, with nearly seven out of ten having attended events and activities in 2017.

Heritage was the most commonly attended form of arts and culture among PMEBS (62%); this rate of attendance was higher than the rate among all other segments of interest – Students (56%), MWCs (61%), Seniors (55%). PMEBS were also the segment most likely to have attended music events in 2017 (41%).

PMEBS typically attended arts events with their family or their partner/spouse (47%), although attendance with friends has grown more common since 2015 (32%, +8% points). Like most arts attenders, enjoyment of the arts (39%) and socialising (30%) were key factors drawing PMEBS to attend events and activities.

One quarter of all PMEBS participated in the arts. Arts hobbies were the most common form of participation among this group (35%); however, attendance of classes, workshops or talks has grown in popularity since 2015 (33%, +16% points). PMEBS were driven to participate by factors similar to those underpinning their attendance; specifically, due to enjoyment of the arts (56%), and as a social activity (31%).

To reach PMEBS...

Half of all PMEBS received information on arts events/activities on Facebook. Additionally, more than four in ten indicated that word of mouth recommendations – from friends, colleagues and acquaintances – was a source of information that they commonly relied upon.

3.3.2.1 Perceptions towards arts and culture by PMEBS

PMEBS and PMEBS arts audiences⁴ generally held favourable perceptions of the arts, in line with or surpassing those of the general population (see Table 31).

Further, PMEBS were more likely than the general population to have agreed that the arts help to ‘inspire creativity’, as well as enhance cross-cultural and inter-generational understanding. However, as in 2015, a lower proportion of PMEBS – compared to the total population – agreed that there were sufficient opportunities to nurture young Singapore artistic talent.

In comparison to 2015, more PMEBS indicated that they felt that the arts improve the quality of life in Singapore and are something that all Singaporeans can be proud of.

Table 31: Perceptions towards the arts by PMEBS

Statements	2017			2015
	Total (n=2023)	PMEBS (n=631)	PMEBS Arts Audience (n=440)	PMEBS (n=587)
improve the quality of life for everyone	74%	77%	79%	71%
help us to express our thoughts, feelings and ideas	85%	88%	91%	86%
inspire and help us to be more creative in our studies and/or work	81%	85%	87%	81%
give us a better understanding of people of different backgrounds and cultures	89%	93%	94%	91%
strengthen inter-generational dialogue and understanding	79%	83%	87%	80%
draw Singaporeans closer as a community	78%	81%	84%	80%
give us a greater sense of belonging to Singapore	78%	76%	78%	78%
say who we are as a society and country	78%	80%	82%	78%
something that Singaporeans can be proud of	76%	76%	78%	71%
contribute to the Singapore economy	66%	66%	70%	63%
willingly shared/ recommended to friends and family	68%	70%	74%	63%
broad range of choices in Singapore	69%	69%	71%	70%
sufficient opportunities to nurture young Singapore artistic talent	61%	56%	56%	55%
easily available information	72%	74%	79%	75%
teach Singaporeans about our history*	84%	85%	85%	NA
attended at least once a year by most friends and family members*	53%	56%	64%	NA
attended at least once a year by most Singaporeans*	51%	50%	53%	NA

/ Denotes significant difference (PMEBS Arts Audience, PMEBS in 2017 as compared to Total; and PMEBS in 2015 as compared to PMEBS in 2017) at 95% confidence level

% computed by respondents who selected “Agree” and “Strongly Agree” to each of the statements

‘NA’ denotes data is not available in 2015 for comparison

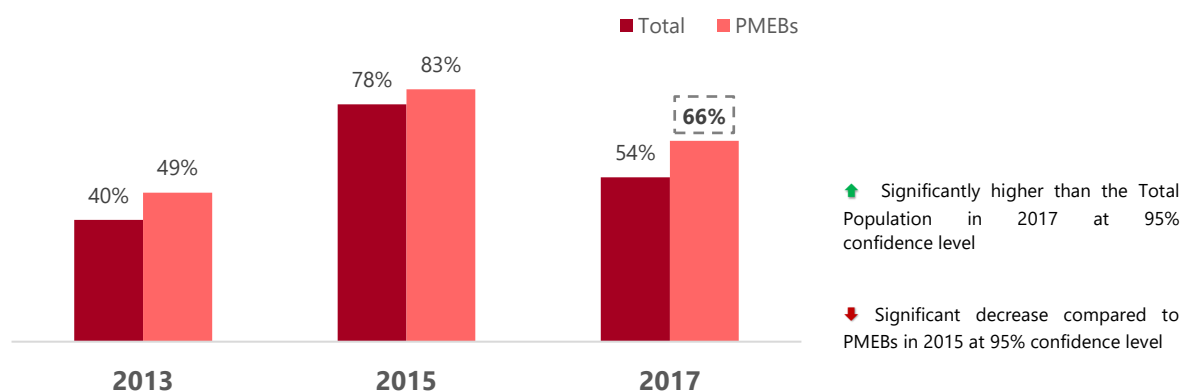
*New statements in 2017

⁴ PMEBS arts audience comprises respondents whose occupation can be classified under the categories of Professionals, Managers, Executives or Businessmen and who attended and / or participated in the arts

3.3.2.2 Arts attendance by PMEBS

Rates of arts attendance were higher among PMEBS (66%) than the total population (54%). Furthermore, the magnitude of this difference in 2017 (+12 points) was higher than in 2015 (+5 points) and 2013 (+9 points).

Figure 36: Arts attendance by PMEBS



2013 Base:
Total, n=2015
PMEBS, n=522

2015 Base:
Total, n=2041
PMEBS, n=587

2017 Base:
Total, n=2023
PMEBS, n=631

3.3.2.3 Art forms attended by PMEBS

Aside from heritage events and activities, PMEBS were most likely to have attended music events; their levels of attendance of music events were higher than the levels among all arts attenders in 2017.

Less positively, PMEBS' attendance of all art forms declined from 2015 (SG50 year), with the most pronounced differences noted for dance and literary arts.

Table 32: Art forms attended by PMEBS

Art Forms	All Arts Attenders	PMEB Arts Attenders		
	2017 (n=1090)	2017 (n=418)	2015 (n=488)	Difference in % points
Music	35% ↓	41%	50%	-9% ↓
Dance	18%	15%	34%	-19% ↓
Theatre	36%	39%	48%	-9% ↓
Visual Arts	34%	36%	43%	-7% ↓
Literary Arts	16%	16%	33%	-17% ↓
Craft	6%	6%	16%	-10% ↓
Heritage	59%	62%	77%	-15% ↓

↑/↓ Denotes significant difference between 2017 All Arts Attenders and PMEB Arts Attenders; and between PMEB Arts Attenders in 2017 and 2015 at 95% confidence level

3.3.2.4 Details of art forms attended by PMEBS

Music

As mentioned, PMEBS were strong supporters of music, exhibiting higher rates of attendance than all arts attenders (see Table 33). This was particularly the case for popular, rock, indie/alternative music, as well as jazz and blues.

Table 33: PMEBS arts attendance by art form – Music

	All Arts Attenders (n=1090)	PMEBS Arts Attenders (n=418)
Music Overall Attendance	35%	41% ↑
Popular, Rock, Indie / Alternative music	14%	18% ↑
Western Classical music	8%	10%
Traditional Ethnic Music	7%	7%
Jazz and blues	4%	7% ↑
Vocal music	6%	6%
Folk / Ethnic / World music	3%	4%
Electronic / Dance music*	3%	3%

*New statement in 2017



Denotes significant difference from Arts Attenders at 95% confidence level

Dance

In 2017, PMEBS' attendance of dance events was generally comparable with the rates observed for all arts attenders (Table 34).

Table 34: PMEBS arts attendance by art form – Dance

	All Arts Attenders (n=1090)	PMEBS Arts Attenders (n=418)
Dance Overall Attendance	18%	15%
Ballet	4%	5%
Folk / Traditional / Ethnic dance	5%	5%
Street dance	6%	3% ↓
Contemporary dance	3%	2%
Ballroom / Tap / Line dance / Latin dance	2%	2%



Denotes significant difference from Arts Attenders at 95% confidence level

Theatre

PMEBS were more likely to have attended musicals in 2017 than all arts attenders (see Table 35). Aside from musicals, rates of attendance of theatre events were comparable between these two populations.

Table 35: PMEBS arts attendance by art form – Theatre

	All Arts Attenders (n=1090)	PMEBS Arts Attenders (n=418)
Theatre Overall Attendance	36%	39%
Musicals	16%	21% ↑
Street and Circus Performances	9%	11%
Variety Shows	8%	9%
Plays (non-musical)	8%	8%
Traditional Theatre	4%	2%
Western Opera	1%	1%



Denotes significant difference from Arts Attenders at 95% confidence level

Visual Arts

As Table 36 shows, levels of attendance of Visual Arts events were similar for PMEBs and all arts attenders. Among both, approximately one in ten attended drawing and painting exhibitions and/or art fairs.

Table 36: PMEB arts attendance by art form – Visual Arts

	All Arts Attenders (n=1090)	PMEB Arts Attenders (n=418)
Visual Arts Overall Attendance	34%	36%
Drawing and Painting exhibitions	11%	12%
Art Fairs	12%	12%
Photography exhibition	8%	9%
3D Arts exhibitions	7%	8%
New media art	4%	5%
Graffiti art, mural art, tile mosaic art exhibitions	4%	4%
Performance Art exhibitions	4%	3%
Art Auctions	1%	2%

No significant difference from Arts Attenders at 95% confidence level

Literary Arts

Likewise, consumption of literary arts was similar between all arts attenders and PMEBs (see Table 37). Specifically, one in eight PMEBs read stories poetry or graphic novels, while one in twenty attended events related to books and/or writing.

Table 37: PMEB arts attendance by art form – Literary Arts

	All Arts Attenders (n=1090)	PMEB Arts Attenders (n=418)
Literary Arts Overall Attendance	16%	16%
Reading stories, poetry or graphic novels	12%	13%
Events related to books and/or writing	5%	5%

No significant difference from Arts Attenders at 95% confidence level

Heritage

Heritage events were the most frequently attended form of arts and culture among PMEBs in 2017 (see Table 38). Of the various kinds of heritage events, visitation of historic districts was the most common, with more than three out of ten PMEBs having done so in 2017.

Table 38: PMEB arts attendance by art form – Heritage

	All Arts Attenders (n=1090)	PMEB Arts Attenders (n=418)
Heritage Overall Attendance	59%	62%
Visiting historic districts	34%	35%
Exhibitions on culture, history and heritage	21%	21%
Visiting heritage buildings and monuments	18%	18%
Heritage festivals and activities	12%	16%
Guided arts / heritage / cultural tours and trails	8%	9%

No significant difference from Arts Attenders at 95% confidence level

3.3.2.5 Companions for arts attendance by PMEBS

In 2017, half of all PMEBS arts attenders went to arts events/activities with family members (see Table 39). Attendance with friends was more common in 2017 than in 2015, with around one third of PMEBS having done so.

Table 39: Companions for arts activities by PMEBS

Companions	All Arts Attenders	PMEBS Arts Attenders	
	2017 (n=1090)	2017 (n=418)	2015 (n=488)
Family members	43%	47%	50%
Friends	38%	32% ↑	24%
My partner/spouse	11%	13%	15%
Alone	6%	5%	5%
Colleagues	1%	3%	4%
Others	1%	1%	1%

↑/↓ Denotes significant difference from PMEBS Arts Attenders in 2015 at 95% confidence level

3.3.2.6 Venues for arts attendance by PMEBS

Dedicated arts venues and museums were the venues most frequented by PMEBS who attended arts events in 2017 (see Table 40).

Aside from these, PMEBS' attendance of events at shopping malls, community clubs, at home, and in the neighbourhood decreased from 2015 (the year in which the SG50 celebrations occurred).

Table 40: Venues for arts attendance by PMEBS

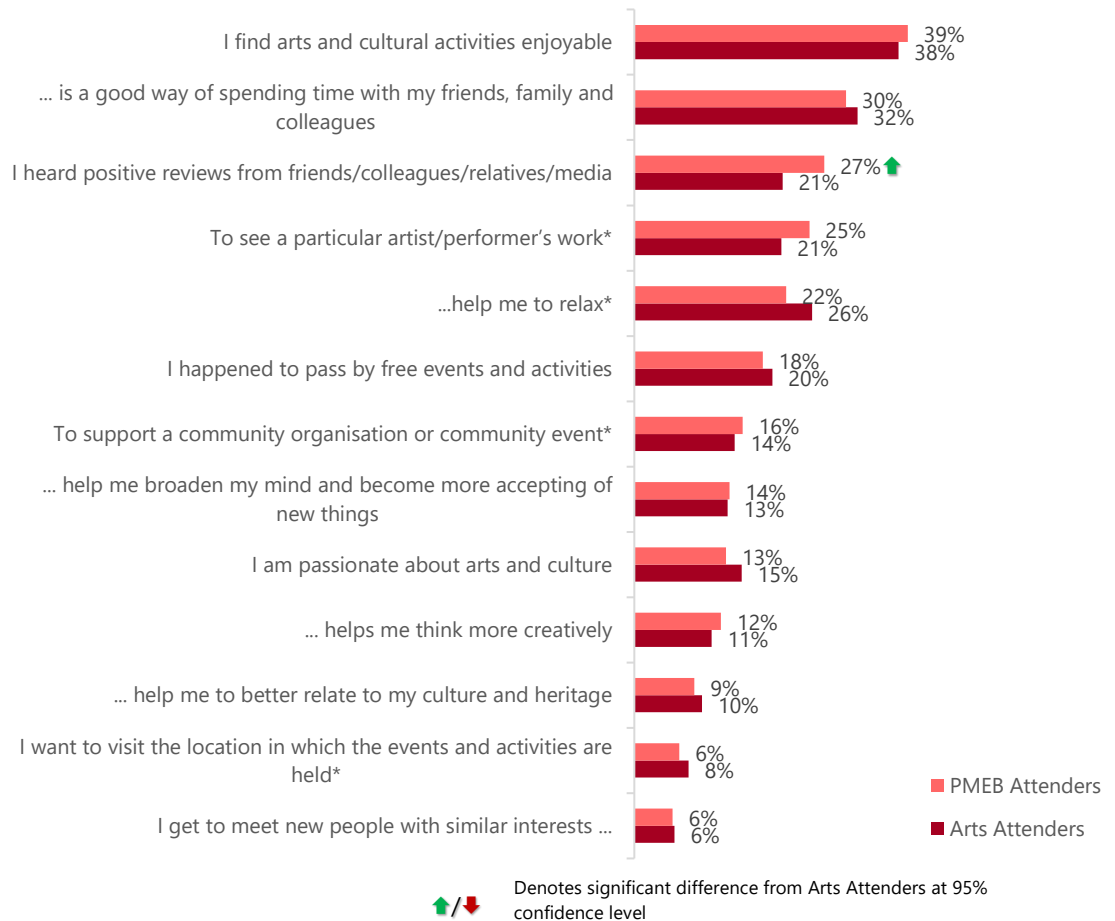
Venues	All Arts Attenders	PMEBS Arts Attenders	
	2017 (n=1090)	2017 (n=418)	2015 (n=488)
Museums	31%	32%	31%
Dedicated arts venues	31%	38%	41%
Shopping malls	23%	22% ↓	31%
City centre	22%	25%	22%
Community Clubs / Centres	18%	16% ↓	24%
Home	17%	15% ↓	23%
Parks	16%	22%	27%
Near home/ immediate neighbourhood	15%	13% ↓	24%
School/ Near school	14%	10%	14%
Places of worship	14%	12%	15%
Libraries	13%	17%	19%
Arts institutions	9%	10%	13%
Workplace/ Near workplace	7%	11%	10%
VVO / NGO	2%	2% ↓	4%

↑/↓ Denotes significant difference from PMEBS Arts Attenders in 2015 at 95% confidence level

3.3.2.7 Reasons for arts attendance by PMEBS

Finding arts enjoyable was the primary catalyst for attendance of the arts among PMEBS in 2017, with around four in ten having indicated that they attended for this reason (see Figure 37). Compared to arts attenders in general, PMEBS were more likely to have attended arts events following exposure to positive reviews from their social circle or the media.

Figure 37: Reasons for arts attendance by PMEBS



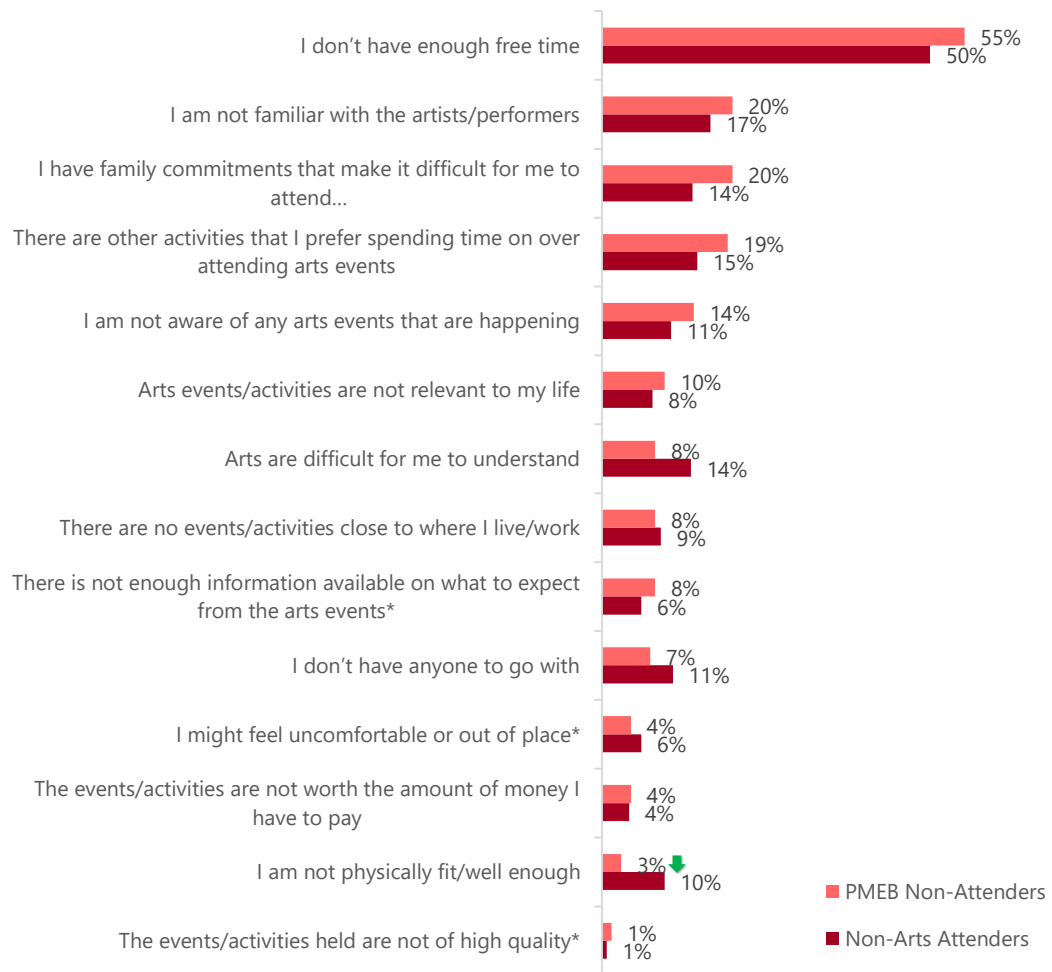
*New statements in 2017
 Base:
 2017 All Arts Attenders, n=1090;
 2017 PMEBS Arts Attenders, n=418

3.3.2.8 Barriers to arts attendance by PMEBS

Among PMEBS who did not attend arts events in 2017, around half cited a lack of free time as the main reason (see Figure 38).

Approximately one in five PMEBS cited other barriers, such as lack of familiarity with the artists/performers, other family commitments, and a preference for other activities over arts events.

Figure 38: Barriers to arts attendance by PMEBS



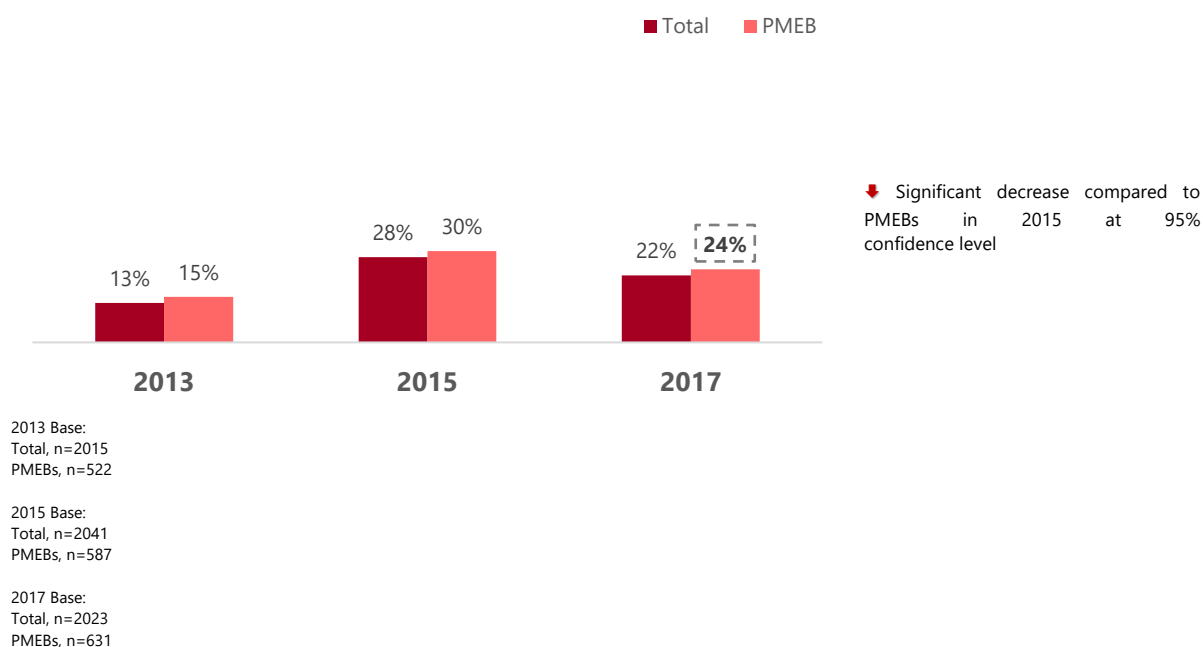
Denotes significant difference from Non-Arts Attenders at 95% confidence level

*New statements in 2017
 Base:
 2017 All Non-Arts Attenders, n=933
 2017 PMEBS Non-Arts Attenders, n=136

3.3.2.9 Arts participation by PMEBS

One in four PMEBS participated in the arts in 2017. As in previous years, this rate of participation was comparable with that of the general population.

Figure 39: Arts participation by PMEBS



3.3.2.10 Participation by art forms by PMEBS

In 2017, music continued to be the art form that PMEBS were most likely to have participated in (see Table 41). Positively, participation in craft increased from 2015, surpassing theatre and dance in popularity among PMEBS.

Table 41: Art forms participated by PMEBS

Art Forms	All Arts Participants	PMEB Arts Participants		
	2017 (n=438)	2017 (n=153)	2015 (n=178)	Difference in % points
Music	39%	35%	48%	-13% ↓
Craft	23%	27%	15%	+12% ↑
Visual Arts	22%	25%	20%	+5%
Theatre	21%	24%	28%	-4%
Dance	22%	15%	28%	-13% ↓
Literary Arts	12%	13%	10%	+3%

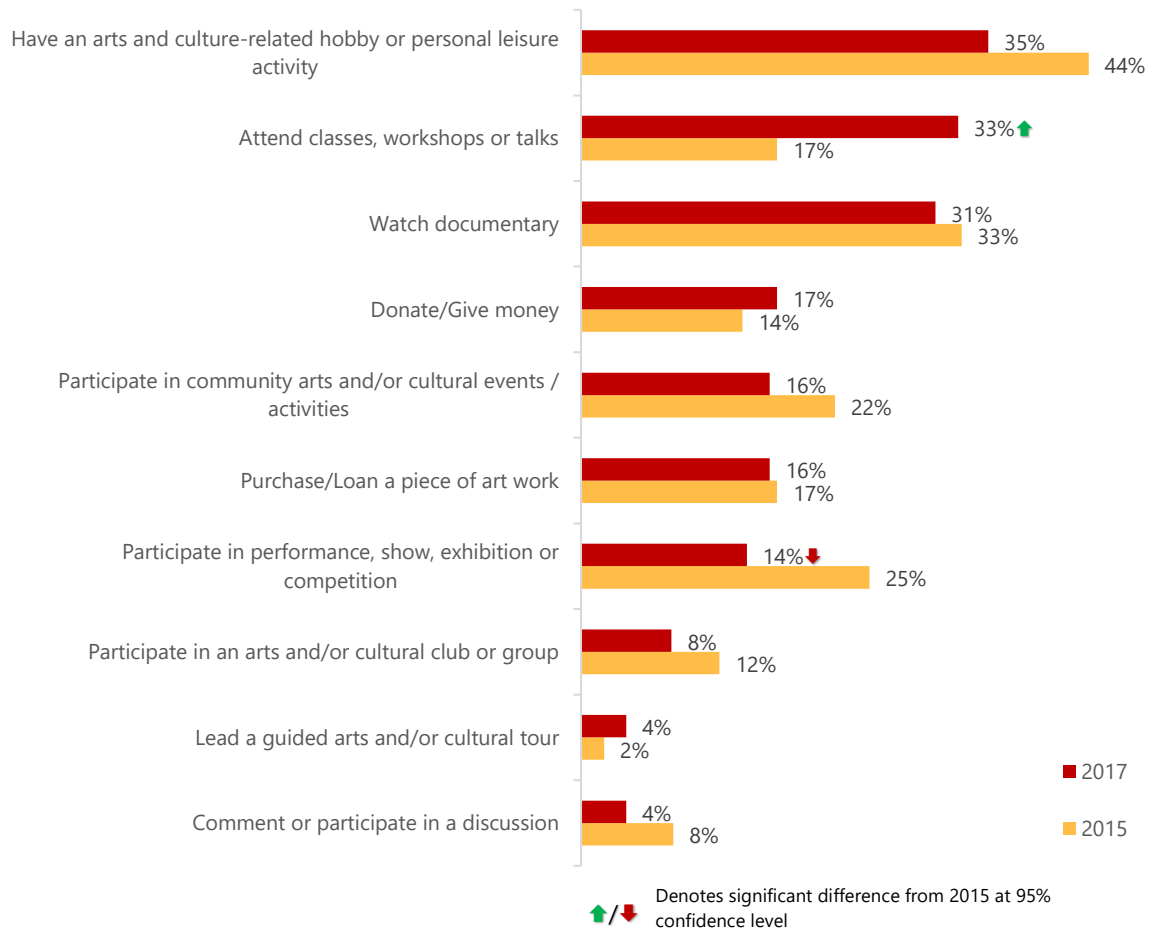
Denotes significant difference from PMEB Arts Participants in 2015 at 95% confidence level

3.3.2.11 Means of arts participation by PMEBS

Among PMEBS who had participated in the arts, one in three had an arts and culture-related hobby, attended classes, workshops or talks, and/or watched an arts documentary (see Figure 40).

PMEBS were, however, less likely to have participated in performances, shows, exhibitions, or competitions than in 2015.

Figure 40: Means of arts participation by PMEBS



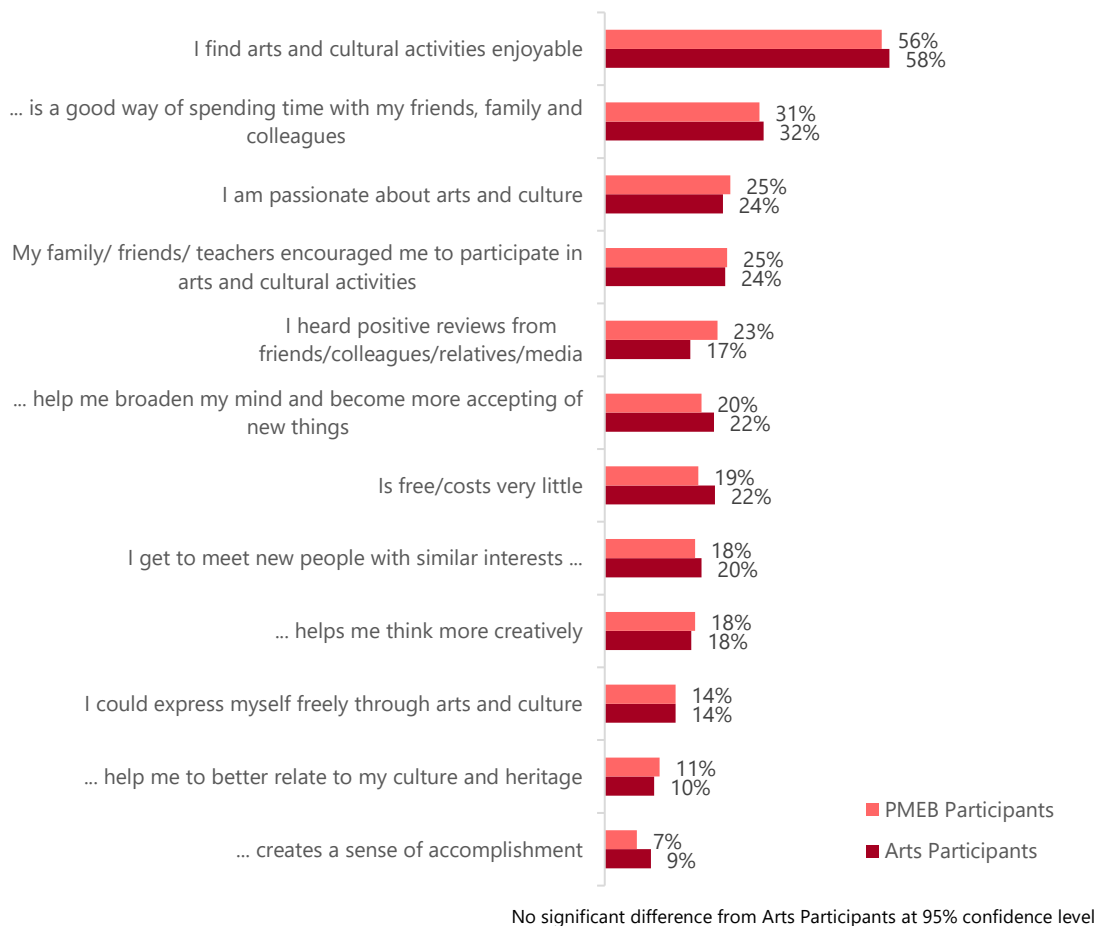
Base:
 2015 PMEBS Arts Participants, n=178
 2017 PMEBS Arts Participants, n=153

3.3.2.12 Reasons for arts participation by PMEBS

A majority of PMEBS who participated in the arts did so because they found arts and culture activities enjoyable (see Figure 41).

Spending time with friends, family, and colleagues, as well as positive reviews from friends/colleagues/relatives/media also acted as drivers of arts participation.

Figure 41: Reasons for arts participation by PMEBS



Base:
 2017 All Arts Participants, n=438
 2017 PMEBS Arts Participants, n=153

3.3.2.13 Venues for arts participation by PMEBS

In 2017, PMEBS were most likely to have participated in the arts at community centres, at home, and in museums.

Unsurprisingly, the workplace was more likely to have been a location for arts participation among PMEBS than general arts participants.

PMEBS' participation at dedicated arts venues – the most commonly accessed venue in 2015 – decreased from 2015.

Table 42: Venues for arts participation by PMEBS

Venues	All Arts Participants	PMEB Arts Participants	
	2017 (n=438)	2017 (n=153)	2015 (n=178)
Community Clubs / Centres	28%	25%	31%
School/ Near school	23%	10%	13%
Dedicated arts venues	22%	22% ↓	34%
Museums	20%	23%	20%
Home	18%	24%	21%
Libraries	18%	20%	18%
Near home/ immediate neighbourhood	14%	15%	19%
City centre	14%	14%	15%
Places of worship	13%	14%	15%
Parks	12%	18%	21%
Shopping malls	11%	14%	17%
Arts institutions	10%	9%	11%
Workplace/ Near workplace	9%	20%	14%
VWO / NGO	3%	3%	7%

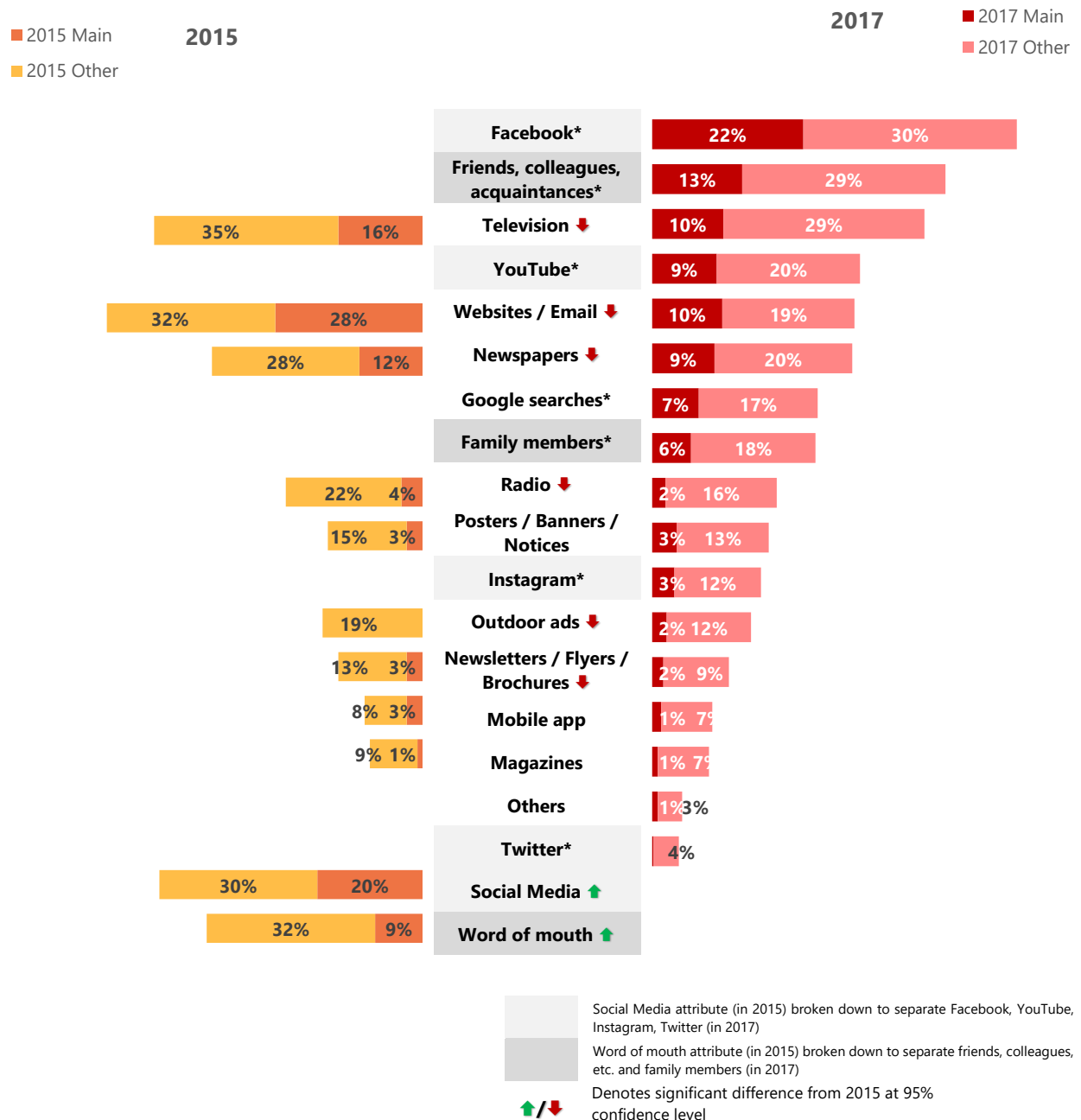
↑/↓ Denotes significant difference from PMEB Arts Participants in 2015 at 95% confidence level

3.3.2.14 Sources of information among PMEBS

Social media has increasingly become a critical source of information on the arts for PMEBS, with half having looked to Facebook in 2017 (see Figure 42).

Friends/colleagues/acquaintances also played an increasingly important role in sharing information about the arts.

Figure 42: Sources of information on the arts among PMEBS





NATIONAL ARTS COUNCIL
SINGAPORE

MWCS

3.3.3 MWCs

'MWCs' refers to those whose declared marital status is 'married' and who have at least one child.

The importance of MWCs...

Aside from exposure to the arts in school curricula, Singaporean youths' engagement with arts and culture is most heavily influenced by their parents'/guardians' guidance and encouragement. In this way, MWCs play a key role as cultural curators for the next generation.

NAC currently offers many family-friendly arts events, including Arts in the Neighbourhood and Singapore Art Week. Such events maximise exposure to the arts at an early age, and in doing so, help to weave arts and culture into the nation's social fabric.

To draw MWCs...

Half of all MWCs attended arts events in 2017. As for the other segments, heritage was the most commonly attended form of arts and culture among MWCs in 2017 (61%), followed by theatre (34%), and music (32%).

MWCs were almost five times as likely to have attended arts events with their family members (67%) than their friends (14%). However, MWCs' attendance with family was contingent upon the age of their children: those with older children (57%) were less likely than those with younger children (77%) to have attended events with their family.

Enjoyment of the arts (41%) and a perception that events are a good way to spend time with loved ones (37%) continued to be the main drivers of attendance among MWCs.

One in five MWCs participated in the arts. MWC participants were most likely to have engaged via a hobby (33%), or through the viewing of arts documentaries (25%). Furthermore, compared with 2015, MWCs were more likely to have attended enrichment courses (25%, +11% points).

The primary catalysts for MWCs' participation paralleled those of arts attendance: their participation was driven by enjoyment (53%) and perceptions of its social benefits (38%).

To reach MWCs...

In contrast to PMEBS and Students, MWCs were more likely to have consumed information on arts and culture via traditional media channels, such as television and newspapers.

3.3.3.1 Perceptions towards arts and culture by MWCs

MWCs and MWC arts audiences⁵ generally held favourable attitudes towards the arts in 2017, in line with those of the general population.

Additionally, MWCs were more likely than the general population to have agreed that the arts reflect Singapore's national identity ('say who we are as a society and country'), and that there were sufficient opportunities for the development of young artistic talent (see Table 43). However, compared to 2015, perceptions of such opportunities decreased among MWCs.

In 2017, MWCs were also less likely to have agreed that the arts help to enhance Singaporeans' quality of life, and that information on the arts was easily accessible. Despite these decreases, seven in ten MWCs still agreed with both of these statements.

Table 43: Perceptions towards the arts by MWCs

Statements	2017			2015
	Total (n=2023)	MWCs (n=1201)	MWC Arts Audience (n=612)	MWCs (n=1126)
improve the quality of life for everyone	74%	73%	79%	77%
help us to express our thoughts, feelings and ideas	85%	84%	91%	85%
inspire and help us to be more creative in our studies and/or work	81%	81%	87%	81%
give us a better understanding of people of different backgrounds and cultures	89%	89%	94%	88%
strengthen inter-generational dialogue and understanding	79%	79%	85%	79%
draw Singaporeans closer as a community	78%	78%	83%	81%
give us a greater sense of belonging to Singapore	78%	80%	84%	78%
say who we are as a society and country	78%	81%	86%	80%
something that Singaporeans can be proud of	76%	75%	80%	76%
contribute to the Singapore economy	66%	66%	71%	66%
willingly shared/ recommended to friends and family	68%	69%	76%	68%
broad range of choices in Singapore	69%	70%	75%	73%
sufficient opportunities to nurture young Singapore artistic talent	61%	65%	66%	69%
easily available information	72%	71%	78%	76%
teach Singaporeans about our history*	84%	86%	90%	NA
attended at least once a year by most friends and family members*	53%	54%	68%	NA
attended at least once a year by most Singaporeans*	51%	51%	58%	NA

Denotes significant difference (MWC Arts Audience, MWCs in 2017 as compared to Total; and MWCs in 2015 as compared to MWCs in 2017) at 95% confidence level

% computed by respondents who selected "Agree" and "Strongly Agree" to each of the statements

'NA' denotes data is not available in 2015 for comparison

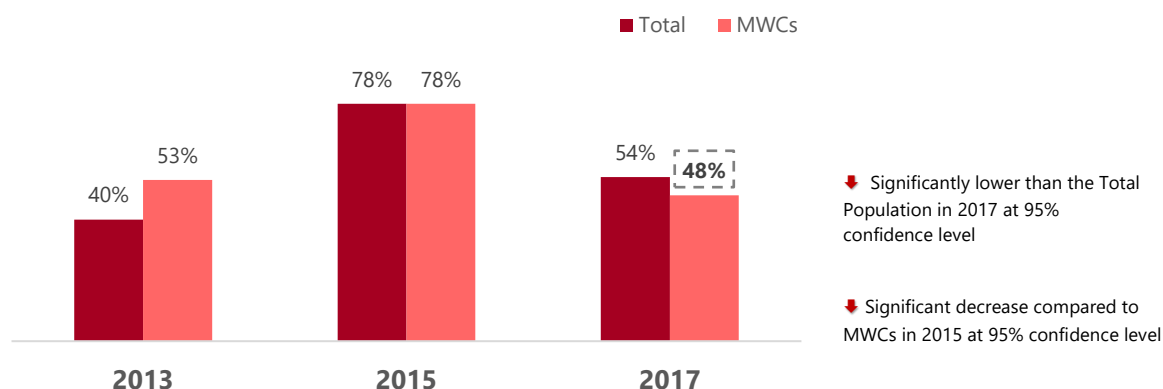
*New statements in 2017

⁵ MWC arts audience comprises respondents whose occupation can be classified under the categories of Professionals, Managers, Executives or Businessmen and who attended and / or participated in the arts.

3.3.3.2 Arts attendance by MWCs

Half of all MWCs attended the arts in 2017. This proportion was lower than in 2015, likely due to a spike in attendance attributable to SG50 (see Figure 43).

Figure 43: Arts attendance by MWCs



2013 Base:
Total, n=2015
MWCs, n=1279

2015 Base:
Total, n=2041
MWCs, n=1126

2017 Base:
Total, n=2023
MWCs, n=1201

3.3.3.3 Art forms attended by MWCs

MWCs' attendance of the different art forms was similar to those of the general population in 2017. Heritage was the most attended cultural event among MWCs, receiving twice the attendance of music and visual arts events (see Table 44).

Table 44: Art forms attended by MWCs

Art Forms	All Arts Attenders	MWC Arts Attenders		Difference in % points
	2017 (n=1090)	2017 (n=573)	2015 (n=876)	
Music	35%	32%	43%	-11% ↓
Dance	18%	18%	36%	-18% ↓
Theatre	36%	34%	44%	-10% ↓
Visual Arts	34%	30%	32%	-2%
Literary Arts	16%	16%	33%	-17% ↓
Craft	6%	5%	20%	-15% ↓
Heritage	59%	61%	77%	-16% ↓

↑/↓ Denotes significant difference between 2017 All Arts Attenders and MWC Arts Attenders; and between MWC Arts Attenders in 2017 and 2015 at 95% confidence level

3.3.3.4 Details of art forms attended by MWCs

Music

Among those who attended arts events, one in ten MWCs patronised popular, rock, indie/alternative music events. Incidentally, this was also the most popular genre among all arts attenders (see Table 45).

Table 45: MWC arts attendance by art form – Music

	All Arts Attenders (n=1090)	MWC Arts Attenders (n=573)
Music Overall Attendance	35%	32%
Popular, Rock, Indie / Alternative music	14%	11%
Western Classical music	8%	8%
Traditional Ethnic Music	7%	8%
Jazz and blues	4%	3%
Vocal music	6%	5%
Folk / Ethnic / World music	3%	3%
Electronic / Dance music*	3%	1% ↓

*New statement in 2017



Denotes significant difference from Arts Attenders at 95% confidence level

Dance

Levels of attendance of dance events were comparable between MWCs and all arts attenders (see Table 46).

Table 46: MWC arts attendance by art form – Dance

	All Arts Attenders (n=1090)	MWC Arts Attenders (n=573)
Dance Overall Attendance	18%	18%
Ballet	4%	4%
Folk / Traditional / Ethnic dance	5%	7%
Street dance	6%	5%
Contemporary dance	3%	2%
Ballroom / Tap / Line dance / Latin dance	2%	2%

No significant difference from Arts Attenders at 95% confidence level

Theatre

Musicals were MWCs' preferred theatre genre, although their attendance was lower than that of all arts attenders (see Table 47).

Table 47: MWC arts attendance by art form – Theatre

	All Arts Attenders (n=1090)	MWC Arts Attenders (n=573)
Theatre Overall Attendance	36%	34%
Musicals	16%	12% ↓
Street and Circus Performances	9%	11%
Variety Shows	8%	9%
Plays (non-musical)	8%	6%
Traditional Theatre	4%	5%
Western Opera	1%	1%



Denotes significant difference from Arts Attenders at 95% confidence level

Visual Arts

Drawing and painting exhibitions remained the most popular form of visual arts among MWC attenders, with one in eight having attended such events in 2017 (see Table 48). Attendance of art fairs and new media art was lower among MWCs than the population of arts attenders.

Table 48: MWC arts attendance by art form – Visual Arts

	All Arts Attenders (n=1090)	MWC Arts Attenders (n=573)
Visual Arts Overall Attendance	34%	30%
Drawing and Painting exhibitions	11%	12%
Art Fairs	12%	9% ↓
Photography exhibition	8%	6%
3D Arts exhibitions	7%	6%
New media art	4%	2% ↓
Graffiti art, mural art, tile mosaic art exhibitions	4%	3%
Performance Art exhibitions	4%	3%
Art Auctions	1%	1%

↑/↓ Denotes significant difference from Arts Attenders at 95% confidence level

Literary Arts

MWCs consumption of the literary arts mirrored that of the general population: one in eight MWCs read stories, poetry or graphic novels in 2017, while one in 20 attended events relating to books and/or writing (see Table 49).

Table 49: MWC arts attendance by art form – Literary Arts

	All Arts Attenders (n=1090)	MWC Arts Attenders (n=573)
Literary Arts Overall Attendance	16%	16%
Reading stories, poetry or graphic novels	12%	12%
Events related to books and/or writing	5%	6%

No significant difference from Arts Attenders at 95% confidence level

Heritage

As with the other population segments of interest, heritage was the most frequented form of arts and culture among MWCs. Of the different forms of consumption of heritage, visiting historic districts was the most common among MWCs, with four out of ten attenders having done so in 2017 (see Table 50).

Table 50: MWC arts attendance by art form – Heritage

	All Arts Attenders (n=1090)	MWC Arts Attenders (n=573)
Heritage Overall Attendance	59%	61%
Visiting historic districts	34%	38%
Exhibitions on culture, history and heritage	21%	20%
Visiting heritage buildings and monuments	18%	21%
Heritage festivals and activities	12%	11%
Guided arts / heritage / cultural tours and trails	8%	6%

No significant difference from Arts Attenders at 95% confidence level

3.3.3.5 Companions for arts attendance by MWCs

In 2017, MWCs were nearly five times as likely to have attended arts events with their family members than with their friends (see Table 51).

Table 51: Companions for arts activities by MWCs

Companions	All Arts Attenders	MWC Arts Attenders	
	2017 (n=1090)	2017 (n=573)	2015 (n=876)
Family members	43%	67%	62%
Friends	38%	14%	16%
My partner/spouse	11%	12%	12%
Alone	6%	5%	7%
Colleagues	1%	2%	2%
Others	1%	1%	-

No significant difference from MWC Arts Attenders in 2015 at 95% confidence level

Interestingly, as Table 52 shows, MWCs with older children were less likely to have attended arts events with family members than MWCs with younger children.

Table 52: Companions for arts activities by MWCs of different age brackets

Companions	All Arts Attenders	MWC Arts Attenders	
	2017 (n=1090)	With at least a child aged 12 years and below (n=282)	With all children aged above 12 years (n=291)
Family members	43%	77%	57% ↓
Friends	38%	9%	18% ↑
My partner/spouse	11%	9%	15% ↑
Alone	6%	1%	8% ↑
Colleagues	1%	3%	2%
Others	1%	1%	1%



Denotes significant difference between MWC Arts Attenders with children of different age brackets at 95% confidence level

3.3.3.6 Venues for arts attendance by MWCs

One in four MWC arts attenders visited museums, dedicated arts venues, and shopping malls to consume the arts in 2017. Positively, attendance of events at museums was higher than in 2015 (see Table 53).

Table 53: Venues for arts attendance by MWCs

Venues	All Arts Attenders	MWC Arts Attenders	
	2017 (n=1090)	2017 (n=573)	2015 (n=876)
Museums	31%	27% ↑	20%
Dedicated arts venues	31%	26%	28%
Shopping malls	23%	24% ↓	36%
City centre	22%	18%	16%
Community Clubs / Centres	18%	21% ↓	35%
Home	17%	17% ↓	28%
Parks	16%	16% ↓	24%
Near home/ immediate neighbourhood	15%	17% ↓	32%
School/ Near school	14%	10% ↓	14%
Places of worship	14%	18%	16%
Libraries	13%	16%	19%
Arts institutions	9%	6%	6%
Workplace/ Near workplace	7%	8% ↑	5%
VVO / NGO	2%	2%	3%



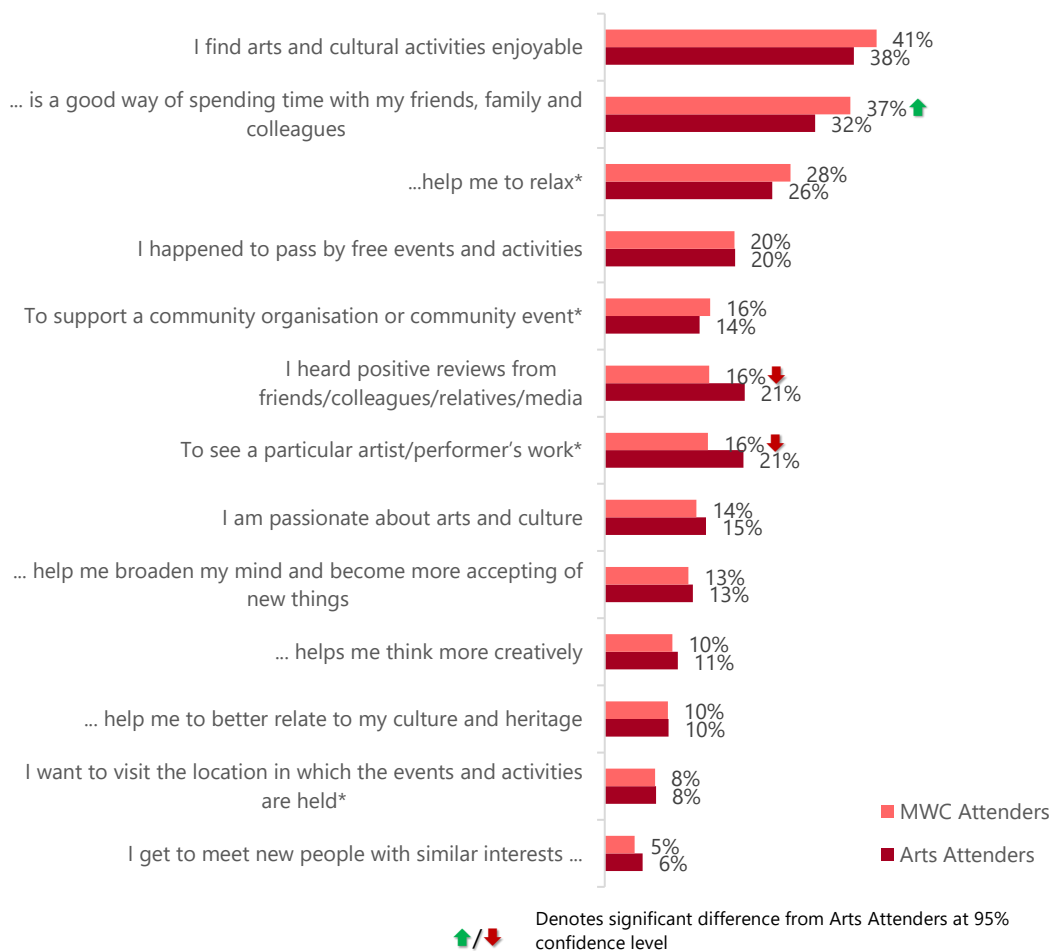
Denotes significant difference from MWC Arts Attenders in 2015 at 95% confidence level

3.3.3.7 Reasons for arts attendance by MWCs

The enjoyability of the arts was the main driver of attendance among MWCs (see Figure 44).

MWCs were also more likely than general arts attenders to have attended arts events to spend time with their loved ones.

Figure 44: Reasons for arts attendance by MWCs

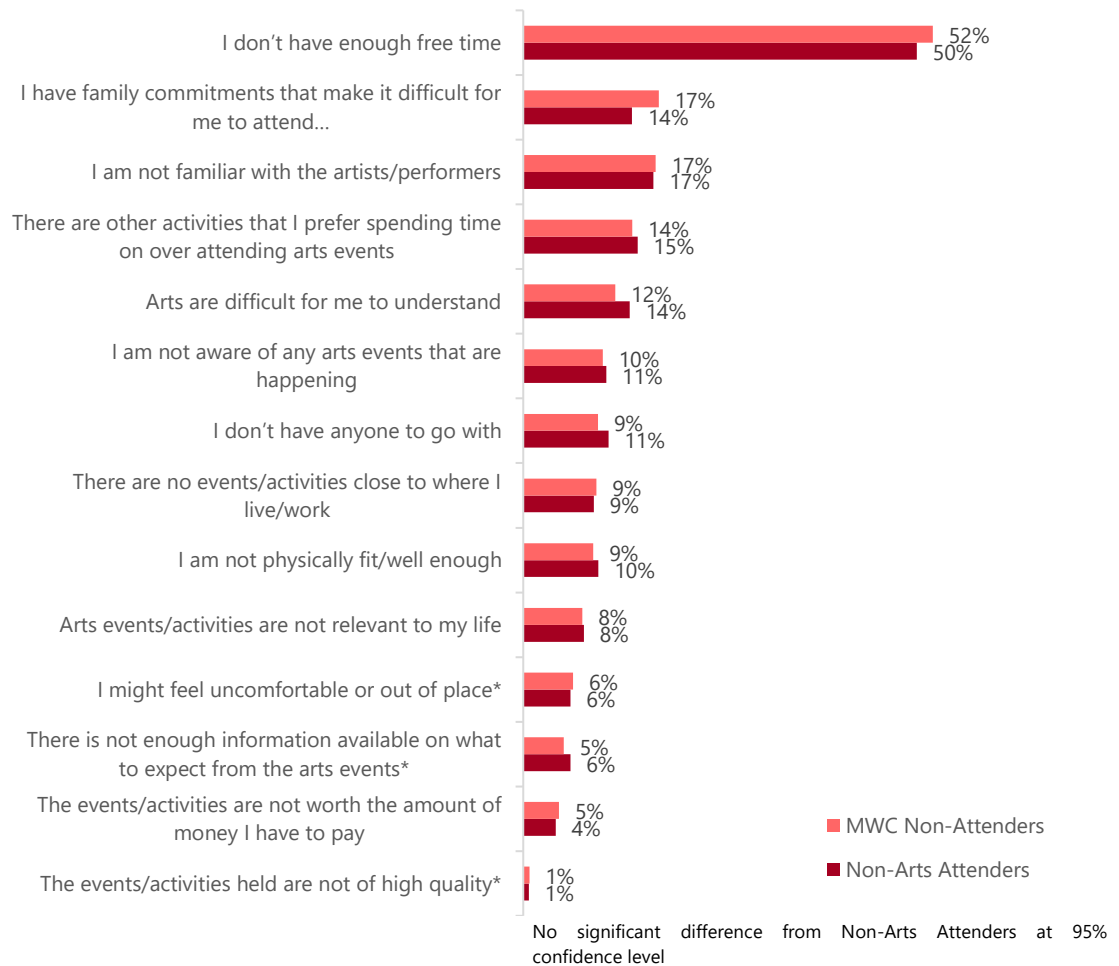


*New statements in 2017
 Base:
 2017 All Arts Attenders, n=1090
 2017 MWC Arts Attenders, n=573

3.3.3.8 Barriers to arts attendance by MWCs

Of the MWCs who did not attend arts events in 2017, half cited a lack of free time as the main reason. Family commitments and lack of familiarity with the artists/performers were also listed as barriers to attendance (see Figure 45).

Figure 45: Barriers to arts attendance by MWCs

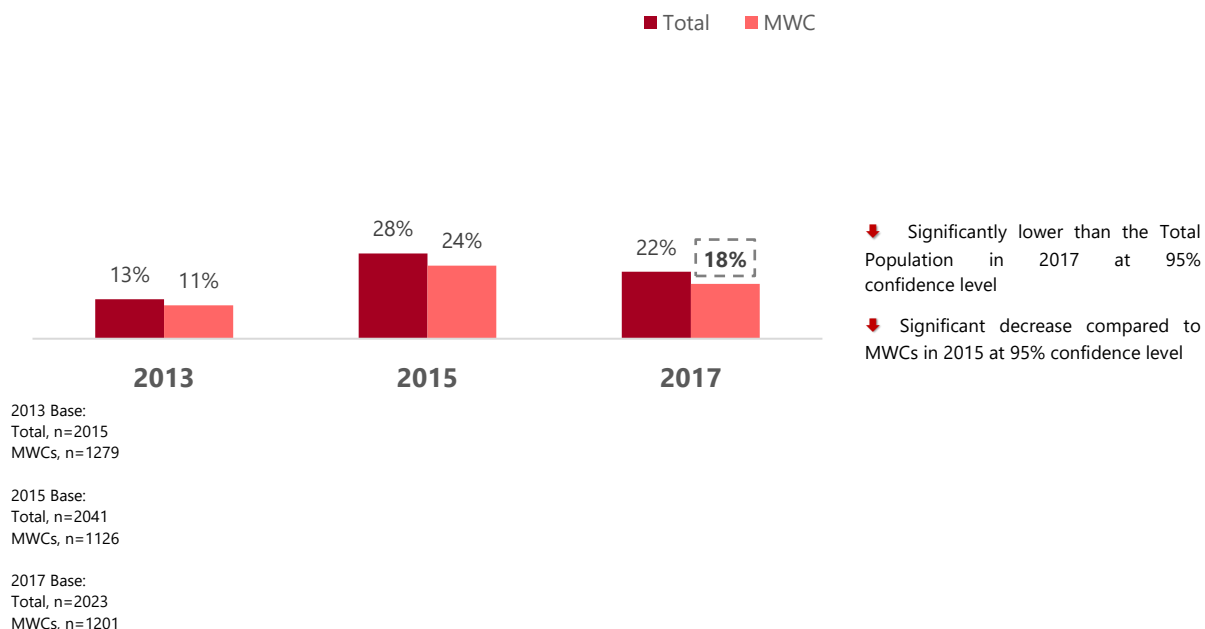


*New statements in 2017
 Base:
 2017 All Non-Arts Attenders, n=933
 2017 MWC Non-Arts Attenders, n=506

3.3.3.9 Arts participation by MWCs

One in five MWCs participated in the arts in 2017 (see Figure 46), a proportion lower than in 2015.

Figure 46: Arts participation by MWCs



3.3.3.10 Participation by art forms by MWCs

Music continued to be the most popular art form for participation among MWCs in 2017, despite a decrease from 2015 (see Table 54). Following music, craft surpassed dance as the next most popular art form for participation among this segment.

Table 54: Art forms participated by MWCs

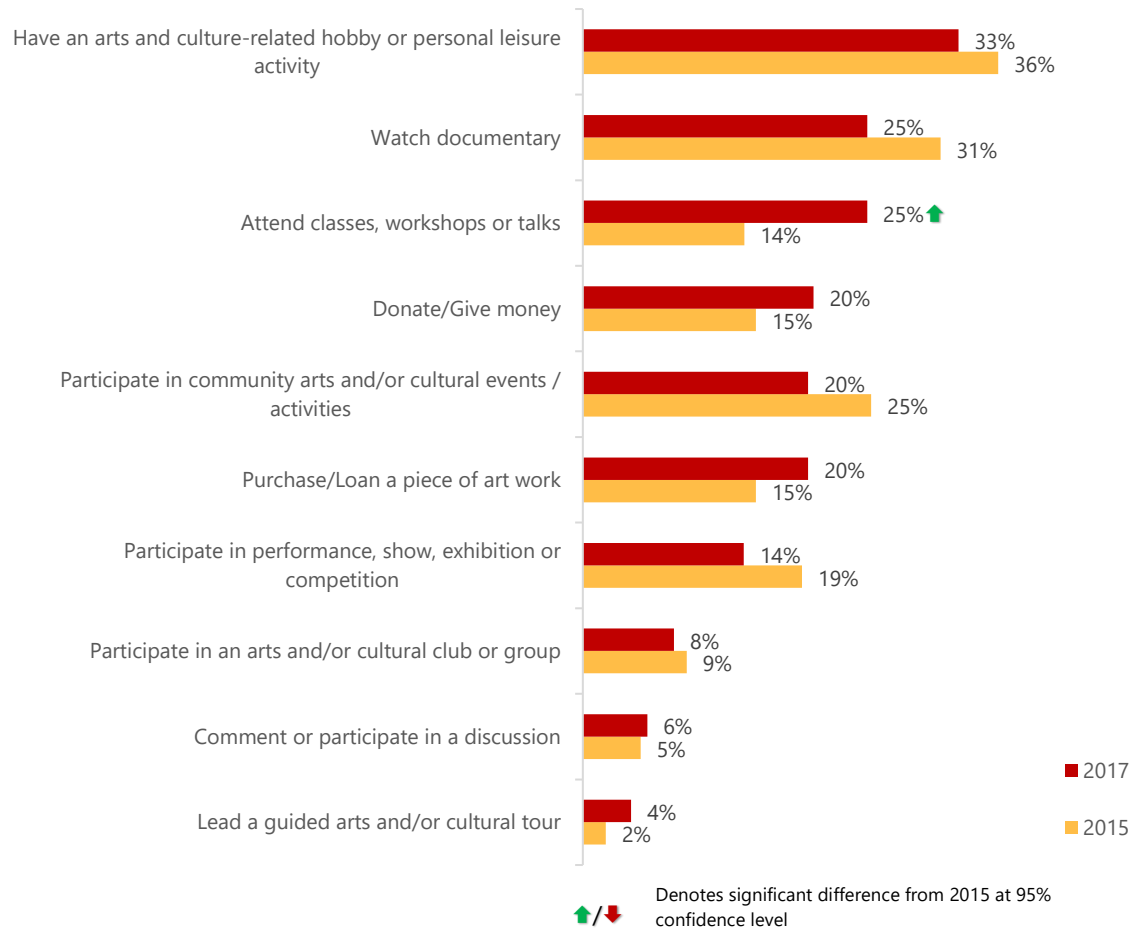
Art Forms	All Arts Participants	MWC Arts Participants		
	2017 (n=438)	2017 (n=215)	2015 (n=265)	Difference in % points
Music	39%	33%	46%	-13% ↓
Craft	23%	25%	16%	9% ↑
Dance	22%	22%	25%	-3%
Visual Arts	22%	20%	15%	5%
Theatre	21%	19%	25%	-6%
Literary Arts	12%	12%	8%	4%

↑/↓ Denotes significant difference from MWC Arts Participants in 2015 at 95% confidence level

3.3.3.11 Means of arts participation by MWCs

A third of all MWCs who participated in the arts in 2017 indicated that they had an arts and culture-related hobby. Further, more MWCs indicated that they had attended classes, workshops and talks than in 2015 (see Figure 47).

Figure 47: Means of arts participation by MWCs

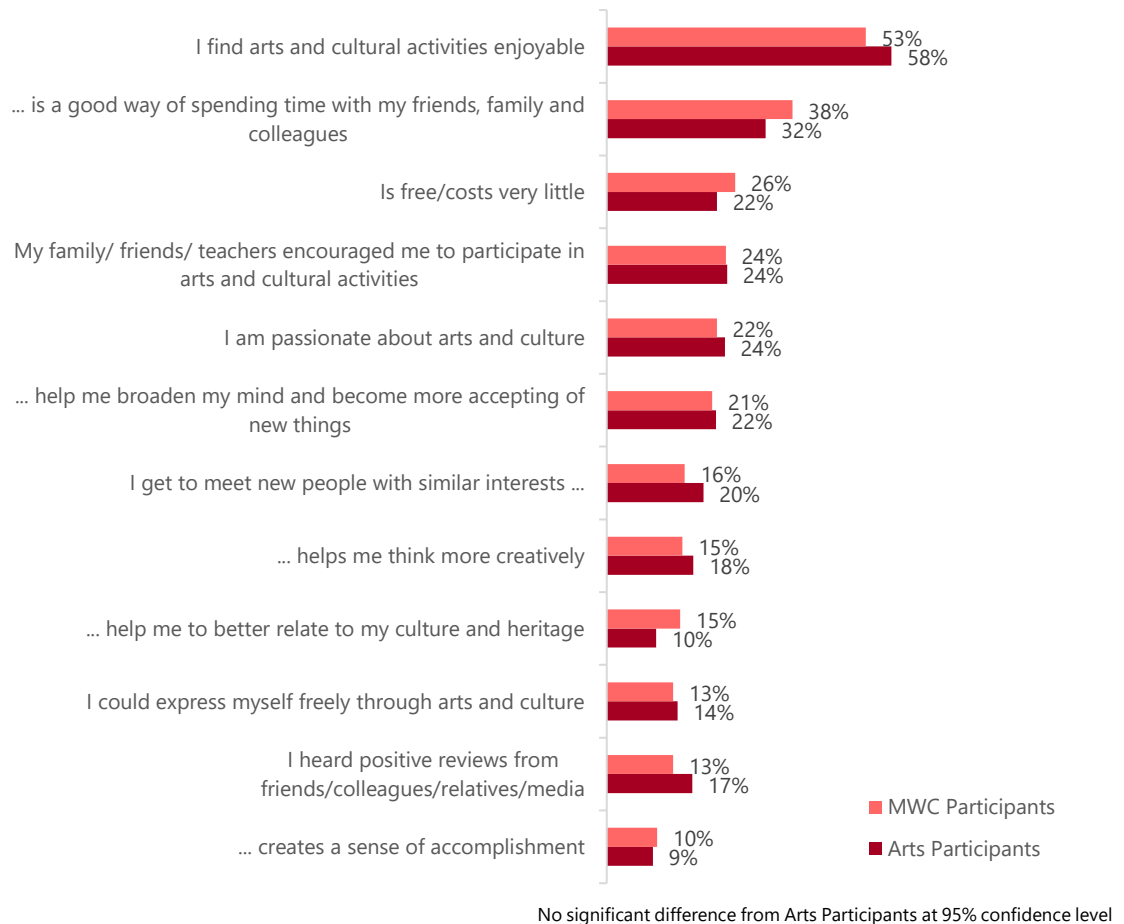


Base:
 2015 MWCs Arts Participants, n=265
 2017 MWCs Arts Participants, n=215

3.3.3.12 Reasons for arts participation by MWCs

Enjoyment of the arts and engagement of the arts as a social activity were the key reasons for participation among MWCs (see Figure 48).

Figure 48: Reasons for arts participation by MWCs



Base:
 2017 All Arts Participants, n=438
 2017 MWCs Arts Participants, n=215

3.3.3.13 Venues for arts participation by MWCs

In a result consistent with 2015, community clubs were the most common venue for MWCs' participation in the arts. As a result of an increase from 2015, museums surpassed other venues as the next most visited venue among MWCs (see Table 55).

Table 55: Venues for arts participation by MWCs

Venues	All Arts Participants	MWC Arts Participants	
	2017 (n=438)	2017 (n=215)	2015 (n=265)
Community Clubs / Centres	28%	33% ↓	43%
School/ Near school	23%	10%	15%
Dedicated arts venues	22%	18% ↓	28%
Museums	20%	23% ↑	13%
Home	18%	19%	22%
Libraries	18%	27%	20%
Near home/ immediate neighbourhood	14%	17% ↓	25%
City centre	14%	11%	9%
Places of worship	13%	15%	13%
Parks	12%	14% ↓	24%
Shopping malls	11%	11% ↓	22%
Arts institutions	10%	7%	5%
Workplace/ Near workplace	9%	10%	9%
VWO / NGO	3%	2% ↓	7%

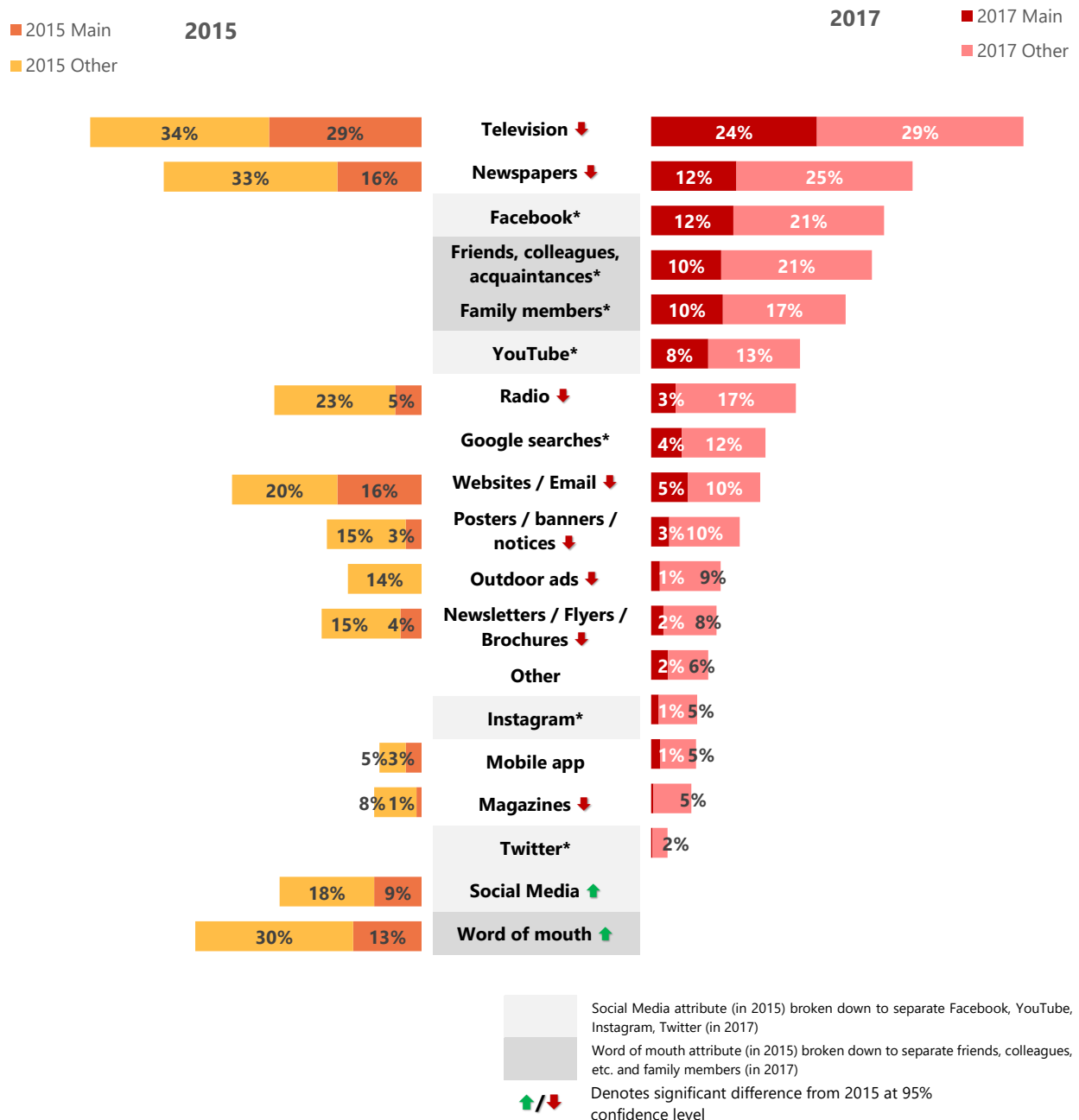
↑/↓ Denotes significant difference from MWC Arts Participants in 2015 at 95% confidence level

3.3.3.14 Sources of information among MWCs

Despite decreases from 2015, television and newspapers continued to be the main sources of information for MWCs about the arts.

Besides these traditional forms of media, Facebook and word of mouth recommendations – from friends, colleagues and acquaintances – also served as a key source of information (see Figure 49).

Figure 49: Sources of information on the arts among MWCs





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SENIORS

Photo by Lily Banse on Unsplash

3.3.4 Seniors

Seniors refer to persons aged 65 years old and above.

The importance of Seniors...

For the last decade, Singapore's ageing population has been a point of discussion among the Singapore Government, urban planners, gerontologists, and citizens alike. According to Singapore's Department of Statistics' forecasting, by the year 2030, one in four Singaporeans will be aged 65 or more years.

Given this stark population trend, it is imperative to fully understand this Seniors' preferences, perceptions and interest in the arts, so as to maximise its relevance and appeal.

To draw Seniors...

Generally speaking, Seniors had less positive perceptions of the arts than the other subgroups. Despite this, Seniors remained appreciative of the role of the arts in helping us to better express our thoughts, feelings and ideas (81%), as well as instilling a sense of belonging in Singaporeans (77%).

One in three Seniors attended the arts in 2017. Heritage-related events continued to appeal most to Seniors in terms of attendance (55%), while participation in music was most common (28%). Dedicated arts venues were the most commonly accessed venue for attendance (27%), while community clubs/centres were most popular for participation (36%).

As for the other segments of interest, enjoyability of the arts was a key motivation for both attendance (37%) and participation (56%) in the arts among Seniors.

To reach Seniors...

Seniors remain reliant upon traditional media such as television (69%) and newspapers (51%) for information on the arts. Aside from these channels, word of mouth recommendations – from friends, colleagues, acquaintances (25%) or family (22%) – remained salient sources.

3.3.4.1 Perceptions towards arts and culture by Seniors

In 2017, Senior arts audiences⁶ were more likely than the general population to have agreed that there were sufficient opportunities in Singapore to nurture artistic talent. Senior arts audiences tended to have more favourable attitudes towards the arts than Seniors at large (see Table 56).

Table 56: Perceptions towards the arts by Seniors

Statements	2017			2015
	Total (n=2023)	Seniors (n=298)	Senior Arts Audience (n=100)	Seniors (n=237)
improve the quality of life for everyone	74%	71%	83%	74%
help us to express our thoughts, feelings and ideas	85%	81%	91%	78%
inspire and help us to be more creative in our studies and/or work	81%	74%	83%	72%
give us a better understanding of people of different backgrounds and cultures	89%	80%	91%	79%
strengthen inter-generational dialogue and understanding	79%	70%	75%	71%
draw Singaporeans closer as a community	78%	75%	80%	73%
give us a greater sense of belonging to Singapore	78%	77%	87%	72%
say who we are as a society and country	78%	75%	84%	73%
something that Singaporeans can be proud of	76%	75%	89%	72%
contribute to the Singapore economy	66%	60%	63%	58%
willingly shared/ recommended to friends and family	68%	64%	74%	64%
broad range of choices in Singapore	69%	67%	79%	65%
sufficient opportunities to nurture young Singapore artistic talent	61%	67%	73%	68%
easily available information	72%	65%	79%	70%
teach Singaporeans about our history*	84%	81%	90%	NA
attended at least once a year by most friends and family members*	53%	45%	68%	NA
attended at least once a year by most Singaporeans*	51%	46%	57%	NA



Denotes significant difference (Senior Arts Audience, Seniors in 2017 as compared to Total);
No significant difference between Seniors in 2015 and Seniors in 2017) at 95% confidence level

% computed by respondents who selected "Agree" and "Strongly Agree" to each of the statements

'NA' denotes data is not available in 2015 for comparison

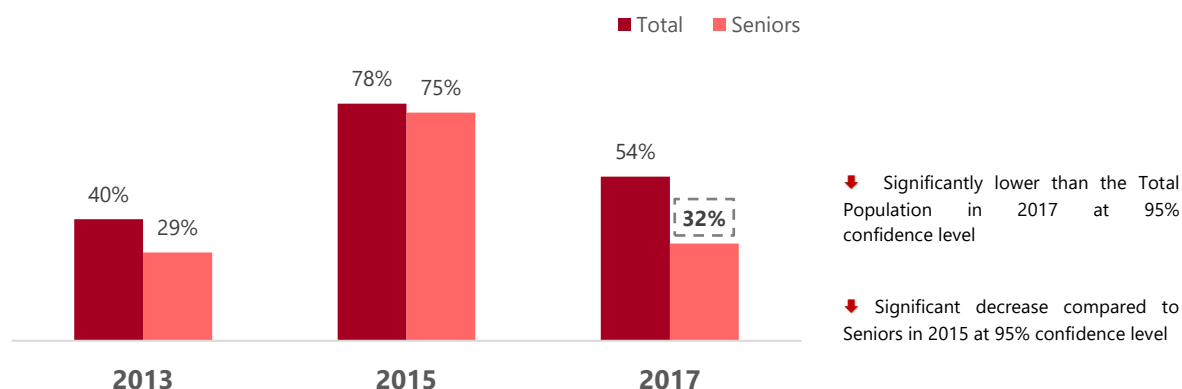
*New statements in 2017

⁶ Senior arts audience comprises respondents aged 65 years old and above and attended and / or participated in the arts.

3.3.4.2 Arts attendance by Seniors

As highlighted in Figure 50, Seniors' attendance of the arts in 2017 was lower than that of the population. Furthermore, Seniors' attendance decreased from 2015, returning to levels similar to those observed in 2013.

Figure 50: Arts attendance by Seniors



2013 Base:
Total, n=2015
Seniors, n=286

2015 Base:
Total, n=2041
Seniors, n=237

2017 Base:
Total, n=2023
Seniors, n=298

3.3.4.3 Art forms attended by Seniors

Of the Seniors who attended the arts in 2017, half attended heritage activities or events, while four in ten attended music events. In 2017, Seniors were less likely than all arts attenders to have patronised visual arts events, although one in four nevertheless attended such events.

Table 57: Art forms attended by Seniors

Art Forms	All Arts Attenders	Senior Arts Attenders		
	2017 (n=1090)	2017 (n=94)	2015 (n=177)	Difference in % points
Music	35%	37%	34%	+3%
Dance	18%	18%	27%	-9%
Theatre	36%	34%	44%	-10%
Visual Arts	34% ↑	24%	29%	-5%
Literary Arts	16%	11%	24%	-13% ↓
Craft	6%	3%	13%	-10% ↓
Heritage	59%	55%	79%	-24% ↓

↑/↓ Denotes significant difference between 2017 All Arts Attenders and Senior Arts Attenders; and between Senior Arts Attenders in 2017 and 2015 at 95% confidence level

3.3.4.4 Details of art forms attended by Seniors

Music

As Table 58 shows, levels of overall music attendance in 2017 were similar among Senior arts attenders and all arts attenders.

Table 58: Senior arts attendance by art form – Music

	All Arts Attenders (n=1090)	Senior Arts Attenders (n=94)
Music Overall Attendance	35%	37%
Popular, Rock, Indie / Alternative music	14%	7%
Western Classical music	8%	13%
Traditional Ethnic Music	7%	12%
Jazz and blues	4%	3%
Vocal music	6%	5%
Folk / Ethnic / World music	3%	6%
Electronic / Dance music*	3%	0%

*New statement in 2017

No significant difference from Arts Attenders at 95% confidence level

Dance

Levels of attendance of dance events in 2017 were similar between Seniors and all arts attendance (see Table 59).

Table 59: Senior arts attendance by art form – Dance


	All Arts Attenders (n=1090)	Senior Arts Attenders (n=94)
Dance Overall Attendance	18%	18%
Ballet	4%	3%
Folk / Traditional / Ethnic dance	5%	9%
Street dance	6%	2%
Contemporary dance	3%	1%
Ballroom / Tap / Line dance / Latin dance	2%	3%

No significant difference from Arts Attenders at 95% confidence level

Theatre

Seniors' attendance of theatre was similar to that of the the general population, with around one third having attended in 2017 (see Table 60). However, Seniors were more likely to have attended traditional theatre than all arts attenders, suggesting a preference for this genre.

Table 60: Senior arts attendance by art form – Theatre

	All Arts Attenders (n=1090)	Senior Arts Attenders (n=94)
Theatre Overall Attendance	36%	34%
Musicals	16%	16%
Street and Circus Performances	9%	9%
Variety Shows	8%	7%
Plays (non-musical)	8%	7%
Traditional Theatre	4%	12% 
Western Opera	1%	1%



Denotes significant difference from Arts Attenders at 95% confidence level

Visual Arts

In 2017, Seniors were less likely to have attended visual arts events than other Singaporeans (see Table 61). Among those Seniors who attended, art fairs and drawing and painting exhibitions were most popular.

Table 61: Senior arts attendance by art form – Visual Arts

	All Arts Attenders (n=1090)	Senior Arts Attenders (n=94)
Visual Arts Overall Attendance	34%	24% ↓
Drawing and Painting exhibitions	11%	11%
Art Fairs	12%	13%
Photography exhibition	8%	3%
3D Arts exhibitions	7%	4%
New media art	4%	3%
Graffiti art, mural art, tile mosaic art exhibitions	4%	3%
Performance Art exhibitions	4%	4%
Art Auctions	1%	0%

No significant difference from Arts Attenders at 95% confidence level

Literary Arts

Levels of consumption of the literary arts were lower among Seniors than all arts attenders (Table 62).

Table 62: Senior arts attendance by art form – Literary Arts

	All Arts Attenders (n=1090)	Senior Arts Attenders (n=94)
Literary Arts Overall Attendance	16%	11%
Reading stories, poetry or graphic novels	12%	10%
Events related to books and/or writing	5%	3%

No significant difference from Arts Attenders at 95% confidence level

Heritage

As Table 63 highlights, Seniors' levels of attendance of heritage events and activities were similar to those of all arts attenders, with more than half having attended in 2017. Visitation of historic districts was the most common form of engagement with heritage among Seniors, followed by visitation of heritage buildings/monuments and exhibitions on culture, history and heritage.

Table 63: Senior arts attendance by art form – Heritage

	All Arts Attenders (n=1090)	Senior Arts Attenders (n=94)
Heritage Overall Attendance	59%	55%
Visiting historic districts	34%	38%
Exhibitions on culture, history and heritage	21%	17%
Visiting heritage buildings and monuments	18%	18%
Heritage festivals and activities	12%	5%
Guided arts / heritage / cultural tours and trails	8%	9%

No significant difference from Arts Attenders at 95% confidence level

3.3.4.5 Companions for arts attendance by Seniors

Seniors' companions for attendance of arts events were similar to those of the general population (see Table 64).

Table 64: Companions for arts activities by Seniors

Companions	All Arts Attenders		Senior Arts Attenders	
	2017 (n=1090)	2017 (n=94)	2015 (n=177)	
Family members	43%	34%	29%	
Friends	38%	30%	40%	
My partner/spouse	11%	17%	10%	
Alone	6%	15%	18%	
Colleagues	1%	2%	2%	
Others	1%	2%	1%	

No significant difference from Senior Arts Attenders in 2015 at 95% confidence level

3.3.4.6 Venues for arts attendance by Seniors

In 2017, dedicated arts venues were the most commonly accessed by Senior arts attenders, followed by near home/immediate neighbourhood (see Table 65). Seniors' attendance of the arts at most venues dropped from 2015 – the year in which SG50 was celebrated – with the most pronounced decreases observed for community clubs/centres (-24% points), shopping malls (-15% points), parks (-14% points), and the neighbourhood (-14% points).

Table 65: Venues for arts attendance by Seniors

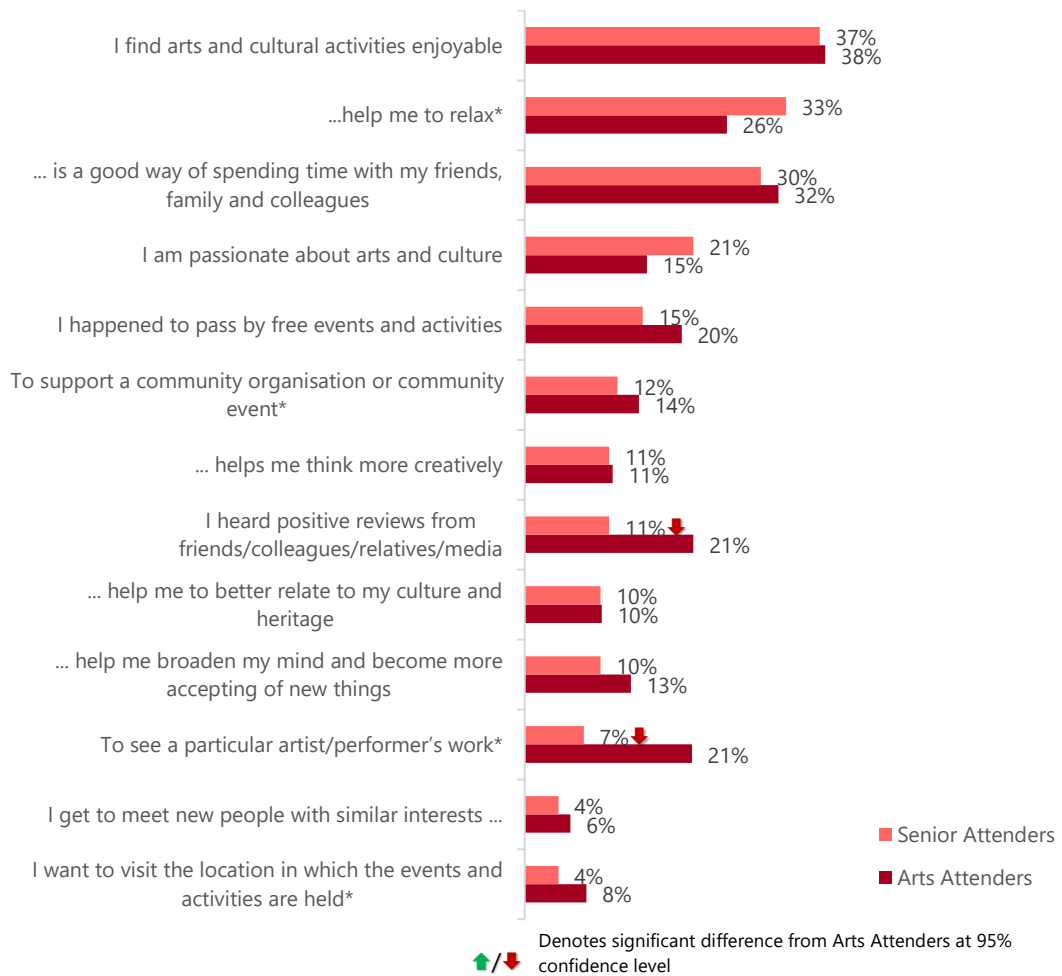
Venues	All Arts Attenders		Senior Arts Attenders	
	2017 (n=1090)	2017 (n=94)	2015 (n=177)	
Museums	31%	20%	16%	
Dedicated arts venues	31%	27%	27%	
Shopping malls	23%	13% ↓	28%	
City centre	22%	17%	13%	
Community Clubs / Centres	18%	19% ↓	43%	
Home	17%	21%	31%	
Parks	16%	11% ↓	25%	
Near home/ immediate neighbourhood	15%	23% ↓	37%	
School/ Near school	14%	4%	6%	
Places of worship	14%	20%	15%	
Libraries	13%	10%	16%	
Arts institutions	9%	5%	5%	
Workplace/ Near workplace	7%	2%	3%	
VVO / NGO	2%	2%	2%	

↑/↓ Denotes significant difference from Senior Arts Attenders in 2015 at 95% confidence level

3.3.4.7 Reasons for arts attendance by Seniors

As Figure 51 illustrates, most Seniors attended the arts for similar reasons to other arts attenders. Specifically, Seniors attended because: they found the arts enjoyable; it helped them relax; or because it was regarded as a good way of spending time with friends, family and colleagues. On the other hand, Seniors were less likely to have been driven to attend by word of mouth recommendations, or to see a particular artist's work.

Figure 51: Reasons for arts attendance by Seniors

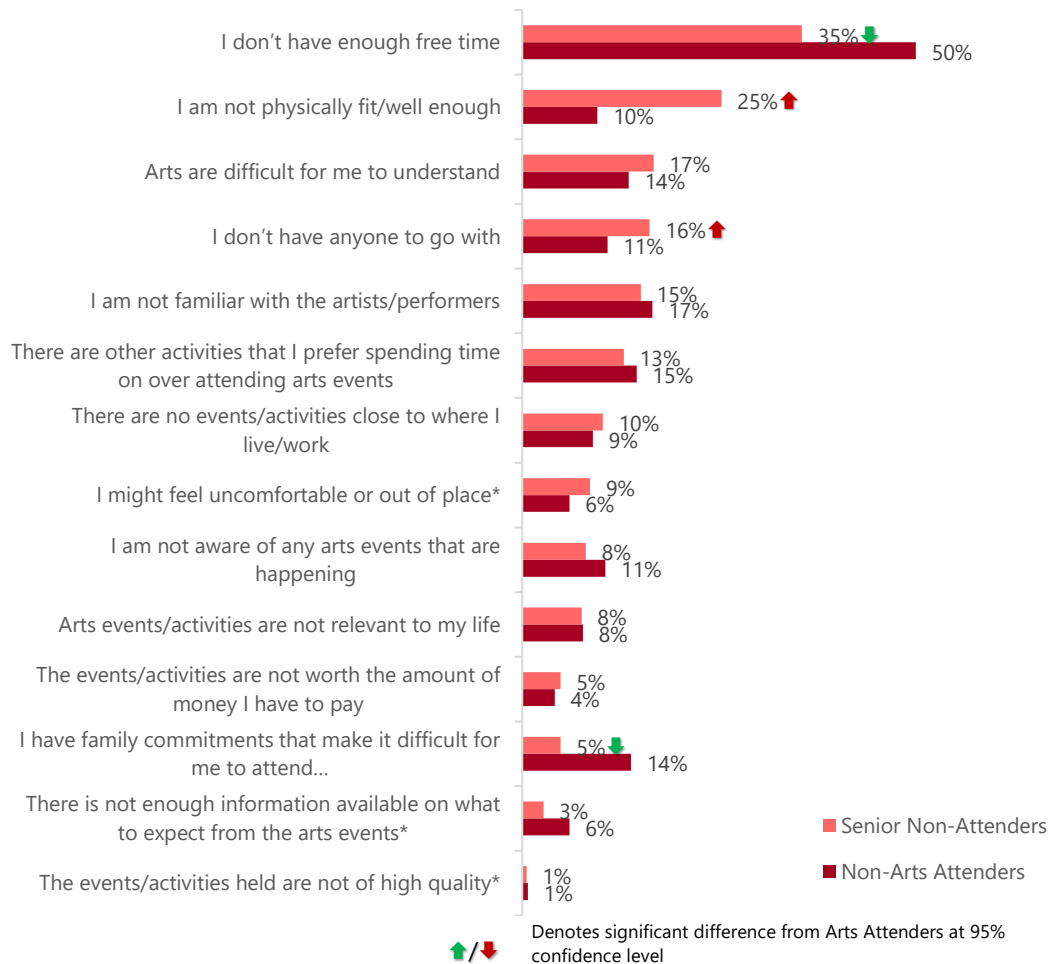


*New statements in 2017
 Base:
 2017 All Arts Attenders, n=1090
 2017 Senior Arts Attenders, n=418

3.3.4.8 Barriers to arts attendance by Seniors

Among those Seniors who had not attended the arts in 2015, a lack of free time was cited as a key barrier by most – albeit less commonly than the rest of the population – followed by a lack of physical fitness or wellness (see Figure 52).

Figure 52: Barriers to arts attendance by Seniors

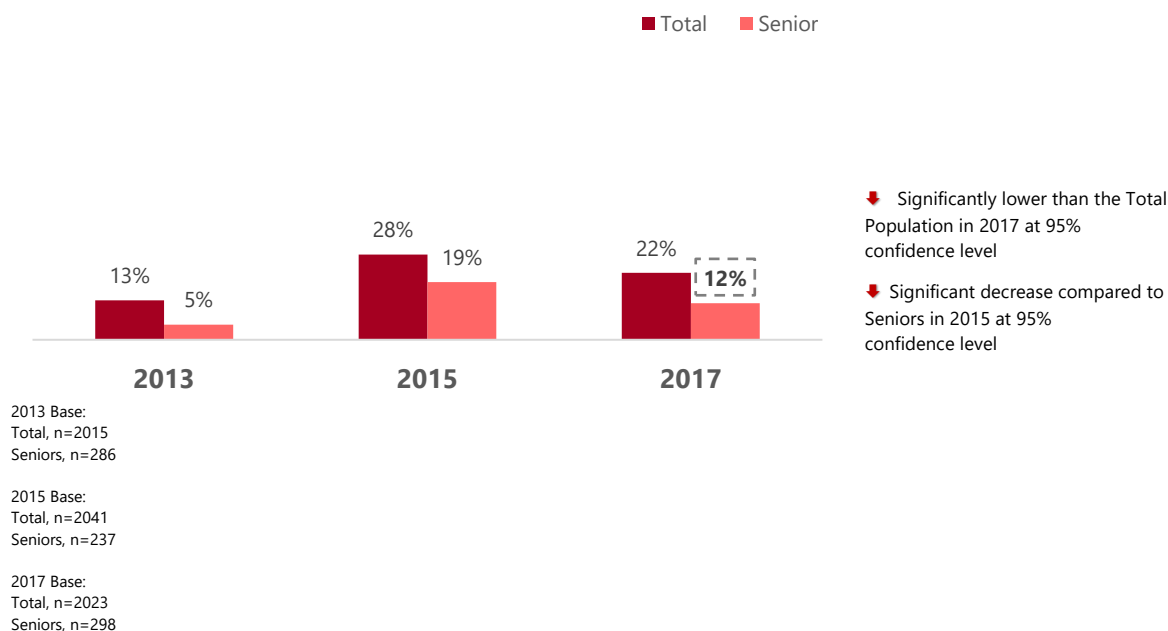


*New statements in 2017
 Base:
 2017 All Non-Arts Attendees, n=933
 2017 MWC Non-Arts Attendees, n=186

3.3.4.9 Arts participation by Seniors

One in eight Seniors participated in the arts in 2017. This marked a decrease from 2015 – SG50 year – and was lower than the rate of participation among the general population. However, participation among this segment remained higher than in 2013.

Figure 53: Arts participation by Seniors



3.3.4.10 Participation by art forms by Seniors

Among the Seniors who participated in the arts, participation in music, dance and visual arts was most common (see Table 66).

Table 66: Art forms participated by Seniors

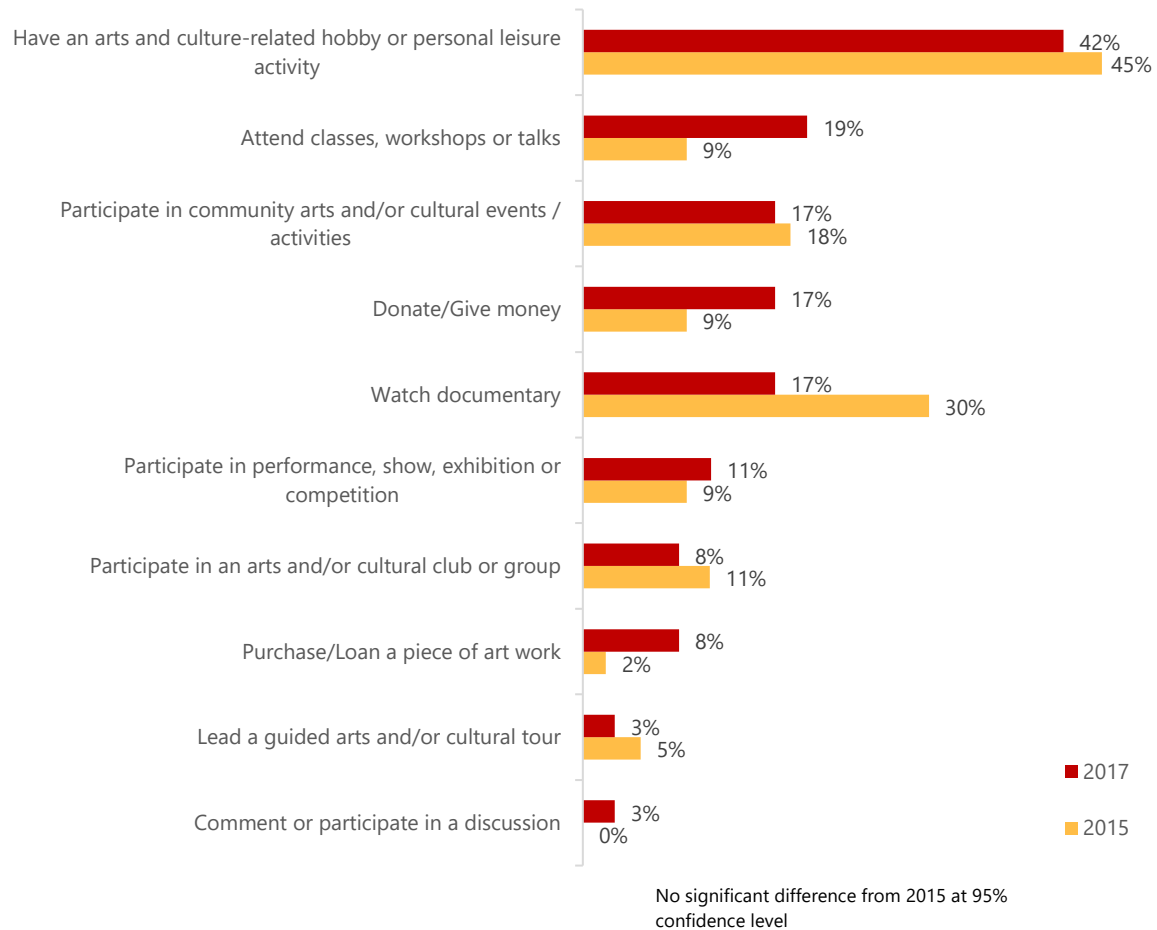
Art Forms	All Arts Participants	Senior Arts Participants		Difference in % points
	2017 (n=438)	2017 (n=36)	2015 (n=44)	
Music	39%	28%	45%	-17%
Dance	22%	22%	14%	8%
Visual Arts	22%	22%	16%	6%
Craft	23%	19%	9%	10%
Theatre	21%	8%	23%	-15%
Literary Arts	12%	8%	9%	-1%

No significant difference from Senior Arts Participants in 2015 at 95% confidence level

3.3.4.11 Means of arts participation by Seniors

Four in ten Seniors who participated in the arts in 2017 had an arts and culture-related hobby or personal leisure activity, while one in five attended classes, workshops or talks (see Figure 54).

Figure 54: Means of arts participation by Seniors



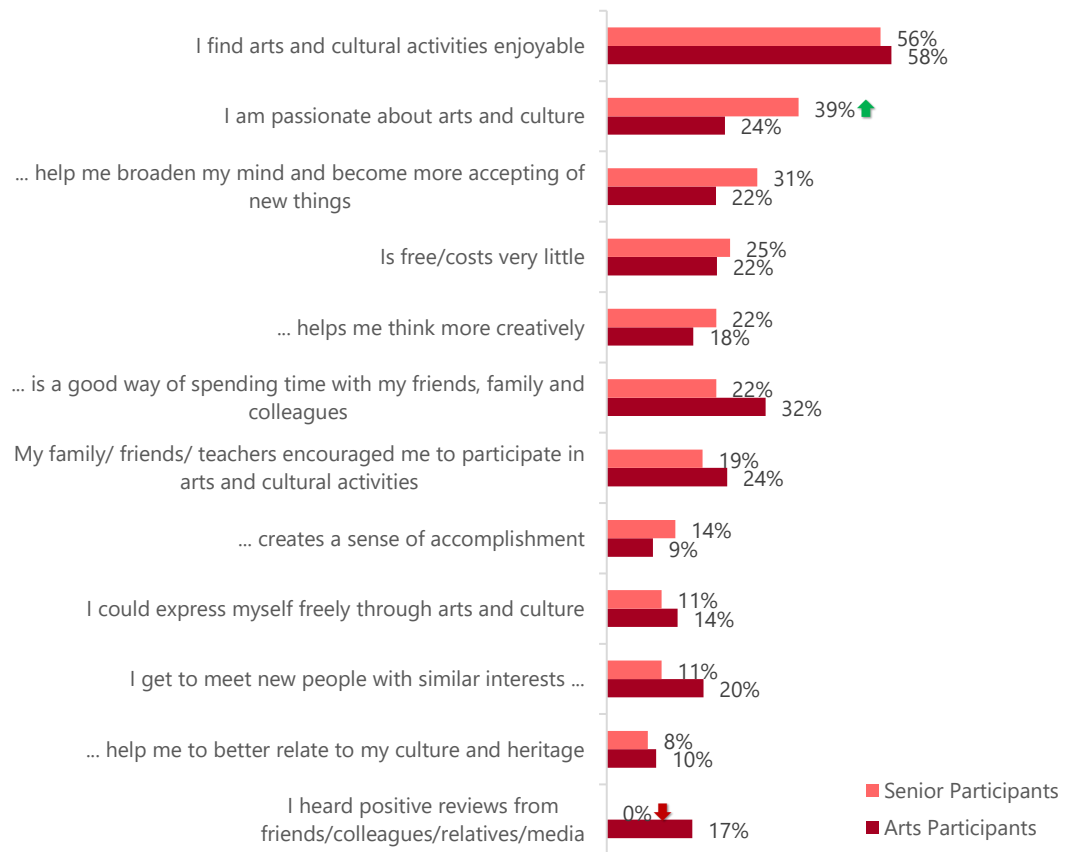
Base:
 2015 Seniors Arts Participants, n=44
 2017 Seniors Arts Participants, n=36

3.3.4.12 Reasons for arts participation by Seniors

As for attendance, most Seniors participated in the arts in 2017 because they found it enjoyable, while four in ten indicated that they were passionate about arts and culture (see Figure 55).

Positively, Seniors were more likely than other arts participants to have indicated that their participation was due to their passion for arts and culture.

Figure 55: Reasons for arts participation by Seniors



↑/↓ Denotes significant difference from Arts Participants at 95% confidence level

Base:
2017 All Arts Participants, n=438
2017 Seniors Arts Participants, n=36

3.3.4.13 Venues for arts participation by Seniors

In 2017, Seniors who participated in the arts were most likely to have done so in community clubs/centres, reinforcing the importance of community arts programmes to this subgroup (see Table 67). Participation in places of worship, home, libraries and near home were less common.

Table 67: Venues for arts participation by Seniors

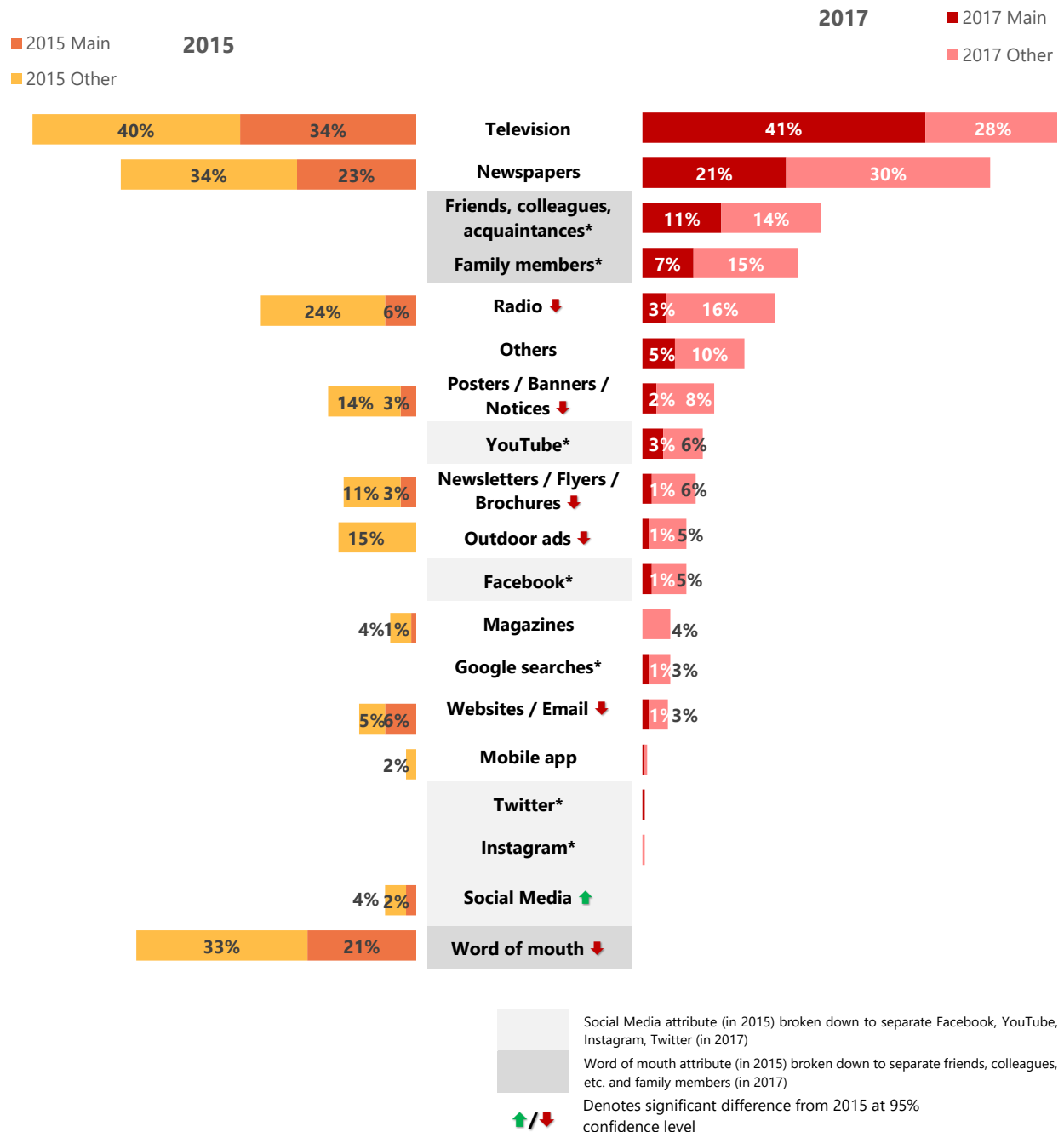
Venues	All Arts Participants	Senior Arts Participants	
	2017 (n=438)	2017 (n=36)	2015 (n=44)
Community Clubs / Centres	28%	36%	36%
School/ Near school	23%	8%	9%
Dedicated arts venues	22%	11%	25%
Museums	20%	14%	11%
Home	18%	17%	25%
Libraries	18%	14%	14%
Near home/ immediate neighbourhood	14%	14%	30%
City centre	14%	14%	9%
Places of worship	13%	17%	9%
Parks	12%	11%	27%
Shopping malls	11%	6%	16%
Arts institutions	10%	11%	5%
Workplace/ Near workplace	9%	3%	2%
VWO / NGO	3%	6%	5%

No significant difference from Senior Arts Participants in 2015 at 95% confidence level

3.3.4.14 Sources of information among Seniors

Among Seniors, traditional forms of media – such as television and newspapers – continued to act as the primary sources of information about the arts and culture (see Figure 56). Reliance upon digital channels among this audience was less common, although more Seniors accessed information via social media than in 2015.

Figure 56: Sources of information on the arts among Seniors



*New statements in 2017
 Base:
 2015 Seniors, n=237
 2017 Seniors, n=298



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DEFINITION OF **ART FORMS**



Definition of Art Forms

Annex A – Definition of Art Forms

Theatre Performances	Plays (non-musical)
	Musicals
	Western opera
	Traditional theatre (e.g. Chinese Opera, Bangsawan, Wayang Kulit)
	Variety shows (e.g. Cultural Nights, Stand-up Comedy, Magic Shows)
	Street and circus performances (e.g. Circus, large scale street performances like Chingay)
Music Performances	Western classical music (e.g. Orchestra, Chamber, Symphony, Ensemble, Quartet, Instrumental Recital)
	Traditional ethnic music (e.g. Chinese Orchestra, Angklung, Sitar)
	Vocal music (e.g. Choral, Acappella)
	Folk/ Ethnic/ World music
	Jazz and blues
	Popular, Rock, Indie/ Alternative music
	Electronic/Dance music (e.g. Ultra Singapore, ZoukOut)
Dance Performances	Ballet
	Contemporary dance
	Ballroom/ Tap/ Line dance/ Latin dance (e.g. Salsa, Flamenco)
	Folk/ Traditional/ Ethnic dance
	Street dance (e.g. Hip-hop, Breakdance)
Visual Arts Events & Exhibition	Art fairs
	Art auctions
	3D Art exhibitions (e.g. Sculpture, Ceramics, Pottery)
	Drawing and painting exhibitions
	Performance art exhibition (e.g. Showcase of artists' physical body)
	Photography exhibition
	New media art (e.g. Video art, Sound art, Web-based art) exhibitions
	Graffiti art, mural art, tile mosaic art exhibitions

Literary Arts Events & Activities	Reading stories, poetry or graphic novels for leisure (excluding newspapers, magazines, comic strips, technical books, self-help books and textbooks)
	Events related to books and/or writing (e.g. storytelling, poetry readings, book launch, book fair, creative writing class)
Craft Events	Events related to crafts (e.g. exhibitions)
Heritage Activities	Exhibitions on culture, history and heritage
	Guided arts/ heritage/ cultural tours and trails
	Heritage festivals and activities (e.g. Singapore HeritageFest; Night Festival; International Museum Day; Explore Singapore etc.)
	Visiting heritage buildings and monuments (e.g. Tanjong Pagar Railway Station; Sri Mariamman Temple; Raffles Hotel; Thian Hock Keng Temple; Sultan Mosque)
	Visiting historic districts (e.g. Chinatown; Little India; Kampong Glam; Civic and Cultural District; Joo Chiat)
Others	Community arts events / activities in public spaces, community centres, shopping malls etc. (e.g. PAssionArts; Arts in Your Neighbourhood; Silver Arts; Arts @ Work etc)
	Multi-disciplinary/ Film (e.g. Art films shown at cinemas and other venues)



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