

Youth Arts Qualitative Study

Research Findings on Continued Arts Participation among
Singaporean Youths: Barriers & Drivers

November 2011



Contents

1. Executive Summary	3
2. Methodology	5
2.1 Sample and Recruitment Criteria	5
2.2 The Methodology	6
2.2.1 Phase 1	6
2.2.2 Phase 2	7
2.3 Ethical Considerations	7
3. Profiles - Continuers & Discontinuers	8
4. Key Factors	9
4.2 Intrinsic Factors	9
4.2.1 Self-Motivation and Drive	9
4.2.2 Personal Passion	9
4.2.3 Personal Expression	9
4.3 Extrinsic Factors	10
4.4 Factors in the Formative Years	10
4.4.1 Supportive Social Milieu	11
4.4.2 Exposure to the Arts in Schools	13
4.5 Factors in the Transitional Years between School and the Work Force	15
4.5.1 New Commitments	15
4.6 Factors that Stem from Working Life	16
4.6.1 Creation and Perpetuation of Social Circles	16
4.6.2 Avenues for Participation that are 'Fun' and Require Low Commitment	18
4.6.3 Credible Information and Targeted Communications	19
5. Potential Strategies	20
5.1 Creation and Perpetuation of Social Circles	20
5.1.1 Sharing of Student Contacts between Schools	20
5.1.2 Encouraging Collaborations between School CCA Groups and Private Interest Groups	20
5.1.3 Targeted Introductory Level Events and Social Activities	20
5.2 Avenues for Participation that are 'Fun' and Require Low Commitment	21
5.2.1 Commitment Duration should be Short-Term and Flexible.	21
5.3 Credible Information and Targeted Communications	21
5.3.1 Development of a Centralised Online Information Portal	22
5.3.2 Development of Arts Newsletters and Mailing Lists	22
5.3.3 Development of a Centralised Arts Hub	22
5.3.4 Targeted Programmes and Marketing Strategies	22
6. Conclusions	23
7. NAC's Work in Youth Arts	24
8. About Blackbox Research	25
9. Appendixes	26
9.1 Annex A - Recruitment Questionnaire	26
9.2 Annex B - Facebook Online Pre-Task Interview	34
9.3 Annex B - Ethnographic Home Interview Guide	37
9.4 Annex D - Focus Group Discussion Guide - Continuers	40
9.4 Annex D - Focus Group Discussion Guide - Discontinuers	45
9.4 Annex D - Focus Group Discussion Guide - Teachers & Mentors	50

1. Executive Summary

Background

Previous studies and anecdotal evidence have shown that a large percentage of Singaporean Youths¹, who participate² in the arts in school, generally cease doing so upon graduation. This was brought to light in the 2009 Population Survey of the Arts commissioned by the NAC, where figures showed that only 22% of those between the ages of 20 to 29 participated in the arts. This is in comparison with a 42% participation rate for those in the typical school going ages of between 15 and 19. To better understand factors surrounding this trend, the NAC commissioned Blackbox Research Pte Ltd in November 2010 to conduct qualitative research to:

Identify and assess perceived drivers and barriers towards continued arts participation among non-schooling youths who were active arts participants in their earlier schooling days;

Ascertain reasons for youths ceasing to participate in the arts ('attrition') following tertiary education; and

Sound out new ideas to encourage continued participation in the arts amongst this group.

Methodology

Approximately 80 young working adults who were active participants in the arts during their tertiary education were interviewed over the course of half a year. They included individuals who, at the time of interview, were actively participating in the arts ('Continuers') as well as those who had given up all involvement ('Discontinuers'). In addition, the views of several arts instructors and mentors were sought for insights into perceived key motivations and barriers for arts participation and progression in youths.

The research was conducted in two phases. In Phase 1, respondents were asked to post online diary entries and were interviewed at their homes. The main objective at this stage was to understand the broad influences that led to these youths participating in the arts at school as well as environmental factors which encouraged / discouraged continued active participation. Subsequently, in Phase 2, focus group discussions were conducted to build upon the initial findings and obtain feedback to potential solutions that could be introduced.

Profile of Continuers vis-à-vis Discontinuers

Notably, the majority of respondents could not be categorised strictly as either Continuers or Discontinuers. Most tend to fall in the middle of the continuum spanning non-involvement to active participation. Many of those defined as Discontinuers are still in touch with the arts in more general ways (e.g. as consumers of the arts) and are open to re-engaging in the arts at a later stage. On the other hand, many of those classified as Continuers see their participation and passion in the arts as diminishing and are at risk of disengaging altogether in the future.

That said, there are some clear differences between the two groups in terms of attitudes and experience with the arts. While Continuers view the arts as a hobby and derive strong enjoyment from participation, Discontinuers feel that participation in the arts has to be at a professional level.

Drivers and Barriers in Arts Participation Amongst Youths

As anticipated, the study revealed that continued participation in the arts was affected by a mix of both intrinsic (i.e. the degree of inherent passion for the arts) and extrinsic factors (i.e. opportunities for social interaction and bonding, competing demands on available resources, familial and societal support for participation in the arts, the influence of mentors and the availability of mentorship opportunities and access to platforms for continued participation). The same set of factors could alternately encourage or deter continued participation in the arts. For instance, whilst work commitment is a common reason cited by respondents for dropping out of arts participation, those who actively continued cited financial independence as an enabler.

It was also observed that particular sets of factors exerted a stronger influence at certain stages of people's lives. In their formative years, exposure to the arts at school (e.g. through arts co-curricular activities), and a supportive social milieu including (i) family members, (ii) role models such as seniors at schools, arts instructors for arts activities in which they participated outside of school and (iii) local community; are factors that played decisive roles in shaping individuals' attitudes towards the arts. As individuals graduate and enter the work force, new commitments such as increased family responsibilities and greater independence were noted as other factors that influenced arts participation.

Some of these factors were found to have played a deciding role as youths move on after graduating from tertiary education. These factors are examined in greater depth in the main report.

1. Executive Summary

Addressing the Key Factors of Continued Arts Participation

Key Factor 1 Create and Maintain Social Circles

Youths often want participation in the arts to meet their needs for social interaction and bonding. However, while there are ample opportunities for groups of like-minded peers to come together in the school context through forums such as co-curricular, school and hall activities, youths often find it hard to sustain these bonds after graduation. Moreover, they have difficulty forging new bonds with others who shared similar interests outside of the school setting. To this end, interest groups comprising school alumni often disband after a few years, while private interest groups have difficulty recruiting new members as they are disconnected from school networks. This point was echoed by Teachers & Mentors who also appear to struggle to organise platforms for groups to band together (e.g. networking sessions) on account of most groups being separated by self-interests and divergent objectives.

The findings from the study indicate that there is a need to facilitate the creation and maintenance of communities of interest that are capable of fuelling ongoing arts participation even after graduation from tertiary education.

Key Factor 2 Avenues for Participation that are 'Fun' and Require Low Commitment

The majority of youths do not think that they meet professional standards in terms of being able to stage a performance or exhibition. Instead, a far greater number of respondents desired only to participate on a casual basis and sought simply to derive personal enjoyment from what they did. It is important that they are able to participate in the arts and have fun, without any 'stress'. Given the demands on their time and their disinclination to disappoint their contemporaries, many expressed a preference for programmes/initiatives that require low levels of commitment. The local social dancing scene was cited by Teachers & Mentors as a successful example of this, with enrolment numbers seen to be flourishing amongst the young working adults segment.

Many existing platforms for participation in the arts (e.g. arts events, festivals and workshops) do not appeal to youths. The perception is that these require participants to be professionals, or at the very least, semi-professionals. This is in line with the perception amongst Discontinuers that the arts are only for 'serious artists' and can not be easily pursued as a hobby in Singapore. There is a necessity to reformulate these platforms to allow easy access and flexibility for individuals to participate at levels that they are comfortable with.

Key Factor 3 Credible Information and Targeted Communication

The study revealed that this generation is more technologically dependent and often rely on the Internet for help in decision-making with regards to arts participation. While opportunities for arts participation are widely publicised on forums, social networking websites and other online platforms, youths found the available information to be overwhelming and felt ill-equipped to ascertain its credibility to make informed decisions.

Furthermore, the marketing strategies employed by various arts platforms tend to be directed at the generic "youth" category, ignoring the true complexity of the market. The majority in this age group did not identify with the label "youths", which many saw as a reference to teenagers. As such these approaches inadvertently alienate many in this segment. A more targeted strategy is likely to help to promote awareness of programmes/initiatives that are already in place.

A key challenge for organisers of arts platforms (as well as other stakeholders) is to customise their marketing and outreach strategies for different demographic segments. Furthermore, there is a need to develop tailored and credible information tools to aid potential and current arts participants in their decision making. Some ideas that were raised in the study include customised mailing lists and a centralised information resource, possibly integrated with a central arts facility.

2. Methodology

2.1 **Sample and Recruitment Criteria**

Approximately 80 young working adults who were active participants in the arts during their tertiary education (i.e. ITEs, Polytechnics, Universities) were interviewed over the course of half a year. The study measured the degree of participation of respondents based on their self-assessment on a number of qualitative indicators asked during the recruitment process.

All respondents of this study were required to have been involved in the arts for more than six months and considered themselves as frequent participants in rehearsal sessions, classes or meetings during tertiary education. They needed to also have either enjoyed or valued their experience, or been motivated to learn, or to have been advocates for the arts during their tertiary education. In addition to CCA arts participants, people participating in the arts outside of school were also recruited. Respondents were recruited through a number of channels including tertiary alumni databases, as well as private and public arts schools.

As the study aimed to understand the drivers and barriers to participation in the arts, those who were actively participating in the arts ('Continuers') as well as those who had given up their involvement in the arts ('Discontinuers') were needed for the study. Continuers included those who were engaged in public performances and showcases as well as those who were participating as a private art hobby. To be selected for the study, Continuers were also required to be either enthusiastic, value or to make time for their art.

As there is a degree of instability in the immediate years following graduation as youths embark on their careers, the following common recruitment criteria were also introduced for participating youths: (a) they should have graduated from their tertiary institution for no more

than five years, (b) they should be in full-time employment.

To cater for the possibility that there might be art-form specific issues, the research endeavoured to ensure a good variety of art forms. The art forms covered included dance, theatre, music, visual arts, film, covering both the traditional and contemporary forms. For example, there were respondents involved in orchestras as well as those in rock bands.

Respondents were also selected from various ethnic and socio-economic backgrounds.

In addition, the views of several arts instructors and mentors were sought for their insights into key motivations and barriers for participation and progression of youths they work with in the arts.

For the detailed recruitment questionnaire, please refer to Annex A.

2. Methodology

2.2 The Methodology

The research was conducted in two phases:

2.2.1 Phase 1

Phase 1 was designed to ascertain the current arts landscape amongst young working adults and explore reasons for their attrition in the arts. This Phase was further split up into two stages: (A) Facebook Pre-Task and (B) Ethnographic Home Interview



(A) Facebook Pre-Task

An online pre-task was completed via Facebook by 27 respondents. This was made up of 13 Continuers and 14 Discontinuers. Due to the age range of the target segment, Facebook was considered to be a suitable platform for the pre-task. It is worth noting that all respondents had existing Facebook accounts and alternatives, such as email, did not have to be utilised in this instance.

In addition, due to their familiarity with the platform and the features available, individuals were able to provide richer insights through posting web-links to other sites and photos.

The pre-task took place over seven days and consisted of:

- 1. Two or three questions sent via Facebook private messaging each day for respondents to answer by themselves.*
- 2. Group discussions held within closed groups and managed by Blackbox. A theme for each discussion was given whereby respondents were asked to comment on the theme and subsequent posts. For group discussions respondents were split into Continuers and Discontinuers and encouraged to make at least three posts to each topic over the seven days.*

Questions were carefully structured and delivered in a logical and progressive manner. Private messages were used to provide respondent privacy for more sensitive topics and group discussions to encourage debate where appropriate.

For the detailed pre-task questionnaire, please refer to Annex B.



(B) Ethnographic Home Interviews

Having established an early picture of the arts landscape for working youths, 10 of the respondents were selected to take part in ethnographic interviews. These were conducted to flesh out deeper insights and to ensure all barriers were explored. Efforts were made to ensure equal representation of the art forms across the categories.

The interviews were conducted in the homes of the respondents for two reasons. Firstly, respondents were more likely to feel comfortable being interviewed within a familiar environment. Secondly, due to the nature of the topic, the home environment was able to provide further context, such as the opportunity to reference artefacts and collectables pertaining to their art form. The opportunity was also taken to probe some of the initial answers given during the Facebook pre-task.

For the detailed ethnographic interview guide, please refer to Annex C.

2. Methodology

2.2.2 Phase 2

Following the analysis of the material from Phase 1, the outcome resulted in the formulation of a list of themes perceived to be barriers to continuation. Potential solutions to the themes that were considered within the remit of the NAC were tested during Phase 2.

Eight focus groups were conducted in total, with eight respondents invited to participate per group. A focus group was also conducted with arts instructors and leaders from both government schools and those who gave private art classes ("Teachers & Mentors"). They served to provide a third perspective to the views of the Continuers and Discontinuers. The group mix consisted of the following:

2 x Discontinuers – Performing Arts – Music, Dance & Theatre
2 x Discontinuers – Visual & Literary Arts
2 x Continuers – Performing Arts – Music, Dance & Theatre
1 x Continuers – Visual & Literary Arts
1 x Teachers & Mentors

The core aim of the focus group discussions was to test the reaction to the proposed solutions and establish which ones would target the widest audience.

With the exception of the Teachers & Mentors group, the other groups shared a similar discussion guide. After an initial warm up, respondents were presented with proposed solutions to the thematic barriers that had been identified in Phase 1, whereby their feedback was sought.

The Teachers & Mentors group were asked to share from their teaching and mentoring experiences. Their feedback was also gathered with respect to the themes that had been identified in Phase 1 to ascertain if anything had been overlooked.

For the detailed focus group discussion guides, please refer to Annex D.

2.3 Ethical Considerations

Blackbox Research Pte Ltd is a member of ESOMAR, an organisation that advocates a strict worldwide code of practice on Market and Social Research. Blackbox Research complies with ESOMAR guidelines with respect to protecting respondent identity and confidentiality.

3. Profiles - Continuers & Discontinuers

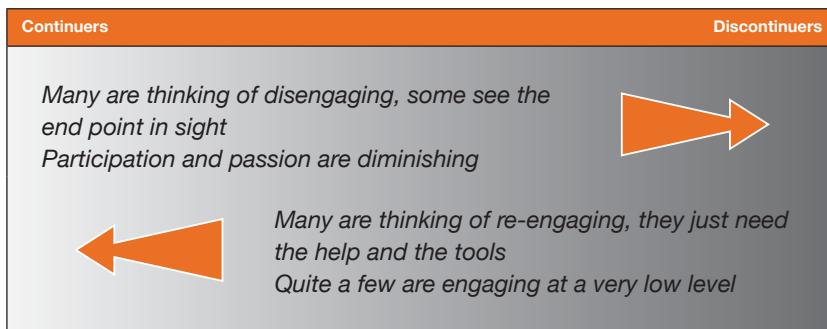


Diagram 3.1

Continuers	Discontinuers
Arts is their hobby, and not a job	Arts is only for professionals
Derive strong enjoyment from their art	Forgotten, lost interest or never really had a genuine love for their art form
Arts is a priority in their life and they are willing to make time for it	Material wealth is a priority in their life and they would evaluate possible pursuits in terms of economic outcomes

Table 3.1

The study focused on both Continuers – those that remained actively involved in the arts following their tertiary education and Discontinuers – those who stopped their involvement after leaving tertiary education.

The reasons given for Continuation or Discontinuation centred around common issues. For example, Continuers identified having access to a network of like-minded individuals for support and encouragement as an important factor. Discontinuers on the other hand, cited their inability to maintain these bonds and networks. They no longer felt part of the scene and did not know how to re-engage. Take a look at these very different responses

“I would still love to play at a more amateur level but as I previously said, because I’m not part of any orchestra it’s not likely that I’ll get called to play for many things. It doesn’t help that I don’t keep in contact with previous CCA mates I guess.” Western Folk Music, Discontinuer

“Another reason for my continuation is the chance to meet and catch up with the dance friends that I made. They are the people who make me want to continue dancing even though I might be more busy now. It’s great to have friends who share the same passion - this way we can all encourage one another.” Contemporary Dance, Continuer

This is an important finding. The implications are that by focusing on the same issues, the current batch of Continuers could be encouraged to maintain their participation in the arts and more would also join their ranks. In fact, Discontinuers and Continuers might not be so different after all. The reality is that the lines are often blurred, with the majority of individuals actually falling in the middle. This majority consists of individuals who are firstly continuing yet see the end in sight, as well as those who have discontinued but are seeking ways to re-engage through low level participation. This flow through between the two segments is visually depicted in Diagram 3.1 above. The following quotes reflect this common thought process:

“Because the kids are [a lot] younger (in the alumni group), we realised we’re “old” and we don’t even know them. I have to admit that now when they ask me to go back, I have to consider. Previously I’d always go back without hesitation and even take some time off. Now I’m not so willing to go back because I don’t know them.” Classical Music, Symphonic Band, Continuer

“After working for a few years, I think life has now become all about work, so I’m considering taking up an art form again to add some excitement into my life.” Writing, Discontinuer

There are however clear differences in attitudes, priorities and perspectives between the Continuers and Discontinuers as summarised in Table 3.1.

The research also helped to identify two types of hobbyists – the casual and the serious. The differences are significant and as follow:

- A. *Dedication Levels – Serious Hobbyists possess a greater level of dedication and are willing go all out for their hobby. Casual Hobbyists see their hobby as just one of their leisure activities. Therefore there is a greater need for their hobbies to fit their work schedules and not the other way round.*
- B. *Skill levels – Serious Hobbyists are either very highly skilled or strongly motivated to get better. Skill development for Casual Hobbyists is not a key priority and they are happy to just enjoy what they do.*
- C. *Goal or Process Oriented – Serious Hobbyists have generally considered going professional before and are interested in awards, recognition and perfecting their work. Casual Hobbyists are keen to just enjoy the experience.*

It would appear that the casual significantly outnumber the serious. This would explain why the barriers and drivers derived from this study mostly address the needs of the majority, the Casual Hobbyists.

4. Key Factors



Diagram 4.1

4.1 Overview

Continued participation is affected by a mix of intrinsic (e.g. degree of passion in the arts) and extrinsic (e.g. opportunities for social bonding) factors.

The intrinsic and extrinsic factors collectively influence the overall participation in the arts. This dynamic relationship is depicted in Diagram 4.1. The degree of importance and the positive or negative nature of each factor is dependent on other factors.

This puts into question the common belief that intrinsic factors cannot be influenced. From the personal experience of the Teachers & Mentors focus group, they believe that passion can be nurtured by addressing the other extrinsic barriers to continuation.

Intrinsic and extrinsic factors alternately encourage or deter continued arts participation. For instance, whilst work commitments are a common reason given by respondents for dropping out of arts participation, those who actively continued cited financial independence as an enabler.

4.2 Intrinsic Factors

The intrinsic factors of:

- i. *Self-Motivation and Drive,*
- ii. *Passion and*
- iii. *Self-Expression*

have an undeniably strong influence for those who choose to continue with the arts following tertiary education.

4.2.1 Self-Motivation and Drive

To pursue their chosen art form - goal setting and accomplishments contribute towards a sense of achievement that self-perpetuates.

“Being involved in the arts made me feel like I have accomplished something in life. It felt good, and there was a certain high to it, hence my continuation.” Contemporary Music (English), Continuer

4.2.2 Personal Passion

For some their involvement in their respective art form stems from passion that comes from within and keeps them going.

“At one point, singing honestly felt like breathing - it made much sense and seemed like an essential [element] to living.” Contemporary Music (English), Continuer

4.2.3 Personal Expression

The freedom to express allows others to break from the stresses of everyday life. Their art form provides a source of relaxation.

“Music has gotten me out of depressing situations as I tend to use music to diffuse these situations.” Contemporary Music (English), Continuer

4. Key Factors

4.3 Extrinsic Factors

The study showed that different extrinsic factors could be more influential at particular stages of life. The extrinsic factors displayed under Diagram X earlier could also be grouped under these three life stages:

- i. **Factors in the Formative Years** – (a) exposure to the arts in school and a (b) supportive social milieu play a key role in shaping attitudes towards the arts as we grow up prior to commencing tertiary education,
- ii. **Factors in the Transitional Years** – new commitments and greater independence exert a greater influence upon graduation and working life and,
- iii. **Factors in the Working Years** – (a) creation and maintenance of social bonds and (b) delivery of a ‘fun’ experience through low commitment arts activities; as well as (c) availability of credible information and targeted communications.

These various categories and their corresponding factors are depicted in Diagram 4.2

The research clearly showed that experiences during formative years can have a long standing impact. However, as NAC can do little to influence these experiences, the solutions offered in this report focus more on what can be done once students have left school (Transitional and Working Life Stages).

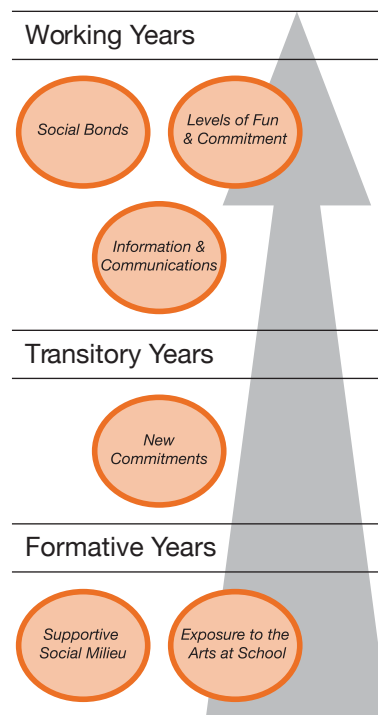


Diagram 4.2

4.4 Factors in the Formative Years

Factors that were identified as influencing the formative years of youths can be split into two sub-categories: (a) Supportive Social Milieu and (b) Exposure to the Arts at School

4. Key Factors

4.4.1 Supportive Social Milieu

In tracing back their motivations for arts participation, all respondents collectively pointed to support that they enjoyed from their social circle: family – especially parents, mentorship and guidance – from a teacher, senior or leader, as well as support from the community, commercial sector and government. For many, the support (or lack of) continues to have a lasting impact on their participation levels in the arts.

(A) Family Support

The most important form of family influence proved to be parental. Having either supportive or unsupportive parents was seen to result in polarised views about the arts and the value of being involved. It is interesting that family influence is the only formative factor that continues to influence decisions on participation in the arts for young adults. For some individuals who have unsupportive parents, their parents continue to influence their decisions following graduation. Whilst this is not something that NAC can necessarily influence, it is worth noting.

“There are a lot of performance opportunities and you get paid. I can’t do it because of my parents - they don’t find it practical but they don’t know they’re still living in the stone age.” Theatre, Continuer

In the formative years, Teachers & Mentors agreed that parental influence can have a profound effect. It was noted by them that either strong parental support or disapproval can be a powerful driver that motivates Continuers to carry on with their arts pursuits.

“Most of the people that stay in my class, the ones that always come back, even when they graduate and work in society – their parents are either very encouraging or else they are going against their parents wishes. It’s very extreme.” Teacher/Mentor

“I was learning Chinese dance in primary school, and stopped when I reached secondary school as my dad thought dancing was not useful for me. I joined a uniform group to gain leadership skills instead.” Chinese Dance, Discontinuer

Youths that do not possess a potent emotional impetus might need other reasons to compel them to participate.

Family influence is not limited to parents alone. Siblings and other close relatives are also strong formative influences with respect to participation and in shaping their overall attitudes towards the arts.

“I saw my brother pick up the violin and it looked interesting so I decided to take it up too. It helped me want to make myself perform better – it was a kind of friendly competition” String Ensemble, Discontinuer

Family influence also extended to the home environment. Respondents from less advantageous backgrounds tend to prioritise spending in other areas over the arts. In the absence of cost-effective solutions, they would not participate at all. This stems from personal financial responsibilities to their families or from frugal attitudes inculcated by their parents. Some respondents articulated observations that arts participation is more commonly practised by those from more well-off backgrounds.

“I recall that those who had learnt music and took part in performances during university were guess what? They all came from rich families – so I can’t help associating the arts with those who were very privileged when they were young. Their parents sent them to everything!” Photography, Discontinuer

4. Key Factors

(B) Mentor Support

Amongst respondents who had arts teachers, seniors or instructors who acted as mentors, most agreed that mentors can play an integral role in an individual's arts development. They can provide guidance, open doors to opportunities, act as a source of inspiration and ensure learning progression. A good or bad teacher can have a lasting and profound effect on a student in the long term.

"My teacher played an important role in giving me books to read and signing me up for writing competitions as well as publishing my poem in the school magazine. So, I guess he kind of jump-started my involvement in writing." Literary Arts, Continuer

"My band conductor had a lot of influence on each of the band members. He would tell us to work together as a team – listen more, play less. Actually, you can still apply the things he said to your daily life." Sound Mixing, Continuer

There was a small minority who had not experienced the benefits of being tutored and were therefore more ambivalent about the benefits.

Respondents generally felt that they would have appreciated a mentor as they were growing up. However they are less prepared to invest in a mentorship as a working adult as it requires significant commitment on their part. Some proactive respondents in the study had also explored online tutorials (available at video streaming websites and forums) as a replacement form of tutoring. Commitment would be a key issue that would be highlighted in Section 4.5.1. The lack of having a mentor was often regarded as an opportunity lost but not commonly missed.

(C) Community, Commercial and Government

The lack of interest, appreciation and support for the arts amongst Singaporeans is something that was touched on by both the Continuers and Teachers & Mentors groups. This is demoralising for those investing time and effort in their art. Overwhelming community preference for foreign artists is a further blow. The following is a snapshot of how the lack of community support has had a negative impact:

"I feel that making a living out of arts professionally is difficult as this industry has a high barrier to entry. Local artists are usually compared to international artists which then makes it very difficult [for local artists] to break into the market. There is also a stigma attached by most Singaporeans on the standards of our artists." Hall Band, Discontinuer

"There is definitely a certain prejudice against local artists as compared to foreign artists." Teacher/Mentor

There are positive stories too. In certain close-knit arts communities, fellow artists support and attend performances and exhibitions by peers. The support provided by their peers often affirmed their efforts and gave them confidence to continue. However, they highlighted the need for the audience base to grow through education and nurturing the love of the arts in others.

The Teachers & Mentors Group faced a lack of support from another segment of society, the commercial sector. According to their personal experiences, they encountered difficulties in sourcing for corporate sponsorship for their respective schools, and observed that even most major local brands were reluctant to support the arts. There is significant scope to raise awareness of commercial sponsorship.

"The government can put up grants and whatever, but commercial sponsorship for the arts is the lowest ever." Teacher/Mentor

Views of the current level of government support were mixed. Some were encouraged by recent initiatives that showed the government's increasing support to the arts. Others lamented on the insufficient government support provided compared to other sectors of society.

Interestingly, respondents were concerned not only about the level of governmental support but also the process and intent of the support. They questioned the current output driven approach to justify government expenditure. There were suggestions for the government to consider indirect or intangible benefits as an alternative to direct outputs.

"Singapore is a country driven by things that have an outcome. We are educated in that way - but in some cases it should be more about the learning experience and not how many certificates you have." Creative Writing, Discontinuer

4. Key Factors

4.4.2 *Exposure to the Arts in Schools*

School life experiences with the arts can be impactful, particularly amongst those who did enjoy a positive experience. The main issues influencing arts participation arising from school experiences appear to be: (A) competitive academic environment, (B) school vis-à-vis personal interests and (C) quality of instruction

(A) Competitive Academic Environment

Respondents acknowledged that there is a sense of liberalisation in the Singapore education system, with new art forms such as hip-hop dance now being offered in secondary schools. Even though most appreciated the increasing variety of choices, some lamented that the competitive academic environment made it difficult to participate in their area of interest. Some respondents shared that in choosing their Co-Curricular Activities (CCA), they had chosen a CCA of lesser interest but one that came with a higher likelihood of gaining CCA points. The Teachers & Mentors group cautioned that these current issues could limit the development of a passion for the arts:

“More effort could be made in teaching the younger generation to appreciate the arts. The sheer emphasis on science and math denies that. This can be seen by the number of hours allocated each week to the arts in schools.” Contemporary Music (Chinese), Continuer

“In other clubs the accumulation of CCA points was easier which inevitably helped those involved to boost their overall results. Students often picked the easier way out if other choices were available.” Theatre, Discontinuer

As in the case of the other factors laid out previously, each factor was a two sided coin. There were also cases where respondents had unexpectedly fallen in love with an art form through their CCAs. Some even went on to form lasting friendships with CCA mates which continue to sustain their participation in the arts. The positive relationship between social relationships and arts participation is elaborated in Section 4.6.1.

For those with limited financial means, most were grateful to have had the opportunity to explore their interest.

It was also observed that the academic experience tends to emphasise maths and sciences rather than the arts and humanities. Respondents saw this as contributing to the low priority of the arts in society as observed earlier under Section 4.4.1:

4. Key Factors

(B) School vis-à-vis Personal Interests

Some schools strive to carve out a niche of excellence in specific areas such as volunteering, sports or the arts. This sometimes created an expectation for students to pursue their talents instead of personal interests. While there are schools that allocate general arts budgets leading to a blossoming of the arts, schools that choose to emphasise other areas meant that students had limited opportunities to participate in the arts:

*"I took part in Chinese calligraphy for two years, I quite enjoyed it and won awards on a national level. However I stopped after graduation from primary school as my secondary school did not have such a CCA."
Ballet, Discontinuer*

*"It's like a very nasty chain reaction. If you're in athletics during primary and then your secondary hears that you were in athletics during primary – they want you in athletics. Then in JC, because you were in athletics in secondary they want you in athletics again. I tried to take up an additional CCA but I couldn't cope."
Contemporary Dance, Continuer*

(C) Quality of Instruction

For the Teachers & Mentors who conduct private art classes, they observed that their industry in general is extremely fragmented with little regulation. Providers of private art classes are competing with each other based on price, and as a result, good teachers have a hard time staying in business as they cannot hang on to students. The sector also faces the burgeoning problem of unqualified or inexperienced teachers. Those interested in attending arts courses also cited credibility of the instructor and course structure as issues. Prospective students wanted assurance that they were signing up for reliable courses with effective lessons. Some Discontinuers cited disappointing encounters where they did not learn much and felt cheated. Others ran the risk of getting injured. They ultimately lost trust and interest in the arts:

However, the positive effects that a good teacher or mentor can have were raised on numerous occasions. Some Continuers identified the role that a teacher or mentor played as critical while other factors were stacked against them.

"My teachers and friends were actually my biggest influences. I wouldn't have began writing if not for my teacher who showed me the potential that I had but never really utilised." Literary Arts, Continuer

*"A lot of these people are not qualified to teach. Or worse, in certain kinds of art forms, they can get injured when they learn from the wrong person."
Teacher/Mentor*

4. Key Factors

4.5 Factors in the Transitional Years between School and the Work Force

Most graduates face new commitments following their entry into the work force. New commitments include their (a) professional lives - work, (b) personal lives - family and loved ones and (c) financial commitments, which become more important since nearly all are financially independent. One respondent summarised this experience:

"My interest began to fade after graduation: job hunting, spouse hunting... material hunting... buying a home, settling down, living with a new set of family... etc." Theatre, Discontinuer

4.5.1 New Commitments

While new commitments were common explanations for discontinuation in the arts, interestingly, Teachers & Mentors felt that they were excuses used by those who had never really developed a strong interest.

There could be different responses to these new opportunities and abilities. For example, while financial independence enabled Discontinuers to explore interests outside of the arts, this was used by others to further engage with their art form. Take a look at the following two very different responses:

"Now that I am earning an income, I would rather travel and spend time doing something else. Unlike in school, it was mainly to keep myself occupied as I was reliant on my parents for money." English Theatre, Discontinuer

"I think I really need the arts to balance my work life, which is rather interesting and gives me the financial ability to spend on the arts, still, it does not give me the intellectual satisfaction the arts can give me." Literary Arts, Continuer

Of course, the luxury of choice is not there for everyone. Some respondents cited family and personal financial commitments as significant factors since their contributions were necessary given their status as bread-winner.

Work commitments are consistently raised as a barrier by those that had discontinued. In line with the cultural values imbued in many Singaporeans upon entering the workforce, many have shifted their focus entirely to building their careers.

"I need to travel 70-80% of my calendar yearly thus I will miss most of the events so with my tight schedule, I chose to give up my passion in life." Chinese (Guzheng), Discontinuer

For some the importance of maintaining a balance in their personal lives now that work has started to dominate is seen as equally important. Balancing parents, relationships/marriage and friends is not an easy feat. Ultimately their involvement in the arts suffered at the expense of this.

"Singing is an important aspect of my life but I have no pretensions about it defining who I am. Relationships with the people around me are much more important than an act of service on stage, and they take higher priority in my life." Contemporary Music (English), Continuer

The research showed that these new commitments are real and will always exist. However, the perceived importance and impact of these commitments were often influenced by other key factors outlined in Section 4.6.

4. Key Factors

4.6 Factors that Stem from Working Life

Identified as the weakest link in the chain, these factors should be considered as an area where the NAC can potentially create the biggest impact. Implementing solutions that address these factors will target the core group of individuals that the NAC is trying to reach out to.

4.6.1 Creation and Perpetuation of Social Circles

The need to maintain bonds with peers and like-minded individuals was seen as crucial by both segments. Being part of a community keeps people “in the loop”. Peers were consistently identified as the number one reason why they engaged in any activities at all. The need to establish strong communities was strongly reinforced by the Teachers & Mentors group:

“Establishing strong communities is key to retaining people in the arts. Enthusiasm waxes and wanes, but a strong community will keep people from leaving.” Teacher/Mentor

“The friends that I made... they are the people who made me want to continue dancing even though I might be more busy now, because its better to have friends who share the same passion. We can all encourage one another.” Contemporary Dance, Continuer

For many, these bonds were usually formed amongst CCA mates, but the problem lies in remaining connected after leaving tertiary education. Some managed to continue participating in the arts with their friends through CCA alumni groups:

“I still play the saxophone quite often because I am still involved in my alumni bands. They are my friends so it's similar to hanging out. I'll continue as long as my friends are going back there and as long as I am having fun.” Contemporary Music (English), Continuer

However, not everyone joined the alumni network. Upon transiting from school to work, some respondents did not wish to be associated with their past phase of life:

“I think many people dropped off after school. When school is no longer the gel to hold the like-minded people together.” English Theatre, Continuer

Not everyone had the choice of joining the alumni network as not all CCAs have alumni groups. This research also showed that current alumni groups have a limited life span and will only sustain the attention of those involved for a short period of time. Within this segment however, many experienced regret that the dynamics of their group changed as their peers slowly dropped out and they faced difficulties forming bonds with new members. One respondent shared this alienating experience:

“I used to go back to my old secondary school and take part in the concert band activities. But the juniors I know will graduate soon, and the conductor changed. I feel like I don't belong there anymore. It's not the same old conductor who taught me. Now the bond is no longer there, it's totally stopped me from going back.” Classical Concert Band, Contemporary Jazz Band & Traditional Chinese Orchestra, Continuer

Forming new groups or rejoining previous social circles was seen as difficult to do. Continuers shared that without like-minded peers, the lack of social support discouraged against engaging with the arts:

“Arts is still important i.e. I'll bug my friends to watch musicals and plays with me, visit the museum or be my models while I snap photos... but its been tough for me to find a large group of peers who have the same interests as me. I sometimes feel like an alien :!” Sound Mixing, Continuer

4. Key Factors

"I guess humans are herd animals, we always come together and do something if there's a bond. So if we leave the herd, it's most likely we won't continue. When we join a new herd, we need to start anew." Poetry, Continuer

The minority of Continuers who were more in-tune with the arts scene and had formed relationships with individuals beyond their peers encountered less difficulty joining a new group. They were naturally more aware of the opportunities and other interest groups that came as a result of being part of the wider network:

"I find that if we don't keep in touch with the scene we're in, we'll kind of lose touch." Contemporary Music, Band, Continuer

Interest groups were loosely defined in this study as a group formed outside of the school structure, with a specific interest in the arts. It was agreed that interest groups have greater potential for longevity as they are not linked to a specific time frame, unlike school CCAs that are more connected with shared experiences in the past. There is a need to build upon momentum established during CCAs by encouraging spin-off interest groups from CCAs or by introducing individuals to existing private interest groups:

"If you're talking about the initial stage (following tertiary education), what they can do right from the beginning is to create an interest group and thereafter keep in contact with each other through that platform. It'll be easier to keep the passion alive because everybody's in it together." Literary Arts, Continuer

Part of the challenge in connecting various interest groups and CCA groups is the lack of networking opportunities, communication platforms and a credible information network. These challenges are also strong barriers to continuation and will be addressed under Sections 4.6.2

and 4.6.3. Some teachers and mentors have tried to create these collaborative and networking platforms but felt strongly that they were alone in their efforts. It appears that many providers of private art classes are refusing to work together on co-operative events and initiatives to grow the scene. The focus on a competitive model means that the scene is in danger of cannibalising itself.

"I've had so many problems in my own scene trying to get people to do stuff together because it'll be like – 'What if my students go over there?' Or, 'I don't want to work with that person.' I'm like, if you want to grow the pie, you're going to have to work together." Teacher/Mentor

4. Key Factors

4.6.2 Avenues for Participation that are 'Fun' and Require Low Commitment

Most perceived their participation in the arts at a casual rather than serious level. For the casual hobbyist, the need to derive enjoyment, whilst engaging in the art form was noted as important. Therefore the idea of having a purpose to their hobby, in the form of a medal, achievement, skill development was not appealing to them.

"I feel arts is just as important, if not more important during my working days compared to my tertiary education days. One factor is that it is a main source of relaxation." Chinese Contemporary Music, Continuer

Most therefore saw participation in the arts as just one out of many avenues to "have fun". In a cosmopolitan well-connected city like Singapore, other leisure activities are also competing for the attention of these casual hobbyists. As a result, many who encountered difficulties in participating in the arts chose to enjoy themselves through other easier activities which could be more accessible or convenient. As one respondent honestly put it:

"I'd rather sit down and watch my television. I'm too lazy to draw, relaxing is better". Painting, Discontinuer

Their decision process to take part in certain activities was also affected by their switch to a different stage of life as mentioned earlier. As a young adult, they are faced with new priorities and opportunities. Unpredictable work schedules prevent many from continuing to take part in arts activities on a regular basis. Many would rather have their hobbies fit their work schedules and not the other way round.

It was encouraging to hear that most were interested in engaging in the arts but at a low-commitment level:

"Most of the people can't commit. I can't find the right people. Commitment is the biggest issue." Theatre, Discontinuer

Regular low-level involvement (like engagement in forums) or intense involvement for a short period of time (like a workshop or competition) is favoured.

"Yes (I would participate in something) with an end goal and short term commitment." Musical Theatre, Discontinuer

Most respondents, including Continuers, are adverse to any long term involvement. They do not wish to let down their friends or spend money on classes as time is not really theirs to commit.

As a result, the response to competitions drew a lukewarm response from casual hobbyists. The additional level of commitment required to prepare for a 'serious' competition was deemed too much.

"I think competitions seem exciting but what's daunting is the number of hours you have to put in to be that standard. It's even worse than performing." Classical Dance, Ballroom Dance, Continuer

There was the common perception that there is currently no opportunity for the casual hobbyist to participate at the level he or she is willing to commit. Most showcasing platforms such as festivals, performances or exhibitions were seen to be for professionals and not amateurs. Casual hobbyists felt intimidated and did not want to embarrass themselves by competing in the same category as professionals and semi-pros. With this in mind, it was suggested that events should be tiered to include amateur categories.

"If it's for premium festivals, the focus is obviously only for the more talented individuals. If you want to include hobbyists, then amateurs would of course be intimidated to participate in these festivals. That's why you need the tiered ones, to let people who only pursue it as a hobby participate." Film Making, Discontinuer

Teachers & Mentors agreed that few platforms exist for individuals to enjoy their hobbies on a leisure level. A better framework or approach to arts enjoyment would be welcomed.

"When people start work here, you want to do something for leisure. A lot of other art forms don't really have the platform for people to do something for leisure." Teacher/Mentor

The adversity to commitment could also serve as a plausible explanation to the infrequent occurrence of new interest groups being set up and sustained. Whilst Continuers were open to setting up an interest group, they required the duties to be shared for them to even consider becoming involved in leadership. The following provides a snapshot of the daunting tasks that awaited the leaders of an interest group:

"When you start a group, you need to take up some leadership work and that will take more of your time, like getting sponsorships, going for meetings, recruiting people, going to venues, asking around. You just don't have that much time." Classical Music & Band, Continuer

4. Key Factors

4.6.3 Credible Information and Targeted Communications

Throughout the research, recall of festivals, events and programs for young adults was tested. In terms of awareness regarding youth events, few could recall any and even fewer knew that they were eligible to take part. Whilst there is some level of interest in participating in the arts, they did not know what was available.

The information blockages could be attributed to the reliance of arts event organisers in using word-of-mouth. Peers appeared to play a crucial role in disseminating information and recommendations. Some individuals were quick to point out that during tertiary education, their CCA leaders or mentors were often the only source of information:

"In school you had your instructor who would do the work. But when you're out of school you're kind of on your own. I mean the platforms are out there, but they are very hard to find." Contemporary Dance, Hip-Hop & Modern Jazz, Continuer

As raised earlier in Section 4.6.1, many young adults disconnect from their CCA friends. For those who had lost contact with their CCA peers and for those interested in exploring a new art form, many simply did not know where to look for opportunities. Others who managed to find participatory opportunities reflected that the current state of information was fragmented, carried dubious credibility and therefore required substantial effort to sieve through. This posed a real barrier for them to continue their participation in the arts. The information clutter was especially a problem for available arts courses:

"I wanted to take up some painting and drawing again but the problem is that I don't know which course I should go for." Writing, Discontinuer

The online space was identified as the best way to engage young tech-savvy adults. Online websites and reviews on blogs and forums are the most commonly cited avenues chosen by young adults in their search for arts participatory opportunities.

Interestingly, most not only identified the need for a trusted source of information, they also wanted the option of having information delivered directly. Considering their preference to spend minimal effort in their engagement in the arts, it is not that surprising that they would still be receptive to organisers who actively market their arts participatory opportunities even in an age of information overload.

"There needs to be something out there that I can join. I need to know about it. It'll be good if the information comes to me." Theatre, Discontinuer

However, most were also quick to raise that generic programmes and marketing strategies would not work with them. They wished to be selective and only to be kept informed in their areas of interest. The generic programming used by most arts organisers also resulted in their lack of relevance to this segment. Many of these festivals brand themselves as youth events. The labelling failed to resonate with these individuals who perceive 'youth' as a reference to teenagers and not themselves.

A significant number of Discontinuers had explored arts courses at Community Centres (CCs), but expectations were not met. Whilst programmes at CCs are recognised for being affordable (through discounts available via the PAssion card), their programmes are generally not structured for specific age groups as the emphasis is on accessibility. The following is a common story heard in the course of the research:

"At the Community Centres the prices are cheaper, but they cater more for older or younger people. It

seems there is no place for people in the middle [age group] like us to go to." Writing, Discontinuer

As most respondents desire to fulfil their social needs through the arts, the lack of relatable peers could significantly reduce the appeal of the programme. Respondents also shared that teaching quality and facilities at CCs' programmes could be improved. Their general sentiment is encapsulated in the quote below:

"For me it's the fear of going for the class with older or younger people. I may be the odd one out. Sometimes they don't advertise the age range for the group. If you turn up and you pay you'll be committed for a month." Contemporary Music, Discontinuer

In addition, the respondents were keen to stress the importance of interest groups targeting a specific age range. For example, for interest groups targeting young adults, there was a consensus that the age range should be between 20 and 40.

5. Potential Strategies

Respondents were sounded out on strategies that could be relevant to aspects that arose when youths entered the workforce, as identified in Section 4.6.1 to 4.6.3.

Currently, a key concern is that many active tertiary CCA participants simply drop off the radar once they graduate. The findings suggest that there is potential to help these young working adults continue to participate if one steps in at the pre-graduation phase, while momentum still exists. This chapter details ideas and proposed strategies gathered through the course of the study. These could serve to enlighten organisations keen on engaging young working adults in the arts. NAC's own work in engaging young people, outlined in Chapter 7, is informed by these ideas as well as NAC's and its partners' experience and interaction with this segment.

5.1 *Creation and Perpetuation of Social Circles*

The study revealed that the primary barrier to continued participation in the arts is the lack of community. The study focused on youths who engaged in the arts primarily with their CCA groups. Upon graduation, they were presented with the opportunity to join the alumni chapters of their CCA groups with an ever-changing composition of members. Alternatively, they could seek out and join interest groups likely to be made up of strangers. One possibility was to encourage continued arts participation by facilitating the formation of bonds outside school-based CCA groups. As raised in one focus group session, there is room for bonds to be forged across different school CCA groups and between school-based CCA groups and private interest groups. These are elaborated upon in the following section.

5.1.1 *Sharing of Student Contacts between Schools*

Existing alumni CCA groups that aim to retain members upon graduation have a limited life span. As their friends in the alumni group drop out and they are faced with an steady stream of new faces, youths lose their connection to the alumni CCA groups. The likelihood then is that this dampens enthusiasm and leads to dwindling numbers.

Sharing of contact lists of existing students and graduates from arts CCAs could be a simple but potentially effective resource to encourage more inter-school collaborations to take place. Through collaborative events, youths could get to know CCA group members from other schools. This could extend to a network of CCA groups from different schools. It stands to reason that the chances of

finding like-minded individuals who can play a supportive role for disconnected youths are multiplied.

To kick this off, as mentioned in the focus group sessions, youths could be encouraged to sign up and subscribe to a mailing list and to utilise social media platforms while still in school.

5.1.2 *Encouraging Collaborations between School CCA Groups and Private Interest Groups*

Interest groups outside of the school environment could be encouraged to target and work with CCAs in tertiary institutions. The research suggests that by helping youths forge bonds earlier on with other interest groups, the current barrier where individuals are reluctant to join groups as they do not know anyone is lowered.

In fact, both Continuers and Discontinuers are excited about the idea of meeting like-minded individuals, including those outside their CCA or schools. They stressed that there needs to be a natural formation of bonds and in their familiar environments and surroundings. This implies that the school environment would be a comfortable environment for introducing and creating awareness of private interest groups and forming relationships between the members and students.

5.1.3 *Targeted Introductory Level Events and Social Activities*

Some Discontinuers considered re-engaging with the arts a few years into their career. This suggests the need for open platforms for participation for those who are completely disconnected from the original social circle that will allow

5. Potential Strategies

room for new connections to be made. This can take the form of workshops, introductory level talks or just social network sessions targeted at interested individuals.

Compared with trying to connect with like-minded individuals exclusively online, a physical event was seen as a fun way to combine learning and networking. Collaborations with interest groups to organise social nights or monthly sharing sessions, like platform.sg or Farm's Rojak were also welcomed by respondents.

An opportunity may also lie in encouraging the participation in arts activities among colleagues, a new social grouping for many in this segment. Focus Group participants generally recognised that it would be feasible and expressed an interest in taking part in arts activities with colleagues. The convenience of sharing the same working hours and being located in the same place was acknowledged. To facilitate this, special corporate group packages or corporate discount cards could be adopted.

5.2 *Avenues for Participation that are 'Fun' and Require Low Commitment*

The fact that Discontinuers are open to re-engaging the arts or are currently involved at a low level is an encouraging finding from the study. Their preference for low commitment, leisure-oriented platforms implies an untapped opportunity to increase engagement. One avenue that should be further explored is the development of arts programmes that are able to deliver a fun and social experience. The local social dancing scene could be taken as a case study.

Currently, the arts is not viewed through a 'low-commitment, leisure' lens and instead, is regarded as a pastime that is rather niche, sometimes elitist, often

high-effort, and with high financial and skill barriers to entry. There is potential to counter this by developing a new low-commitment, leisure-oriented framework to engage with the arts through joint efforts with current industry leaders.

There is scope for organisers of such arts participatory platforms to work together towards building accessible approaches that do not require a high level of commitment.

5.2.1 *Commitment Duration should be Short-Term and Flexible.*

As enjoyment is a key objective, the classes, workshops and competitions need to be formulated with fun in mind. Stress can quickly diminish the fun element. Therefore, whilst competitions were a turn-off for many as they require participation at a semi-professional or professional level, the introduction of more tiers that catered for amateurs was deemed appealing.

Considering that youths face unpredictable working schedules and have competing commitments, it came across in the research that arts activities need to not only deliver fun but to demand minimal commitment in exchange. One-off or short-term taster/introduction courses would allow young adults to try out an art form at a leisure level. The approach undertaken by organisers of a non-arts related hobby, cooking, has been effective in introducing people to cooking in a fun and social manner.

Short term projects that involve commitment over two or three months and culminate in an exhibition or performance also received positive reception. In addition, workshops conducted over the course of a day or two and scheduled to fit around the availability of young working adults were also greeted enthusiastically. Individuals

saw the possibility that these types of events might provide both learning and networking opportunities to meet other like-minded individuals.

5.3 *Credible Information and Targeted Communications*

Whilst information about the arts and what is available in terms of participatory platforms (e.g. workshops, talks, courses and competitions) can be found online, the credibility of the information was questioned by focus group participants. This suggests a possible solution in a centralised online information portal, such as a website, for everything people want to know about the local arts scene. Any online portal should also provide the option to receive information updates through mailing lists and newsletters. However, an important qualification raised by respondents was the need for the information disseminated to be tailor-made for this particular demographic segment.

In addition to the online presence, the need for an offline centralised arts hub was supported by both segments as well as Teachers & Mentors. The hub would be a physical extension of the online space, where like minded people could meet, interact and create.

Respondents were very clear that the development of both online and offline opportunities delivered in the form of an integrated package is required. The details of both are elaborated in the following section.

5. Potential Strategies

5.3.1 *Development of a Centralised Online Information Portal*

Focus group participants saw some benefit to currently available online information being aggregated through an online portal to improve the ease of information search. Of equal importance is the need to lend the information credibility either through peer review or by having it filtered by a web administrator.

In terms of the specific information areas required for the portal, most respondents identified the following as being especially useful: directories of reliable private arts schools, arts venues, arts groups, arts retail shops, etc. Do-It-Yourself tutorials and an interactive forum to gain information are also seen to be helpful given that young working adults find it difficult to approach their CCA instructors directly for advice. An aggregated focal centre for information would also serve to help those who have dropped off arts circles and need help making sense of the 'information clutter'.

The key to increasing its appeal would be to ensure that it is accessible without being too intrusive. To ensure the portal is well-utilised, it was also suggested that the portal be linked to popular social networking sites.

5.3.2 *Development of Arts Newsletters and Mailing Lists*

The research showed that many undertook a passive approach in their information search and were receptive to direct marketing efforts, with the idea of email newsletters being particularly well received. Email newsletters could serve to inform interested parties about their activities. These letters could be subscribed to through the online portal. Many Discontinuers noted that they

would be receptive to an email newsletter and that it might eventually prompt them into action.

It should be noted that in keeping with what has become standard for many companies that send out newsletters, individuals expect them to be customisable in terms of the news that they choose to sign up for. The ability to tailor their subscription, such as being able to select which art forms they are interested in, opportunities available, and upcoming showcases/festivals, was preferred.

While the online platform and newsletters would improve communication between the arts industry and the youths, there is also potential for social media platforms and mailing lists to build up communities and interest groups among youths. An apt example of this is the Facebook group set up to gather some responses and discussion on predetermined questions gained a momentum of its own such that respondents requested for moderators to keep it alive even after the closure of the study. This was somewhat surprising as the participants in the study were complete strangers before this study but later discovered a common (latent) love for the arts and even started to arrange outings and performances. This demonstrated potential for profiling existing social media groups or starting an opt-in mailing list on the online portal so as to trigger the formation of new bonds and communities, as well as strengthen existing groups. With easily available and dependable information, the arts-inclined would find it easier to stay on the same page and co-ordinate attending courses and performances amongst themselves. It would also help those who have fallen out of social circles to stay in touch with what was happening.

5.3.3 *Development of a Centralised Arts Hub*

Apart from the online platform, the idea of an offline space - a physical venue, like an arts hub in a central location was also suggested. The creation of an arts hub would facilitate bringing online communities together offline. Individuals saw that the arts hub would provide them with a place to meet other like-minded individuals. They could also utilise the space for them to create or rehearse, a venue to exhibit and perform and avail themselves of equipment that they might not otherwise have had access to.

In the case of certain art forms, the cost of equipment is seen as a limiting factor and a barrier to continuation. Those who depend on equipment or instruments will discontinue by default if access is cut off. Having a centralised hub was also identified as a potential access point for equipment.

5.3.4 *Targeted Programmes and Marketing Strategies*

It would appear that whilst avenues do exist to encourage youths to re-engage in the arts, the related communications are currently missing the mark. Many of the respondents that were consulted attributed the 'youth' label to teenagers and not themselves. It is recommended that specific strategies are devised to ensure that this segment is being targeted. Marketing or organisation efforts should be specifically catered to these people - 'young adult' marketing should be differentiated from 'youth' or 'teenage' marketing. For example, it is important to specify the age range in the information details of arts classes and workshops.

6. Conclusions

The research has shown that whilst inroads have been made with respect to increasing arts engagement amongst Singaporean youth, more can be done to build upon what has already been achieved.

In terms of arts participation, it appears that the needs of casual hobbyists, which account for a sizeable portion of the segment, currently remain unmet. There is an urgency to address their needs as even most Continuers see an end in sight to their participation in the arts. As the factors for both Continuers and Discontinuers are similar, addressing these issues would not only encourage continued participation but also ensure that in the future, more youths continue participating rather than disengaging with the arts.

Based on respondent feedback, this could be achieved by:

- i. *creating and maintaining social bonds by breaking down the barriers between CCA groups, interest groups and working through the most immediate social circle of young working adults, their colleagues;*
- ii. *creating more fun and a better social experience in arts participation by structuring programmes to allow participation at a comfortable level and which allows for short term commitment;*
- iii. *supporting fun and social arts activities generated by various groups through improvements to the software information infrastructure (e.g. centralised information portal, direct email newsletters, social media and mailing lists) as well as the development of hardware infrastructure (e.g. Centralised Arts Hub)*

These recommendations should be viewed as a whole, as they will work together to collectively support and reinforce each other to increase participation amongst youths.

By changing the way arts activities are programmed and delivered, this will help individuals to develop their interest in the arts. This echoes the conviction by Teachers & Mentors that personal passion can be effectively built through the right external influences. As the level of engagement increases, the reception to more involved solutions would be amplified and allow us to take the development of the arts to the next stage. This would ultimately also lead to a change in the perception of the arts in Singapore society. The following quotes echo the sentiments heard from respondents that there is definitely room for improvement:

“I think the big problem for the Arts is that, if you are not pursuing it seriously, there is very little for you. You don’t get very much out of it if you’re not pursuing it seriously.”
Teacher/Mentor

“For those who can’t make a living out of it, usually they won’t touch it again because we do not have this coherent culture like New York, or other major cities. Singapore does not have a hobbyist culture.”
Filmmaking, Discontinuer

7. NAC's Work in Youth Arts

The arts play a meaningful and vital role in the everyday lives of Singaporeans by enhancing our quality of life as well as encouraging interaction and bonding. Recognising this sociocultural value of the arts, NAC has sought to provide opportunities for Singaporeans to enjoy and benefit from a rich cultural life by developing, sustaining and deepening the population's engagement with the arts. This is at the heart of our mission to make the arts an integral part of the lives of the people of Singapore. To realise this, we believe that there is a need to adopt targeted approaches in reaching out to the different segments of the public, of whom teenagers and young adults form a key demographic segment. It is our

hope that more young people will adopt the arts as a fundamental part of their lifestyle, especially as active participants and advocates for the arts.

Firstly, we appreciate that there is rich diversity in this segment, which spans from teenagers and tertiary students to young working adults and even young families. Even amongst youths of the same age group, there is a spectrum of sub-cultures that exists beyond a mainstream youth culture depending on the socioeconomic backgrounds of youths. There are also at-risk youths who face a different set of challenges and who do not have the same access to the arts. For strategies to be effective, NAC will

need to customise the implementation approach to meet the specific needs of the different sub-groups that exist within this demographic segment.

Our broad strategies for young people are articulated in the following sections. These strategies were developed based on our own experience working with young people in the arts, that of partner arts organisations that engage youth, as well as key findings from this piece of research. Through these strategies, we would like to create an environment where diverse groups of young people, regardless of their socioeconomic status or educational background, are able to find fulfilment in and through the arts.

A. Develop a vibrant environment of arts platforms that provide opportunities for young people to learn, showcase and meet like-minded people

While we will actively seek out and catalyse organisations to provide more opportunities for young people to participate in the arts, we hope to see an increase in arts activities by young people for young people. To facilitate this, we will work towards identifying and supporting young people who are interested in organising arts activities, platforms, interest groups or festivals targeted at getting other young people involved in the arts. This could be through opportunities to learn, showcase and meet like-minded people.

B. Encourage the emergence of arts projects that create value for society

Leveraging growing interests among young people in Singapore to give back to society by contributing to social and environmental causes, NAC will unearth and support projects by young people that have a positive impact on the people and environment around them.

Many young people have already picked up arts skills in their school-going years. NAC will facilitate this group of young people in volunteering for social causes with their skills. This will not only allow them to contribute to their communities but will enrich their experience in arts participation.

C. Enable youth sector organisations (YSOs) to effectively use the arts to engage at-risk youths

At-risk youths are an important part of this demographic segment, with specific needs in terms of engagement and integration. NAC intends to raise awareness of the unique role that the arts can play in effectively engaging this group of young people. To increase understanding and usage of the arts amongst at-risk youths, NAC will build and share a pool of pilot arts programmes for at-risk youths with other youth sector organisations. In the longer term, NAC will enlist the support of corporate sponsors to help YSOs in implementing full-fledged arts programmes. Artists with specific skills and interest in working with at-risk youths will also receive support for development in this area.

8. About Blackbox Research

Blackbox Research is a Singapore based research consultancy which specialises in both consumer and stakeholder research.

Since being established in 2002, Blackbox has worked extensively throughout the Asia Pacific region with MNCs, local businesses and government agencies. The company also carries out research for clients in the Middle East and Europe.

Blackbox has a strong background in public policy research and has undertaken studies covering a wide range of community issues including education, lifestyle, financial security, national defence/security and the arts.

The agency regularly surveys Singaporeans on a wide range of topics, analysing community trends and offering advice to a variety of government and commercial clients.

**BLACK
BOX**

consumer insight | business foresight

Blackbox Research

82 Telok Ayer Street #02-01/02/05/06
Far East Square Singapore 048467

t 65 6323 1351

f 65 6323 1327

w www.blackbox.com.sg

Co Reg. No. 200107517W
GST Reg. No. 200107517W



9. Appendixes

9.1 Annex A - Recruitment Questionnaire

Date of Screening: _____ Time of Screening: _____ Blackbox Caller: _____

Respondent's Full Name: _____

Address: _____

Postal Code: _____

E-mail Address: _____

Contact No. _____ (Mobile) _____ (Home)

Sample Specification

Number of Online Respondents:	20
Duration:	7 consecutive days
Target Audience:	10 Discontinuers and 10 Continuers from <u>at least one</u> of the art form specifications

See following specifications for the respective groups:

s/n	Type of art form (non-exhaustive list)	Number of respondents	
		Continuer	Discontinuer
1	Dance – Classical (Western) <i>i.e. Ballet, Ballroom, Waltz, Tango, Salsa, Jazz etc</i>	1	1
2	Dance – Traditional (Indian, Malay, Chinese) <i>i.e. Cultural, folk dance (e.g. Joget) etc</i>	1	1
3	Dance – Contemporary <i>i.e. Hip-Hop, Lindy-hop, Street Jazz, Modern etc</i>	1	1
4	Theatre – <i>i.e. Acting, Directing, Dramaturgy, Make-up, Sets, Props, Costumes, Playwriting, Technical Theatre etc.</i>	1	1
5	Music – Classical (Western) <i>i.e. Orchestra, String Ensemble, Symphonic Band, Classical Piano or Violin (Solo), Classical Guitar, Percussion Ensemble (e.g. Latin Percussion Samba), Jazz Band etc.</i>	1	1
6	Music – Traditional (Indian, Malay, Chinese) <i>i.e. Cultural, folk music (e.g. Gamelan) etc.</i>	1	1
7	Music – Contemporary <i>i.e. Rock, Pop, Indie, Beatbox, Rap, Grunge, Metal, Alternative, Post-rock, Singer-songwriter, Electronic Music (e.g. DJ-ing) etc.</i>	1	1
8	Visual Arts – Stills and Crafts <i>i.e. Painting, Sketching, Sculpting, Design (Graphic, Fashion, Jewellery), Photography, Graffiti etc.</i>	1	1
9	Visual Arts – Moving Images <i>i.e. Film, Animation, Screenplay Writing etc.</i>	1	1
10	Literary Arts <i>i.e. Poetry, Story writing (e.g. Fiction and Non-fiction), Graphic Novel, Creative Writing, Arts Reviews</i>	1	1

Basic Screener Questions

1. Have you ever participated in a market research study?

1	Yes	<input type="checkbox"/>	Go to Q2
2	No	<input type="checkbox"/>	Go to Q4

2. Have you participated in a market research study within the past 6 months?

1	Yes	<input type="checkbox"/>	Go to Q3
2	No	<input type="checkbox"/>	Go to Q4

3. What was the subject of the market research study you had most recently participated in?
(WRITE IN TOPIC) _____

TERMINATE IF SUBJECT IS RELATED TO RESEARCH TOPIC OR IF LESS THAN SIX MONTHS

4. Do you or any of your immediate family members work in the following industries?

1	Mass Media & Entertainment	<input type="checkbox"/>	Terminate
2	Advertising	<input type="checkbox"/>	
3	Market Research	<input type="checkbox"/>	
4	PR/Press	<input type="checkbox"/>	
5	Marketing	<input type="checkbox"/>	
6	Arts/ Heritage (i.e. Museum, Art Retail, Art Education, Publishing, Curation, Technical Support Services to the Arts and any of the art forms listed above)	<input type="checkbox"/>	
7	Design: Exclude all art related occupations	<input type="checkbox"/>	Continue to Q5
8	Others	<input type="checkbox"/>	

5. Did you receive your secondary school education in Singapore?

1	No	<input type="checkbox"/>	Terminate
2	Yes	<input type="checkbox"/>	Continue to Q6

6. What is the highest level of education you have attained?

1	Above Post Graduate	<input type="checkbox"/>	Continue to Q7
2	Post-Graduate	<input type="checkbox"/>	
3	University	<input type="checkbox"/>	
4	Polytechnic / Diploma	<input type="checkbox"/>	
5	Vocational Institute/ ITE	<input type="checkbox"/>	
6	Completed Secondary	<input type="checkbox"/>	Terminate
7	Some Secondary	<input type="checkbox"/>	
8	Completed Primary	<input type="checkbox"/>	
9	Some Primary	<input type="checkbox"/>	

10	No formal education	<input type="checkbox"/>	
----	---------------------	--------------------------	--

7. **Could you specify which educational institution you graduated from?**
[Note: Include all tertiary educational institutions that have a physical presence in Singapore. Extends to foreign-university tie ups (i.e. SIM Global Education) and private educators such as Kaplan, MDIS etc.]

(WRITE IN INSTITUTION NAME) _____

Please note the following quota:

Institution type	University	Polytechnic	ITE
Number (Min, Max)	8, 10	6, 8	6, 8

8. **In what year did you graduate from the above educational institute?**

(WRITE IN YEAR OF GRADUATION) _____

Between 2007 – 2010	Continue to Q9
Before 2007	Terminate

9. **What is your current occupation? [Please specify]**
[Recruit good mix]

(WRITE IN OCCUPATION) _____

[Employed (Full-Time)] Write in Occupation: _____	Continue to Q10A
[Unemployed]	
Graduated in last 6 months [Hard quota=2]	Continue to Q10A
Graduated more than 6 months ago	Terminate

10. **[A] Did you participate in a formal/ officially registered arts-based co-curricular activity (CCA) in your educational institution specified earlier [Q6]? [Note: If respondent participates in both CCA and outside school activities, continue screening with CCA participation. If respondent fails screener with CCA, use outside school activity]**

1	No	<input type="checkbox"/>	Continue to Q10B
2	Yes	<input type="checkbox"/>	Continue to Q14
3	Yes. But also participated in outside school activities.		

[B] Did you participate in any arts-related activities outside your educational institution?

1	No	<input type="checkbox"/>	Terminate
2	Yes	<input type="checkbox"/>	Continue to Q11

11. Could you specify the name of the Arts CCA(s)/ outside school art-related activities that you participated in? [ASK ALL]

WRITE IN ARTS CCA/ ARTS ACTIVITY NAME _____

(Top 2 only where applicable)

12. Which of the following would you classify your outside school art activity under?

1	Courses/ Workshops	<input type="checkbox"/>	Continue to Q13
2	Hobby/ Interest Group	<input type="checkbox"/>	
3	Amateur Display/ Performance	<input type="checkbox"/>	
4	Others Please specify: _____	<input type="checkbox"/>	

13. How long were you involved in the above type of art activity?

1	More than a year	<input type="checkbox"/>	Continue to Q14
2	6 months to a year	<input type="checkbox"/>	
3	Less than 6 months	<input type="checkbox"/>	Terminate

14. Which of the following art form(s) did your CCA or non-formal arts activity (ties) fall under?

1	Dance	Classical (Western)	<input type="checkbox"/>	Continue to Q15
		Traditional	<input type="checkbox"/>	
		Contemporary	<input type="checkbox"/>	
2	Theatre	<input type="checkbox"/>		
3	Music	Classical (Western)	<input type="checkbox"/>	
		Traditional	<input type="checkbox"/>	
		Contemporary	<input type="checkbox"/>	
4	Visual Arts	Stills and Crafts	<input type="checkbox"/>	
5		Moving Images	<input type="checkbox"/>	
6	Literary Arts	<input type="checkbox"/>		
7	Others Please specify: _____	<input type="checkbox"/>		

15. Which of the following statements best describes your attendance in this CCA(s)/outside school art activity?

1	I never missed any sessions/ classes/ workshops/ meetings	<input type="checkbox"/>	Continue to Q16
2	I never missed a session/ classes/ workshops/ meetings if I could help it	<input type="checkbox"/>	
3	I would miss sessions/ classes/ workshops/ meetings from time to time	<input type="checkbox"/>	
4	I attended sessions/ classes/ workshops/ meetings infrequently	<input type="checkbox"/>	Terminate

16. Which of the following statements apply to you when you participated in this CCA(s)/ outside school art activity?

1	I would take the initiative to learn more about the art form	<input type="checkbox"/>	Continue to Q17 if at least 2 out of 5 statements are selected. Terminate otherwise.
2	I would find ways to become more skilled in the art form	<input type="checkbox"/>	
3	This CCA/ outside school art activity was a significant and positive part of my life	<input type="checkbox"/>	
4	I enjoyed each session	<input type="checkbox"/>	
5	I actively encouraged others to take up this art form	<input type="checkbox"/>	
6	None of the above statements apply to me	<input type="checkbox"/>	Terminate

17. Which of the following statements best describes your engagement in this CCA art form/ non-formal arts activity since leaving education?

1	I have regularly participated in/ produced works of a similar art form to the public	<input type="checkbox"/>	Potential Continuer Continue to Q19A
2	From time to time, I engage in amateur productions/exhibitions of a similar art form	<input type="checkbox"/>	
3	Every now and then, I perform/produce works of a similar art form for my family and friends	<input type="checkbox"/>	
4	I am currently involved in producing/exhibiting works of a different art form and am no longer involved in my old art form.	<input type="checkbox"/>	Potential Continuer Continue to Q18
5	I have not been involved in any art form since graduation	<input type="checkbox"/>	Potential Discontinuer Continue to Q19A

18. Which of the following art form are you presently involved in?

1	Dance	Classical (Western)	<input type="checkbox"/>	Continue to Q19B
		Traditional	<input type="checkbox"/>	
		Contemporary	<input type="checkbox"/>	
2	Theatre	<input type="checkbox"/>		
3	Music	Classical (Western)	<input type="checkbox"/>	
		Traditional	<input type="checkbox"/>	
		Contemporary	<input type="checkbox"/>	
4	Visual Arts	Stills and Crafts	<input type="checkbox"/>	
5		Moving Images	<input type="checkbox"/>	
6	Literary Arts	<input type="checkbox"/>		
7	Others Please specify: _____	<input type="checkbox"/>		

19. [A] Earlier, you specified that you were involved in _____ (reference to Q11). With respect to that as an art form, how strongly do you agree with the following statements?

		Strongly Disagree	Disagree	Agree	Strongly Agree
1	I am as enthusiastic about _____ (Q14) as I was when I was in my tertiary institute	1	2	3	4
2	_____ (Q14) is still plays an important part of my life even after my graduation	1	2	3	4
3	I consciously make time to create _____ (Q14)	1	2	3	4
4	I constantly seek out inspiration to create _____ (Q14)	1	2	3	4
5	I consider myself more of a creator than a spectator of _____ (Q14)	1	2	3	4

Respondents who score between 5 – 14 points, classify as Discontinuers
Respondents who score between 15 – 20 points, classify as Continuers conditional on at least 2 out of 3 statements (including 3, 4 and 5 only) scored at least 3 points and above.

[B] Earlier, you specified that you are currently involved in producing/exhibiting works of a different art form from what you participated in when you were studying. With respect to that as an art form, how strongly do you agree with the following statements?

		Strongly Disagree	Disagree	Agree	Strongly Agree
1	I consciously make time to create _____ (Q18)	1	2	3	4
2	I constantly seek out inspiration to create _____ (Q18)	1	2	3	4
3	I consider myself more of a creator than a spectator of _____ (Q18)	1	2	3	4

Respondents who score between 9 – 12 points, classify as Continuers, OTHERWISE TERMINATE

20. I have a list of words that I will read out to you. Please tell me which of the words your friends would use to describe you. Would your friends say that you are...

- | | |
|--|---|
| <input type="checkbox"/> Practical* | <input type="checkbox"/> Steady |
| <input type="checkbox"/> Imaginative* | <input type="checkbox"/> Extrovert* |
| <input type="checkbox"/> Creative* | <input type="checkbox"/> Stable |
| <input type="checkbox"/> Lively* | <input type="checkbox"/> Shy |
| <input type="checkbox"/> Confident* | <input type="checkbox"/> Trendy* |
| <input type="checkbox"/> Methodical* | <input type="checkbox"/> Active* |
| <input type="checkbox"/> Experimental* | <input type="checkbox"/> Opinionated* |
| <input type="checkbox"/> Quiet | <input type="checkbox"/> Like to get things done* |
| <input type="checkbox"/> Down to earth | <input type="checkbox"/> Do not like to take initiative |
| <input type="checkbox"/> Full of Ideas* | <input type="checkbox"/> A leader* |
| <input type="checkbox"/> Stylish | <input type="checkbox"/> A decision maker* |
| <input type="checkbox"/> Open Minded* | <input type="checkbox"/> Forward thinking* |
| <input type="checkbox"/> Unconventional* | <input type="checkbox"/> Original* |
| <input type="checkbox"/> Conservative | |

ALL TO STATE AT LEAST FIVE OF THE WORDS MARKED WITH AN ASTERISK (OTHERWISE TERMINATE)

[Demographic Questions]

21. How old are you?

1	Under 18 years old	<input type="checkbox"/>	TERMINATE
2	18 – 24 years old	<input type="checkbox"/>	Continue to Q22
3	25- 30 years old		
4	Above 30 years old		

22. What is your gender? [Recruit good mix]

1	Male	<input type="checkbox"/>	Continue Q23
2	Female	<input type="checkbox"/>	

23. What is your ethnicity? [Recruit good mix]

1	Chinese	<input type="checkbox"/>	Continue to Q24
2	Malay	<input type="checkbox"/>	
3	Indian	<input type="checkbox"/>	
4	Others	<input type="checkbox"/>	

24. What is your current monthly household income? [Recruit good mix]

1	Below \$2000	<input type="checkbox"/>	Continue to Q25
2	\$2,000 - \$3,999	<input type="checkbox"/>	
3	\$4,000 - \$5,999	<input type="checkbox"/>	
4	\$6,000 - \$7,999	<input type="checkbox"/>	
5	\$8,000 - \$9,999	<input type="checkbox"/>	
6	\$10,000 or above	<input type="checkbox"/>	

25. Do you have a Facebook account?

1	Yes	<input type="checkbox"/>	Continue to Q26
2	No	<input type="checkbox"/>	

26. How often do you access it?

1	More than three times a day	<input type="checkbox"/>	Continue to Q27
2	At least once a day	<input type="checkbox"/>	
3	At least once in two days	<input type="checkbox"/>	
4	At least once a week	<input type="checkbox"/>	Terminate

27. Which of the following features are you familiar with?

1	Finding and adding a Friend	<input type="checkbox"/>	Continue and Recruit
2	Uploading photos/links/images/videos	<input type="checkbox"/>	
3	Creating and replying Facebook messages	<input type="checkbox"/>	
4	Commenting on Facebook Walls	<input type="checkbox"/>	
5	Locating 'Groups' on your profile	<input type="checkbox"/>	
6	Joining 'Groups'	<input type="checkbox"/>	
7	Facebook Live Chat	<input type="checkbox"/>	

Recruitment

I am looking for people like you to take part in an online diary of 7 day duration. You will be suitably reimbursed for contributing your time to this study.

Please be assured that this study is strictly confidential & the findings from the interview will only be used strictly for research purposes.

Please be informed that you will be required to sign a letter of confidentiality once you have agreed to take part in this study.

9.2 Annex B - Facebook Online Pre-Task Interview

Day 1 - Wall Post, Subject: The Arts in Singapore

Please share your thoughts and opinions about what you think of the arts scene in Singapore. Feel free to post any web links, photos and or videos that might help to support your comments.

Please remember to make at least two postings to the wall over the next 3 days. You have from now until 6pm on Monday 13th December to complete this task.

Day 1 - Private Message, Subject: Blackbox Research

- a) What hobbies did you pursue whilst growing up?
- b) Consider all hobbies / activities that you took part in on a regular basis, up until the end of secondary school (arts or non-arts related). At what age did you start each one (a rough estimate will do)? For those that you no longer take part in - when did you stop, and why?
- c) For those of you that participated in the arts before your tertiary education: With respect to your arts related hobbies / activities, what were the reasons behind why you started?
- d) How did you become involved in each arts related hobby /activity?
- e) Did you receive any kind of tuition or attend any classes in relation to your arts related hobby / activity? If so, tell us a bit more about what you attended.

Day 2 - Private Message, Subject: Blackbox Research

- a) Are any of your family members involved in the arts? Please elaborate on the type of art form and how they are engaged with it.
- b) Were they supportive of the arts when you were growing up? Please elaborate and give examples in your answer.
- c) Who or what were the biggest influences in your decision to pursue arts related hobbies and activities? Please add any photos, videos and/or web links of your influences and explain why.

Day 3 - Private Message, Subject: Blackbox Research

Now thinking about your tertiary education days...

- a) What were your reasons for initiating or continuing your involvement with the arts?
- b) If you took part in an arts related CCA or outside of school arts activity, what did you pick and why?
- c) Please add any web links, photos and/or videos that may aid your explanation.
- d) How did your involvement in the arts make you feel?

- e) Has your participation benefitted you in any way on a personal level? Please specify at least one thing that you have taken away from the experience.

Day 3 - Wall Post, Subject: What do you get from the arts?

Hi everyone, it's been a fantastic discussion so far. Keep it up! Do continue adding on the already posted comments below if you wish to bring up anything else.

Here is the group discussion topic #2:

On a personal level, in what way do you feel that you benefit from the arts? Consider your involvement in terms of your participation and as a consumer. Feel free to post any web links, photos and or videos that might help to support your comments.

Please remember to make at least two postings to the wall over the next 4 days. You have from now until 6pm on Friday 17th December to complete this task.

Day 4 - Private Message, Subject: Blackbox Research

Still thinking about your tertiary education days...

- a) What in your opinion could have been improved about the arts program/s you participated in and why?
- b) Did you ever take part in any competitions, performances or exhibitions in relation to the art forms you mentioned yesterday? If so, why? If not, why not?
- c) What specifically did you take part in? How did you feel preparing for and participating in the competition/ performance/ exhibition?

Day 5 - Private Message, Subject: Blackbox Research

Thinking about your life in the present day...

- a) Has anything significantly changed about your life since leaving tertiary education? If so, please tell us what are some of these changes specifically?
- b) What do you now make time for on a regular basis and why?
- c) Do you think that the arts (in general) are just as, more or less important to you now compared with your tertiary education days? Please tell us why?

Day 6 - Private Message, Subject: Blackbox Research - Thinking about your life in the present day...

For Continuers	For Discontinuers
<p>a) Are you more or less involved in the art forms that you participated in during your tertiary education now and why? Please tell us a bit more about which art forms you are currently involved in and your reasons for continuing or starting them.</p> <p>b) Have you made any new friends through your current involvement in the arts? Is this important to you and why?</p> <p>c) Are you still in contact with any of your peers who participated with you in the art form during your tertiary education days? Is the art form that you previously shared ever a reason to meet up? Has this helped in any way to maintain your involvement?</p>	<p>a) Why are you no longer as heavily involved or connected to the art forms that you participated in during your tertiary education? What, if anything, has replaced this and why?</p> <p>b) Have you considered taking up any other art form? If so, please tell us a bit about the art form and what is appealing to you about it?</p>

Day 7 - Private Message, Subject: Blackbox Research – Thinking about your life in the present day...

For Continuers	For Discontinuers
<p>a) When was the last time you performed or created art – be it the same art form or another? What did you do and what was the motivation to do so?</p> <p>b) Have you done anything to improve your skills or showcase your work? Where specifically do you go?</p> <p>c) Do you want to be more involved in the arts? What's stopping you? Could anything be done to help or encourage you?</p>	<p><i>If they answered (b) 'Yes' to previous days question then ask:</i></p> <p>a) What could be done to help you get started in this other art form? Are there any barriers that are currently preventing you from taking this up? Please specify.</p> <p>b) Having previously been involved in the arts, think back to when you felt that you were most committed to your art form/s. At what period of your life was this? For how long did it continue (roughly)? What kept your interest and why do you think this eventually faded?</p> <p><i>If they answered (b) 'No' - to previous days question then ask:</i></p> <p>a) Having previously been involved in the arts, think back to when you felt that you were most committed to your art form/s. At what period of your life was this? For how long did it continue (roughly)? What kept your interest and why do you think this eventually faded?</p>

9.3 Annex B - Ethnographic Home Interview Guide

Topic	Questions	Time Allotted
A. Warm up	<p>Welcome, explain the purpose of interview and that it will be recorded purely for research purposes and not disclosed to anyone else. Tell respondent that their name will not be attributed to any part of the interview.</p> <ul style="list-style-type: none"> Tell me a bit about yourself, what you currently do for a living and the things that you like to do in your spare time? 	2
B. The arts in general	<ul style="list-style-type: none"> Thinking back to when you were younger and now: Has the arts scene in Singapore changed in any way? Can you provide any examples? Refer to answers given in online pretask - probe if necessary. If I were to ask you to name some Singaporeans who you feel have made a name for themselves within the arts, who comes to mind? What in your opinion have they done that has been recognised? If not already mentioned ask: Who do you admire in relation to the art forms you are involved in? In your opinion what role do the arts play in your life? In what way do you feel you benefit in terms of being an artist and as a consumer of art. Refer to answers given in online pretask - probe if necessary. 	5
C. Relationship with the arts growing up	<ul style="list-style-type: none"> Do you consider yourself more or less interested in the arts than your parents? Why or why not? What do you think is the difference? With respect to your participation in the arts, did you feel that you had support from your parents? In what way did this affect your involvement with your art form? Refer to answers given in online pretask - probe if necessary. What were your reasons for pursuing arts related interests? Did you ever consider opting for an arts related career, or are you happy to pursue your interest as a hobby? Do you remember what your proudest moment to date is, in relation to your art form? Tell me a bit more about this moment, and how you felt at the time? 	

Topic	Questions	Time Allotted	
D. Art form during tertiary education	<p>Thinking back to your tertiary education:</p> <p>Ask as appropriate:</p> <ul style="list-style-type: none"> • Either: Why did you select this particular art form as your CCA? Was it your first choice? Was there anything else that you wanted to do but were not able to? Did you continue with any other hobbies outside of school during this time? • Or: What were your reasons for continuing with your hobby / activity during tertiary education? What did you select as your CCA and what were your reasons for this? • How actively involved were you in the art form? • Looking back at your CCA / outside of school arts activity, what did you think of the experience? What, if anything, could have been improved? <p>Refer to answers given in online pretask - probe if necessary.</p> <ul style="list-style-type: none"> • Can you think of at least one thing that you took away from the experience of participating in your CCA / outside of school arts activity? • During your tertiary education, at any point did you take part in competitions related to your art form? How important to you was it to take part in competitions? What if anything did you gain from the experience? Were there any other platforms for you to showcase your talents? • Thinking of your peers within your CCA, are you still in contact with any of them? Is the art form you shared during your tertiary education ever a reason to meet up? • When you completed your tertiary education were you told in any way how you could possibly continue with the art form? Were you encouraged to do so? 	15	
E. Current involvement	<p>Continuers</p> <p>Once you completed your tertiary education in what way did your involvement with the art form change?</p> <p>Refer to answers given in online pretask - probe if necessary.</p> <p>Do you remember when was the last you time you took part in your art form, as a creator of art?</p>	<p>Discontinuers</p> <p>Once you completed your tertiary education in what way did your involvement with the art form change?</p> <p>Refer to answers given in online pretask - probe if necessary.</p> <p>Do you remember when was the last you time you took part in your art form, as a creator of art?</p>	15

Topic	Questions	Time Allotted	
	<p>Refer to answers given in online pretask - probe if necessary.</p> <p>Why have you decided to continue with the art form? What do you think provided you with the momentum?</p> <p>Do you see your passion for this hobby ever fading and if so what do you think will eventually be the reasons as to why you might stop?</p> <p>Is your personal development, in terms of the skills you acquire in your art form a concern to you? Would you consider attending any more classes/lessons? Why or why not?</p> <p>Can you tell me what the last arts related performance/exhibition/show you have seen? What was the motivation for attending? And with whom did you go with?</p>	<p>Refer to answers given in online pretask - probe if necessary.</p> <p>What are your reasons for no longer continuing with the art form?</p> <p>Did you face any problems with trying to continue with the CCA / outside of school arts activity?</p> <p>Probe answers</p> <p>Can you tell me what the last arts related performance/exhibition/show you have seen? What was the motivation for attending? And with whom did you go with?</p>	
F. Wrap up	<p>With respect to your involvement with the arts as an artist and consumer, can anything be done to increase this? Please explain your answer.</p> <p>Probe answers</p> <p>Thank respondents and close.</p>	3	
Total Minutes		45	

9.4 Annex D - Focus Group Discussion Guide - Continuers

Topic	Questions	Time Allotted
A. Warm up	<p><i>Welcome, explain the purpose of interview, that it will be recorded purely for research purposes and not disclosed to anyone other than between Blackbox and our client.</i></p> <ul style="list-style-type: none"> Tell me a bit about yourselves, what you currently do for a living and the things that you like to do in your spare time? <p>Probe: for current involvement in the Arts, ask how are they still involved e.g. go for classes, take part in community events, prepare for yearly recitals etc</p>	5
B. The arts in general	<ul style="list-style-type: none"> You have all been invited to take part in this discussion today, as you were involved in the arts during your tertiary education. Today we would like to discuss your involvement with your art form since you started and up until now. Does anyone have any questions before we begin? In your opinion, what role do the arts play in your life? In what way do you feel you have benefitted through your involvement with the arts, as an artist and a consumer of the arts? 	5
C. Involvement in the arts	<ul style="list-style-type: none"> What do you think were the key influences with respect to your participation in the arts? During tertiary education, what were your reasons for maintaining your involvement in the arts? For those of you that first became involved in the arts during your tertiary education, what were your reasons for starting then? I understand that since leaving tertiary education you have all continued with your involvement in the arts in some way or another. Thinking back to your point of graduation, did you search for continuation opportunities straight away or was there a period where you stopped your involvement. How did you continue your involvement? (Prompts: Search for classes, receive an invitation to join a group?) Have you faced any challenges in continuing with your art form? What if anything, do you think could be improved? Have you tried to encourage other friends to continue? What were the reasons as to why some of your friends dropped out? 	5
D. Proposed Solutions Testing	<ul style="list-style-type: none"> The focus group today is part of a second phase of research. In phase 1 we identified with a different group of individuals reasons for continuing and discontinuing with their art forms. I would now like present to you some of the themes which I would like to gather your feedback on. We will explore 4 themes in total. 	

Topic	Questions	Time Allotted
D1. Goal Setting (Innate Factor)	<ul style="list-style-type: none"> • Goal Setting – “This was identified as a reason for continuation. Without personal goals or targets this often resulted in a lack of direction, which eventually led to individuals discontinuing.” • What are your thoughts about that? Do any of you have personal goals that you would care to share? They may not be concrete goals, but also more vague end points that you have thought of before. <ul style="list-style-type: none"> ○ Winning awards, performing, exhibiting, getting published, selling work, going overseas, reaching a certain grade or skill level • How important are goals to you? These need not necessarily mean big targets. <p style="text-align: center;">Discussion Points</p> • What do you enjoy about participating in the arts? What do you not enjoy? • Considering your involvement with your art form since leaving tertiary education: <ul style="list-style-type: none"> ○ What are some local or foreign competitions or training programmes that appeal to you? What’s the appeal? ○ Have you considered participating in these programmes/competitions? ○ What would be your primary considerations in joining these programmes/competitions? (prompters: e.g. scale of programme, prestige level)? 	15
D2. Maintaining Bonds	<ul style="list-style-type: none"> • Maintaining Bonds - “A lack of alumni groups, likeminded peers and interest groups following tertiary education is another reason for discontinuation. This was more often the case for group related activities. Maintaining bonds or establishing new links was deemed difficult to do.” • As continuers, are you still plugged into the communities you had in school? • How did you stay connected? Or, how did you find new groups? Did you ever see this as problem? • Were there alumni groups that spawned off the arts CCAs you joined in school? Are you still a part of the alumni group? Why or why not? <p style="text-align: center;">Discussion Points</p> • Are you currently part of an arts interest group? I.e. performance group or online interest group. How did you find out about this group and what attracted you to it? 	20

Topic	Questions	Time Allotted
	<ul style="list-style-type: none"> • If you are currently not part of an arts interest group, have you considered joining one or forming one? If not, why not? If yes, whom would you choose to be your fellow members in the group (e.g. your ex CCA mates, colleagues or other like-minded peers)? What have been some of your challenges in joining or forming a group? • What would be your ideal group? Would the age of the members matter to you? • What is your main objective in joining your current group or would it be, if you should join one? I.e. Maintaining or to Improve your skills, Thrill of showcasing or performing, Relaxation? <p style="text-align: center;">Probe only if positive response to setting up a group</p> <ul style="list-style-type: none"> • <i>If you were part of a group:</i> <ul style="list-style-type: none"> • <i>Would you be satisfied with the same quality of facilities/equipment that you used in your tertiary education days?</i> • <i>Would the convenience of the location or the venue itself be a more important consideration to you?</i> • <i>Would active and frequent recruitment of new members matter to you?</i> • What are your impressions of community centre interest groups? • Would you be interested to join an arts interest group run by your colleagues? • Do you think it will be easier to form an arts interest group inside or outside your workplace? For example, many companies have informal soccer teams or running groups. • Would you take the initiative to find colleagues with similar arts interests to form one? Why or why not? What do you feel are some of the benefits or challenges of either? • What would be an attractive setting for you to meet like-minded peers? 1. Online 2. Cocktail party 3. Conference 4. Workshop 5. Informal gatherings. Any other suggestions? 	
<p>D3. Participatory Platforms</p>	<ul style="list-style-type: none"> • Participatory Platforms - <i>“Following tertiary education, many individuals feel that there are fewer opportunities to perform, share and compete with respect to their art form. Some see this as a barrier to continuation.”</i> • What do you think of this statement? To what extent do you agree with it? Is this a problem that you have come up against? What platforms are you currently aware of that exist? 	20

Topic	Questions	Time Allotted
	<p>Discussion Points</p> <ul style="list-style-type: none"> • If you had the following showcasing/performing venues to choose from, tell me what is attractive or not about the following venues: <ul style="list-style-type: none"> ○ Shopping centre in the heartlands ○ Shopping centre in town ○ Community Centres ○ Polytechnics ○ The Esplanade (performing arts group) ○ Singapore Art Museum (non-performing arts group) ○ The Substation ○ Haji Lane shops/ café/ pub ○ On the streets ○ *SCAPE • Have you heard of the following annual youth festivals and events: Noise Singapore, Street Fest, Street CLAP!, National Youth Poetry Slam, First Film Fest? Have you considered joining these events? Why and why not? • What are the types of people you hope to see at your exhibitions/performances? Youths of the same age, Family and close friends, arts leaders, community/heartlanders. • Have you ever thought of organising your own showcase event? Why or why not? <p>Probe only if positive response to organising their own showcase event:</p> <ul style="list-style-type: none"> • <i>What are some ideas you would be interested to try out? Would it be youth-centric or have other themes?</i> • <i>What are the immediate information gaps that would be useful to you in starting your own showcasing event?</i> • <i>What would be your concerns if you were to start your own showcasing event? What kinds of resources would you need?</i> 	
D4. Mentorship	<ul style="list-style-type: none"> • Mentorship - “This was considered an important factor for those who continue with their art form. A mentor can provide guidance, open doors to opportunities, act as a source of inspiration and ensure progression. More often that not, those without a mentor did not continue.” • Do any of you currently have mentors – someone that continues to contribute towards your growth and development in the art form? What do you think of this statement? <p>Probe with a definition on mentorship if respondents have no clue on such a programme:</p>	15

Topic	Questions	Time Allotted
	<ul style="list-style-type: none"> • Definition of Mentorship: Entering into a closed tutelage with a mentor in a small group (i.e. one-to-one, few people) in a structured programme where yourself and the mentor would commit to meeting regularly over a specific period of time for a purpose (i.e. training, preparation for performance.) <p>Discussion Points</p> <ul style="list-style-type: none"> • Would any of you be interested in a mentorship programme? What would be your expectations for your mentor if you were to join such a programme? • Do you have a “dream” mentor in mind? I.e. is there a teacher/senior/leader in the sector that you would like to be your mentor if there was an opportunity? Describe the qualities that attract you to this person? Did you have any past negative experiences with mentors who affected your interest in an art form? • What would you want to accomplish from your involvement in such a programme? An intensive short term one-on-one programme to improve your skills and to put up a piece of work or a long term relationship with an advisor who can critique your skills? • Would you be prepared to pay for a mentorship programme? • What is the ideal timeframe for such a mentorship programme – would you prefer a shorter, intensive course or one that stretches over a few months to a year? 	
E. Wrap up	<ul style="list-style-type: none"> • Considering everything that we have talked about today - what is the single most important thing that could be done to increase your involvement in the arts – in terms of being a creator of art? • Thinking now purely about extrinsic factors, such as support from the government – what would be the key thing that could be done to help get to get you involved in the arts scene again? • Thank respondents and close. 	15
Total Minutes		100

9.4 Annex D - Focus Group Discussion Guide - Discontinuers

Topic	Questions	Time Allotted
A. Warm up	<p><i>Welcome, explain the purpose of interview, that it will be recorded purely for research purposes and not disclosed to anyone other than between Blackbox and our client.</i></p> <ul style="list-style-type: none"> Tell me a bit about yourselves, what you currently do for a living, your current hobbies and the art form you were most heavily involved with during your tertiary education? 	5
B. The arts in general	<ul style="list-style-type: none"> You have all been invited to take part in this discussion today, as you were involved in the arts during your tertiary education. Today we would like to discuss your current involvement with the arts. Does anyone have any questions before we begin? In your opinion what role do the arts play in your life? In what way do you feel you have benefitted through your involvement with the arts, as an artist and a consumer of the arts? As consumers of the arts do any of you still attend shows/events? For those of you that don't, could anything be done to entice you to attend these events? 	5
C. Involvement in the arts	<ul style="list-style-type: none"> What do you think were the key influences with respect to your participation in the arts? During tertiary education what were your reasons for maintaining your involvement in the arts? For those of you that first became involved in the arts during your tertiary education, what were your reasons for starting then? 	5
D. Proposed Solutions Testing	<ul style="list-style-type: none"> I understand that since leaving tertiary education you are all no longer regularly involved with arts and your tertiary art form. The focus group today is part of a second phase of research. In phase 1 we identified with a different group of individuals reasons for continuing and discontinuing with their art forms. I would now like present to you some of the themes which I would like to gather your feedback on. We will explore 5 themes in total. 	

Topic	Questions	Time Allotted
D1. New Commitments	<ul style="list-style-type: none"> • New Commitments - “After leaving tertiary education, the priorities of many individuals can be seen to change. Work commitments, personal lives and financial priorities take precedence.” • What are your thoughts about this? Do you agree or disagree? What has changed for you? <p>Discussion Points</p> <ul style="list-style-type: none"> • Now that you are all in full-time employment and earning a wage – what are some of the things or activities that you choose to spend your money on? Has this spending replaced what you might previously have spent on the arts? • Is the cost of maintaining your involvement with your art form an issue for any of you? Are you aware of discounted lessons for adult youths? • What are your impressions of community centre interest groups? • For those that are aware of community arts groups – what has prevented you from joining them? • Are you aware that you can currently get discounts for art courses offered by community centres through People’s Association’s Passion Card? What is your opinion of art courses at CCs? 	20
D2. Educational Opportunities	<ul style="list-style-type: none"> • Educational Opportunities - “Following tertiary education many individuals did not know what to do or where to go should they wish to continue with their existing art form or to learn a new one.” • Do you agree? Was this a problem for any of you? Can any of you relate to the experience of not knowing how to continue with your art forms following tertiary education? • Would it help if there were online information websites or social networking sites for you to connect to arts interest groups? What do you think of direct mail – leaflets or brochures (i.e. to notify you of upcoming arts classes or projects)? <p>Discussion Points</p> <ul style="list-style-type: none"> • Would you be interested in continuing with the same art form you were involved in during tertiary education or something new? What art forms do you find appealing? • What are some challenges you face in continuing your tertiary education art form or trying out new art form? • If you were to try out a new art form, whom would you prefer to try this out with? Parents? Siblings? Colleagues? Ex-classmates? Ex-CCA mates? Does it matter to you if you know someone in the class? 	15

Topic	Questions	Time Allotted
	<ul style="list-style-type: none"> • If you were to pick up an art form, how far do you think you would pursue your art form? How long? At what level do you intend to pursue your art form? (i.e. As an audience member, attending a class or performing/exhibiting works) • Would your goals be different to the art form you were previously involved in? Why or why not? 	
D3. Maintaining Bonds	<ul style="list-style-type: none"> • Maintaining Bonds - “A lack of alumni groups, likeminded peers and interest groups following tertiary education is another reason for discontinuation. This was more often the case for group related activities. Maintaining bonds or establishing new links was deemed difficult to do.” • Have any of you experienced this? Tell me a bit about your experience? For those of you involved in CCAs were there alumni groups? Why did you choose not to join? <p style="text-align: center;">Discussion Points</p> <ul style="list-style-type: none"> • Have you considered joining an arts interest group or forming one? If yes, whom would you choose to be your fellow members in the group (e.g. ex CCA mates, colleagues or other like-minded peers)? What have been some of your challenges in joining or forming a group? • What would be your ideal group? Would individuals of different age ranges within the group matter to you? • What would be your main objective if you should join a group? I.e. Maintaining or to Improve your skills, the Thrill of showcasing or performing, for Relaxation? • Do you think it would be easier to form an arts interest group inside or outside your workplace? For example, many companies have informal soccer teams or running groups. Would you be interested to join an arts interest group run by your colleagues? Would you take the initiative to find colleagues with similar arts interest to form one, why and why not? What do you feel are some of the benefits or challenges of either? • What deterred you from signing up for courses with a commercial arts company / a youth wing of an arts company? <p style="text-align: center;">Probe only if positive response to setting up a group</p> <ul style="list-style-type: none"> • <i>If you were part of a group:</i> <ul style="list-style-type: none"> ○ <i>Would you be satisfied with the same quality of facilities/equipment that you used in your tertiary education days?</i> ○ <i>Would the convenience of the location or the venue itself be a more important consideration to you?</i> 	20

Topic	Questions	Time Allotted
	<ul style="list-style-type: none"> ○ <i>Would active and frequent recruitment of new members matter to you?</i> 	
D4. Mentorship	<ul style="list-style-type: none"> • Mentorship - “This was considered an important factor for those who continue with their art form. A mentor can provide guidance, open doors to opportunities, act as a source of inspiration and ensure progression. More often than not, those without a mentor did not continue.” • Do you agree with this? How important were teachers/mentors to you? Is this important for your art form? <p>Discussion Points</p> <ul style="list-style-type: none"> • Would any of you be interested in a mentorship programme? What would be your expectations for your mentor if you were to join such a programme? <p>Probe only if positive response to mentoring</p> <ul style="list-style-type: none"> • <i>Do you have a “dream” mentor in mind? I.e. is there a teacher/senior/leader in the sector that you would like to be your mentor if there was an opportunity? Describe the qualities that attract you to this person? Have you had any negative experiences with mentors that have since affected your interest for the art form?</i> • <i>What would you want to accomplish from your involvement in such a programme? An intensive short-term one-on-one programme to improve your skills and to put up a piece of work or a long term relationship with an advisor who can critique your skills.</i> • <i>Would you be prepared to pay for a mentorship program?</i> 	
D5. Participatory Platforms	<ul style="list-style-type: none"> • Participatory Platforms - “Following tertiary education, many individuals feel that there are fewer opportunities to perform, share and compete with respect to their art form. Some see this as a barrier to continuation.” • What is your reaction to this statement? Do you agree? <p>Discussion Points</p> <ul style="list-style-type: none"> • Thinking back to your schooling days, why did you join competitions and showcase events (i.e. performances, exhibitions)? Was it because of friends, “high”/enjoyment from showcasing your work, prestige, to improve skills etc? • Have you heard of the following annual youth festivals and events: Noise Singapore, Street Fest, Street CLAP!, National Youth Poetry Slam, First Film Fest? Have you considered joining these events? Why and why not? 	10

Topic	Questions	Time Allotted
E. Wrap up	<ul style="list-style-type: none"> • Considering everything that we have talked about today - what is the single most important thing that could be done to increase your involvement in the arts – in terms of being a creator of art? • Thinking now purely about extrinsic factors, such as support from the government – what would be the key thing that could be done to help get to get you involved in the arts scene again? • Thank respondents and close. 	10
Total Minutes		100

9.4 Annex D - Focus Group Discussion Guide - Teachers & Mentors

Topic	Questions	Time Allotted
A. Warm up	<p><i>Welcome, explain the purpose of interview, that it will be recorded purely for research purposes and not disclosed to anyone other than between Blackbox and our client.</i></p> <ul style="list-style-type: none"> Tell me a bit about yourselves, what you currently do for a living and the things that you like to do in your spare time? 	5
B. The arts and teaching in general	<ul style="list-style-type: none"> You have been invited to take part in this discussion today as you are all involved in the tuition of arts based subjects. Today we would like you to share some of your teaching experiences and to discuss your thoughts on what could be done to improve arts engagement amongst youths that have graduated from tertiary institutions. Does anyone have any questions before we begin? As teachers of the arts, in what ways have you noticed the arts scene in Singapore change over the last 10 years? Can you provide any examples? Can you tell me a bit more specifically about what you teach, the numbers of students and the age ranges? Within Singapore as a whole – how would you rate the overall teaching quality of your art form? Have you noticed any changes in terms of trends within the subject that you teach? <ul style="list-style-type: none"> Has it become more or less popular over the last few years? Are particular styles or forms more popular now? What do you think are the reasons for this? Are you able to cope with the demand? Do you think more teachers are needed? Have you observed any patterns regarding discontinuation in your students? What are the typical reasons that you hear? Do you think these are the real reasons? What do you think are the main reasons in your experience? 	20
C. Teaching at tertiary level and beyond	<ul style="list-style-type: none"> Can you tell me a bit more about your teaching experiences with tertiary students and above? What do you think is the main motivation for your students that continue with tuition/lessons at this life stage? For those of you that have experience in working with tertiary CCA groups – what is your experience of this? Can anything be improved? Do you notice many beginners signing up to your classes / lessons at tertiary level and beyond? Why do you think these individuals started so late? 	20

Topic	Questions	Time Allotted
	<ul style="list-style-type: none"> • How many of you continue to teach / mentor individuals that have graduated from tertiary education? Are you aware of any typical patterns with respect to when they might choose to stop and pack it in? What do you think are the typical reasons as to why they might choose to discontinue? • Consider the role of a teacher and a mentor – in what way do these two roles differ? Or do you perceive them to be the same thing? If not, which role do you play? • Whom might you teach and how might this differ from someone that you mentor? • Do you do anything to try and encourage your students to continue their involvement? • What do you hope to accomplish with your students? What goals or targets do you typically work towards? • Within your field, what other opportunities are you aware of for youths to remain involved in the art form after tertiary education? 	
<p>D. Present themes for discontinuation and gauge reaction</p>	<ul style="list-style-type: none"> • Having just discussed some of the various factors for discontinuation amongst youths following tertiary education I would like to take you through some factors that we have also identified in some earlier research. <i>Moderator to place theme titles on the white board and provide brief explanations of each theme: Innate Factors, Family Influences, Educational Opportunities, Participatory Platforms, Mentoring, Maintaining Bonds, New Commitments and Patronage.</i> • Having presented these themes to you, taking into account what we have also discussed earlier on, is there anything that you think is missing from this list? In your experience as teachers is there anything else that you come across on a regular basis as to why individuals might discontinue their involvement following tertiary education? • Ok, so bearing in mind all of these themes, I would now like you to take a postcard and pen and write down your top 3 – with the most common theme being #1. Feel free to write down any additional reasons as to why you think this. Please note that I am interested to know your own opinion about what you think are the top 3 reasons for discontinuation amongst youths that have graduated from tertiary education. <i>Moderator to open up the discussion and gauge if there is any group consensus as to what the key themes for discontinuation are.</i> • So having established what we believe to be the most important themes – what if anything do you think can be done to encourage 	20

Topic	Questions	Time Allotted
	youths to continue? Please note that we are more concerned with how to maintain the interest of hobbyists and not those that might chose to pursue the art form as a full time career.	
E. Test reaction to NAC concepts	<ul style="list-style-type: none"> I would now like to present some ideas to you and gather your feedback on what you think about them. Please take a minute to digest what I present and then let me know your reaction to it. <p><i>Moderator to hold up concept statement board and read out to the group. After presenting each statement, moderator to gauge reaction and probe:</i></p> <ul style="list-style-type: none"> What are your initial reactions to this? Do you think this would work? Why or why not? Could anything be done to improve this? <p>1. Weekend Bonding Day-Camp</p> <p>2. 1-year long Youth Arts Membership Programme</p> <p>3. Arts Interest Group Grant</p> <p>4. Youth Arts Card</p>	20
F. Concept ranking	<ul style="list-style-type: none"> Thinking about the four concepts I have just presented to you in addition to any of the ideas/initiatives that you are currently aware of or suggested earlier on in the discussion – Which do you find most appealing? Please take a post card and write down your top 3 concepts in order of preference and your reasons for this. <p><i>Moderator to open up the discussion and gauge if there is group consensus as to which concept is most popular. Probe for reaction to concepts vs. art forms – do any concepts favour different art forms?</i></p> <ul style="list-style-type: none"> Thank respondents and close. 	15
	Total Minutes	100