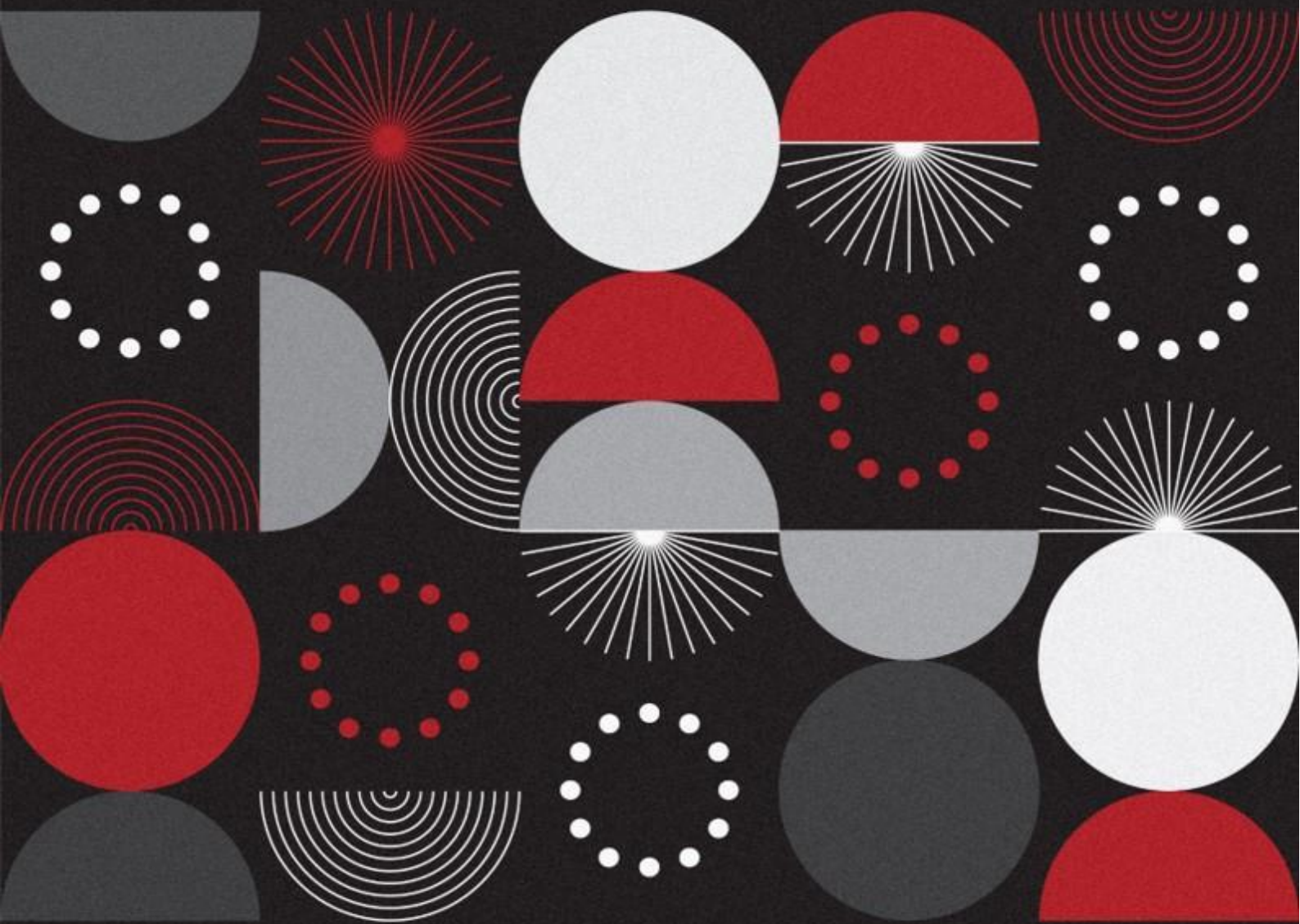


National Arts Council
Population Survey on the Arts
2019



Commissioned by

Conducted by



NATIONAL ARTS COUNCIL
SINGAPORE

KANTAR PUBLIC

1 About the Population Survey on the Arts

The National Arts Council (NAC)'s mission is to champion the arts¹ in Singapore, from facilitating the growth of a diverse arts sector with a distinctly Singaporean flavour, to driving audience recognition, appreciation and engagement in the arts as an integral part of our daily lives.

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

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

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

Data for the Population Survey on the Arts 2019 was based on self-reported audience engagement for the whole of 2019, and sentiments towards the arts as of March 2020, making the timing of this study particularly significant. This report presents a benchmark of Singapore's engagement with the arts before the disruptions brought about by the COVID-19 pandemic, and as the arts sector re-imagines new ways to engage old and new audiences, the data here can serve as a guide to the heights we have already achieved, and opportunities we can seize.

¹ The terms “arts” and “arts and culture” are used interchangeably throughout this report.

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3 Research Approach

3.1 Methodology

The data collection approach for the Population Survey of the Arts 2019 followed that of earlier editions for consistency:

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

Data collection commenced on 27th February and was halted on 28 March 2020 in response to the developing COVID-19 situation in Singapore, with a total of n=1,176 interviews completed.

As the circuit breaker measures announced on 3 April 2020 was expected to last till June 2020, NAC and Kantar Singapore agreed to report the 2019 survey findings based on the completed responses of n=1,176.

To ensure the final sample for analysis remained representative of the general population as planned, weighting was applied to four key aspects.

- Age (15+ years)
- Gender
- Ethnicity
- Geographical spread (as per URA's regions).

Target figures for age, ethnicity, and gender were retrieved from SingStat's Annual Population data 2019, while geographical spread figures were based on the General Household Survey 2015. More details on the weighting exercise can be found in Section 3.3 Weighting.

3.2 Questionnaire

The core questionnaire content was largely maintained from 2017, with refinements to selected questions to improve accuracy of the data. Specifically, the following updates were made:

- On measuring level of engagement in Reading
 - “Reading stories, poetry or graphic novels” was asked as a stand-alone question to better reflect the nature of reading (not commonly regarded as an event), and more accurately capture the incidence of reading among residents. This is a methodological improvement that is also consistent with the US Survey of Public Participation in Arts.

- On understanding perceptions towards arts and culture in Singapore
 - A new question was added to understand what was being associated with the words “Arts”, “Culture”, and “Entertainment”, to deepen our understanding of how the arts and culture were perceived by the public.
 - Selected statements on motivation for attendance were rephrased to better reflect reasons for arts engagement.
 - The list of barrier statements to attendance was refined to better reflect root causes for not engaging with the arts, beyond the generic reason of “no time” or “no money”.
 - The list of attributes describing the value of arts and culture was expanded, to gauge the level of general support for the continued presence of the arts in daily lives.
 - Questions deemed less useful for understanding sentiments towards the arts and culture from past rounds were removed.

3.3 Weighting

To ensure the final sample for analysis remained representative of the general population as planned, weighting was applied to four key demographic aspects:

- Age (15+ years)
- Gender
- Ethnicity
- Geographical spread (as per URA's regions).

Table 1 reflects the targeted sample proportions to achieve for age, ethnicity, and gender, which were based on SingStat's Annual Population data 2019, while geographical spread figures were based on the General Household Survey 2015.

Table 1. Targeted Sample Proportions

Gender		Ethnicity	
Male	49%	Chinese	75%
Female	51%	Malays	13%
Age		Indians	9%
15-24	14%	Others	3%
25-34	17%	Region	
35-44	18%	Central	24%
45-54	18%	East	18%
55-64	17%	West	23%
65 years old and above	17%	Northeast	21%
		North	14%

Table 2 below reflects the achieved sample proportions – both in terms of actual counts as well as unweighted percentages, and the final sample proportions achieved post application of weights to age, gender, ethnicity and region.

Table 2. Unweighted vs Weighted Sample Proportions

Demographic	Achieved sample counts	Achieved sample proportions - Unweighted (%)	Weighted sample proportions (%)
Gender			
Male	555	47%	49%
Female	621	53%	51%
Ethnicity			
Chinese	868	74%	75%
Malays	146	12%	13%
Indians	122	11%	9%
Others	40	3%	3%
Age			
15 – 24	178	15%	14%
25 – 34	194	16%	17%
35 – 44	205	17%	17%
45 – 54	190	16%	18%
55 – 64	190	16%	17%
65 years old and above	219	19%	17%
Residency			
Singapore Citizen	1047	89%	90%
Singapore Permanent Resident	129	11%	10%
Dwelling Type			
HDB 1- and 2-room Flats	58	5%	5%
HDB 3-room Flats	185	16%	16%
HDB 4-room Flats	376	32%	33%
HDB 5-room Flats / Executive Flats / Maisonette	302	26%	26%
Private apartment / Condominium	153	13%	12%
Landed property / Others	102	9%	9%
Geographical Spread			
Central	290	25%	24%
East	203	17%	18%
West	297	25%	23%
Northeast	298	25%	21%
North	88	7%	14%
Total	1,176	100%	100%

3.4 Glossary

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

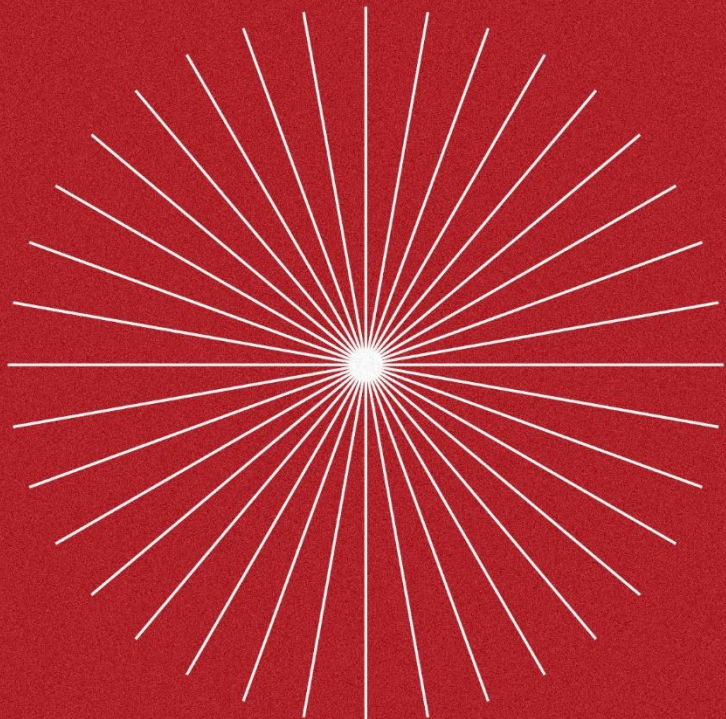
Term	Definition
Arts Attendance	Proportion (expressed as percentage) who had attended at least one physical arts and culture event in the past 12 months.
Arts Participation	Proportion (expressed as percentage) who had taken part in arts and cultural activities and events in the past 12 months.
Digital Consumption	Proportion (expressed as percentage) who had watched or listened to at least one arts and culture event via digital / online channels e.g. via a mobile, laptop, tablet, TV etc.
Online Engagement	Proportion (expressed as percentage) who had accessed any online arts and culture related content in the past 12 months
Arts Audience	Those who had either attended arts and culture events, or taken part in arts and culture activities, either physically (offline) or digitally (online).
Non-Arts Audience	Those who did <u>not</u> attend any physical event <u>nor</u> watched/listened via digital / online channels nor participated in any arts and culture related event or activity.
Event	The types of activities considered as related to arts and culture, grouped by the specific art form. For the detailed list of activities included please refer to Appendix I – Definition of Art Forms.
Segments	<p>Targeted subgroups of interest, defined as</p> <ul style="list-style-type: none"> ▪ Students : those aged 15 -24 who are studying at the time of data collection. ▪ Married with Children (Single / Divorced / Widowed) (MwC) : those who are married and have one or more children. It also included those who have one or more children, but are single, divorced or widowed. <p>Married with Children is further segmented into 2 sub-segments - Married with all children aged 12 years old and below, and Married with all children aged above 12 years old, to better understand the nuances between younger and older families. This breakdown will be further explored in Section 18.3. Married with Children.</p> <ul style="list-style-type: none"> ▪ PMEBs : those who are working as Senior Officials and Managers, Professionals, Business Owners, Executives. ▪ Seniors : those aged 65 and above.
Singaporeans / Residents	Refers to Singapore Citizens and Permanent Residents.

3.5 Note on statistical analysis

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

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

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

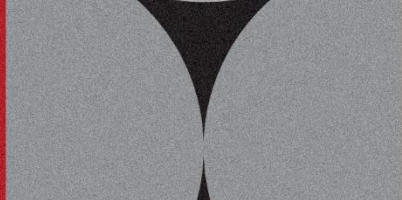
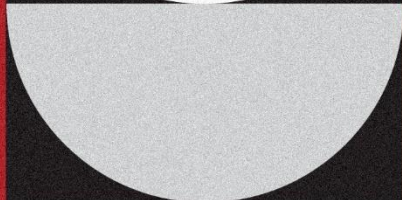
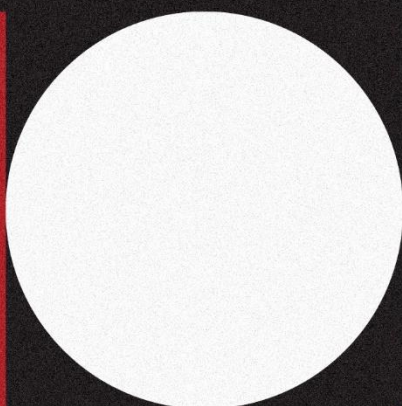
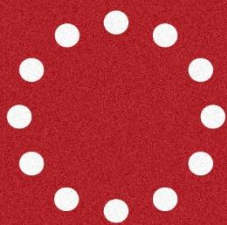


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Key Highlights



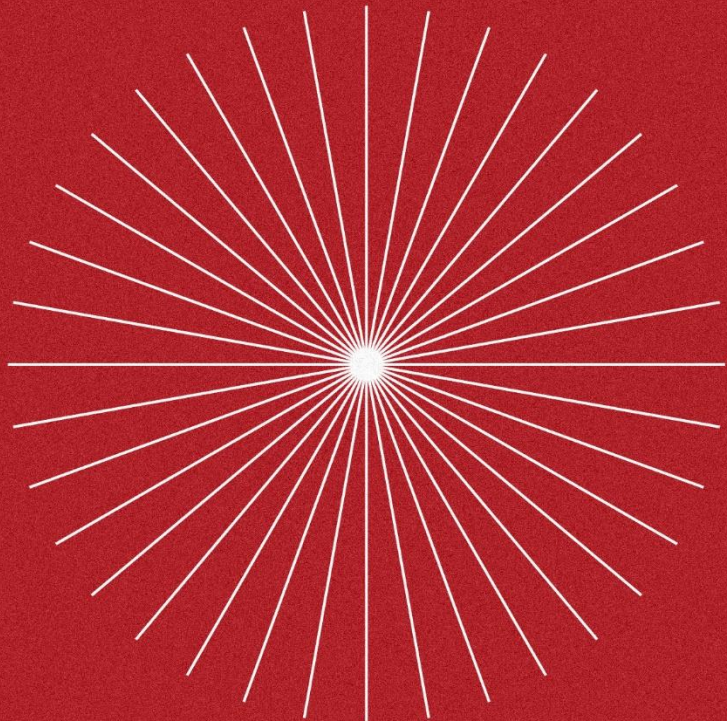
4 Key Highlights

1. **Perceptions of the value of arts and culture improved in 2019, building on the improvements observed in 2017.**
 - a. At the individual level, arts continued to be well-regarded as a means to help us express ourselves (87%) and as a bridge to understanding people from different backgrounds and cultures (89%). Compared to 2017, agreement that arts and culture helped improved the quality of life increased by 4-percentage point (a significant improvement) to 78%.
 - b. At the broader societal level, positive sentiments towards arts' role in driving a greater sense of belonging to Singapore (82%), reflecting who we are as a society (82%), and being something Singaporeans can be proud of (80%) had all improved significantly from 2017.
 - c. Mirroring the generally positive sentiments towards the arts and culture was an acknowledgement that compared to 5 years ago, there was greater appreciation of the arts (72%, +4-percentage point from 2017) as well as more opportunities for youth with talent in the arts (77%, +4-percentage point from 2017).
2. **Majority of Singaporeans supported the continued presence of arts and culture in our daily lives, be it in schools or in the community.**
 - a. 90% agreed it was important to have exposure to arts during - school curriculum.
 - b. 76% agreed it was important to have arts and cultural events in their immediate neighbourhood.
 - c. 50% would be willing to donate cash and/or in-kind to the arts and culture sector in Singapore.
3. **Physical attendance of arts and culture events rose sharply to 69% in 2019 from 54% in 2017.**
 - a. Increased attendance was observed across all art forms except for Music, which saw a 3-percentage point decline to 16% attendance. The increase in overall physical attendance was driven to a large extent by activities within the genres of Heritage (+8-percentage point to 40%) and Literary Arts (+33-percentage point to 41%), and to a smaller extent by Craft (+5-percentage point to 8%).
 - b. The average number of events attended per person increased from 5.4 events in 2017 to 7.6 events in 2019, with increases for both paid and free events.
 - c. Students (79%) and PMEBs (79%) were most active in attending arts and culture events, compared to Married with Children (64%) and Seniors (60%).
4. **Participation in arts and culture activities increased from 22% in 2017 to 33% in 2019.**

- a. Mirroring the increase in physical attendance was an increase in participation in arts and culture related activities. In 2019, 1 in 3 participated in the arts and culture activities, with Music the most common art form for participation.
 - b. Compared with 2017, the increase in participation was largely driven by activities such as watching of documentaries (+8-percentage point to 13%), having a hobby that was related to arts and culture (+4-percentage point to 12%), and making a donation to support the arts and culture (+5-percentage point to 8%).
 - c. Similar to attendance, Students (59%) and PMEBs (40%) were the most active participants in arts and culture activities, compared to Married with Children (25%) and Seniors (14%), whose participation levels had held largely unchanged over the years.
5. **Digital consumption of the arts improved in 2019, reversing a dip recorded in 2017.**
- a. Digital arts consumption increased by 14-percentage point in 2019 (75%), from 61% in 2017. The biggest increase in digital consumption came from Literary Arts (+30-percentage point), Music (+13-percentage point) and Theatre (+9-percentage point). Visual Arts held steady (+2-percentage point) while Heritage dipped slightly (-3-percentage point).
 - b. Similar to physical attendance, Students (87%) and PMEBs (82%) were active consumers of arts and culture via digital or online media, compared to Married with Children (69%) and Seniors (60%).
6. **Majority of arts audience engaged in arts and culture via multiple modalities – online as well as offline - with a slightly greater proportion engaging solely in digital forms over physical attendance.**
- a. Physical and Digital consumption are strongly interlinked. Overall, 56% engaged with the arts both digitally as well as physically in some form. 10% had attended solely physical events while 15% had consumed arts and culture via digital or online media digitally only.
 - b. Differences were observed in the mix of physical and digital consumption across art forms. More among attenders of Music, Dance and Theatre activities (compared to other art forms) have engaged solely via digital media. In contrast, Heritage and Visual Arts attenders were more inclined (compared to other art forms) to attend solely live activities.
 - Music: 61% attended digitally only, 8% attended physically only
 - Dance: 55% attended digitally only, 17% attended physically only
 - Heritage: 11% attended digitally only, 76% attended physically only
 - Literary Arts: 29% attended digitally only, 31% attended physically only
 - Theatre: 52% attended digitally only, 15% attended physically only
 - Visual Arts : 25% attended digitally only, 35% attended physically only

7. **Key drivers for attending arts and culture events revolved around a desire for social connections as well as enjoyment of the activity.**
 - a. 27% cited wanting to support friends and/or family who are performing as a key reason for attending, while 26% found attending arts and culture events was a good way to spend time with loved ones. This was on par with the proportion who attended because they enjoy the event (26%), and who found arts and culture events relaxing (25%).
 - b. Students were especially keen to support friends who were performing, while for older attendees it was more about enjoyment and the opportunity to spend time with friends and family.
8. **Among non-attenders, lack of familiarity with the artists was the main barrier to attendance (26%). Other barriers were the lack of perceived relevance to self (22%) and lack of companions (20%).**
 - a. For Seniors especially, their state of physical health was a barrier.
9. **While attendance and participation had increased, interest in the arts dropped.**
 - a. 39% of Singaporeans were neutral towards the arts, and the proportion stating an interest in arts fell to 29% in 2019, similar to levels observed in 2008 (29%) and 2013 (28%). The proportion who claimed to be uninterested in the arts increased from 23% in 2017, to 32% in 2019.
 - b. Despite the claimed lack of interest however, 13% among the uninterested had attended at least one arts event, primarily driven by a combination of having heard positive reviews about the event, wanting to spend time with loved ones, and chancing upon the event. This suggests that there are opportunities for engaging audiences in the shorter term (e.g. via advocacy, social networks or strategic placement of events) without necessarily requiring audiences to first have interest and the initiative to seek out and attend events of their own accord, as interest in the arts will take time to cultivate and grow.
10. **There were differences in how “Arts”, “Culture” and “Entertainment” were perceived**
 - a. When the three words were evaluated individually, different connotations were assigned to each word:
 - i. Arts – Associated with activities requiring creativity, talent, are inspiring, but are also expensive and which require the audience to put in effort to appreciate. NOT fun or part of our daily lives.
 - ii. Culture – Associated with activities which bring people together, teach me something new and best experienced in person. NOT expensive or for the select few.
 - iii. Entertainment – Associated with activities that are enjoyable, fun, meant for everyone, relaxing and can be enjoyed at any time. NOT expensive or for the select few.
 - b. Considering arts and culture can be presented in a wide variety of forms and activities, it is possible that audiences may not always perceive attending an event as engaging in the arts, but rather as engaging in a culture or

entertainment activity, which are generally deemed more accessible and affordable.

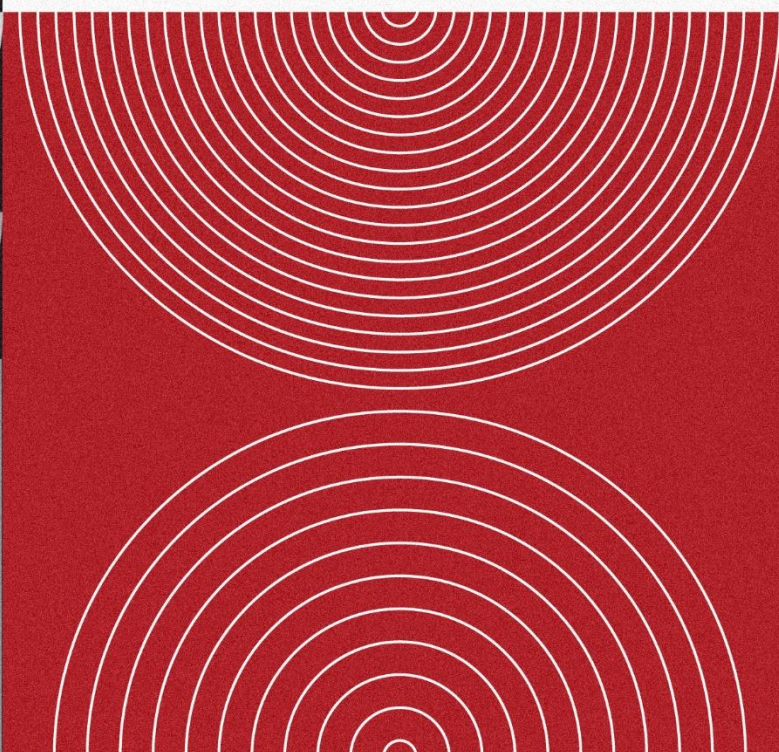
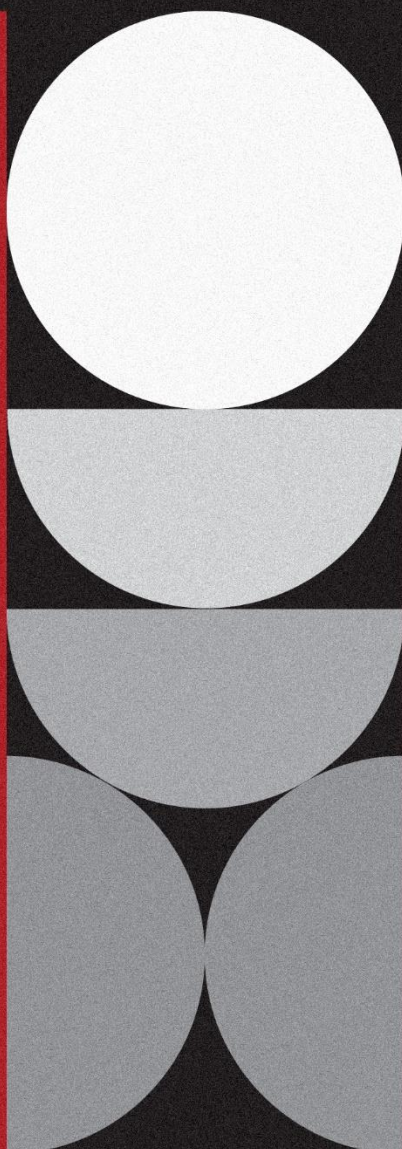
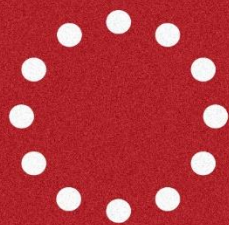


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Detailed Findings



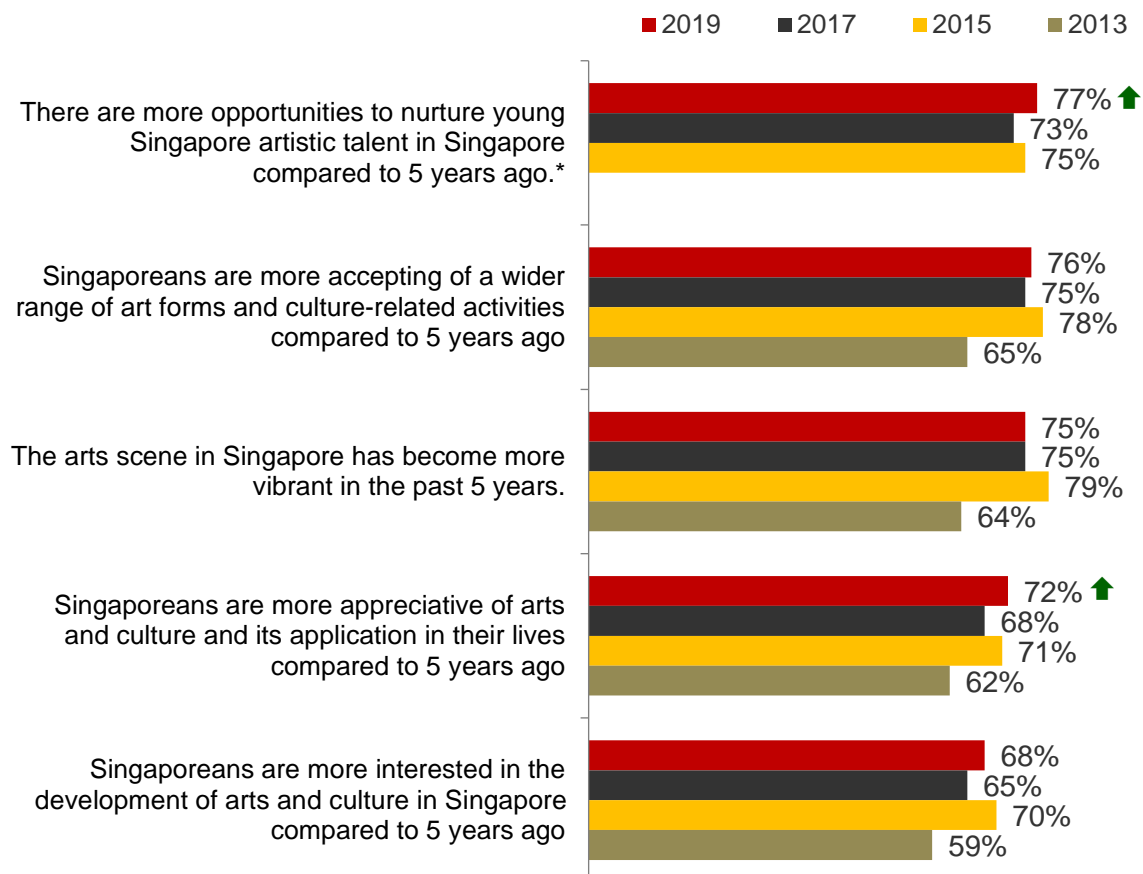
5 Sentiments towards the Arts and Culture

5.1 Development of the arts scene in Singapore

3 in 4 perceived the arts and cultural landscape to have improved compared to 5 years ago, particularly in terms of having more opportunities to nurture young artistic talents. There was increased appreciation of the arts and its application in people’s lives, while interest in the development of the sector as a whole remained stable.

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

Percentage of respondents who agreed that...



↑↓ Denotes significant difference from 2017 at 95% confidence level

Figures shown reflect Top 2 boxes (% rated “Agree” and “Strongly Agree” on a 5-point scale)

*New statements in 2015

Base:

2013 Total, n=2,015

2015 Total, n=2,041

2017 Total, n=2,023

2019 Total, n=1,176

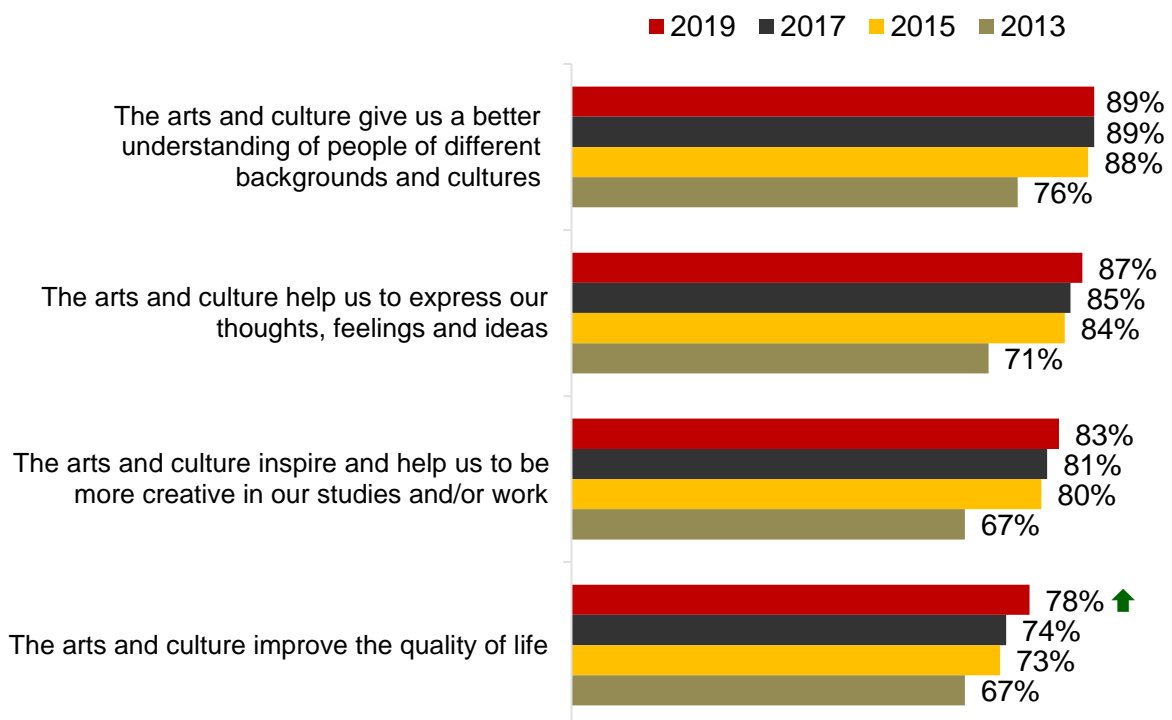
5.2 Appreciation of the arts

Majority of Singaporeans continued to acknowledge the positive impact that the arts and culture brought to the individual, in helping us express ourselves, excel in our work / studies, and giving us a better understanding of people from different background and cultures – an important consideration in a multi-cultural society.

Continuing the upward trend observed since 2013, more Singaporeans in 2019 appreciated the arts' role in improving their overall quality of life.

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

Percentage of respondents who agreed that...



↑↓ Denotes significant difference from 2017 at 95% confidence level

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

Base:

2013 Total, n=2,015

2015 Total, n=2,041

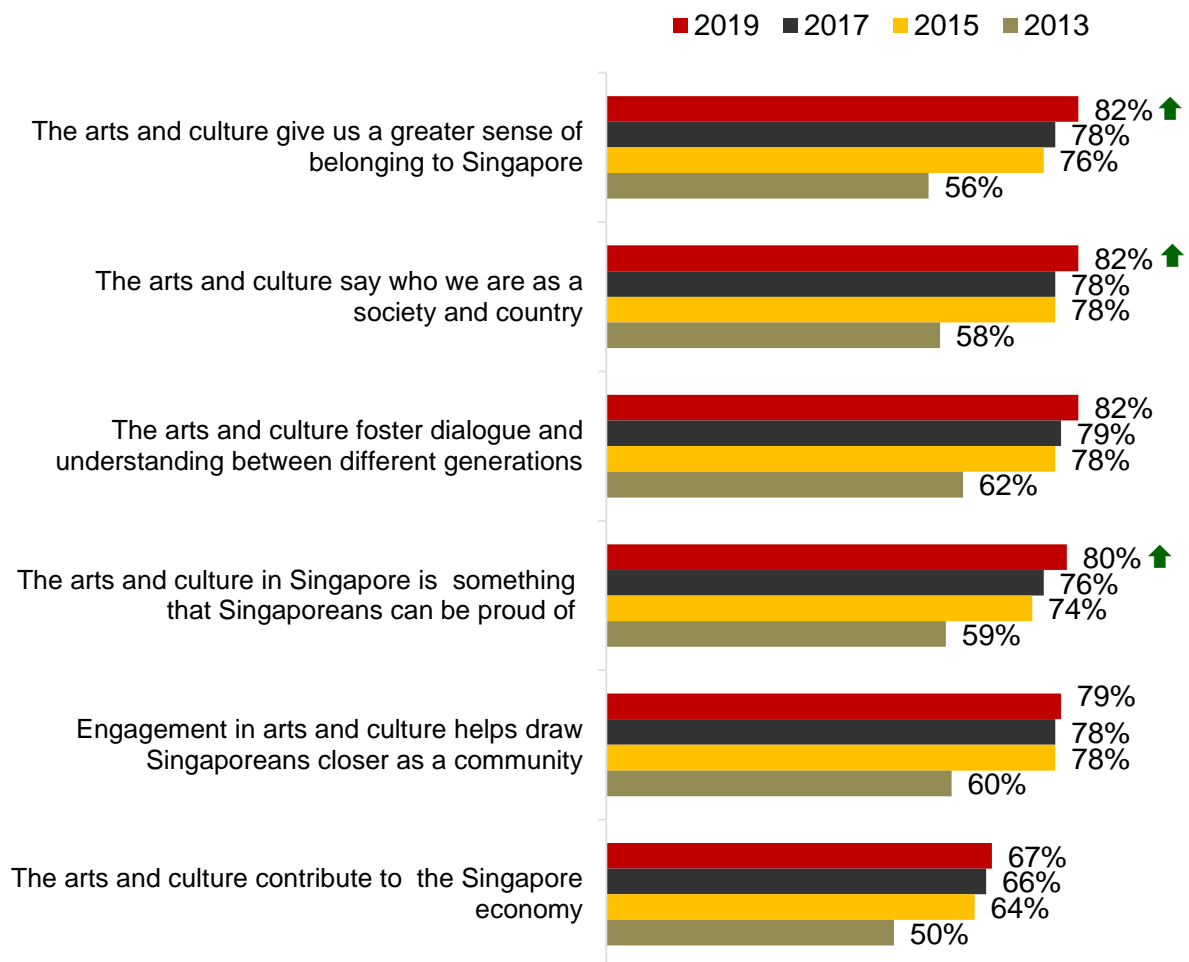
2017 Total, n=2,023

2019 Total, n=1,176

At the broader societal level, arts and culture was well-acknowledged to be playing an important role in uniting the country, with more Singaporeans agreeing that arts and culture can help drive a greater sense of belonging to Singapore, reflect who we are as a nation, and be a source of pride for all Singaporeans.

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

Percentage of respondents who agree that...



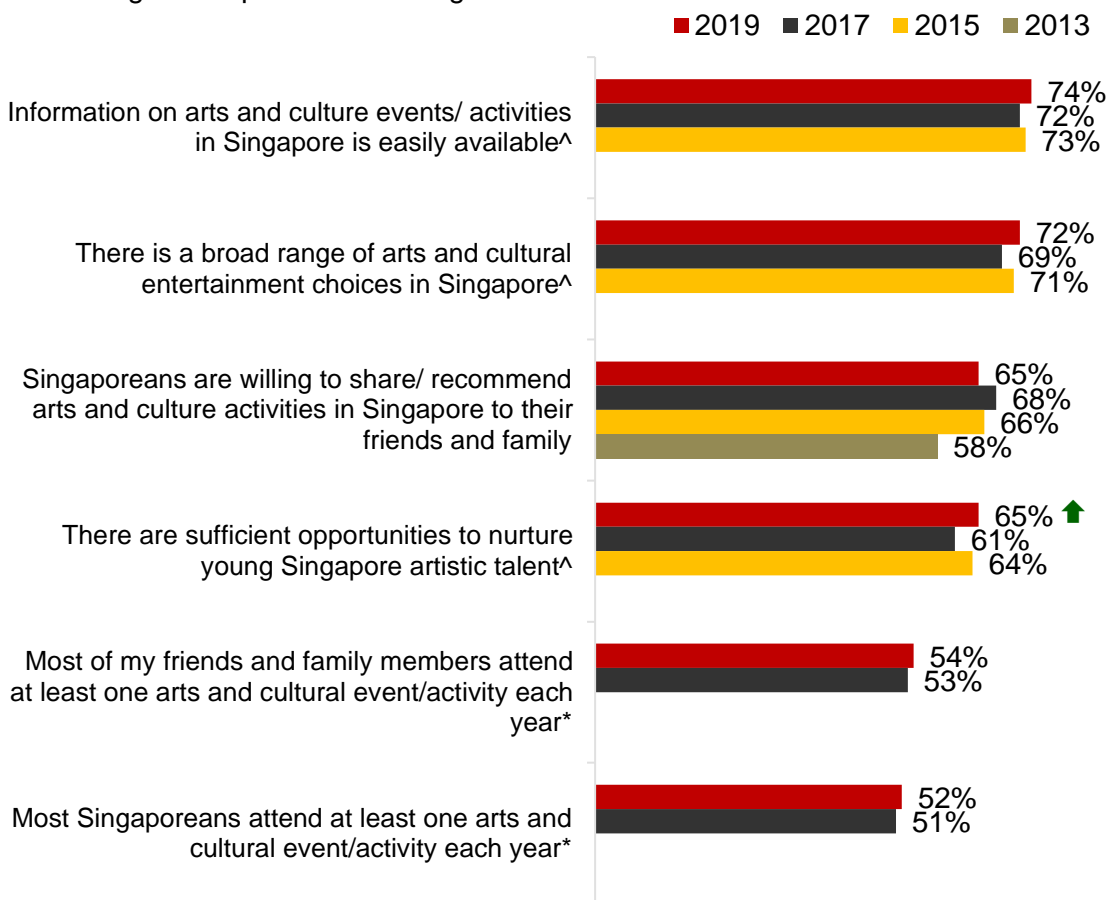
↑ ↓ Denotes significant difference from 2017 at 95% confidence level
 Figures shown reflect Top 2 boxes (% rated "Agree" and "Strongly Agree" on a 5-point scale)
 Base:
 2013 Total, n=2,015
 2015 Total, n=2,041
 2017 Total, n=2,023
 2019 Total, n=1,176

5.3 Experience with the arts

While Singaporeans acknowledged the benefits of engaging with the arts and culture, only 1 in 2 saw arts attendance as a commonplace activity among friends and family, and among Singaporeans in general. This suggests there is still some way to go to cultivate the image of arts as a part of our daily lives, which can in turn encourage more Singaporeans to engage as a norm.

Figure 4. Experience with the arts (by year)

Percentage of respondents who agreed that...



↑↓ Denotes significant difference from 2017 at 95% confidence level

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

*New statements in 2017

[^]New statements in 2015

Base:

2013 Total, n=2,015

2015 Total, n=2,041

2017 Total, n=2,023

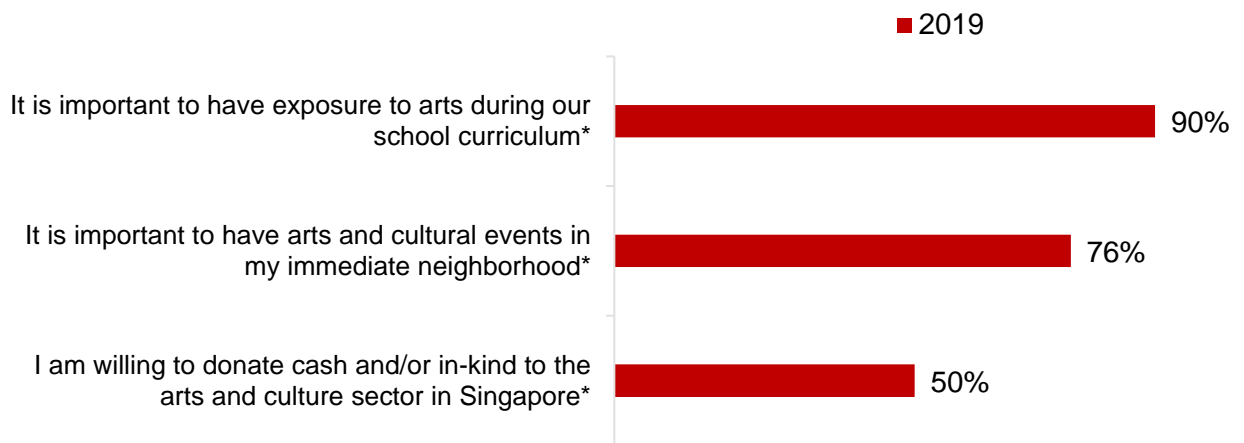
2019 Total, n=1,176

5.4 Support for the arts

Alongside the recognition of the value of arts was a sense of support for arts to be incorporated into the school curriculum, and to some extent, to be made more readily available in the neighbourhood. 1 in 2 were open to donate specifically to the arts and culture sector.

Figure 5. Support for the arts

Percentage of respondents who agreed that...



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

*New statements in 2019

Base:

2019 Total, n=1,176

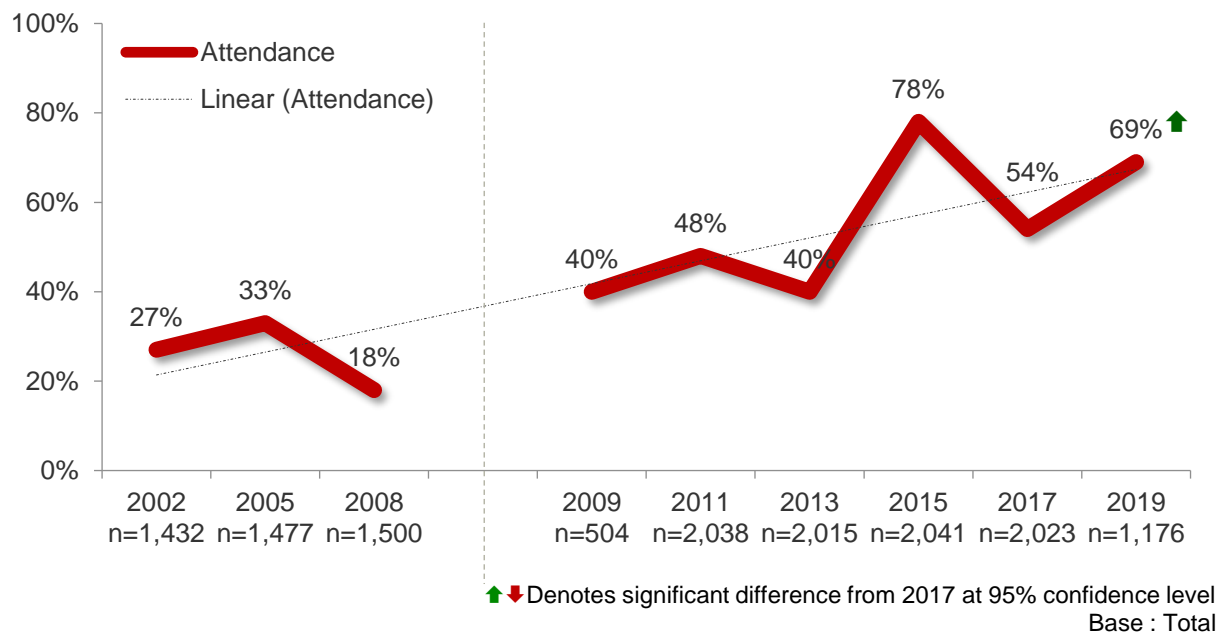
6 Engagement with the Arts – Attendance

6.1 Overall arts and culture attendance

In-person attendance at arts and culture events increased from 2017, continuing the overall pattern of growth observed since 2002.

At 69%, attendance in 2019 was the second highest recorded, after the peak observed in 2015. Increased attendance in 2019 was driven to a large extent by increases in Heritage and Literary Arts (specifically reading), with sustained attendance for Theatre, Dance and Visual Arts.

Figure 6. Arts attendance (by year)*



*Between 2008 and 2009, a decision was taken to shorten the frequency between each study year from 3 years to 2 years to better track changes in attendance, and 2009 aligned as the new baseline year with added questions.

The strong performance in 2015 was likely a result of the higher number of cultural events organised as part of SG50 celebrations. Similarly, it was possible the higher attendance in 2019 could be partially attributed to the large number of activities organised as part of the Singapore Bicentennial.

The increase in Literary Arts could also be attributed to an update on the way incidence of reading was captured in 2019. In earlier editions of the Population Survey on the Arts, reading was included in a list of activities attended. In 2019, “Reading stories, poetry or graphic novels” was asked as a stand-alone question to enhance clarity, and more accurately capture the incidence of reading among Singaporeans.

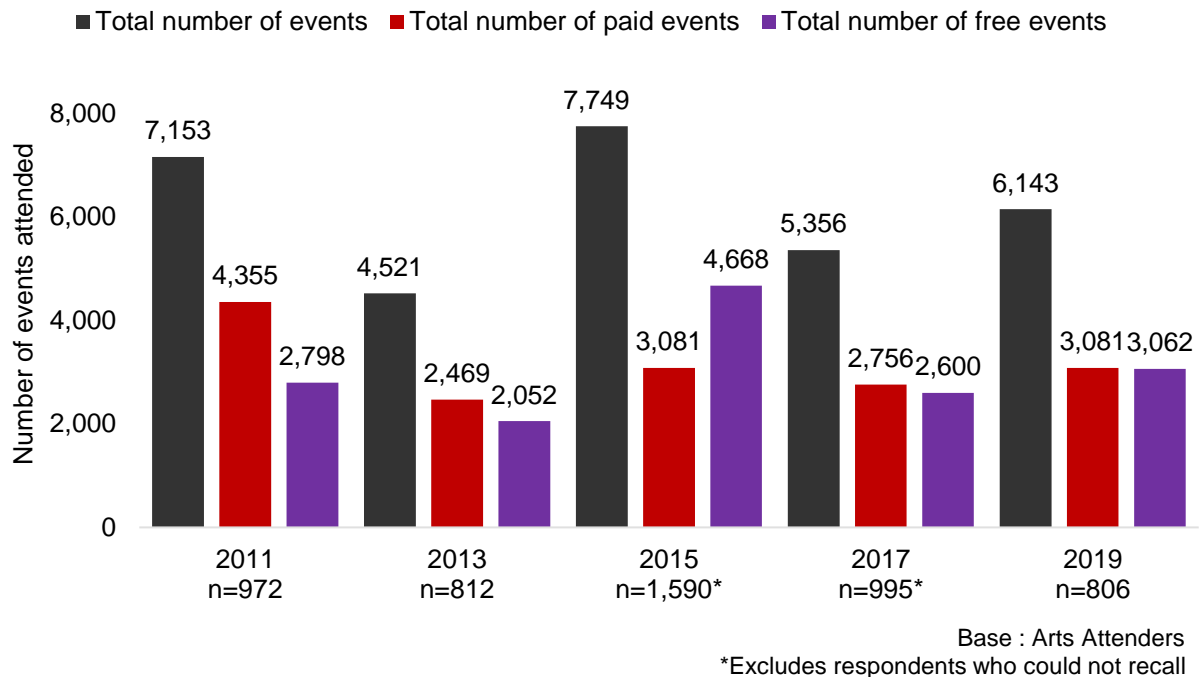
Table 7. Arts attendance by art forms (by year)

	2011	2013	2015	2017	2019
Base (Total)	2,038	2,015	2,041	2,023	1,176
Music	21%	11%	35%	19%	16% ↓
Theatre	36%	17%	37%	19%	22%
Dance	16%	6%	29%	10%	10%
Heritage	6%	19%	60%	32%	40% ↑
Visual Arts	16%	7%	31%	18%	20%
Literary Arts [^]	11%	17%	25%	8%	41% ↑
Craft	3%	1%	15%	3%	8% ↑

[^] Literary Arts also includes reading any fiction or non-fiction books, stories, poetry or graphic novels (e.g. manga, comic books). In 2019, ‘Reading stories, poetry or graphic novels’ was asked as a stand-alone question.
 ↑ ↓ Denotes significant difference from 2017 at 95% confidence level

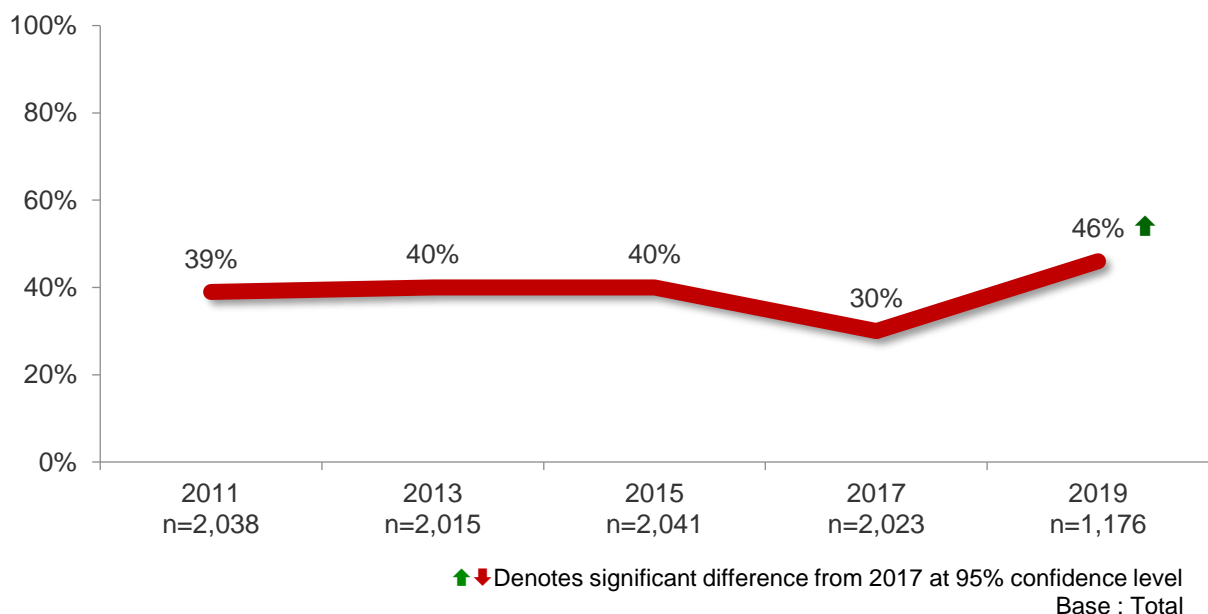
The higher attendance level in 2019 was accompanied by an increase in the total number of arts and cultural events and activities attended by Singaporeans, both paid as well as free events. This worked out to an average of 7.6 events attended among arts attenders in 2019, up from an average of 5.4 in 2017.

Figure 8. Number and type of arts events attended



At the total level, 1 in 2 Singaporeans attended at least 1 paid event in 2019, the highest tracked since 2011.

Figure 9. Paid attendance (by year)



6.2 Profile of arts attenders

The profile of arts attenders was close to that of the overall sample. Nonetheless, there was a skew among attenders towards younger residents (below 55 years old) and degree holders.

Table 3. Demographic profile of arts attenders

	Sample Distribution (n=1,176)	Arts Attenders (n=806)
Gender		
Male	49%	48%
Female	51%	52%
Age		
15-24 years old	14%	16%
25-34 years old	17%	19%
35-44 years old	17%	18%
45-54 years old	18%	18%
55-64 years old	17%	13% ↓
≥65 years old	17%	15%
Marital Status		
Single	31%	35%
Married with children	57%	54%
Married without children	6%	6%
Life Stage		
Students (15-24)	11%	13%
PMEBs	30%	34%
Married with children (S/D/W)	62%	58%
Seniors	17%	15%
Dwelling Type		
HDB 1-3-room Flats	21%	19%
HDB 4-room Flats	33%	31%
HDB 5-room Flats / Executive Flats / Maisonette / HUDC	26%	26%
Private Apartments / Condominiums / Landed Property	21%	24%
Educational Attainment		
ITE / O level and below	45%	37% ↓
Diploma / A level / Pre -University	25%	27%
Degree & above	30%	37% ↑
Monthly Household Income		
Up to \$2,000	16%	13%
\$2,001-\$4,000	18%	15%
\$4,001-\$8,000	25%	26%
Above \$8,000	26%	29%

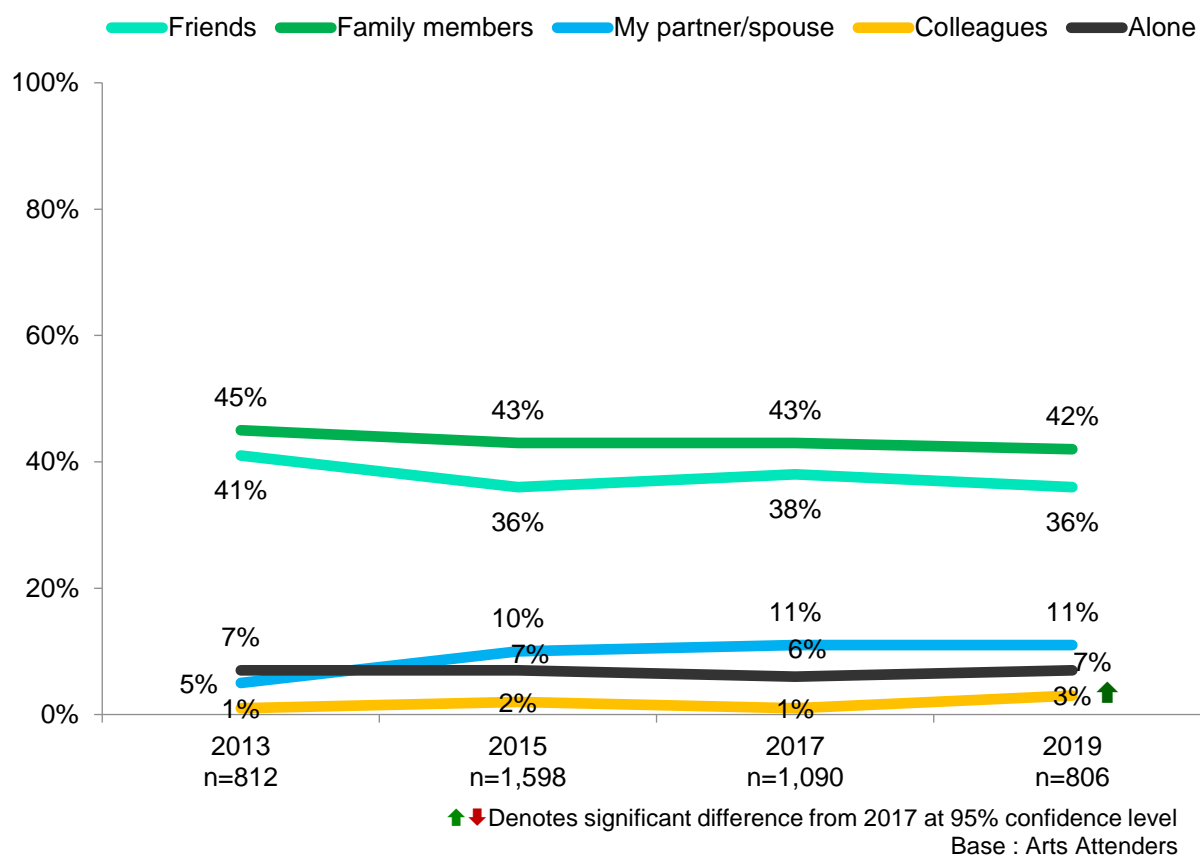
↑ ↓ Denotes significant difference from Sample Distribution at 95% confidence level

6.3 Companions and venues

(I) Companions

Among arts attenders, only 7% attended events on their own, testament to the appeal of arts events and activities as a platform for social bonding. Consistently family and friends were the preferred companions for arts events.

Figure 10. Companions to arts events (by year)



(II) Venues

Home, shopping malls and public parks were the top 3 mentioned places for engaging in arts events and activities. Wave on wave, there was higher attendance particularly at home and public parks.

Table 4. Venues for arts events (by year)

	2011	2013	2015	2017	2019
Base (Arts Attenders)	972	812	1,598	1,090	806
Home	24%	17%	27%	17%	37%▲
Shopping malls	-	-	32%	23%	29%▲
Dedicated arts venues (e.g. Theatre / Auditorium / Studio)	68%	45%	35%	31%	29%
Museums	32%	21%	26%	31%	29%
Parks (e.g. Fort Canning, Botanical Gardens, Gardens by the Bay etc.)	-	-	25%	16%	27%▲
In the city centre (e.g. Orchard and City Hall)	-	36%	20%	22%	23%
Community Clubs / Centres	38%	17%	27%	18%	21%
Places of worship	15%	13%	13%	14%	18%▲
Libraries	17%	19%	18%	13%	16%
School/ Near school	15%	12%	18%	14%	14%
Arts institutions	-	-	10%	9%	12%▲
Near home / Immediate neighbourhood (e.g. open space area etc.)	-	23%	25%	15%	12%
Workplace / Near workplace	6%	4%	6%	7%	7%
Voluntary Welfare Organisations / Non-Governmental Organisations	13%	2%	3%	2%	5%▲

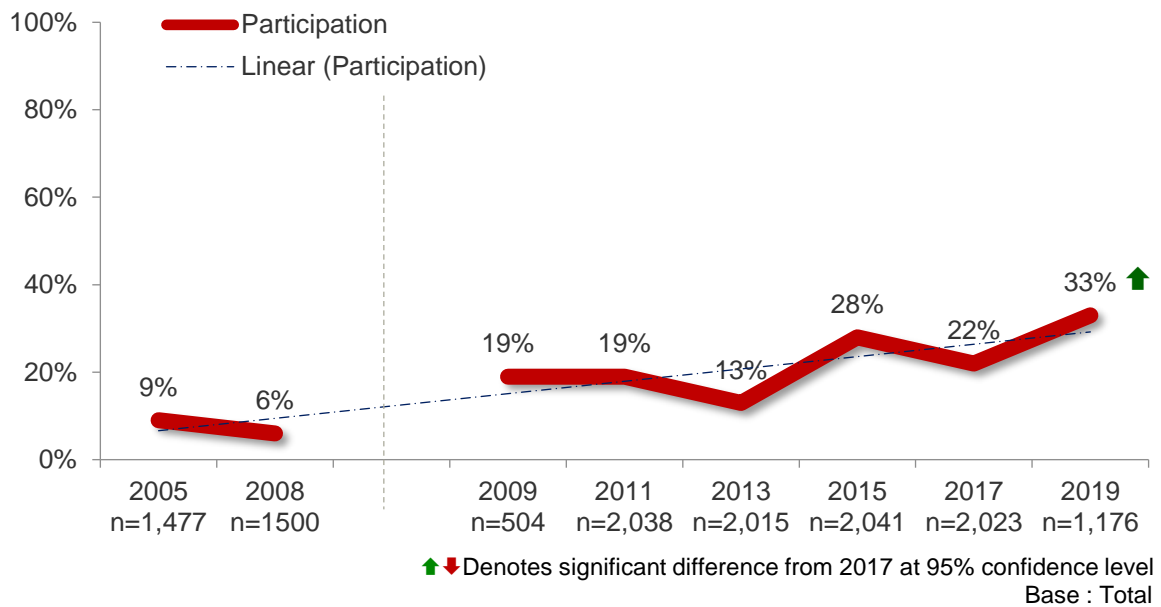
▲▼ Denotes significant difference from 2017 at 95% confidence level

7 Engagement with the Arts – Participation

7.1 Overall arts and culture participation

Similar to arts attendance, participation in arts and culture activities had been growing steadily since 2005, albeit at a slower pace. In 2019, 1 in 3 participated in the arts, the highest recorded to date.

Figure 11. Participation in the arts (by year)*



*Between 2008 and 2009, a decision was taken to shorten the frequency between each study year from 3 years to 2 years to better track changes in attendance, and 2009 aligned as the new baseline year with added questions.

Participation had increased for all art forms. Consistent with past years, Music was the most common art form that people participated in.

Table 5. Participation in the arts by art forms (by year)

	2011	2013	2015	2017	2019
Base (Total)	2,038	2,015	2,041	2,023	1,176
Music	8%	4%	14%	8%	14%
Visual Arts	4%	3%	6%	5%	9%
Theatre	4%	3%	7%	4%	8%
Craft	4%	2%	5%	5%	8%
Literary Arts	2%	2%	3%	3%	6%
Dance	4%	2%	8%	5%	6%

Denotes significant difference from 2017 at 95% confidence level

In 2019, there was increased arts participation in the modalities of watching a documentary, having an arts-related hobby, donating to the arts, and being involved in a performance, club or discussion related to the arts.

Table 6. Participation in the arts by activity type (by year)















	2011	2013	2015	2017	2019
Base (Total)	2,038	2,015	2,041	2,023	1,176
Total Participation	19%	13%	28%	22%	33%
Watch a documentary on the arts and/or culture or read about the arts and culture	8%	5%	10%	5%	13%
Have a hobby or personal leisure activity that is related to the arts and culture	-	7%	11%	8%	12%
Donate / Give money or in-kind to support the arts and/or culture	5%	1%	4%	3%	8%
Attend classes, workshops, masterclasses or talks on arts and culture	-	2%	7%	7%	7%
Participate in a performance, show, exhibition or competition with an arts/cultural component	-	2%	7%	4%	6%
Participate in a club or interest group with an arts and / or cultural component	3%	1%	4%	2%	4%
Participate in community events and/or cultural events with an arts component	-	-	6%	4%	4%
Comment, post or participate in a discussion on an arts and / or cultural event/activity	1%	1%	2%	1%	4%
Purchase/Loan a piece of artwork	5%	4%	4%	3%	3%
Lead a guided arts and / or cultural tour	-	<1%	1%	1%	1%

Denotes significant difference from 2017 at 95% confidence level

7.2 Profile of arts participants

Arts participants skewed towards those aged 15-34 years, singles, degree holders, and those with monthly household income above S\$8,000.

Table 7. Demographic profile of arts participants

	Sample Distribution (n=1,176)	Arts Participants (n=390)
Gender		
Male	49%	48%
Female	51%	52%
Age		
15-24 years old	14%	23% 
25-34 years old	17%	25% 
35-44 years old	17%	19%
45-54 years old	18%	12% 
55-64 years old	17%	13%
≥65 years old	17%	7% 
Marital Status		
Single	31%	45% 
Married with children	57%	44% 
Married without children	6%	7%
Life Stage		
Students (15-24)	11%	19% 
PMEBs	30%	36% 
Married with children (S/D/W)	62%	47% 
Seniors	17%	7% 
Dwelling Type		
HDB 1-3-room Flats	21%	19%
HDB 4-room Flats	33%	30%
HDB 5-room Flats / Executive Flats / Maisonette / HUDC	26%	25%
Private Apartments / Condominiums / Landed Property	21%	25%
Educational Attainment		
ITE / O level and below	45%	32% 
Diploma / A level / Pre -University	25%	29%
Degree & above	30%	39% 
Monthly Household Income		
Up to \$2,000	16%	11% 
\$2,001-\$4,000	18%	17%
\$4,001-\$8,000	25%	25%
Above \$8,000	26%	32% 

  Denotes significant difference from Sample Distribution at 95% confidence level

7.3 Venues for arts participation

The bulk of participation happened at home (36%), followed by theatres (27%), community clubs (24%), museums (24%) and dedicated arts venues (23%). Public parks (21%) emerged as another popular venue, alongside shopping malls (19%).

Table 8. Venues for arts participation

	2017	2019
Base (Arts Participants)	438	390
Home	18%	36%↑
Cinemas or movie theatres	15%	27%↑
Community Clubs / Centres	28%	24%
Museums	20%	24%
Dedicated arts venues (e.g. Theatre / Auditorium / Studio)	22%	23%
Parks (e.g. Fort Canning, Botanical Gardens, Gardens by the Bay etc.)	12%	21%↑
Shopping malls	11%	19%↑
School/ Near school	23%	19%
Libraries	18%	14%
Arts institutions	10%	12%
In the city centre (e.g. Orchard and City Hall)	14%	12%
Places of worship	13%	11%
Near home / Immediate neighbourhood (e.g. open space area etc.)	14%	9%↓
Workplace / Near workplace	9%	9%
Voluntary Welfare Organisations / Non-Governmental Organisations	3%	5%

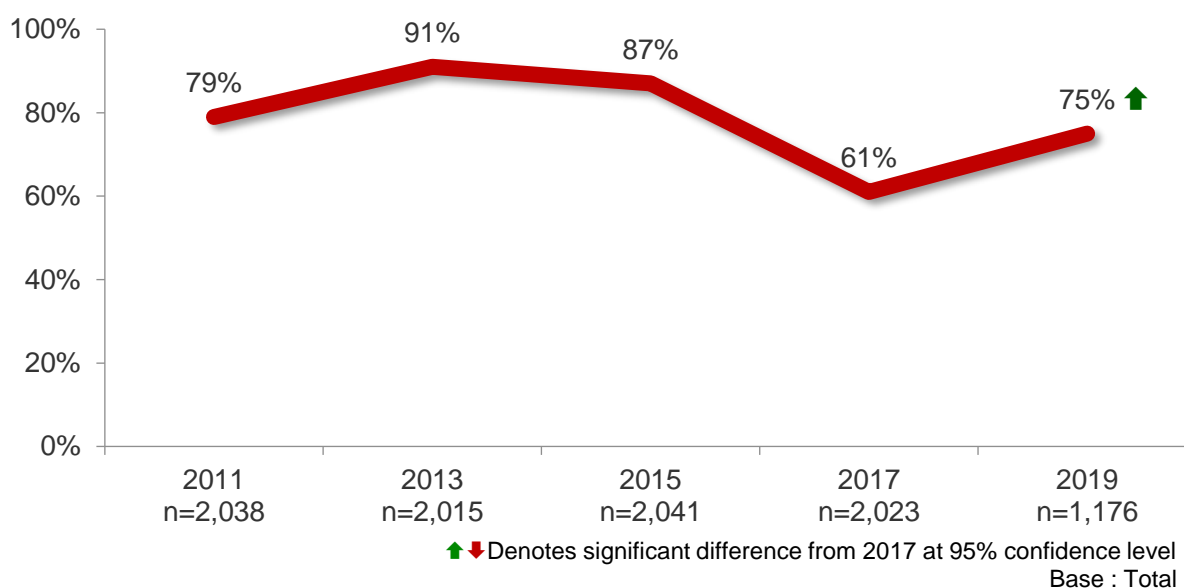
↑↓ Denotes significant difference from 2017 at 95% confidence level

8 Engagement with the Arts – Digital Consumption

8.1 Overall digital arts consumption

3 in 4 Singaporeans accessed arts and culture related content via digital or online media such as the TV, radio, mobile phone, music player, tablet, laptop or internet. This was an increase compared to 2017, reversing a downward trend observed since 2013.

Figure 12. Digital arts consumption (by year)



Digital consumption increased across all art forms except for Heritage.

Table 9. Digital arts consumption by art form (by year)

	2011	2013	2015	2017	2019
Base (Total)	2,038	2,015	2,041	2,023	1,176
Music	75%	73%	73%	39%	52% ↑
Theatre	77%	80%	61%	32%	41% ↑
Dance	28%	51%	49%	17%	22% ↑
Visual Arts	18%	48%	30%	13%	15%
Heritage	---	58%	44%	14%	11% ↓
Craft	---	15%	20%	3%	10% ↑
Literary Arts [^]	10%	38%	28%	9%	39% ↑

[^] Literary Arts include reading any fiction or non-fiction books, stories, poetry or graphic novels (e.g. manga, comic books). In 2019, 'Reading stories, poetry or graphic novels' was asked as a stand-alone question.

↑ ↓ Denotes significant difference from 2017 at 95% confidence level

8.2 Profile of digital arts consumers

As with the profile of arts attenders, the profile of digital arts consumers is close to that of the total sample.

Table 10. Demographic profile of digital arts consumers

	Sample Distribution n=1,176	Digital Arts Consumers n=877
Gender		
Male	49%	50%
Female	51%	50%
Age		
15-24 years old	14%	16%
25-34 years old	17%	20%
35-44 years old	17%	19%
45-54 years old	18%	17%
55-64 years old	17%	15%
≥65 years old	17%	14%
Marital status		
Single	31%	35%
Married with children	57%	55%
Married without children	6%	7%
Life stage		
Students (15-24)	11%	13%
PMEBs	30%	33%
Married with children (S/D/W)	62%	58%
Seniors	17%	14%
Dwelling Type		
HDB 1-3-room Flats	21%	22%
HDB 4-rooms Flats	33%	30%
HDB 5-room Flats / Executive Flats / Maisonette / HUDC	26%	26%
Private Apartments / Condominiums / Landed Property	21%	21%
Education level		
ITE / O level and below	45%	41%
Diploma / A level / Pre -University	25%	26%
Degree & above	30%	34%
Monthly Household Income		
Up to \$2,000	16%	15%
\$2,001-\$4,000	18%	16%
\$4,001-\$8,000	25%	26%
Above \$8,000	26%	29%

↑↓ Denotes significant difference from Sample Distribution at 95% confidence level

9 Interaction between Online and Offline Engagement

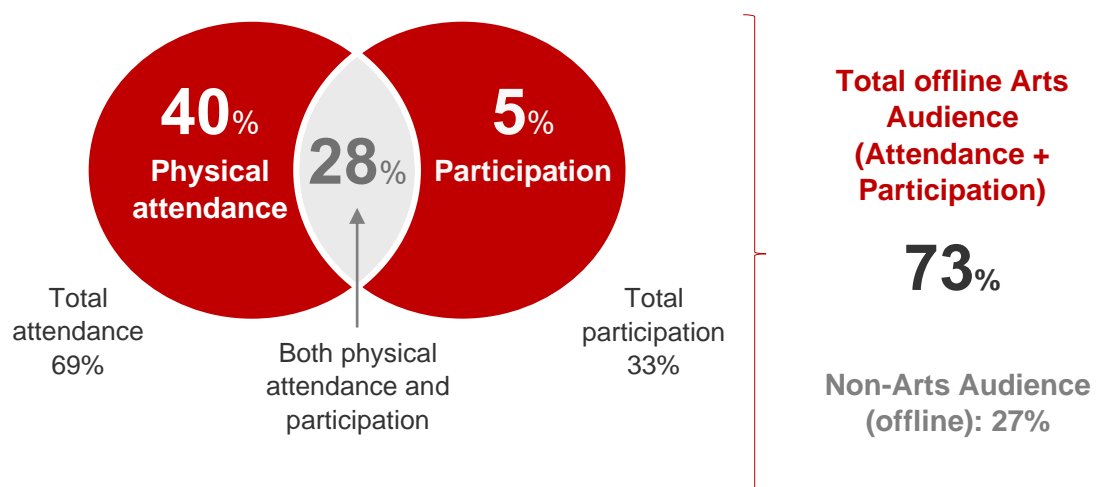
9.1 Overall arts engagement

Technology has enabled many more Singaporeans to access arts-related content digitally, going beyond physical attendance. Technology has also enabled arts consumers to easily share their experiences online, while new technology that blurs the lines between real and virtual worlds creates new opportunities to engage Singaporeans. Understanding how physical attendance, participation and digital consumption interact can help us understand where opportunities to grow overall arts engagement can come from.

(I) Offline engagement (attendance and participation)

Offline engagement in the arts tended to be centred around physically attending an event or activity. Only 5% of Singaporeans had participated in an arts related activity offline but did not attend at least one arts and culture event or activity in person. Instead they had consumed arts-related content via digital or online media (See Figure 14)

Figure 13. Overlap between offline arts engagement (attendance and participation)

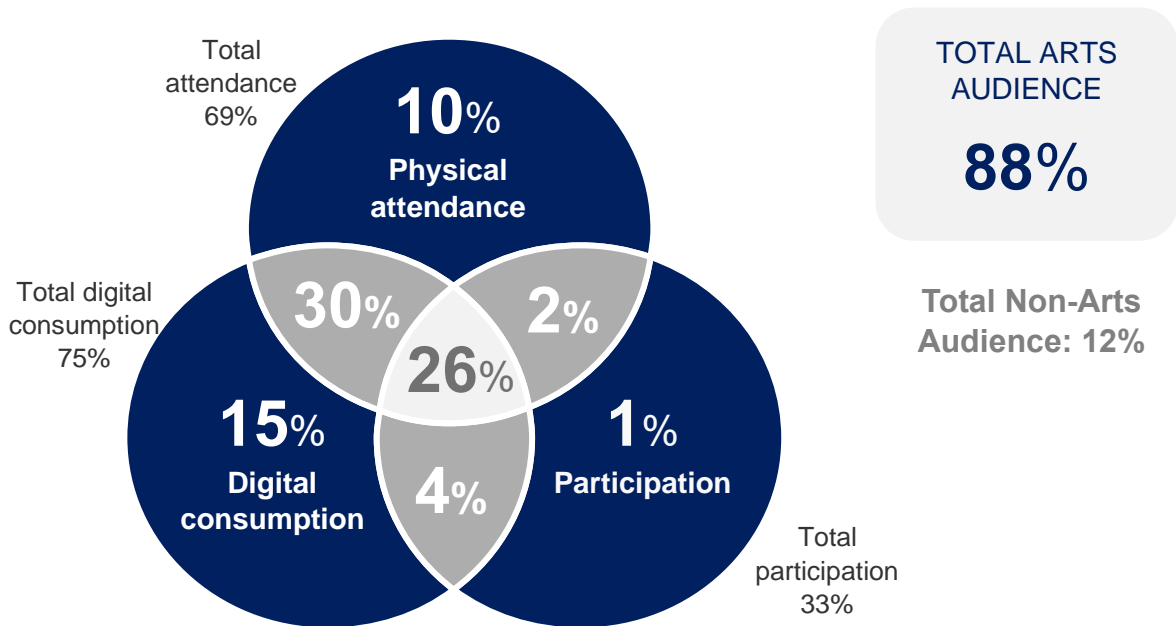


Base : 2019 Total n=1,176

(II) Offline and online engagement (attendance, digital consumption, and participation)

Almost two-thirds (60%) of Singaporeans engaged in arts and culture via multiple modalities – digital as well as offline attendance/participation. 1 in 10 (10%) had only attended events in person, while a larger proportion (15%) only consumed arts content digitally, a figure likely to grow as a result of the COVID-19 pandemic.

Figure 14. Overlap between offline and online arts engagement (attendance, participation, and digital consumption)



Base : 2019 Total n=1,176

Singaporeans who did not engage with the arts in any form (12% of total sample) skewed towards the older age groups (59% aged 55 years and above), lower education levels (71% with “O” levels or below), less affluent (44% with MHI of S\$4,000 and below) with more living in public housing (42% in HDB 4-room flats), Married with children (78%) and Seniors (25%).

Table 11. Demographic profile of non-arts audiences in 2019

	Sample Distribution (n=1,176)	Non-Arts Audience (Online + offline) (n=144)
Gender		
Male	49%	51%
Female	51%	49%
Age		
15-24 years old	14%	6% ↓
25-34 years old	17%	9% ↓
35-44 years old	17%	10% ↓
45-54 years old	18%	17%
55-64 years old	17%	34% ↑
≥65 years old	17%	25% ↑
Marital Status		
Single	31%	16% ↓
Married with children	57%	71% ↑
Married without children	6%	6%
Life Stage		
Students (15-24)	11%	3% ↓
PMEBs	30%	17% ↓
Married with children (S/D/W)	62%	78% ↑
Seniors	17%	25% ↑
Dwelling Type		
HDB 1-3-room Flats	21%	24%
HDB 4-room Flats	33%	42% ↑
HDB 5-room Flats / Executive Flats / Maisonette / HUDC	26%	23%
Private Apartments / Condominiums / Landed Property	21%	13% ↓
Educational Attainment		
ITE / O level and below	45%	71% ↑
Diploma / A level / Pre -University	25%	17% ↓
Degree & above	30%	11% ↓
Monthly Household Income		
Up to \$2,000	16%	15%
\$2,001-\$4,000	18%	29% ↑
\$4,001-\$8,000	25%	21%
Above \$8,000	26%	13% ↓

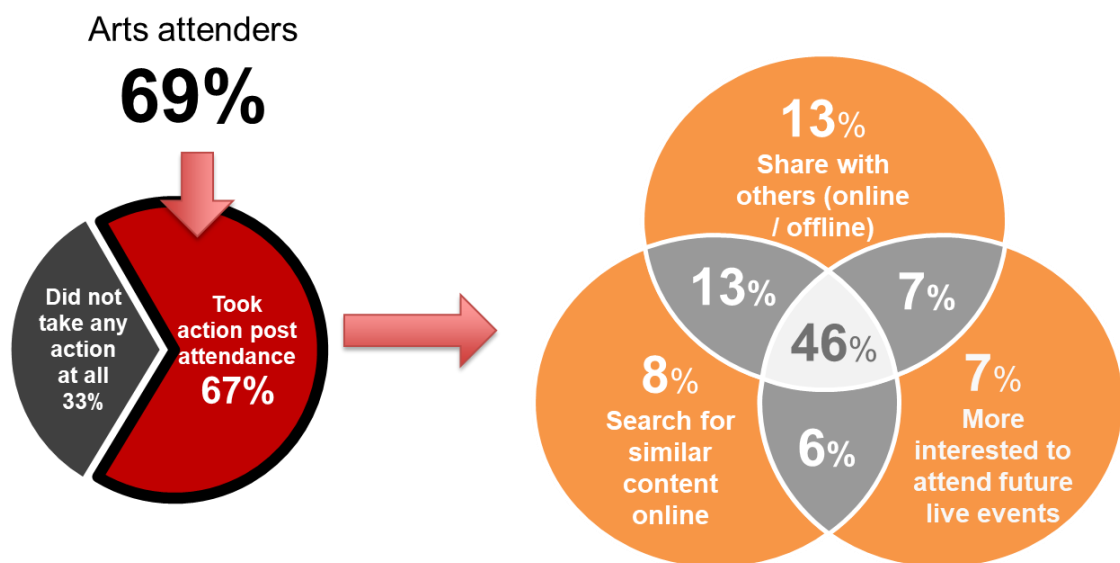
↑↓ Denotes significant difference from Sample Distribution at 95% confidence level

9.2 Post-engagement activities

(I) Post-physical attendance activities

For the 67% of Singaporeans who had attended arts and culture activities in person, their engagement continued beyond the event. Among those who took follow-up actions of some form, 79% shared their experiences with others, 73% searched for similar content online, and 66% expressed interest in attending future events.

Figure 15. Post-physical attendance activities

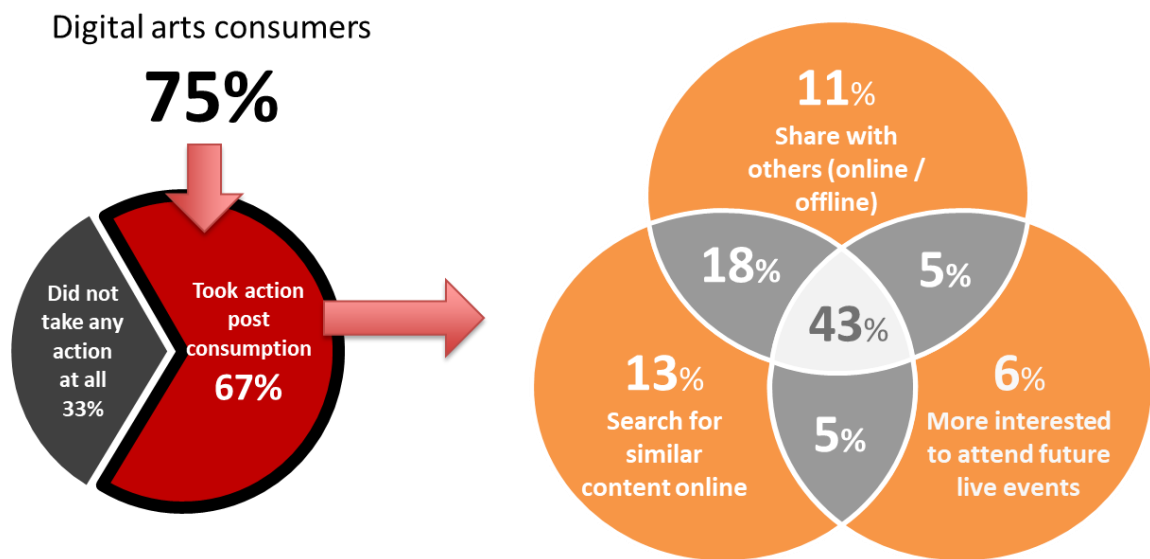


Base:
2019 Total, n=1,176
2019 Physical arts attenders, n=806
2019 Physical arts attenders who engaged in post-attendance activities, n=537

(II) Post-digital consumption activities

For arts audiences who were already consuming arts digitally, 67% continued to relive their experiences or explore new content. Among these, 77% shared their experiences with others, 79% searched for similar content online, and 59% expressed interest in attending events in person in the future.

Figure 16. Post-digital consumption activities



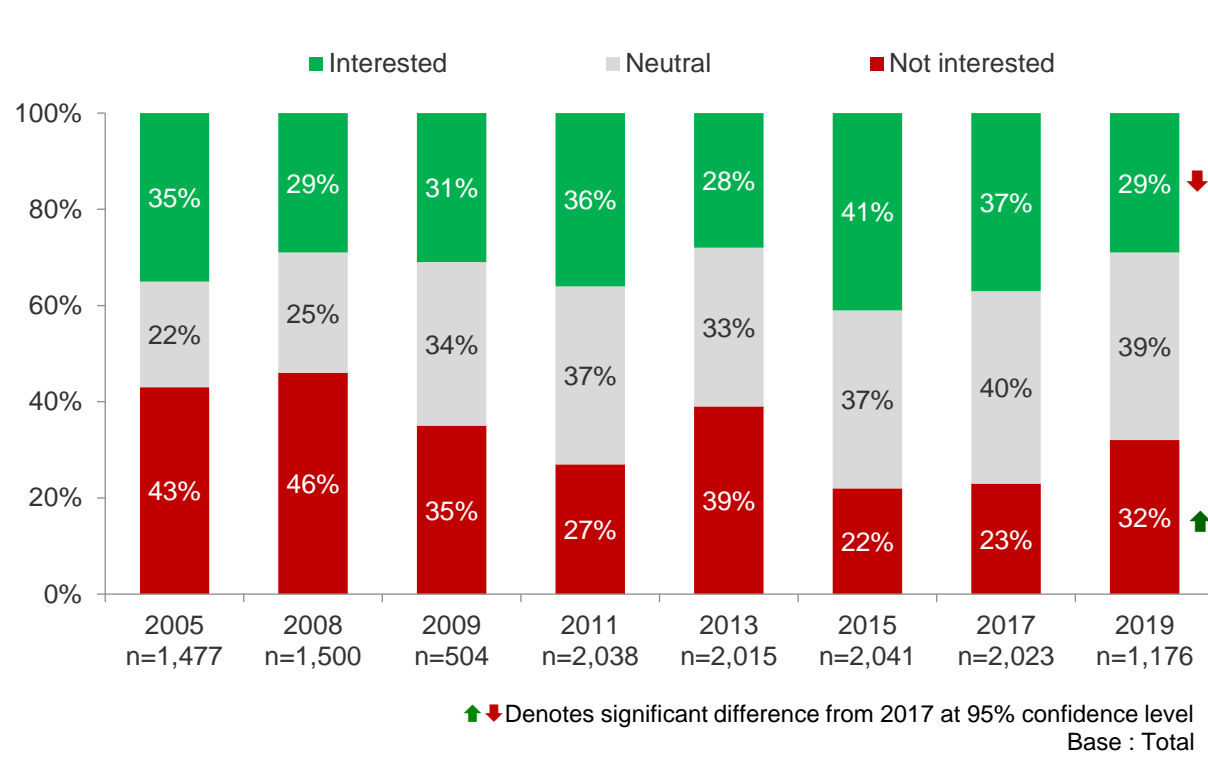
Base:
2019 Total, n=1,176
2019 Digital arts consumers, n=877
2019 Digital arts consumers who engaged in post-consumption activities, n=590

10 Interest in the Arts

10.1 Overall interest in the arts

Since 2011, about a third or more of Singaporeans were neutral towards the arts; this segment was 39% in 2019. The proportion expressing an interest in arts fell to 29% in 2019, a level similar to 2008 and 2013. While the proportion expressing a lack of interest in the arts increased from 23% in 2017 to 32% in 2019, this was lower than the peak of disinterest in 2008 (46%).

Figure 17. Interest in the arts (by year)



10.2 Demographics by interest level

As a group, those uninterested in the arts skewed towards Singaporeans aged above 55 years (48%); Married with Children (73%); Seniors (25%); and with ITE/'O' Levels education or below (64%).

Table 12. Demographic profile by interest level

	Sample Distribution (n=1,176)	Interested (n=338)	Neutral (n=457)	Not Interested (n=381)
Gender				
Male	49%	42%↓	52%	51%
Female	51%	58%↑	48%	49%
Age				
15-24 years old	14%	18%	16%	8%↓
25-34 years old	17%	22%	18%	11%↓
35-44 years old	17%	18%	19%	14%
45-54 years old	18%	15%	20%	18%
55-64 years old	17%	16%	13%	23%↑
≥65 years old	17%	11%↓	14%	25%↑
Marital Status				
Single	31%	39%↑	32%	22%↓
Married with children	57%	49%↓	56%	65%↑
Married without children	6%	5%	9%	5%
Life stage				
Students (15-24)	11%	14%	12%	7%↓
PMEBs	30%	39%↑	32%	20%↓
Married with children (S/D/W)	62%	54%↓	59%	73%↑
Seniors	17%	11%↓	14%	25%↑
Dwelling Type				
HDB 1-3-room Flats	21%	20%	19%	24%
HDB 4-room Flats	33%	29%	34%	34%
HDB 5-room Flats / Executive Flats / Maisonette / HUDC	26%	27%	26%	24%
Private Apartments / Condominiums / Landed Property	21%	24%	14%↓	18%
Education level				
ITE / O level and below	45%	32%↓	39%↓	64%↑
Diploma / A level / Pre - University	25%	26%	28%	19%↓
Degree & above	30%	42%↑	32%	18%↓
Monthly Household Income				
Up to \$2,000	16%	13%	10%↓	21%
\$2,001-\$4,000	18%	15%	18%	22%
\$4,001-\$8,000	25%	25%	28%	22%
Above \$8,000	26%	33%↑	25%	19%↓

↑↓ Denotes significant difference from Sample Distribution at 95% confidence level

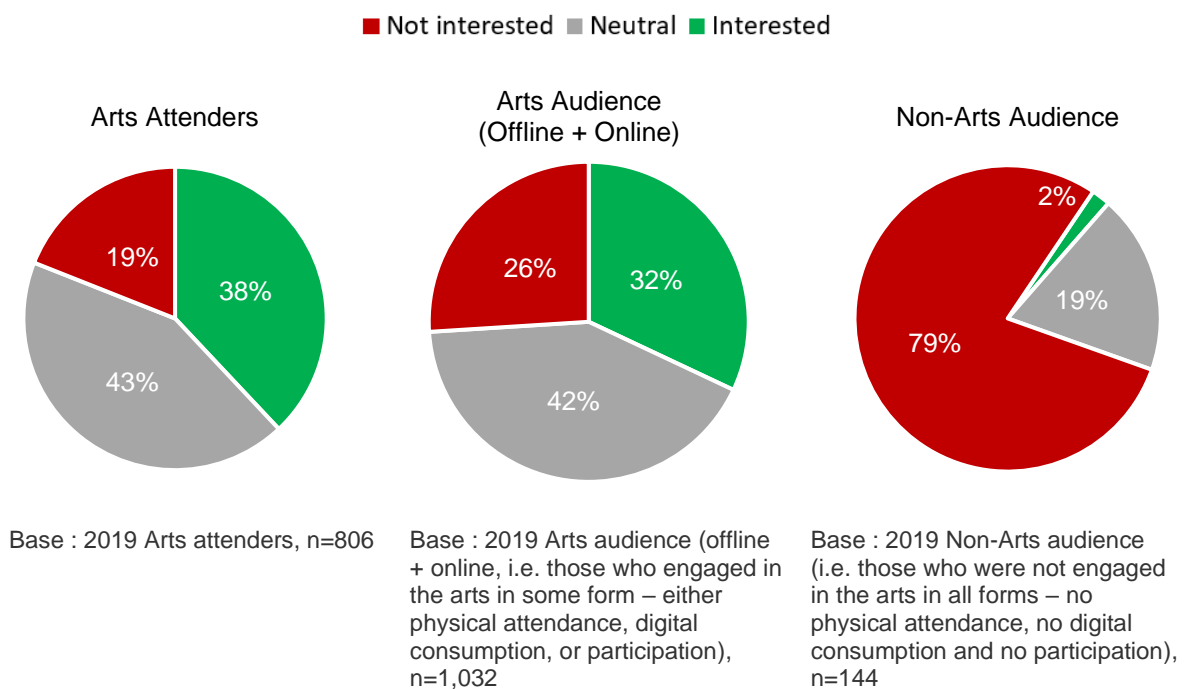
10.3 Interest level by arts engagement

Interest in the arts was significantly higher among those who were already engaging with the arts in some form, either attending events in person, or consuming arts digitally.

Among the arts audience, 2 in 3 were either neutral, or uninterested in the arts, suggesting that people could have been motivated to attend arts events by reasons other than interest. This in turn highlights the potential for more tactical and targeted means to engage audiences in the shorter term without necessarily requiring audiences to first have the interest and initiative to seek out and attend events of their own accord, as interest in the arts will take time to cultivate and grow in a sustainable manner.

Among the non-arts audience, majority (79%) expressed a clear lack of interest in the arts.

Figure 18. Interest level by type of engagement



11 Drivers for Arts Engagement

11.1 Drivers for arts attendance

In 2019, additional statements were incorporated to facilitate more nuanced analysis of attendance motivations and identify potential triggers to leverage. Consistent with past years, personal enjoyment, well-being and social connection were key drivers for attendance. Singaporeans were motivated to attend to support friends and family (27%), to relax (25%), and to spend time with each other (26%). 1 in 4 attended because they enjoyed the activity itself (26%).

Advocacy and adequate promotion also played important roles in driving arts attendance – 23% attended based on positive reviews from their social network and 13% were attracted by publicity around the event. An accessible or prominent location will also make a difference since 1 in 5 (21%) attended an event because they happened to chance upon it.

Table 13. Drivers for arts attendance (by year)

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

* New statements in 2019

** New statements in 2017

^ Rephrased statements in 2019

11.2 Drivers for arts attendance by interest level

Among Singaporeans who expressed interest in the arts, the sense of enjoyment gained from attending events and their passion for the arts were key drivers for engagement, even more so than the opportunity to strengthen their social connections.

Among the uninterested Singaporeans, the lack of interest notwithstanding, 13% had attended at least one arts event. The reasons cited included having heard positive reviews about the event (28%), wanting to support loved ones (27%), and having chanced upon the event (24%), pointing to the importance of advocacy, publicity and continued outreach to create opportunities for engagement at accessible or prominent locations.

Table 14. Drivers for arts attendance by interest level

	Interested	Top 5	Neutral	Top 5	Not interested	Top 5
Base (2019 Arts Attenders)	310		345		150	
I want to support my friend(s) / family who is / are performing*	26%	4	28%	1	27%	2
Arts and cultural events help me to relax	30%	2	24%	4	18%	5
Attending arts and cultural events and activities is a good way of spending time with my friends / family / colleagues	28%	3	26%	3	20%	4
I find arts and cultural events / activities enjoyable	35%	1	23%	5	14%	
I heard positive reviews from friends / colleagues / relatives^	16%		27%	2	28%	1
I happened to pass by free arts and cultural events / activities	14%		27%	2	24%	3
To support a community organisation or community event	14%		19%		20%	4
I am passionate about arts and culture	26%	4	11%		7%	
To see a particular artist / performer's work	17%		12%		14%	
Arts and cultural events activities help me broaden my mind and become more accepting of new things	22%	5	13%		7%	
I saw a lot of event publicity in the media*	10%		16%		14%	
Arts and cultural events and activities help me to better relate to my culture and heritage	14%		8%		8%	
Attending arts and cultural events and activities helps me think more creatively	14%		8%		8%	
I get to meet new people with similar interests by attending arts and cultural events and activities	8%		6%		6%	
I want to visit the location in which the arts and cultural events/activities are held	5%		8%		7%	

Denotes significant difference from Arts Attenders (Total) at 95% confidence level

* New statements in 2019

^ Rephrased statements in 2019

11.3 Drivers for arts participation

Among arts participants, personal enjoyment of the arts activity (44%) continued to be the key reason for participation. In 2019, a higher proportion of the population cited low or no cost (29%) as a reason they participated. Other reasons included the usefulness of arts as a platform for spending time with loved ones (27%), and art's ability to broaden one's horizons (27%).

Table 15. Drivers for arts participation (by year)

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

↑ ↓ Denotes significant difference from 2017 at 95% confidence level

12 Arts, Culture vs Entertainment

In the 2019 edition of the Population Survey a new question was added to understand in greater depth what Singaporeans associated with the words “Arts”, “Culture”, and “Entertainment” – how differently were each of these terms perceived, if at all, and how these associations could influence receptivity towards activities perceived to fall under each category.

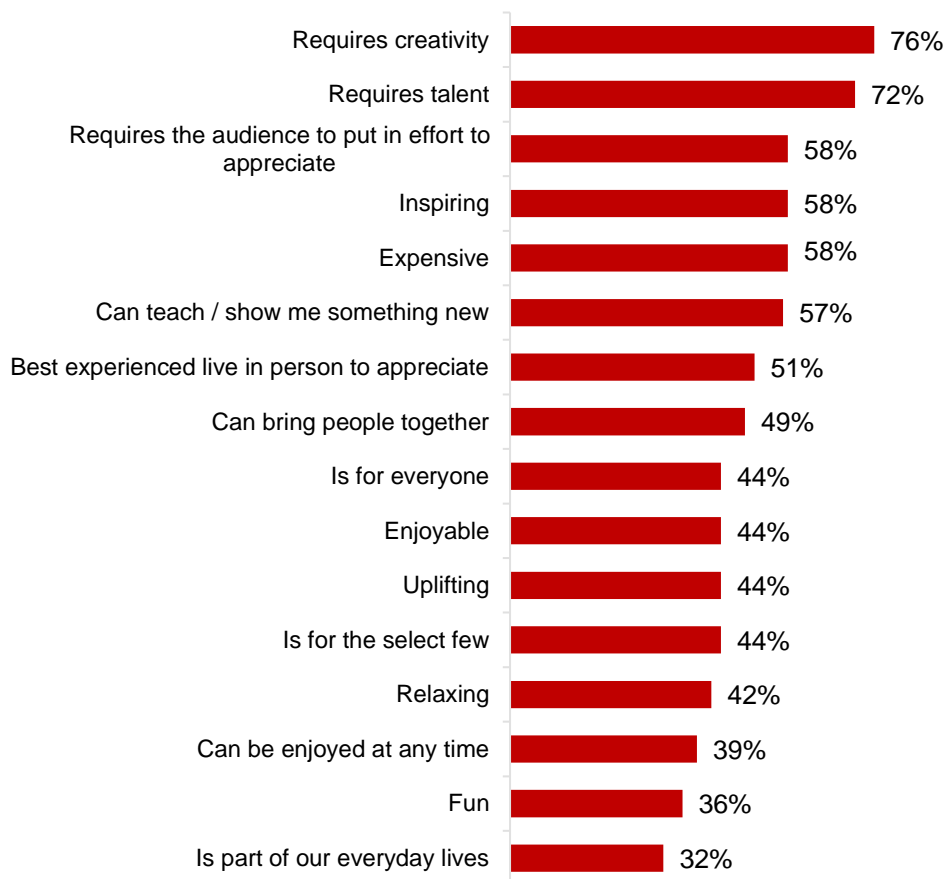
Understanding these nuances can help identify potential perceptual barriers to address, positive associations to leverage on, and possible directions for positioning future events to create greater appeal.

12.1 What “Arts” represented

Singaporeans associated “Arts” with creativity (76%), talent (72%), and inspiration (58%). These associations were consistent with the perceived benefits of arts at an individual level – helping us to express ourselves, be creative in our work / studies, and improving our quality of life.

“Arts” was also perceived as something which required effort to appreciate (58%), was expensive, and not an integral or normal part of daily life. Such impressions of the arts are potential barriers to engagement. In fact, 20% of non-attenders (see Section 13) have cited the difficulty of understanding the arts as a reason why they had not attended a single arts event in the past 12 months; 26% cite the lack of relevance of arts and culture to their lives.

Figure 19. Impressions of the arts



Base : 2019 Total n=1,176

12.2 Impressions of the arts by interest level

Among arts audiences, Singaporeans who had expressed interest in the arts were more likely to associate arts with positive descriptors related to enjoyability and relevance – e.g. enjoyable, uplifting, relaxing, fun, is for everyone, can be enjoyed at any time etc - compared to those uninterested in the arts. Areas with the biggest sentiment gaps between those interested in the arts and those uninterested were:

- Can teach me something new (difference of 35-percentage point)
- Enjoyable (difference of 36-percentage point)
- Uplifting (difference of 36-percentage point)
- Fun (difference of 36-percentage point)

Singaporeans uninterested in the arts were least likely to associate the Arts - among the various attributes - with being fun (23%), or being a part of their everyday lives (18%).

Table 16. Impression of the arts by interest level

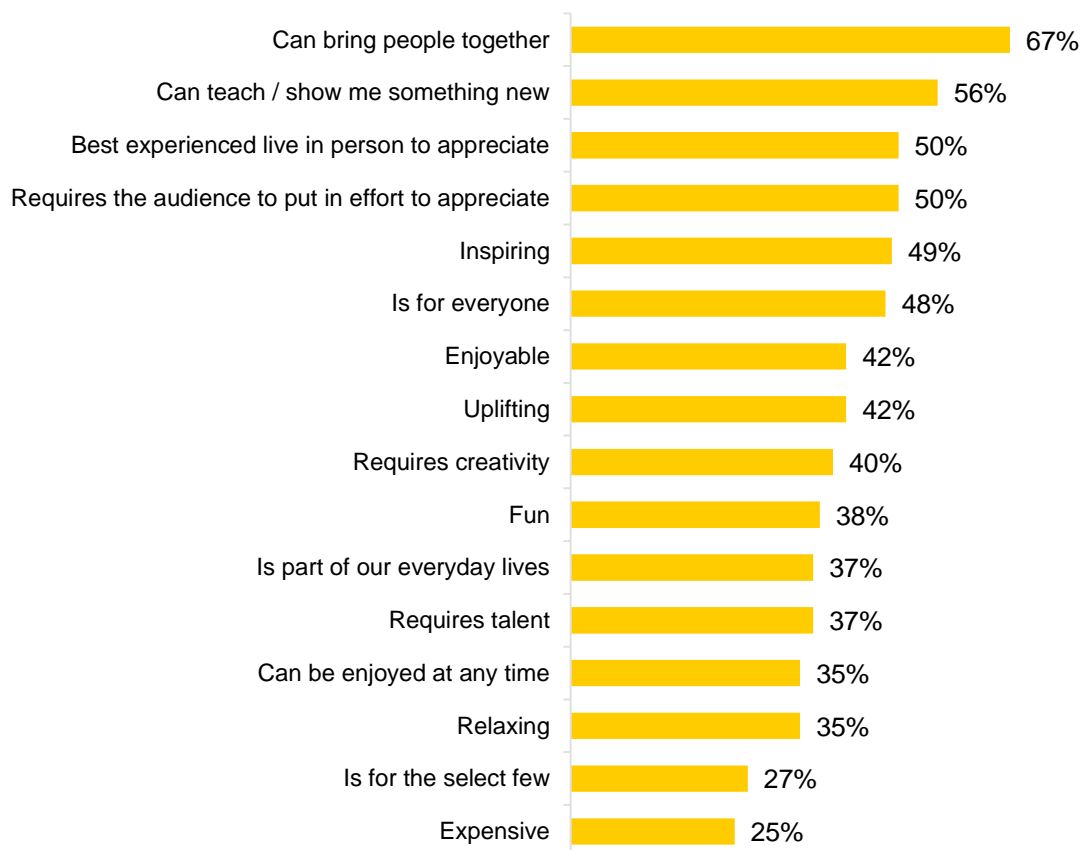
	Arts Audience (Offline + Online)						a-c Diff
	a		b		c		
	Interested (n=334)	Top 5	Neutral (n=430)	Top 5	Not interested (n=268)	Top 5	
Requires creativity	86% ▲	1	88% ▲	1	66% ▼	1	+20%
Requires talent	78% ▲	2	78% ▲	2	61% ▼	2	+17%
Inspiring	73% ▲	4	65% ▲	3	44% ▼	5	+29%
Expensive	58%		61%	5	53%	3	+5%
Requires the audience to put in effort to appreciate	62%	5	62%	4	50% ▼	4	+12%
Can teach / show me something new	74% ▲	3	61%	5	39% ▼		+35%
Best experienced live in person to appreciate	59% ▲		57% ▲		40% ▼		+19%
Can bring people together	60% ▲		54%		37% ▼		+23%
Enjoyable	62% ▲	5	49%		26% ▼		+36%
Is for the select few	44%		50% ▲		40%		+4%
Uplifting	62% ▲	5	47%		26% ▼		+36%
Is for everyone	58% ▲		45%		30% ▼		+28%
Relaxing	59% ▲		48% ▲		25% ▼		+34%
Can be enjoyed at any time	54% ▲		39%		25% ▼		+29%
Fun	59% ▲		39% ▲		23% ▼		+36%
Is part of our everyday lives	48% ▲		32%		18% ▼		+30%

▲▼ Denotes significant difference from 2019 Total at 95% confidence level

12.3 What “Culture” represented

While “Arts” was most strongly associated with creativity and talent, “Culture” was strongly associated with activities that brought people together (67%) and that offered the opportunity to learn something new (56%). Among the three terms (Arts, Culture, Entertainment), “Culture” was least likely to be associated with being expensive (25%).

Figure 20. Impressions of culture

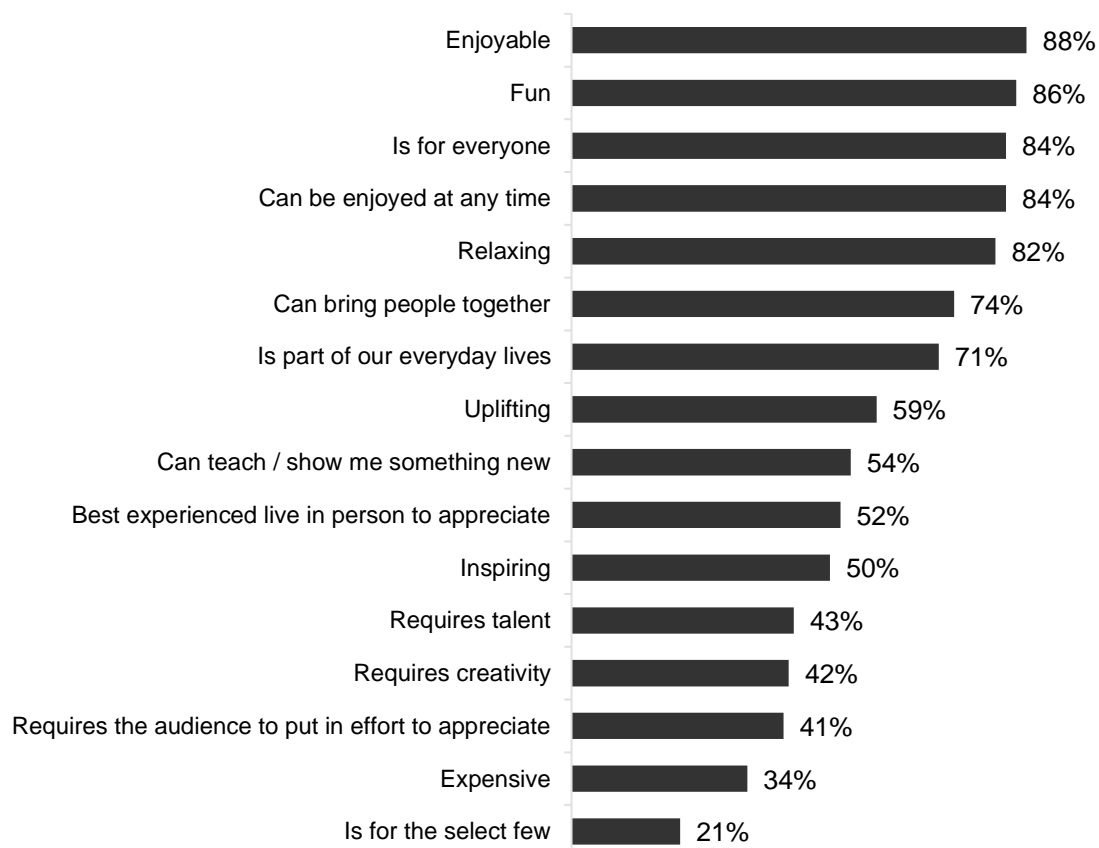


Base : 2019 Total n=1,176

12.4 What “Entertainment” represented

“Entertainment” was widely associated with enjoyment (88%), fun (86%), relaxation (82%) and accessibility. Compared to “Arts”, it was more likely to be perceived as something that was for everyone (84%; 44% for Arts) and can be enjoyed at any time (84%), much more so than “Arts” (39%).

Figure 21. Impressions of entertainment



Base : 2019 Total n=1,176

12.5 Implications

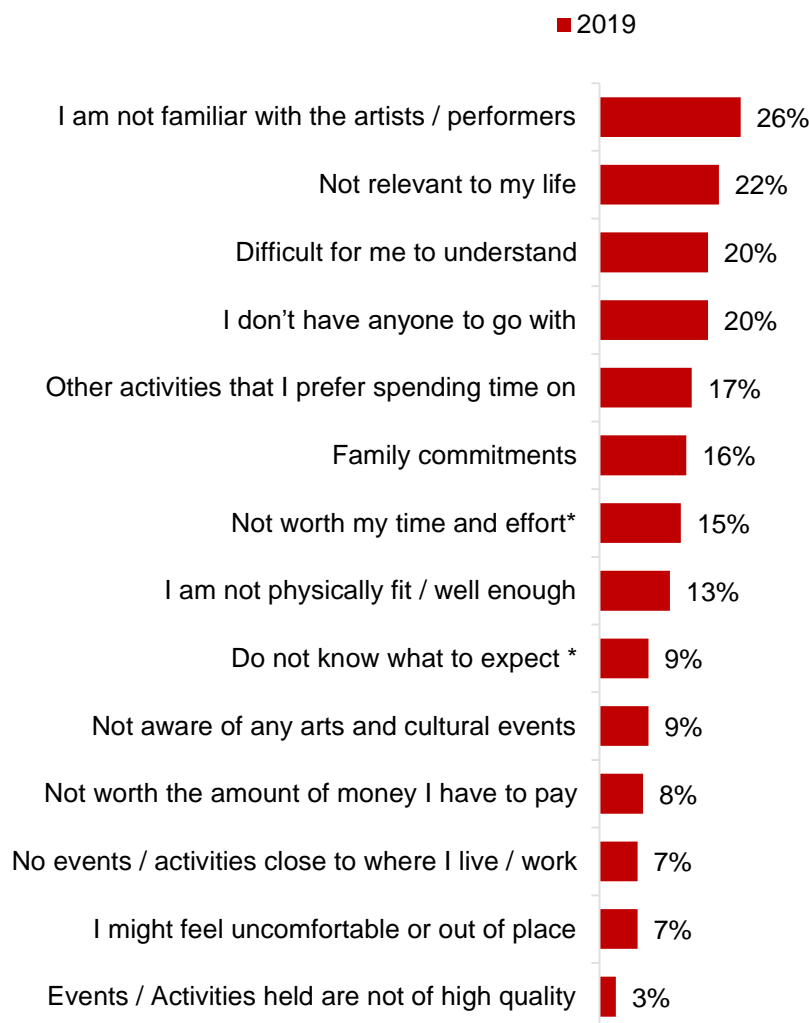
The attributes associated with each of these words (Arts, Culture and Entertainment) suggest new ways of anchoring existing audiences and reaching new ones. For example, only about 4 in 10 would associate “Arts” or “Culture” with “enjoyment” compared to 8 out of 10 in the case of “Entertainment”. To appeal to a wider audience, arts and culture event organisers may want to imbue their activity with elements that make it seem fun and more accessible.

13 Barriers to Arts Attendance

13.1 Overall barriers

Among Singaporeans who did not attend any arts events, a lack of familiarity with the artists or performers (26%), a lack of perceived personal relevance (22%), a perception that the event will be hard to understand (20%) and a lack of companions (20%) emerged as top barriers to attending arts and cultural events.

Figure 22. Barriers to attendance (by year)



*Rephrased statements in 2019

Statements were updated in 2019, and are hence not directly comparable to earlier years.

Base:

2019 Non-arts attenders, n=251

13.2 Barriers by interest level

Among the non-arts audience, those who were neutral towards the arts cited a lack of companions (34%) as a top barrier. Among Singaporeans who were not interested in the arts at all, a lack of familiarity with the artists or performers (36%) and a perceived lack of personal relevance (28%) were the most cited barriers.

Table 17. Barriers by interest level

	Interested	Top 5	Neutral	Top 5	Not Interested	Top 5
Base (2019 Non-Arts audience)	16*		53		81	
Not familiar with the artists/performers			23%	2	36%	1
Not relevant to my life			8% ↓		28%	2
Difficult for me to understand			13%		28%	2
I don't have anyone to go with			34%	1	18%	
Other activities that I prefer spending time			18%		18%	
Family commitments			19%	3	13%	
Not worth my time and effort			9%		20%	3
I am not physically fit / well enough		<i>*Sample size too low for analysis</i>	15%		20%	3
Do not know what to expect			12%		16%	
Not aware of any arts and cultural events			7%		8%	
Not worth the amount of money I have to pay			5%		12%	
No events / activities close to where I live/work			12%		11%	
I might feel uncomfortable or out of place			12%		10%	
Events / Activities held are not of high quality			-		6%	

↑ ↓ Denotes significant difference from 2019 Total at 95% confidence level

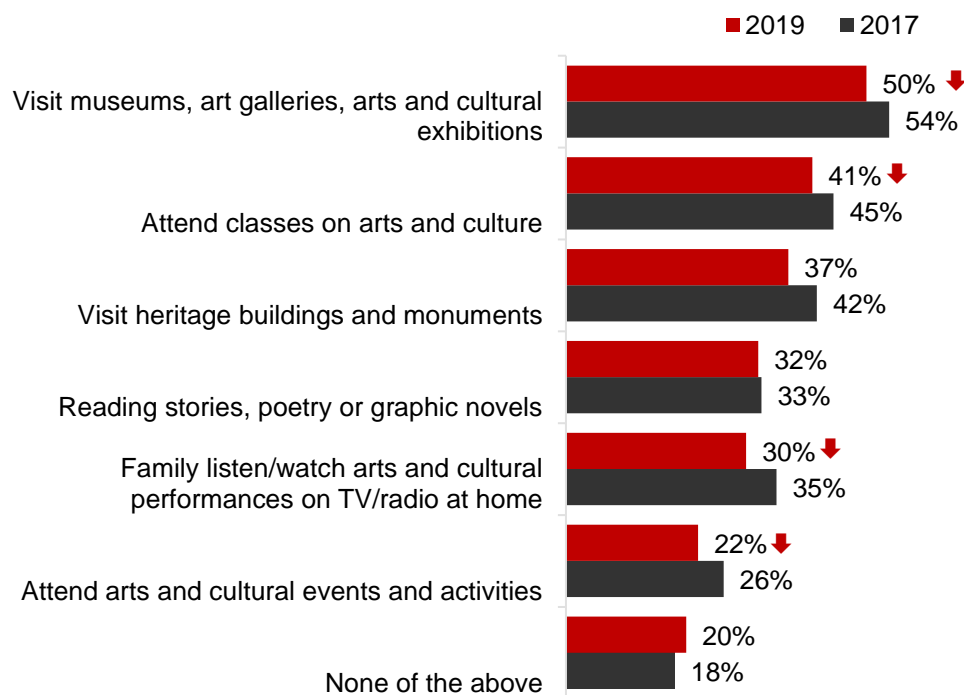
14 Influence of Childhood Exposure on Arts Engagement

14.1 Overall childhood exposure

80% of Singaporeans surveyed for the 2019 study recalled having had exposure to activities related to arts and culture in their childhood, comparable to the 82% recorded for the 2017 study.

However, the proportion of certain activities recalled dropped. For the 2019 study, fewer Singaporeans surveyed recalled having visited arts venues in their childhood (-4-percentage point from 2017), attended classes on arts and culture (-4-percentage point), watching or listening to arts and culture performances at home (-5-percentage point) or attending arts and culture events (-4-percentage point).

Figure 23. Childhood exposure (by year)



↑↓ Denotes significant difference from 2017 at 95% confidence level

Base:

2017 Total, n=2,023

2019 Total, n=1,176

14.2 Level of arts engagement by childhood exposure

Singaporeans who were exposed to arts activities during childhood were more likely to continue engaging with arts and culture as adults, and to be more interested in the arts. This pointed to the importance of incorporating regular access to the arts as part of the growing up process, such as via the education system. In addition to building knowledge in the arts, early and regular exposure will help to embed the belief that engaging with arts is a normal part of our daily lives.

Table 18. Arts engagement by childhood exposure

	Physical Attendance	Digital Consumption	Participation	Interest in the Arts (Very interested, Interested)
Exposure to arts during childhood (n=939)	72% ↑	77% ↑	37% ↑	32% ↑
Not exposed to arts during childhood (n=237)	53%	65%	20%	16%

↑↓ Denotes significant difference from those not exposed to arts during childhood at 95% confidence level
Base : 2019 Total, n=1,176

14.3 Sentiments towards arts and culture by childhood exposure

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

Singaporeans who were exposed to arts activities during childhood were more appreciative of the role of arts in their lives, and the benefits arts brought to them as individuals, particularly in enabling them to be more creative in their work and studies.

Table 19. Appreciation of the role of arts at individual level by childhood exposure

Percentage of respondents who agreed that...	Total (n=1,176)	Exposed to arts during childhood (n=939)	Not exposed to arts during childhood (n=237)
The arts and culture give us a better understanding of people of different backgrounds and cultures	89%	91%	79%↓
The arts and culture help us to express our thoughts, feelings and ideas	87%	89%	78%↓
The arts and culture inspire and help us to be more creative in our studies and/or work	83%	87%↑	67%↓
The arts and culture improve the quality of life	78%	80%	69%↓

↑↓ Denotes significant difference from 2019 Total at 95% confidence level

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

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

Singaporeans who were exposed to arts activities during childhood were also more likely to recognise the role of arts and culture at the broader societal level, i.e. in bringing people together and providing a common identity.

Table 20. Appreciation of the role of arts at community and national level by childhood exposure

Percentage of respondents who agreed that...	Total (n=1,176)	Exposed to arts during childhood (n=939)	Not exposed to arts during childhood (n=237)
The arts and culture foster dialogue and understanding between different generations	82%	84%	73%↓
The arts and culture give us a greater sense of belonging to Singapore	82%	83%	75%↓
The arts and culture say who we are as a society and country	82%	84%	72%↓
The arts and culture in Singapore is something that Singaporeans can be proud of	80%	82%	73%↓
Engagement in arts and culture helps draw Singaporeans closer as a community	79%	81%	71%↓
The arts and culture contribute to the Singapore economy	67%	69%	59%↓

↑↓ Denotes significant difference from 2019 Total at 95% confidence level

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

(III) Support for the arts

Perhaps reflecting their own positive arts experiences growing up, Singaporeans who were exposed to arts activities during childhood were much more supportive of incorporating arts into the school curriculum, and in the community.

Table 21. Support for the arts by childhood exposure

Percentage of respondents who agreed that...	Total (n=1,176)	Exposed to arts during childhood (n=939)	Not exposed to arts during childhood (n=237)
It is important to have exposure to arts during our school curriculum	90%	93%↑	81%↓
It is important to have arts and cultural events in my immediate neighbourhood	76%	78%	68%↓
Most of my friends and family members attend at least one arts and cultural event/activity each year	54%	57%	43%↓
I am willing to donate cash and/or in-kind to the arts and culture sector in Singapore	50%	51%	44%

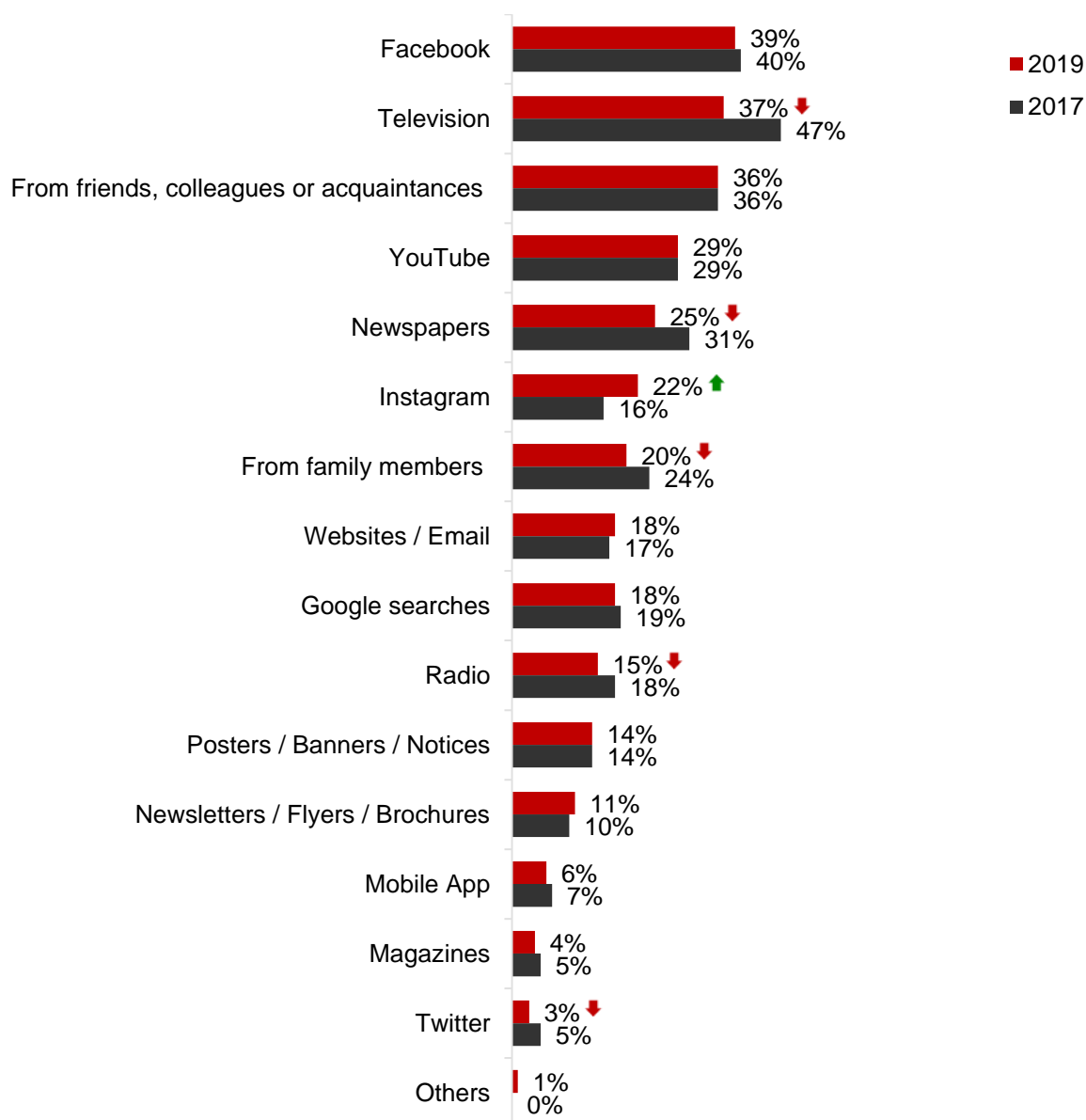
↑↓ Denotes significant difference from 2019 Total at 95% confidence level

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

15 Sources of Information

Singaporeans relied on a combination of social media, mass media and word-of-mouth recommendations for information on arts and cultural activities in Singapore. Following on from 2017, fewer relied on traditional media such as television (-10-percentage point), newspapers (-6-percentage point) and radio (-3-percentage point). However, use of Instagram increased (+6-percentage point).

Figure 24. Sources of Information on arts and cultural events and activities



▲ ▼ Denotes significant difference from 2017 at 95% confidence level

Base:

2017 Total, n=2,023

2019 Total, n=1,176

The main sources of information cited differed by arts attenders and non-attenders. Singaporeans who had attended arts events relied a lot more on social media (Facebook, Instagram) and word-of-mouth recommendations compared to non-arts attenders, who relied on the television as the main source of information.

This suggests that while mass media can generate widespread reach and awareness, hearing about arts activities and events from close contacts or trusted sources, especially in the form of positive reviews and recommendations are likely to be much more effective in encouraging people to physically attend arts and culture events and activities.

Figure 25. Sources of Information by arts attendance

	Total	Arts attenders	Non-Arts attenders
Base	1,176	806	370
Facebook	39%	42%	33%↓
Television	37%	31%	49%↑
Friends, colleagues, or acquaintances	36%	45%	19%↓
YouTube	29%	29%	29%
Newspapers	25%	23%	27%
Instagram	22%	26%↑	15%↓
Family members	20%	22%	16%
Websites / Email	18%	21%	9%↓
Google searches	18%	21%	12%↓
Radio	15%	14%	18%
Posters / Banners / Notices	14%	18%↑	7%↓
Newsletters / Flyers / Brochures	11%	14%↑	5%↓
Mobile App	6%	7%	3%↓
Magazines	4%	5%	2%↓
Twitter	3%	4%	2%
Others	1%	1%	0%

↑↓ Denotes significant difference from 2019 Total at 95% confidence level

Base : 2019 Total, n=1,176

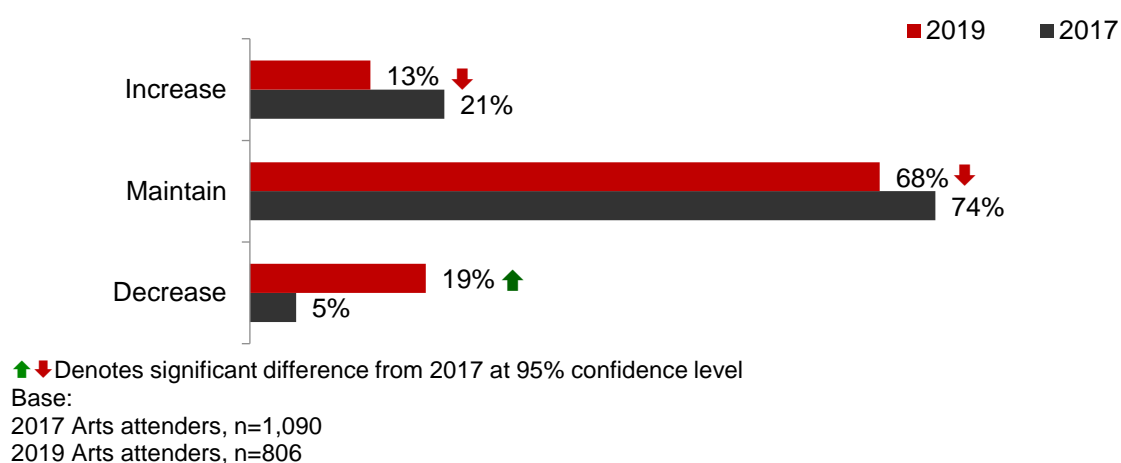
16 Outlook on Arts Engagement

16.1 Arts attendance

(I) Attendance in the next 12 months

The majority of Singaporeans (68%) expected to maintain the frequency of their attendance in the next 12 months. There was a drop in the percentage anticipating an increase in their future attendance, and a sharp increase in the percentage who expected to decrease their future attendance. This could have been an early reaction to the developing Covid-19 situation at the point of data collection (March 2020).

Figure 26. Expected change in frequency of arts attendance in the next 12 months



(II) Future attendance by interest level

Singaporeans interested in the arts were more willing to either maintain or increase their future attendance, compared to the uninterested attenders.

Table 22. Expected change in frequency of arts attendance in the next 12 months by interest level

	Arts Attenders (n=806)			Non-Arts Audience (n=144)
	Interested (n=310)	Neutral (n=345)	Not Interested (n=150)	
Increase	22%▲	7%▼	6%▼	2%▼
Maintain	60%▼	74%	68%	72%
Decrease	18%	18%	26%	26%

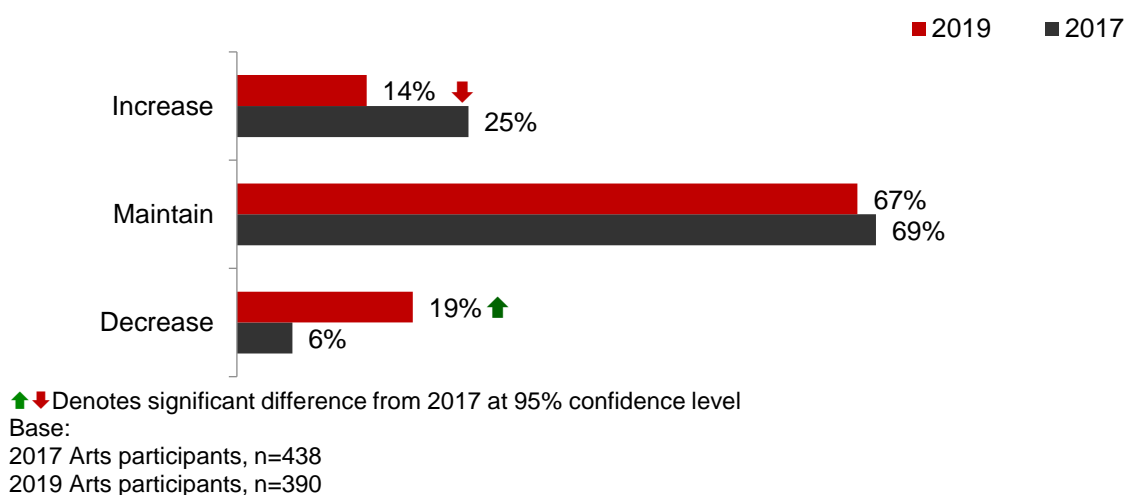
▲ ▼ Denotes significant difference from 2019 Arts Attenders (Total) at 95% confidence level
 Base : 2019 Total, n=1,176

16.2 Arts participation

(I) Participation in the next 12 months

A similar pattern was observed for participation. While two in three intend to maintain their current level of arts participation, there were more Singaporeans looking to decrease their participation, than the proportion looking to become more active.

Figure 27. Expected change in frequency of arts participation in the next 12 months



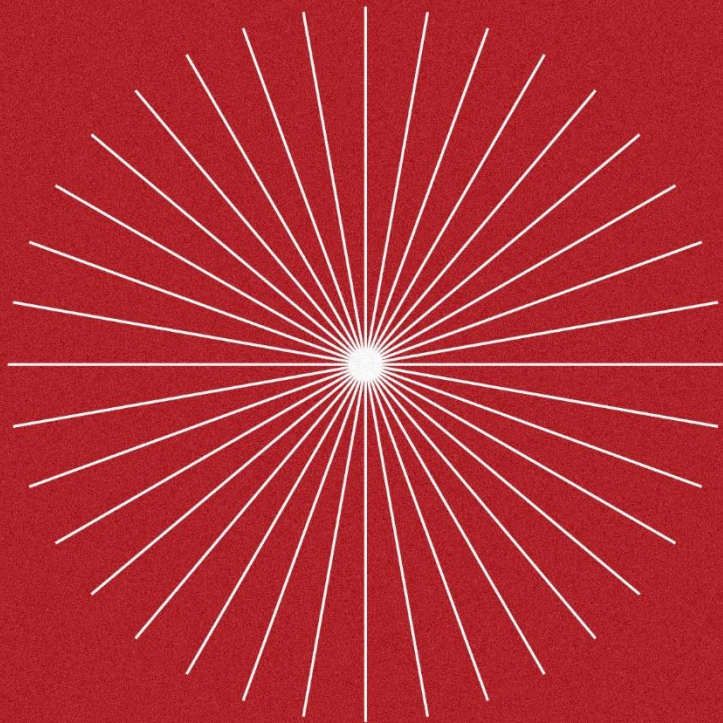
(II) Future participation by interest level

Those who were interested and already engaged in the arts would be more likely to continue participating compared to the less interested.

Table 23. Expected change in frequency of arts participation in the next 12 months by interest level

	Arts Participants (n=390)			Non-Arts Audience (n=144)
	Interested (n=200)	Neutral (n=147)	Not Interested (n=43)	
Increase	20%	7% ↓	9%	1% ↓
Maintain	60%	73%	79%	73%
Decrease	20%	19%	12%	26%

↑ ↓ Denotes significant difference from 2019 Arts Participants (Total) at 95% confidence level
 Base : 2019 Total, n=1,176

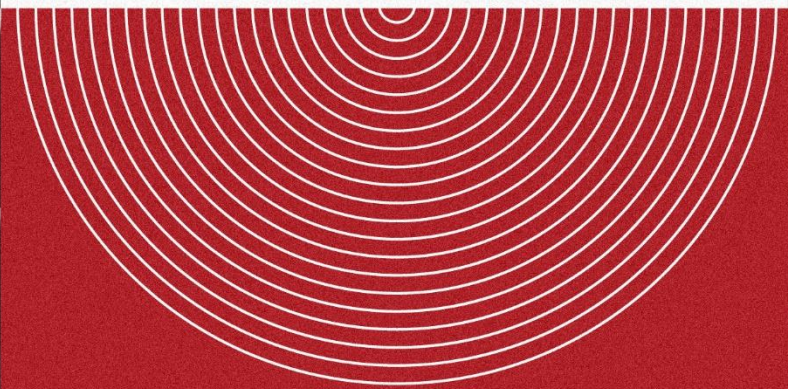
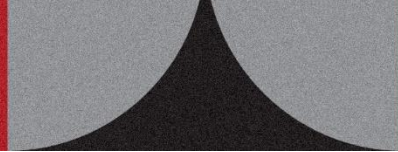
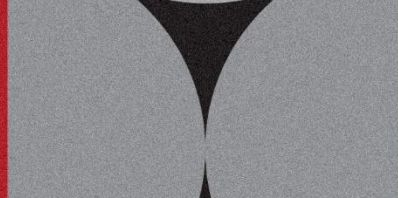
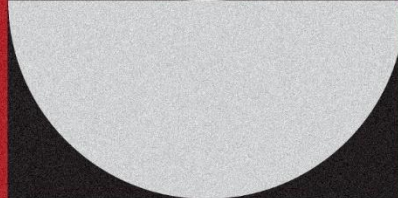
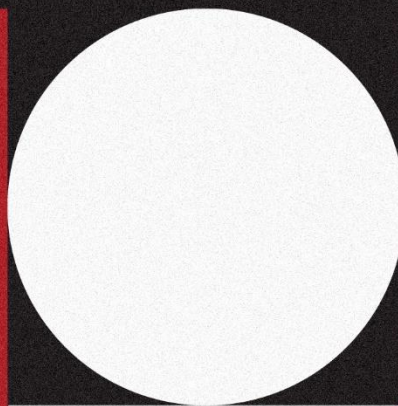
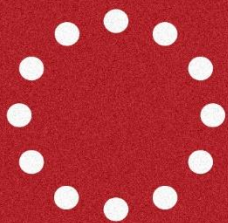


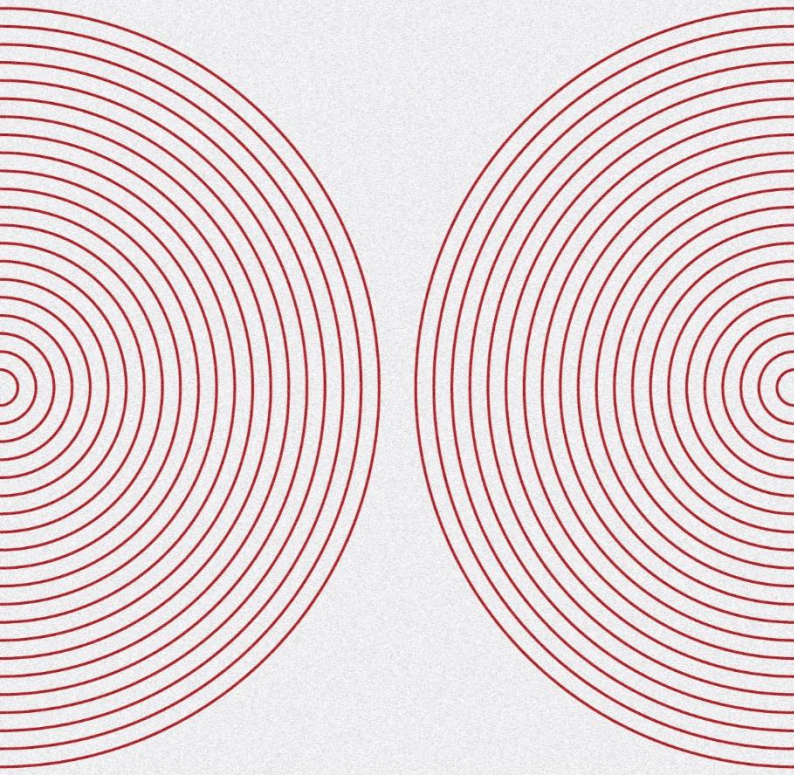
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SINGAPORE

National Arts Council
Population Survey on the Arts
2019

17

Engagement by Art Form



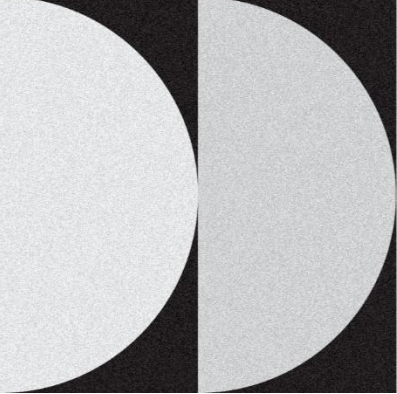
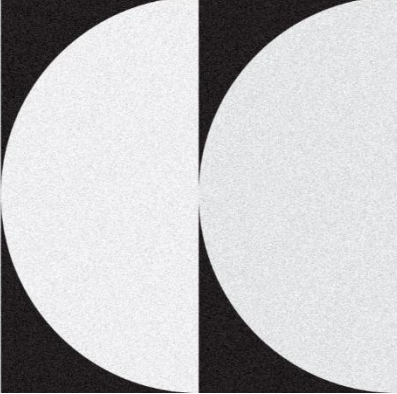
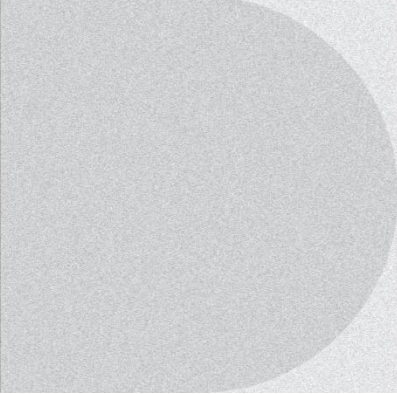
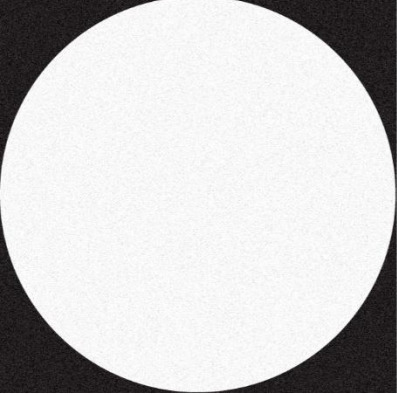
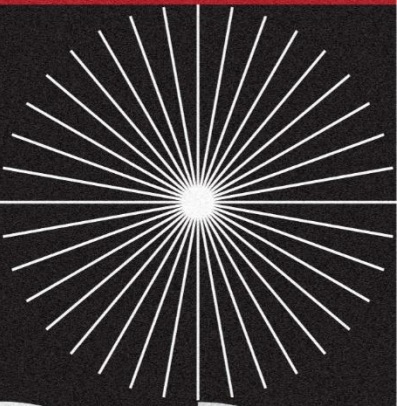
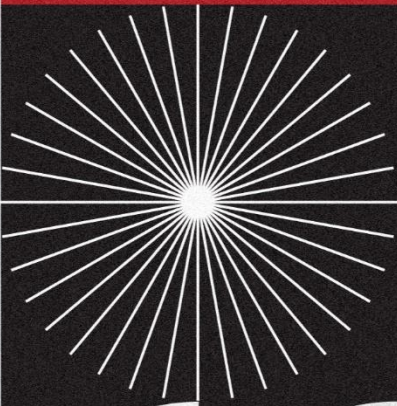
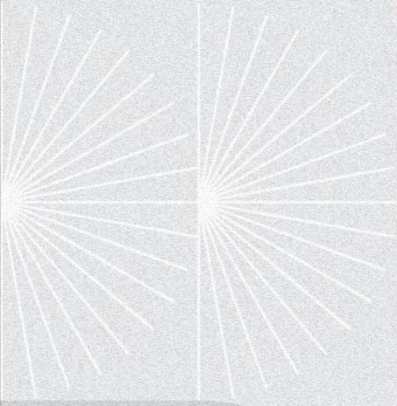
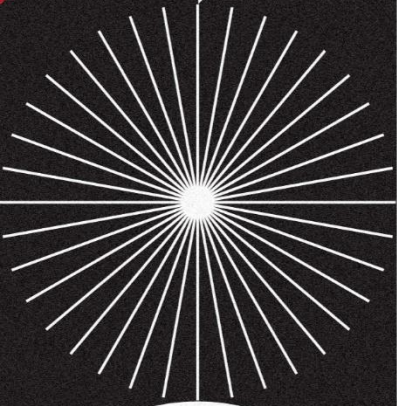
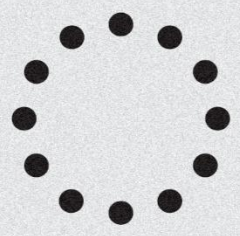


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17.1

Music



17 Engagement with the Arts by Art Forms

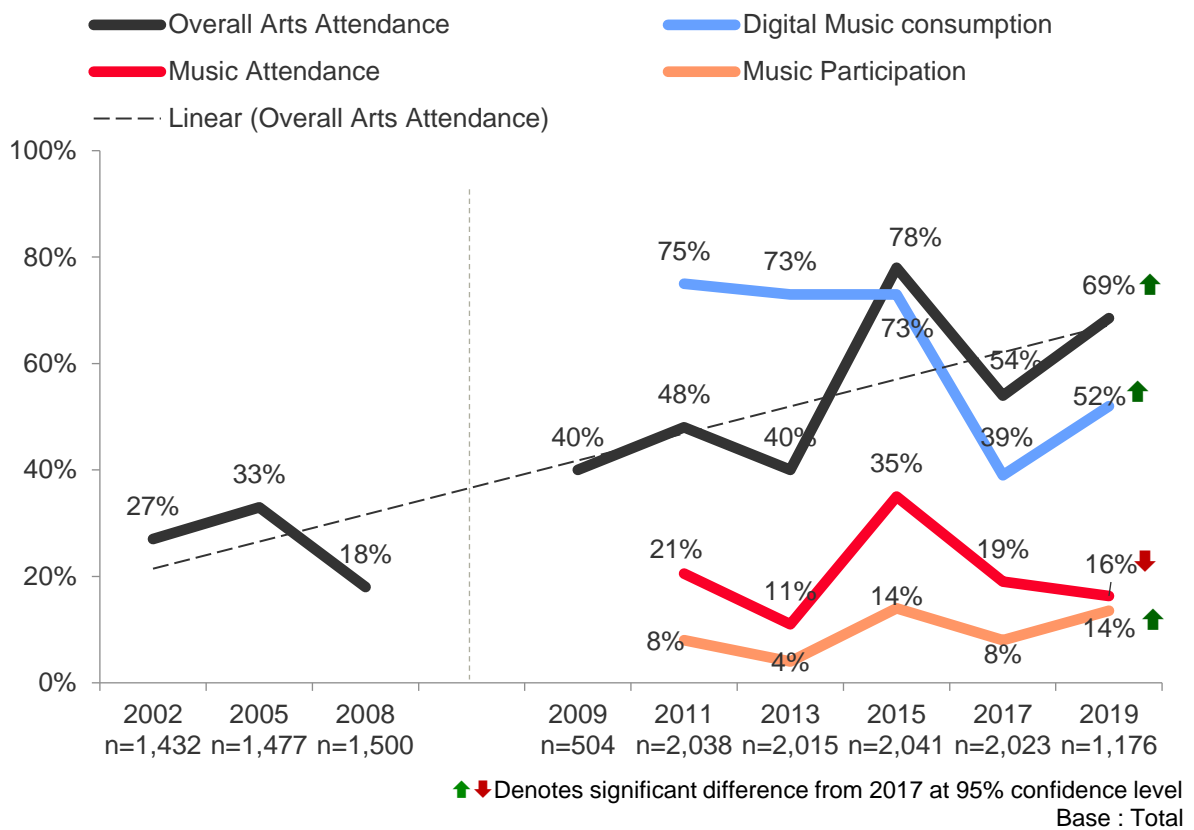
17.1 Music

17.1.1 Overall engagement with Music

1 in 2 Singaporeans consumed Music digitally (52%), highest among the art forms. Almost 1 in 5 attended Music events (16%) in person, and 14% participated in Music in some way.

Compared with 2017, physical attendance of Music events declined slightly (-34-percentage point). There was marked improvement however when it came to digital consumption of Music (+13-percentage point), and Music participation (+6-percentage point).

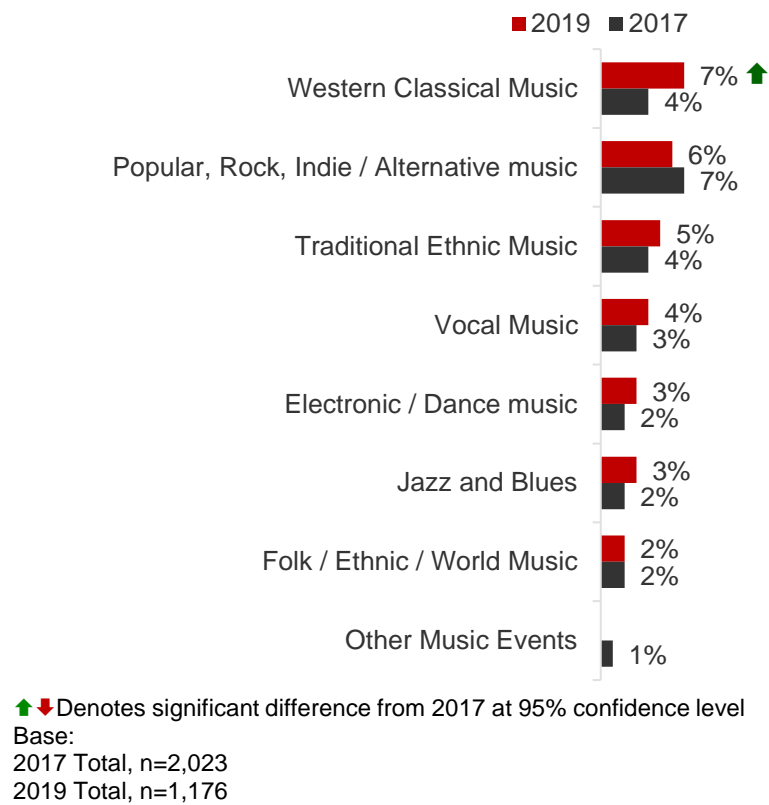
Figure 28. Overall engagement with Music



17.1.2 Attendance of Music sub-genres

In-person attendance of Western Classical Music events increased in 2019, while attendance at other Music events remained stable at similar levels to 2017.

Figure 29. Attendance of Music sub-genres



17.1.3 Demographic profile of Music attenders

Music attenders tended to be younger (24 years and below – 23%), single (49%), well-educated (degree holders and above – 48%) and PMEBS (44%). There was a skew toward towards private property dwellers (32%), and those with a monthly household income of above \$8,000 (37%).

Table 24. Demographic profile of Music attenders

	Sample Distribution (n=1,176)	Arts attenders (n=806)	Music attenders (n=192)
Gender			
Male	49%	48%	46%
Female	51%	52%	54%
Age			
15-24 years old	14%	16%	23% ↑
25-34 years old	17%	19%	25%
35-44 years old	17%	18%	18%
45-54 years old	18%	18%	13%
55-64 years old	17%	13%	8%
65 years old & above	17%	15%	13%
Marital Status			
Single	31%	35%	49% ↑
Married with children	57%	54%	36% ↓
Married without children	6%	6%	8%
Subgroups			
Students (15-24)	11%	13%	18%
PMEBs	30%	34%	44% ↑
Married with children (S/D/W)	62%	58%	43% ↓
Seniors	17%	15%	13%
Ethnicity			
Chinese	75%	74%	80%
Malays	13%	12%	8%
Indians	9%	11%	7%
Others	3%	3%	5%
Dwelling type			
HDB 1-3-room Flats	21%	19%	18%
HDB 4-room Flats	33%	31%	26%
HDB 5-room Flats / Executive Flats / Maisonette / HUDC	26%	26%	25%
Private Apartments / Condominiums / Landed Property	21%	24%	32% ↑
Education level			
ITE / O level and below	45%	37%	26% ↓
Diploma / A level / Pre –University	25%	27%	26%
Degree & above	30%	37%	48% ↑
Monthly Household Income			

	Sample Distribution (n=1,176)	Arts attenders (n=806)	Music attenders (n=192)
Up to \$2,000	16%	13%	9%
\$2,001-\$4,000	18%	15%	10%
\$4,001-\$8,000	25%	26%	25%
Above \$8,000	26%	29%	37% ↑
Religion			
Buddhism	34%	29%	27%
Taoism	5%	4%	2%
Islam	15%	14%	10%
Christianity	15%	15%	20%
Catholicism	6%	6%	9%
Hinduism	6%	7%	4%
Sikhism	0%	1%	<1%
No Religion	19%	22%	26%

↑↓ Denotes significant difference from 2019 Arts Attendees (Total) at 95% confidence level

17.1.4 Characteristics of engagement with Music

Dedicated arts venues and museums were frequented by Music attenders for events (60% and 45% respectively). Outdoor places such as parks were also popular (45%). The most likely companions for Music attenders at arts activities are friends (52%)

Enjoyment at arts events was a top motivation for Music attenders (31%). They also saw events as a good way to socialise and spend time with loved ones (29%) and would attend to support them if they were performing at events (29%). Music attenders mostly turned to friends (52%) and social media (Facebook – 44%, Instagram – 38%) for information on events.

Participation in Music mostly occurred in the form of hobbies (52%), watching documentaries or reading (47%), and attending classes, workshops or talks (29%). Home was most often cited (43%) as a venue for participation, followed by cinemas (29%) and arts venues (29%). Similar to attenders, enjoyment was a key reason for participation (47%). 1 in 3 also saw participation as enrichment (32%), and an avenue for indulging in their passion for the arts (31%).

Table 25. Attendance, Participation, and Key patterns of Involvement with Music

	Music Attenders (n=192)	Music Participants (n=159)
Forms of participation	N.A.	<ol style="list-style-type: none"> 1. Have an arts-related hobby (52%) 2. Watch a documentary or read about the art form (47%) 3. Attend classes, workshops, or talks (29%)
Venues for engagement	<ol style="list-style-type: none"> 1. Arts venues (60%) 2. Museums (45%) 3. Parks (45%) 	<ol style="list-style-type: none"> 1. Home (43%) 2. Cinemas (29%) 3. Arts venues (29%)
Sources of Information for arts and culture events	<ol style="list-style-type: none"> 1. Friends, colleagues, acquaintances (52%) 2. Facebook (44%) 3. Instagram (38%) 	<ol style="list-style-type: none"> 1. Facebook (46%) 2. Friends, colleagues, acquaintances (42%) 3. YouTube (39%)
Drivers for engagement	<ol style="list-style-type: none"> 1. Finding it enjoyable (31%) 2. Spending time with loved ones (29%) 3. Support family / friends (29%) 	<ol style="list-style-type: none"> 1. Finding it enjoyable (47%) 2. Help broaden the mind (32%) 3. Passion (31%)
Companions for arts and culture events	<ol style="list-style-type: none"> 1. With friends (52%) 2. With family (33%) 3. With partner / spouse (9%) 	N.A.

17.1.5 Other art forms Music audiences engaged with

Music audiences have interest in other art genres. In particular, there was a strong overlap with Theatre among Music audiences. 63% of live music attenders also attended theatre performances and 65% of digital music consumers also watched theatre content online. Music participants also participated in Theatre-related activities (31%), alongside Film (31%) and Visual Arts-related activities (30%).

Table 26. Other art forms Music audiences engaged with

Other arts events attended among Music Attenders (n=192)	Other digital arts content consumed among Digital Music Consumers (n=614)	Other arts activities participated in among Music Participants* (n=159)
<u>Heritage (66%)</u>	<u>Theatre (65%)</u>	<u>Film (31%)</u>
<u>Theatre (63%)</u>	<u>Literary Arts (48%)</u>	<u>Theatre (31%)</u>
<u>Literary Arts (62%)</u>	<u>Dance (38%)</u>	<u>Visual Arts (30%)</u>
Visual Arts (46%)	Visual Arts (26%)	Dance (27%)
Dance (32%)	Art Films (20%)	Literary Arts (25%)
Craft (21%)	Heritage (18%)	Craft (23%)
Art Films (16%)	Craft (16%)	*

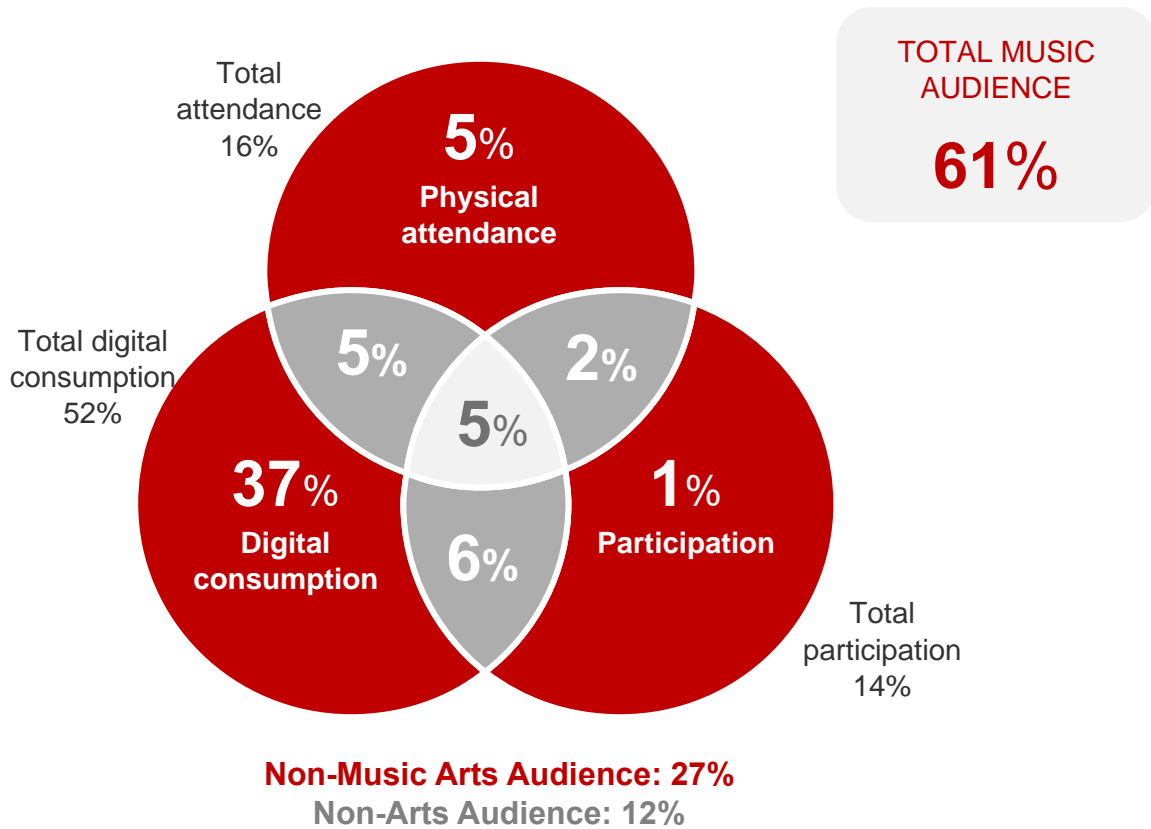
*Heritage is not included in arts participation

17.1.6 Overlap between online and offline engagement with Music

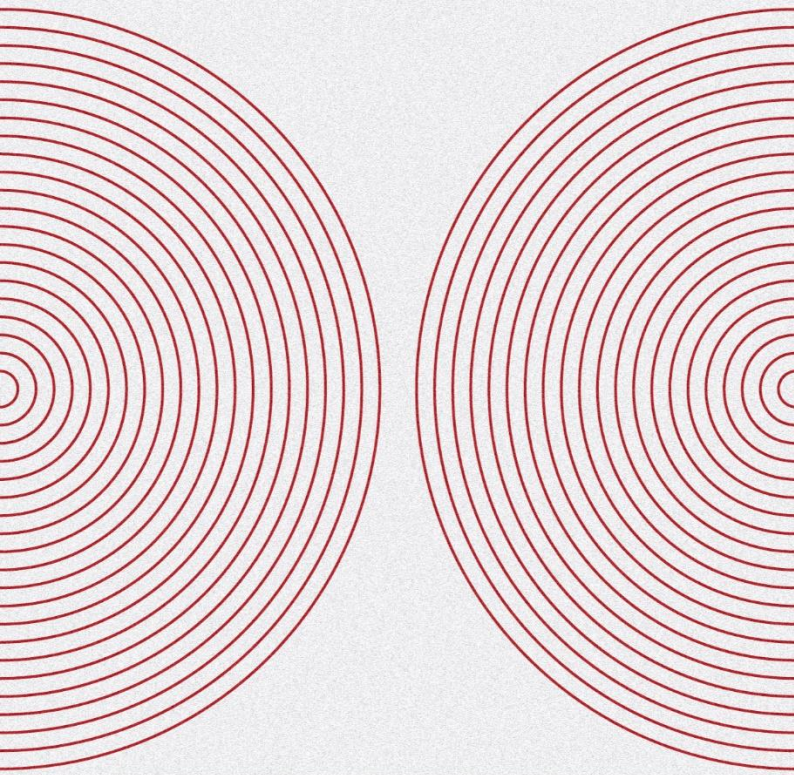
Almost 2 in 3 Singapore residents engaged with Music in some form (61%), with engagement mostly centred on digital-only consumption (37%) – highest among the art forms.

Conversely only 5% had solely attended live Music events.

Figure 30. Overlap of different forms of arts engagement with Music



Base : 2019 Total, n=1,176

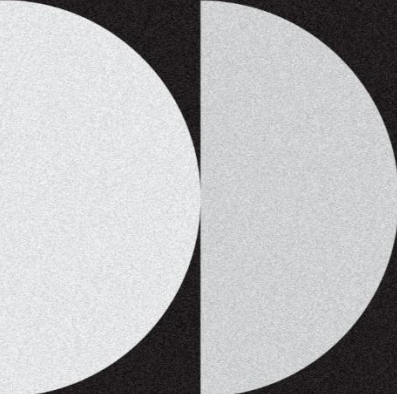
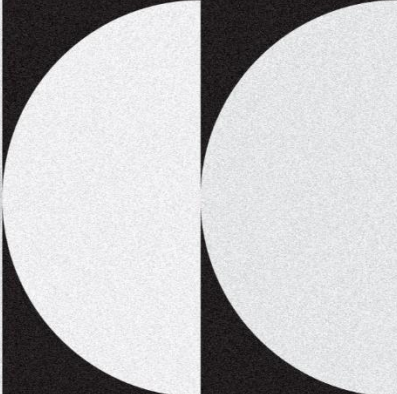
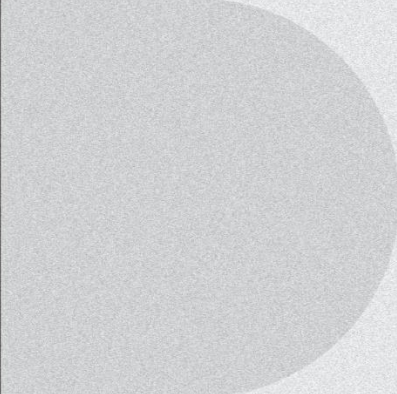
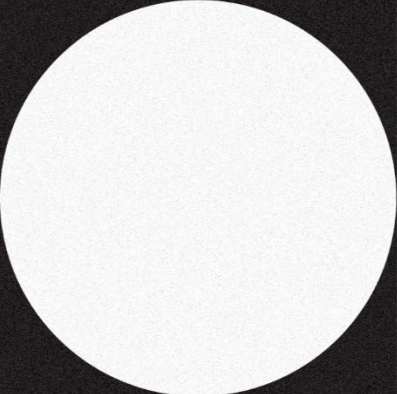
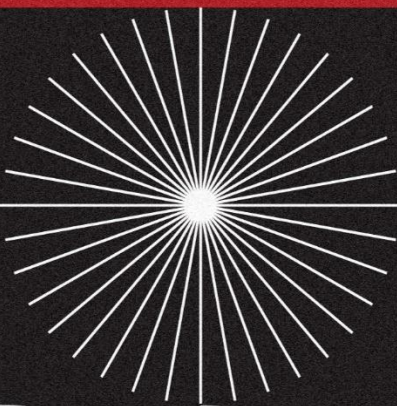
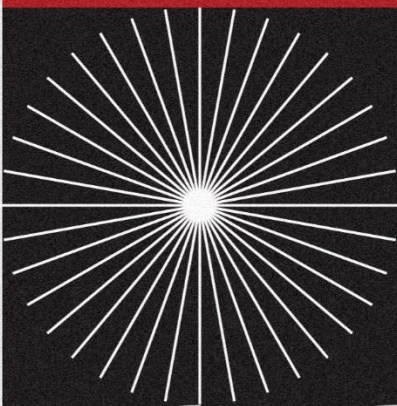
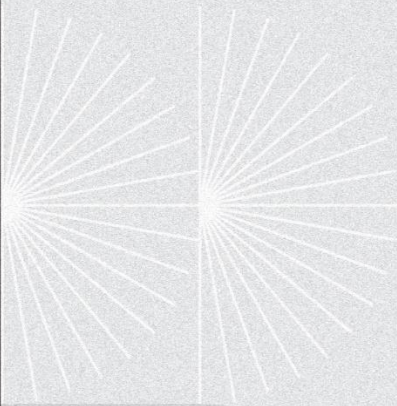
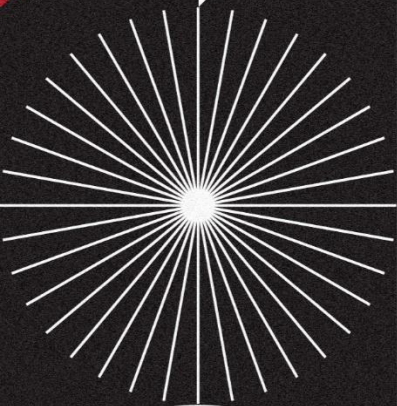
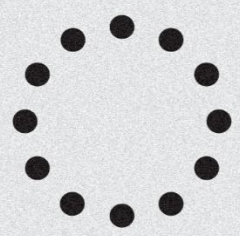


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17.2

Dance

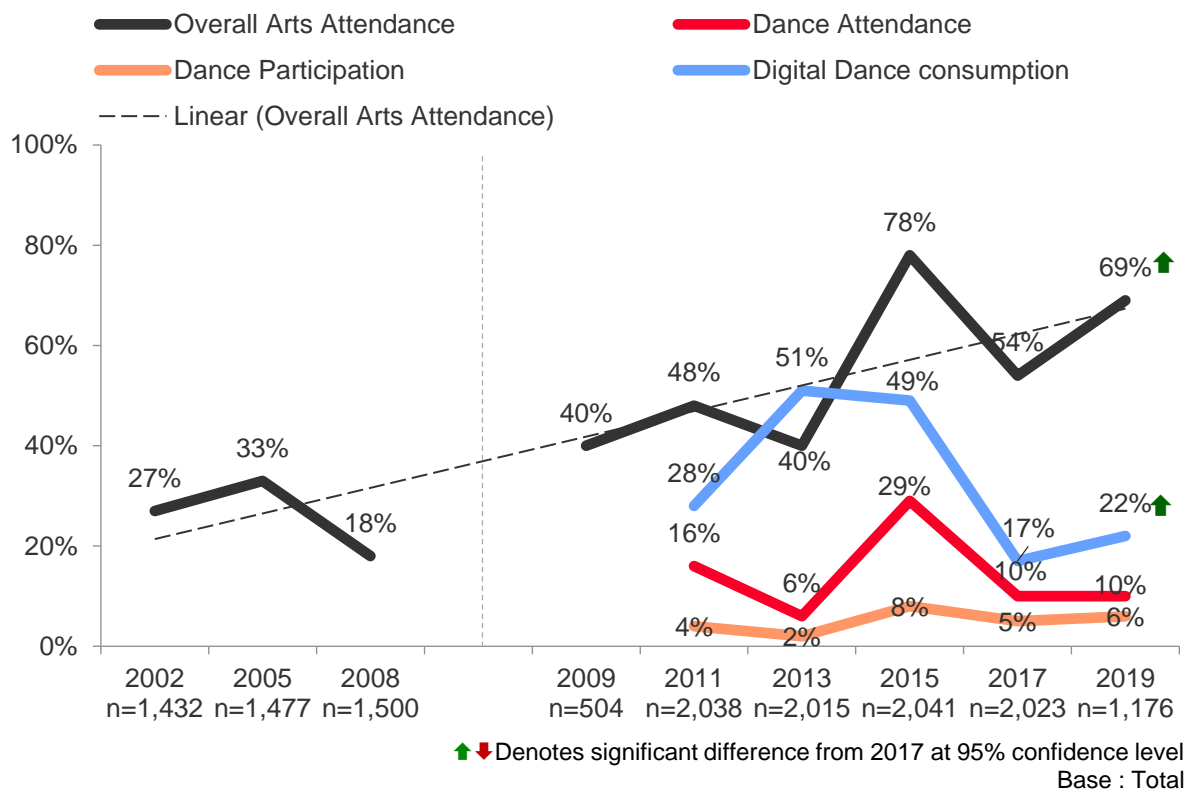


17.2 Dance

17.2.1 Overall engagement with Dance

Digital dance consumption (22%) increased in 2019 post the dip recorded in 2017 but remained lower than the peak achieved in 2013. In-person attendance at Dance events (10%) and participation in Dance-related activities (6%) remained stable at similar levels to 2017.

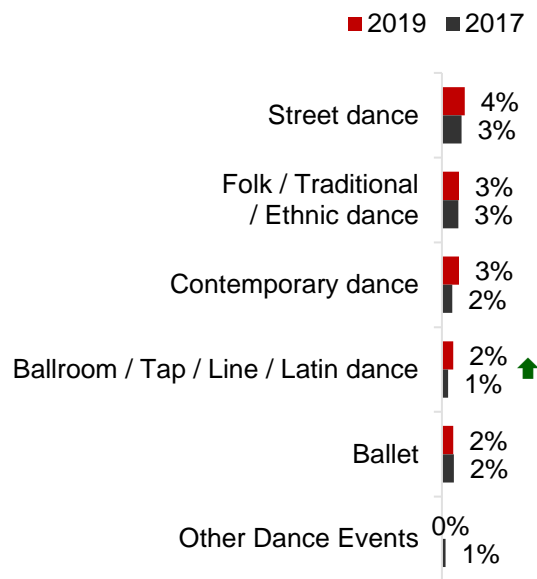
Figure 31. Overall engagement with Dance



17.2.2 Attendance of Dance sub-genres

Among the Dance sub-genres, events related to Street Dance were the most attended in 2019, similar to 2017. Attendance at Ballroom / Tap / Line / Latin dance events increased compared with 2017.

Figure 32. Attendance of Dance sub-genres



↑↓ Denotes significant difference from 2017 at 95% confidence level

Base:

2017 Total, n=2,023

2019 Total, n=1,176

17.2.3 Demographic profile of Dance attenders

Dance attenders tended to be younger (24 years and below – 27%), female (68%), and Students (25%).

Table 27. Demographic profile of Dance attenders

	Sample Distribution (n=1,176)	Arts attenders (n=806)	Dance attenders (n=115)
Gender			
Male	49%	48%	32% ↓
Female	51%	52%	68% ↑
Age			
15-24 years old	14%	16%	27% ↑
25-34 years old	17%	19%	21%
35-44 years old	17%	18%	14%
45-54 years old	18%	18%	15%
55-64 years old	17%	13%	14%
65 years old & above	17%	15%	9%
Marital Status			
Single	31%	35%	47% ↑
Married with children	57%	54%	45%
Married without children	6%	6%	4%
Subgroups			
Students (15-24)	11%	13%	25% ↑
PMEBs	30%	34%	36%
Married with children (S/D/W)	62%	58%	49%
Seniors	17%	15%	9%
Ethnicity			
Chinese	75%	74%	70%
Malays	13%	12%	11%
Indians	9%	11%	13%
Others	3%	3%	5%
Dwelling Type			
HDB 1-3-room Flats	21%	19%	20%
HDB 4-room Flats	33%	31%	34%
HDB 5-room Flats / Executive Flats / Maisonette / HUDC	26%	26%	25%
Private Apartments / Condominiums/ Landed Property	21%	24%	21%
Education level			
ITE / O level and below	45%	37%	37%
Diploma / A level / Pre –University	25%	27%	26%
Degree & above	30%	37%	37%
Monthly Household Income			
Up to \$2,000	16%	13%	11%
\$2,001-\$4,000	18%	15%	16%
\$4,001-\$8,000	25%	26%	29%
Above \$8,000	26%	29%	28%
Religion			

	Sample Distribution (n=1,176)	Arts attenders (n=806)	Dance attenders (n=115)
Buddhism	34%	29%	26%
Taoism	5%	4%	2%
Islam	15%	14%	14%
Christianity	15%	15%	14%
Catholicism	6%	6%	8%
Hinduism	6%	7%	11%
Sikhism	0%	1%	0%
No Religion	19%	22%	25%

↑↓ Denotes significant difference from 2019 Arts Attendees (Total) at 95% confidence level

17.2.4 Characteristics of engagement with Dance

Dedicated arts venues and museums were frequented by Dance attenders for events (57% and 46% respectively). Public parks were also popular (42%).

The most likely companions for Dance attenders at arts activities are friends (48%), and they also mostly turned to friends (54%) for information on events, followed by social media (Facebook - 47%, Instagram - 39%).

The desire to support loved ones who were performing (36%) was a top motivator for Dance attenders, alongside a sense of enjoyment (34%). They also saw attending events as a way to broaden their minds (26%).

Participation in Dance most occurred in the form of hobbies (51%), watching documentaries or reading (50%), and attending classes, workshops or talks (37%). Enjoyment was a key reason for participation (44%). 1 in 3 also saw participation as an avenue for indulging in their passion for Dance (38%), and an opportunity to spend quality time with loved ones (33%). Community clubs and centres and dedicated arts venues were commonly cited venues for Dance participants (both 34%), followed by outdoor spaces like parks (33%).

Table 28. Attendance, Participation, and Key patterns of Involvement with Dance

	Dance Attenders (n=115)	Dance Participants (n=69)
Forms of participation	N.A.	<ol style="list-style-type: none"> 1. Have an arts-related hobby (51%) 2. Watch a documentary or read about the art form (50%) 3. Attend classes, workshops, or talks (37%)
Venues for engagement	<ol style="list-style-type: none"> 1. Dedicated arts venues (57%) 2. Museums (46%) 3. Parks (42%) 	<ol style="list-style-type: none"> 1. Community clubs / Centres (34%) 2. Dedicated arts venues (34%) 3. Parks (33%)
Sources of Information for arts and culture events	<ol style="list-style-type: none"> 1. From friends, colleagues or acquaintances (54%) 2. Facebook (47%) 3. Instagram (39%) 	<ol style="list-style-type: none"> 1. Facebook (56%) 2. Instagram (45%) 3. Friends, colleagues, acquaintances (42%)
Drivers for engagement	<ol style="list-style-type: none"> 1. To support my friend(s) / family (36%) 2. Finding it enjoyable (34%) 3. Broadens the mind (26%) 	<ol style="list-style-type: none"> 1. Finding it enjoyable (44%) 2. Passion (38%) 3. Spend time with friends/family/colleagues (33%)
Companions for arts and culture events	<ol style="list-style-type: none"> 1. With friends (48%) 2. With family members (33%) 3. With my partner/spouse (7%) 	N.A.

17.2.5 Other art forms Dance audiences engaged with

69% of in-person Dance event attenders also attended Heritage events, and 68% attended Literary Arts events.

89% of digital dance consumers also consumed Music content digitally, followed by Theatre content (73%).

62% of Dance participants also participated in Music-related activities, followed by Theatre-related activities (40%).

Table 29. Other art forms Dance audiences engaged with

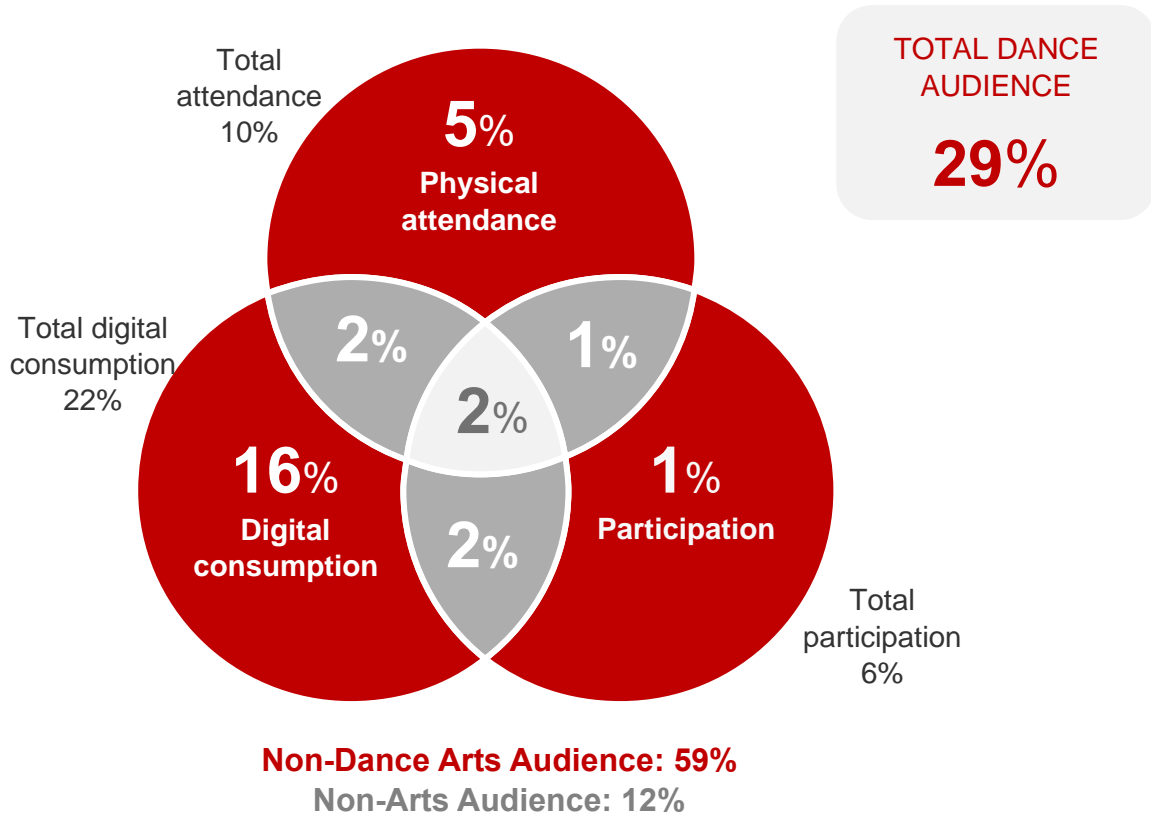
Other arts events attended among Dance Attenders (n=115)	Other digital arts content consumed among Digital Dance Consumers (n=261)	Other arts activities participated in among Dance Participants* (n=69)
<u>Heritage (69%)</u>	<u>Music (89%)</u>	<u>Music (62%)</u>
<u>Literary Arts (68%)</u>	<u>Theatre (73%)</u>	<u>Theatre (40%)</u>
<u>Theatre (62%)</u>	<u>Literary Arts (56%)</u>	<u>Visual Arts (37%)</u>
Music (53%)	Visual Arts (42%)	Films (33%)
Visual Arts (49%)	Heritage (27%)	Craft (28%)
Craft (22%)	Craft (26%)	Literary Arts (26%)
Art Films (18%)	Art Films (24%)	*

*Heritage is not included in arts participation

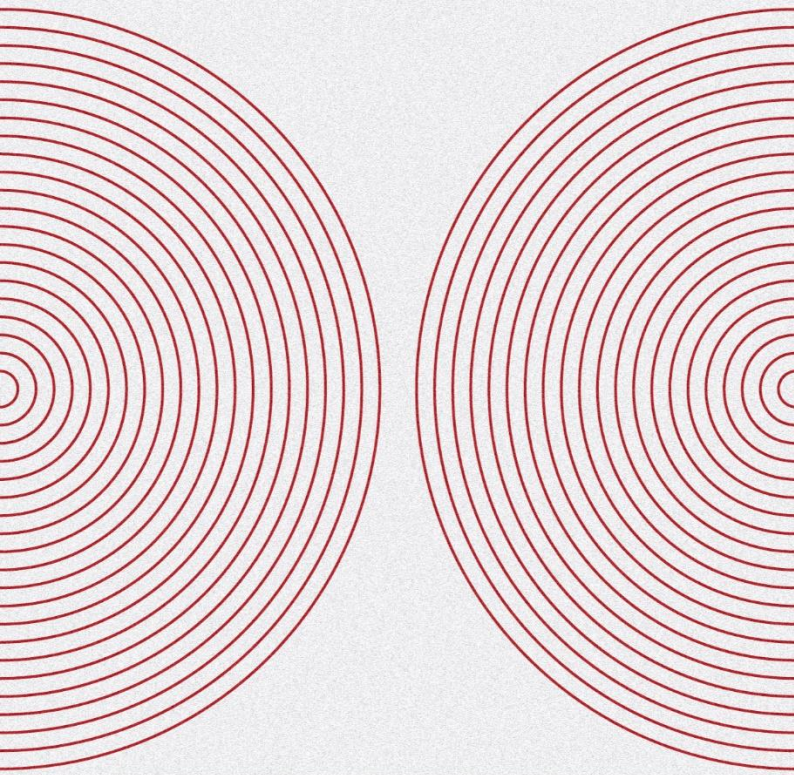
17.2.6 Overlap between online and offline engagement with Dance

3 in 10 Singaporean engaged with Dance in some form (29%), with engagement mostly in the form of digital-only consumption (16%), and 5% who only attended live events.

Figure 33. Overlap of different forms of arts engagement with Dance



Base : 2019 Total, n=1,176

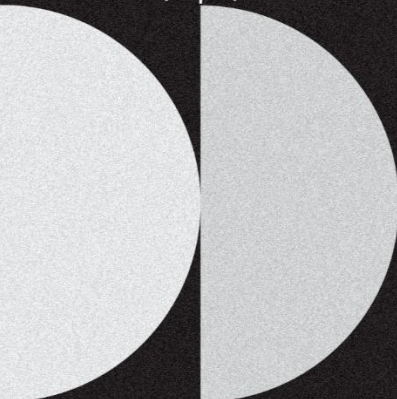
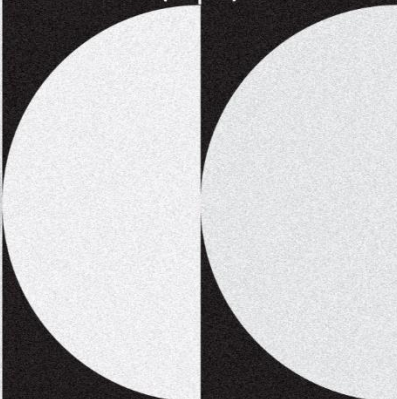
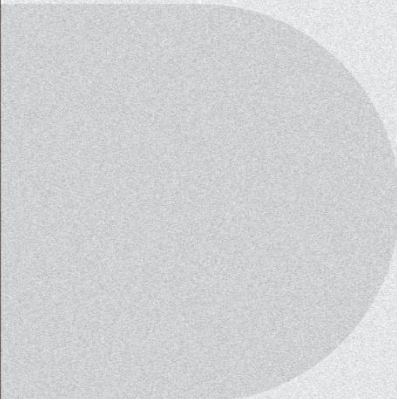
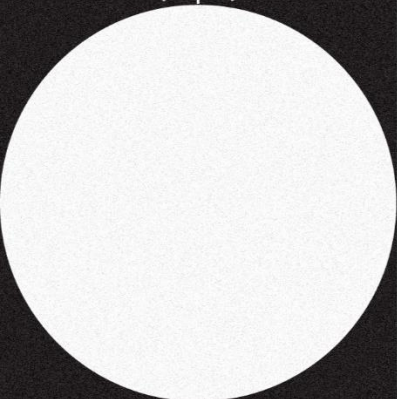
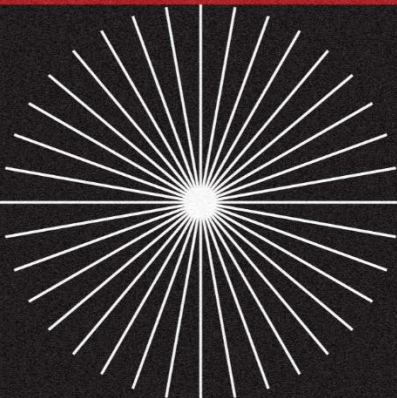
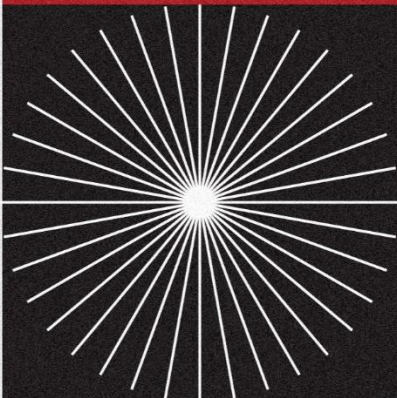
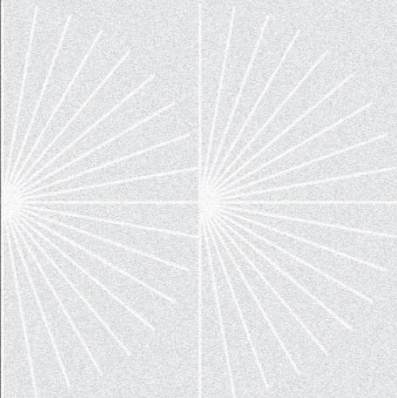
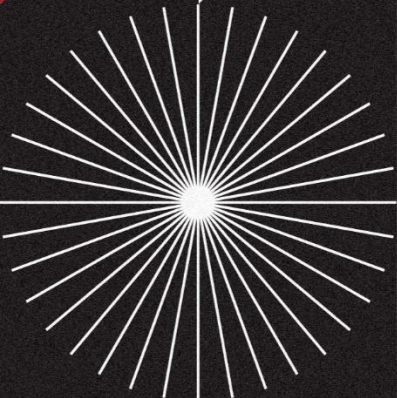
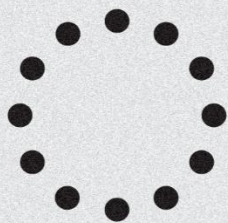


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17.3

Theatre



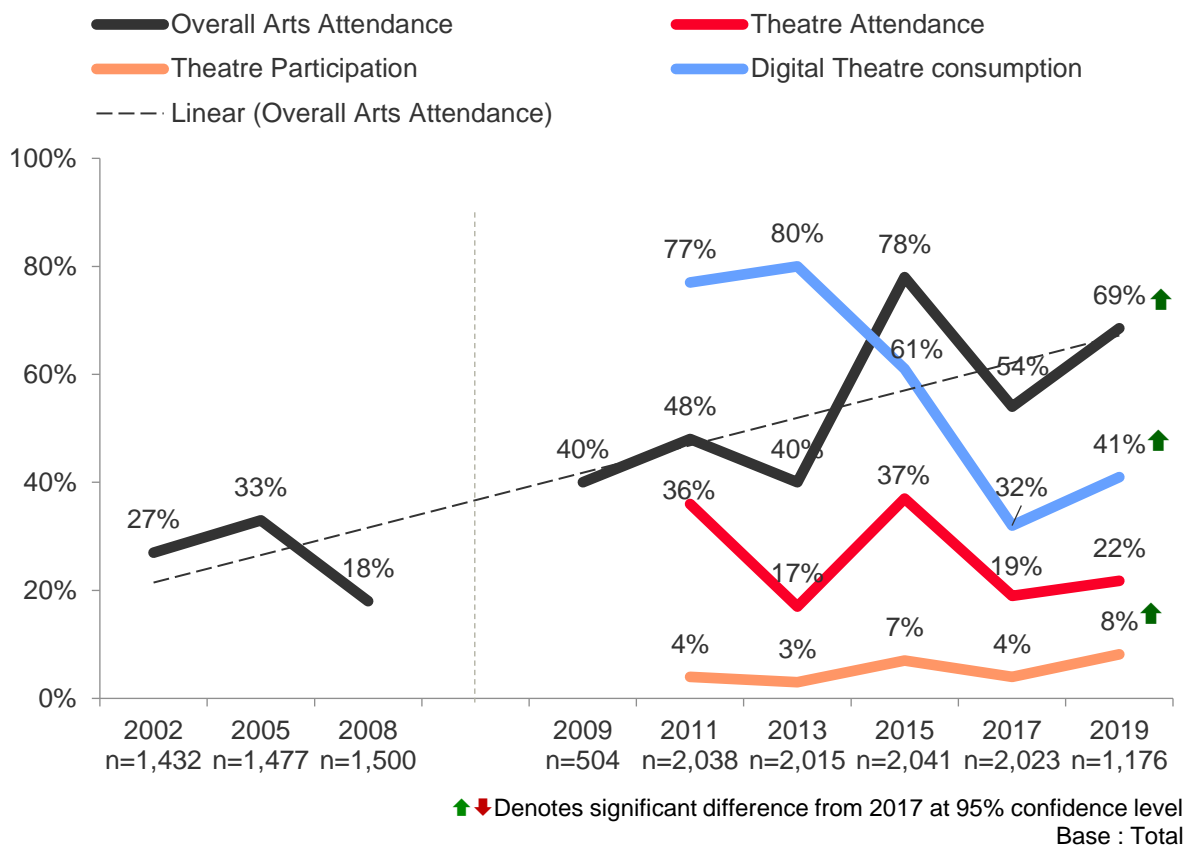
17.3 Theatre

17.3.1 Overall engagement with Theatre

41% among Singaporeans consumed Theatre digitally, second highest after Music (52%). 22% attended Theatre events in person, and 8% participated in Theatre-related activities.

Compared to 2017, digital consumption of Theatre related content as well as participation in Theatre-related activities both increased (+9-percentage point and +4-percentage point respectively).

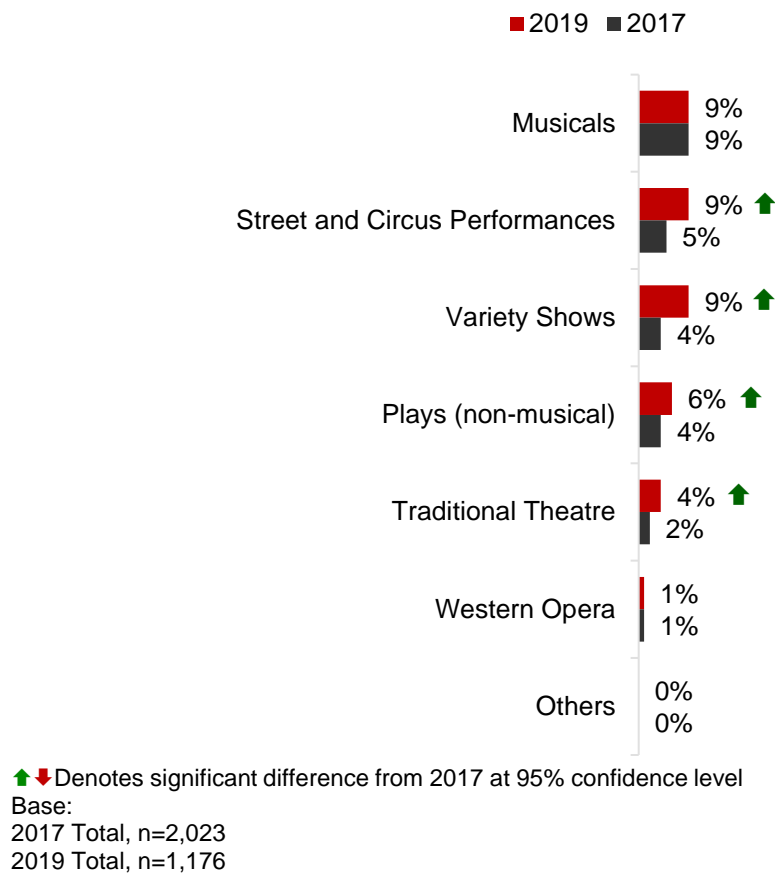
Figure 34. Overall engagement with Theatre



17.3.2 Attendance of Theatre sub-genres

In-person attendance of Street and Circus performances, Variety Shows, Plays and Traditional Theatre increased compared to 2017, while attendance at Musicals and Western Opera remained stable at similar levels to 2017.

Figure 35. Attendance of Theatre sub-genres



17.3.3 Demographic profile of Theatre attenders

Theatre attenders skewed towards young adults (25-34 years old – 24%), singles (40%), and PMEBS (40%).

Table 30. Demographic profile of Theatre attenders

	Sample Distribution (n=1,176)	Arts attenders (n=806)	Theatre attenders (n=256)
Gender			
Male	49%	48%	49%
Female	51%	52%	51%
Age			
15-24 years old	14%	16%	19%
25-34 years old	17%	19%	24% ↑
35-44 years old	17%	18%	20%
45-54 years old	18%	18%	15%
55-64 years old	17%	13%	9% ↓
65 years old & above	17%	15%	12%
Marital Status			
Single	31%	35%	40% ↑
Married with children	57%	54%	48% ↓
Married without children	6%	6%	8%
Subgroups			
Students (15-24)	11%	13%	15%
PMEBs	30%	34%	40% ↑
Married with children (S/D/W)	62%	58%	52% ↓
Seniors	17%	15%	12%
Ethnicity			
Chinese	75%	74%	76%
Malays	13%	12%	11%
Indians	9%	11%	9%
Others	3%	3%	4%
Dwelling type			
HDB 1-3-room Flats	21%	19%	17%
HDB 4-room Flats	33%	31%	32%
HDB 5-room Flats / Executive Flats / Maisonette / HUDC	26%	26%	23%
Private Apartments / Condominiums / Landed Property	21%	24%	28%
Education level			
ITE / O level and below	45%	37%	28% ↓
Diploma / A level / Pre –University	25%	27%	26%
Degree & above	30%	37%	46%
Monthly Household Income			

	Sample Distribution (n=1,176)	Arts attenders (n=806)	Theatre attenders (n=256)
Up to \$2,000	16%	13%	12%
\$2,001-\$4,000	18%	15%	11%
\$4,001-\$8,000	25%	26%	25%
Above \$8,000	26%	29%	35%
Religion			
Buddhism	34%	29%	25% ↓
Taoism	5%	4%	5%
Islam	15%	14%	13%
Christianity	15%	15%	16%
Catholicism	6%	6%	7%
Hinduism	6%	7%	6%
Sikhism	0%	1%	1%
No Religion	19%	22%	26% ↑

↑ ↓ Denotes significant difference from 2019 Arts Attendees (Total) at 95% confidence level

17.3.4 Characteristics of engagement with Theatre

Dedicated arts venues (55%), museums (43%) and parks (40%) were frequented by Theatre attenders for events. Both friends (42%) and family (38%) were likely companions to arts events for Theatre attenders.

Enjoyment of art events and a desire to lend support to loved ones who were performing were top motivations for Theatre attenders (30% for both). 29% also found Theatre events relaxing. Theatre attenders mostly turned to friends (54%) for information on arts and culture events, as well as Facebook (44%) and Instagram (34%).

Participation in Theatre mostly occur in the form of watching documentaries or reading about the art form (65%). 38% of Theatre participants had an arts-related hobby, and 32% attended classes, workshops or talks.

Cinemas (43%), dedicated arts venues (41%) and parks (40%) were the most often cited venues for participation in Theatre-related activities. Theatre participants participated for enjoyment (51%), and saw participation as an opportunity to broaden their minds (36%) and spend time with loved ones (29%).

Table 31. Attendance, Participation, and Key patterns of Involvement with Theatre

	Theatre Attenders (n=256)	Theatre Participants (n=96)
Forms of participation	N.A.	<ol style="list-style-type: none"> 1. Watch a documentary or read about the art form (65%) 2. Have an arts-related hobby (38%) 3. Attend classes, workshops, or talks (32%)
Venues for engagement	<ol style="list-style-type: none"> 1. Dedicated arts venues (55%) 2. Museums (43%) 3. Parks (40%) 	<ol style="list-style-type: none"> 1. Cinemas (43%) 2. Dedicated arts venues (41%) 3. Parks (40%)
Sources of Information for arts and culture events	<ol style="list-style-type: none"> 1. Friends, colleagues, acquaintances (54%) 2. Facebook (44%) 3. Instagram (34%) 	<ol style="list-style-type: none"> 1. Facebook (53%) 2. Friends, colleagues, acquaintances (53%) 3. Websites / Email (38%)
Drivers for engagement	<ol style="list-style-type: none"> 1. Finding it enjoyable (30%) 2. Support friends and family (30%) 3. To relax (29%) 	<ol style="list-style-type: none"> 1. Finding it enjoyable (51%) 2. Broadens the mind (36%) 3. Spending time with friends, family and colleagues (29%)
Companions for arts and culture events	<ol style="list-style-type: none"> 1. With friends (42%) 2. With family members (38%) 3. With partner / spouse (10%) 	N.A.

17.3.5 Other art forms Theatre audiences engaged with

71% of live Theatre attenders had attended Heritage events and 61% attended Literary Arts events.

4 in 5 digital Theatre consumers had access Music-related content digitally (82%), followed by Literary Arts (51%) and Dance (39%) content.

51% of Theatre participants also took part in Music-related activities (51%), followed by Film (39%) and Visual Arts-related activities (36%).

Table 32. Other art forms Theatre audiences engaged with

Other arts events attended among Theatre Attenders (n=256)	Other digital arts content consumed among Digital Theatre Consumers (n=487)	Other arts activities participated in among Theatre Participants* (n=96)
<u>Heritage (71%)</u>	<u>Music (82%)</u>	<u>Music (51%)</u>
<u>Literary Arts (61%)</u>	<u>Literary Arts (51%)</u>	<u>Film (39%)</u>
<u>Music (47%)</u>	<u>Dance (39%)</u>	<u>Visual Arts (36%)</u>
Visual Arts (45%)	Visual Arts (29%)	Dance (29%)
Dance (28%)	Art Films (24%)	Literary Arts (29%)
Craft (20%)	Heritage (19%)	Craft (22%)
Art Films (15%)	Craft (18%)	*

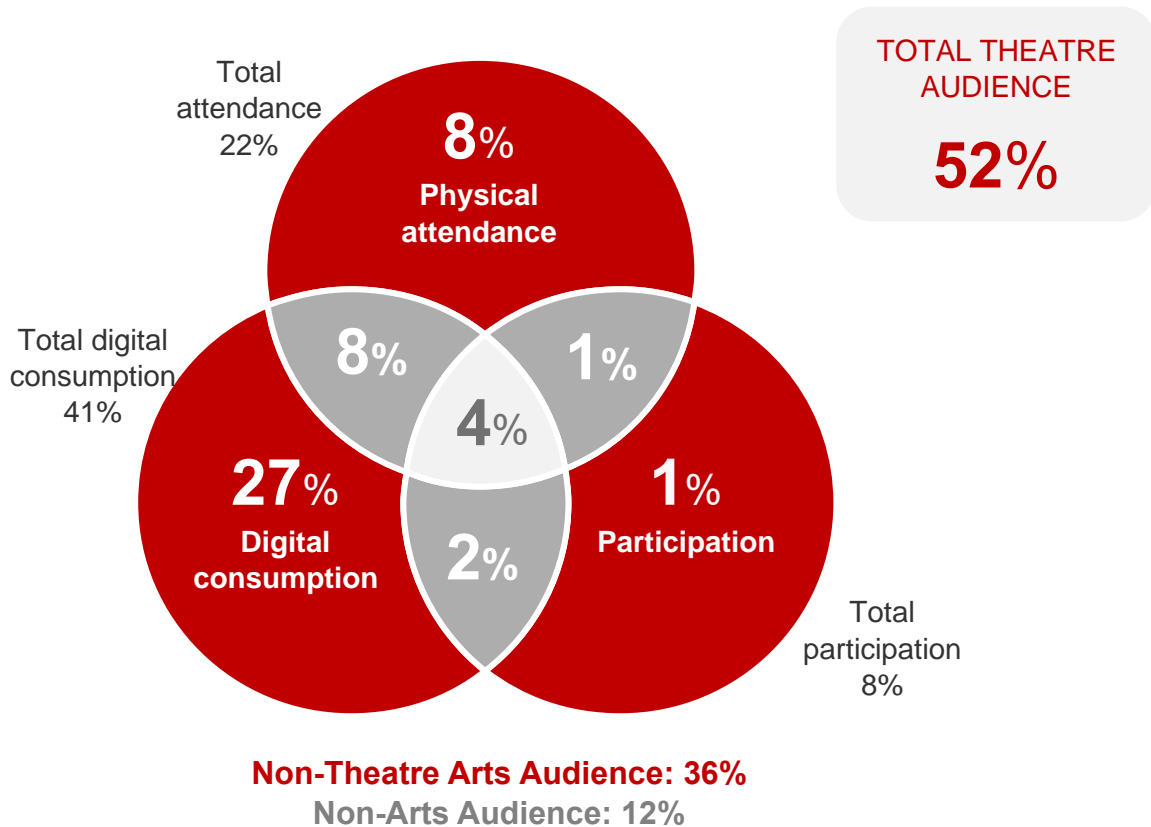
*Heritage is not included in arts participation

17.3.6 Overlap between online and offline engagement with Theatre

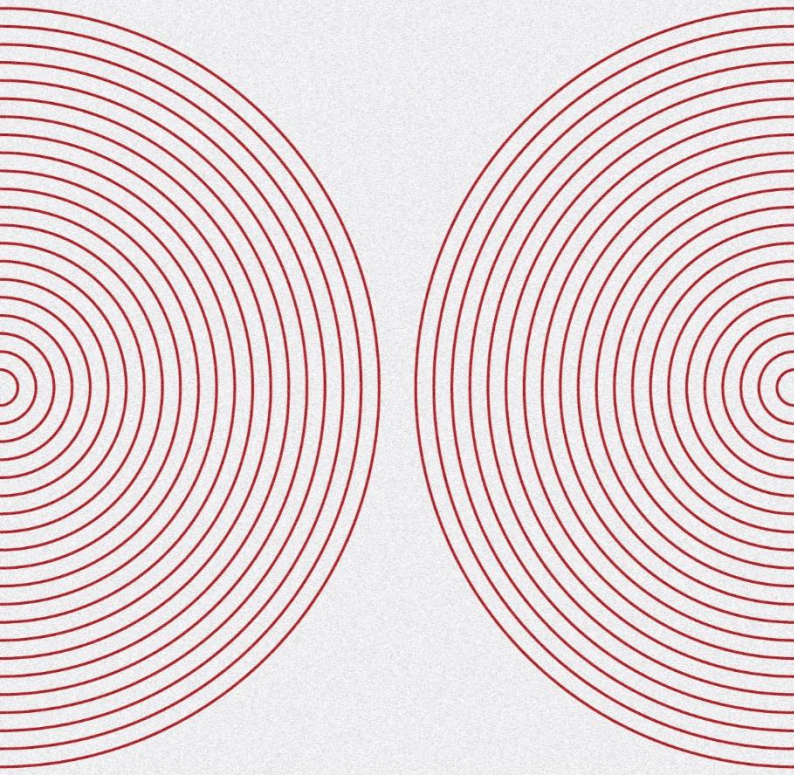
Over 1 in 2 Singaporeans engaged with Theatre arts in some form (52%), with 27% of the engagement occurring only digitally – second highest among the art forms after Music.

Just 8% of attenders only attended live Theatre events.

Figure 36. Overlap of different forms of arts engagement with Theatre



Base : 2019 Total, n=1,176

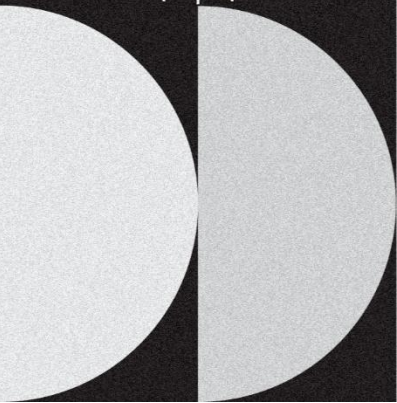
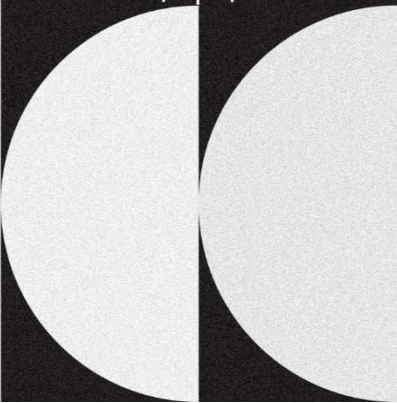
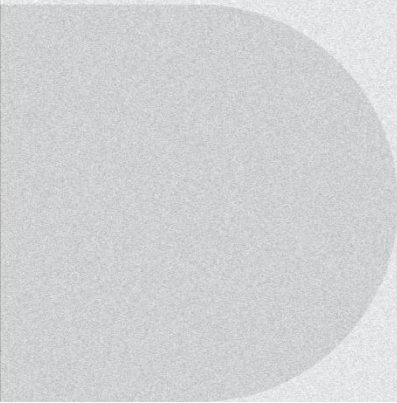
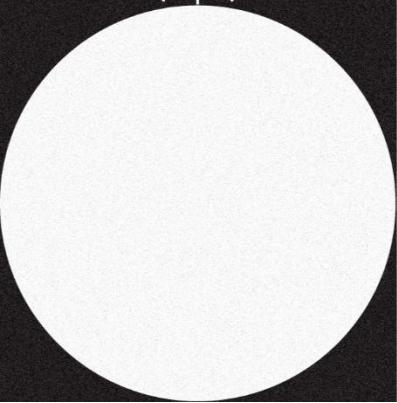
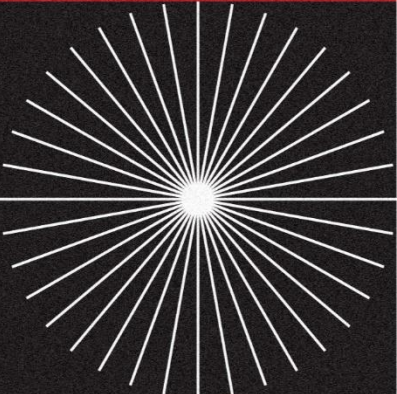
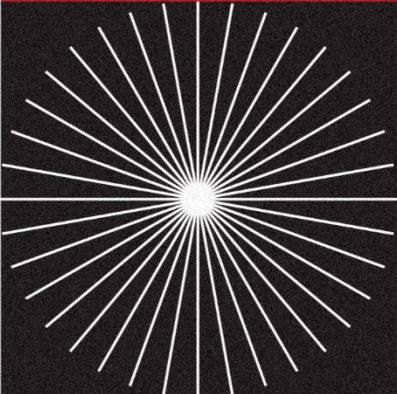
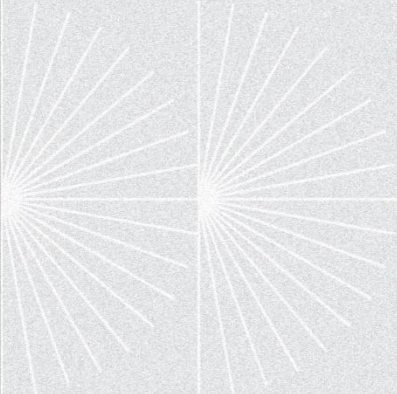
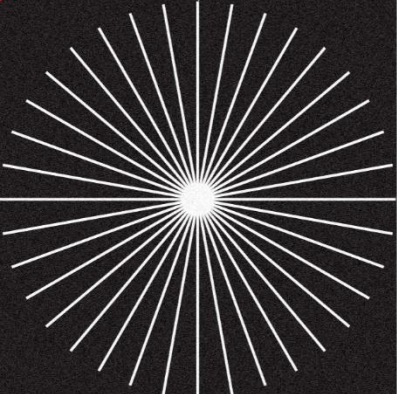
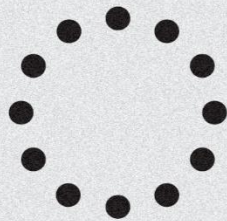


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2019

17.4

Visual Arts



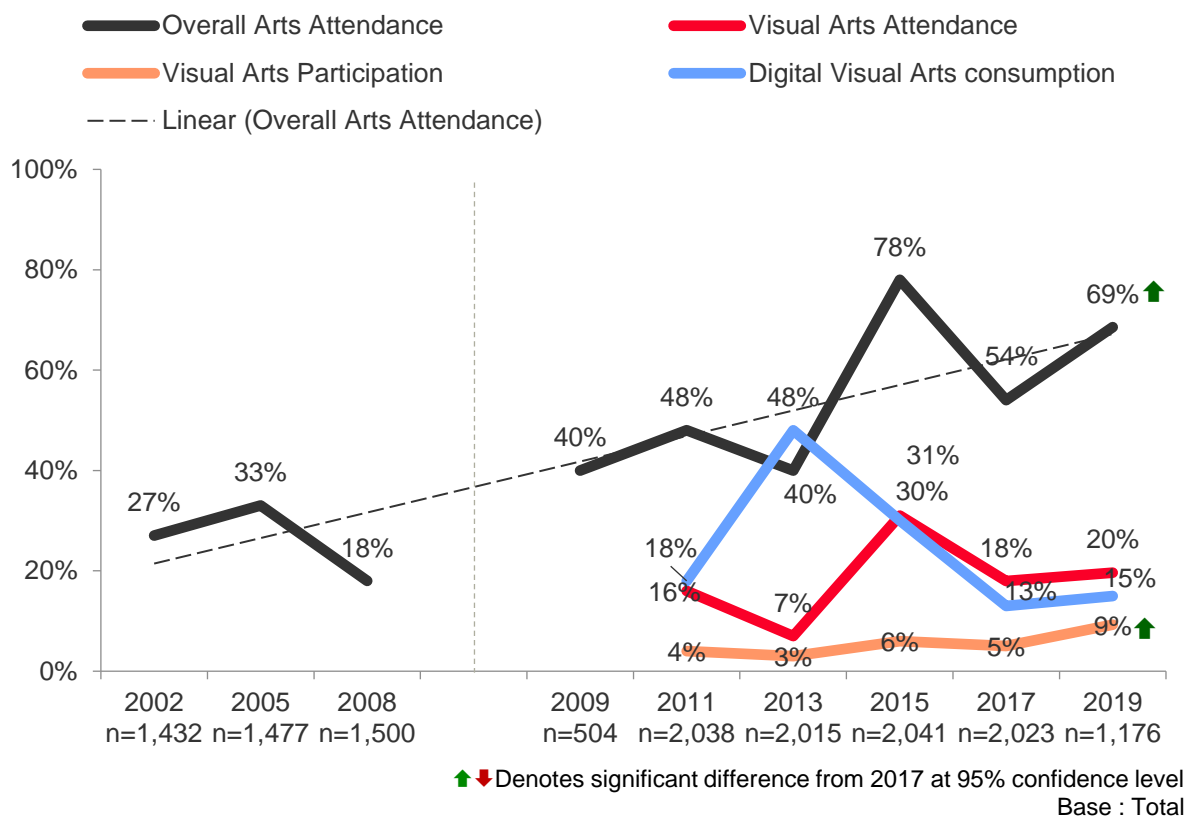
17.4 Visual Arts

17.4.1 Overall engagement with Visual Arts

More Singaporeans attended live Visual Arts events (20%) compared to consuming Visual Arts content digitally (15%).

While physical attendance and digital consumption remained at similar levels to 2017, there was an increase in participation in Visual Arts related activities (+4-percentage point).

Figure 37. Overall engagement with Visual Arts

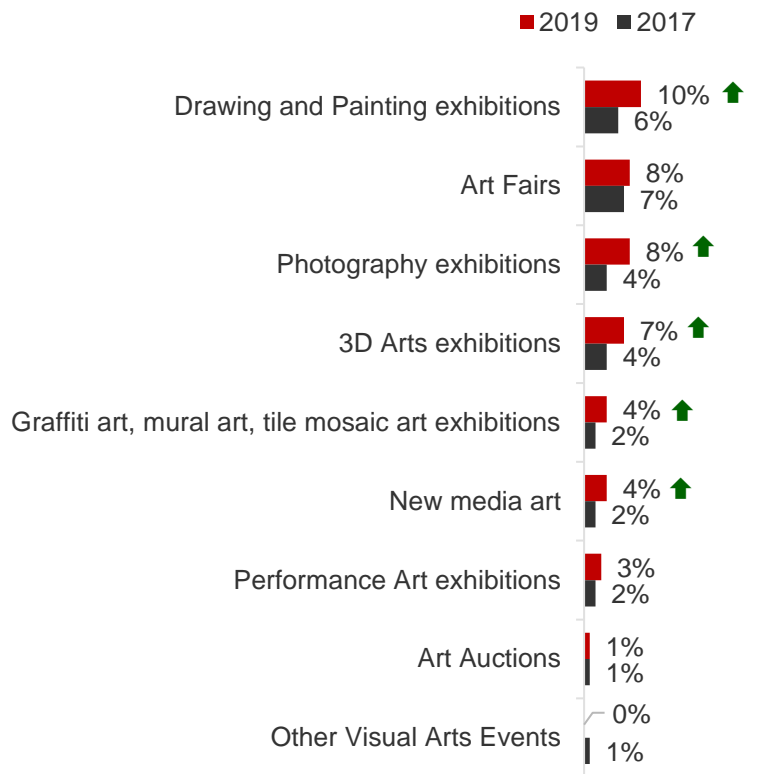


17.4.2 Attendance of Visual Arts sub-genres

Compared to 2017, attendance at Drawing and Painting (10%), Photography (8%), 3D Arts (7%), Graffiti / Mural / Tile Mosaic art (4%) and New Media art (4%) exhibitions increased.

Arts Auctions (1%) remained the visual arts sub-genre with the lowest in-person attendance.

Figure 38. Attendance of Visual Arts sub-genres



↑↓ Denotes significant difference from 2017 at 95% confidence level

2017 Total, n=2,023

2019 Total, n=1,176

17.4.3 Demographic profile of Visual Arts attenders

Live Visual Arts event attenders skewed towards younger Singaporeans (below 34 years old – 53%), singles (46%), and degree holders (47%).

Table 33. Demographic profile of Visual Arts attenders

	Sample Distribution (n=1,176)	Arts attenders (n=806)	Visual Arts attenders (n=231)
Gender			
Male	49%	48%	46%
Female	51%	52%	54%
Age			
15-24 years old	14%	16%	25% ↑
25-34 years old	17%	19%	28% ↑
35-44 years old	17%	18%	18%
45-54 years old	18%	18%	11% ↓
55-64 years old	17%	13%	10%
65 years old & above	17%	15%	9% ↓
Marital Status			
Single	31%	35%	46% ↑
Married with children	57%	54%	43% ↓
Married without children	6%	6%	7%
Subgroups			
Students (15-24)	11%	13%	19% ↑
PMEBs	30%	34%	40%
Married with children (S/D/W)	62%	58%	46% ↓
Seniors	17%	15%	9% ↓
Ethnicity			
Chinese	75%	74%	76%
Malays	13%	12%	14%
Indians	9%	11%	7%
Others	3%	3%	3%
Dwelling type			
HDB 1-3-room Flats	21%	19%	14%
HDB 4-room Flats	33%	31%	32%
HDB 5-room Flats / Executive Flats / Maisonette / HUDC	26%	26%	26%
Private Apartments / Condominiums / Landed Property	21%	24%	28%
Education level			
ITE / O level and below	45%	37%	26% ↓
Diploma / A level / Pre –University	25%	27%	27%
Degree & above	30%	37%	47% ↑
Monthly Household Income			

	Sample Distribution (n=1,176)	Arts attenders (n=806)	Visual Arts attenders (n=231)
Up to \$2,000	16%	13%	6%↓
\$2,001-\$4,000	18%	15%	13%
\$4,001-\$8,000	25%	26%	27%
Above \$8,000	26%	29%	36%
Religion			
Buddhism	34%	29%	27%
Taoism	5%	4%	5%
Islam	15%	14%	16%
Christianity	15%	15%	17%
Catholicism	6%	6%	8%
Hinduism	6%	7%	4%
Sikhism	0%	1%	1%
No Religion	19%	22%	21%

↑↓ Denotes significant difference from 2019 Arts Attenders (Total) at 95% confidence level

17.4.4 Characteristics of engagement with Visual Arts

Visual Arts event attenders frequented museums (62%), arts venues (48%) and parks (45%) for arts events, and were mostly accompanied by friends (46%) and family (36%).

Personal enjoyment was a top motivator for attendance among Visual Arts attenders (31%). They also saw it as an opportunity to broaden their minds (26%), and to relax (24%). Visual Arts attenders mostly turned to friends (46%) and social media (Facebook – 43%, Instagram – 39%) for information on events.

Participation in Visual Arts mostly occurred in the form of watching documentaries or reading (57%), having a related hobby (51%) or taking part in classes, workshops or talks (34%). Cinemas (36%) was most often cited as a venue for participation, followed by home (34%) and museums (34%).

Similar to attenders, enjoyment was a key reason for participation (72%). 1 in 3 also saw participation as an opportunity to indulge in their passion for the art form (34%), and to spend time with loved ones (31%). Facebook (50%) was a top source of information on events and activities, alongside friends (46%) and Instagram (39%).

Table 34. Attendance, Participation, and Key patterns of Involvement with Visual Arts

	Visual Arts Attenders (n=231)	Visual Arts Participants (n=109)
Forms of participation	N.A.	<ol style="list-style-type: none"> 1. Watch a documentary or read about the art form (57%) 2. Have an arts-related hobby (51%) 3. Attend classes, workshops, or talks (34%)
Venues for engagement	<ol style="list-style-type: none"> 1. Museums (62%) 2. Dedicated arts venues (48%) 3. Parks (45%) 	<ol style="list-style-type: none"> 4. Cinemas (36%) 5. Home (34%) 6. Museums (34%)
Sources of Information for arts and culture events	<ol style="list-style-type: none"> 1. Friends, colleagues, acquaintances (46%) 2. Facebook (43%) 3. Instagram (39%) 	<ol style="list-style-type: none"> 4. Facebook (50%) 5. Friends, colleagues, acquaintances (46%) 6. Instagram (39%)
Drivers for engagement	<ol style="list-style-type: none"> 1. Finding it enjoyable (31%) 2. Broadens the mind (26%) 3. To relax (24%) 	<ol style="list-style-type: none"> 4. Finding it enjoyable (72%) 5. Passion (34%) 6. Spending time with friends, family and colleagues (31%)
Companions for arts and culture events	<ol style="list-style-type: none"> 1. With friends (46%) 2. With family members (36%) 3. With partner / spouse (10%) 	N.A.

17.4.5 Other art forms Visual Arts audiences engaged with

Literary Arts was often cited as another art form Visual arts audiences consumed across different formats.

Live Visual Arts Attenders also attended Heritage events (79%), Literary Arts events (65%) and Theatre performances (50%).

Digital consumers of Visual Arts also consumed Music (90%), Theatre performances (80%) and Literary Arts (65%) content digitally.

Visual Arts participants also participated in Music (44%), Craft (39%) and Literary Arts (35%) related activities.

Table 35. Other art forms Visual Arts audiences engaged with

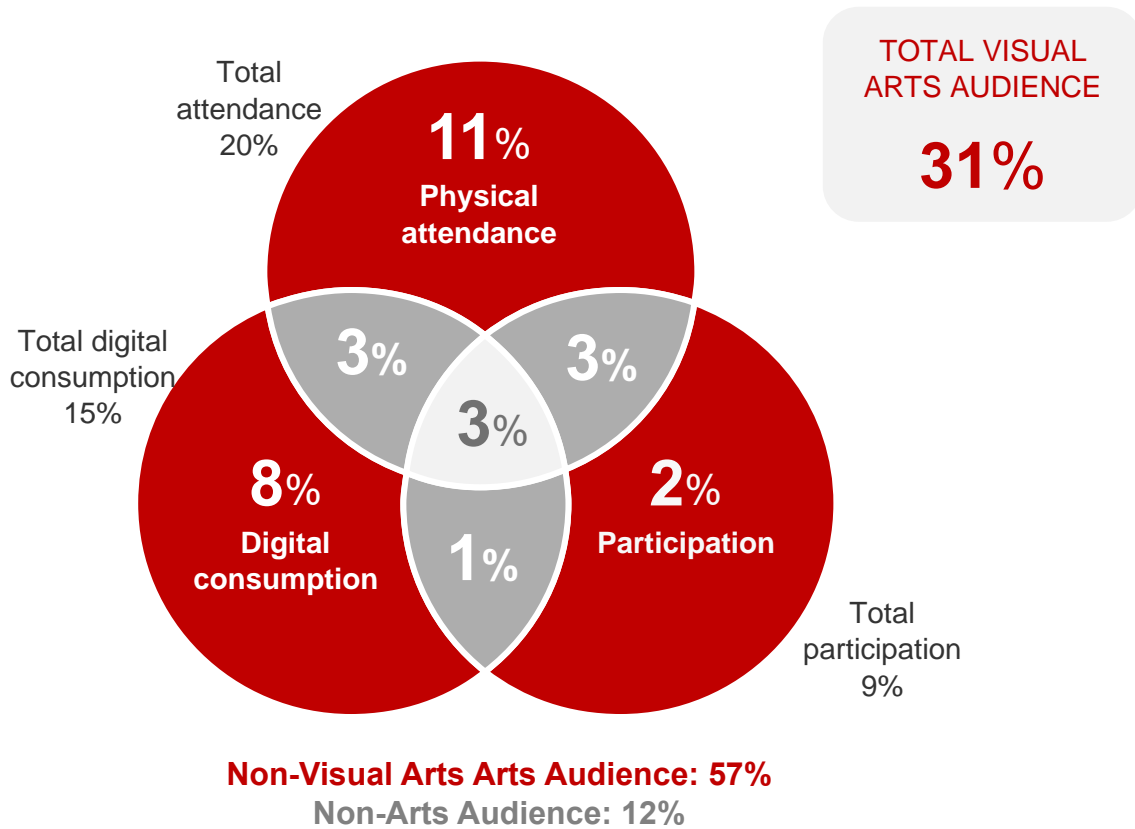
Other arts events attended among Visual Arts Attenders (n=231)	Other digital arts content consumed among Digital Visual Arts Consumers (n=177)	Other arts activities participated in among Visual Arts Participants* (n=109)
<u>Heritage (79%)</u>	<u>Music (90%)</u>	<u>Music (44%)</u>
<u>Literary Arts (65%)</u>	<u>Theatre (80%)</u>	<u>Craft (39%)</u>
<u>Theatre (50%)</u>	<u>Literary Arts (65%)</u>	<u>Literary Arts (35%)</u>
Music (38%)	Dance (62%)	Theatre (32%)
Dance (24%)	Heritage (41%)	Films (31%)
Craft (24%)	Craft (39%)	Dance (23%)
Art Films (17%)	Art Films (38%)	*

*Heritage is not included in arts participation

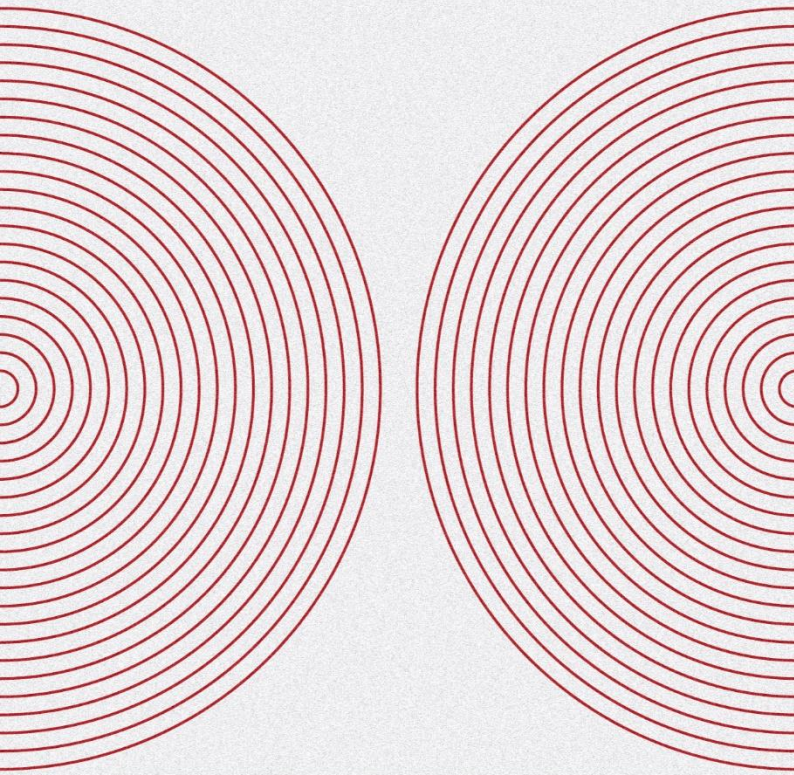
17.4.6 Overlap between online and offline engagement with Visual Arts

31% of Singaporeans engaged with Visual Arts in some form, with more having attended in person (20%) than via digital means (15%). 11% had solely attended live Visual Arts events.

Figure 39. Overlap of different forms of arts engagement with Visual Arts



Base : 2019 Total, n=1,176

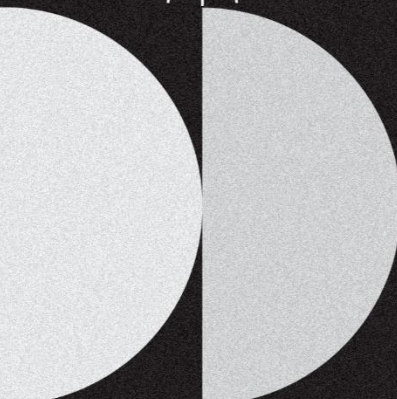
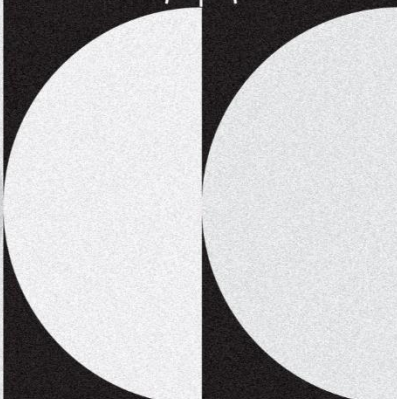
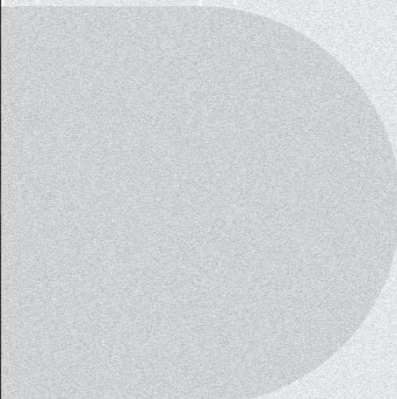
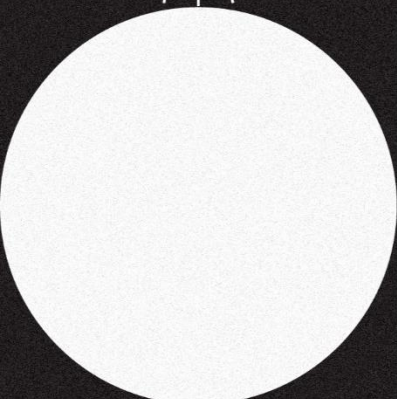
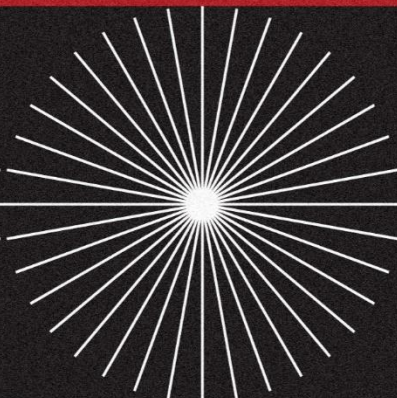
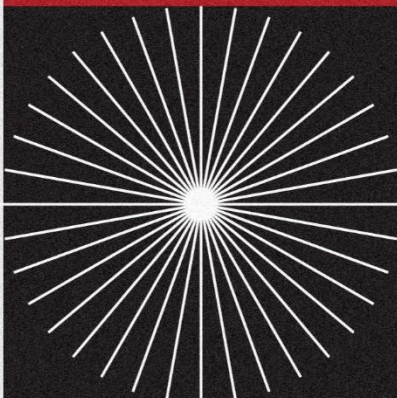
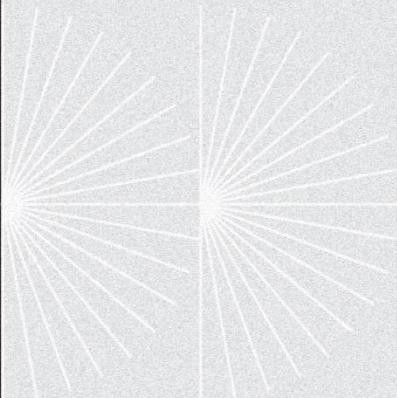
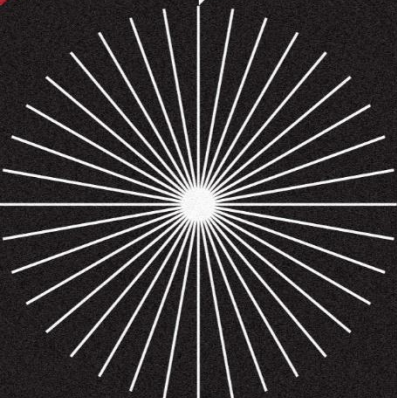
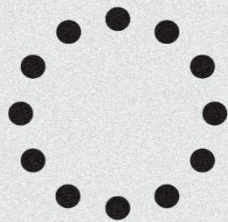
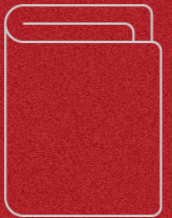


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2019

17.5

Literary
Arts



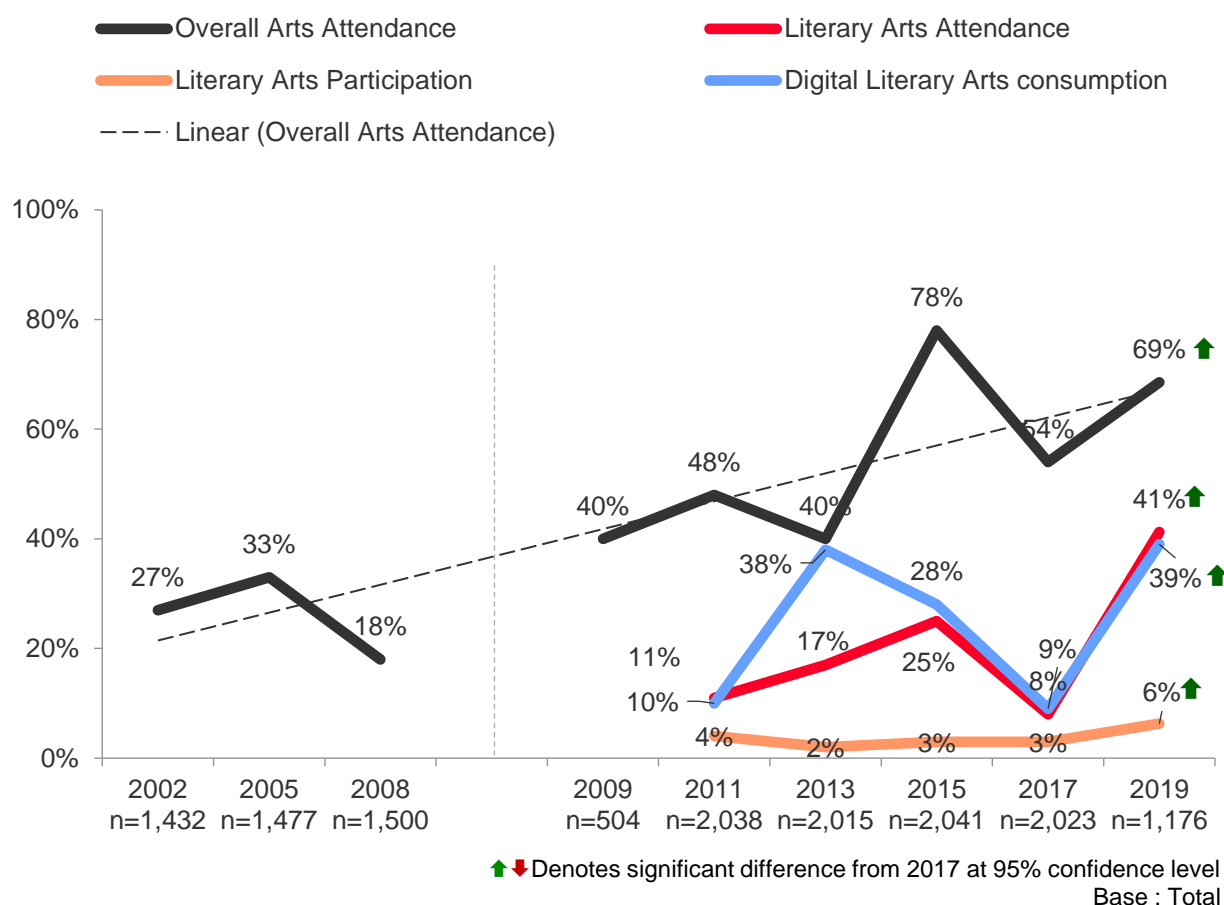
17.5 Literary Arts

17.5.1 Overall engagement with Literary Arts

Engagement with Literary Arts was driven by both physical attendance (41%) and digital consumption (39%). Just 6% participated in Literary Arts related activities, an increase from 2017, but the lowest among the art forms for participation.

Compared with 2017, physical attendance (+33-percentage point) and digital consumption (+30-percentage point) recorded sharp increases. This was likely due in part to the refinements made to the questionnaire which more accurately captured the incidence of reading among residents².

Figure 40. Overall engagement with Literary Arts

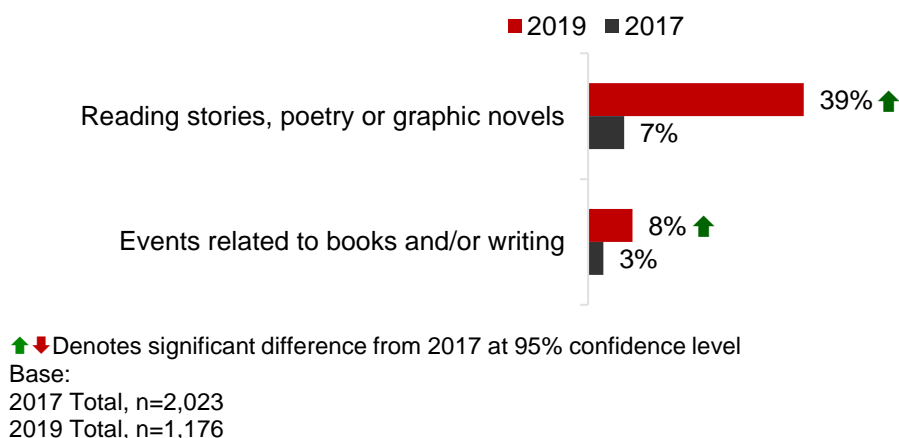


² In 2017, “Reading” was asked as an event Singaporeans may have attended in the past 12 months. In 2019, “Reading stories, poetry or graphic novels” was asked as a stand-alone question to better reflect the nature of reading (not commonly regarded as an event).

17.5.2 Attendance of Literary Arts sub-genres

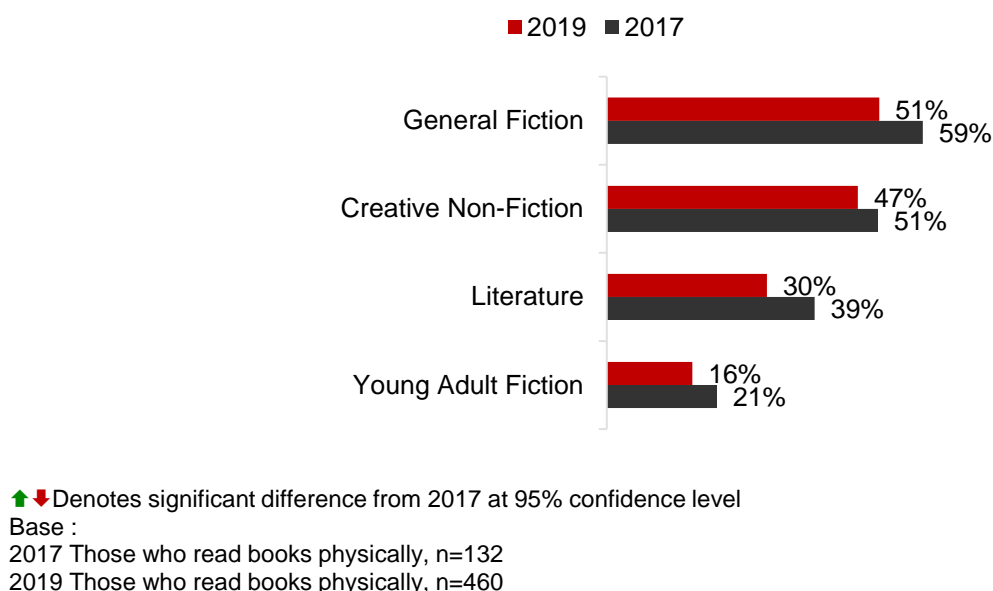
Over 1 in 3 Singaporeans read a storybook, poetry or graphic novel in 2019 (39%), an increase compared to 2017. This was likely due in part to the refinements made to the questionnaire which more accurately captured the incidence of reading among residents³.

Figure 41. Attendance of Literary Arts sub-genres



General Fiction was the most off-read genre (51%), followed by Creative Non-fiction (47%), Literature (30%) and finally Young Adult Fiction (16%). These figures remained stable at levels similar with 2017.

Figure 42. Genres of books read physically



³ In 2017, "Reading" was asked as an event Singaporeans may have attended in the past 12 months. In 2019, "Reading stories, poetry or graphic novels" was asked as a stand-alone question to better reflect the nature of reading (not commonly regarded as an event).

17.5.3 Demographic profile of Literary Arts attenders

The profile of Literary Arts attenders is reflective of the general arts attenders.

Table 36. Demographic profile of Literary Arts attenders

	Sample Distribution (n=1,176)	Arts attenders (n=806)	Literary Arts attenders (n=485)
Gender			
Male	49%	48%	47%
Female	51%	52%	53%
Age			
15-24 years old	14%	16%	17%
25-34 years old	17%	19%	23%
35-44 years old	17%	18%	19%
45-54 years old	18%	18%	17%
55-64 years old	17%	13%	11%
65 years old & above	17%	15%	13%
Marital Status			
Single	31%	35%	37%
Married with children	57%	54%	52%
Married without children	6%	6%	7%
Subgroups			
Students (15-24)	11%	13%	13%
PMEBs	30%	34%	36%
Married with children (S/D/W)	62%	58%	56%
Seniors	17%	15%	13%
Ethnicity			
Chinese	75%	74%	74%
Malays	13%	12%	14%
Indians	9%	11%	10%
Others	3%	3%	3%
Dwelling type			
HDB 1-3-room Flats	21%	19%	18%
HDB 4-room Flats	33%	31%	33%
HDB 5-room Flats / Executive Flats / Maisonette / HUDC	26%	26%	27%
Private Apartments / Condominiums / Landed Property	21%	24%	23%
Education level			
ITE / O level and below	45%	37%	31% ↓
Diploma / A level / Pre –University	25%	27%	28%
Degree & above	30%	37%	42%
Monthly Household Income			
Up to \$2,000	16%	13%	11%
\$2,001-\$4,000	18%	15%	14%
\$4,001-\$8,000	25%	26%	24%
Above \$8,000	26%	29%	31%

	Sample Distribution (n=1,176)	Arts attenders (n=806)	Literary Arts attenders (n=485)
Religion			
Buddhism	34%	29%	28%
Taoism	5%	4%	3%
Islam	15%	14%	16%
Christianity	15%	15%	15%
Catholicism	6%	6%	7%
Hinduism	6%	7%	7%
Sikhism	<1%	1%	1%
No Religion	19%	22%	23%

↑↓ Denotes significant difference from 2019 Arts Attenders (Total) at 95% confidence level

17.5.4 Characteristics of engagement with Literary Arts

Home (41%) was the most often cited location for reading, followed by museums (32%) and dedicated arts venues (30%). Family (42%) and friends (36%) were the most likely companions for Literary Art attenders at arts and culture events.

Enjoyment (29%) was a key motivator for attending arts events. Attenders would also attend to support loved ones who were performing (28%), and to spend time with them (26%). Friends was the most cited source for information on events (46%), followed by social media (Facebook - 43%) and video streaming platforms (YouTube - 31%).

Participation in Literary Arts mostly occurred in the form of watching documentaries or reading about the art form (65%), having a related hobby (57%) or taking classes, workshops or talks (38%). Participation was equally likely to have happened at home (46%) or at the cinemas (46%), followed by museums (38%) and libraries (34%).

Literary Arts participants were motivated by a sense of enjoyment (42%). Over 1 in 3 saw participation as an opportunity to broaden their mind (39%), and to indulge in their passion for the arts (29%). Participants mostly turned to Facebook (54%), friends (50%) and websites or email (40%) for information on activities.

Table 37. Attendance, Participation, and Key patterns of Involvement with Literary Arts

	Literary Arts Attenders (n=485)	Literary Arts Participants (n=74)
Forms of participation	N.A.	<ol style="list-style-type: none"> 1. Watch a documentary or read about the art form (65%) 2. Have an arts-related hobby (57%) 3. Attend classes, workshops, or talks (38%)
Venues for engagement	<ol style="list-style-type: none"> 1. Home (41%) 2. Museums (32%) 3. Arts venues (30%) 	<ol style="list-style-type: none"> 1. Cinemas, Home (46%) 2. Museums (38%) 3. Libraries (34%)
Sources of Information for arts and culture events	<ol style="list-style-type: none"> 1. Friends, colleagues, acquaintances (46%) 2. Facebook (43%) 3. YouTube (31%) 	<ol style="list-style-type: none"> 1. Facebook (54%) 2. Friends, colleagues, acquaintances (50%) 3. Websites / Email (40%)
Drivers for engagement	<ol style="list-style-type: none"> 1. Find enjoyable (29%) 2. Support friends/family (28%) 3. Spend time with friends, family and colleagues (26%) 	<ol style="list-style-type: none"> 1. Find enjoyable (42%) 2. Broadens my mind (39%) 3. Passion (29%)
Companions for arts and culture events	<ol style="list-style-type: none"> 1. With family members (42%) 2. With friends (36%) 3. With partner/spouse (11%) 	N.A.

17.5.5 Other art forms Literary Arts audiences engaged with

Live Literary Arts event attenders also attended Heritage (55%), Theatre (32%) and Visual Arts events (31%).

Digital consumers of Literary Arts also engaged with Music (63%), Theatre (54%) and Dance (32%) digitally.

Among Literary Arts participants, 55% participated in Music-related activities, 51% in Visual Arts-related activities, and 45% in Films-related activities.

Table 38. Other art forms Literary Arts audiences engaged with

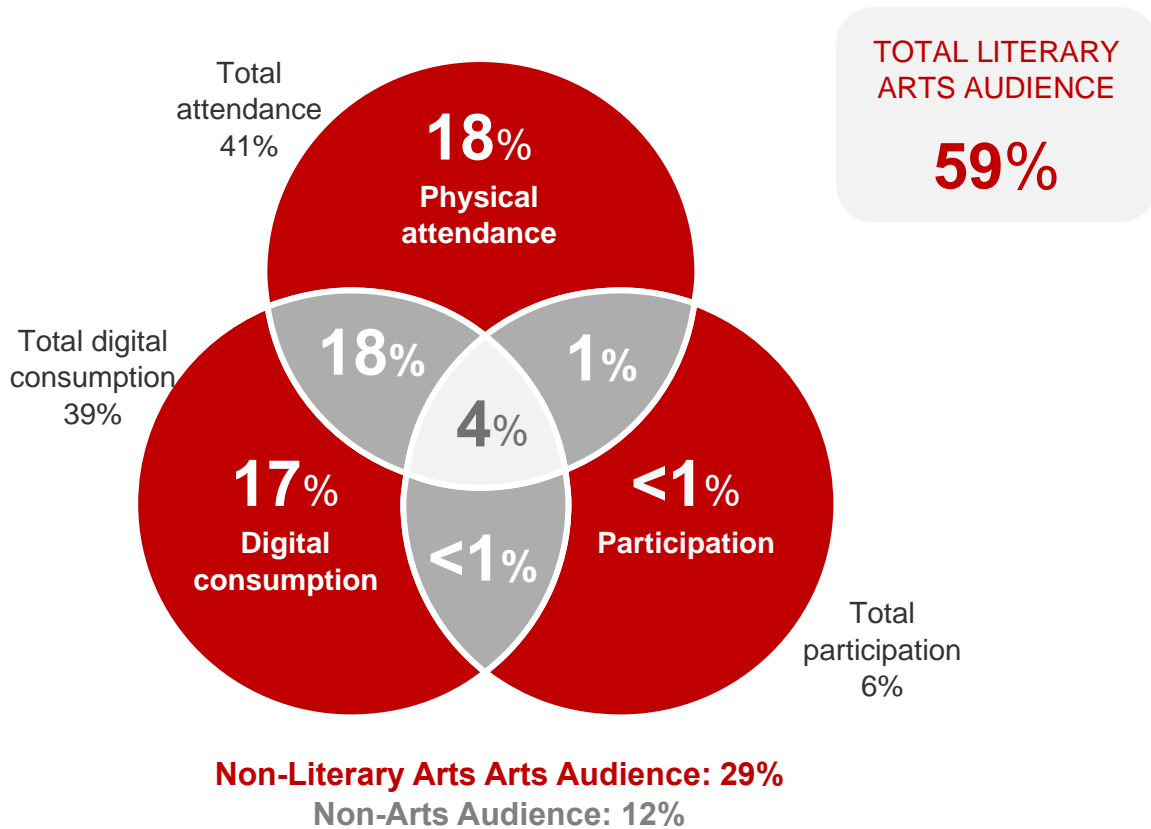
Other arts events attended among Literary Arts Attenders (n=485)	Other digital arts content consumed among Digital Literary Arts Consumers (n=463)	Other arts activities participated in among Literary Arts Participants* (n=74)
<u>Heritage (55%)</u>	<u>Music (63%)</u>	<u>Music (55%)</u>
<u>Theatre (32%)</u>	<u>Theatre (54%)</u>	<u>Visual Arts (51%)</u>
<u>Visual Arts (31%)</u>	<u>Dance (32%)</u>	<u>Films (45%)</u>
Music (24%)	Visual Arts (25%)	Craft (42%)
Dance (16%)	Art Films (21%)	Theatre (38%)
Craft (13%)	Heritage (17%)	Dance (24%)
Art Films (9%)	Craft (17%)	*

*Heritage is not included in participation

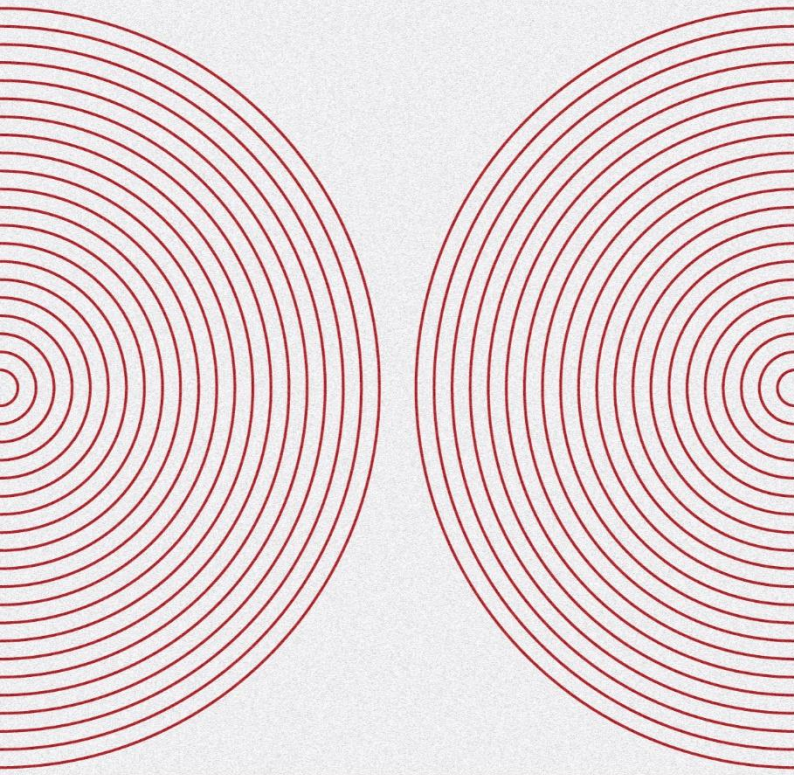
17.5.6 Overlap between online and offline engagement with Literary Arts

59% of Singaporeans had engaged with Literary Arts, second highest after Music (61%). Similar proportions engaged either only physically (18%), or only digitally (17%). 22% consumed literary arts-related content both physically as well as digitally.

Figure 43. Overlap of different forms of arts engagement with Literary Arts



Base : 2019 Total, n=1,176

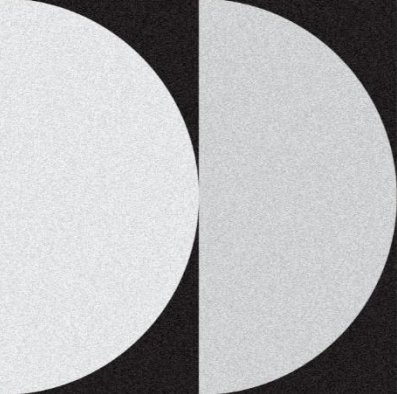
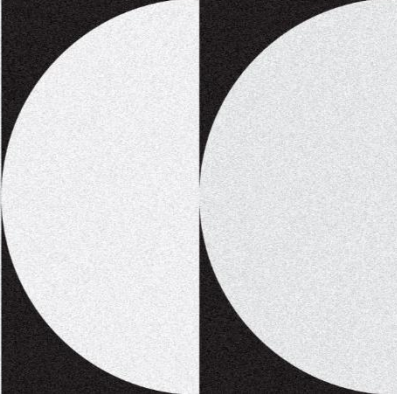
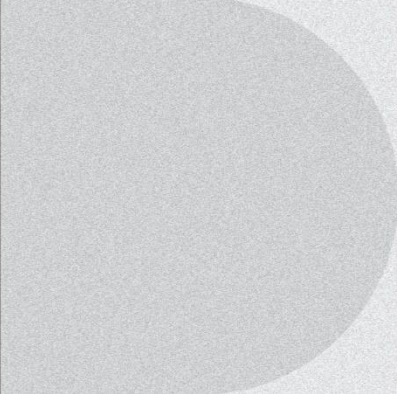
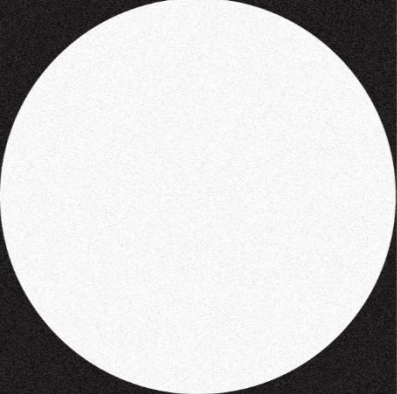
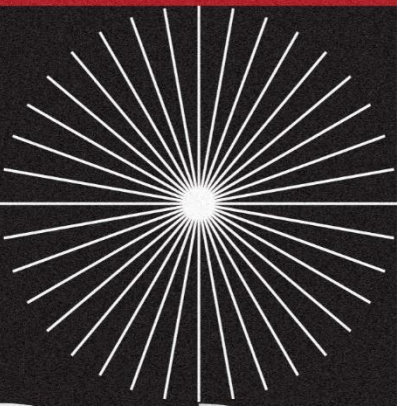
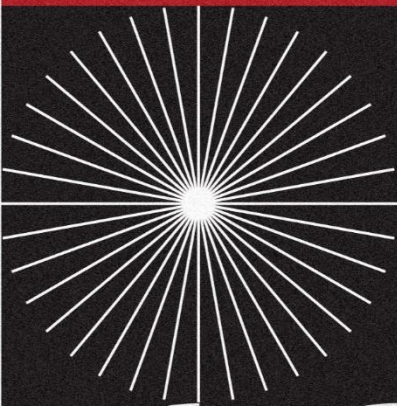
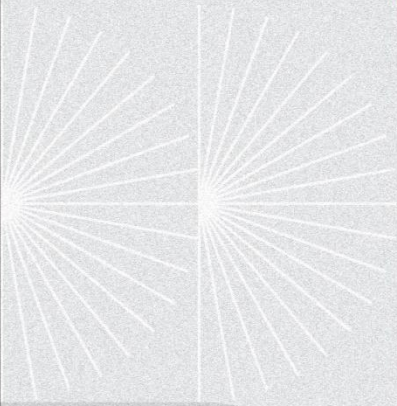
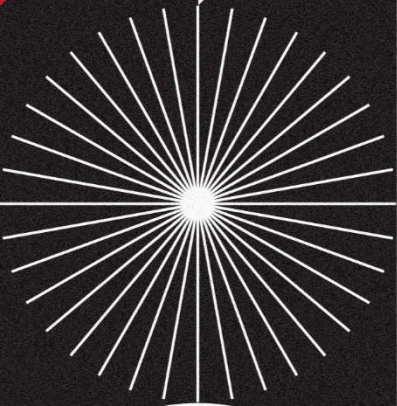
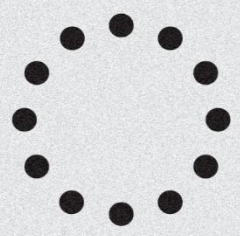


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17.6

Heritage

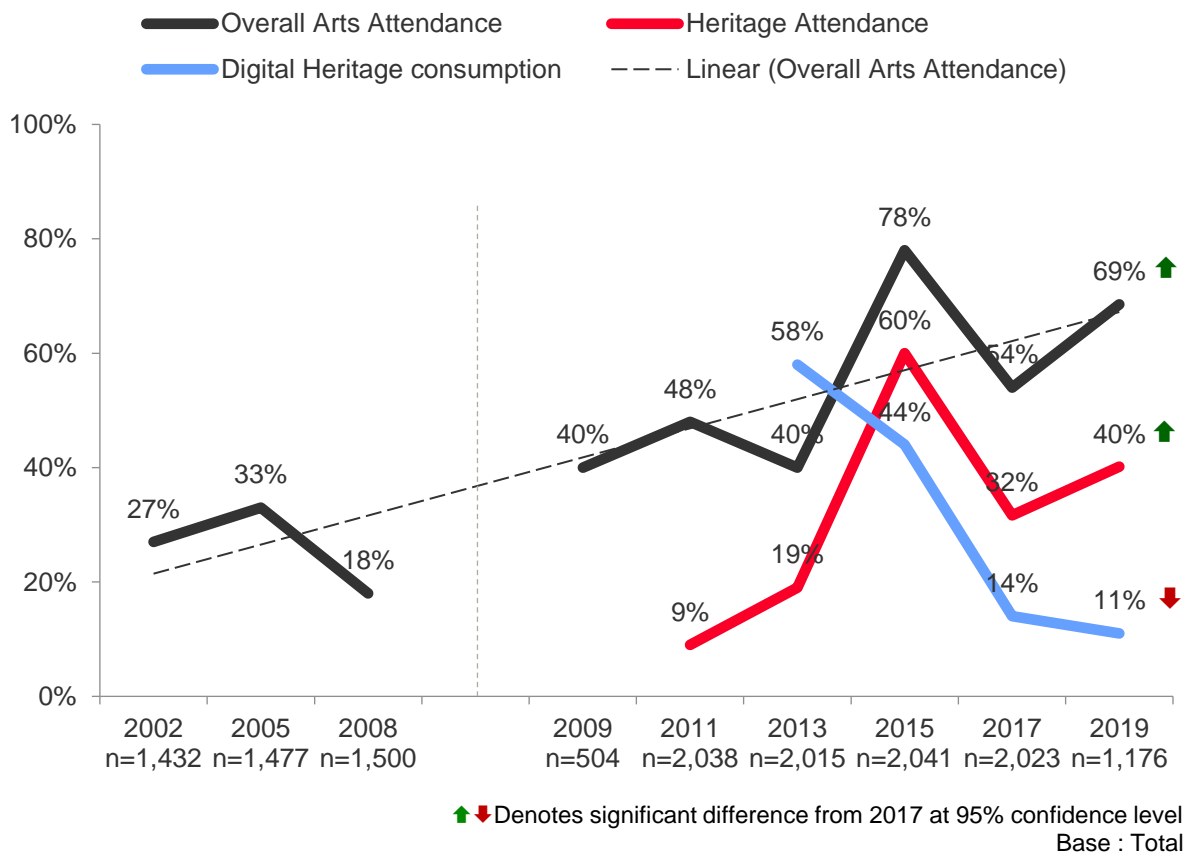


17.6 Heritage

17.6.1 Overall engagement with Heritage

Compared with 2017, in-person attendance at Heritage events and activities (40%) increased in 2019 (+8-percentage point). Conversely digital consumption of Heritage-related content declined (-3-percentage point).

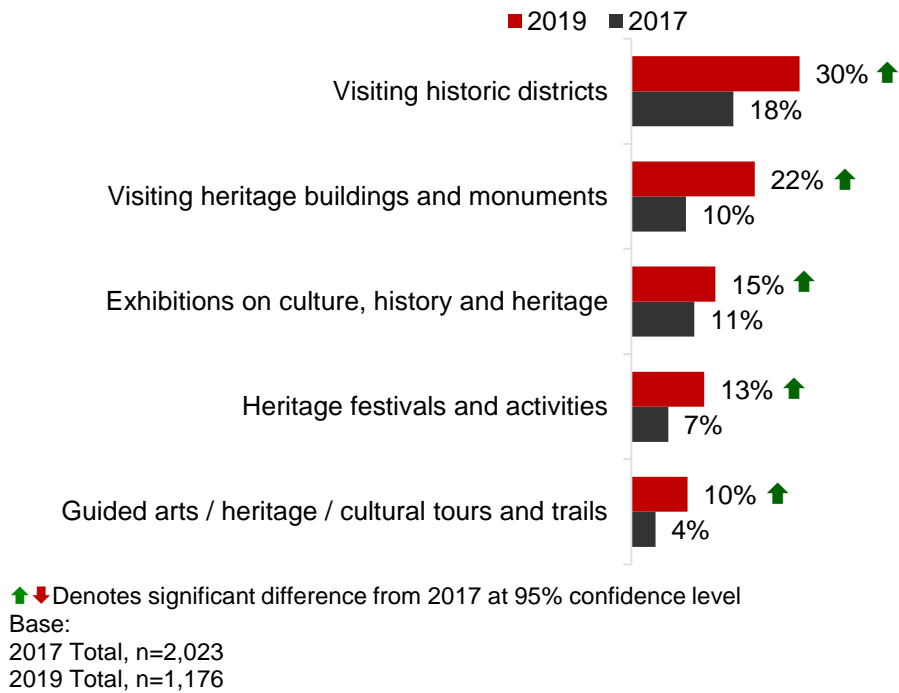
Figure 44. Overall engagement with Heritage



17.6.2 Attendance of Heritage sub-genres

In-person visits to historic districts (30%) and heritage buildings (22%) increased in 2019, alongside increased visits to heritage-related exhibitions (15%), festivals (13%) and guided tours and trails (10%).

Figure 45. Attendance of Heritage sub-genres



17.6.3 Demographic profile of Heritage attenders

Profile of Heritage attenders reflective of the general population.

Table 39. Demographic profile of Heritage attenders

	Sample Distribution (n=1,176)	Arts attenders (n=806)	Heritage attenders (n=472)
Gender			
Male	49%	48%	46%
Female	51%	52%	54%
Age			
15-24 years old	14%	16%	17%
25-34 years old	17%	19%	21%
35-44 years old	17%	18%	19%
45-54 years old	18%	18%	17%
55-64 years old	17%	13%	13%
65 years old & above	17%	15%	13%
Marital Status			
Single	31%	35%	34%
Married with children	57%	54%	54%
Married without children	6%	6%	7%
Subgroups			
Students (15-24)	11%	13%	13%
PMEBs	30%	34%	37%
Married with children (S/D/W)	62%	58%	58%
Seniors	17%	15%	13%
Ethnicity			
Chinese	75%	74%	70%
Malays	13%	12%	14%
Indians	9%	11%	13%
Others	3%	3%	3%
Dwelling type			
HDB 1-3-room Flats	21%	19%	18%
HDB 4-room Flats	33%	31%	29%
HDB 5-room Flats / Executive Flats / Maisonette / HUDC	26%	26%	27%
Private Apartments / Condominiums / Landed Property	21%	24%	26%
Education level			
ITE / O level and below	45%	37%	34%
Diploma / A level / Pre – University	25%	27%	25%
Degree & above	30%	37%	41%
Monthly household income			

	Sample Distribution (n=1,176)	Arts attenders (n=806)	Heritage attenders (n=472)
Up to \$2,000	16%	13%	12%
\$2,001-\$4,000	18%	15%	13%
\$4,001-\$8,000	25%	26%	25%
Above \$8,000	26%	29%	33%
Religion			
Buddhism	34%	29%	28%
Taoism	5%	4%	4%
Islam	15%	14%	16%
Christianity	15%	15%	14%
Catholicism	6%	6%	6%
Hinduism	6%	7%	10%
Sikhism	0%	1%	1%
No Religion	19%	22%	21%

↑↓ Denotes significant difference from 2019 Arts Attendees (Total) at 95% confidence level

17.6.4 Characteristics of engagement with Heritage

Heritage attenders frequented museums (40%), and parks (39%) for events. Family members (44%) were the most likely companions for attenders at events, followed by friends (37%).

Attendance was seen as an opportunity to spend time with loved ones (29%), as well as for enjoyment (27%) and relaxation (26%). Attenders mostly turned to Friends (48%), Facebook (44%) and the television (34%) for information on arts events.

Table 40. Attendance, Participation, and Key patterns of Involvement with Heritage

	Heritage Attenders (n=472)
Venues for arts and culture events	<ol style="list-style-type: none"> 1. Museums (40%) 2. Parks (39%) 3. Home (37%)
Sources of Information for arts and culture events	<ol style="list-style-type: none"> 1. Friends, colleagues, acquaintances (48%) 2. Facebook (44%) 3. Television (34%)
Drivers for engagement for arts and culture events	<ol style="list-style-type: none"> 1. Spending time with loved ones (29%) 2. Finding it enjoyable (27%) 3. To relax (26%)
Whom they go with for arts and culture events	<ol style="list-style-type: none"> 1. With family members (44%) 2. With friends (37%) 3. With partner / spouse (11%)

17.6.5 Other art forms Heritage audiences engaged with

In-person Heritage event attenders also attended Literary Arts (56%), Theatre (39%) and Visual Arts events (38%). Digital Heritage consumers also enjoyed Music (84%), Theatre (73%) and Literary Arts (63%) digitally.

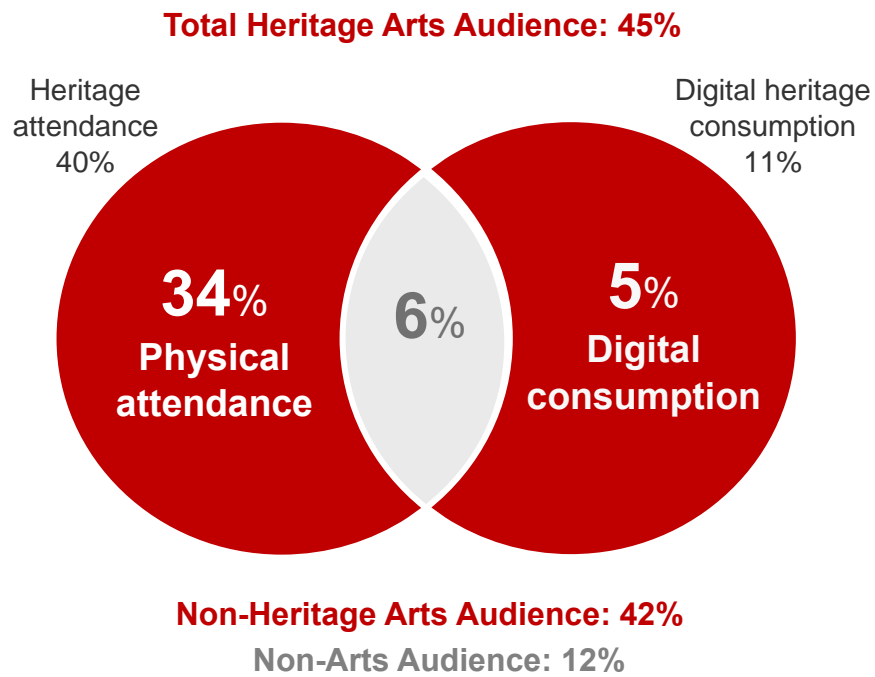
Table 41. Other art forms Heritage audiences engaged with

Other arts events attended among Heritage Attenders (n=472)	Other digital arts content consumed among Digital Heritage Consumers (n=129)
<u>Literary Arts (56%)</u>	<u>Music (84%)</u>
<u>Theatre (39%)</u>	<u>Theatre (73%)</u>
<u>Visual Arts (38%)</u>	<u>Literary Arts (63%)</u>
Music (17%)	Visual Arts (56%)
Dance (17%)	Dance (54%)
Craft (15%)	Art Films (40%)
Art Films (9%)	Craft (37%)

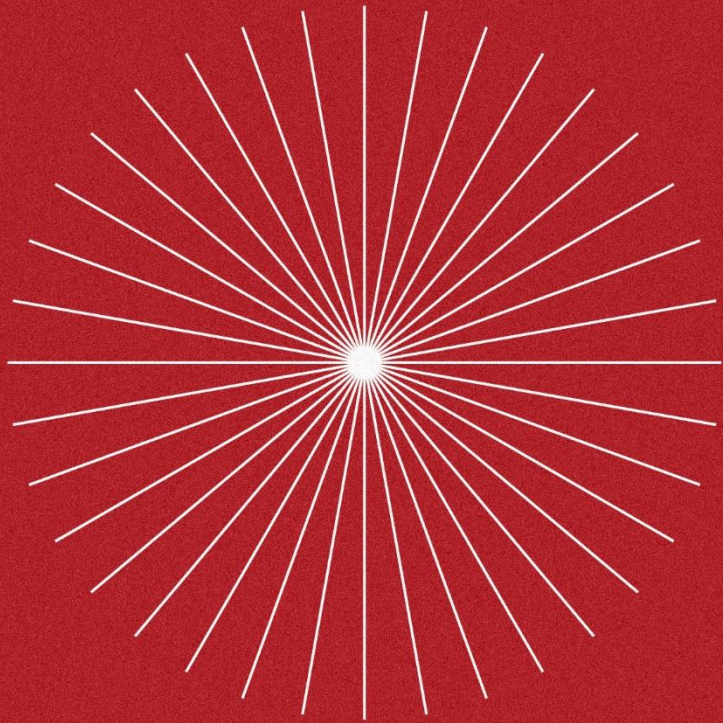
17.6.6 Overlap between online and offline engagement with Heritage

Compared to the other art forms, Heritage stood out as one that was experienced primarily physically, rather than digitally. Almost 1 in 2 Singaporeans had engaged with Heritage (45%). 34% had solely attended physical events, highest among the art forms. Just 5% only consumed Heritage digitally.

Figure 46. Overlap of different forms of arts engagement with Heritage



Base : 2019 Total, n=1,176

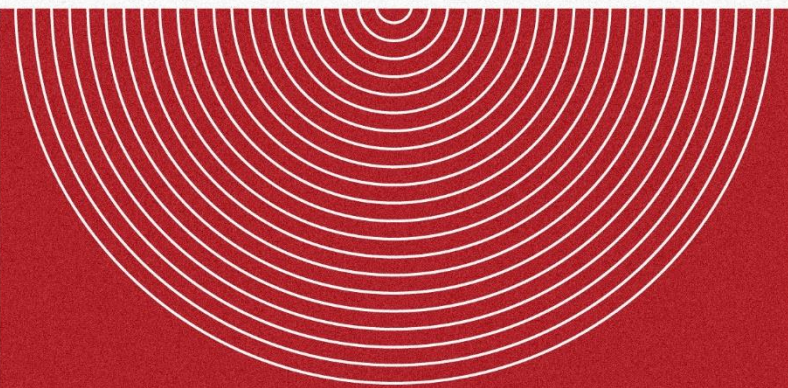
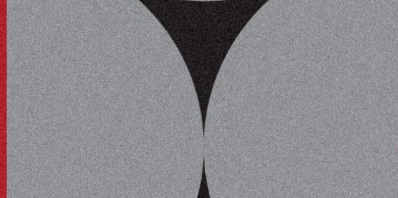
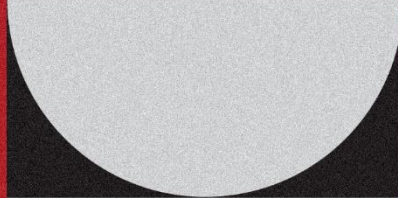
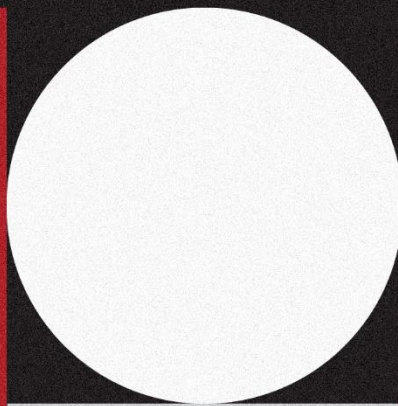
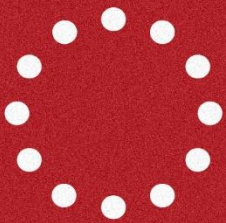


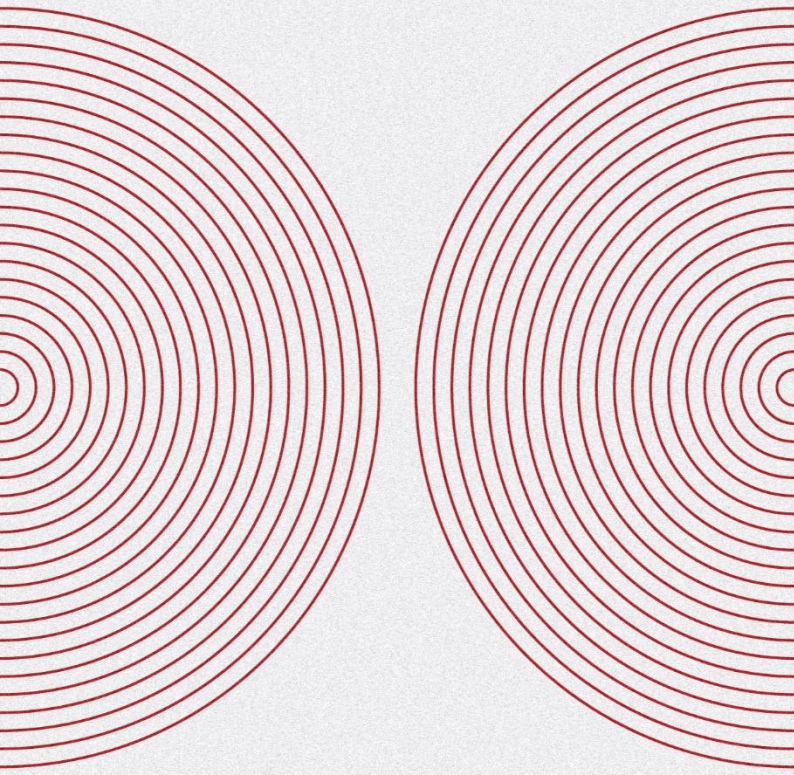
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18

Engagement by Segments



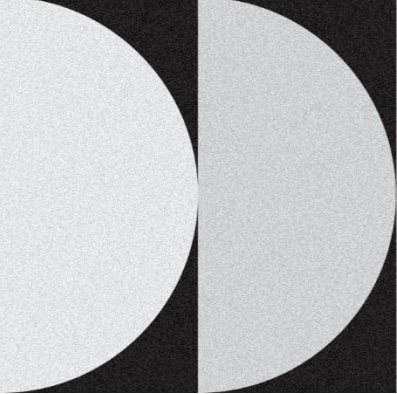
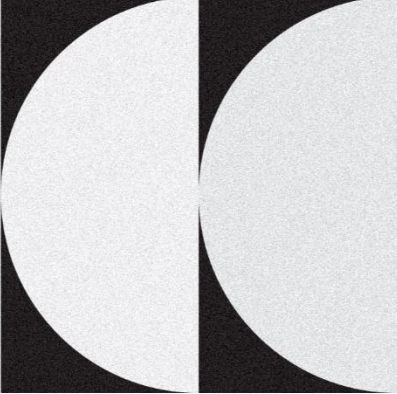
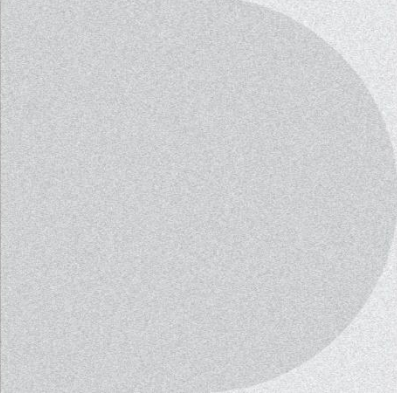
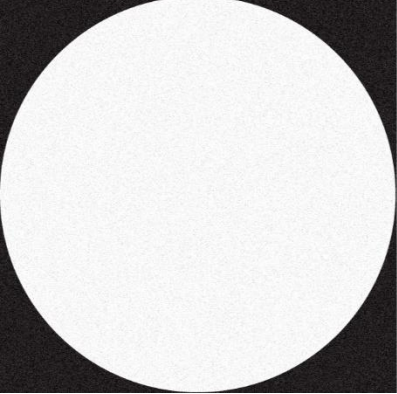
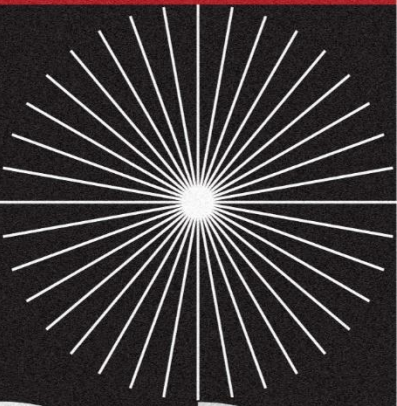
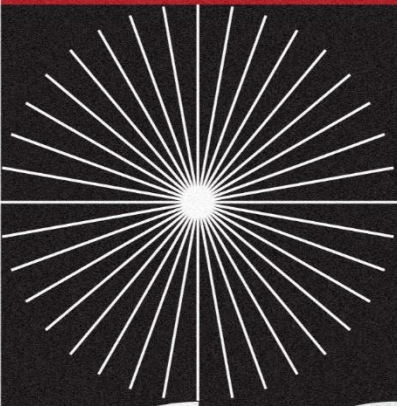
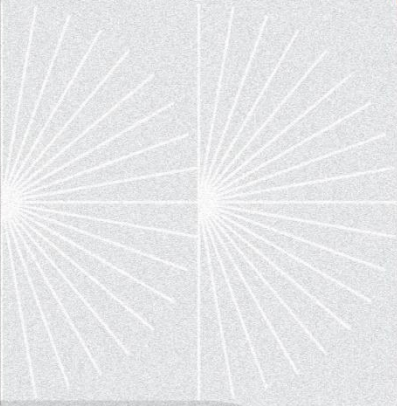
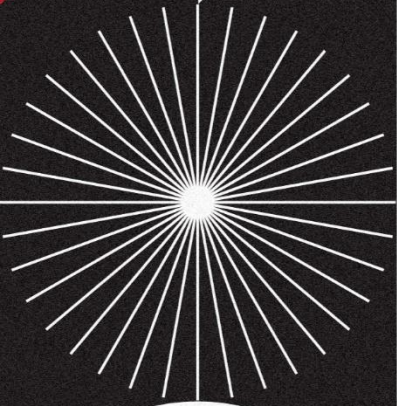
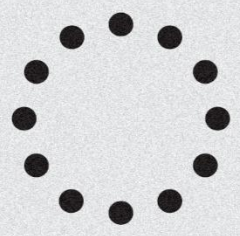


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18.1

Students



18 Engagement with the Arts by Segments

18.1 Students

18.1.1 Engagement with the arts

(I) Arts attendance

4 in 5 Students attended live arts events in 2019 (79%), second highest after the peak in 2015. Literary Arts was the most often cited art form (48%), followed by Heritage (46%).

Figure 47. Arts attendance among Students (by year)

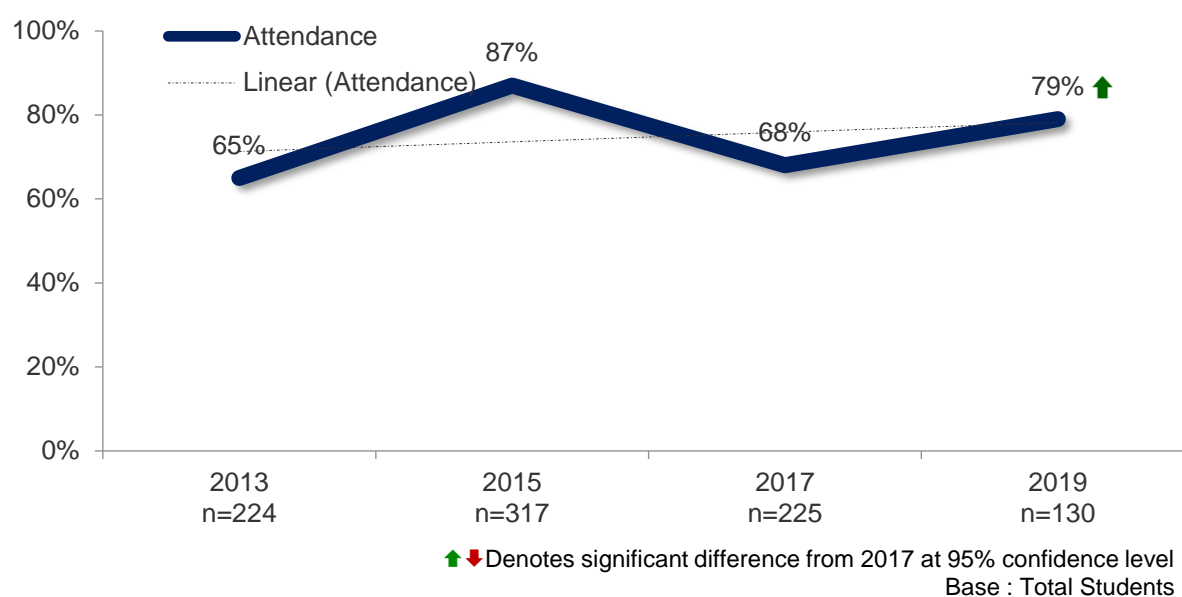


Table 42. Art forms attended by Students (by year)

	2017	2019
Base (Total Students)	225	130
Art Films	7%	6%
Heritage	38%	46%
Visual Arts	32%	33%
Theatre	22%	30%
Music	26%	27%
Dance	18%	22%
Literary Arts [^]	13%	48% ↑
Craft	7%	9%

[^] Literary Arts include reading any fiction or non-fiction books, stories, poetry or graphic novels (e.g. manga, comic books). In 2019, ‘reading any fiction...’ was asked as a stand-alone question.

↑↓ Denotes significant difference from 2017 at 95% confidence level

(II) Arts participation

Compared with 2017, participation in the arts among Students increased, continuing an upward trend from earlier years. The higher participation in 2019 was driven by an increased in participation across several art forms, with the most increases coming from Music (+6-percentage point), Visual Arts (+4-percentage point) and Craft (+4-percentage point).

Figure 48. Participation in the arts among Students (by year)

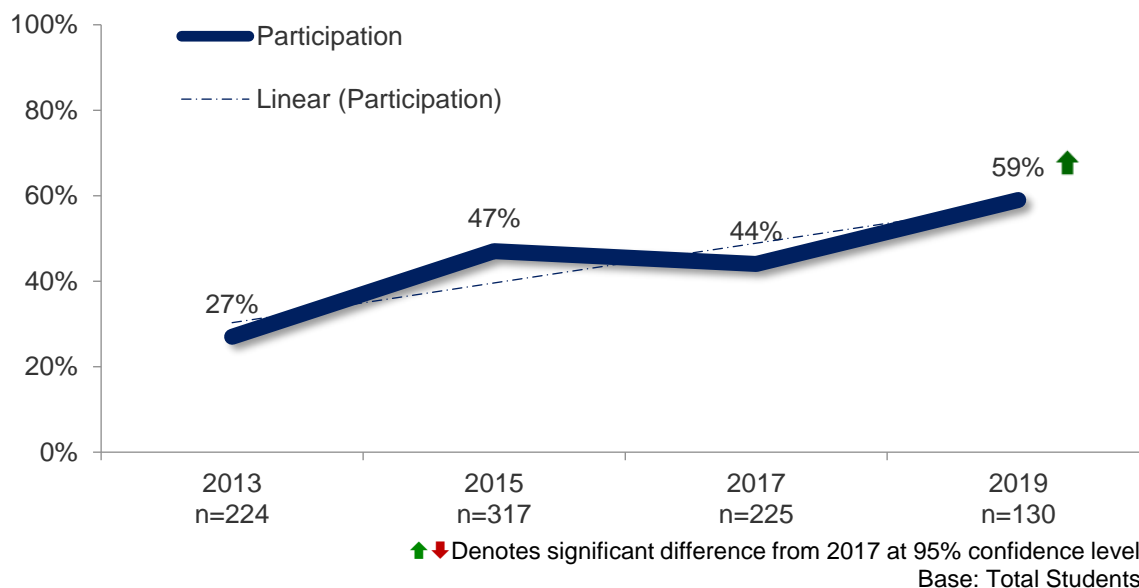


Table 43. Art forms participated by Students (by year)

	2017	2019
Base (Total Students)	225	130
Music	22%	28%
Visual Arts	11%	15%
Dance	12%	15%
Craft	8%	12%
Theatre	10%	12%
Film	9%	10%
Literary Arts	6%	7%

↑↓ Denotes significant difference from 2017 at 95% confidence level

(III) Digital consumption of arts

The digital medium was the most often cited mode for arts engagement among Students, with almost 9 in 10 having consumed arts content digitally. Music was the most popular digital art form consumed (67%), followed by Literary Arts (55%) and Theatre (52%).

Compared with 2017, digital consumption increased for Literary Arts (+40-percentage point), Theatre (+15-percentage point), Music (+12-percentage point), and Craft (+8-percentage point).

Figure 49. Digital consumption of the arts among Students (by year)

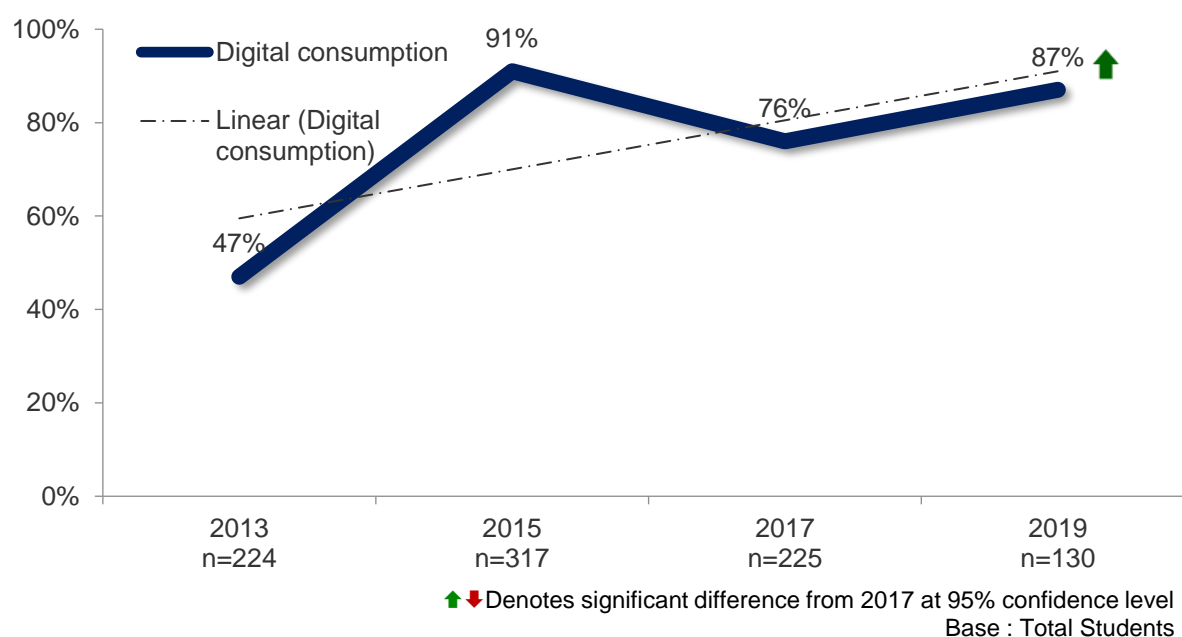


Table 44. Art forms digitally consumed by Students (by year)

	2017	2019
Base (Total Students)	225	130
Art Films	8%	13%
Music	55%	67%▲
Theatre	37%	52%▲
Dance	28%	34%
Visual Arts	21%	26%
Literary Arts [^]	15%	55%▲
Heritage	17%	12%
Craft	3%	11%▲

[^] Literary Arts include reading any fiction or non-fiction books, stories, poetry or graphic novels (e.g. manga, comic books). In 2019, "Reading stories, poetry or graphic novels" was asked as a stand-alone question.

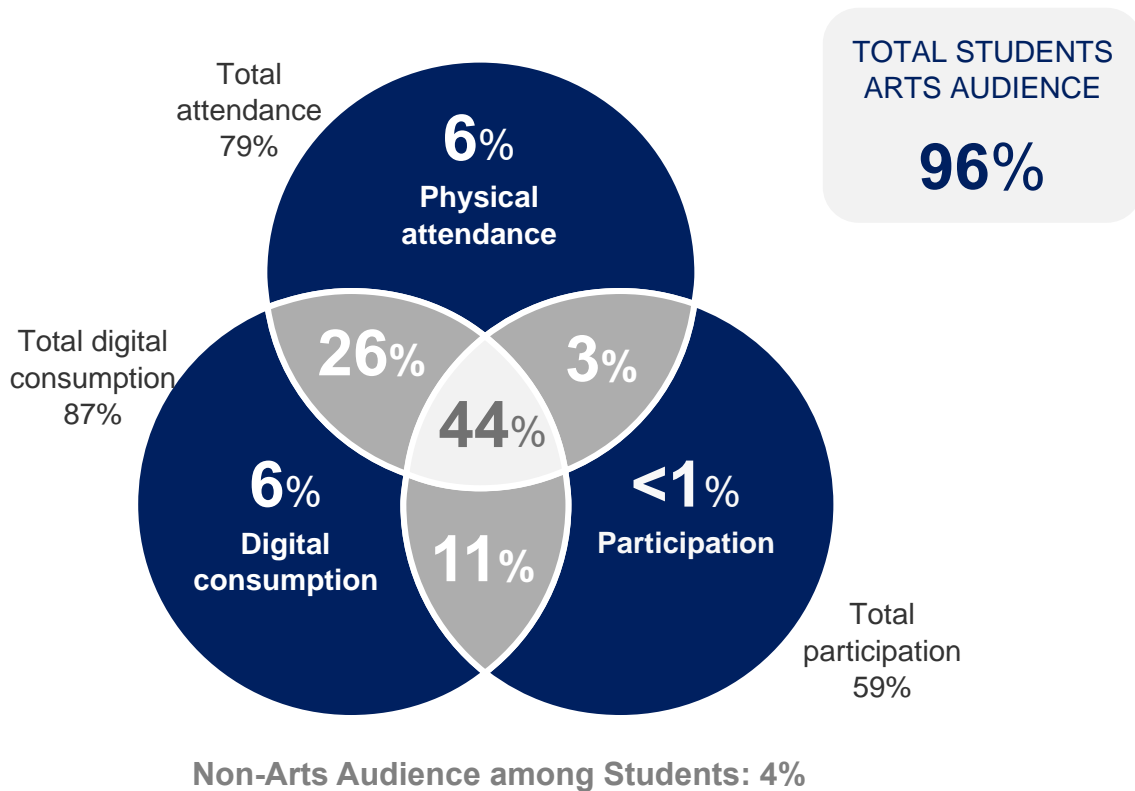
▲ Denotes significant difference from 2017 at 95% confidence level

18.1.2 Overlap between online and offline engagement

Encouragingly, almost all Students engaged with the arts in some way (96%) – either via attending events and activities in-person, consuming arts content digitally, or actively participating in the arts. 44% consumed arts via all three modalities, while 26% had attended events in-person as well as consumed digital arts content.

Less in 1 in 10 among Students had engaged solely via physical attendance (6%) or digital consumption (6%).

Figure 50. Overall arts engagement among Students

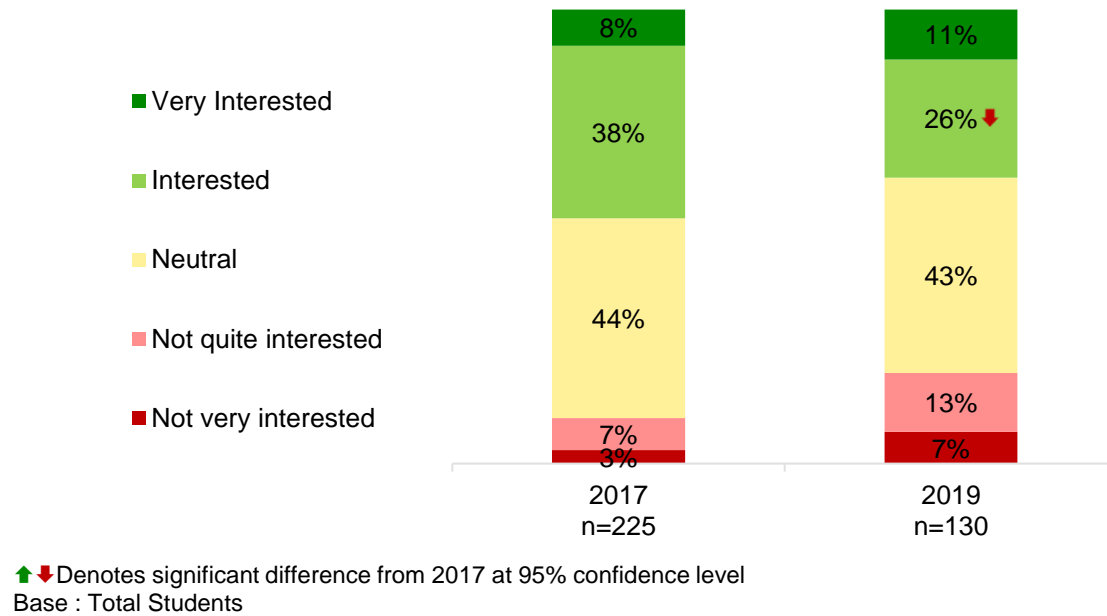


Base : 2019 Total Students, n=130

18.1.3 Interest in the arts

Compared to 2017, overall interest in the arts among Students declined – 26% described themselves as being interested in the arts, compared to 38% in 2017. Conversely 20% (Not quite interested + Not very interested) described themselves as not interested in the arts, an increase from 10% in 2017.

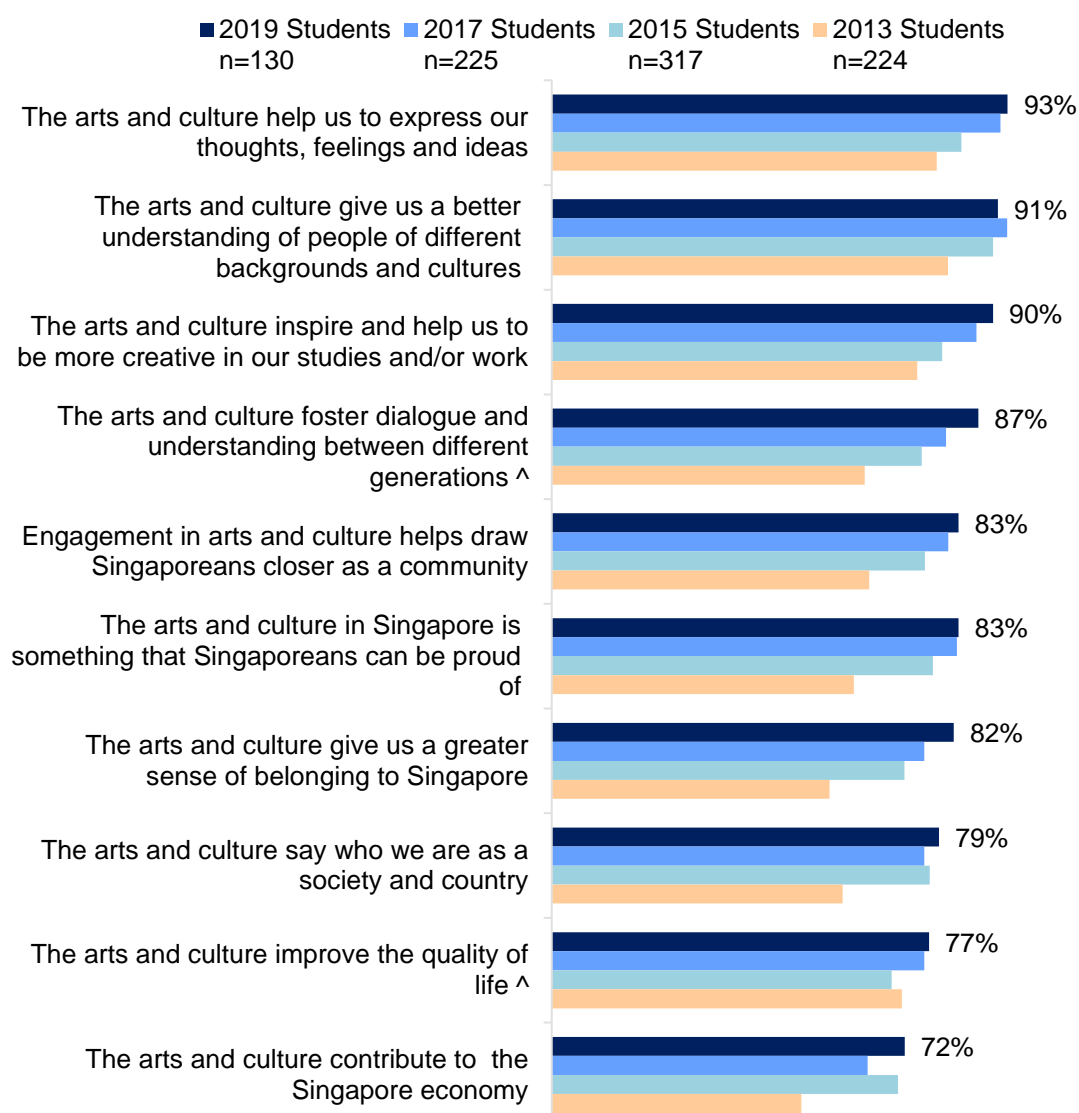
Figure 51. Interest in the arts among Students



18.1.4 Sentiments towards arts and culture

Students continued to acknowledge the positive impact that the arts and culture can bring, in helping them express their thoughts, be more creative in their work or studies, and contributing to social cohesion in the community. Compared to 2017, more Students recognised there were opportunities for nurturing artistic talents in Singapore (+14-percentage point), and 2 in 3 saw their friends and family attending arts and culture events. Students were strong advocates of having arts as part of the school curriculum, as well as for arts to be more readily available in the community.

Figure 52. Sentiments towards the arts and culture among Students (by year)



↑ ↓ Denotes significant difference from 2017 Students at 95% confidence level

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

^Rephrased statement in 2019

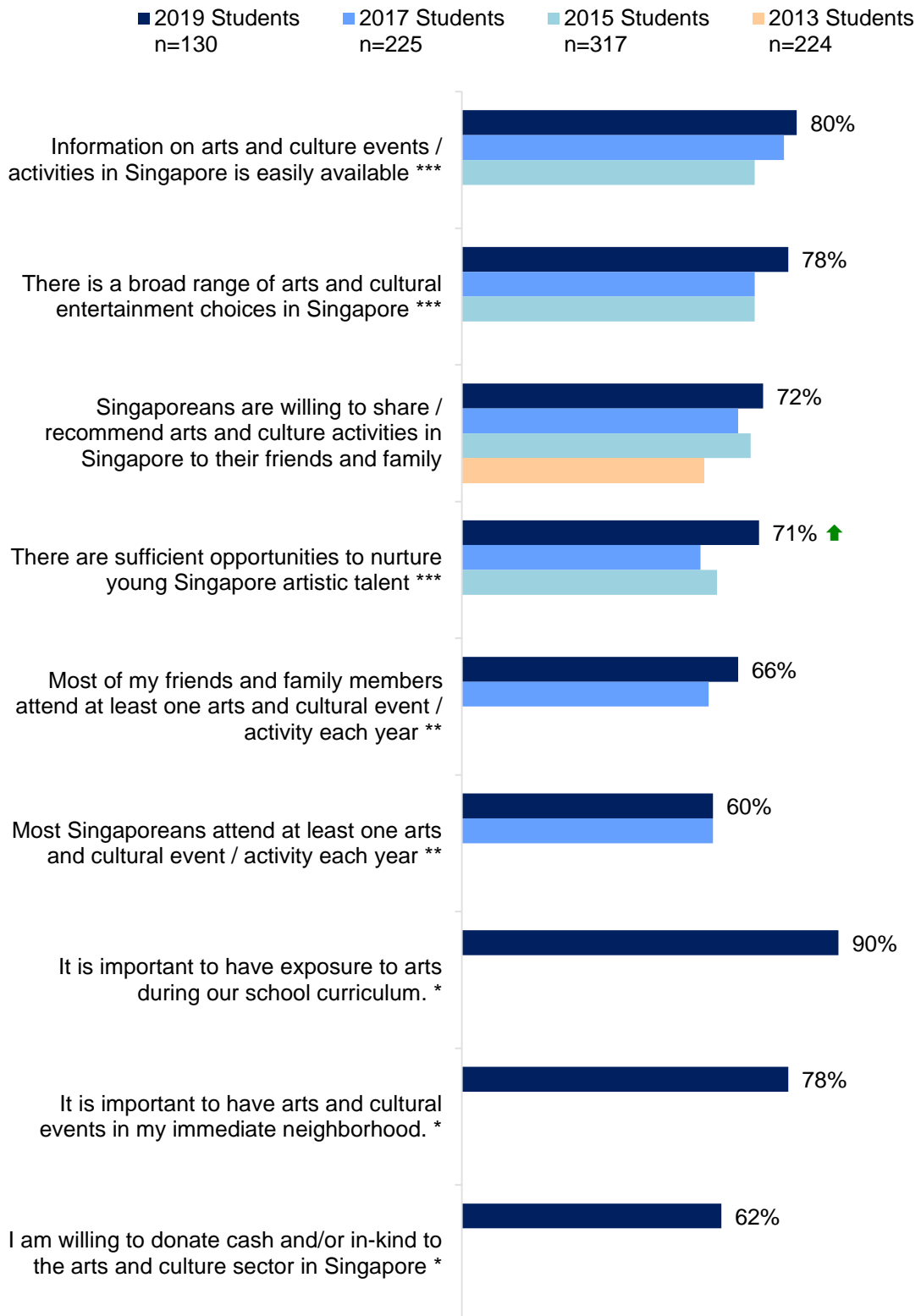
Base :

2013 Total Students, n=224

2015 Total Students, n=317

2017 Total Students, n=225

2019 Total Students, n=130



↑↓ Denotes significant difference from 2017 at 95% confidence level
 Figures shown reflect Top 2 boxes (% rated "Agree" and "Strongly Agree" on a 5-point scale)
 *New statement in 2019, ** New statement in 2017, ***New statement in 2015

Base :
 2013 Total Students, n=224
 2015 Total Students, n=317
 2017 Total Students, n=225
 2019 Total Students, n=130

Students attenders were much more likely to embrace the arts as a means of creative expression. They were also more likely to perceive their friends and family to be attending arts as well and were more willing to donate to the sector.

Table 45. Sentiments towards the arts and culture among Student attenders

	2019 Total	2019 Total Students	2019 Student Attenders
Base	1176	130	102
The arts and culture give us a better understanding of people of different backgrounds and cultures	89%	91%	92%
The arts and culture help us to express our thoughts, feelings and ideas	87%	93%	96%▲
The arts and culture inspire and help us to be more creative in our Studies and/or work	83%	90%	92%▲
The arts and culture foster dialogue and understanding between different generations	82%	87%	89%
The arts and culture give us a greater sense of belonging to Singapore	82%	82%	84%
The arts and culture say who we are as a society and country	82%	79%	79%
The arts and culture in Singapore is something that Singaporeans can be proud of	80%	83%	84%
Engagement in arts and culture helps draw Singaporeans closer as a community	79%	83%	83%
The arts and culture improve the quality of life	78%	77%	81%
The arts and culture contribute to the Singapore economy	67%	72%	72%
Information on arts and culture events / activities in Singapore is easily available	74%	80%	82%
There is a broad range of arts and cultural entertainment choices in Singapore	72%	78%	79%
Singaporeans are willing to share / recommend arts and culture activities in Singapore to their friends and family	65%	72%	74%
There are sufficient opportunities to nurture young Singapore artistic talent	65%	71%	69%
Most of my friends and family members attend at least one arts and cultural event / activity each year	54%	66%	66%▲
Most Singaporeans attend at least one arts and cultural event/activity each year	52%	60%	61%
It is important to have exposure to arts during our school curriculum	90%	90%	92%
It is important to have arts and cultural events in my immediate neighbourhood	76%	78%	84%
I am willing to donate cash and / or in-kind to the arts and culture sector in Singapore	50%	62%	67%▲




▲▼ Denotes significant difference from 2019 Total at 95% confidence level
 Figures shown reflect Top 2 boxes (% rated "Agree" and "Strongly Agree" on a 5-point scale)



18.1.5 Venues and Companions for attendance

(I) Venues for attendance

Attendance among Students occurred mostly at schools (41%), museums (41%) and at home (41%). Compared to 2017, more students cited the home as where they engaged in arts (+23-percentage point). There were also more Students who cited parks (+16-percentage point) and shopping malls (+13-percentage point) as venues where they had attended arts events.

Table 46. Venues visited among Student attenders

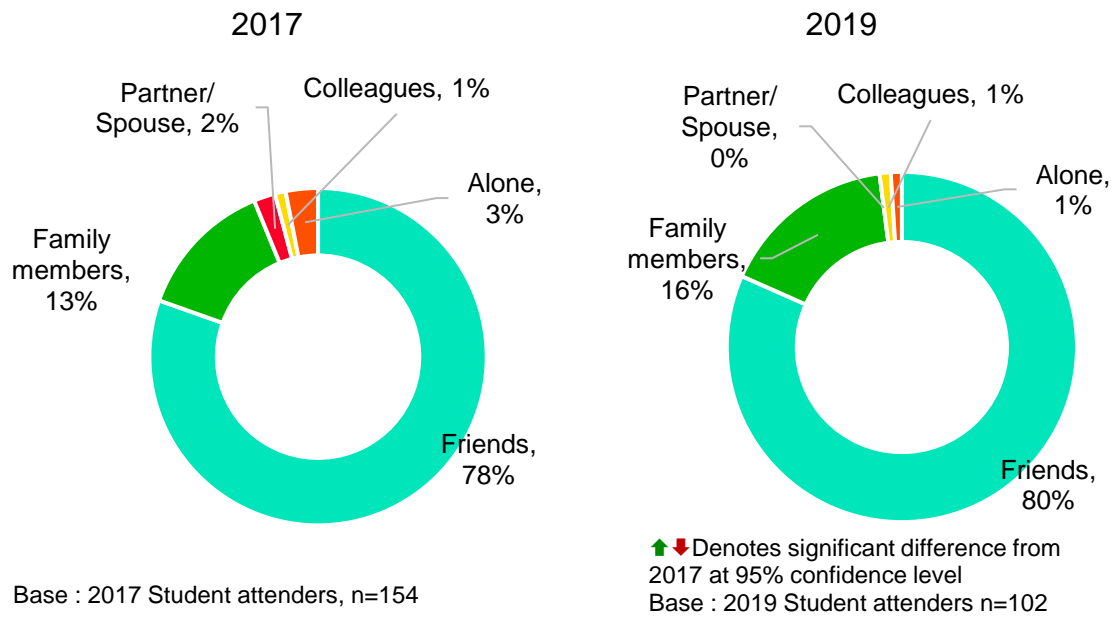
	2017	2019
Base (Student attenders)	154	102
School/ Near school	45%	41%
Museums	39%	41%
Home	18%	41% 
Dedicated arts venues	29%	33%
Shopping malls	19%	32% 
Parks	12%	28% 
In the city center	26%	24%
Libraries	11%	20%
Arts institutions	14%	17%
Community Clubs / Centres	16%	14%
Places of worship	12%	14%
Near Home / Immediate neighbourhood (e.g. open space area etc.)	12%	8%
Voluntary Welfare Organisations / Non-Governmental Organisations	8%	7%
Workplace/ Near workplace	2%	4%

  Denotes significant difference from 2017 at 95% confidence level

(II) Companions to arts events

Friends (80%) were the likely companions to arts events for Students.

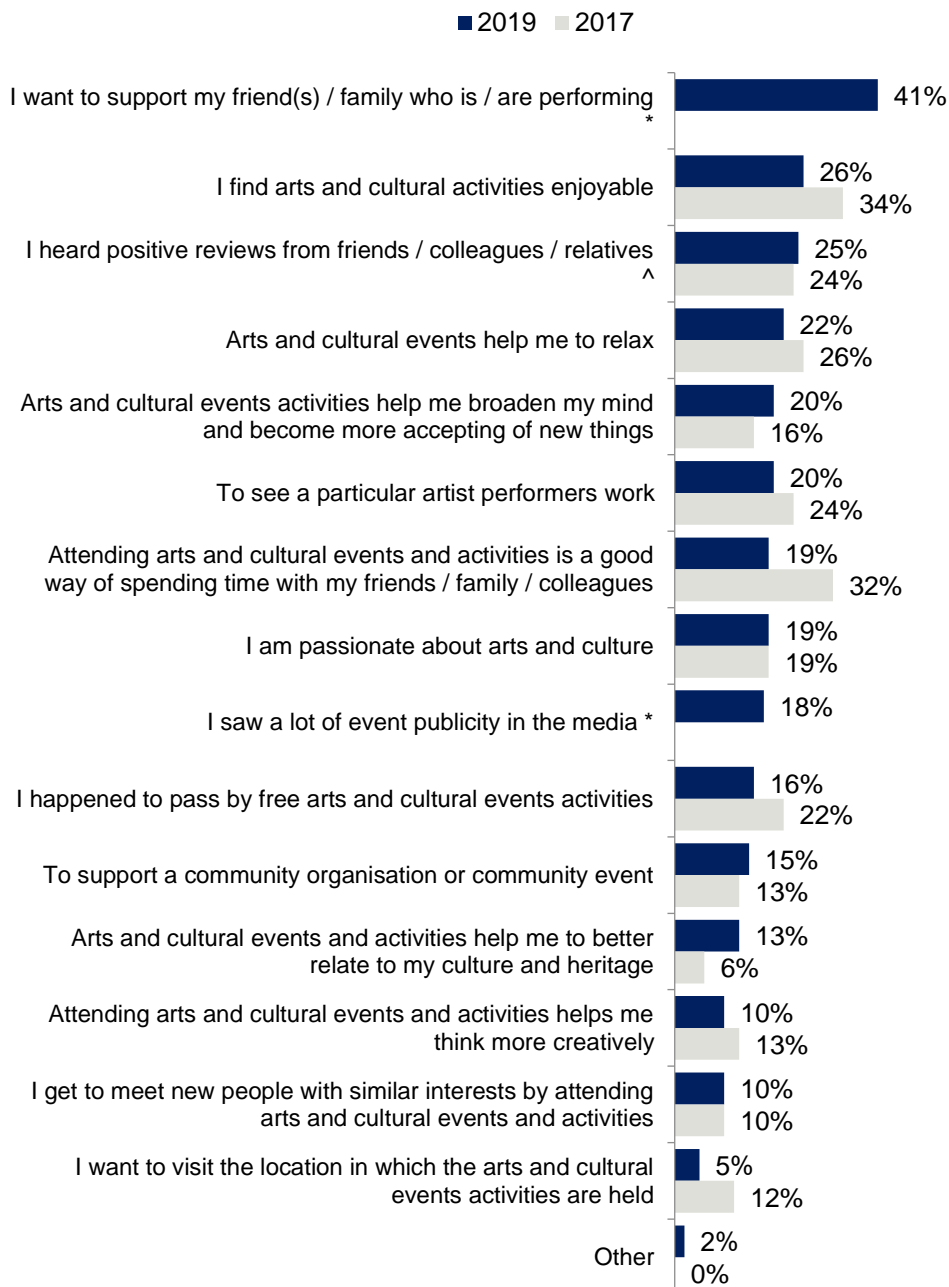
Figure 53. Companions to arts events among Student attenders



18.1.6 Drivers for arts attendance

Wanting to support loved ones who were performing (41%) was the top motivation for attending arts events in person for Students, reflecting the ripple effect of encouraging participation. Word-of-mouth recommendations also played an important role in encouraging attendance, with 25% attending because of positive reviews from their social circle.

Figure 54. Drivers for arts attendance among Student attenders



*New statements in 2019

^Rephrased statements in 2019

Base :

2017 Student attenders, n=154

2019 Student attenders, n=102

18.1.7 Barriers to attendance

Due to a small base (n=12), Barriers to attendance among Students is not included in this report.

18.1.8 Forms and Venues for participation

(I) Forms of participation

Participation among Students occurred mostly in the form of having a related hobby (39%), watching or reading about the arts (33%), and participating in performances, shows, exhibitions or competitions (24%).

Compared to 2017, more Students commented or were involved in discussions on arts events (+16-percentage point). Conversely, fewer participated in performances, shows, exhibitions or competitions (-5-percentage point) or attended classes, workshops or talks (-18-percentage point) on arts and culture.

Table 47. Forms of participation among Student participants

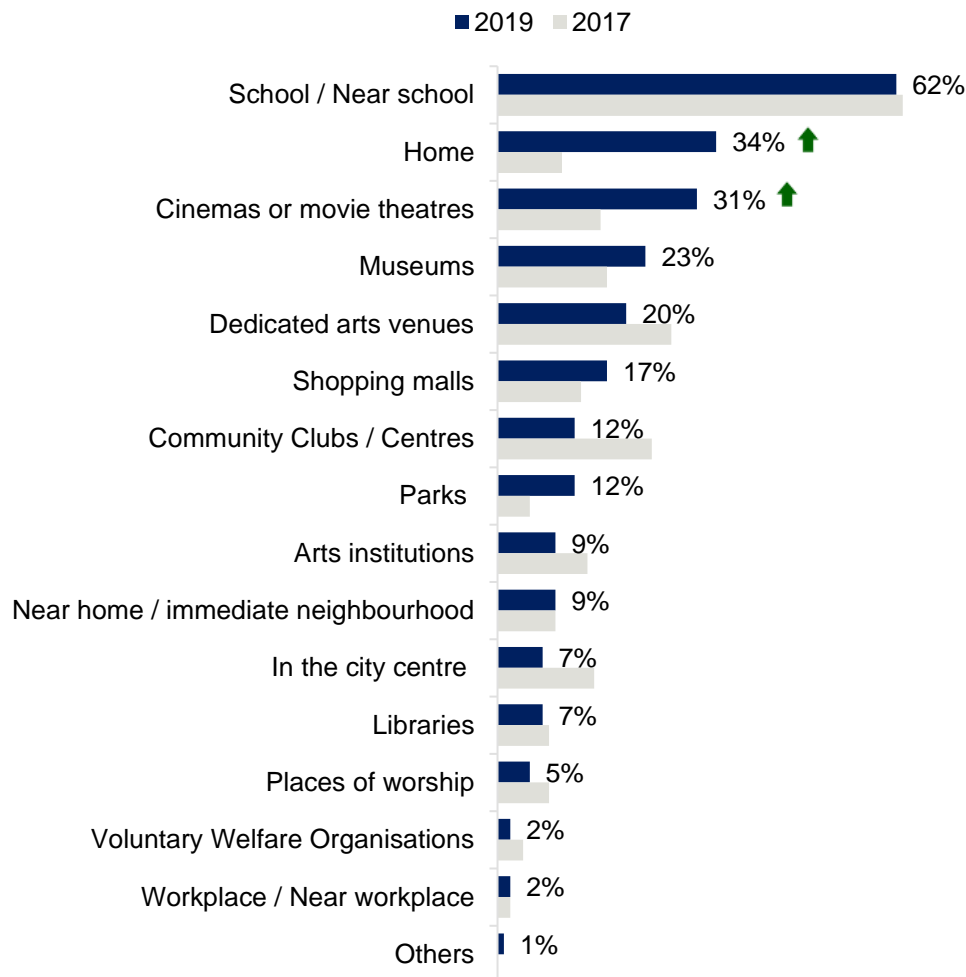
	2017	2019
Base (Student participants)	133	76
Have an arts and culture-related hobby or personal leisure activity	42%	39%
Watch an arts and culture documentary or read about the arts and culture	21%	33%
Participate in an arts and cultural performance, show, exhibition or competition	29%	24% ↓
Attend classes, workshops or talks on arts and culture	41%	23% ↓
Comment or participate in a discussion on an arts and cultural event / activity	7%	23% ↑
Participate in an arts and / or cultural club or group	10%	23%
Donate/Give money to support the arts and/or culture	8%	17%
Purchase / Loan a piece of artwork	11%	9%
Participate in community arts and / or cultural events / activities	16%	8%
Lead a guided arts and/or cultural tour	3%	2%

↑ ↓ Denotes significant difference from 2017 at 95% confidence level

(II) Venues for participation

Similar to attenders, Students mostly participated in arts activities while at schools (62%) or in-home (34%). Compared with 2017, more Student mentioned home (+24-percentage point) and the theatres (+15-percentage point) as venues for participating in the arts.

Figure 55. Venues for participation among Student participants



↑↓ Denotes significant difference from 2017 at 95% confidence level

Base :

2017 Student participants, n=133

2019 Student participants, n=76

18.1.9 Outlook for arts engagement

(I) Arts attendance

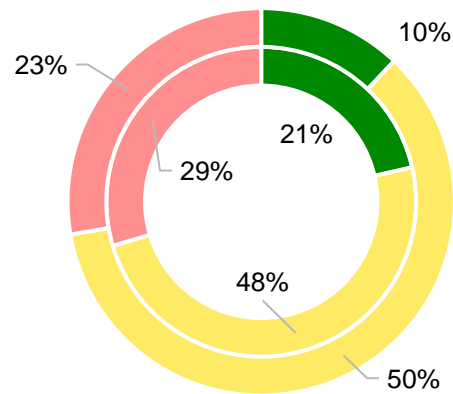
48% of Students felt they had attended a similar number of art events in 2019 as compared to earlier years, while 21% felt they had attended more.

50% of Students expect to be attending the same number of events in the next 12 months. 10% intend to attend more, while 23% expect they will be attending fewer events.

Figure 56. Level of arts attendance in 2019 and in the next 12 months among Students

Inner circle: 2019 compared to previous years
Outer circle: Next 12 months

- Higher
- About the same
- Lower



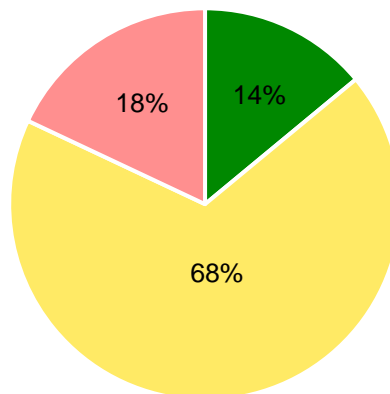
Base:
2019 Total Students, n=130

(II) Arts Participation

In the next 12 months, over 2 in 3 Students expect to continue with their current level of participation in the arts.

Figure 57. Frequency of future arts participation among Students

- Increase
- Maintain
- Decrease

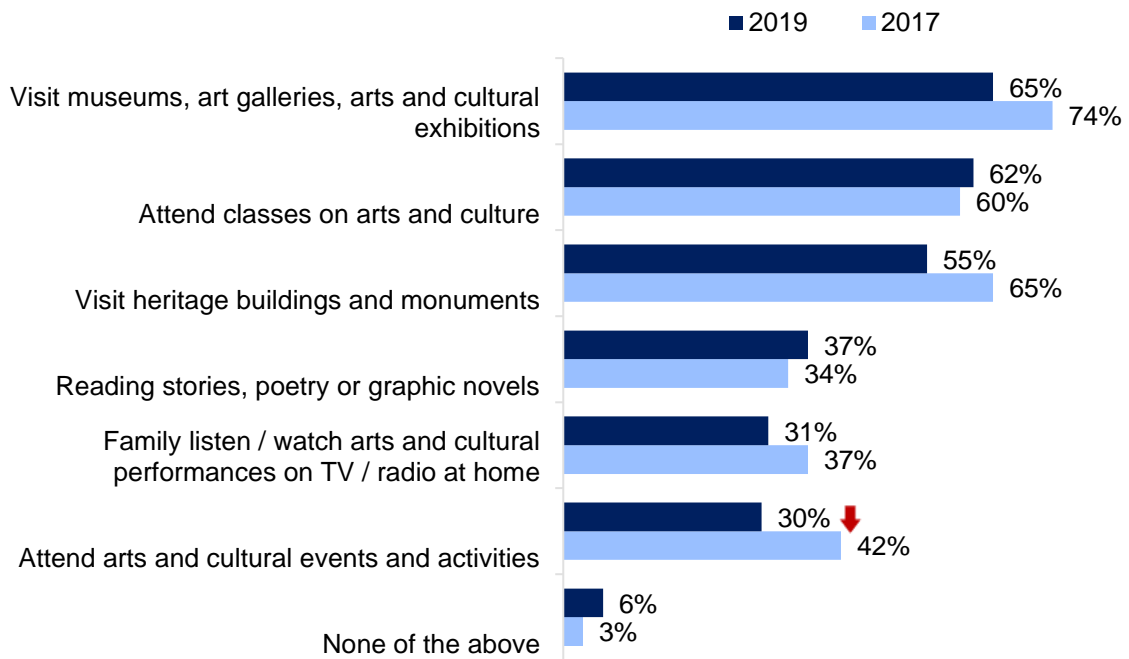


Base:
2019 Total Students, n=130

18.1.10 Childhood exposure to the arts

Majority of Students (94%) had been exposed to the arts in their childhood, mostly via visits to museums, art galleries and exhibitions (65%), and attending classes related to arts and culture (62%). Compared to 2017, fewer Students had attended arts events and activities (-12-percentage point) as a child.

Figure 58. Childhood exposure to the arts among Students



↑↓ Denotes significant difference from 2017 at 95% confidence level

Base:

2017 Total Students, n=225

2019 Total Students, n=130

18.1.11 Sources of information

For Students, digital platforms featured strongly in their preferred sources for information on arts and culture events and activities.

Instagram (64%) was the most often cited source of information, follow by YouTube (52%), friends (38%) and Facebook (29%). Compared to 2017 however, fewer mentioned Facebook as a source of information (-12-percentage point).

Figure 59. Sources of information for arts and cultural events and activities among Students

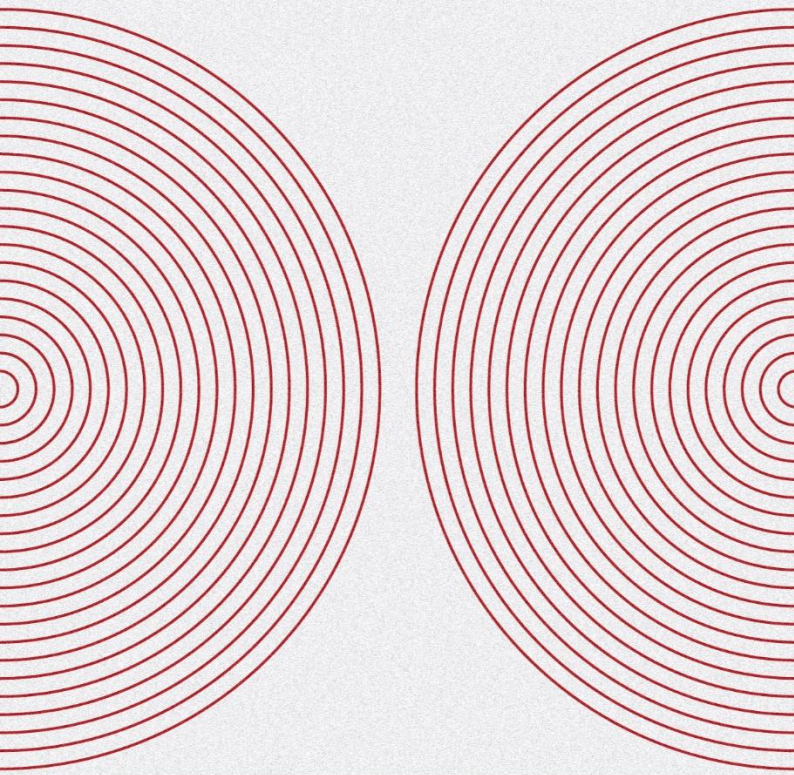
	2019 Main	2019 Other	2017 Main	2017 Other
Base	130	130	225	225
Instagram	25%	39%	17%	32%
YouTube	24%	28%	23%	30%
Friends, colleagues, or acquaintances	14%	24%	23%	30%
Facebook	11%	18%↓	11%	30%
Google searches	5%	23%	6%	20%
Websites / email	5%	17%	3%	15%
Television	5%	12%↓	8%	25%
Posters / Banners / Notices	1%	14%	1%	13%
Family members	2%	13%	2%	12%
Twitter	2%	11%	1%	14%
Newsletters / Flyers / Brochures	1%	11%	1%	7%
Mobile App	3%	8%	1%	9%
Newspapers	1%	5%	-	7%
Radio	-	4%	-	6%
Magazines	-	2%	-	2%
Others	1%	1%	-	3%

↑↓ Denotes significant difference from 2017 at 95% confidence level

Base :

2017 Total Students, n=225

2019 Total Students, n=130

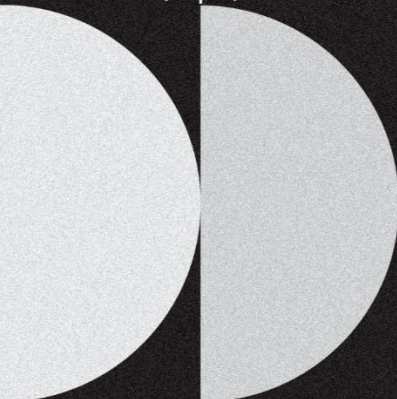
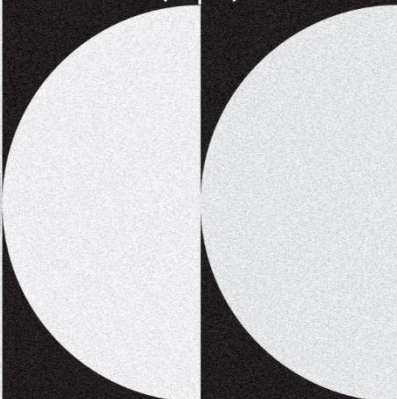
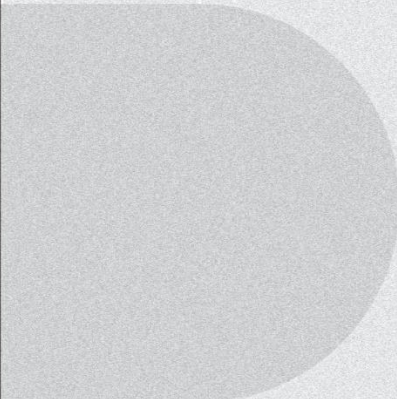
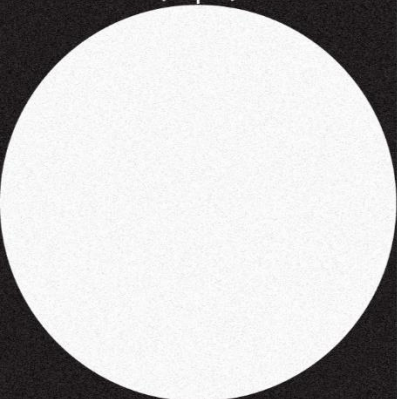
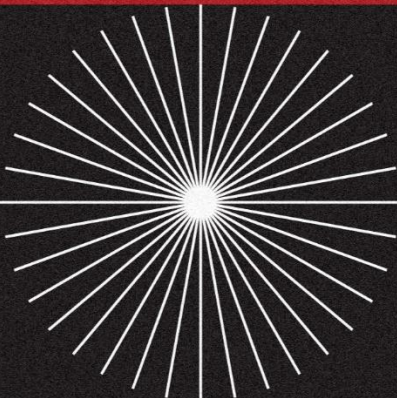
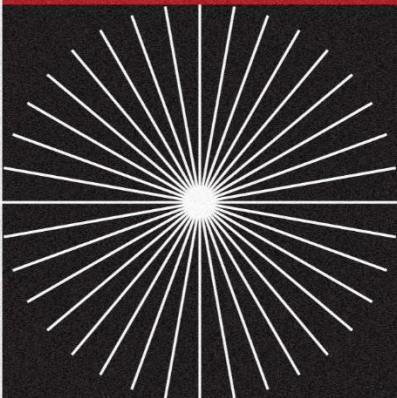
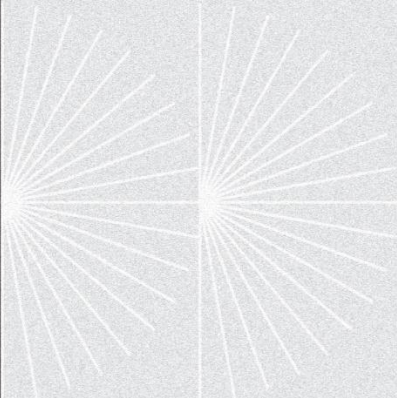
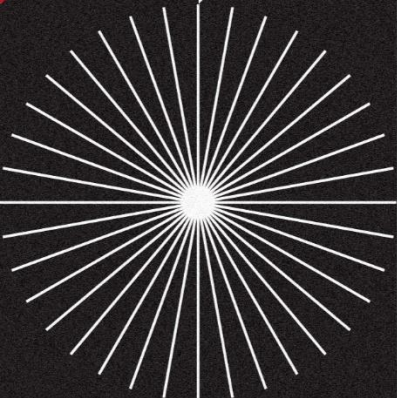
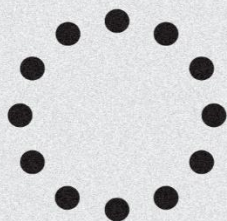


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18.2

PMEBs



18.2 PMEBS

18.2.1 Engagement with the arts

(I) Arts attendance

4 in 5 PMEBS attended arts events in 2019 – second highest level recorded after 2015. Literary Arts and Heritage events were the most often cited art forms attended in person (both at 50%).

Compared to 2017, attendance increased for several art forms - Literary Arts (+37-percentage point), Heritage (+23-percentage point), Theatre (+8-percentage point), and Craft (+4-percentage point).

Figure 60. Arts attendance among PMEBS (by year)

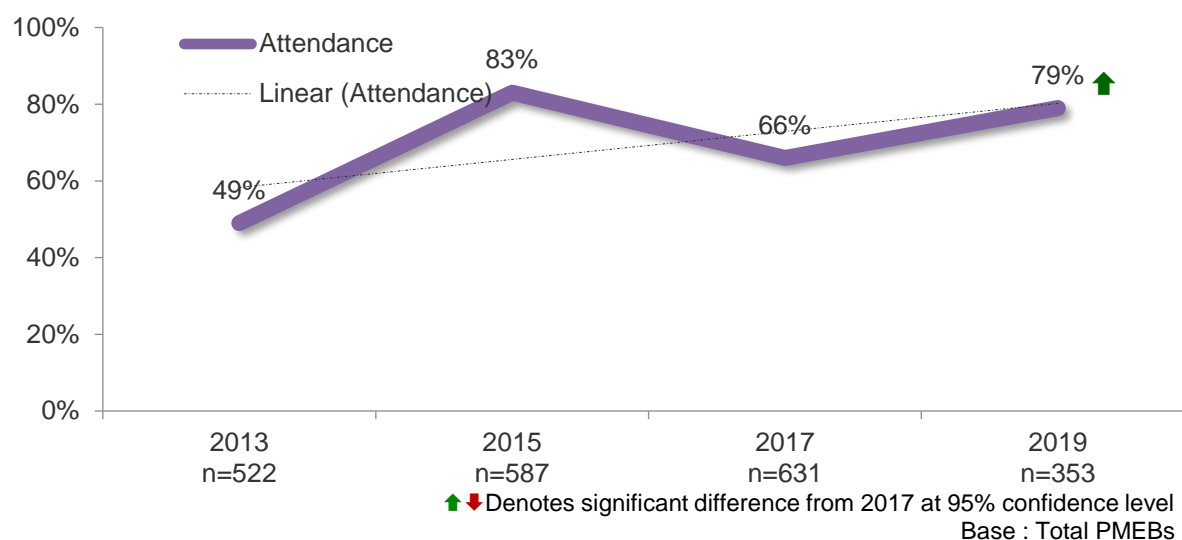


Table 48. Art forms attended by PMEBS (by year)

	2017	2019
Base (Total PMEBS)	631	353
Art Films	6%	8%
Heritage	37%	50% ↑
Theatre	21%	29% ↑
Visual Arts	30%	26%
Music	25%	24%
Literary Arts [^]	13%	50% ↑
Dance	17%	12%
Craft	7%	11% ↑

[^] Literary Arts include reading any fiction or non-fiction books, stories, poetry or graphic novels (e.g. manga, comic books). In 2019, ‘Reading stories, poetry or graphic novels’ was asked as a stand-alone question.

↑↓ Denotes significant difference from 2017 at 95% confidence level

(II) Arts participation

2 in 5 PMEBS participated in arts related activities in 2019, with Music being the most often cited art form (16%).

Similar to attendance, level of arts participation among PMEBS also increased in 2019 (+16-percentage point). Participation increased across all art forms, except for Craft and Dance, which remained stable at similar levels with 2017.

Figure 61. Participation in the arts among PMEBS (by year)

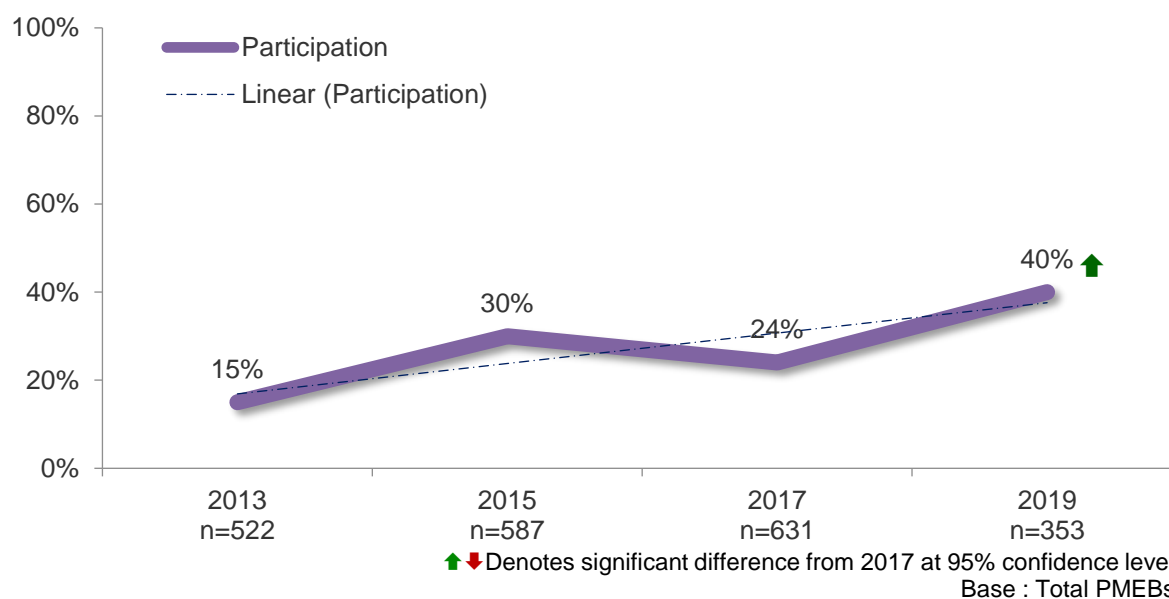


Table 49. Art forms participated by PMEBS (by year)

	2017	2019
Base (Total PMEBS)	631	353
Music	8%	16% ↑
Visual Arts	6%	12% ↑
Film	4%	11% ↑
Theatre	6%	10% ↑
Craft	7%	10%
Literary Arts	3%	8% ↑
Dance	4%	5%

↑↓ Denotes significant difference from 2017 at 95% confidence level

(III) Digital consumption of arts

Over 4 in 5 PMEBS consumed arts digitally in 2019, an increase from 2017. Music (56%) was the most often cited art form consumed digitally, followed by Literary Arts (53%).

Compared to 2017, higher digital consumption was recorded for Literary Arts (+42-percentage point), Music (+13-percentage point), Theatre (+12-percentage point), Art Films (+9-percentage point), and Craft (+7-percentage point).

Figure 62. Digital consumption of the arts among PMEBS (by year)

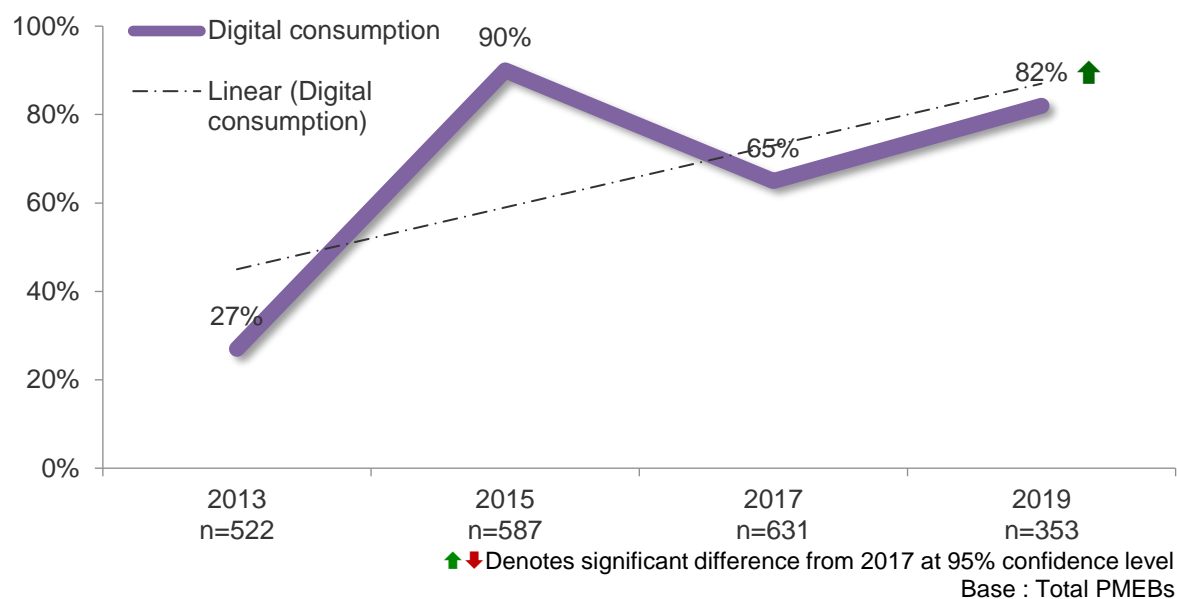


Table 50. Art forms digitally consumed by PMEBS (by year)

	2017	2019
Base (Total PMEBS)	631	353
Art Films	9%	18% ↑
Music	43%	56% ↑
Theatre	34%	46% ↑
Dance	16%	21%
Visual Arts	14%	17%
Heritage	15%	12%
Craft	3%	10% ↑
Literary Arts [^]	11%	53% ↑

[^] Literary Arts include reading any fiction or non-fiction books, stories, poetry or graphic novels (e.g. manga, comic books). In 2019, 'Reading stories, poetry or graphic novels' was asked as a stand-alone question.

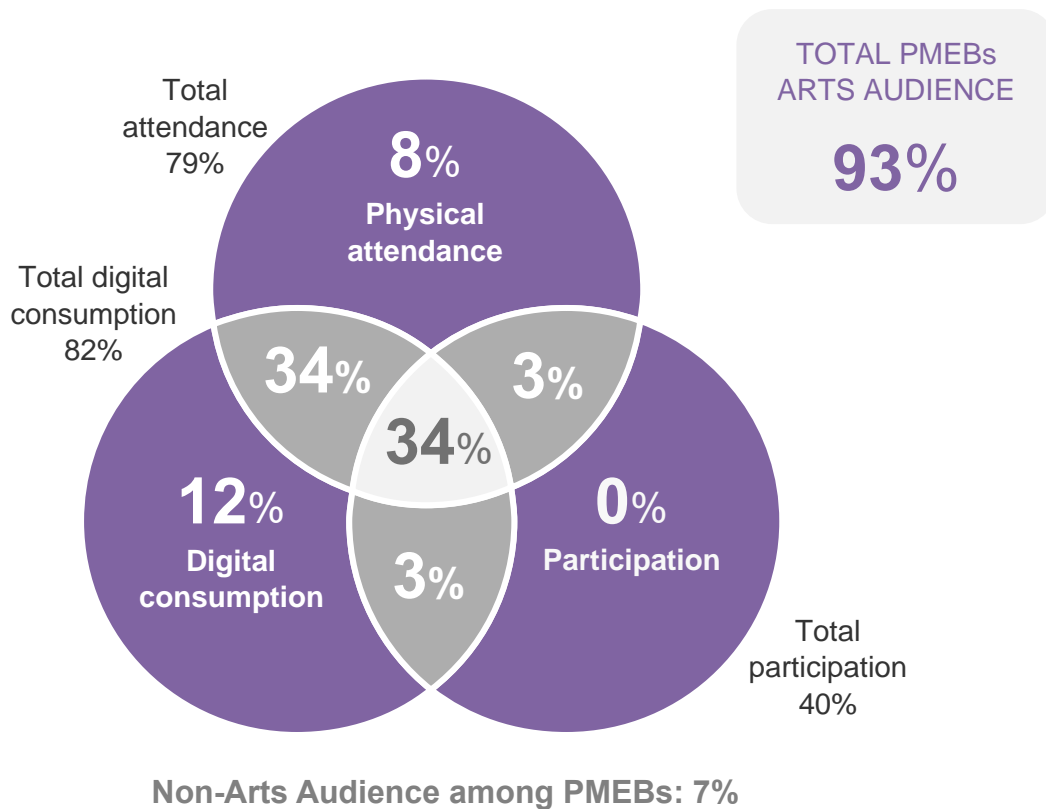
↑↓ Denotes significant difference from 2017 at 95% confidence level

18.2.2 Overlap between online and offline engagement

PMEBs had the second highest level of arts engagement after Students, with 93% of PMEBS having experienced the arts in some form – either via attending live events and activities, consuming arts content digitally, or actively participating in the arts.

2 in 3 PMEBS (68%) engaged both physically as well as digitally. Only 12% only consumed arts digitally, and 8% solely attended events in-person.

Figure 63. Overall arts engagement among PMEBS



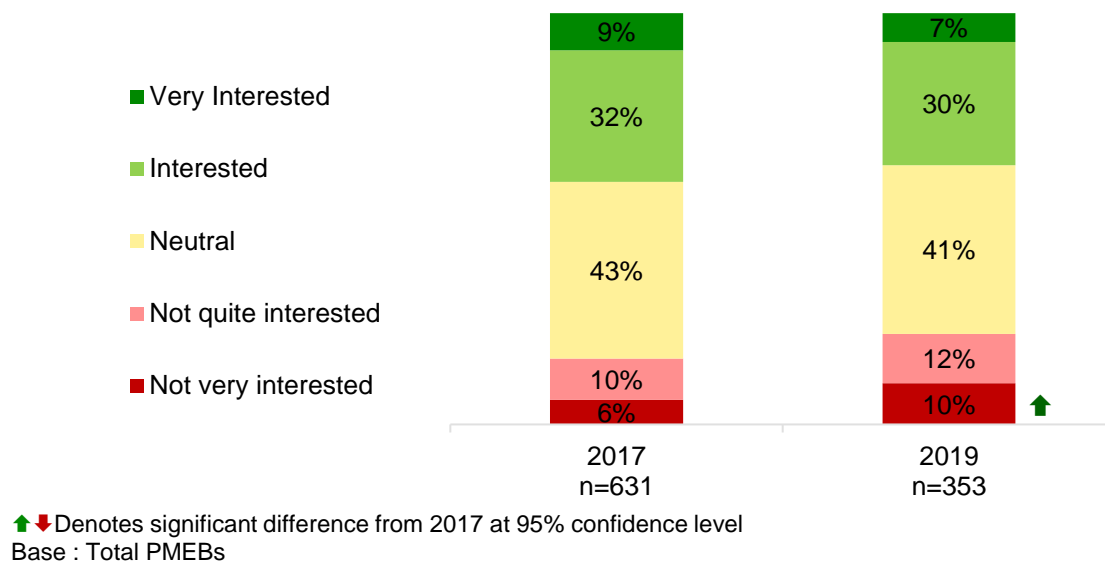
Base : 2019 Total PMEBS, n=353

18.2.3 Interest in the arts

37% of PMEBS expressed interest in the arts (Very interested + Interested), similar to levels recorded in 2017.

Compared to 2017 however, there was an increased in the proportion who claimed to be not very interested (+4-percentage point).

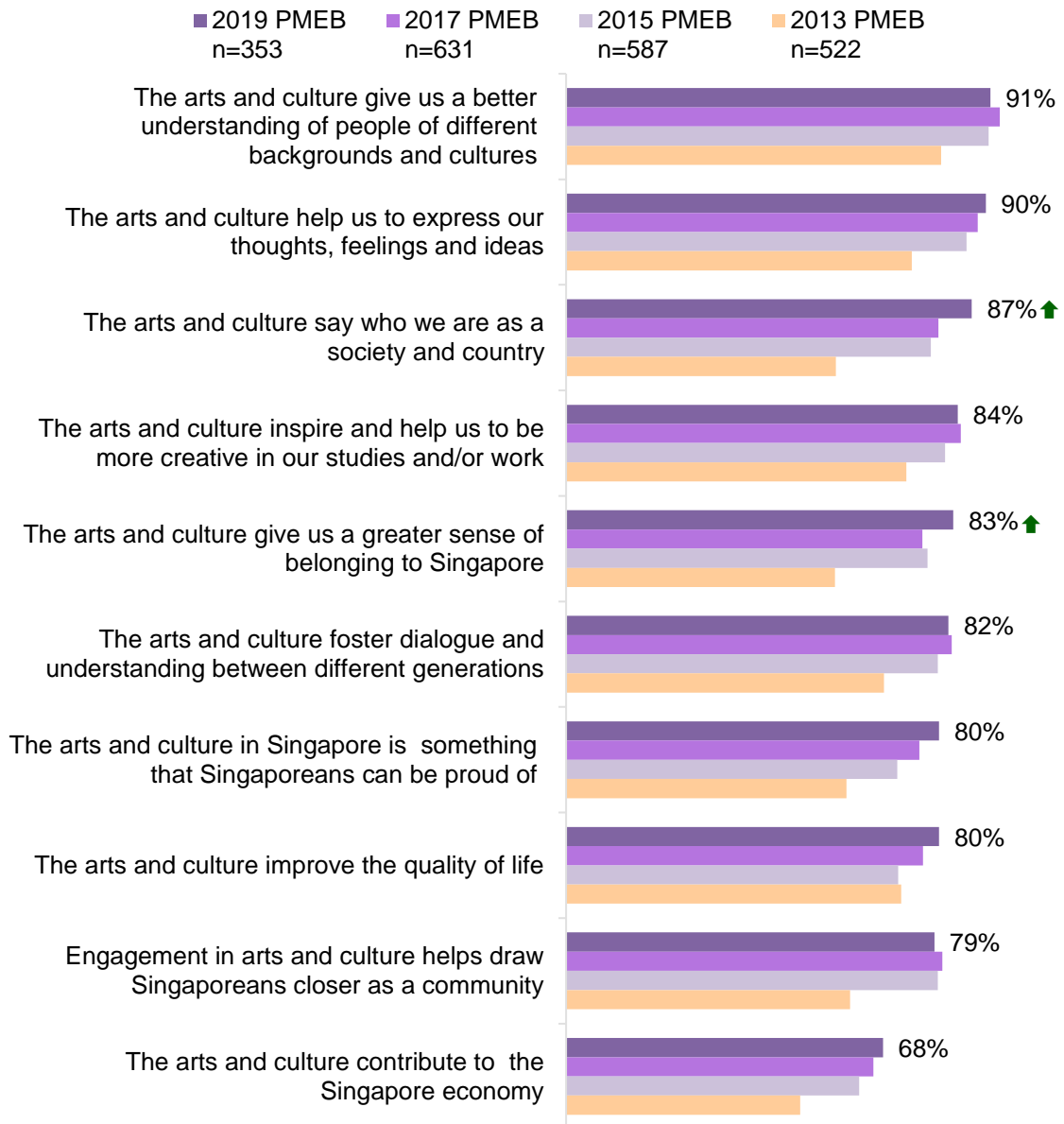
Figure 64. Interest in the arts among PMEBS



18.2.4 Sentiments towards arts and culture

PMEBs continue to acknowledge the benefits of the arts on the individual as well as the community. Compared to 2017, more PMEBS agreed that arts and culture reflects who we are as a society and country (+7-percentage point) and helped to spur a greater sense of belonging to Singapore (+5-percentage point). Fewer however perceived Singaporeans to be actively sharing arts events recommendations (-7-percentage point), and fewer perceived sufficient opportunities for nurturing young talents in Singapore (-15-percentage point).

Figure 65. Sentiments towards the arts and culture among PMEBS (by year)



↑ ↓ Denotes significant difference from 2017 PMEBS at 95% confidence level

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

^Rephrased statement in 2019

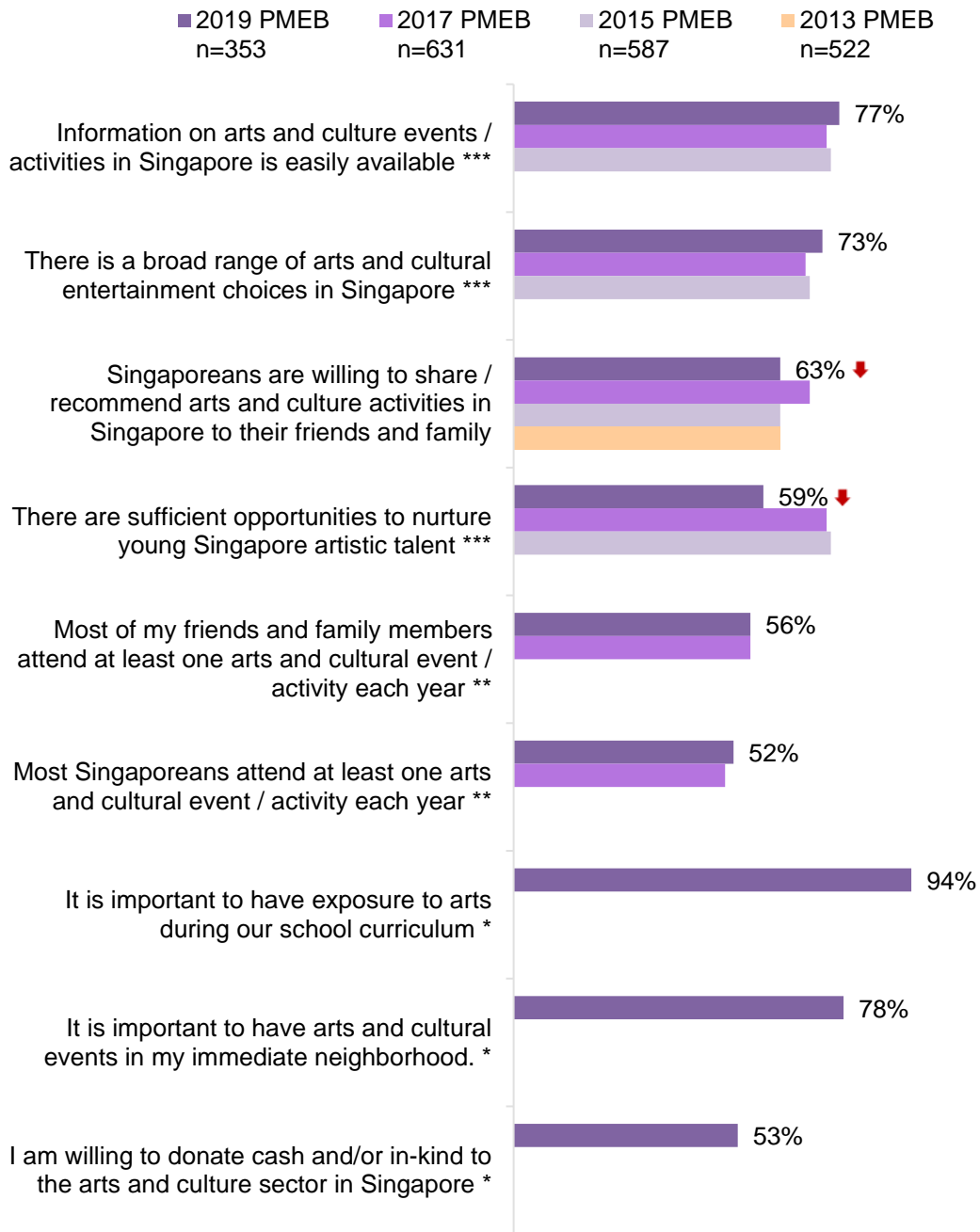
Base :

2013 Total PMEBS, n=522,

2015 Total PMEBS, n=587,

2017 Total PMEBS, n=631,

2019 Total PMEBS, n=353



↑ ↓ Denotes significant difference from 2017 PMEBS at 95% confidence level

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

*New statement in 2019, ** New statement in 2017, ***New statement in 2015

Base :

2013 Total PMEBS, n=522,

2015 Total PMEBS, n=587,

2017 Total PMEBS, n=631,

2019 Total PMEBS, n=353

Compared to Singaporeans in general, PMEB arts attenders were more likely to recognize the value of the arts in encouraging self-expression, and to advocate for arts to be an integral part of our education system. However, PMEB attenders were less likely to perceive that there were enough opportunities to cultivate young artistic talents in Singapore.

Table 51. Sentiments towards the arts and culture among PMEBs attenders

	2019 Total	2019 Total PMEBs	2019 PMEB Attenders
Base	1,176	353	278
The arts and culture give us a better understanding of people of different backgrounds and cultures	89%	91%	93%
The arts and culture help us to express our thoughts, feelings and ideas	87%	90%	92%▲
The arts and culture inspire and help us to be more creative in our Studies and/or work	83%	84%	85%
The arts and culture foster dialogue and understanding between different generations	82%	82%	84%
The arts and culture give us a greater sense of belonging to Singapore	82%	83%	83%
The arts and culture say who we are as a society and country	82%	87%▲	87%
The arts and culture in Singapore is something that Singaporeans can be proud of	80%	80%	81%
Engagement in arts and culture helps draw Singaporeans closer as a community	79%	79%	81%
The arts and culture improve the quality of life	78%	80%	82%
The arts and culture contribute to the Singapore economy	67%	68%	70%
Information on arts and culture events / activities in Singapore is easily available	74%	77%	80%
There is a broad range of arts and cultural entertainment choices in Singapore	72%	73%	75%
Singaporeans are willing to share / recommend arts and culture activities in Singapore to their friends and family	65%	63%	65%
There are sufficient opportunities to nurture young Singapore artistic talent	65%	59%	57%▼
Most of my friends and family members attend at least one arts and cultural event / activity each year	54%	56%	58%
Most Singaporeans attend at least one arts and cultural event/activity each year	52%	52%	55%
It is important to have exposure to arts during our school curriculum	90%	94%	95%▲
It is important to have arts and cultural events in my immediate neighbourhood	76%	78%	79%
I am willing to donate cash and / or in-kind to the arts and culture sector in Singapore	50%	53%	54%

▲▼ Denotes significant difference from 2019 Total at 95% confidence level
 Figures shown reflect Top 2 boxes (% rated "Agree" and "Strongly Agree" on a 5-point scale)

18.2.5 Venues and Companions for attendance

(I) Venues for attendance

PMEBs mostly visited dedicated arts venues (38%), museums (36%) and parks (34%) for arts events. Compared with 2017, more PMEBS attenders mentioned attending from the comfort of their homes (+18-percentage point), or visited parks (+12-percentage point), community centres (+10-percentage point), places of worship (+7-percentage point), arts institutions (+7-percentage point) and voluntary welfare organisations (+4-percentage point) for arts events.

Table 52. Venues visited among PMEBS attenders

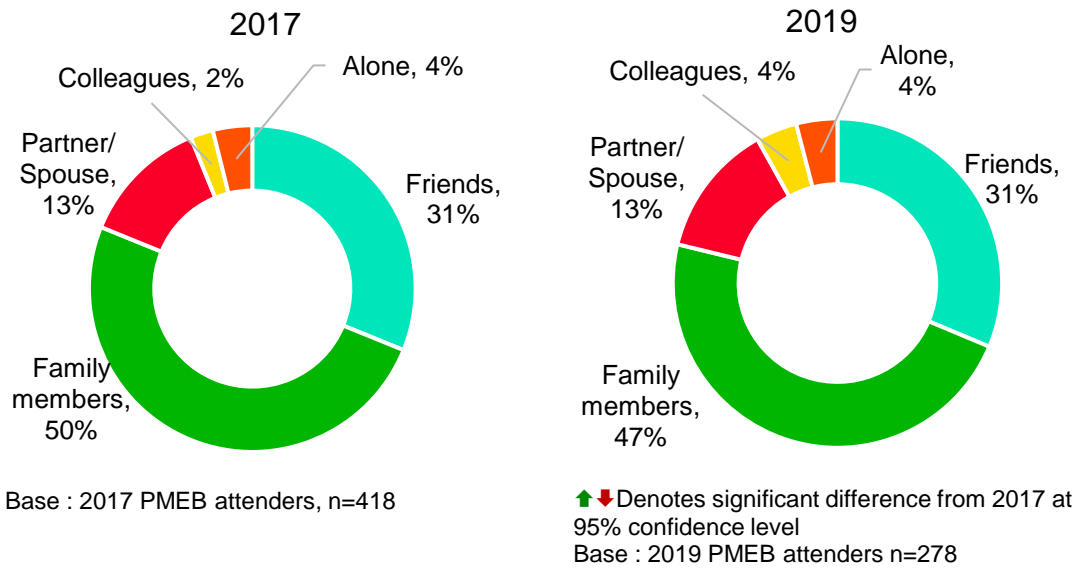
	2017	2019
Base (PMEBS attenders)	418	278
Dedicated arts venues	38%	38%
Museums	32%	36%
Parks	22%	34% ↑
Home	15%	33% ↑
In the city centre	25%	27%
Shopping malls	22%	26%
Community Clubs / Centres	16%	26% ↑
Places of worship	12%	19% ↑
Libraries	17%	18%
Arts institutions	10%	17% ↑
Workplace / Near workplace	11%	13%
School/ Near school	10%	11%
Near Home / Immediate neighbourhood (e.g. open space area etc.)	13%	9%
Voluntary Welfare Organisations / Non-Governmental Organisations	2%	6% ↑

↑↓ Denotes significant difference from 2017 at 95% confidence level

(II) Companions to arts events

Similar to 2017, family and friends were the most often cited companions to arts events for attenders in 2019 (47% and 31% respectively). 1 in 10 PMEBs attended with their partner (13%).

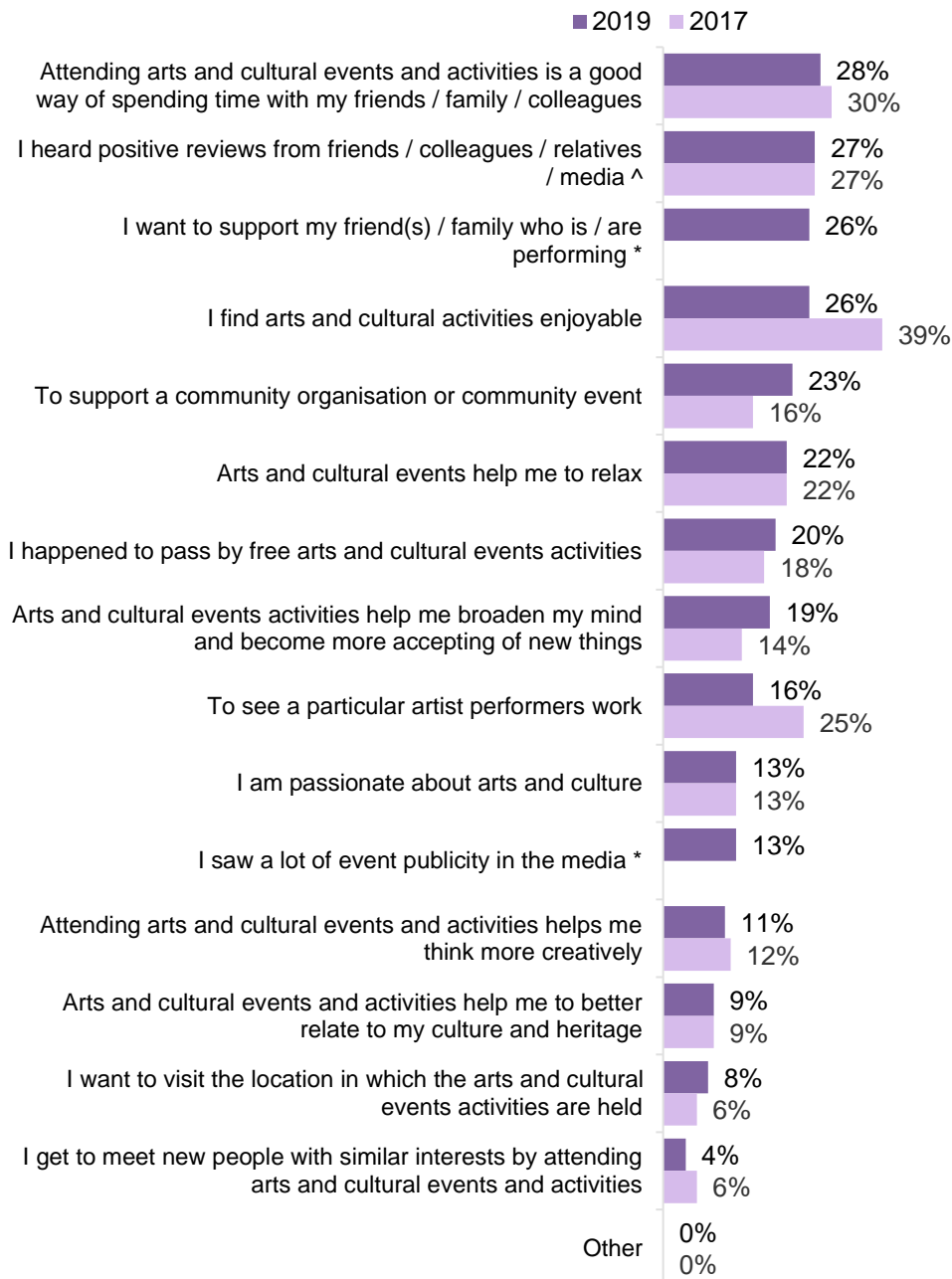
Figure 66. Companions to arts events among PMEB attenders



18.2.6 Drivers for arts attendance

PMEBs arts attenders saw attending events as an opportunity to spend time with their loved ones (28%). 27% attended after having heard positive reviews about the event, and 26% attended to show support for friends who were performing, or for personal enjoyment.

Figure 67. Drivers for arts attendance among PMEB attenders



*New statements in 2019

^Rephrased statements in 2019

Base :

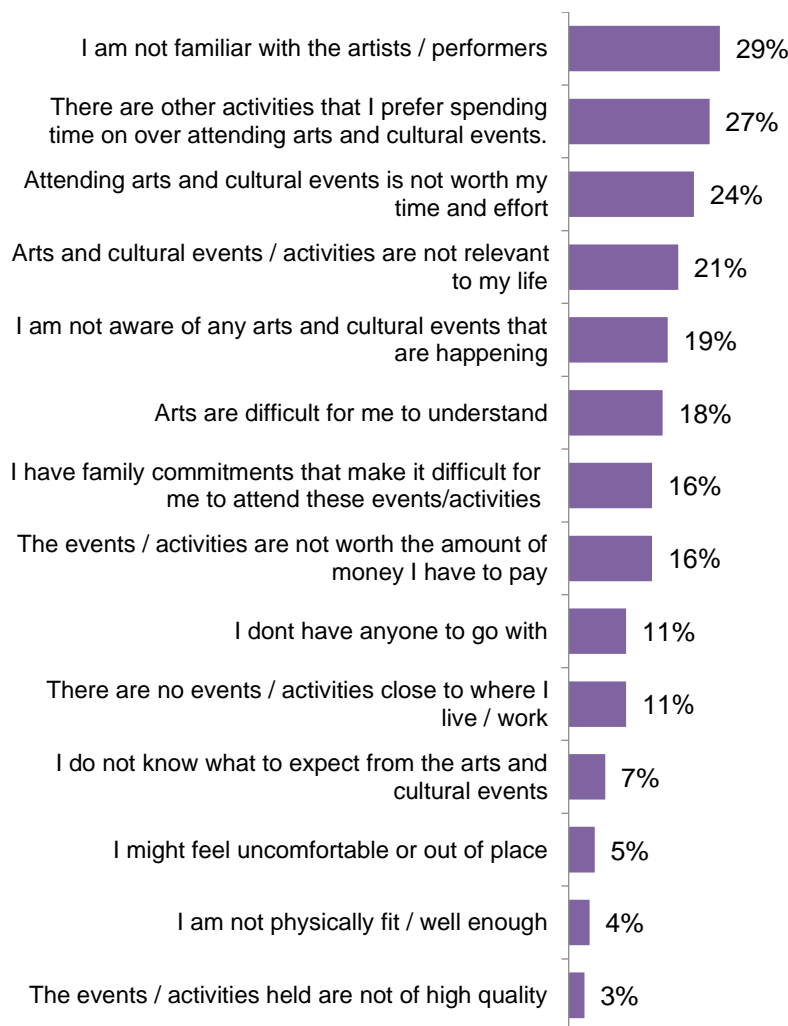
2017 PMEB attenders, n=418

2019 PMEB attenders, n=278

18.2.7 Barriers to attendance

Among PMEB non-attenders, a lack of familiarity with the artists was a key barrier (29%), followed by a preference for other activities non-attenders preferred to spend time on over attending arts events (27%).

Figure 68. Barriers to attendance among PMEB non-attenders



Base :
2019 PMEB non-attenders, n=43

18.2.8 Forms and Venues for participation

(I) Forms of participation

Participation in the arts among PMEBS mostly occurred in the form of viewing documentaries or reading about the art form (42%), having a related hobby (36%), or attending classes, workshops or talks (27%).

Compared with 2017, more PMEBS participated in discussions on arts and culture (+7-percentage point).

Table 53. Forms of participation among PMEB participants

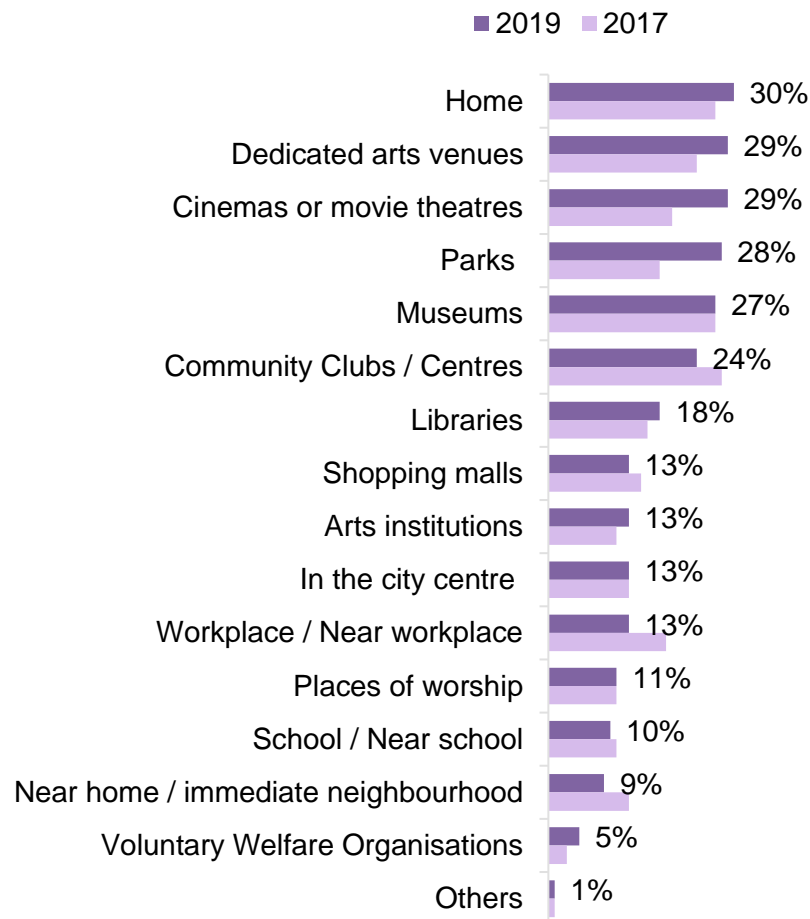
	2017	2019
Base (PMEB participants)	153	140
Watch an arts and culture documentary or read about the arts and culture	31%	42%
Have an arts and culture-related hobby or personal leisure activity	35%	36%
Attend classes, workshops or talks on arts and culture	33%	27%
Donate / Give money to support the arts and/or culture	17%	24%
Participate in an arts and cultural performance, show, exhibition or competition	14%	18%
Purchase / Loan a piece of artwork	16%	12%
Comment or participate in a discussion on an arts and cultural event/activity	4%	11%↑
Participate in an arts and/or cultural club or group	8%	7%
Participate in community arts and/or cultural events / activities	16%	8%
Lead a guided arts and/or cultural tour	4%	2%

↑↓ Denotes significant difference from 2017 at 95% confidence level

(II) Venues for participation

Home was most commonly cited venue for arts participation among PMEB participants (30%), followed by dedicated arts venues (29%), the theatre (29%), parks (28%), museums (27%) and community clubs (24%).

Figure 69. Venues for participation among PMEB participants



↑↓ Denotes significant difference from 2017 at 95% confidence level

Base :

2017 PMEB participants, n=153

2019 PMEB participants, n=140

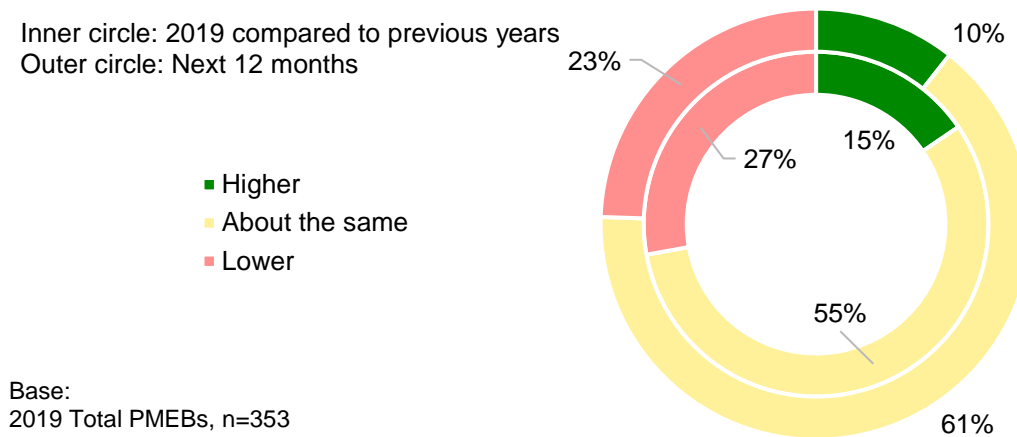
18.2.9 Outlook for arts engagement

(I) Arts attendance

Majority of PMEBS attended the same number of events in 2019 when compared with earlier years (55%).

In the next 12 months, 61% expect to be attending the same number of events, while 23% expect to be attending fewer events.

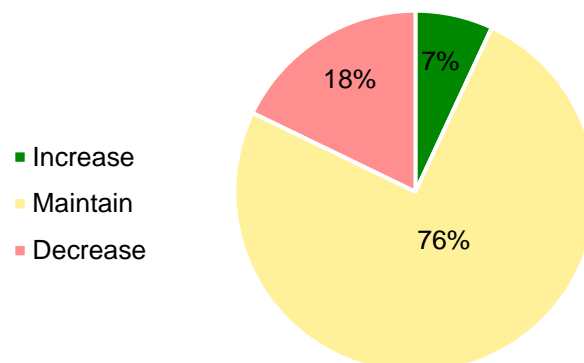
Figure 70. Level of arts attendance in 2019 and in the next 12 months among PMEBS



(II) Arts participation

In the next 12 months majority of PMEBS (76%) expect to continue participating in arts related activities at similar levels as they had in 2019.

Figure 71. Frequency of future arts participation among PMEBS



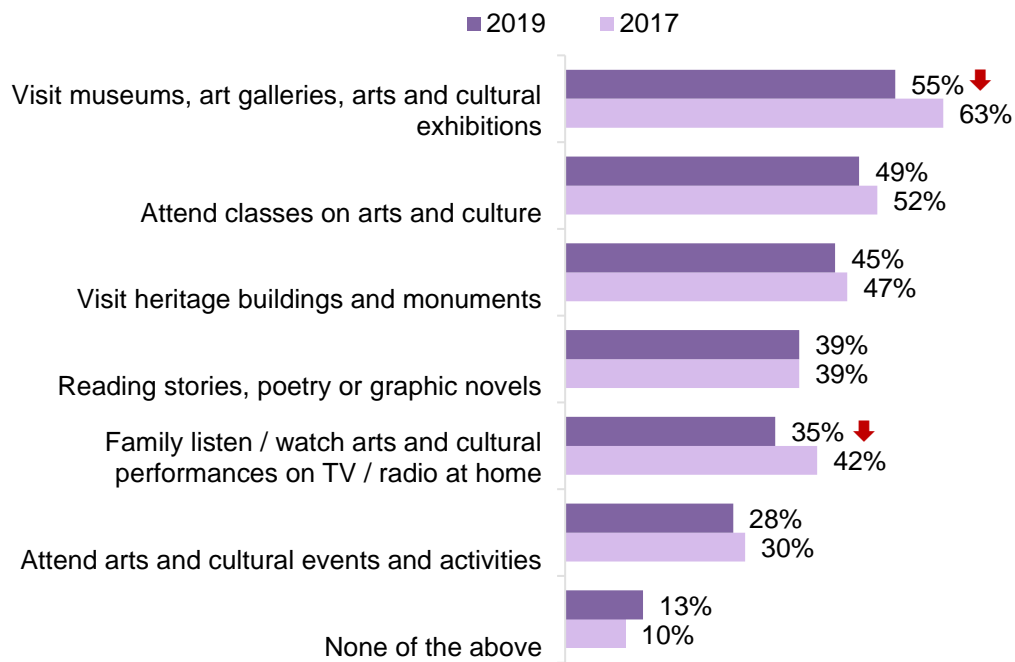
Base:
2019 Total PMEBS, n=353

18.2.10 Childhood exposure to the arts

Almost 9 in 10 PMEBS had experienced the arts when they were a child. Exposure mostly occurred in the form of visits to the museum, art galleries and exhibitions (55%), attending classes (49%) and visiting heritage sites (45%).

Compared to 2017, fewer PMEBS cited having visited museums and art venues as a child (-8-percentage point), or having watched or listen to arts performances at home with the family when they were younger (-7-percentage point).

Figure 72. Childhood exposure to the arts among PMEBS



↑↓ Denotes significant difference from 2017 at 95% confidence level

Base :








2017 Total PMEBS, n=631



2019 Total PMEBS, n=353

18.2.11 Sources of information

Constantly, Facebook was the most often cited source of information for arts events among PMEBS (50%), followed by friends (43%). More PMEBS also mentioned turning to Instagram (+11-percentage point) and mobile apps (+2-percentage point) for information, while fewer relied on traditional media like television (-15-percentage point) and newspapers (-11-percentage point).

Figure 73. Sources of information for arts and cultural events and activities among PMEBS

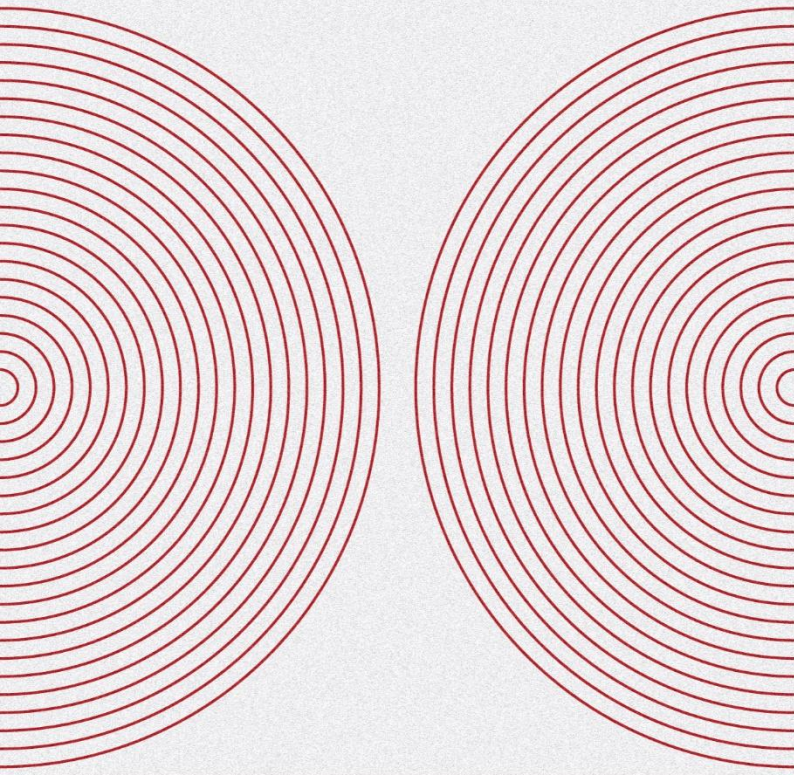
	2019 Main	2019 Other	2017 Main	2017 Other
Base	353	353	631	631
Facebook	25%	25%	22%	30%
Friends, colleagues, or acquaintances	12%	31%	13%	29%
Websites / email	11%	16%	10%	19%
YouTube	9%	18%	9%	20%
Instagram	6% 	20% 	3%	12%
Television	5% 	19% 	10%	29%
Google searches	7%	14%	7%	17%
Newspapers	7% 	13%	9%	20%
Family members	6%	12% 	6%	18%
Posters / Banners / Notices	3%	13%	3%	13%
Radio	2%	12%	2%	16%
Newsletters / Flyers / Brochures	1%	9%	2%	9%
Mobile app	3%	5% 	1%	7%
Magazines	1%	4%	-	7%
Twitter	-	1%	-	4%
Others	2%	-	1%	3%

  Denotes significant difference from 2017 at 95% confidence level

Base :

2017 Total PMEBS, n=631

2019 Total PMEBS, n=353

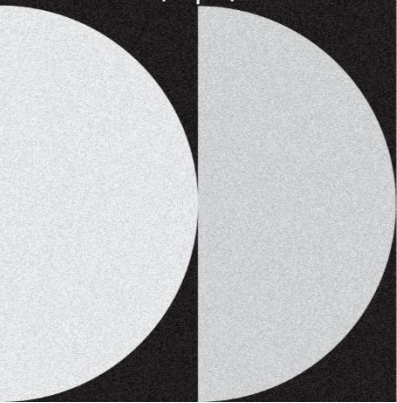
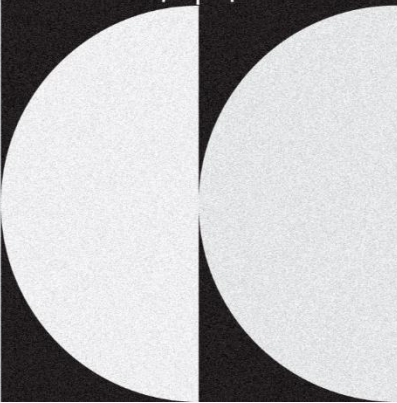
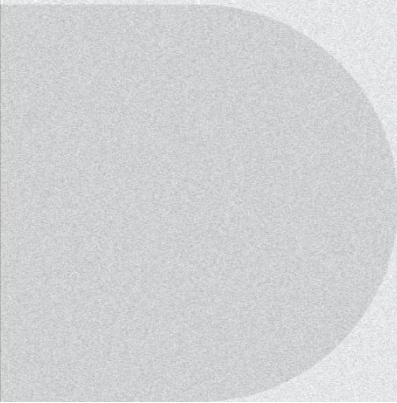
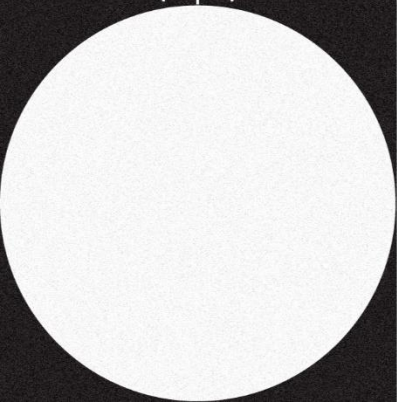
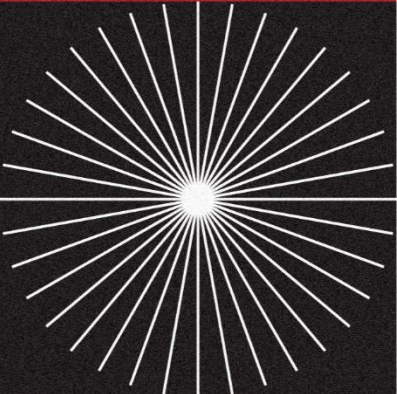
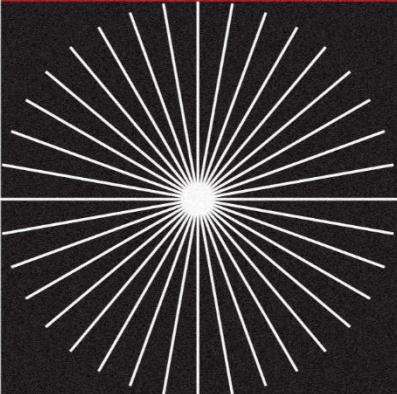
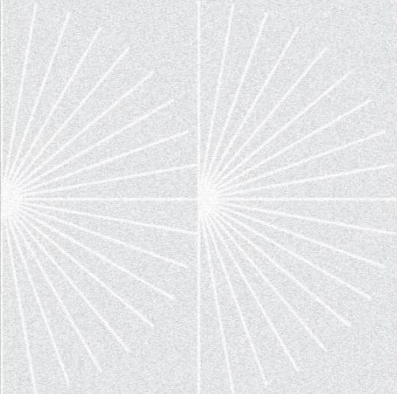
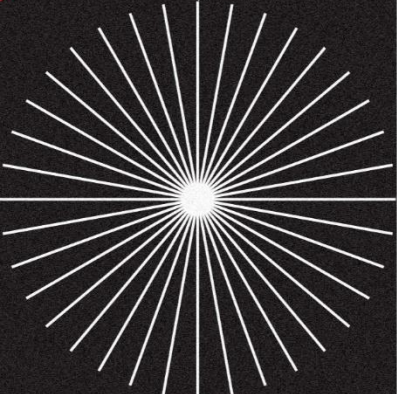
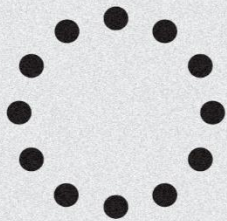


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2019

18.3

Married with
Children



18.3 Married with Children

Additional notes for section on Married with Children (MwC):

- (I) In 2019, the definition of MwC (Total) was updated to include all those who have children, regardless of whether the individual was single, married, divorced, or widowed.
- (II) To further tease out the nuances between younger and older families, the MwC segment was split into two sub-segments for deeper analysis:
 - Married with all children \leq 12 years old
 - Married with all children $>$ 12 years old

Similarly, those who were single, divorced, or widowed were included in these sub-segments.

- (III) However as the definition for MwC for earlier waves had excluded those who were single, divorced or widowed, **where current year's data are presented alongside past years' data, the 2019 data for MwC (Total) will be defined in the same manner as before** i.e. those who are single, divorced, or widowed were excluded.

18.3.1 Engagement with the arts

(I) Arts attendance

Among MwC, 65% attended live arts events in 2019, with Heritage (38%) and Literary Arts (37%) events the two most often cited art forms attended. Compared with 2017, in-person attendance increased for Literary Arts (+29-percentage point), Heritage (+9-percentage point), and Craft (+5-percentage point), while fewer attended Music events (-5-percentage point).

Figure 74. Arts attendance among Married with Children (by year)

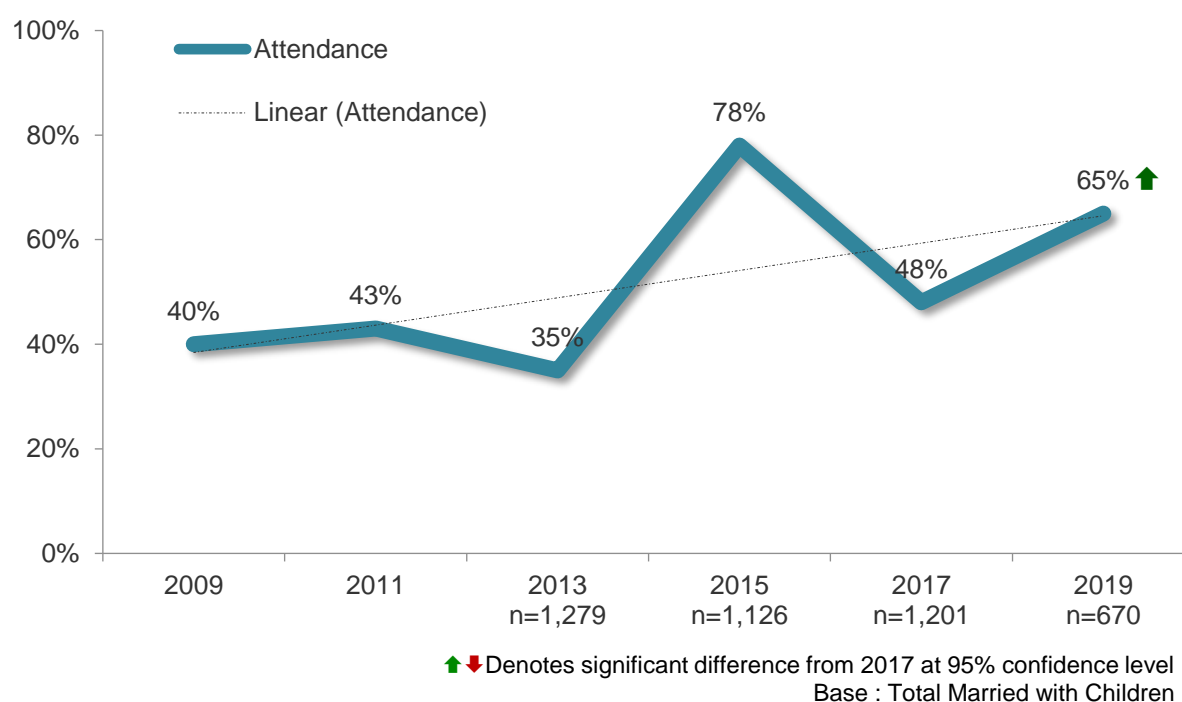


Table 54. Art forms attended by Married with Children (by year)

	2017	2019
Base (Total MwC)	1,201	670
Art Films	2%	3%
Heritage	29%	38%↑
Theatre	16%	18%
Visual Arts	14%	15%
Music	15%	10%↓
Dance	9%	8%
Literary Arts [^]	8%	37%↑
Craft	2%	7%↑

[^] Literary Arts include reading any fiction or non-fiction books, stories, poetry or graphic novels (e.g. manga, comic books). In 2019, 'Reading stories, poetry or graphic novels' was asked as a stand-alone question.

↑↓ Denotes significant difference from 2017 at 95% confidence level

a. Married with Children sub-segments

More among those Married with younger children (74%) attended live arts events than Married with older children (59%).

Between the two sub-segments, Singaporeans who have younger children were more likely to have attended Heritage (48%), Theatre (26%), Literary Arts (47%) and Craft (14%) related events compared to those with older children.

Table 55. Arts attendance among Married with Children sub-segments

	Married with Children Total	Married with Children ≤ 12	Married with Children > 12
Base	734	192	461
Overall arts attendance	65%	74%↑	59%↓
Art Films	3%	6%	2%
Heritage	37%	48%↑	33%
Theatre	18%	26%↑	15%
Visual Arts	15%	21%	12%
Music	11%	13%	9%
Dance	8%	6%	8%
Literary Arts [^]	37%	47%↑	30%↓
Craft	7%	14%↑	4%

[^] Literary Arts include reading any fiction or non-fiction books, stories, poetry or graphic novels (e.g. manga, comic books). In 2019, 'Reading stories, poetry or graphic novels' was asked as a stand-alone question.

↑↓ Denotes significant difference from 2019 Total Married with Children at 95% confidence level

Base: 2019 Total Married with Children

(II) Arts Participation

1 in 4 among Married with Children participated in the arts, with Music the most cited art form (9%).

Compared with 2017, arts participation among those Married with Children increased, with greater participation recorded across multiple art forms except for Craft and Dance.

Figure 75. Participation in the arts among Married with Children (by year)

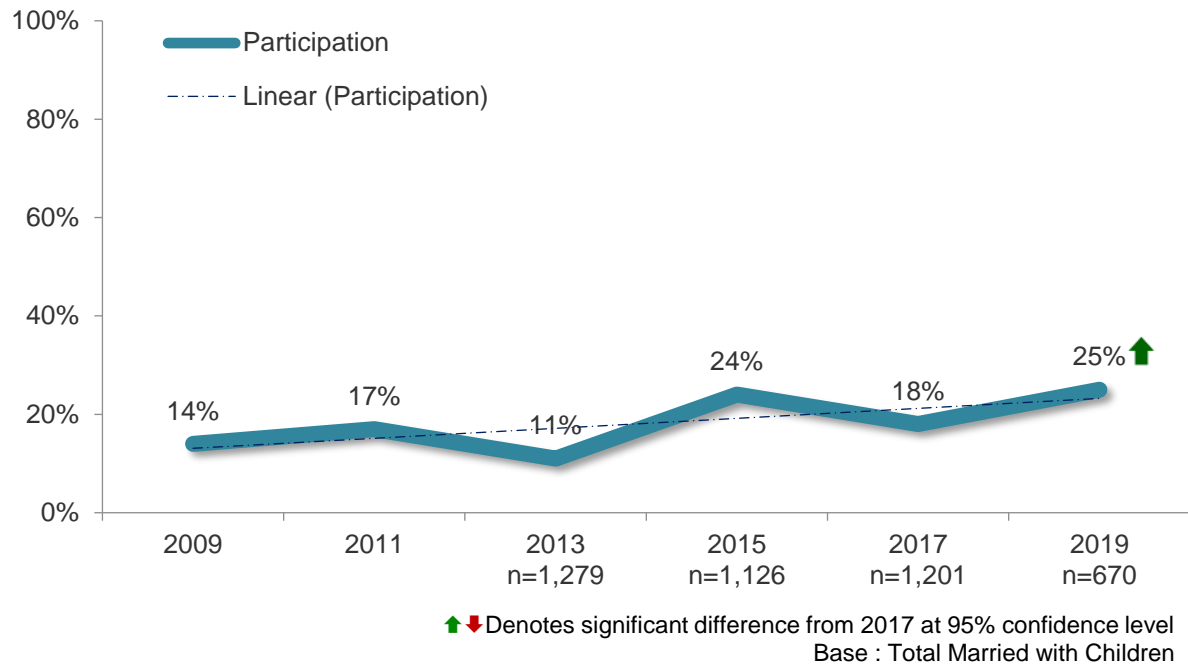


Table 56 Art forms participated by Married with Children (by year)

	2017	2019
Base (MwC)	1,201	670
Music	6%	9% ↑
Film	2%	7% ↑
Visual Arts	3%	6% ↑
Craft	4%	6%
Theatre	3%	6% ↑
Literary Arts	2%	5% ↑
Dance	4%	4%

↑↓ Denotes significant difference from 2017 at 95% confidence level

a. Married with Children sub-segments

More among Singaporeans with younger children participated in the arts compared to those with older children, particularly for Craft and Dance.

Table 57. Arts participation among Married with Children sub-segments

	Married with Children Total	Married with Children ≤ 12	Married with Children > 12
Base	734	192	461
Overall arts participation	25%	37%↑	19%↓
Music	9%	14%	6%
Film	7%	11%	5%
Visual Arts	6%	8%	4%
Craft	6%	13%↑	2%↓
Theatre	6%	8%	4%
Literary Arts	5%	7%	3%
Dance	4%	8%↑	3%

↑↓ Denotes significant difference from 2019 Total Married with Children at 95% confidence level
Base : 2019 Total Married with Children

(III) Digital consumption of arts

7 in 10 among MwC consumed arts content digitally, with Music the most often cited content consumed (48%).

Compared with 2017, digital arts consumption in 2019 increased (+12-percentage point). Increases were recorded across all art forms with the exception of Visual Arts and Heritage, which remained at similar levels with 2017.

Figure 76. Digital consumption of the arts among Married with Children (by year)

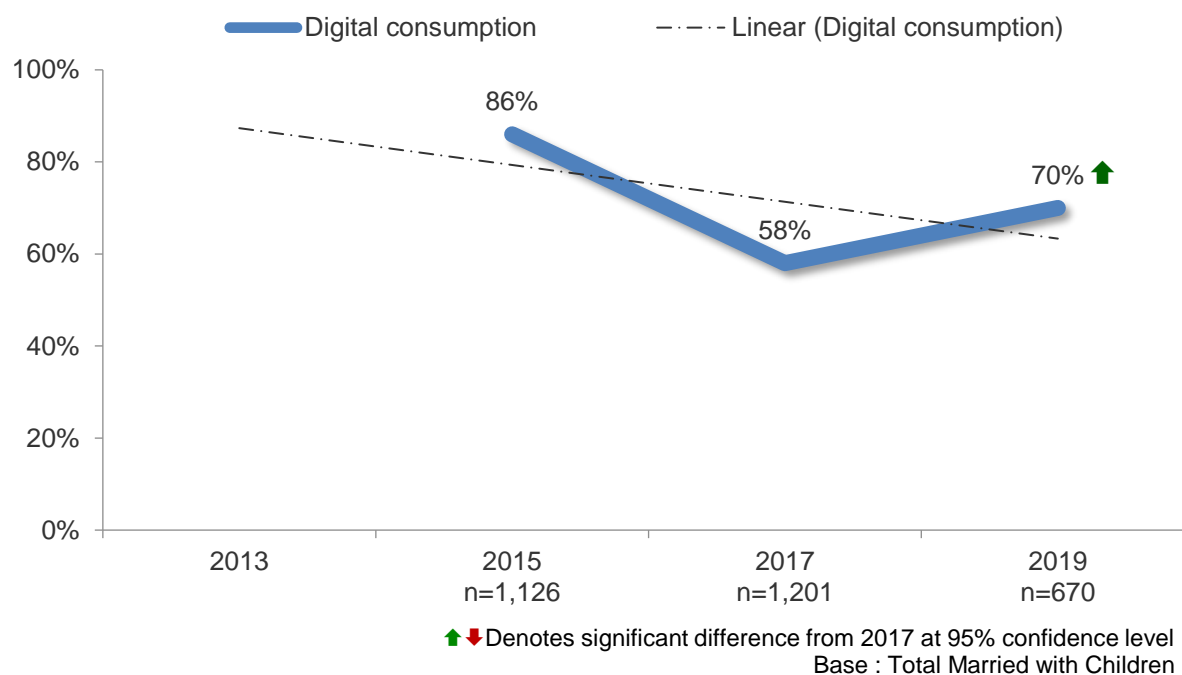


Table 58. Art forms digitally consumed by Married with Children (by year)

	2017	2019
Base (Total MwC)	1,201	670
Art Films	6%	11% ↑
Music	35%	48% ↑
Theatre	30%	40% ↑
Dance	15%	21% ↑
Visual Arts	11%	11%
Craft	3%	11% ↑
Heritage	13%	10%
Literary Arts [^]	8%	31% ↑

[^] Literary Arts include reading any fiction or non-fiction books, stories, poetry or graphic novels (e.g. manga, comic books). In 2019, 'Reading stories, poetry or graphic novels' was asked as a stand-alone question.

↑↓ Denotes significant difference from 2017 at 95% confidence level

a. Married with Children sub-segments

Like in-person attendance and participation, digital arts consumption was higher among those with younger children. Literary Arts (51%) was the most often cited digital content accessed, followed by Music-related content (50%).

The biggest difference in the type of digital content consumed between those married with older or younger children was for Literary Arts – more than half (51%) of Married with young children consumed digital Literary Arts content, compared with 21% among Married with older children.

Table 59. Digital arts consumption among Married with Children sub-segments

	Married with Children Total	Married with Children ≤ 12	Married with Children > 12
Base	734	192	461
Overall digital arts consumption	70%	78%↑	65%↓
Art Films	11%	13%	9%
Music	48%	50%	46%
Theatre	40%	40%	39%
Dance	21%	25%	18%
Visual Arts	11%	13%	8%
Craft	10%	14%	7%
Heritage	10%	11%	9%
Literary Arts [^]	31%	51%↑	21%

[^] Literary Arts include reading any fiction or non-fiction books, stories, poetry or graphic novels (e.g. manga, comic books). In 2019, 'Reading stories, poetry or graphic novels' was asked as a stand-alone question.

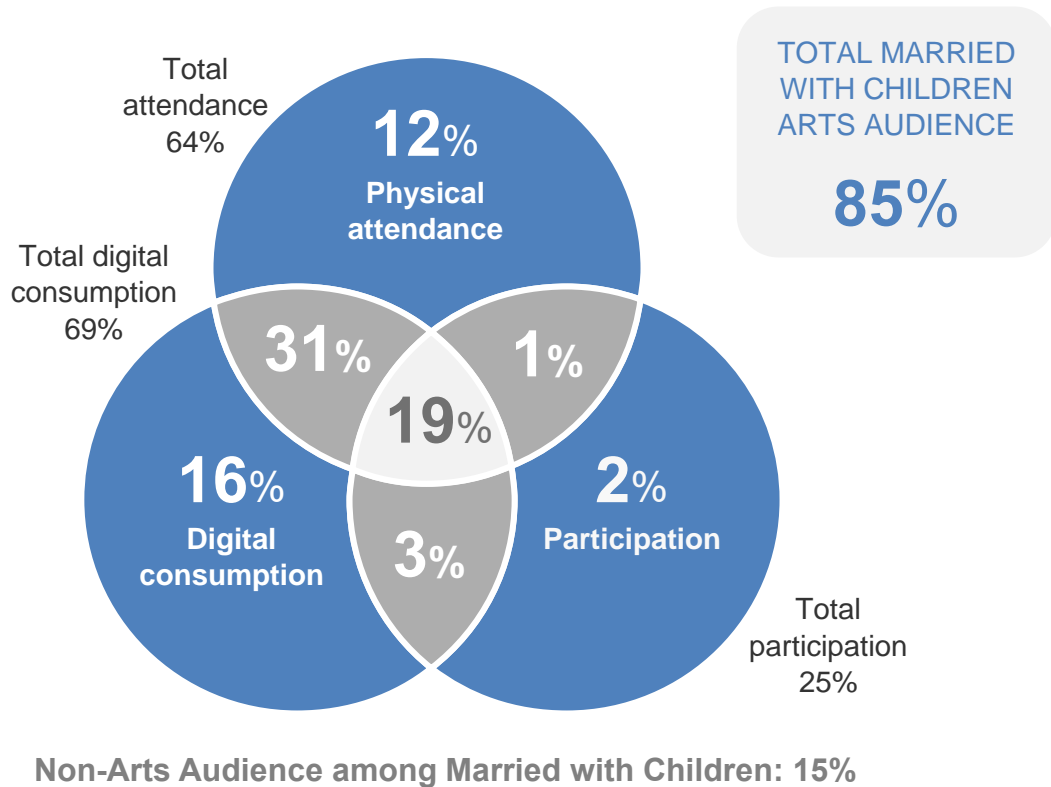
↑↓ Denotes significant difference from 2019 Total Married with Children at 95% confidence level
Base : 2019 Total Married with Children

18.3.2 Overlap between online and offline engagement

(I) Married with Children – Total

85% of MwC engaged with arts in some form, with most doing so via multiple modalities – 44% attended live events, in addition to consuming arts digitally and participating in the arts.

Figure 77. Overall arts engagement among Married with Children (Total)

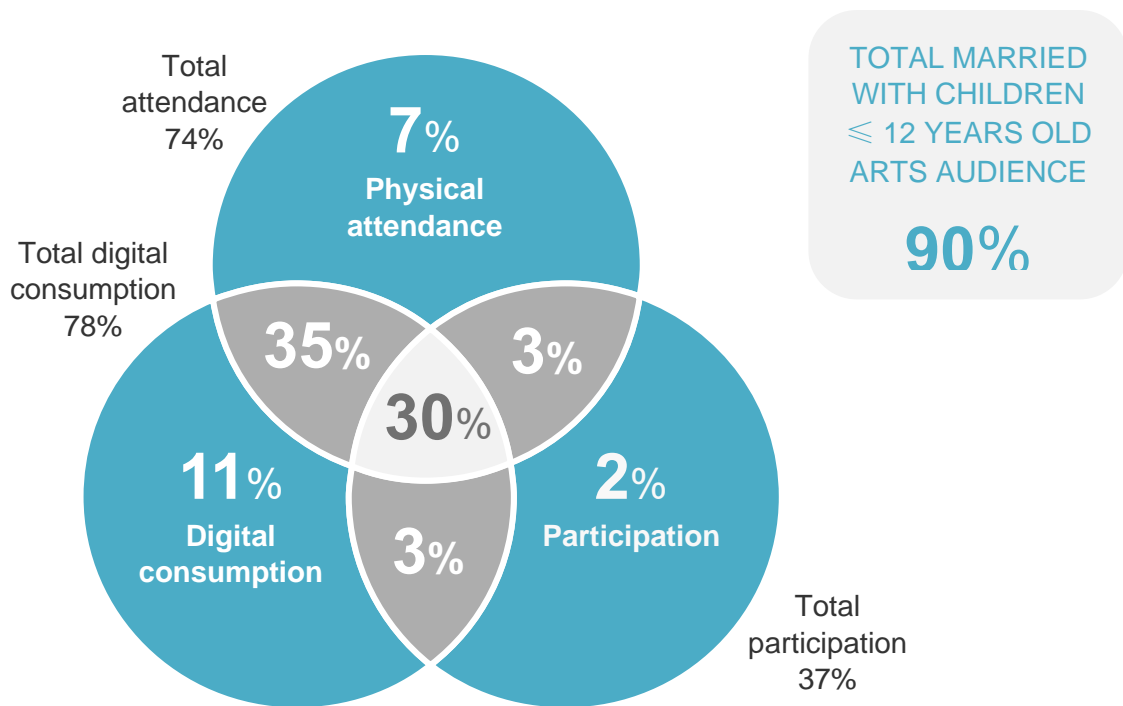


Base : 2019 Total Married with Children , n=734

(II) Married with Children ≤ 12 years old

9 in 10 Married with younger children engaged with the arts, with the majority (35%) attending live events as well as consuming arts digitally. Another 30% attended events in addition to consuming digital content and participating. Only 7% solely attended events without some form of digital engagement or participation.

Figure 78. Overall arts engagement among Married with Children ≤ 12 years old



Non-Arts Audience among Married with Children ≤ 12 years old: 10%

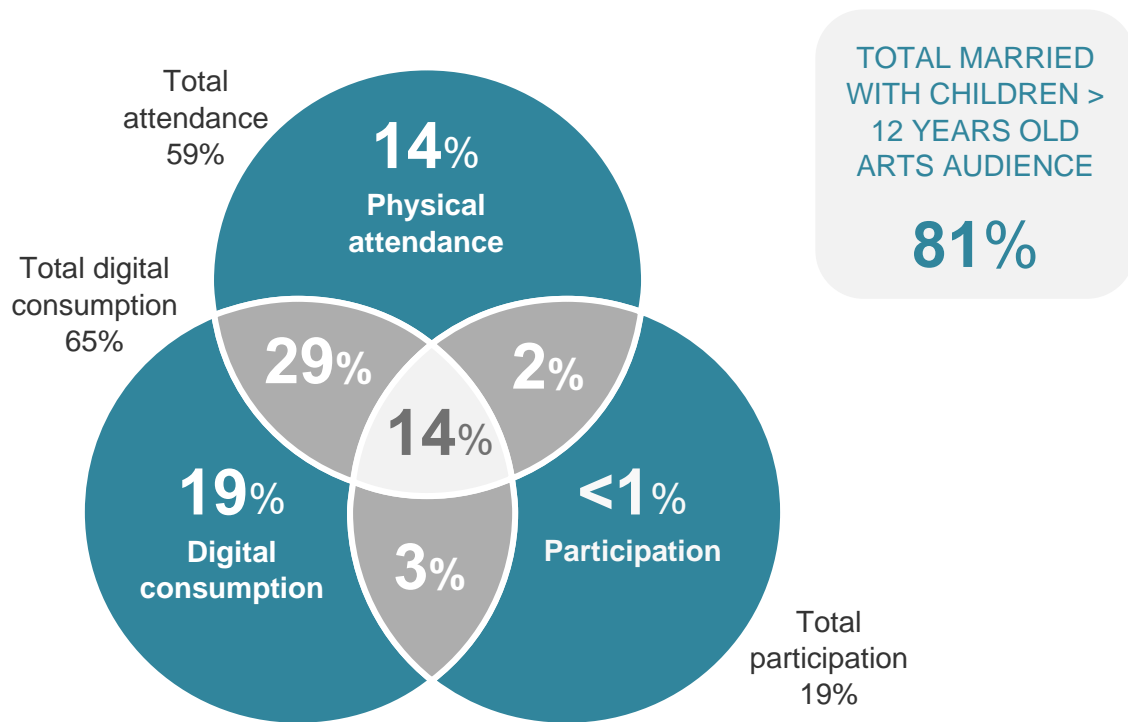
Base : 2019 Married with Children ≤ 12 years old, n=192

(III) Married with Children > 12 years old

81% among Married with older children engaged with the arts in some form as well. However, they tended to engage via fewer modalities – 14% attended events in addition to consuming digital content and participating, compared to 30% among Married with younger children.

Conversely, 14% among Married with older children solely attended live events, and 19% only consumed arts digitally, compared to 7% and 11% among Married with younger children respectively.

Figure 79. Overall arts engagement among Married with Children > 12 years old



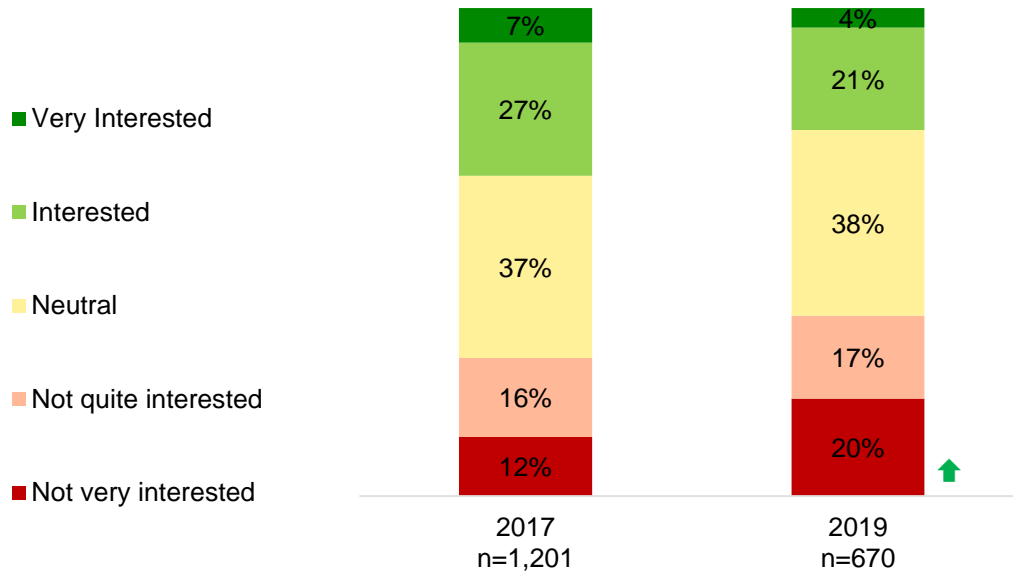
Non-Arts Audience among Married with Children > 12 years old: 19%

Base : 2019 Married with Children > 12 years old, n=461

18.3.3 Interest in the arts

Compared with 2017, the proportion of MwC who rated themselves as “Not very interested in the arts” increased (+8-percentage point), whilst the proportion of those neutral towards the arts held steady at levels similar with 2017.

Figure 80. Interest in the arts among Married with Children (by year)

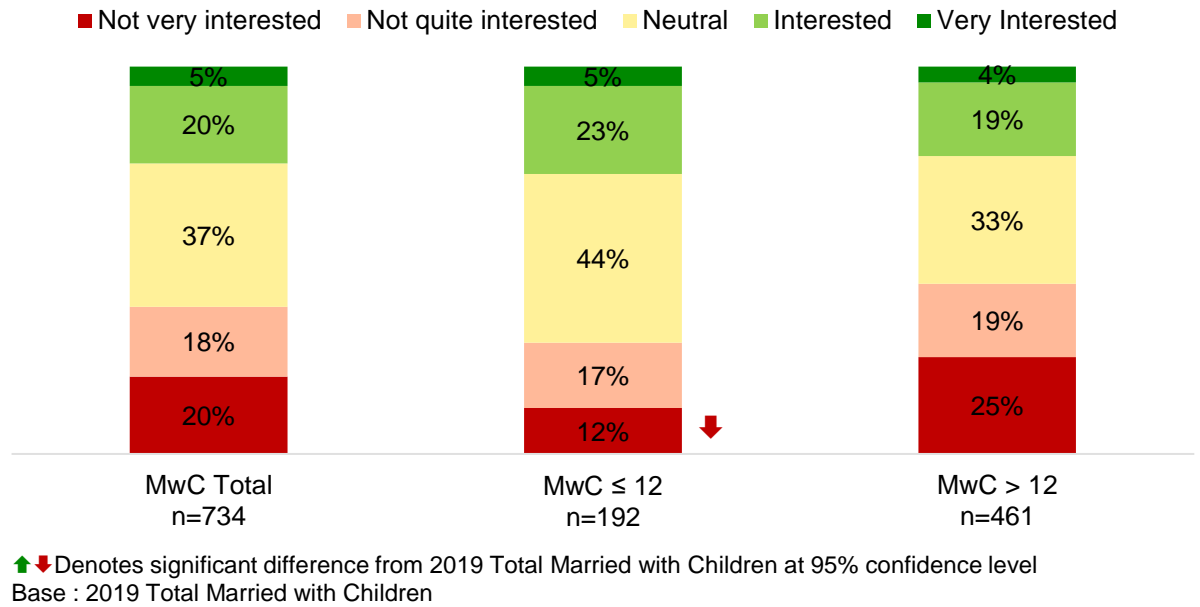


↑↓ Denotes significant difference from 2017 at 95% confidence level
Base : Total Married with Children

a. Married with Children sub-segments

Married with younger children were more likely to be neutral to interest in the arts.

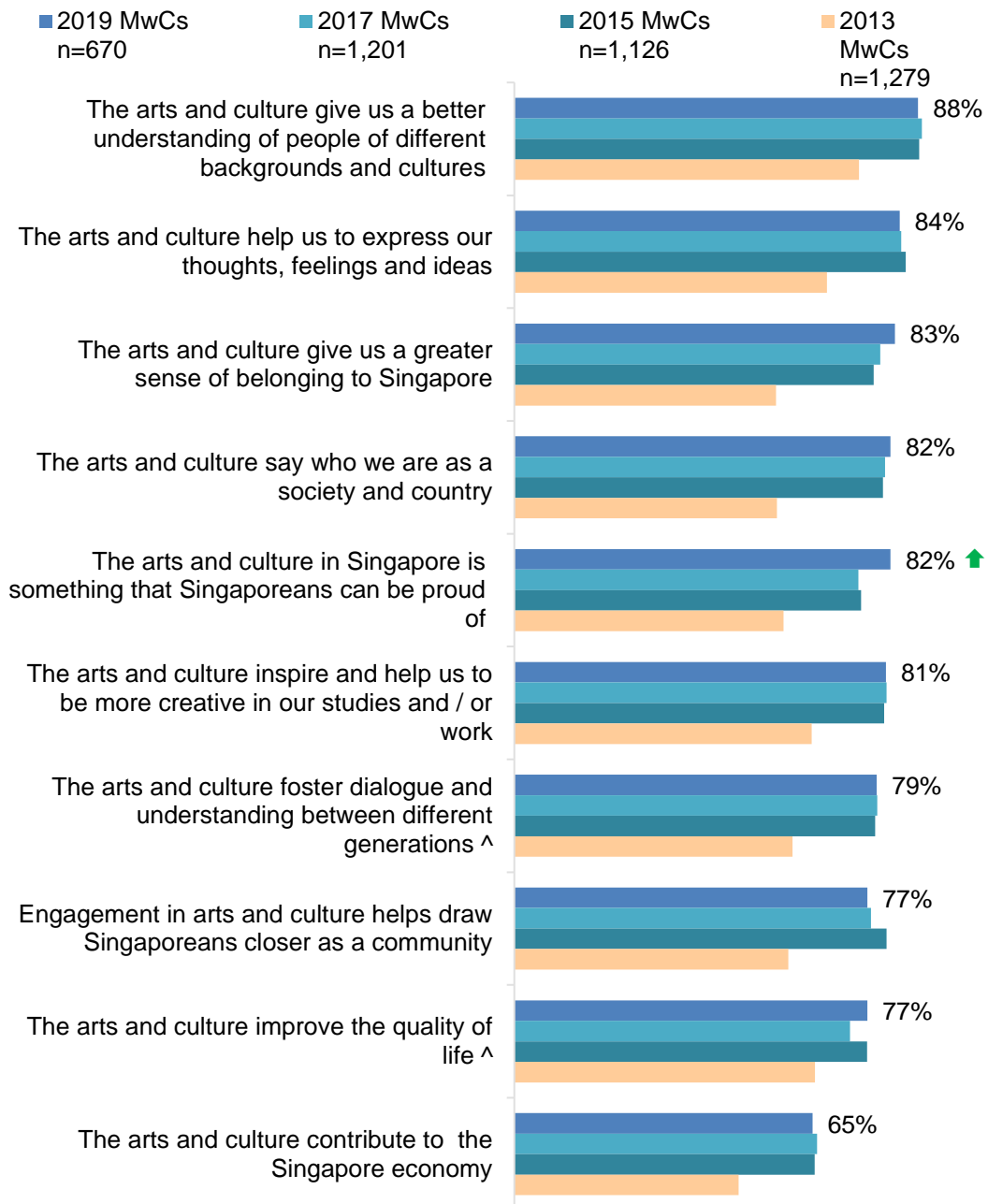
Figure 81. Interest in the arts among Married with Children (MwC) sub-segments



18.3.4 Sentiments towards arts and culture

MwCs continued to acknowledge the benefits of the arts. Compared with 2017, there was an increase in the proportion agreeing that arts in Singapore was something that Singaporeans can be proud of (+7-percentage point).

Figure 82. Sentiments towards the arts and culture among Married with Children (by year)



↑↓ Denotes significant difference from 2017 at 95% confidence level

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

^Rephrased statement in 2019

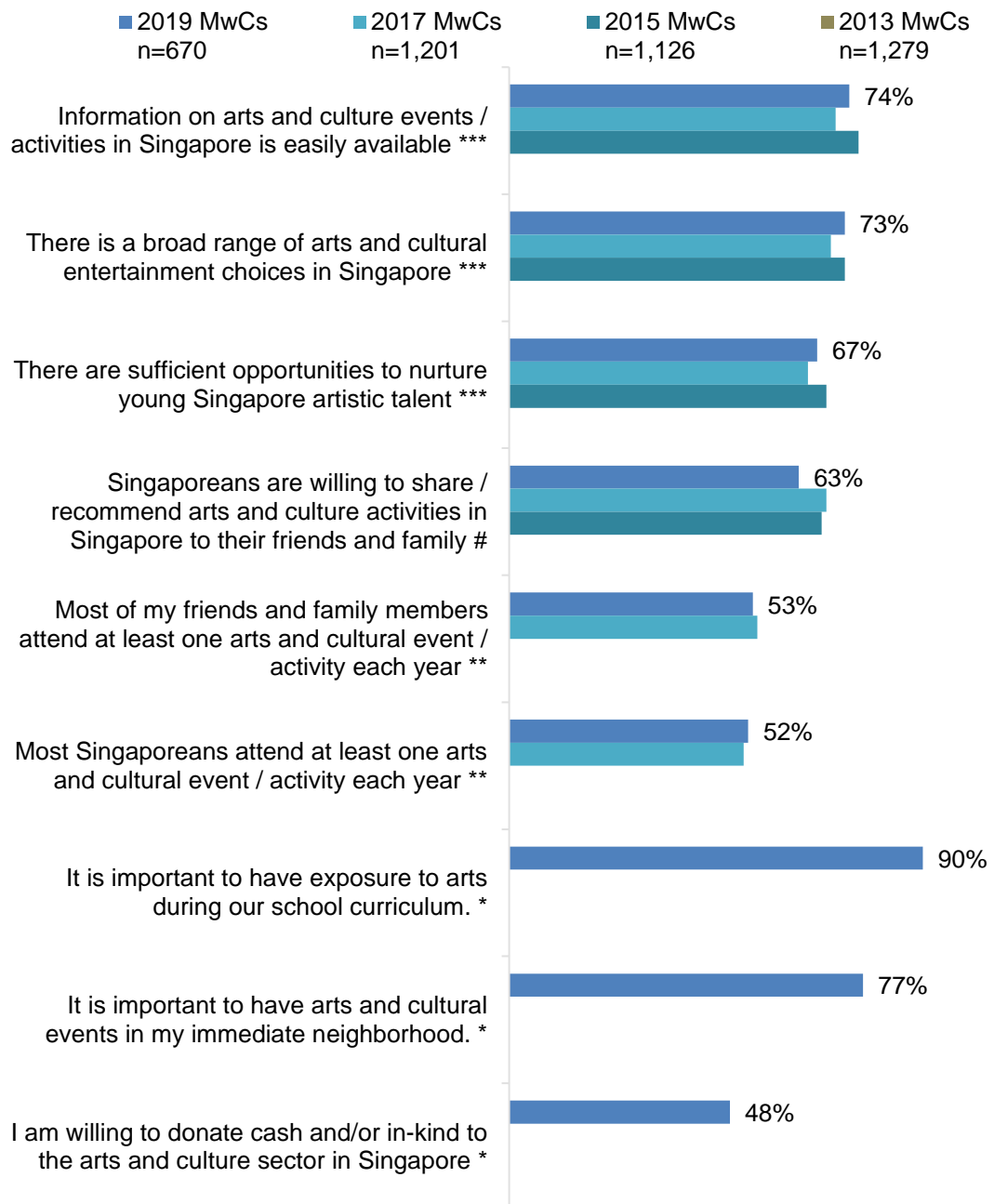
Base :

2013 Total Married with Children, n=1,279

2015 Total Married with Children, n=1,126

2017 Total Married with Children, n=1,201

2019 Total Married with Children, n=670



↑↓ Denotes significant difference from 2017 at 95% confidence level

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

*New statement in 2019, ** New statement in 2017, *** New statement in 2015, #Data for segment is unavailable

Base :

2013 Total Married with Children, n=1,279

2015 Total Married with Children, n=1,126

2017 Total Married with Children, n=1,201

2019 Total Married with Children, n=670

MwC arts attenders were more appreciative of arts' ability to improve the quality of life (83%) and felt that arts in Singapore was a source of pride (85%).

Those Married with younger children were especially supportive of having arts as part of the school curriculum (97%), and for arts events to be available in their neighbourhood (87%).

Table 60. Sentiments towards the arts and culture among Married with Children (MwC) sub-segment attenders

	Total	MwC Total	MwC Total Attenders	MwC ≤ 12 Attenders	MwC > 12 Attenders
Base (2019)	1,176	734	469	143	272
The arts and culture give us a better understanding of people of different backgrounds and cultures	89%	88%	92%	96%↑	90%
The arts and culture help us to express our thoughts, feelings and ideas	87%	84%	88%	89%	88%
The arts and culture inspire and help us to be more creative in our Studies and/or work	83%	81%	85%	89%	85%
The arts and culture foster dialogue and understanding between different generations	82%	80%	83%	88%	80%
The arts and culture give us a greater sense of belonging to Singapore	82%	82%	86%	85%	87%
The arts and culture say who we are as a society and country	82%	81%	85%	85%	85%
The arts and culture in Singapore is something that Singaporeans can be proud of	80%	81%	85%↑	84%	86%↑
Engagement in arts and culture helps draw Singaporeans closer as a community	79%	78%	80%	86%	78%
The arts and culture improve the quality of life	78%	77%	83%↑	82%	84%↑
The arts and culture contribute to the Singapore economy	67%	65%	69%	66%	70%
Information on arts and culture events/ activities in Singapore is easily available	74%	74%	81%↑	83%↑	79%
There is a broad range of arts and cultural entertainment choices in Singapore	72%	72%	78%↑	82%↑	77%

	Total	MwC Total	MwC Total Attenders	MwC ≤ 12 Attenders	MwC > 12 Attenders
Singaporeans are willing to share / recommend arts and culture activities in Singapore to their friends and family	65%	63%	70%	73%	71%
There are sufficient opportunities to nurture young Singapore artistic talent	65%	67%	71%↑	65%	74%↑
Most of my friends and family members attend at least one arts and cultural event/activity each year	54%	53%	60%↑	59%	60%
Most Singaporeans attend at least one arts and cultural event/activity each year	52%	51%	56%	57%	55%
It is important to have exposure to arts during our school curriculum	90%	90%	93%	97%↑	91%
It is important to have arts and cultural events in my immediate neighbourhood	76%	77%	84%↑	87%↑	82%
I am willing to donate cash and/or in-kind to the arts and culture sector in Singapore	50%	48%	52%↑	54%	52%




↑↓ Denotes significant difference from 2019 Total at 95% confidence level
 Figures shown reflect Top 2 boxes (% rated "Agree" and "Strongly Agree" on a 5-point scale)



18.3.5 Venues and Companions for attendance

(I) Venue of attendance

Compared to 2017, more among MwC attended arts events at home (+20-percentage point), in shopping malls (+7-percentage point), and at parks (+9-percentage point).

Table 61. Venues visited among Married with Children attenders

	2017	2019
Base (MwC attenders)	573	433
Home	17%	37% 
Shopping malls	24%	31% 
Parks	16%	25% 
Dedicated arts venues	26%	23%
Museums	27%	23%
Community Clubs / Centres	21%	22%
In the city centre	18%	21%
Places of worship	18%	21%
Libraries	16%	17%
Near Home / Immediate neighbourhood (e.g. open space area etc.)	17%	15%
School/ Near school	10%	9%
Arts institutions	6%	7%
Workplace / Near workplace	8%	7%
Voluntary Welfare Organisations / Non-Governmental Organisations	2%	3%

  Denotes significant difference from 2017 at 95% confidence level

a. Married with Children sub-segments

Married with younger children mostly attended arts events at shopping malls (38%), parks (36%) and museums (36%). Compared to the total, they were more likely to have visited museums (+13-percentage point), parks (+11-percentage point), libraries (+11-percentage point), and locations near their workplaces (+10-percentage point).

Married with older children mostly attended at home (39%), shopping malls (28%), and dedicated arts venues (22%). Compared to the total, they were less likely to frequent museums (-7-percentage point), libraries (-6-percentage point), schools (-5-percentage point), and venues near their workplaces (-5-percentage point) for arts events.

Table 62. Venues visited among Married with Children attenders – sub-segments

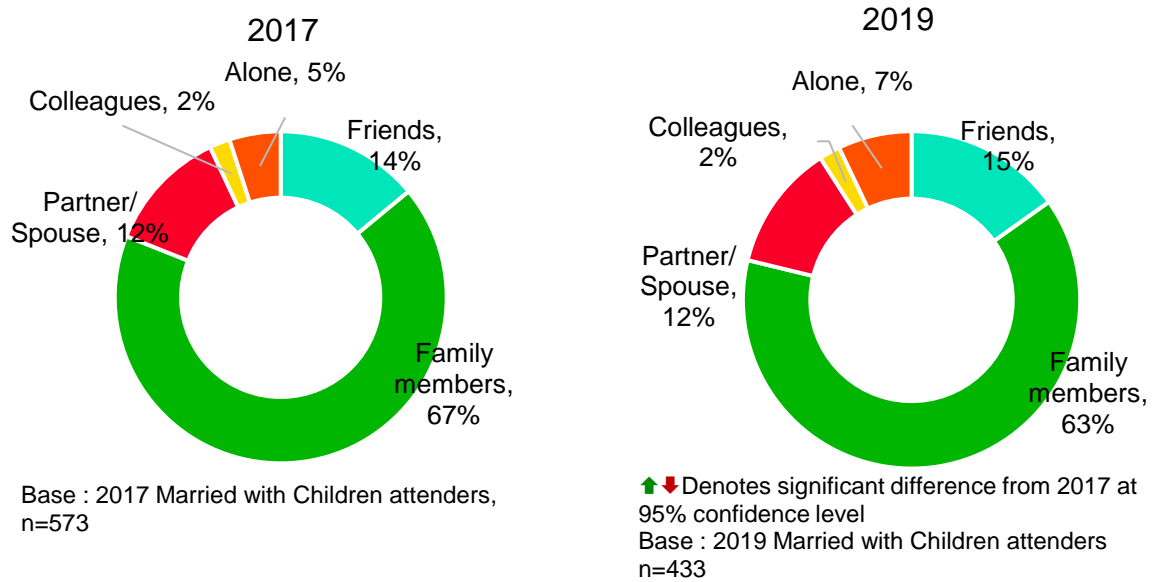
	Married with Children Total	Married with Children ≤ 12 Attenders	Married with Children > 12 Attenders
Base	469	143	272
Home	36%	30%	39%
Shopping malls	30%	38%	28%
Parks	25%	36% ↑	19%
Dedicated arts venues	24%	28%	22%
Museums	23%	36% ↑	16% ↓
Community Clubs / Centres	23%	23%	21%
In the city centre	20%	25%	18%
Places of worship	19%	18%	21%
Libraries	16%	27% ↑	10% ↓
Near Home / Immediate neighbourhood	15%	17%	15%
School / Near school	9%	15%	4% ↓
Arts institutions	8%	11%	5%
Workplace / Near workplace	7%	17% ↑	2% ↓
Voluntary Welfare Organisations / Non-Governmental Organisations	4%	4%	3%

↑ ↓ Denotes significant difference from 2019 Total Married with Children at 95% confidence level
Base : 2019 Total Married with Children attenders

(II) Companions to arts events

Not surprising, MwC mostly attended arts events with their family (63%).

Figure 83. Companions to arts events among Married with Children attenders



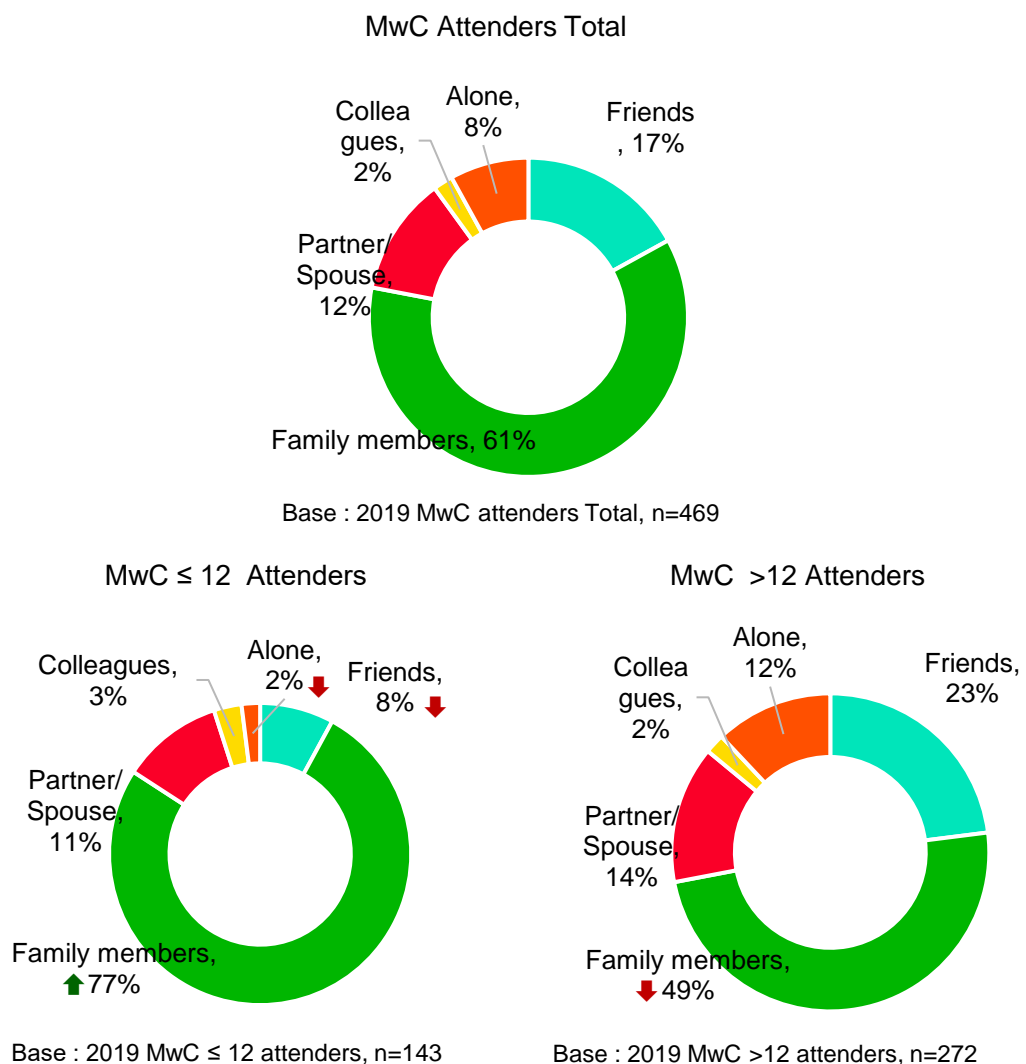
a. Married with Children sub-segments

Family members (61%) were the most likely companions to arts events for MwC.

Married with younger children were more likely to be attending with family members as companions when compared to the total (+16-percentage point). Fewer attended with friends (-9-percentage point) or went alone (-6-percentage point).

In contrast, those with older children were less likely to have attended with family members (-12-percentage point), with more attending with friends (+6-percentage point), or alone (+4-percentage point).

Figure 84. Companions to arts events among Married with Children (MwC) attenders – sub-segments



↑ ↓ Denotes significant difference from Married with Children attenders (Total) at 95% confidence level

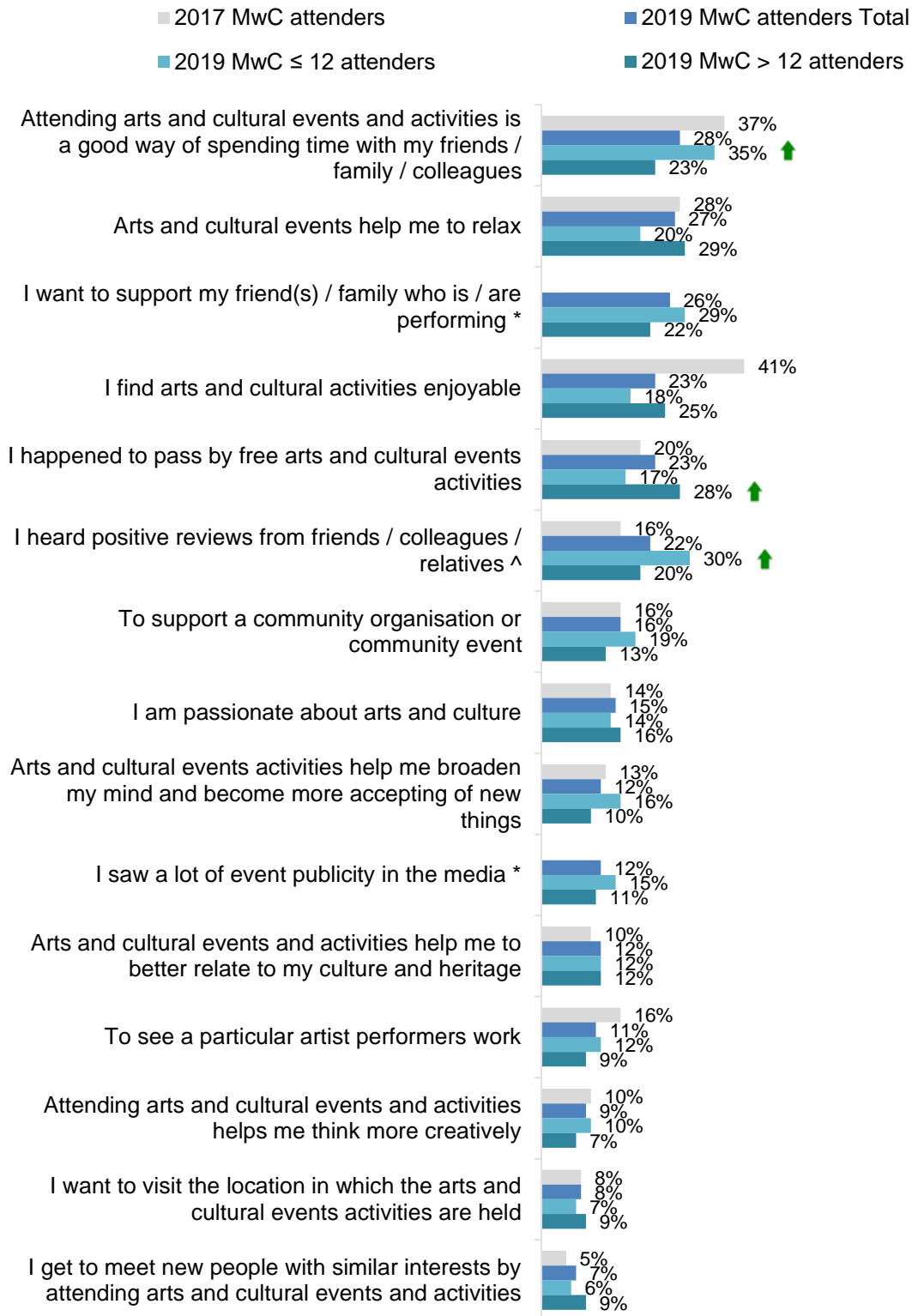
18.3.6 Drivers for arts attendance

28% among MwC arts attenders saw attending events as an opportunity to spend time with loved ones, as well as an opportunity to relax (27%), and to support friends and family who were performing (26%).

Compared with the total, Married with younger children were more likely to have attended live events as a way to spend time with loved ones (+7-percentage point), or as a result of having received positive reviews from others about the event (+8-percentage point).

Married with older children found arts events relaxing (29%), and enjoyable (25%). 28% also attended free events they happened to chance upon.

Figure 85. Drivers for arts attendance among Married with Children attenders, including sub-segments



↑↓ Denotes significant difference from Married with Children Total at 95% confidence level

*New statements in 2019

^Rephrased statements in 2019

Base :

2017 Married with Children attendees (Total), n=573

2019 Married with Children attendees (Total), n=469

2019 Married with Children ≤ 12 attendees, n=143

2019 Married with Children > 12 attendees, n=272

18.3.7 Barriers to attendance

The most often cited reason for non-attendance among MwC was a lack of familiarity with the artist (28%), followed by the perception that arts is not relevant to their lives (22%).

Married with younger children also cited the need to balance family commitments with attendance (24%) as a key barrier.

More among Married with older children cited physical wellness as a barrier to attending (18%), likely a reflection of the older age profile among this segment. As we will see in the next segment – Seniors – not being physically well enough to attend was a significant barrier for older Singaporeans.

Figure 86. Barriers to attendance among Married with Children non-attenders, including sub-segments



↑↓ Denotes significant difference from Married with Children non-attenders (Total) at 95% confidence level

2019 Married with Children non-attenders (Total), n=186

2019 Married with Children ≤ 12 non-attenders, n=31

2019 Married with Children > 12 non-attenders, n=143

18.3.8 Forms and Venues for participation

(I) Forms of participation

Participation for MwC mostly occurred via watching documentaries or reading about the art forms (37%), having a related hobby (31%), or making donations to the arts sector (28%). Compared to 2017, more participated via watching documentaries and reading (+12-percentage point) but fewer purchased or loaned a piece of artwork (-10-percentage point).

Table 63. Forms of participation among Married with Children participants

	2017	2019
Base (MwC participants)	215	171
Watch an arts and culture documentary or read about the arts and culture	25%	37% ▲
Have an arts and culture-related hobby or personal leisure activity	33%	31%
Donate / Give money to support the arts and / or culture	20%	28%
Attend classes, workshops or talks on arts and culture	25%	19%
Participate in an arts and cultural performance, show, exhibition or competition	14%	18%
Participate in community arts and/or cultural events / activities	20%	14%
Participate in an arts and/or cultural club or group	8%	12%
Purchase / Loan a piece of artwork	20%	10% ▼
Comment or participate in a discussion on an arts and cultural event/activity	6%	6%
Lead a guided arts and/or cultural tour	4%	4%

▲▼ Denotes significant difference from 2017 at 95% confidence level

a. Married with Children sub-segments

The modes through which Singaporeans with younger or older children participated in the arts are similar.

Table 64. Forms of participation among Married with Children sub-segments participants

	Married with Children Participants	Married with Children ≤ 12 Participants	Married with Children > 12 Participants
Base (MwC participants)	171	71	87
Watch an arts and culture documentary or read about the arts and culture	35%	30%	37%
Have an arts and culture-related hobby or personal leisure activity	31%	32%	34%
Donate / Give money to support the arts and/or culture	29%	26%	27%
Attend classes, workshops or talks on arts and culture	19%	25%	13%
Participate in an arts and cultural performance, show, exhibition or competition	18%	19%	18%
Participate in community arts and / or cultural events / activities	14%	16%	13%
Participate in an arts and/or cultural club or group	12%	10%	14%
Purchase / Loan a piece of artwork	10%	12%	11%
Comment or participate in a discussion on an arts and cultural event / activity	6%	9%	1%
Lead a guided arts and/or cultural tour	4%	5%	4%

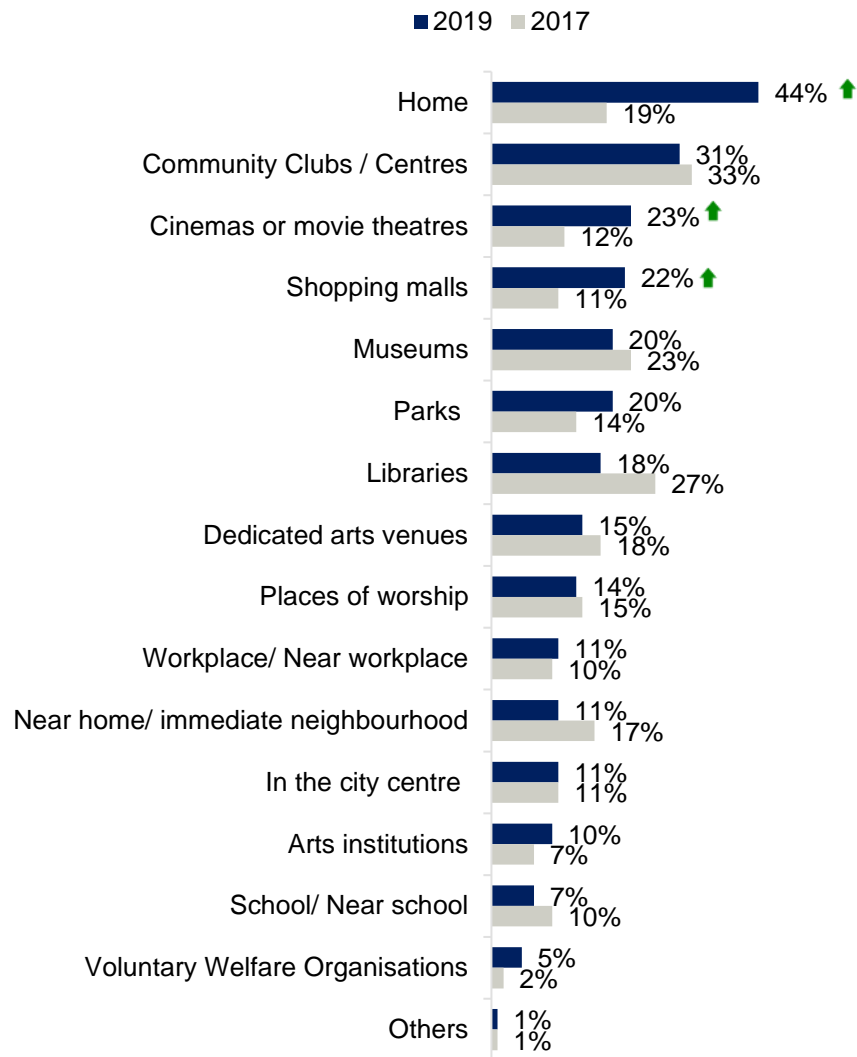
↑↓ Denotes significant difference from Married with Children Total at 95% confidence level

Base : 2019 Married with Children participants

(II) Venues for participation

Arts participation among MwC occurred mostly at home (44%), community centres (31%), and the theatres (23%). Compared with 2017, more participated from home (+25-percentage point), at the theatres (+11-percentage point), and at shopping malls (+11-percentage point).

Figure 87. Venues for participation among Married with Children participants

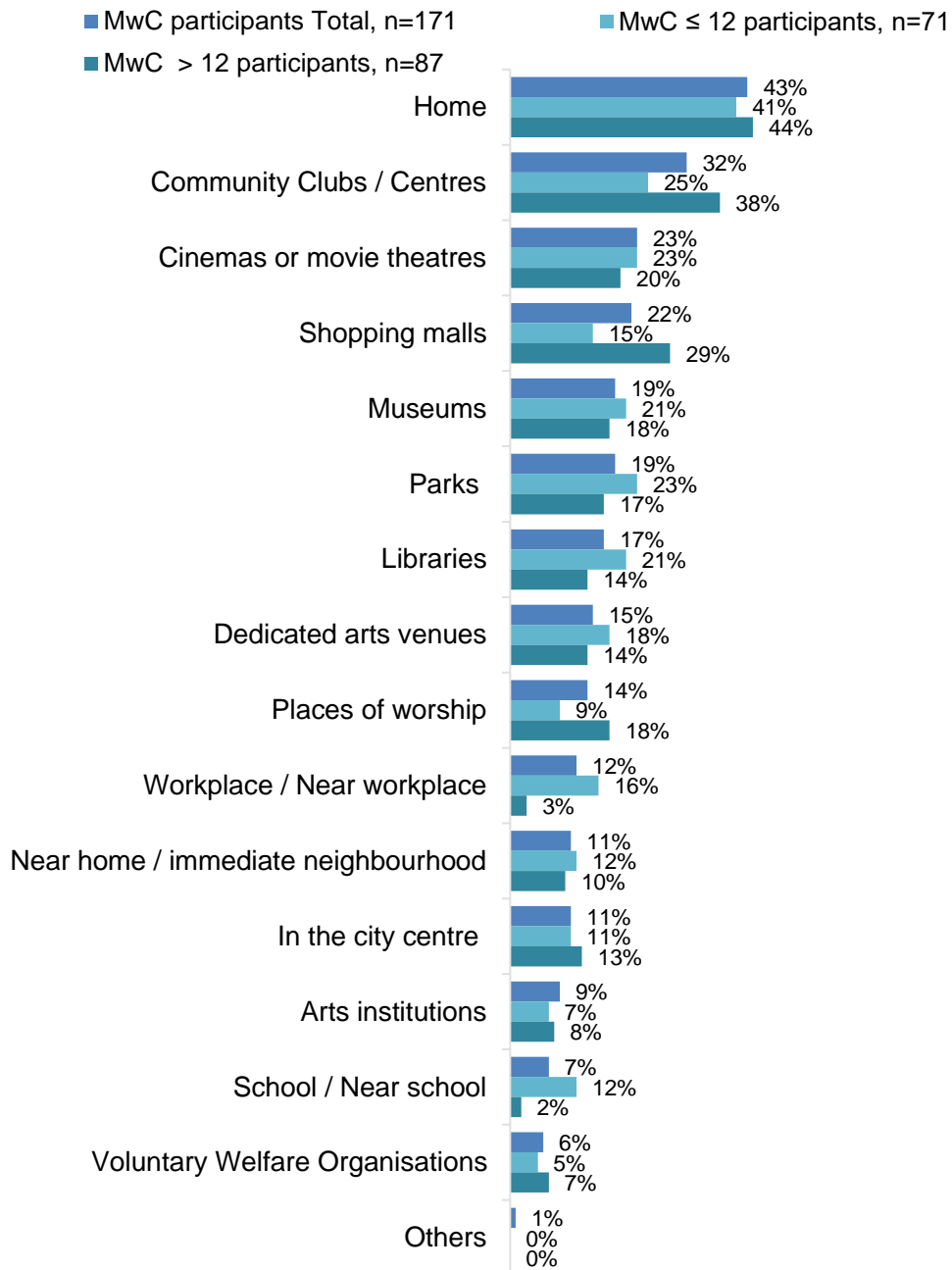


↑ ↓ Denotes significant difference from 2017 at 95% confidence level
 2017 Married with Children participants, n=215
 2019 Married with Children participants, n=171

a. Married with Children sub-segments

The venues at which Singaporeans with younger or older children participated in the arts are similar.

Figure 88. Venues for participation among Married with Children participants, including sub-segments



↑↓ Denotes significant difference from Married with Children Total at 95% confidence level
 2019 Married with Children (Total) participants, n=171
 2019 Married with Children ≤ 12 participants, n=71
 2019 Married with Children > 12 participants, n=87

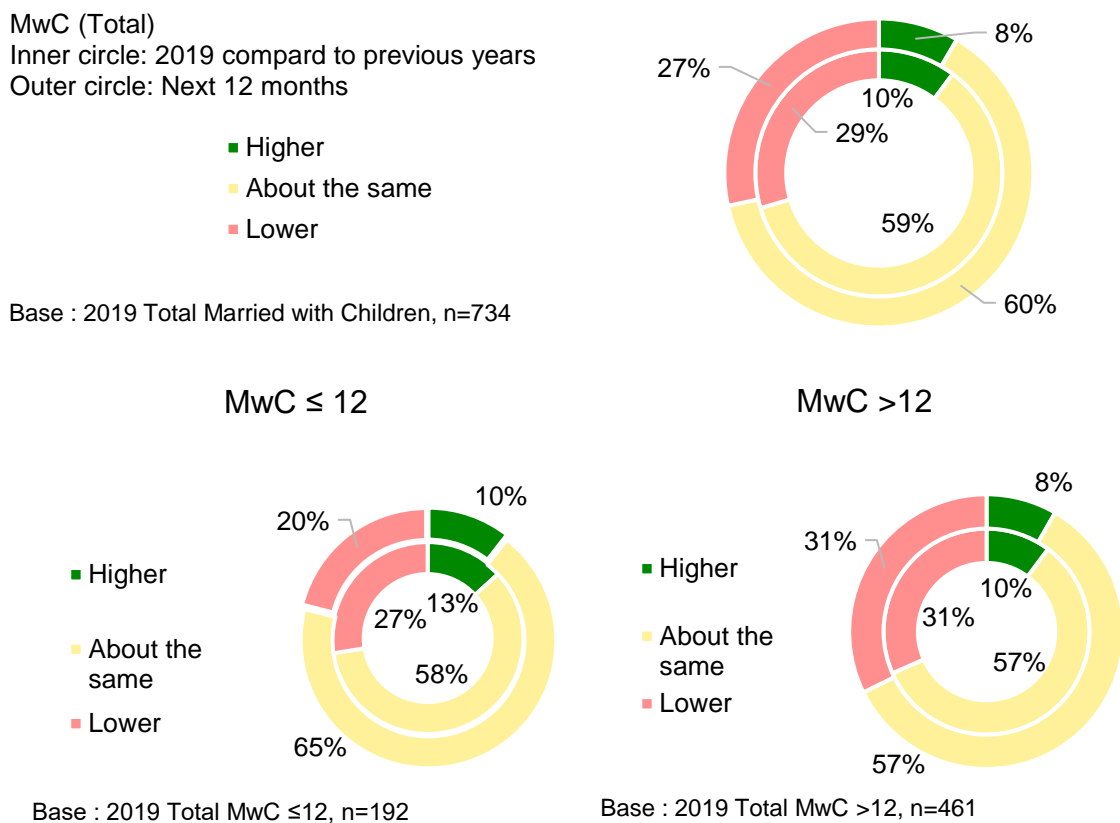
18.3.9 Outlook for arts engagement

(I) Arts attendance, including sub-segments

Among MwC, 3 out of 5 had maintained their arts attendance in 2019 at levels similar to earlier years, and 60% proportion intend to continue to do so in the next 12 months. 27% of MwC saw themselves attending fewer events in the next 12 months.

Married with younger children were more inclined to maintain their current levels of arts attendance in the next 12 months (65%) compared to those Married with older children (57%).

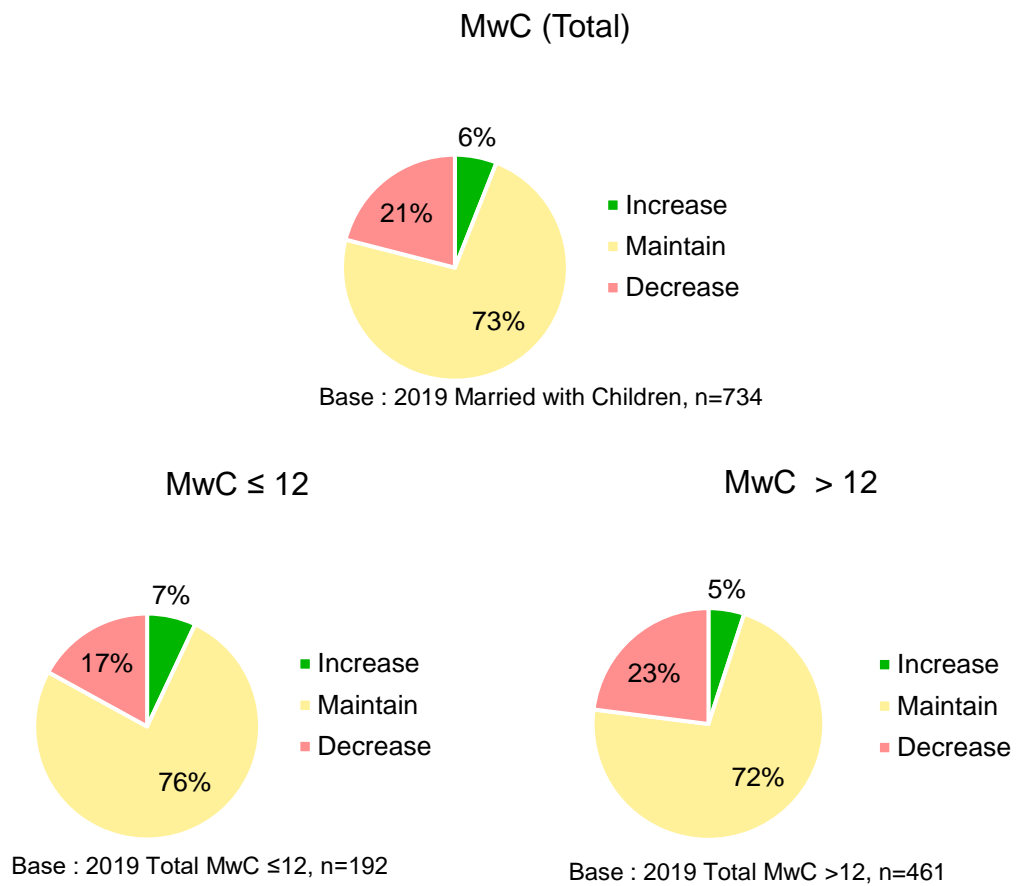
Figure 89. Level of arts attendance in 2019 and in the next 12 months among Married with Children, including sub-segments



(II) Arts participation, including sub-segments

Most MwC intend to maintain their current level of arts participation in the next 12 months.

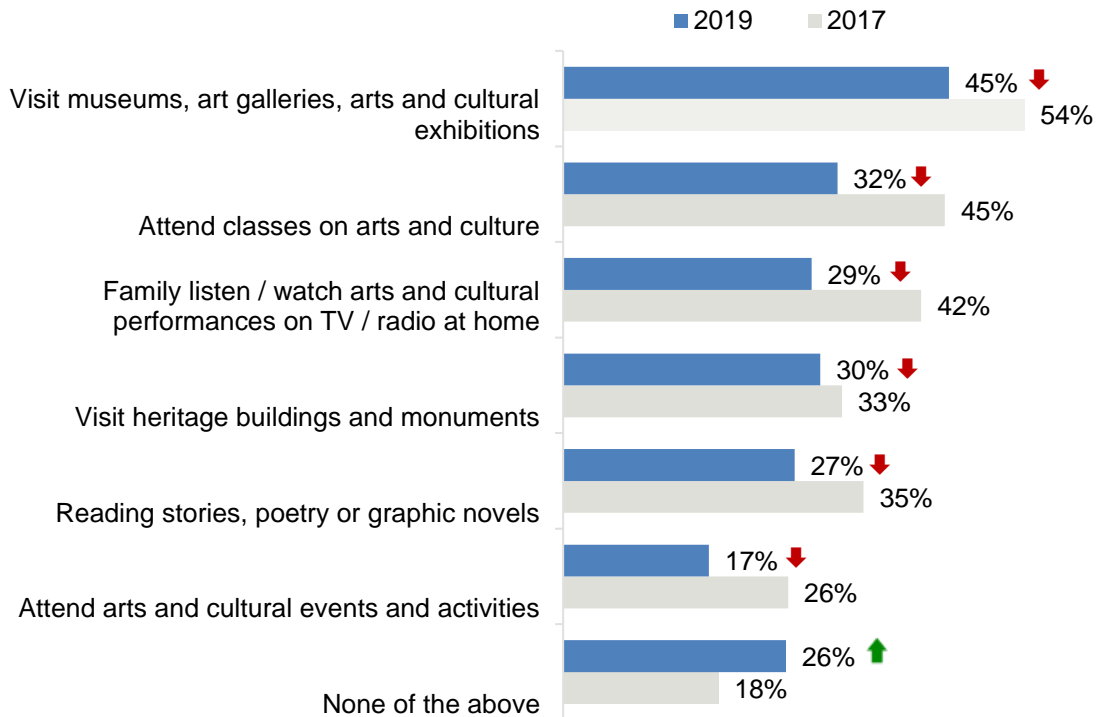
Figure 90. Frequency of future arts participation among Married with Children (MwC), including sub-segments



18.3.10 Childhood exposure to the arts

Compared to 2017, fewer among MwC reported having experienced arts when they were younger (-8-percentage point). Those who had been exposed visited the museums, art galleries, and exhibitions (45%), attended classes (32%), and visited heritage sites (30%).

Figure 91. Childhood exposure to the arts among Married with Children (by year)



↑↓ Denotes significant difference from 2017 at 95% confidence level

Base :

2017 Total Married with Children, n=1,201

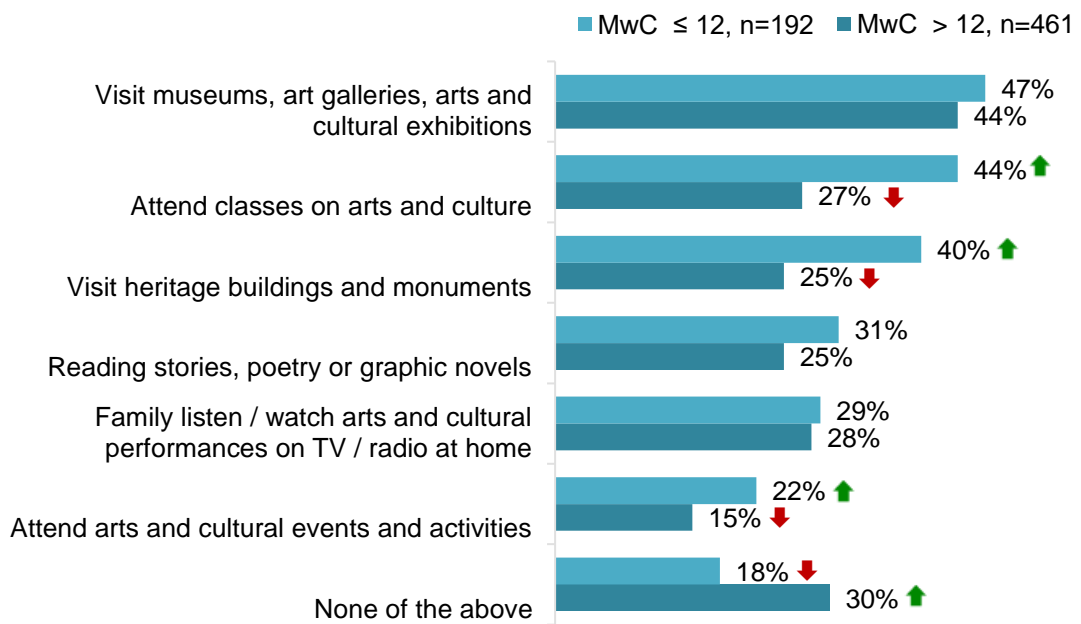
2019 Total Married with Children, n=670

a. Married with Children sub-segments

More among Married with younger children reported having been exposed to the arts in their childhood (82%) compared to Married with older children (70%).

Specifically, more among Married with younger children cited having attended arts classes (+17-percentage point), visited heritage buildings (+15-percentage point), and attended arts events (+7-percentage point) compared to Married with older children.

Figure 92. Childhood exposure to the arts among Married with Children sub-segments



↑↓ Denotes significant difference between sub-segment at 95% confidence level

Base:









2019 Total Married with Children ≤12, n=192

2019 Total Married with Children >12, n=461

18.3.11 Sources of information

Compared with 2017, more MwC cited television as a main source of information for arts events (+7-percentage point) and Facebook (+7-percentage point), while less turned to friends (Main + Others : -17-percentage point total).

Figure 93. Sources of information for arts and cultural events and activities among Married with Children

	2019 Main	2019 Other	2017 Main	2017 Other
Base	670	670	1,201	1,201
Television	19% 	24%	12%	21%
Friends, colleagues, or acquaintances	12% 	24% 	24%	29%
Facebook	17% 	19%	10%	21%
Newspaper	12%	21%	12%	25%
Family members	9%	16%	8%	13%
YouTube	8%	17%	10%	17%
Radio	4%	14% 	5%	10%
Google searches	5%	10%	4%	12%
Websites / Email	5% 	9%	3%	10%
Posters / Banners / Notices	3%	11% 	3%	17%
Newsletters / Flyers / Brochures	2%	9%	2%	8%
Instagram	1%	8% 	1%	5%
Mobile app	2%	3%	1%	5%
Magazines	1%	3%	-	5%
Twitter	-	1%	-	2%
Others	1%	-	2%	6%

  Denotes significant difference from 2017 at 95% confidence level

Base :

2017 Total Married with Children, n=1,201

2019 Total Married with Children, n=670

a. Married with Children sub-segments

More among Married with younger children used Facebook as a source of information on the arts (59%) compared to Married with older children (23%). Younger families also relied more on digital platforms such as Instagram (20%) and YouTube (27%). Conversely more among Married with older children turned to traditional media such as television (52%) and newspapers (40%) for information on the arts.

Figure 94. Sources of information for arts and cultural events and activities among Married with Children sub-segments

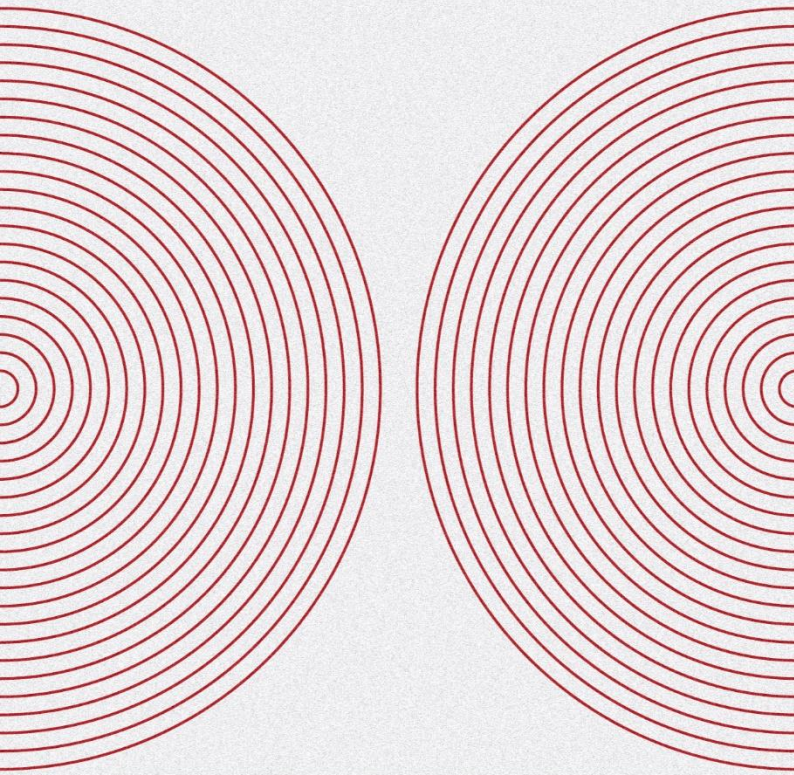
	MwC ≤12 Main	MwC ≤12 Other	MwC >12 Other	MwC >12 Other
Base	192	192	461	461
Facebook	30%↑	29%	10%	13%
Friends, colleagues, or acquaintances	14%	25%	10%	22%
Television	8%	20%	25%↑	27%
YouTube	10%	17%↑	5%	16%
Websites / Email	8%	15%	4%	5%
Newspapers	5%	15%↑	16%↑	24%↑
Instagram	3%↑	17%↑	-	5%
Google searches	5%	13%	3%	7%
Family Members	5%	11%	10%↑	17%
Posters / Banners / Notices	4%	8%	3%	11%
Radio	2%	9%	5%	15%
Newsletters / Flyers / Brochures	2%	8%	3%	9%
Mobile app	3%	4%	2%	3%
Magazines	-	5%	1%	3%
Twitter	-	3%	-	1%
Others	1%	-	-	-

↑↓ Denotes significant difference from 2019 MwC Total at 95% confidence level

Base :

2019 Total Married with Children ≤12 , n=192

2019 Total Married with Children >12, n=461

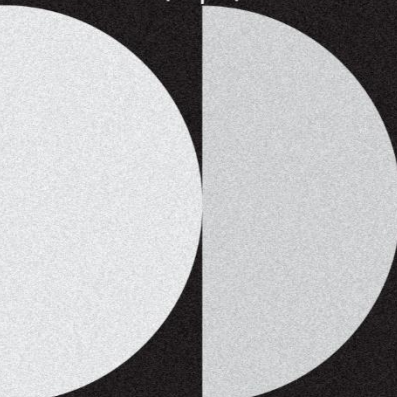
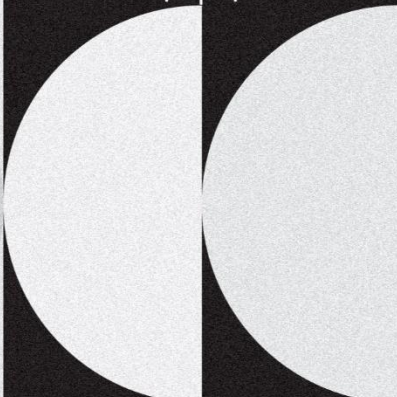
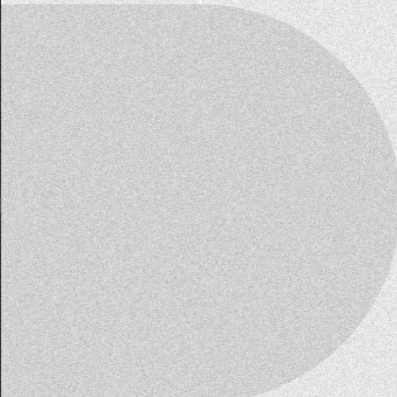
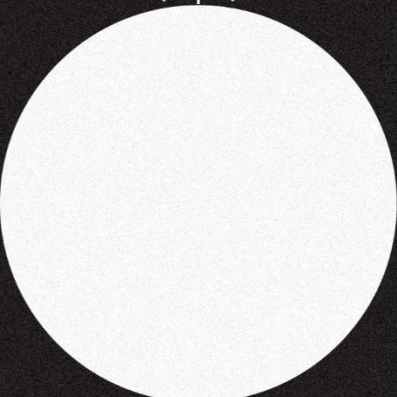
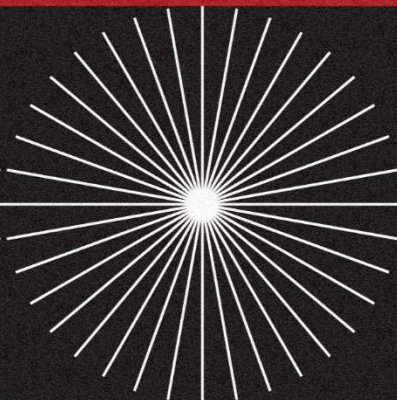
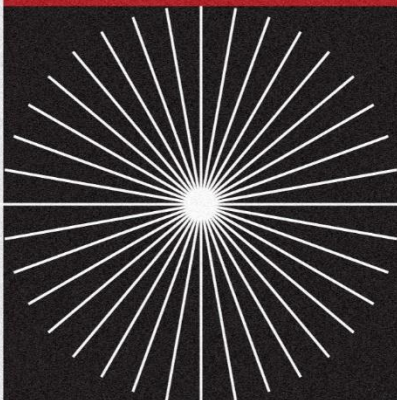
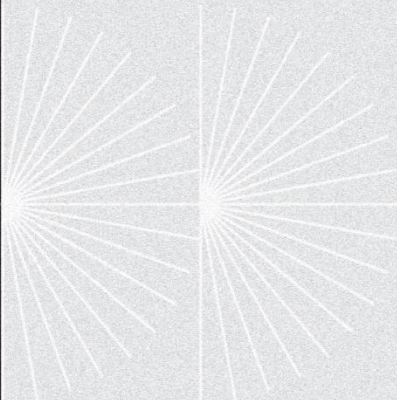
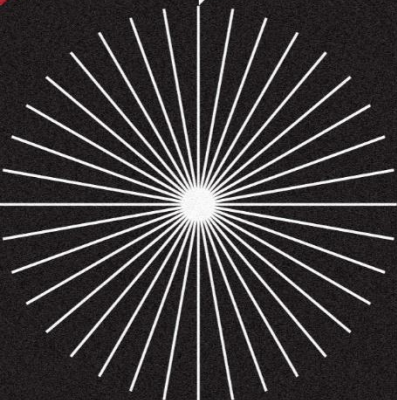
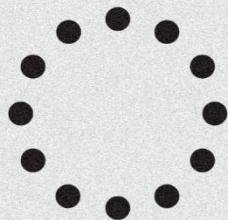


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18.4

Seniors



18.4 Seniors

18.4.1 Engagement with the arts

(I) Arts attendance

Seniors attended more live events in 2019 (+28-percentage point), registering the 2nd highest attendance levels since 2015. Attendance increased especially for Literary Arts (+28-percentage point) and Heritage events (+13-percentage point).

Figure 95. Arts attendance among Seniors (by year)

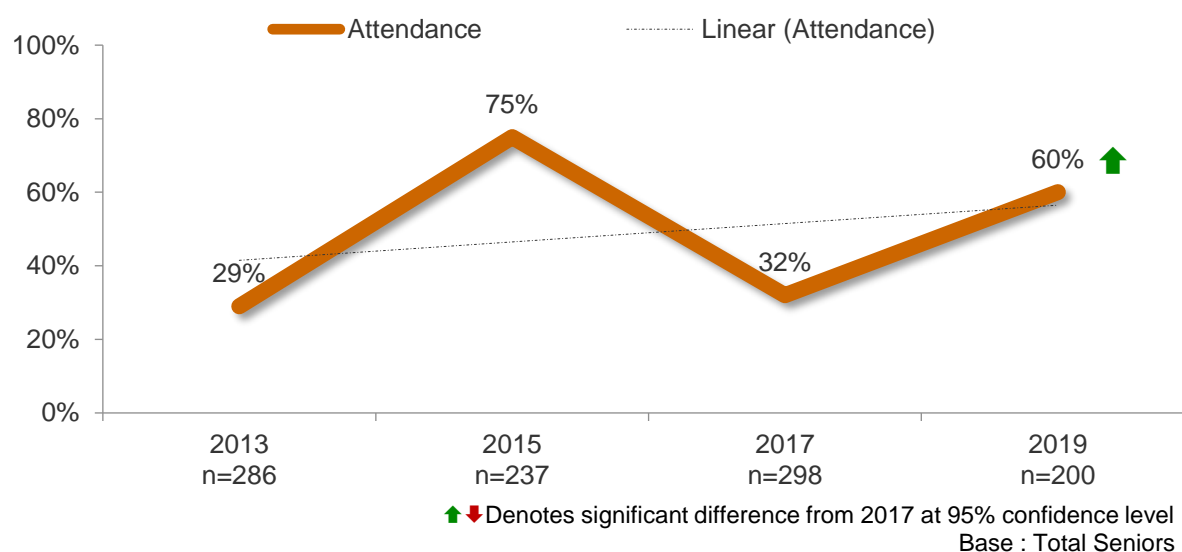


Table 65. Art forms attended by Seniors (by year)

	2017	2019
Base (Total Seniors)	298	200
Heritage	17%	30% ↑
Art Films	1%	1%
Theatre	11%	16%
Music	12%	12%
Visual Arts	8%	11%
Dance	6%	5%
Literary Arts [^]	3%	31% ↑
Craft	1%	4%

[^] Literary Arts include reading any fiction or non-fiction books, stories, poetry or graphic novels (e.g. manga, comic books). In 2019, 'Reading stories, poetry or graphic novels' was asked as a stand-alone question.

↑↓ Denotes significant difference from 2017 at 95% confidence level

(II) Arts Participation

Just over 1 in 10 Seniors participated in the arts in 2019, holding stable at levels similar with 2017, and lowest among the 4 segments. Music was the most often cited art form (5%) Seniors participated in, followed by Dance (4%).

Figure 96. Participation in the arts among Seniors (by year)

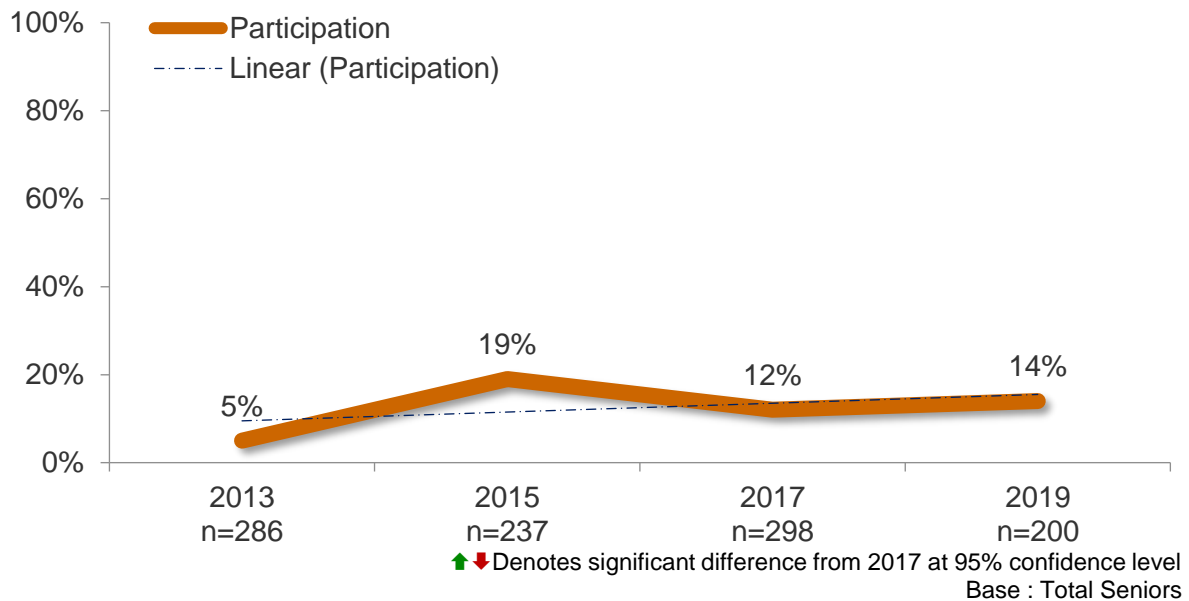


Table 66. Art forms participated by Seniors (by year)

	2017	2019
Base (Total Seniors)	298	200
Music	3%	5%
Dance	3%	4%
Visual Arts	3%	2%
Theatre	1%	2%
Film	2%	2%
Literary Arts	1%	2%
Craft	2%	2%

↑↓ Denotes significant difference from 2017 at 95% confidence level

(III) Digital consumption of arts

Almost 2 in 3 Seniors consumed arts digitally. Music (41%) was the most often cited digital content, followed by Theatre (31%). Compared with 2017, more among Seniors consumed Music (+12-percentage point), Literary Arts (+8-percentage point) and Craft (+4-percentage point).

Figure 97. Digital consumption of the arts among Seniors (by year)

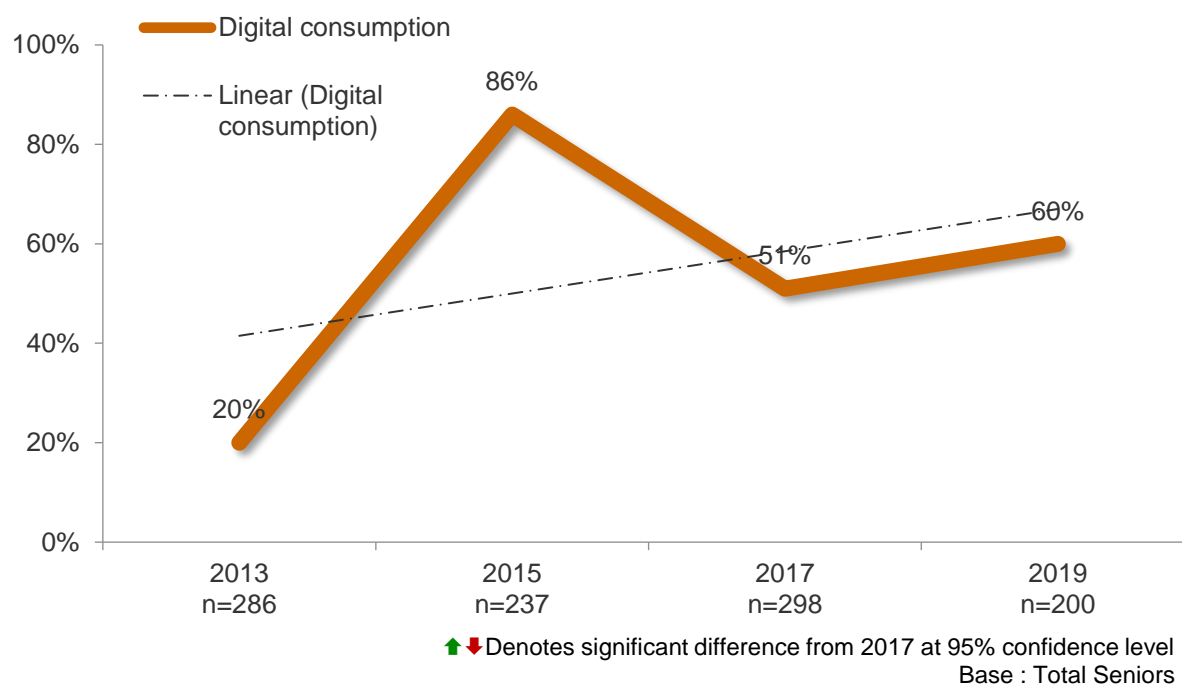


Table 67. Art forms digitally consumed by Seniors (by year)

	2017	2019
Base (Total Seniors)	298	200
Art Films	4%	6%
Music	29%	41% ↑
Theatre	26%	31%
Dance	12%	14%
Heritage	11%	7%
Visual Arts	7%	5%
Craft	0%	4% ↑
Literary Arts [^]	4%	12% ↑

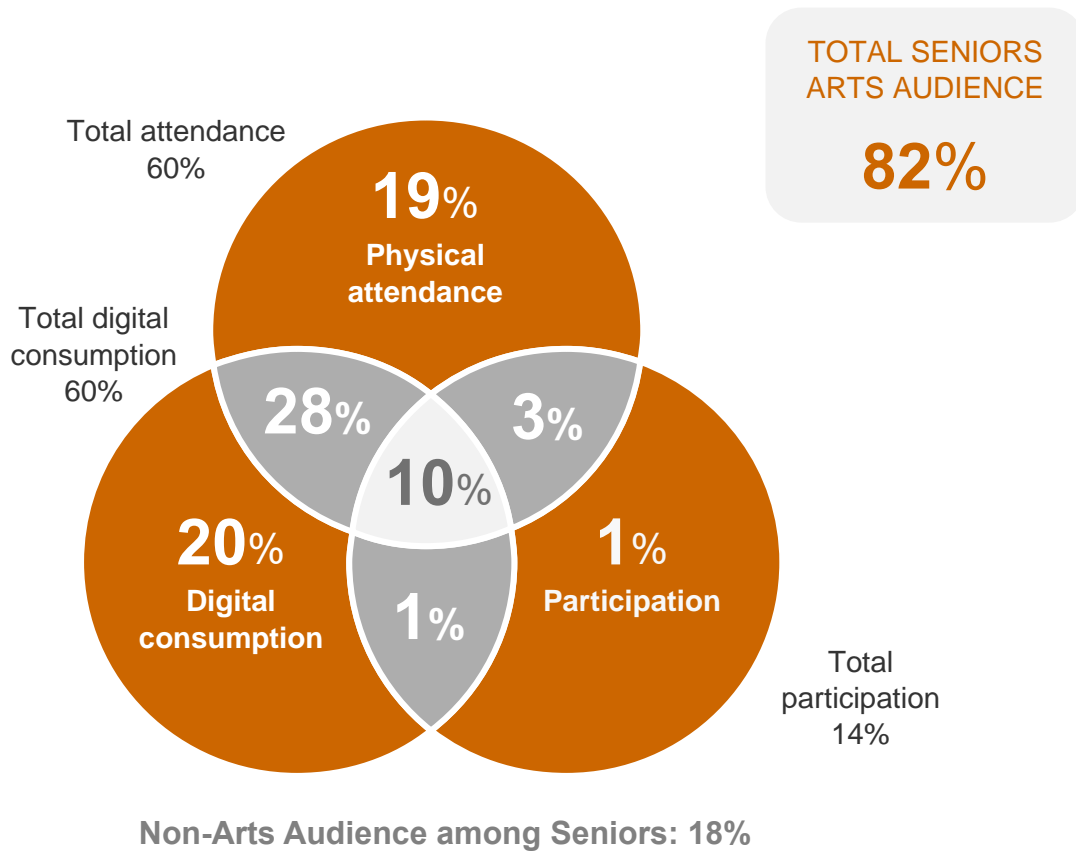
[^] Literary Arts include reading any fiction or non-fiction books, stories, poetry or graphic novels (e.g. manga, comic books). In 2019, 'Reading stories, poetry or graphic novels' was asked as a stand-alone question.

↑↓ Denotes significant difference from 2017 at 95% confidence level

18.4.2 Overlap between online and offline engagement

4 in 5 Seniors engaged in the arts in some form, with most either attending live events (60%) or consuming arts digitally (60%). Just 14% of Seniors participated in the arts, lowest among the 4 segments. Seniors were also the most likely among the 4 segments to have either solely attended events in person (19%) or only consumed arts digitally (20%).

Figure 98. Overall arts engagement among Seniors

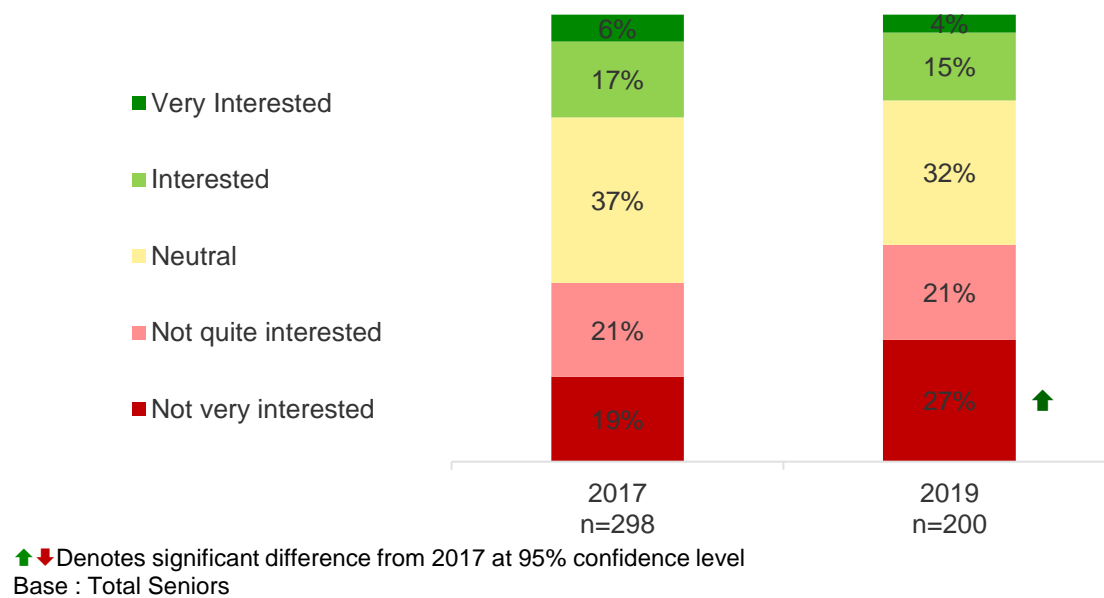


Base : 2019 Seniors, n=200

18.4.3 Interest in the arts

Compared to 2017, more Seniors perceived themselves to be “Not very interested” in the arts (+8-percentage point).

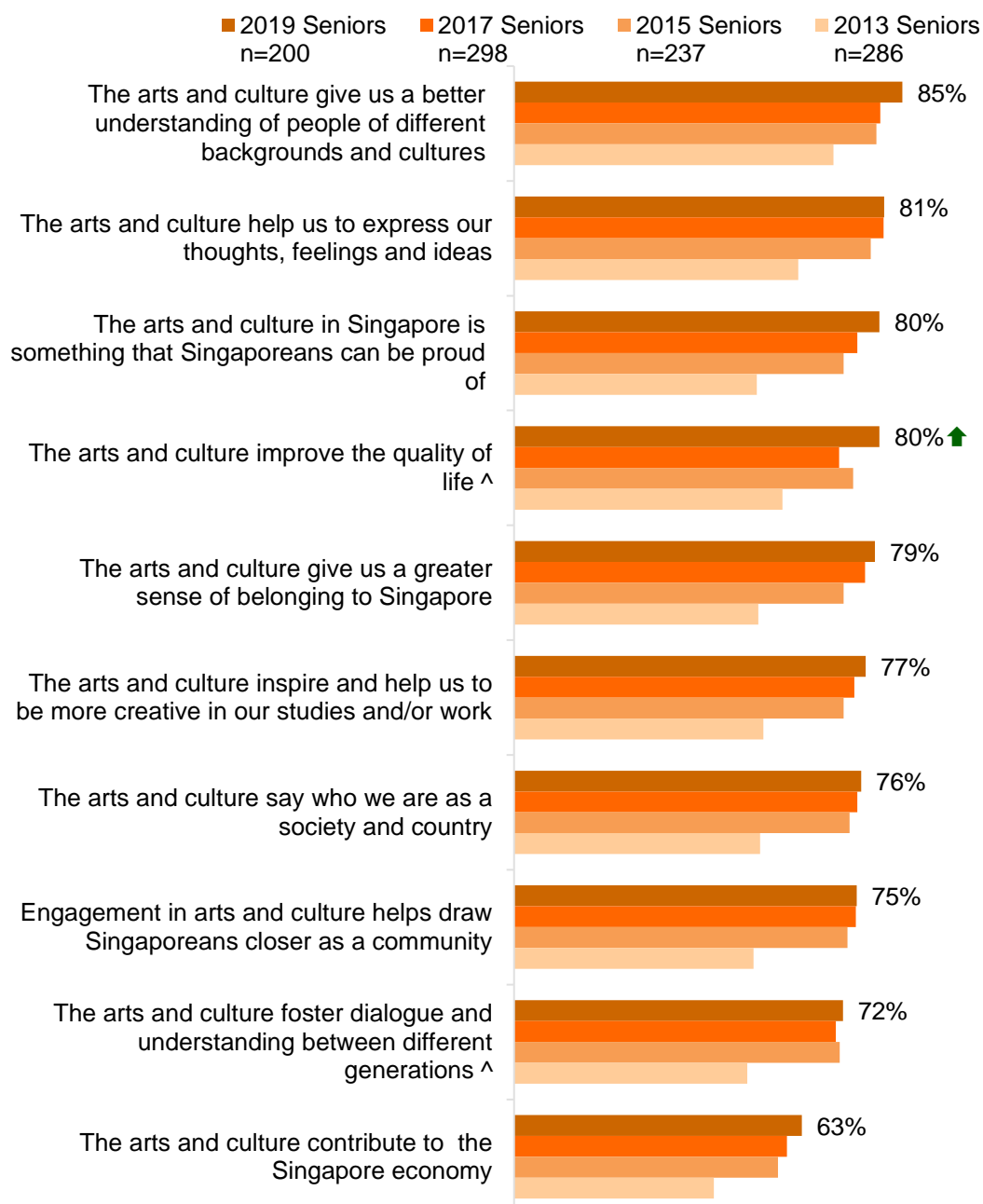
Figure 99. Interest in the arts among Seniors (by year)



18.4.4 Sentiments towards arts and culture

Seniors continued to recognise the benefits of the arts, especially in arts' ability to help us better understand people from different backgrounds and cultures (85%). Compared with 2017, more Seniors acknowledged that engaging with arts can improve quality of life (+9-percentage point).

Figure 100. Sentiments towards the arts and culture among Seniors (by year)



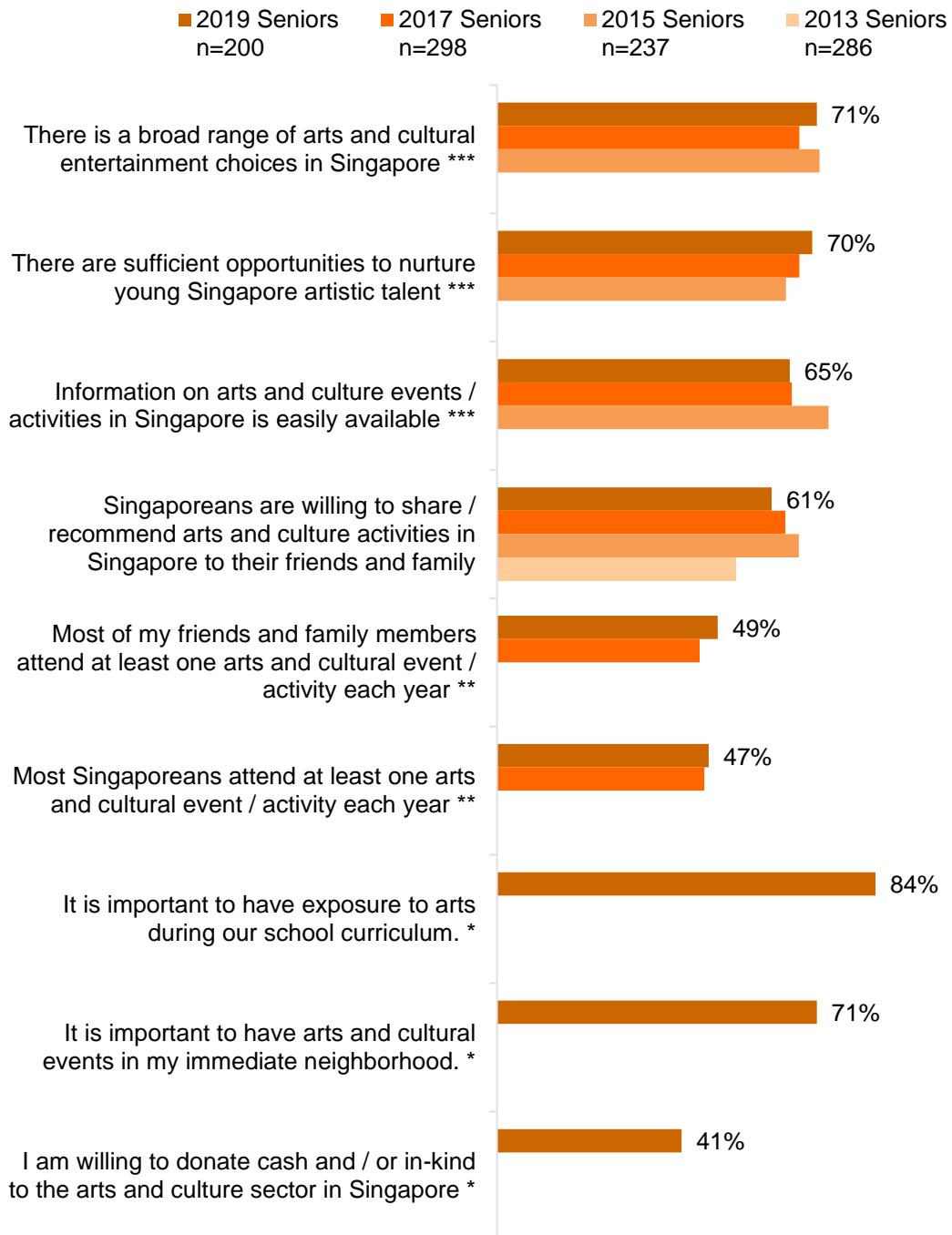
↑↓ Denotes significant difference from 2017 Seniors at 95% confidence level

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

^Rephrased statement in 2019

Base :

2013 Total Seniors, n=286, 2015 Total Seniors, n=237, 2017 Total Seniors, n=298, 2019 Total Seniors, n=200



↑↓ Denotes significant difference from 2017 Seniors at 95% confidence level

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

*New statement in 2019, ** New statement in 2017, *** New statement in 2015

Base :

2013 Total Seniors, n=286, 2015 Total Seniors, n=237, 2017 Total Seniors, n=298, 2019 Total Seniors, n=200

Compared with Singaporeans in general, fewer Seniors agreed that arts can be a platform for fostering dialogue and understanding between different generations (Seniors – 72%, Total – 82%)

Table 68. Sentiments towards the arts and culture among Senior attenders

	2019 Total	2019 Total Seniors	2019 Senior Attenders
Base	1,176	200	119
The arts and culture give us a better understanding of people of different backgrounds and cultures	89%	85%	89%
The arts and culture help us to express our thoughts, feelings and ideas	87%	81%	86%
The arts and culture inspire and help us to be more creative in our Studies and/or work	83%	77%	86%
The arts and culture foster dialogue and understanding between different generations	82%	72%↓	76%
The arts and culture give us a greater sense of belonging to Singapore	82%	79%	86%
The arts and culture say who we are as a society and country	82%	76%	83%
The arts and culture in Singapore is something that Singaporeans can be proud of	80%	80%	85%
Engagement in arts and culture helps draw Singaporeans closer as a community	79%	75%	79%
The arts and culture improve the quality of life	78%	80%	85%
The arts and culture contribute to the Singapore economy	67%	63%	71%
Information on arts and culture events / activities in Singapore is easily available	74%	65%	73%
There is a broad range of arts and cultural entertainment choices in Singapore	72%	71%	75%
Singaporeans are willing to share/ recommend arts and culture activities in Singapore to their friends and family	65%	61%	67%
There are sufficient opportunities to nurture young Singapore artistic talent	65%	70%	74%
Most of my friends and family members attend at least one arts and cultural event/activity each year	54%	49%	60%
Most Singaporeans attend at least one arts and cultural event / activity each year	52%	47%	50%
It is important to have exposure to arts during our school curriculum	90%	84%	87%
It is important to have arts and cultural events in my immediate neighbourhood	76%	71%	79%
I am willing to donate cash and/or in-kind to the arts and culture sector in Singapore	50%	41%	51%

↑↓ Denotes significant difference from 2019 Total at 95% confidence level
 Figures shown reflect Top 2 boxes (% rated “Agree” and “Strongly Agree” on a 5-point scale)

18.4.5 Venues and Companions for attendance

(I) Venues for attendance

Most Seniors attended arts events from the comfort of their homes (34%). 1 in 4 also visited dedicated arts venues (25%) and community clubs (23%) for arts events.

Table 69. Venues visited among Senior attenders

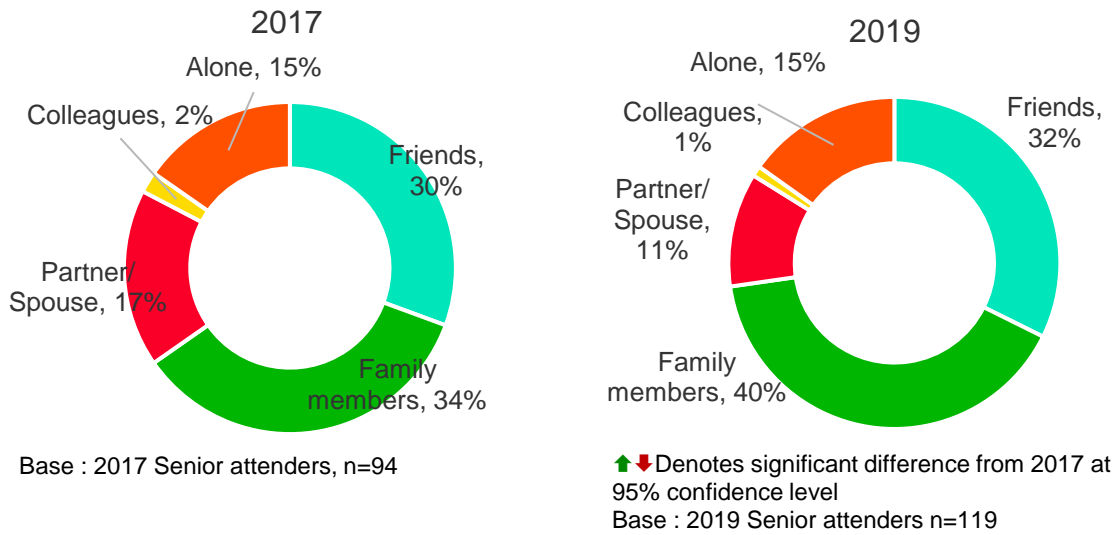
	2017	2019
Base (Senior attenders)	94	119
Home	21%	34%
Dedicated arts venues	27%	25%
Community Clubs / Centres	19%	23%
Shopping malls	13%	22%
Places of worship	20%	17%
Museums	20%	16%
Parks	11%	13%
In the city centre	17%	12%
Near Home / Immediate neighbourhood (e.g. open space area etc.)	23%	12%
Libraries	10%	7%
School / Near school	4%	3%
Arts institutions	5%	2%
Voluntary Welfare Organisations / Non-Governmental Organisations	2%	2%
Historic districts*	NA	1%
Voluntary Welfare Organisations / Non-Governmental Organisations	2%	0%

↑↓ Denotes significant difference from 2017 at 95% confidence level

(II) Companions to arts events

Seniors mostly attended arts events with family (40%) and friends (32%). In both 2017 and 2019, 15% among Senior attenders visited events on their own – highest among the 4 segments.

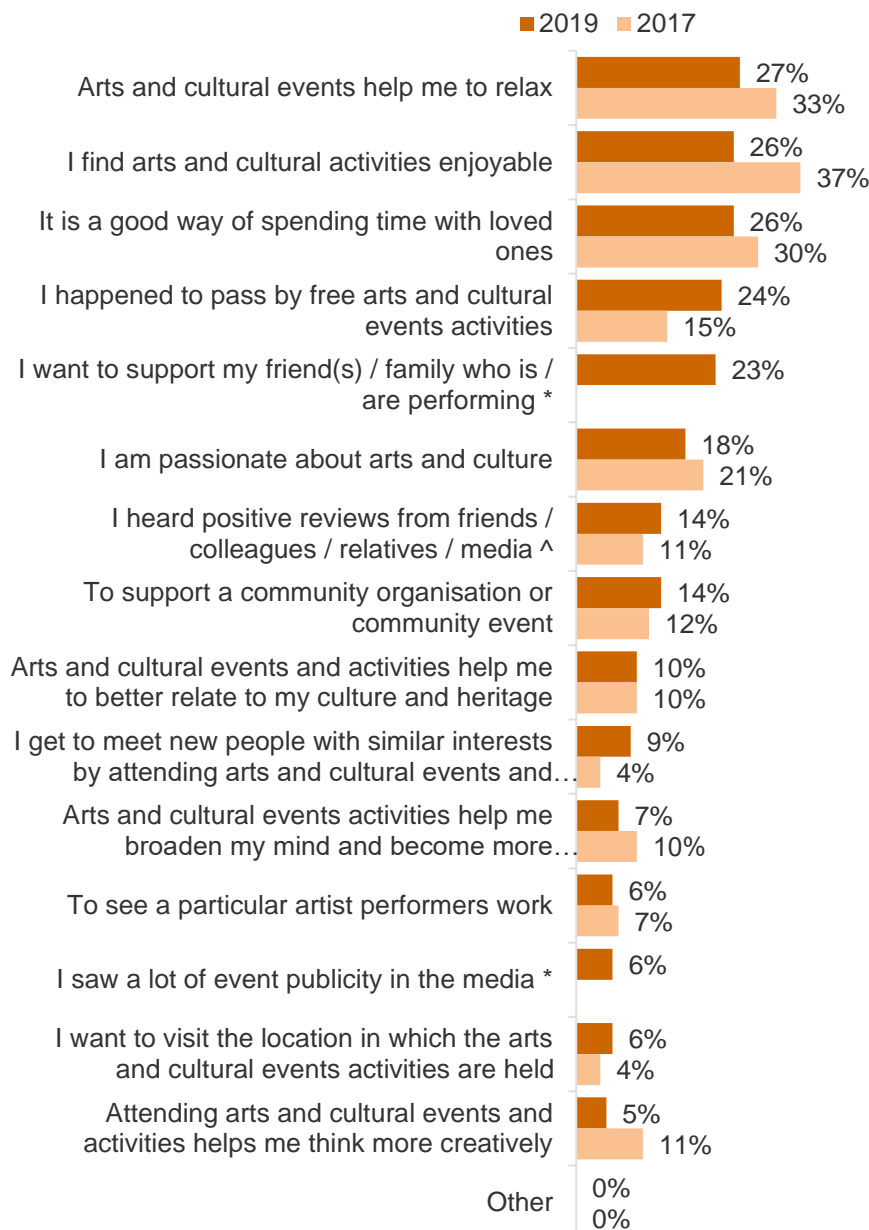
Figure 101. Companions to arts events among Senior attenders



18.4.6 Drivers for arts attendance

Senior attenders saw attending arts events as an opportunity to relax (27%), to indulge in something they enjoyed (26%), and to spend time with loved ones (26%).

Figure 102. Drivers for arts attendance among Senior attenders



*New statements in 2019

^Rephrased statements in 2019

Base :

2017 Senior attenders, n=94

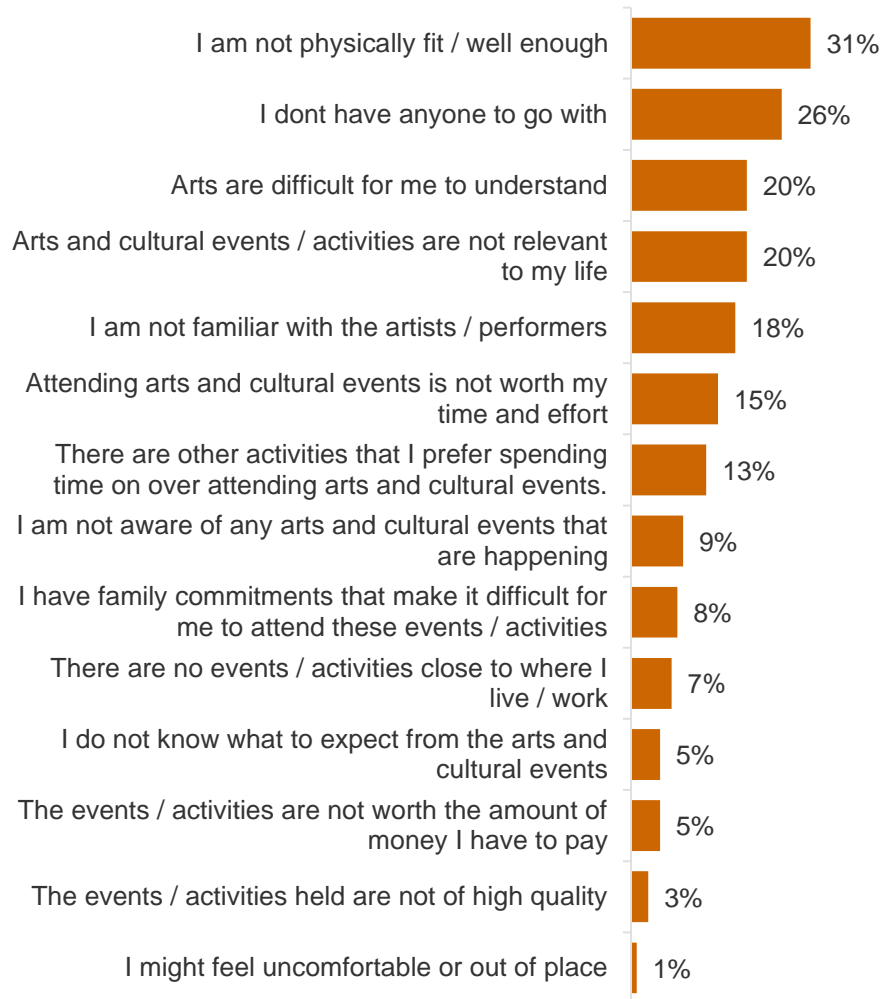
2019 Senior attenders, n=119

18.4.7 Barriers to attendance

Seniors' own level of physical fitness (31%) was the top barrier to attending arts events, much more so than the 3 other younger segments – Students, PMEBS, Married with children.

Seniors also cited a lack of companions (26%) to attend events with.

Figure 103. Barriers to attendance among Senior non-attenders



Base :
2019 Senior non-attenders, n=72


18.4.8 Forms and Venues for participation



(I) Forms of participation

Only 14% among Seniors participated in the arts, and they mostly did so by donating money to support the arts (40%), watching documentaries or reading about the arts (36%), or had an arts-related hobby (37%).

Compared with 2017, more Seniors had participated in an arts club or group (+23-percentage point).

Table 70. Forms of participation among Senior participants (by year)

	2017	2019
Base (Senior participants)	36	29*
Donate / Give money to support the arts and / or culture	17%	40%
Have an arts and culture-related hobby or personal leisure activity	42%	37%
Watch an arts and culture documentary or read about the arts and culture	17%	36%
Participate in an arts and / or cultural club or group	8%	31% 
Attend classes, workshops or talks on arts and culture	19%	23%
Participate in an arts and cultural performance, show, exhibition or competition	11%	21%
Participate in community arts and/or cultural events / activities	17%	17%
Lead a guided arts and / or cultural tour	3%	5%
Comment or participate in a discussion on an arts and cultural event / activity	3%	0%
Purchase / Loan a piece of artwork	8%	3%

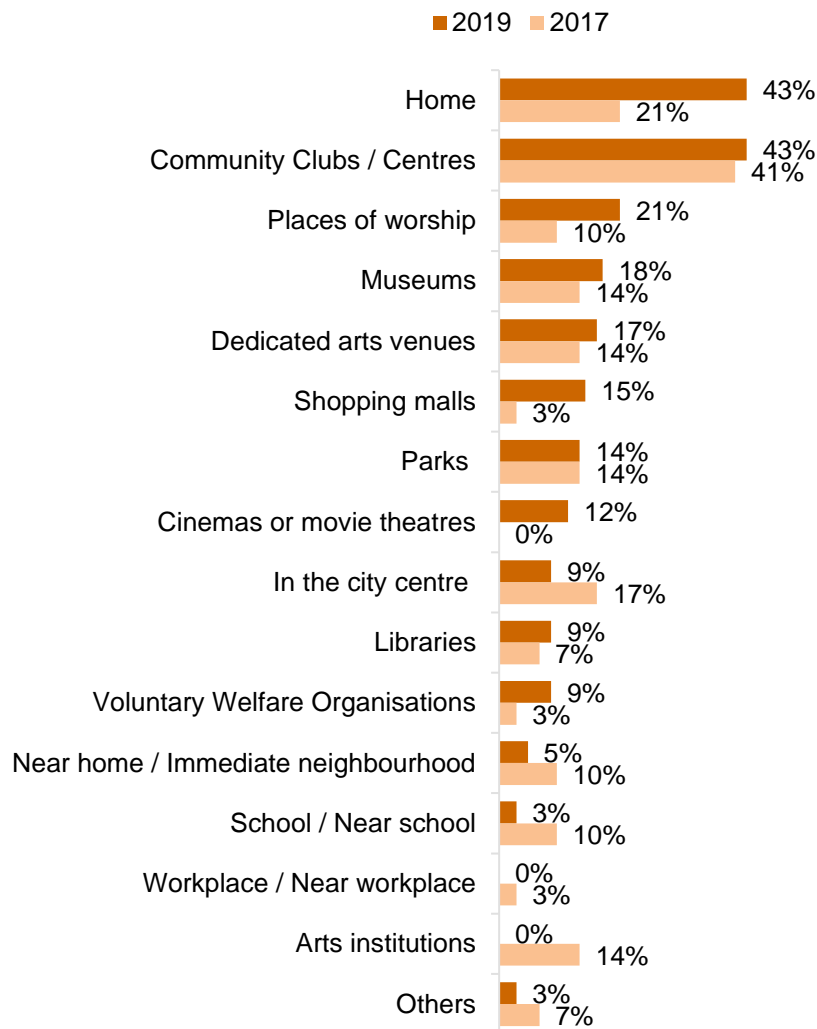
  Denotes significant difference from 2017 at 95% confidence level

*Low base size (n<30)

(II) Venues for participation

Home (43%) and community centres (43%) were the two most cited venues for arts participation among Senior participants.

Figure 104. Venues for participation among Senior participants



↑ ↓ Denotes significant difference from 2017 at 95% confidence level

Base :

2017 Senior participants, n=36

2019 Senior participants, n=29*

*Low base size (n<30)

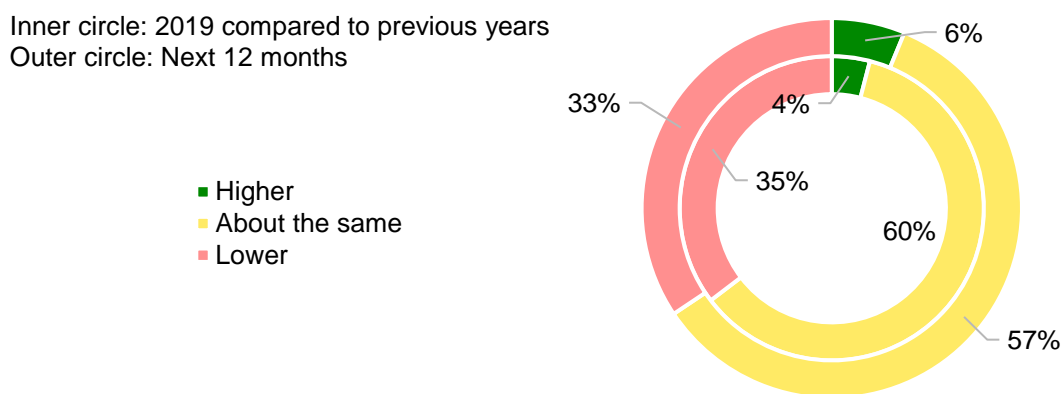
18.4.9 Outlook for arts engagement

(I) Arts attendance

Compared to previous years, 60% of Seniors perceived themselves to have maintained a similar level of arts attendance as before, while 35% perceived their level of attendance to have dropped.

In the next 12 months, 57% of Seniors expect that they will be keeping to a similar level of arts attendance, while 1 in 3 expect to be attending fewer events.

Figure 105. Level of arts attendance in 2019 and in the next 12 months among Seniors

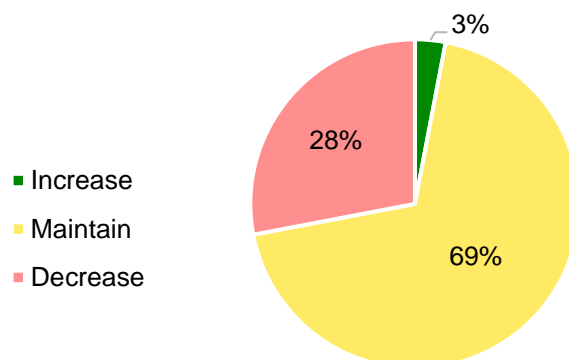


Base : 2019 Total Seniors, n=200

(II) Arts participation

In the next 12 months, 7 in 10 Seniors intended to maintain their participation in the arts, while almost 3 in 10 expect to decrease their participation.

Figure 106. Level of future arts participation among Seniors

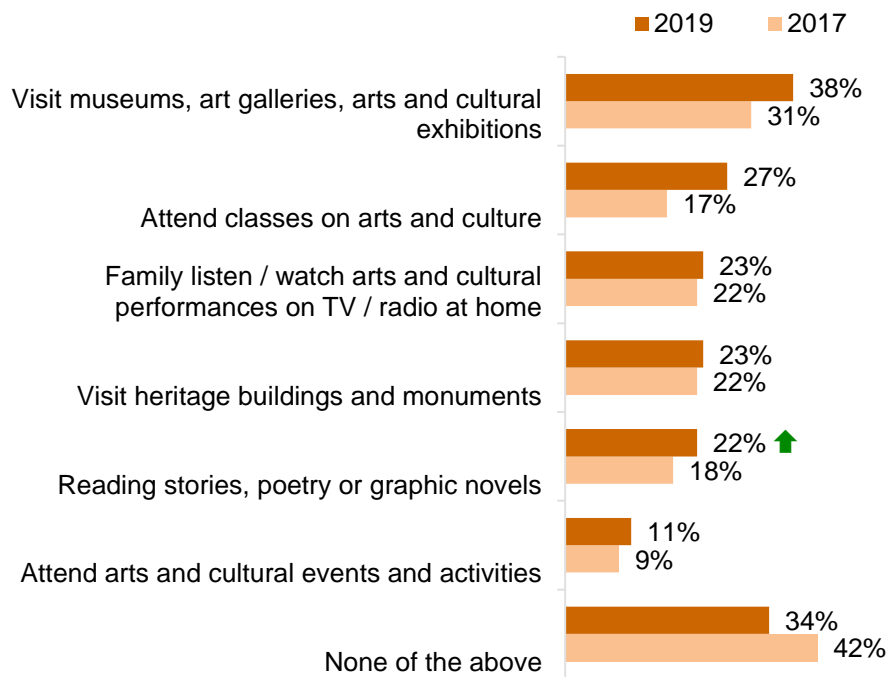


Base : 2019 Total Seniors, n=200

18.4.10 Childhood exposure to the arts

2 in 3 Seniors had experienced the arts as a child, with visits to the museums, art galleries and exhibitions (38%) the most cited experience. Compared with 2017, more Seniors indicated they have read stories, poetry or graphic novels in their childhood (+4-percentage point).

Figure 107. Childhood exposure to the arts among Seniors



↑ ↓ Denotes significant difference from 2017 at 95% confidence level

Base :

2017 Total Seniors, n=298

2019 Total Seniors. n=200

18.4.11 Sources of information

For Seniors, the television remained a top source of information for arts events although reliance on it as a main source of information had dropped (-10-percentage point). Newspapers were also an often cited source of information, reflecting a greater reliance among Seniors on traditional media, even as younger segments turned to online resources for information.

Figure 108. Sources of information for arts and cultural events and activities among Seniors

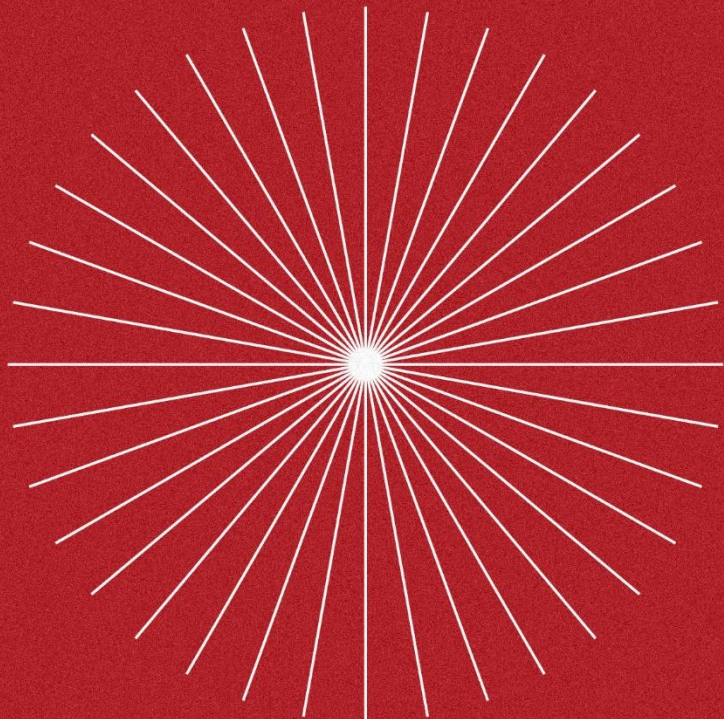
	2019 Main	2019 Other	2017 Main	2017 Other
Base	200	200	298	298
Television	31%↓	32%	41%	28%
Newspapers	22%	26%	21%	30%
Friends, colleagues, or acquaintances	12%	18%	11%	14%
Family members	12%	15%	7%	15%
Radio	5%	19%	3%	16%
Posters / Banners / Notices	2%	12%	2%	8%
Newsletters / Flyers / Brochures	4%	7%	1%	6%
YouTube	3%	8%	3%	6%
Facebook	2%	7%	1%	5%
Websites / Email	2%	5%	1%	3%
Google searches	1%	5%	1%	3%
Magazines	-	3%	-	4%
Mobile app	1%	1%	-	-
Twitter	-	-	-	-
Instagram	-	-	-	-
Others	-	1%	5%	10%

↑↓ Denotes significant difference from 2017 at 95% confidence level

Base :

2017 Total Seniors, n=298

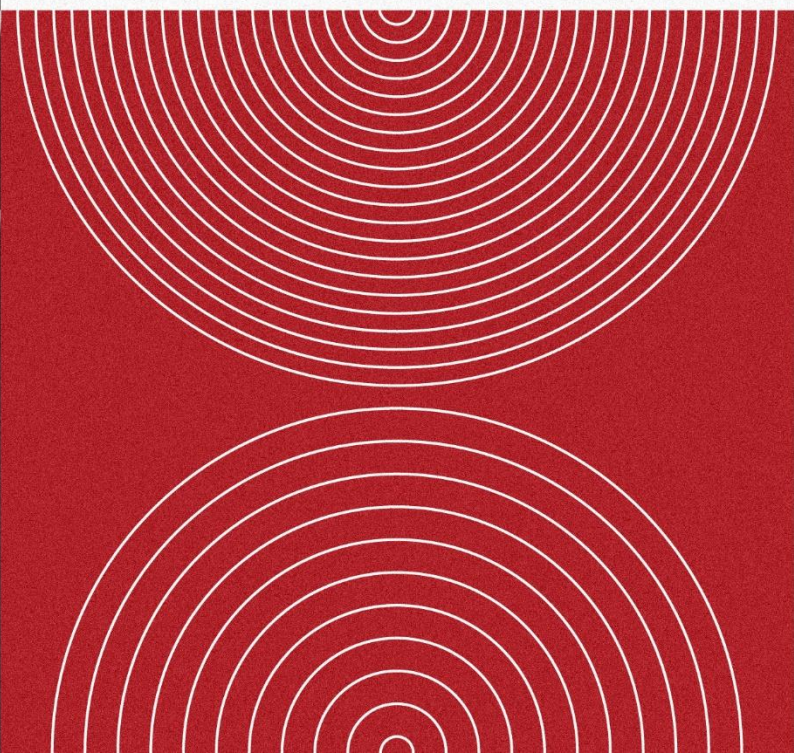
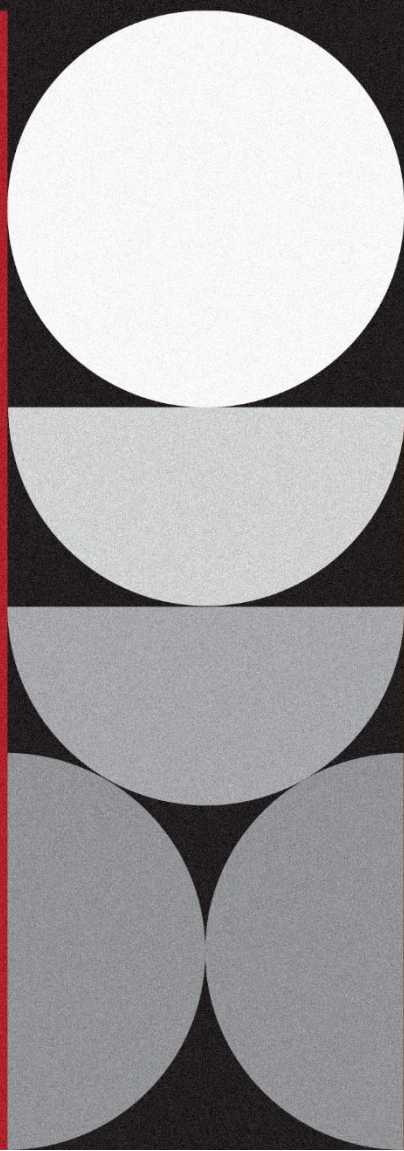
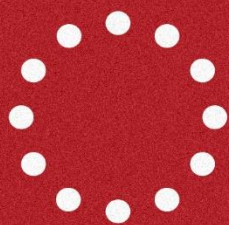
2019 Total Seniors, n=200



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Appendix



19 Appendix I – Definition of Art Forms

Art Form	Definition
Theatre	<p>Plays (non-musical)</p> <p>Musicals</p> <p>Western Opera</p> <p>Traditional theatre (e.g. Chinese Opera, Bangsawan, Wayang Kulit)</p> <p>Variety Shows (e.g. Cultural Nights, Stand-up Comedy, Magic Shows)</p> <p>Street and Circus Performances (e.g. Circus, large scale street performances like Chingay)</p>
Music	<p>Western Classical music (e.g. Orchestra, Chamber, Symphony, Ensemble, Quartet, Instrumental Recital)</p> <p>Traditional Ethnic Music (e.g. Chinese Orchestra, Angklung, Sitar)</p> <p>Vocal music (e.g. Choral, Acappella)</p> <p>Folk / Ethnic / World music</p> <p>Jazz and blues</p> <p>Popular, Rock, Indie / Alternative music</p> <p>Electronic/Dance music</p>
Dance	<p>Ballet</p> <p>Contemporary dance</p> <p>Ballroom / Tap / Line dance / Latin dance (e.g. Salsa, Flamenco)</p> <p>Folk / Traditional / Ethnic dance</p> <p>Street dance (e.g. Hip-hop, Breakdance)</p>

Art Form	Definition
Visual Arts	<p>Arts Fairs</p> <p>Arts Auctions</p> <p>3D Arts exhibitions (e.g. Sculpture, Ceramics, Pottery)</p> <p>Drawing and Painting exhibitions</p> <p>Performance Arts Exhibition (e.g. Showcase of artists' physical body)</p> <p>Photography exhibition</p> <p>New media arts (e.g. video arts, sound arts, web-based arts) exhibitions</p> <p>Graffiti arts, mural arts, tile mosaic arts exhibitions</p>
Literary Arts	<p>Reading / listening to stories, poetry or graphic novels for leisure (excluding newspapers, magazines, comic strips, technical books, self-help books, text books and podcasts)</p> <p>Events related to books and/or writing (e.g. storytelling, poetry readings, book launch, book fair)</p>
Craft	<p>Events related to crafts (e.g. exhibitions, workshops related to needle-craft, paper craft, accessories making, calligraphy, flower arrangement)</p>
Heritage	<p>Exhibitions on culture, history and heritage</p> <p>Guided arts / heritage / cultural tours and trails</p> <p>Heritage festivals and activities (e.g. Singapore HeritageFest; Night Festival etc.)</p> <p>Visiting heritage buildings and monuments (e.g. Tanjong Pagar Railway Station; Sri Mariamman Temple; Raffles Hotel; Thian Hock Keng Temple; Sultan Mosque)</p> <p>Visiting historic districts (e.g. Chinatown; Little India; Kampong Glam; Civic and Cultural District; Joo Chiat)</p>
Film	<p>Art films (e.g. South East Asian Film Festival, Singapore International Film Festival etc)</p>

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