

Singapore Cultural Statistics 2016



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Overview

The Singapore Cultural Statistics 2016, published annually since 2008, provides an update on the state of the arts and cultural landscape in Singapore. The arts and cultural statistics reported in this publication include data on arts and cultural performances, heritage events and museum exhibitions.

Key Highlights

In 2015, Singapore celebrated its 50th year of independence. Across the island and throughout the year, organisations, community groups and individuals came together to celebrate SG50 through a wide range of arts and cultural events.

SG50 was also an apt occasion to strengthen our national identity and to spotlight heritage and cultural landmarks that have shaped the nation. In 2015, the National Heritage Board (NHB) launched the Jubilee Walk, which traces Singapore's history through significant places. NHB also led the inscription of the Singapore Botanic Gardens as a UNESCO World Heritage Site.

Consumption of arts and culture increased in 2015. Total visitorship to National Museums and Heritage Institutions increased from 3.0 million in 2014 to 3.8 million in 2015. The opening of the National Gallery Singapore and Indian Heritage Centre contributed to the increase. Notably, non-ticketed attendance at heritage events increased from 5.2 million in 2014 to 6.2 million in 2015.

Performing art offerings increased in 2015 both for ticketed and non-ticketed performances. Total ticketed attendances at performing arts events increased slightly to 1.9 million and non-ticketed attendances at performing arts events remained stable at 2.8 million in 2015. There were on average 23 arts performances and 72 visual arts exhibitions daily in 2015.

The People's Association PAssionArts Festival 2015, which was organised by volunteers from 86 Community Arts and Culture Clubs, also placed greater emphasis on community and on participatory arts, and was attended by more than half a million residents.

The National Arts Council's Arts for All movement collaborated with artists, corporations, community partners and voluntary welfare organisations to bring arts to different places and segments of society, sparking their interest in the arts.

Note: Prior to 2009, all statistics reported in the Singapore Cultural Statistics publication were based on the Financial Year spanning 1 April to 31 March of the following year. Statistics in the Singapore Cultural Statistic publication from 2009 onwards are based on the Calendar Year spanning 1 January to 31 December, unless otherwise stated. Some statistics, however, are only available based on the Financial Year and they will be indicated as such. Statistics published in previous editions may be different due a more recent revision in the time series or due to updates in the data collection method to ensure more rigour. Some statistics may not be published in every edition.

Arts and Cultural Scene



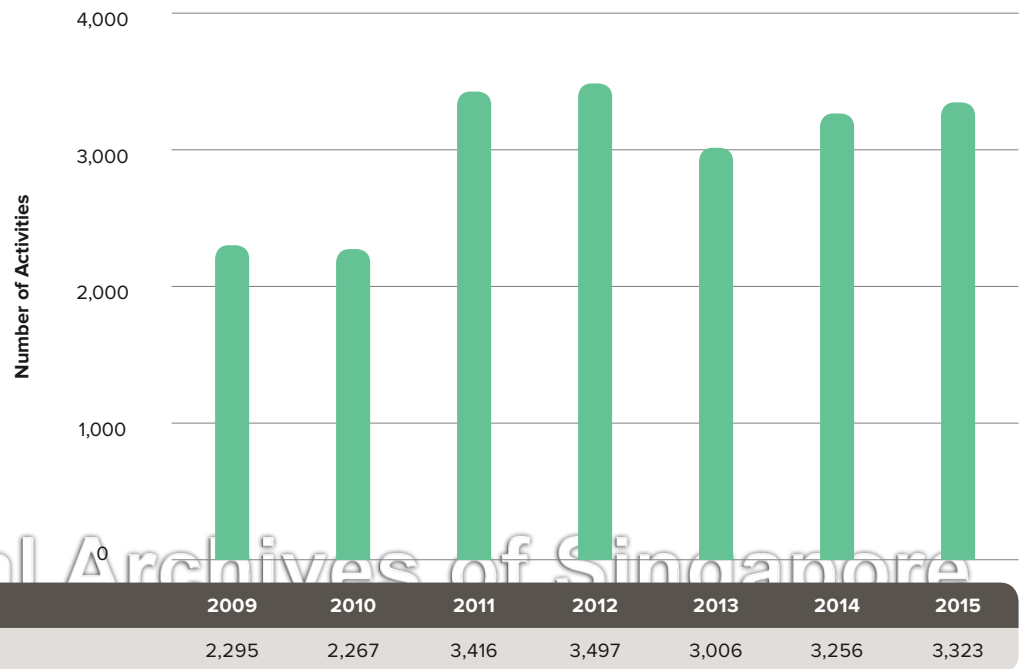
A. Arts and Cultural Scene

This section presents statistics on arts and cultural activities, and the companies, societies and resources that make up the arts and cultural landscape.

I. Arts and Cultural Activities

The number of ticketed performing arts activities increased from 3,256 in 2014 to 3,323 in 2015 (Chart A-1a).

Chart A-1a:
Ticketed
Performing
Arts* Activities



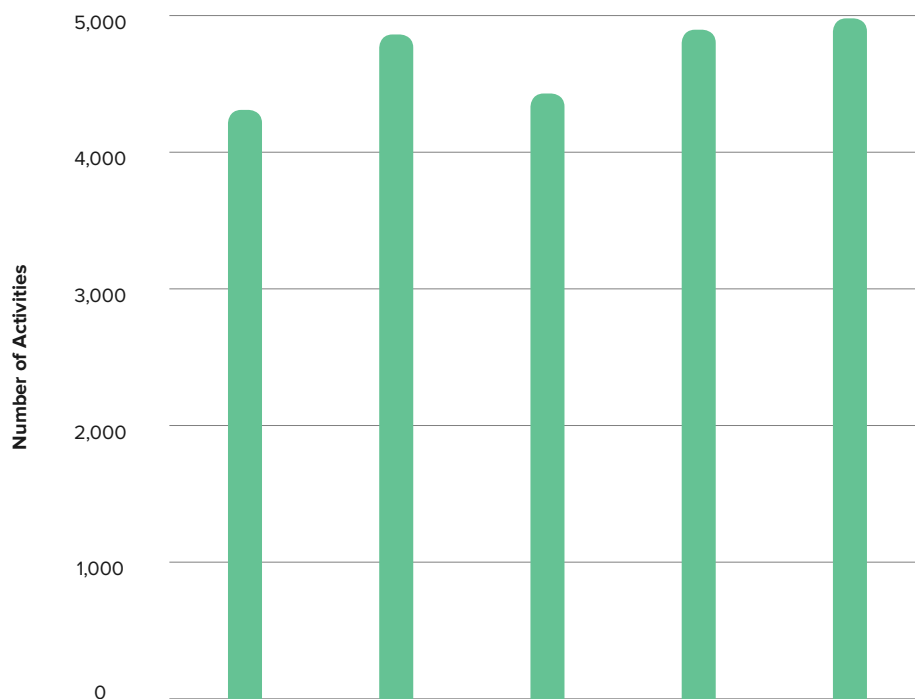
Source: National Arts Council and People's Association

* Performing arts refer to folk, traditional, classical and contemporary forms of dance, music (pop / rock concerts included) and theatre.

^ Ticketed performances refer to performances which require a ticket for entry.

The number of non-ticketed performing arts activities increased from 4,896 in 2014 to 4,977 in 2015 (Chart A-1b).

Chart A-1b:
Non-ticketed
Performing
Arts* Activities



	2011	2012	2013	2014	2015
■ Non-ticketed Performances [^]	4,311	4,863	4,431	4,896	4,977

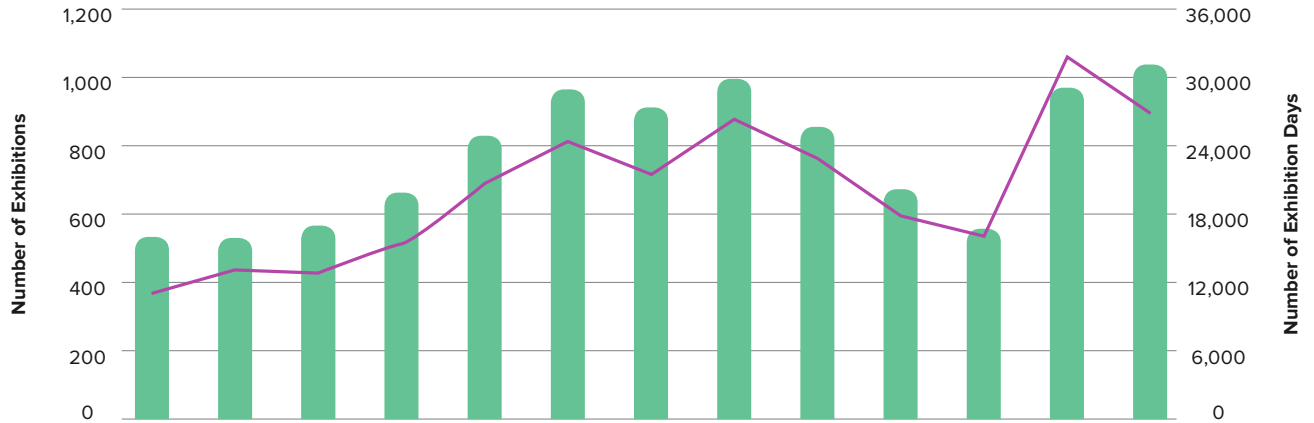
Source: National Arts Council and People's Association

* Performing arts refer to folk, traditional, classical and contemporary forms of dance, music (pop / rock concerts included) and theatre.

[^] Non-ticketed performances refer to performances for which no tickets are issued.

In 2015, a total of 1,041 visual arts exhibitions¹ were held, translating to a total of 26,271 exhibition days (Chart A-2).

Chart A-2:
Visual Arts* Exhibitions



	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015
No. of Exhibitions	535	532	568	665	832	968	915	999	858	675	559	973	1,041
No. of Exhibition Days**	11,380	13,187	12,914	15,446	20,685	24,340	21,479	26,266	22,867	17,883	16,115	31,678	26,271

Source: National Arts Council and People's Association

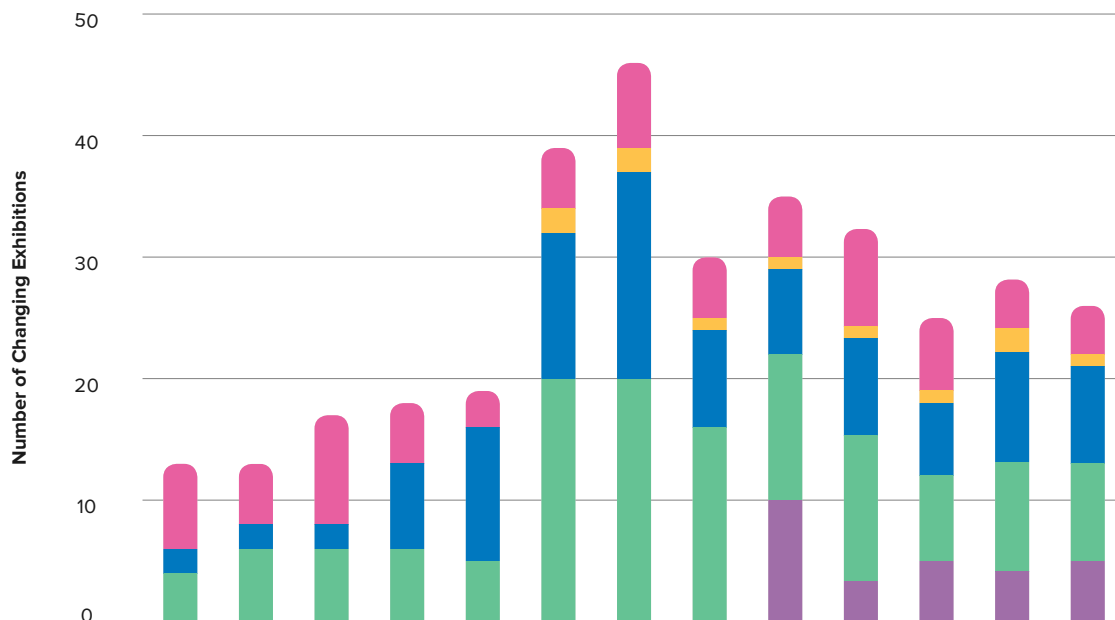
* Visual arts refer to public exhibitions of abstract or representational art objects such as painting, sculpture, pottery, ceramics, creative photography, installation art and multi-media art. Applied arts such as film, graphic design, fashion design, jewellery design and handicrafts are excluded.

** Exhibition days refer to the total number of days over which all exhibitions are held.

¹ Information on exhibitions and exhibition days is based on published and on-line sources such as newspapers, websites and publications, as well as data from Singapore Art Gallery Guide, Art Gallery Association, community art galleries, Gillman Barracks and National Heritage Board Museums.

There were 26 changing exhibitions at National Museums in 2015 (Chart A-3). Some of the popular exhibitions in 2015 include *In Memoriam: Lee Kuan Yew*; *After Utopia*; *Return to Sender*; *Imaginarium: A Voyage of Big Ideas*; and *Budi Daya*.

Chart A-3:
Museum
Activities



	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015
Total Changing Exhibitions at National Museums[*]	13	13	17	18	19	39	46	30	35	33	26	29	26
Asian Civilisations Museum	7	5	9	5	3	5	7	5	5	8	6	4	4
Peranakan Museum^{**}	-	-	-	-	-	2	2	1	1	1	1	2	1
National Museum of Singapore[^]	2	2	2	7	11	12	17	8	7	8	6	9	8
Singapore Art Museum^{^^}	4	6	6	6	5	20	20	16	12	12	7	9	8
Singapore Philatelic Museum^{***}	-	-	-	-	-	-	-	-	10	4	6	5	5

Source: National Heritage Board and Singapore Art Museum

* National museums refer to the Asian Civilisations Museum, the Peranakan Museum, the National Museum of Singapore, the Singapore Art Museum and the Singapore Philatelic Museum.

** The Peranakan Museum opened on 25 April 2008.

^ Known as the Singapore History Museum before 2006.

^^ Includes 8Q SAM which opened on 15 August 2008.

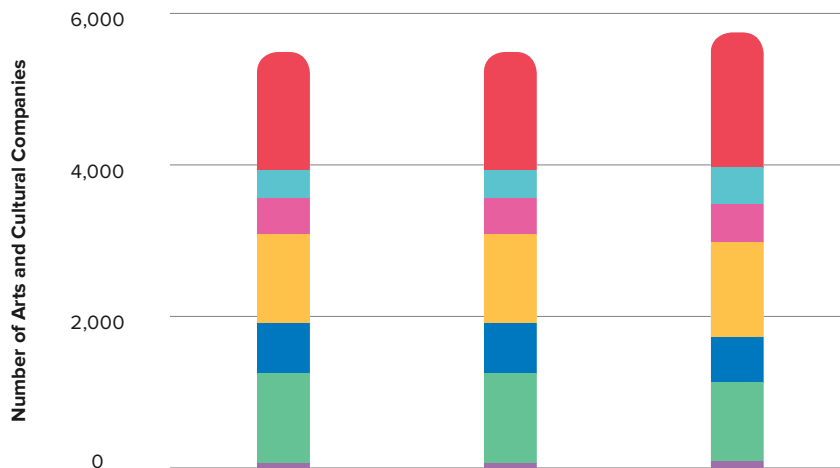
*** Figures available from 2011 onwards.

Figures from 2003 to 2008 are based on Financial Year.

II. Arts and Cultural Organisations

There were 5,749 arts and cultural companies in 2015 (Chart A-4).

Chart A-4:
Arts and Cultural
Companies



	2013	2014	2015
Total Arts and Cultural Companies*	5,486	5,412	5,749
Music	1,555	1,671	1,787
Dance	369	438	476
Theatre	481	493	513
Visual Arts	1,171	1,161	1,243
Craft	666	565	600
Literary Arts	1,187	1,015	1,038
Others**	57	69	92

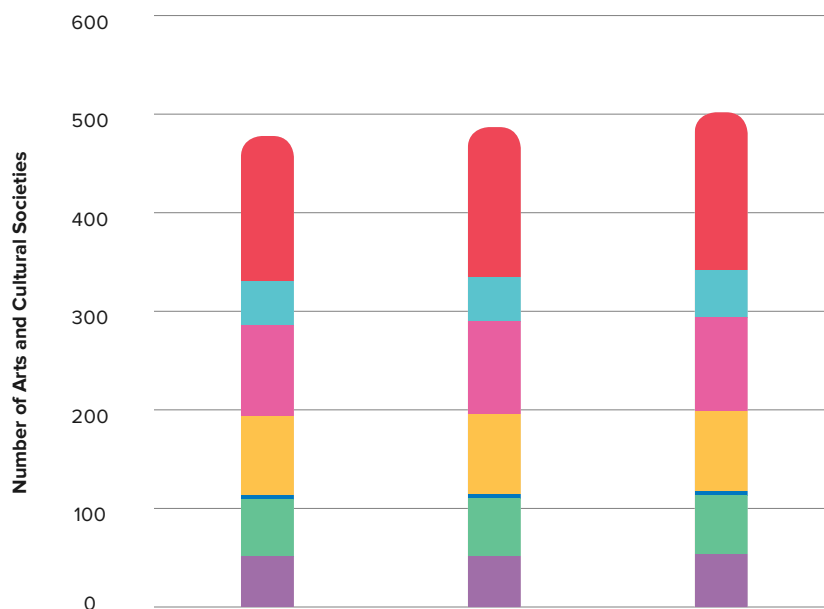
Source: National Arts Council

* Commercial (for-profit) and non-profit companies registered with the Accounting and Corporate Regulatory Authority (ACRA) as at end of year. The number of arts and cultural companies includes companies that (i) play a role in content creation/distribution such as sound recording production companies and publishing companies, (ii) deal with retailled musical instruments and photographic equipment, (iii) conduct classes/courses in the arts (e.g. dance and music schools).

** Others include cultural or heritage companies that are multi-disciplinary and do not specialise in an art form.

There were 502 arts and cultural societies in 2015 (Chart A-5).

Chart A-5:
Arts and Cultural Societies



	2013	2014	2015
Total Arts and Cultural Societies*	478	487	502
Music	147	152	160
Dance	45	45	48
Theatre	92	94	95
Visual Arts	80	81	81
Craft	5	5	5
Literary Arts	58	58	59
Others**	51	52	54

Source: National Arts Council

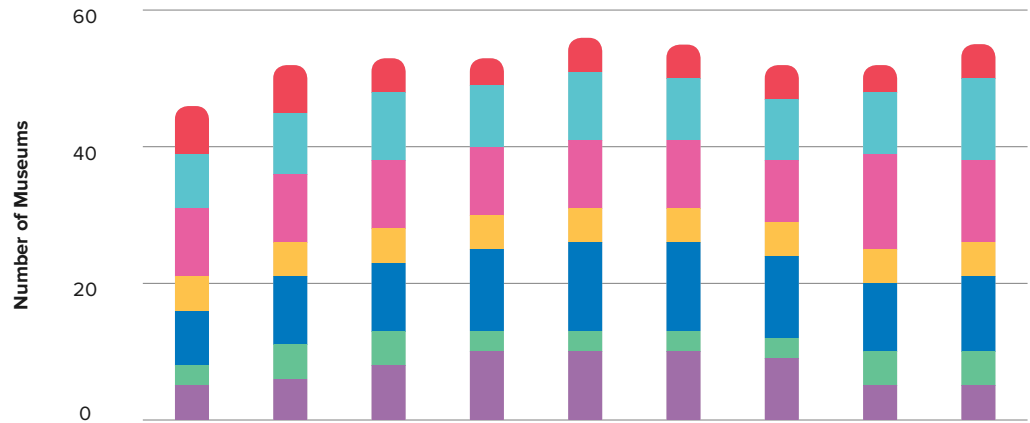
* Societies registered with the Registry of Societies as at end of year.

** Others include cultural or heritage societies that are multi-disciplinary and do not specialise in an art form.

III. Heritage

There were 55 museums in 2015 (Chart A-6).

Chart A-6:
Museums in Roundtable*



	2007	2008	2009	2010	2011	2012	2013	2014	2015
Total Museums	46	52	53	53	56	55	52	52	55
Art	7	7	5	4	5	5	5	4	5
Culture & Community**	8	9	10	9	10	9	9	9	12
Defence***	10	10	10	10	10	10	9	14	12
Healthcare	5	5	5	5	5	5	5	5	5
National History^	8	10	10	12	13	13	12	10	11
Lifestyle & Collectibles^^	3	5	5	3	3	3	3	5	5
Science and Innovation	5	6	8	10	10	10	9	5	5

Source: National Heritage Board

* The Museum Roundtable was formed in 1996 with the aim of growing the heritage ecosystem by bringing more museums and heritage galleries closer to the public. Chaired by the National Heritage Board, the Roundtable comprises both public and private museums.

** This category was referred to as Culture until 2014.

*** This category was referred to as Defence & Community until 2014.

^ This category was referred to as History until 2014.

^^ This category was referred to as Hobby in 2007 and Lifestyle from 2008 to 2013. Examples include Mint Museum of Toys and Red Dot Design Museum.

Figures from 2007 to 2008 are based on Financial Year. Breakdown of figures for 2014 are based on the new category classifications.

There were a total of 71 national monuments of Singapore in 2015 (Table A-1). National monuments of Singapore are buildings and structures in Singapore that have been designated as being of historic, cultural, traditional, archaeological, architectural, artistic value, or symbolic significance and national importance.

Table A-1:
National Monuments

	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015
National Monuments	55	55	55	61	63	64	64	65	68	71

Source: National Heritage Board

National Archives of Singapore

IV. Library Resources

There were 26 public libraries and 1 national library in Singapore in 2015 (Table A-2).

Table A-2:
National and Public Libraries

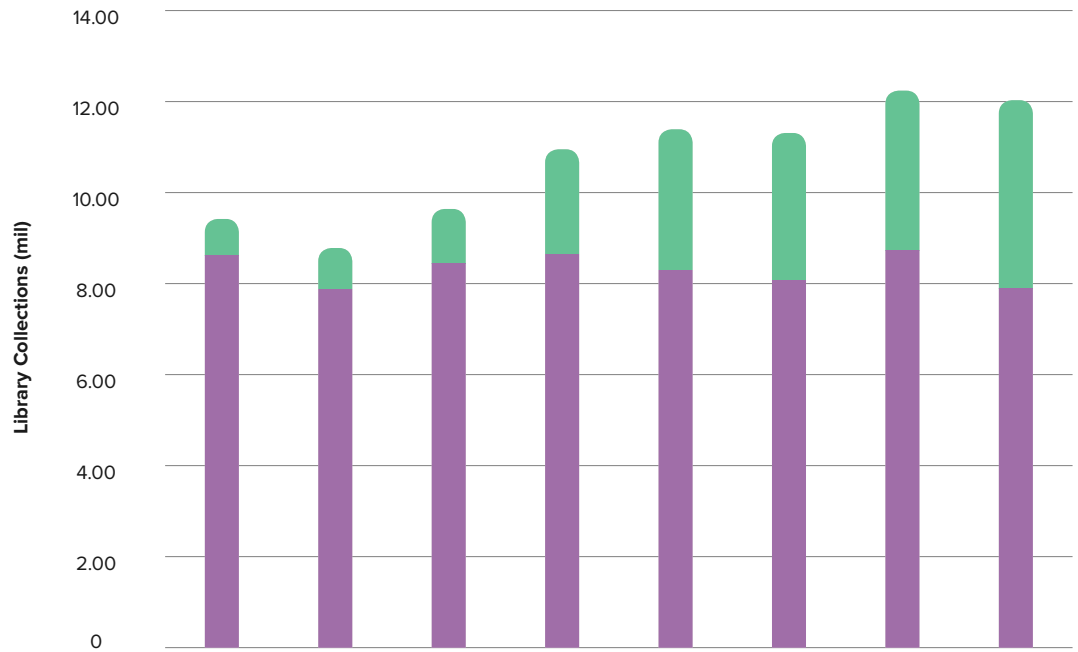
	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015
National Library	1	1	1	1	1	1	1	1	1	1
Public Library	23	23	23	22	22	24	24	25	25	26

Source: National Library Board

National Archives of Singapore

There were a total of 7.90 million physical collections and 4.14 million e-Book collections in 2015 (Chart A-7).

Chart A-7:
Library
Collections

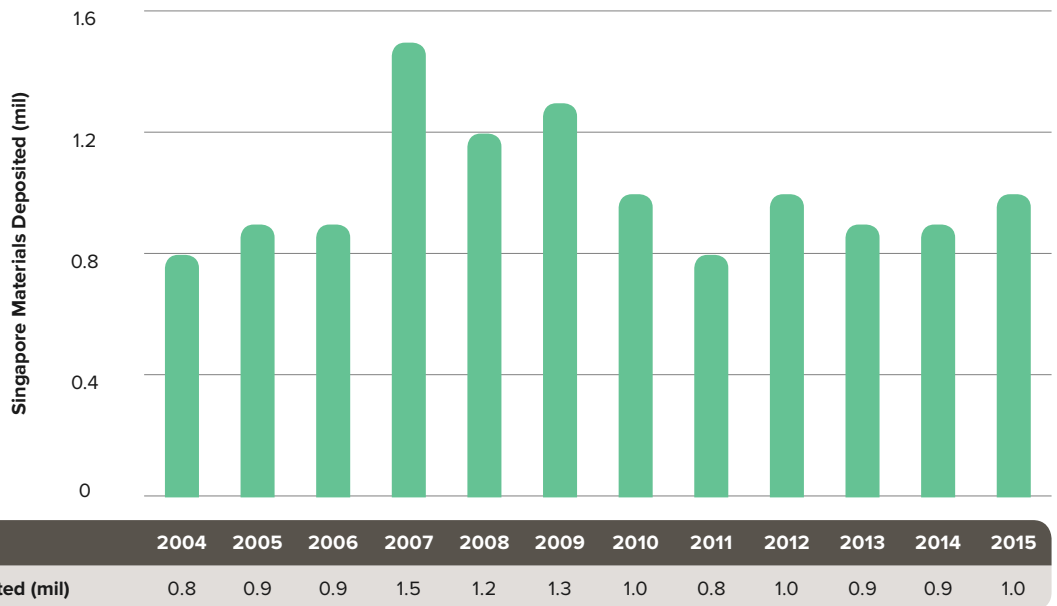


	2008	2009	2010	2011	2012	2013	2014	2015
■ e-Book Collection (mil)	0.80	0.90	1.20	2.30	3.10	3.23	3.52	4.14
■ Physical Collection (mil)	8.63	7.89	8.45	8.66	8.30	8.09	8.73	7.90

Source: National Library Board

Total number of materials deposited in Singapore, books and materials deposited in other formats, amounted to 1.0 million in 2015 (Chart A-8).

**Chart A-8:
Singapore
Materials
Deposited***



Source: National Library Board

* Singapore Materials Deposited includes books and materials deposited in other formats. These includes annual reports, books (first printing and subsequent printings that have different physical or content presentations), brochures, pamphlets and leaflets, commemorative publications, conference papers and proceedings, directories, exhibition and gallery catalogues, guidebooks, kits (collection of three or more media or books with other formats, e.g. collection of storybook, sound cassette, colouring book, crayons), loose-leaf publications, magazines and journals, maps, music scores and other printed music, newsletters, newspapers, posters, reports and research studies, yearbooks and AV materials.

National Archives of Singapore

V. Film

There were 223 cinema screens with a total seating capacity of 38,966 in Singapore in 2015 (Table A-3).

Table A-3:
Cinema Screens and Seating Capacity

	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015
Cinema Screens*	167	175	174	176	169	180	200	218	233	223
Seating Capacity*	38,000	40,000	37,000	37,000	32,925	34,885	36,962	38,425	37,059	38,966

Source: Singapore Film Commission

* Figures are based on major commercial theatres. The following information is gathered from various sources including websites, the local press, and local distributors and producers.

National Archives of Singapore

Jubilee Milestones: Sharing the Singapore Story in Many Ways

SG50 marked a significant chapter in the Singapore story. In this landmark year, the National Heritage Board (NHB) continued to bring together people from all walks of life to reflect on their roots and forge new legacies.

The launch of the SG50 Jubilee Walk in November 2015 conveyed the importance of looking at Singapore's past, present and future in understanding the various facets of the nation. To further commemorate SG50, NHB launched major projects such as the Indian Heritage Centre and the revamps of the National Museum of Singapore and the Asian Civilisations Museum. The National Gallery Singapore, the first gallery in the world dedicated to Southeast Asian modern art, also opened in November 2015. These helped to usher in a record visitorship of 3.8 million to National Museums and Heritage Institutions.



NHB also welcomed 6.24 million attendees in 2015 for its community outreach initiatives. This was a best-ever achievement, driven by the highest-ever attendance at two of its signature festivals, the Singapore HeritageFest (SHF) and Singapore Night Festival (SNF) 2015.



Singaporeans gathered at the Padang to watch the stunning display of light, sound and visuals, set against the backdrop of the Gallery as part of the grand opening celebrations of the National Gallery Singapore

Additionally, 2015 was an occasion for Singaporeans to celebrate our shared heritage in diverse ways through self-initiated projects supported by NHB's Heritage Grant Scheme.

On the world stage, Singapore was celebrated in major events such as the inscription of the Singapore Botanic Gardens as a UNESCO World Heritage Site and the Singapore Festival in France.

Celebrating the Singapore Story

The SG50 Jubilee Walk is an 8km trail through more than 20 iconic sites in Singapore's downtown core. The trail marks important milestones in Singapore's history and nation-building phase. The trail starts at the National Museum of Singapore, which sits at the foot of Fort Canning Hill. At Fort Canning, visitors can still find traces of early Singapore, then ruled by the 14th century kingdom of Temasek.

The Walk then enters the period of Singapore's modern history: at the Civic District, the Singapore story is witnessed through the former and present Parliament House, Empress Place along the Singapore River, the Esplanade Park and the Padang, which faces the former City Hall and Supreme Court.

The Walk also incorporates the Jubilee Bridge, a new pedestrian bridge linking the Merlion Park and the promenade in front of the Esplanade, and Gardens by the Bay and the Marina Barrage. These present-day landmarks, which focus on arts and culture,



Singaporeans out in full force for the SG50 Jubilee Walk

the environment and our water story, reflect Singapore's determination to build a sustainable and liveable city.

On 29 November 2015, Prime Minister Lee Hsien Loong launched the trail through the SG50 Jubilee Big Walk event. To guide the 25,000 participants, maps and mobile applications were introduced.

Since its launch, the Jubilee Walk has inspired various offshoot events. One of them is *A Walk to Remember*, a community walk organised by volunteers from Youth Corps Singapore under its Common Space for Common Good initiative for children from Lakeside Family Services. "The children got to experience many parts of Singapore that they otherwise wouldn't get the chance to," says volunteer Valarie Teo, 20. "And as volunteers, we learned more about Singapore while planning the event."

Two volunteers' story

A walk to remember

“

Valarie Teo, 20, and Adele Chiang, 19

Volunteers from Youth Corps Singapore who organised and hosted *A Walk to Remember* (as part of the Common Space for Common Good initiative)

In *A Walk to Remember*, we brought children from Lakeside Family Services to five sites within the Jubilee Walk trail. In our role as volunteers from Youth Corps Singapore, we planned, organised and hosted the event, which was aimed to make history child-friendly and accessible. We also wanted to incorporate experiential learning. About 30 children attended the Walk with 40 volunteers as hosts and stationmasters.

The stationmasters brought history to life by dressing up as interesting characters. In their dramatisation and narration, they weaved facts from history into the activities that we had planned for the kids. For example, at the Singapore Philatelic Museum, the stationmaster dressed as a postmaster and got the kids to post letters to their loved ones while he told them about the history of stamps.

We got the volunteers to use their mobile devices to engage the kids. We wanted the kids to be exposed to technology; it makes learning more interactive. At the National Museum stop, the kids participated in an online quiz with the volunteers.

When we got feedback from the children, we realised that what they enjoyed most was the company of the



Valarie (left) and Adelene (right) from Youth Corps Singapore

volunteers. Some of the children are from low-income or broken families, so being at these iconic sites with so many new friends was a special occasion. We hope that the Walk has been memorable for them. We enjoyed organising it and found it a meaningful experience, knowing that we could make a difference to the underprivileged.

“We enjoyed organising it and found it a meaningful experience, knowing that we could make a difference to the underprivileged.”

”

Taking Pride in Our Diverse Heritage

The Indian Heritage Centre (IHC) was a timely gift from the Indian community to Singapore on its 50th birthday, said PM Lee during the Centre's launch on 7 May 2015. IHC is the first museum in Southeast Asia to focus on the diverse heritage of the Indian community.

The Centre comprises five thematic galleries that trace the history, development and achievements of the Indian community in Singapore and Southeast Asia through showcases, open displays and interactive installations. The wide array of artefacts includes a late 18th century mosque facade from Pakistan and a late 19th century Chettinad doorway that has over 5,000 minute carvings. In the run-up to its opening, IHC hosted an artefact donation drive for community contributions, which now have pride of place next to the museum's collections.



Moeez H. Nakhoda, 50, whose family decided to contribute his grandfather's Justice of the Peace scroll-holder, says, "This item will allow the community to witness the contributions our forefathers made to Singapore." During the colonial period, the Justice of the Peace position was akin to being a viceroy, a high-ranking public official who represented the British empire.

To reach out to new audiences, IHC utilises technology that enriches the visitor experience – this includes role-playing games, audio guides, fun facts on touchscreens and augmented



"The Indian Heritage Centre was a timely gift from the Indian community to Singapore on its 50th birthday."

reality. The 3,090m², four-storey centre is the culmination of seven years of planning and construction. Close to 195,000 people visited IHC from May to December 2015.

Other major museum projects were the revamps of the National Museum of Singapore (NMS) and the Asian Civilisations Museum (ACM). After a year-long revamp, NMS' permanent galleries re-opened on 19 September 2015 and feature a wider account of Singapore's early beginnings that date back to more than 700 years ago.

ACM launched phase one of its refresh on 9 November 2015. Among the additions are two new wings with galleries presenting Singapore's history as a port city, a stunning riverfront entrance and dining options.

An artefact contributor's story

Preserving heritage for future generations

“



Moeez H. Nakhoda (left) with his father Hatim F. Nakhoda (right) in their home

Moeez H. Nakhoda, 50

Artefact Contributor

My grandfather, Fidahusein M. Nakhoda, was awarded the Justice of the Peace title. The British government presented the scroll-holder to him. This was one of the items that my father, Hatim, decided to loan to the Indian Heritage Centre.

Our family is made up of merchants from India. We handle goods like sago, cotton and rubber. My grandfather felt that Singapore was a strategic location, where he could trade goods from the Far East and Europe, and so he came here around 1890. He briefly set up an office in Bangkok but eventually returned to Singapore in 1922.

For us, our Indian heritage defines our identity. Whatever customs and traditions we have should be maintained for the future generations. This way, we can preserve the diversity of different ethnic groups within the Indian diaspora.

This diversity must encourage unity. If we don't understand other cultures, it may result in distrust and suspicion. We need to open our doors and embrace one another's uniqueness.

As far as my family is concerned, we hope to continue flying the flag of my grandfather's company for many more years to come. We would like to leave a mark of our family name in the annals of Singapore's history, just like P. Govindasamy Pillai and Syed Omar Aljunied.

“We need to open our doors and embrace one another's uniqueness.”

”

Coming Together in the Spectacular

The annual Singapore Night Festival (SNF), presented by NHB, was the largest edition of the festival to date. The theme was “Glitz and Glamour”, in line with Singapore’s Jubilee Year. Over two weekends in August 2015 at the Bras Basah Bugis (BBB) precinct, the highly-anticipated SNF 2015 hosted at least 100 spectacular night-inspired events featuring more than 30 local and international acts. The festival saw a record number of more than 600,000 attendees compared to 500,000 in 2014.

In its eighth edition, SNF aimed for more interactivity with audiences. Highlights included *Drawn in Light*, a 12m-wide

installation of an Amsterdam-style canal building made from metal wires that hovered above the ground, inviting people to get close to it. *Illuminate@Peranakan Museum* presented glow-in-the-dark, ethnic-meets-contemporary fashion design by students from the Nanyang Academy of Fine Arts. For the first time, a series of workshops and talks gave the public an insight into the creative process behind the artworks and performances.

What is crucial in each SNF edition is the spirit of partnership. To enliven the BBB precinct, NHB teams up with partners within the area for the Festival. SNF 2015 had more than 60 partnerships.



Couples dance outdoors at the Singapore Night Festival



Outdoor performance at the Malay Heritage Centre as part of the Singapore HeritageFest 2015

“I’m glad I can contribute to this event and to the local community.”

Similarly, the 12th edition of the Singapore HeritageFest (SHF) was the largest to date with more than 150 programmes and 80 partners – thrice the number of programmes and partners compared to the previous year. To celebrate SG50, SHF 2015, spanning five weekends in April and May 2015, explored familiar places and lesser-known facets of local heritage. More than 1.6 million participants enjoyed activities such as “live” theatre along the Singapore River and musical performances like *dikir barat*, a traditional Malay musical that harmoniously incorporates singing, poetry and hand clapping. Participants also spread across Singapore as they explored new food and heritage trails launched with the festival.

In another first, NHB partnered lighting designers to illuminate key landmarks along Telok Ayer Street – the street with the most number of National Monuments in Singapore. One of the partners from Performance in Lighting Singapore, Roberto Baggio, 51,

says, “We lit Al-Abrar Mosque with green and blue lights to reflect the site’s maritime history. We also played with moving shadows to offer an atmosphere of the waves and sea. I’m glad I can contribute to this event and to the local community.”



A family enjoying the old-school game of pick-up sticks at the Singapore HeritageFest

A partner's story

Enlivening the night-scape of the Bras Basah.Bugis precinct

“

“The Festival has given us an opportunity to explore our creativity and to get to know the public better.”

Campers' Corner has participated in the Singapore Night Festival for three years. We've been located at Waterloo Street in the Bras Basah.Bugis precinct for about six years. Our business is in camping equipment, but the Festival has given us an opportunity to explore our creativity in other ways and to get to know the public better. The Festival brings crowds to this area.

In 2013, we hosted an outdoor screening of several well-known time-lapse photography movies. In 2014, we produced this piece called *Shadow*, where we re-created

Calvin Tay, 52

Singapore Night Festival Partner
and Campers' Corner Founder



Calvin Tay has been a partner with the Singapore Night Festival for more than three years.

outdoor camping scenes and the wilderness experience through shadow-play.

Last year, we wanted more interactivity with visitors, so we created an installation of large, tactile and floating jellyfish. Visitors can play with the tentacles of the electronic jellyfish or wander through them. The effect was like being underwater.

We enjoy participating in the Festival every year and hope to continue adding to the vibrancy of the precinct.

”



The Singapore Botanic Gardens is the nation's first UNESCO World Heritage Site

Singapore on the World Stage

Another fitting tribute to Singapore in its Jubilee year was the inscription of the Singapore Botanic Gardens as Singapore's first UNESCO World Heritage Site in July 2015. The Gardens is the first tropical botanical gardens to be inscribed and only the third botanic gardens on the UNESCO list.

The Singapore Botanic Gardens has been a centre for plant research in Southeast Asia since the 19th century, where it contributed significantly to the expansion of rubber plantations in the 20th century. It continues to play a leading role in the exchange of ideas, knowledge and expertise in tropical botany and horticultural sciences.

Closer to home, the Singapore Botanic Gardens will always be "a haven where souls can be refreshed," says Dr Nigel Taylor, 60, who is its director. Dr Taylor adds: "Gardens bring calmness and respite from the noise and bustle of the city. They also remind us of the beauty of nature and the reasons to preserve it. In our urbanised world where we can be divorced from the natural world, we need gardens for our well-being."

Also on the world stage was *Singapour en France – le Festival* (Singapore Festival in France), which marked 50 years of diplomatic ties between Singapore and France. From 26 March to 30 June 2015, the Festival attracted more than 500,000 visitors across 70 events at multiple institutions across France – the largest-ever international showcase of Singapore's arts



Art Garden presented by the National Heritage Board in collaboration with lille3000, as part of the *Singapour en France – le Festival*. Photo by Maxime Dufour.

and culture. Visitors had a chance to experience the best of our cultural offerings such as Ong Keng Sen's *The Incredible Adventures Of Border Crossers* and dramatised readings of Stella Kon's *Emily on Emerald Hill* and Kuo Pao Kun's *The Coffin Is Too Big for the Hole*.

Over at New Delhi, India, ACM launched *The Peranakan World: Cross-cultural Art from Singapore and the Malacca Straits* in the city's National Museum on 10 February 2015. The exhibition, which lasted till 5 April 2015, featured 122 objects from Singapore's Peranakan Museum. It told the fascinating story of how Chinese immigrants intermarried with locals, developed new hybrid forms and created a unique culture in Southeast Asia. It was the first time NHB presented an exhibition in India, coinciding with 50 years of diplomatic ties between the two countries.

A director's story

The Singapore Botanic Gardens then and now



Dr Nigel Taylor, 60

Director, Singapore Botanic Gardens

Dr Nigel Taylor, director of the Singapore Botanic Gardens, led the local landmark towards its inscription as a UNESCO World Heritage Site

Singapore in the 19th century was a place that people came to for a better living, but the town was not the green and well-ordered place it is today. Outside the town were jungles with dangerous wildlife and sometimes, unruly local headmen. So the place you took your family to for relaxation was the beautiful and scenic Botanic Gardens. There, respectable families introduced their children to one another as part of arranged marriages. Today, that tradition may have ended, but the Gardens is still the place for romance and wedding photographs as well as family gatherings.

The Gardens also played a pivotal role in shaping Singapore's multi-cultural fabric in the days leading up to its independence. On 2 August 1959, then-Prime Minister Lee Kuan Yew officially opened a series of cultural

concerts with a multi-ethnic theme known as *Aneka Ragam Ra'ayat* or *The People's Variety Show* at the lawn overlooking Swan Lake. There was an audience of 22,000.

Mr Lee said: 'Here, under open skies, Malays, Chinese, Indians will, I hope, discover the materials for a national art and national culture.' It was a historical milestone. The tradition of *Aneka Ragam Ra'ayat* has been revived today during the Jubilee Weekend concerts in 2015.

The journey of leading the Gardens towards its inscription as a UNESCO World Heritage Site was a great pleasure for me. It was the second time I had experienced the process as I had earlier led a team for Kew Gardens in the U.K., so any potential pitfalls could be avoided. Most of all, we discovered many fascinating details of the Gardens' history through our research. This led to the writing of many articles and stories to publicise the Gardens' heritage and build the case for its inscription.

"We discovered many fascinating details of the Gardens' history (to) build the case for its inscription."





At the Singapore Philatelic Museum, a kid learns about the history of stamps and posts a letter he had written to his loved one as part of *A Walk to Remember*, which was carried out on the Jubilee Walk trail

Giving Back to the Community

2015 also saw Singaporeans giving back in their own ways and in areas that were close to their hearts. Under NHB's Heritage Grant Scheme, a total of S\$4 million was disbursed to fund 160 projects by individuals and community groups that encouraged heritage appreciation.

The projects came in the form of publications, exhibitions, documentaries and mobile applications. They included *Fashion Most Wanted: Singapore's Top Insider Secrets From The Past Five Decades*, a book on the lesser known aspects of the local fashion industry; *My Father Tongue*, a social campaign by youths to revitalise the use of dialects; as well as *Great Things Come in Small Packages*, a book by the Eurasian Association that highlights the contributions of the Eurasian community to Singapore's development.

NHB's 2015 milestones incorporated experiential learning, partnerships, individual and community participation, audience

“Apart from its physical infrastructure, nations are built through story-telling.”

development and international programming with the aim of inspiring people to experience, share and be proud of the Singapore story.

Professor Kishore Mahbubani, former diplomat and Professor at the Lee Kuan Yew School of Public Policy, wrote an opinion piece on strengthening the Singapore spirit, noting that apart from its physical infrastructure, “nations are built through story-telling”.¹ He added that we have to create sets of stories that will bind our hearts together as fellow Singaporeans. By preserving and celebrating the heritage of diverse communities, NHB supports Singaporeans not only in creating wonderful shared memories with their communities, but also in turning these memories into stories that are from the heart.

¹ “Three stories to strengthen the Singapore spirit”, Kishore Mahbubani, The Straits Times, 12 April, 2014.

Arts and Cultural Engagement

2



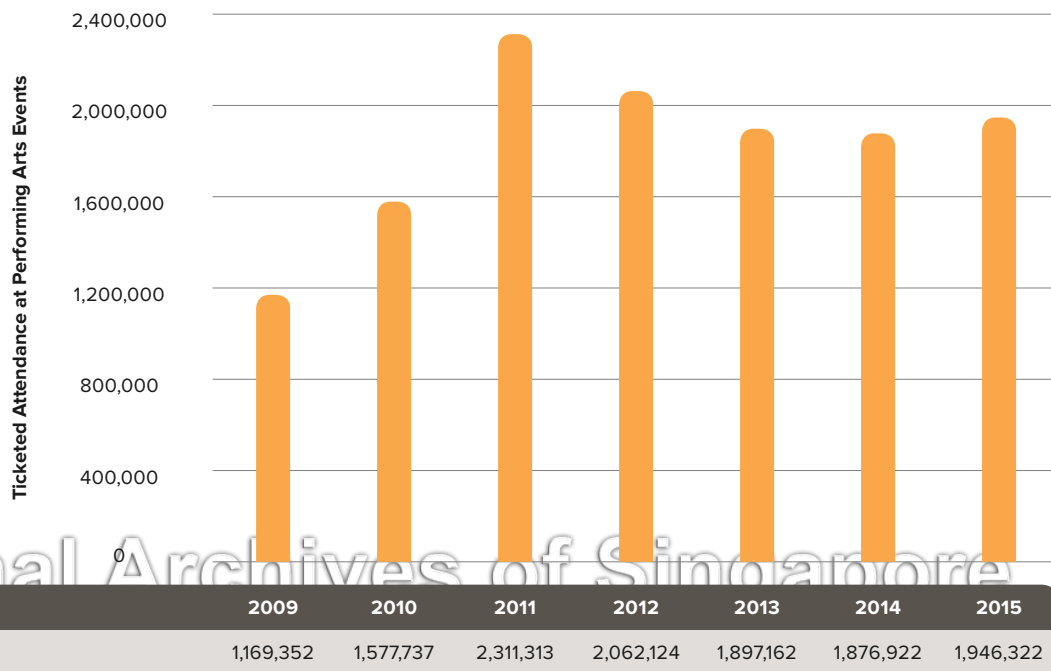
B. Arts and Cultural Engagement

This section presents statistics on various aspects of community engagement and participation in arts and cultural activities, including visitorship to museums.

I. Attendance at Arts and Cultural Events

Total ticketed attendance at performing arts events was 1.9 million in 2015; a slight increase from 2014 (Chart B-1).

Chart B-1:
Ticketed Attendance at Performing Arts Events



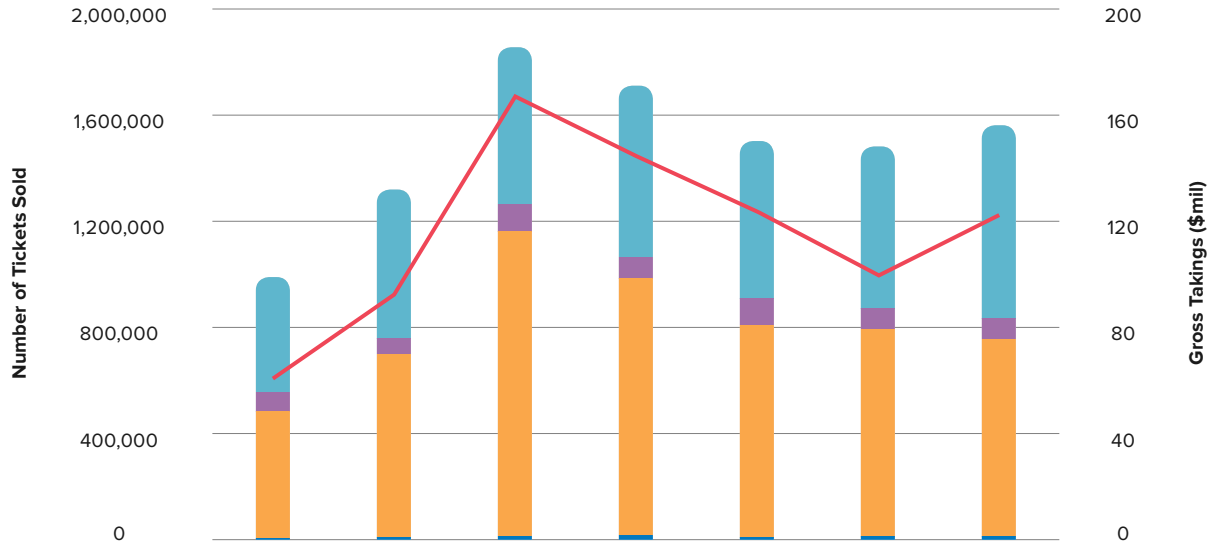
Source: National Arts Council and People's Association

* Performing arts refer to folk, traditional, classical and contemporary forms of dance, music (pop/rock concerts included) and theatre.

** Ticketed attendance refers to attendance at performing arts events that require a ticket for entry. It includes tickets sold and complimentary tickets issued.

A total of almost 1.6 million tickets were sold for performing arts events in 2015; a slight increase from 2014. Total gross takings increased from \$100.0 million in 2014 to \$121.8 million in 2015 (Chart B-2).

Chart B-2:
Ticket Sales for Performing Arts* Events



	2009	2010	2011	2012	2013	2014	2015
Total Tickets Sold**	990,200	1,320,100	1,856,400	1,711,500	1,502,900	1,482,489	1,562,404
Music	432,600	562,000	589,400	645,400	593,300	611,264	728,305
Dance	72,900	56,700	104,700	82,800	100,600	75,661	75,973
Theatre	479,800	692,200	1,148,400	965,200	800,400	783,594	745,171
Others	4,900	9,200	13,900	18,100	8,600	11,970	12,955
Total Gross Takings (\$mil)^	61.1	91.9	166.5	144.7	122.6	100.0	121.8

Source: National Arts Council

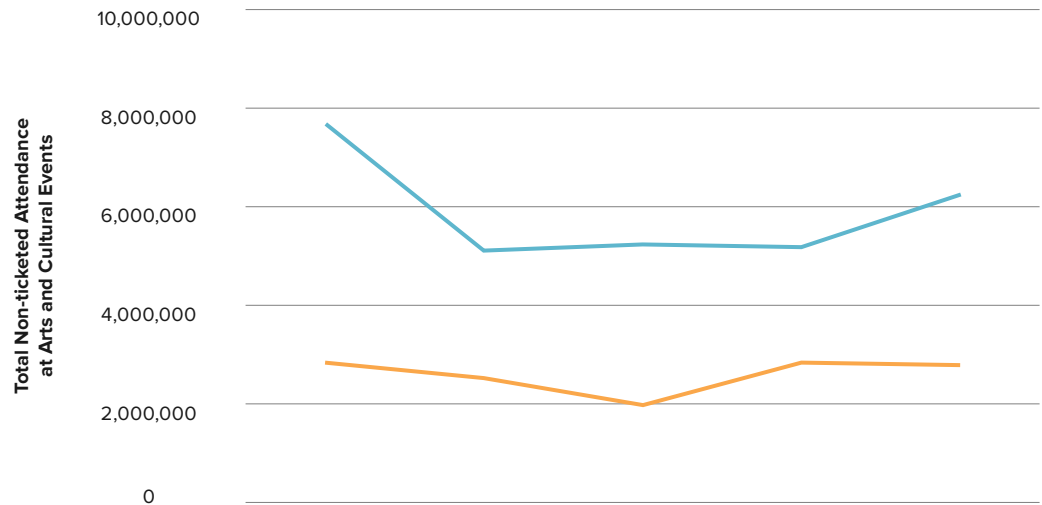
* Performing arts refer to folk, traditional, classical and contemporary forms of dance, music (pop / rock concerts included) and theatre.

** Figures reflect tickets sold through SISTIC and Gatecrash from 2009 to 2012 and SISTIC in 2013. Figures from 2014 onwards include tickets sold for performing arts events held at the Singapore Sports Hub. The figures do not include tickets sold through Ticketcharge/Tickets.com and other site-specific or independent ticketing service providers.

^ Figures do not include Singapore Sports Hub.

Non-ticketed attendance at heritage events grew from 5.2 million in 2014 to 6.2 million in 2015. Attendance for arts events remained largely stable at 2.8 million in 2015. (Chart B-3).

Chart B-3:
Non-ticketed Attendance at Arts and Cultural Events



	2011	2012	2013	2014	2015
— Arts Events*	2,832,800	2,519,600	1,995,047	2,832,632	2,781,937
— Heritage Events**	7,700,000	5,100,000	5,224,707	5,169,727	6,235,677

Source: National Arts Council, People's Association and National Heritage Board

* Arts events refer to attendance at performing arts events organised and supported by the National Arts Council, Esplanade and the People's Association.

** Heritage events refer to attendance at outreach events organised by the National Heritage Board (NHB). These events include community outreach activities organised by NHB institutions and museums, including the Singapore Night Festival and the Singapore HeritageFest. The figure excludes some heritage events where attendance figures may be indeterminate or include incidental viewership.

Non-ticketed heritage events may include performing arts components.

II. Performing Arts Courses and Interest Groups

There were 19,316 Performing Arts Courses conducted by the Community Clubs and Residents' Committees, which garnered 167,317 participants in 2015. Specifically, Dance and Vocal courses were more popular, receiving more participants than Music and Drama (Table B-1).

Table B-1:
**Performing Arts Courses Conducted by
Community Clubs and Residents' Committees**

	2008	2009	2010	2011	2012	2013	2014	2015
Total Number of Performing Arts Courses	18,956	20,172	20,385	20,433	19,578	17,269	19,039	19,316
Dance	8,013	8,628	8,910	9,022	9,055	8,507	9,634	9,776
Drama*	241	440	272	250	207	173	214	242
Music	7,517	7,668	7,748	7,439	7,015	6,162	6,304	6,376
Vocal	3,185	3,436	3,455	3,722	3,301	2,427	2,887	2,922
Total Number of Performing Arts Course Participants	180,502	188,919	190,143	190,625	176,849	150,262	163,777	167,317
Dance	99,683	103,843	108,474	107,581	104,412	92,793	100,456	101,748
Drama*	3,149	4,754	4,022	3,598	2,951	2,665	3,010	3,042
Music	23,458	25,849	25,527	25,847	22,263	18,212	18,283	20,344
Vocal	54,212	54,473	52,120	53,599	47,223	36,592	42,028	42,183

Source: People's Association

* Figures exclude Playgroup.

There were 2,495 Performing Arts Interest Groups with a total of 39,666 members in 2015. Among them, Dance and Vocal Interest Groups received the highest number of memberships (Table B-2).

Table B-2:
Performing Arts Interest Groups in
Community Clubs and Residents' Committees

	2011	2012	2013	2014	2015
Total Number of Performing Arts Interest Groups	1,733	1,888	1,999	2,406	2,495
Band	50	52	53	73	74
Culture Appreciation Club*	102	114	117	61	66
Dance	531	623	680	906	963
Music	158	169	238	294	300
Theatre	113	107	104	137	140
Vocal	779	823	807	935	952
Total Number of Members in Performing Arts Interest Groups	16,706	22,898	24,767	36,766	39,666
Band	386	482	472	872	973
Culture Appreciation Club*	819	1,161	1,078	701	745
Dance	5,519	8,905	10,004	16,090	18,035
Music	1,703	1,987	2,569	3,932	4,078
Theatre	1,319	1,250	1,057	1,928	2,012
Vocal	6,960	9,113	9,587	13,243	13,823

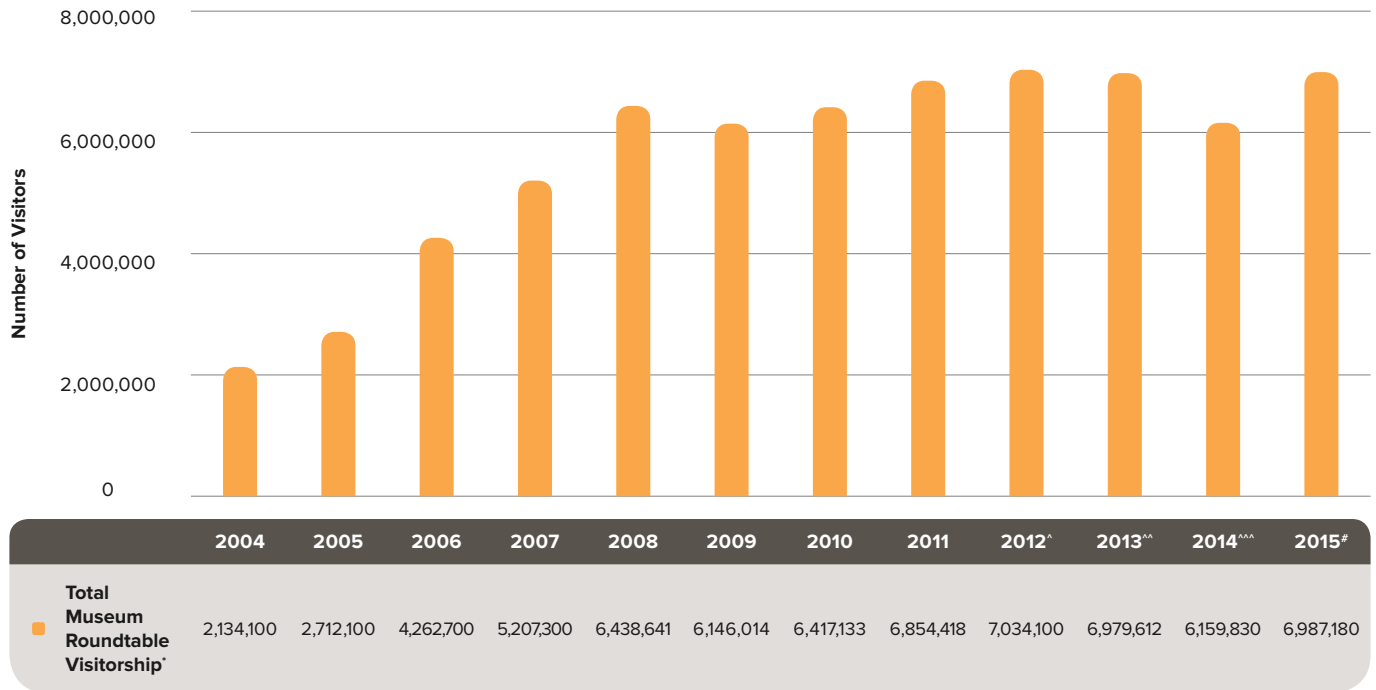
Source: People's Association

* Figures with effect from 2014, some interest groups and members that were previously classified under "Culture Appreciation Club" have been re-classified into other categories.

III. Museum Visitorship

Total Museum Roundtable Visitorship was 7.0 million in 2015 (Chart B-4).

Chart B-4:
Museum Roundtable Visitorship



Source: National Heritage Board

* Total Museum Roundtable visitorship includes visitorship to both public and private museums.

[^] Figure for 2012 excludes Chinatown Heritage Centre, Red Dot Design Museum and Infocomm Experience Centre (iExperience Centre).

^{^^} Figure for 2013 excludes Chinatown Heritage Centre, Grassroots Heritage Centre, NHG Polyclinics' Gallery of Memories, Tan Swie Hian Museum, Kong Hiap Memorial Museum and Fuk Tak Shi Museum.

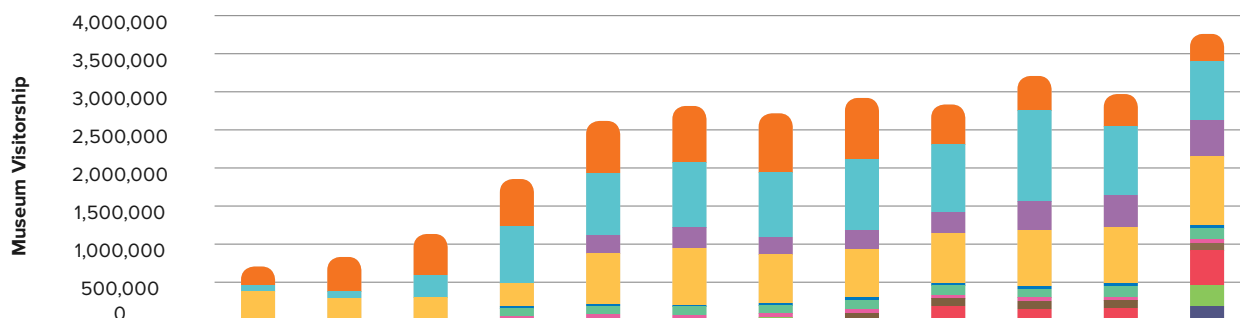
^{^^^} Figure for 2014 excludes Chinatown Heritage Centre, Lee Kong Chian Natural History Museum, Red Dot Design Museum, The Battle Box, NHG Polyclinic's Gallery of Memories, Tan Swie Hian Museum and Fuk Tak Chi Museum.

[#] Figure for 2015 excludes Chinatown Heritage Centre, Singapore Coins & Notes Museum, Grassroots Heritage Centre, NHG Polyclinics Gallery of Memories, Fuk Tak Chi Museum, Tiger Live, Nei Xue Tang, Hua Song Museum and Lee Kong Chian Natural History Museum.

Figures from 2008 to 2014 have been updated due to a more recent revision in the time series.

Total visitorship to National Museums and Heritage Institutions increased from 3.0 million in 2014 to 3.8 million in 2015. The opening of the National Gallery Singapore and Indian Heritage Centre contributed to the increase in 2015.

Chart B-5:
Visitorship to National Museums and Heritage Institutions



	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015
National Museums and Heritage Institutions Visitorship*	707,100	833,400	1,134,500	1,855,600	2,618,100	2,815,400	2,717,500	2,921,713	2,833,197	3,209,171	2,970,981	3,751,475
Asian Civilisations Museum	240,800	450,400	537,100	614,400	683,700	739,000	777,300	813,100	526,297	452,384	423,171	349,587
National Museum of Singapore	87,700	84,600	292,900	753,800	811,400	858,000	847,100	932,600	885,808	1,199,031	902,083	774,555
The Peranakan Museum**	-	-	-	-	244,400	270,800	224,800	236,800	269,858	373,929	417,057	475,728
Singapore Art Museum***	378,600	298,400	304,500	309,500	665,300	743,600	639,700	636,600	656,090	729,078	743,718	903,357
Memories at Old Ford Factory^	-	-	-	27,300	25,500	26,000	30,100	35,500	36,981	39,301	38,986	42,357
Singapore Philatelic Museum	-	-	-	92,500	99,000	107,400	105,100	116,313	123,000	117,466	142,106	152,655
Reflections at Bukit Chandu	-	-	-	58,100	88,800	70,600	53,400	55,700	49,971	44,093	45,067	40,138
Sun Yat Sen Nanyang Memorial Hall^^	-	-	-	-	-	-	-	81,100	99,435	101,544	92,287	97,335
Malay Heritage Centre^^^	-	-	-	-	-	-	-	14,000	185,757	152,345	166,506	445,186
National Gallery Singapore^#	-	-	-	-	-	-	40,000	-	-	-	-	275,623
Indian Heritage Centre##	-	-	-	-	-	-	-	-	-	-	-	194,954

Source: National Heritage Board, National Library Board, Singapore Arts Museum and National Gallery Singapore

* Visitorship to National Museums and Heritage Institutions from 2004 to 2006 does not include visitorship for the Singapore Philatelic Museum and Reflections at Bukit Chandu.

** The Peranakan Museum opened on 25 April 2008.

*** Includes 8Q SAM which opened on 15 August 2008.

^ Memories at Old Ford Factory was transferred to the National Library Board on 1 November 2012.

^^ The National Heritage Board is the appointed operator of Sun Yat Sen Nanyang Memorial Hall, the Malay Heritage Centre and the Indian Heritage Centre.

Sun Yat Sen Nanyang Memorial Hall was reopened on 8 October 2011 after completing redevelopment.

^^^ Visitorship to the Malay Heritage Centre prior to 2015 is not directly comparable to future years due to updates in the data collection method.

Visitorship to the National Gallery Singapore was due to the Open House held at the former Supreme Court building. The National Gallery Singapore opened officially on 24 November 2015.

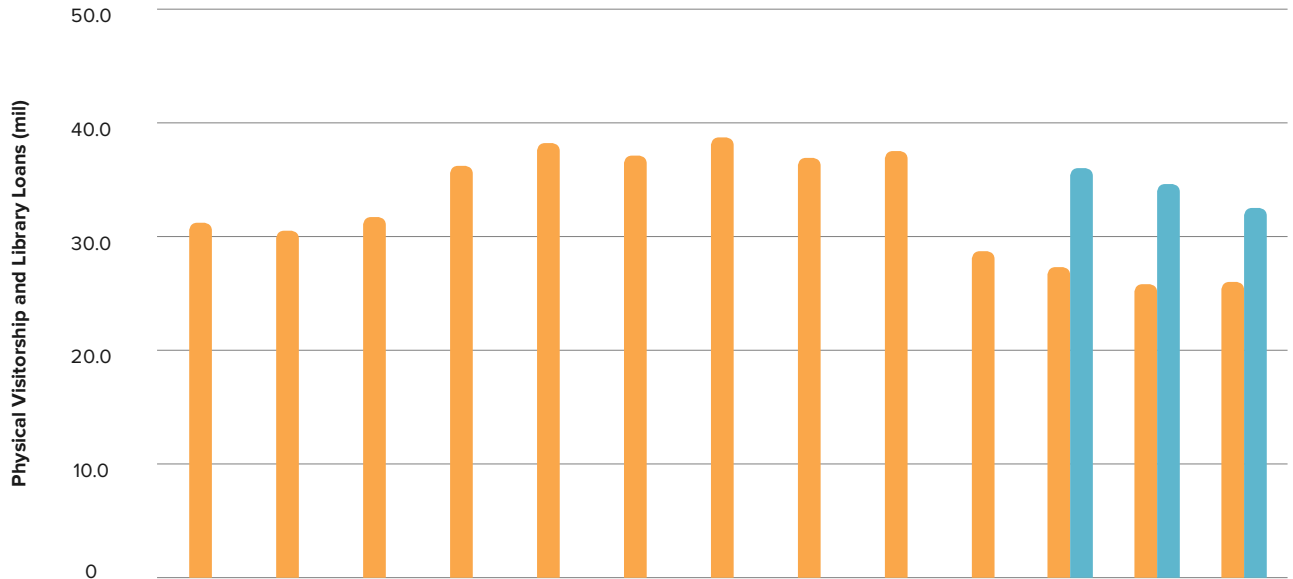
The Indian Heritage Centre opened on 7 May 2015.

Figures from 2004 to 2008 are based on Financial Year and figures from 2009 are based on Calendar Year.

IV. Library Visitorship and Services

Physical visitorship to libraries remained stable at 26.0 million in 2015. There were 32.5 million library loans in 2015 (Chart B-6).

Chart B-6:
Physical Visitorship and Library Loans



	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015
Physical Visitorship* (mil)	31.2	30.5	31.7	36.2	38.2	37.1	38.7	36.9	37.5	28.7	27.3	25.8	26.0
Library Loans** (mil)	-	-	-	-	-	-	-	-	-	-	36.0	34.6	32.5

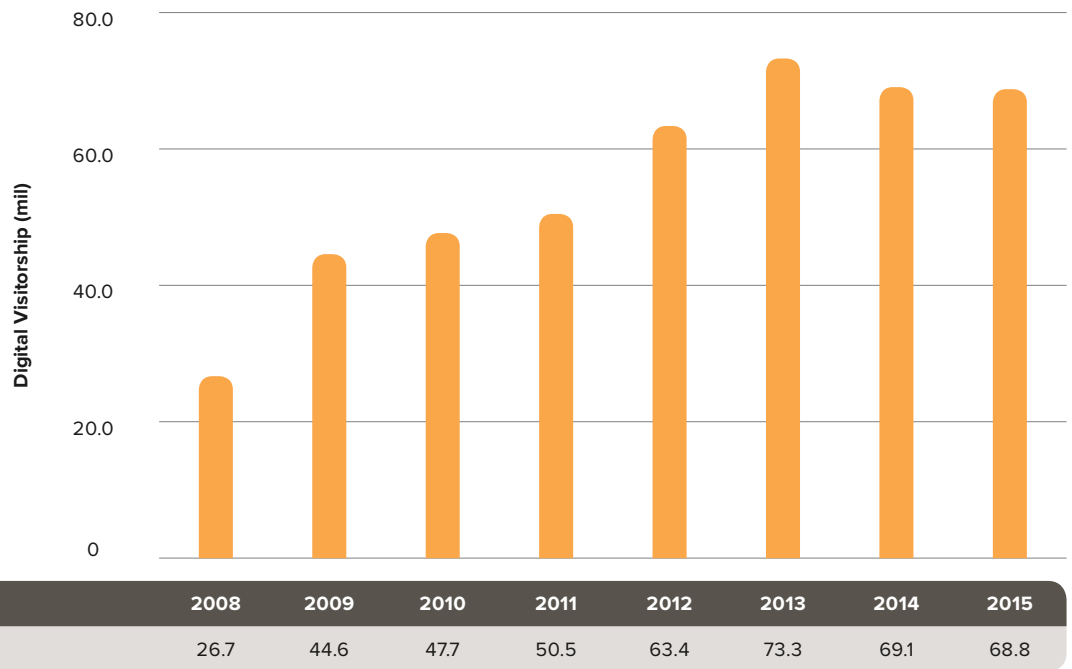
Source: National Library Board

* Physical visitorship refers to the number of visitors to the National Library and 26 public libraries.

** Library loans refer to loans at public libraries and online sites. Data not available prior to 2013.

Digital visitorship remained stable at 68.8 million in 2015 (Chart B-7).

Chart B-7:
Digital
Visitorship



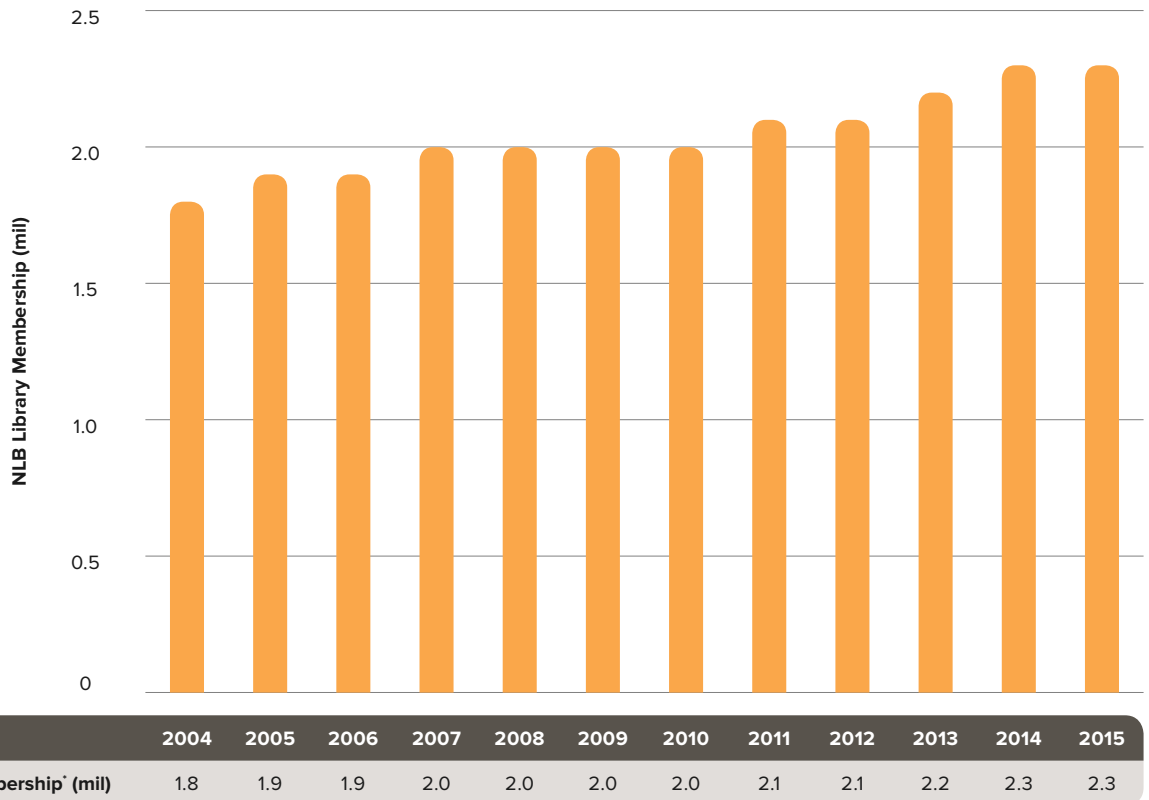
Source: National Library Board

* Digital visitorship refers to the number of downloads from the National Library Board's websites, subscribed databases and e-Books.

National Archives of Singapore

The National Library Board library membership remained stable at 2.3 million in 2015 (Chart B-8).

Chart B-8:
NLB Library
Membership



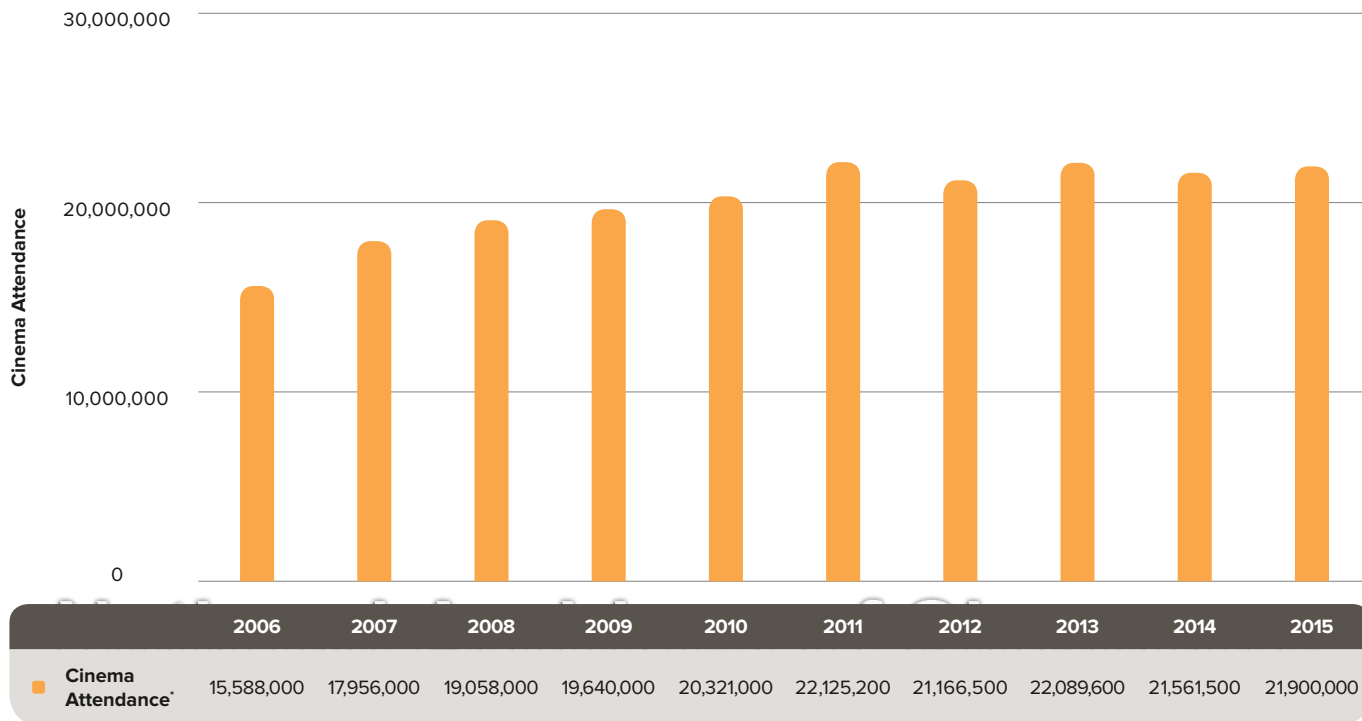
Source: National Library Board

* Data includes membership for public libraries only, and excludes those without any library transaction in the past 5 years.

V. Film Attendance and Box Office

Cinema attendance was 21.9 million in 2015 (Chart B-9).

Chart B-9:
Cinema Attendance

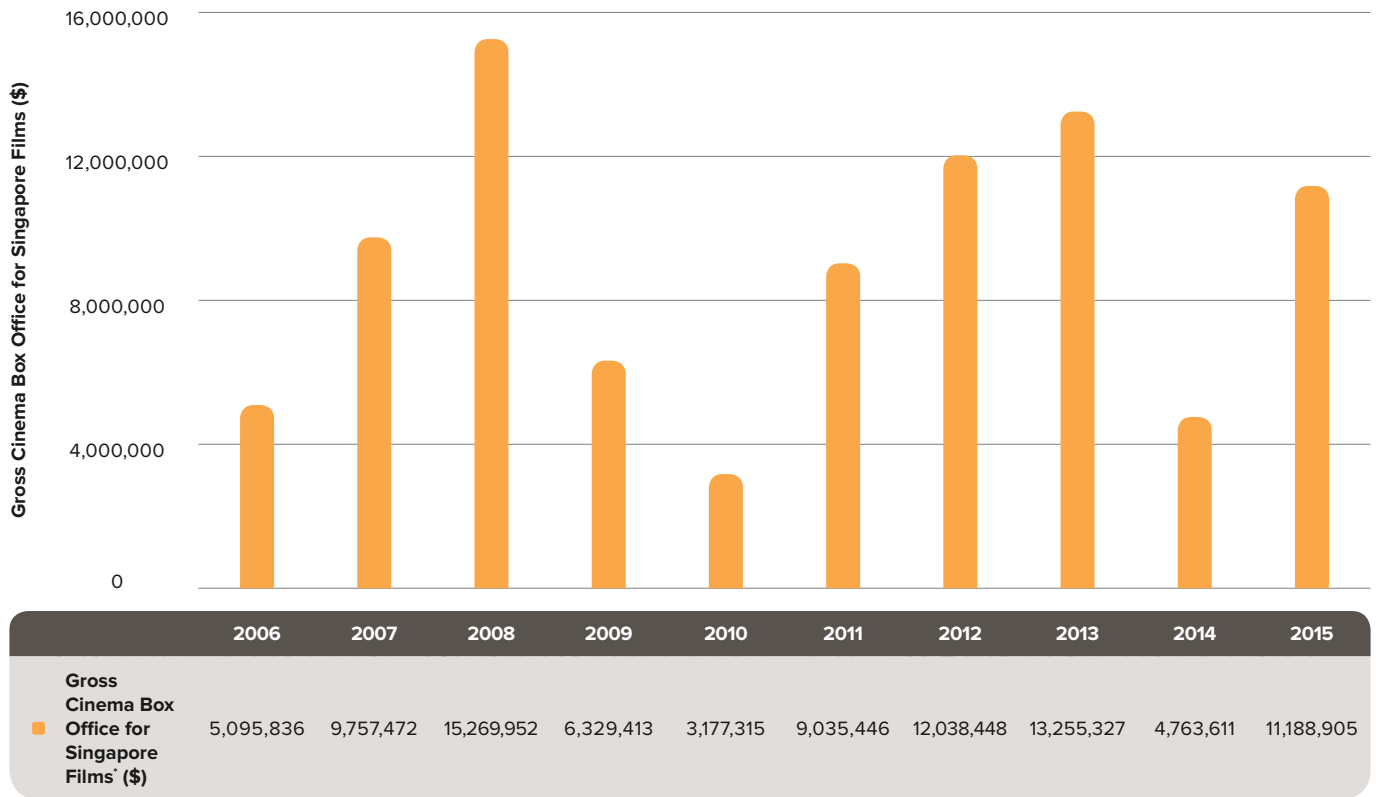


Source: Singapore Film Commission

* Figures are based on major commercial theatres. The following information is gathered from various sources including websites, the local press, and local distributors and producers.

In 2015, cinema box office for Singapore films grossed \$11.2 million (Chart B-10).

Chart B-10:
Gross Cinema Box Office for Singapore Films

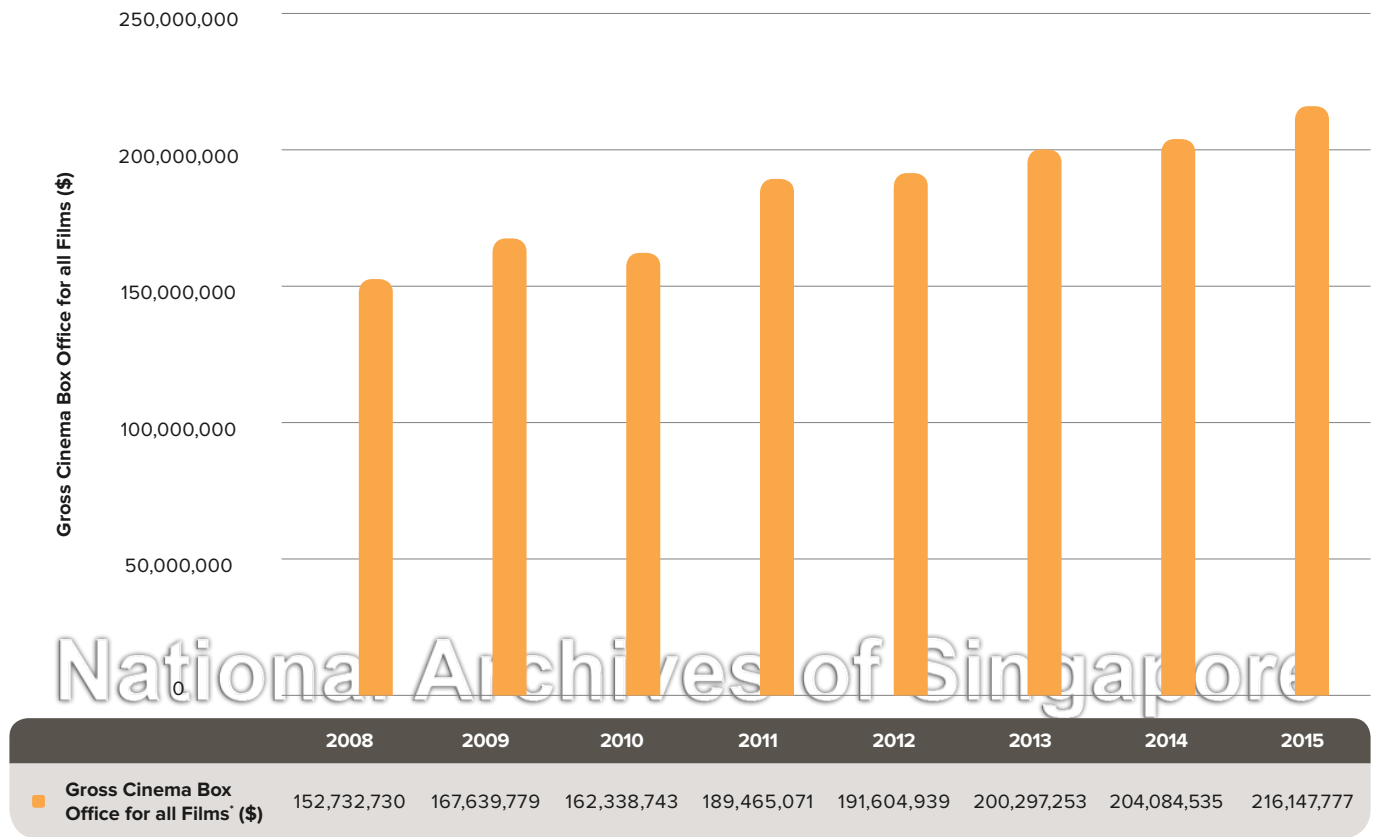


Source: Singapore Film Commission

* Figures are based on major commercial theatres. The following information is gathered from various sources including websites, the local press, and local distributors and producers.

The gross cinema box office for all films was \$216.1 million in 2015 (Chart B-11).

Chart B-11:
Gross Cinema Box Office for all Films



Source: Singapore Film Commission

* Figures are based on major commercial theatres. The following information is gathered from various sources including websites, the local press, and local distributors and producers.

PAssionArts Festival: Celebrating and Loving Singapore

The fourth edition of the PAssionArts Festival, held from 12 July to 30 August 2015, commemorated both Singapore's National Day and the country's jubilee celebrations, SG50. Conceptualised by the Community Arts and Culture Division of the People's Association (PA) and organised by arts volunteers from 86 Community Arts and Culture Clubs (CACCs), PAssionArts Festival 2015 encouraged people to celebrate the nation's birthday through the arts.

The eight-week long festival with the theme "We Love Singapore" reached out to more than 500,000 residents, who visited 63 PAssionArts Festival Villages across the island that were abuzz with performances and participatory arts. The participatory arts process brings people together and encourages the community to co-create. The festival's activities transformed the island – including its public greens, reservoirs, HDB heartlands, markets

and void decks – into a wonderland of art, music, fun and colour while deepening Singaporeans' sense of home and identity.



"We Love Singapore" co-created by residents of Tanjong Pagar GRC and Radin Mas SMC



Dragon Lantern Tunnel by Tanjong Pagar Group Representation Constituency (GRC) and Radin Mas CACCS

Noteworthy in 2015's festival was the participation of 50,000 residents in pre-festival workshops, where 167 large-scale installations were co-created with volunteers and about 100 artists.

Annually, the PAssionArts Festival provides platforms for Singaporeans to come together, build connections, make new friends and create shared memories of their neighbourhoods through the arts and culture. Year-round, PAssionArts also runs Hotspot events, Community Art Galleries and art programmes that engage community talents.

Beautifying the City

Across the island, 105 blocks of HDB flats were beautified by the PAssionArts Festival Façade Art Project. An example of participatory arts, this new initiative brought artists, teachers, students and volunteers together to work on large-format artworks. Façade Art was a key highlight of the festival and was featured in all five districts in Singapore.

What a spectacle the people created: they painted on huge banners with themes such as "Wings of Tampines" (Tampines

Changkat), "The Spirit of Singapore" (Bedok), "Sound Garden" (Toa Payoh Central), "What Blooms in the Garden City" (Punggol East), "City in a Garden" (Chong Pang), "SG50 Lights of Life" (Braddell Heights) and "CCK Loves Nature" (Chua Chu Kang).

These themes not only commemorated Singapore's jubilee year, but also recognised the nation's forward-looking ethos. The painted banners, displayed in their colourful glory on the multi-levelled HDB blocks, continue to energise neighbourhoods today. For many of the participants, coming together to decorate the blocks was a meaningful way to celebrate SG50 as a community.



"CCK Loves Nature" Façade Art by Chua Chu Kang



Artist Esther Ng, 29, created the design for the Façade Art at Tampines Avenue 5 with students from Temasek Polytechnic. Then, over a week, she and primary school students from Poi Ching School painted it out. "It was a meaningful project for many of the students as they rarely get a chance to work on such a large art piece in their art classes," the artist says.

Ng Yu Ki, 16, a secondary four student at Orchid Park Secondary School, would agree. "The Façade Art Project was the largest art piece I've ever worked on," she says. Yu Ki was one of many students who took part in the project at a block in Nee Soon South. "When I saw the art piece covering the entire block of flats, I felt proud. The project encouraged unity: as the art work was huge, we had to work together to ensure it happened."

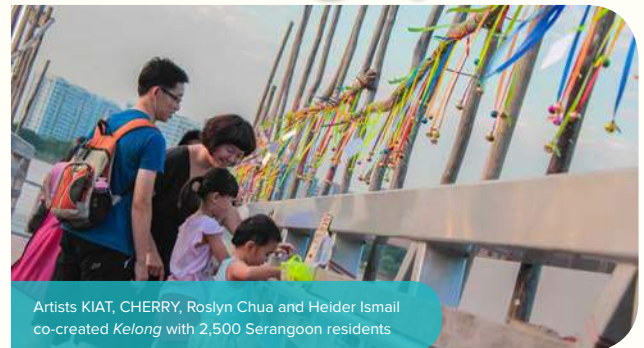
Apart from the Façade Art, PASSionArts Festival 2015 Villages also sought to transform the island-city into playgrounds of art. An example is + An Aljunied Cluster Arts Playground, a day-and-night PASSionArts Festival Village at Bedok Reservoir Park held from 13 July to 16 August 2015. The Village, conceived by the Aljunied Cluster CACCs and co-created by 15,000 Aljunied residents, featured contemporary visual arts installations over land and water, theatre performances and the 100 + 50 We Love SG music festival that highlighted 150 local musicians.

Edwin Tham, 35, Chairman of Kaki Bukit CACC, says: "We wanted to do something new to engage and challenge our residents. Making a

place beautiful is about creating a different experience for residents, so that they can look at their neighbourhoods with new eyes."

Our sense of ownership of our neighbourhoods deepen when we get involved in cultivating it. Indeed, by making our neighbourhoods a feast for the eyes, we make them our own.

"Making a place beautiful is about creating a different experience for residents, so that they can look at their neighbourhoods with new eyes."



A volunteer's story

Teamwork makes things possible



Elfin Loh, 47
Volunteer

Elfin (right) taking part in the Façade Art Project at Ang Mo Kio Avenue 3

I gathered residents and students to participate in the Façade Art Project at Ang Mo Kio Avenue 3. We painted animals like koala bears. This took us about two Saturdays.

It was quite an experience. I did not imagine that we could create a work like that. It seemed daunting to paint such a huge piece of art. But when everyone got together to work on it, I realised that it was possible.

The piece was large, made up of banners that had to cover an entire block of flats. It was so big that we had to use rollers instead of paintbrushes. But its large size

was also the exciting part of this project. Imagine seeing your efforts materialise on a HDB block! Although it was a challenging project, it was also very satisfying.

On a regular basis, I volunteer for Artistry@Selaseh Park, a Seletar Hills East interest group. Since February 2015, we have been hosting this painting session on the first Saturday of each month for residents. About 15 to 20 people join us each time.

We realised that many retirees enjoy painting. Due to work or raising their families, they have not painted for a long, long time. So when they join us, they are so happy to be back in this forgotten hobby.

It's also a very therapeutic activity for participants, as we paint in the park, among nature.

"It seemed daunting to paint such a huge piece of art. But when everyone got together to work on it, I realised that it was possible."



LumiArt co-created by Bartholomew Ting and 800 Toa Payoh East residents

Appreciating Everyday Materials

The community art experience is made more immersive when residents find inspiration in their immediate surroundings and everyday life. For instance, simple, daily materials can fire the imagination and be a part of the creative process.

At the Bishan-Toa Payoh Festival Village, the *LumiArt* (lighted cardboard art), *Sound Garden* (using PVC to create a canopy) and *Pipe Dreams* (a music garden made out of household utensils) works were just a few of many installations islandwide that presented creative uses of everyday objects.

Andy Ng, 28, Chairman of Toa Payoh-Novena CACC, who worked on *LumiArt*, says many were surprised that the installation's

lighted robots were made out of cardboard. "The material is very versatile and can be shaped easily," he says. "We're glad that *LumiArt* helped residents re-imagine common materials."



Sound Garden co-created by the Singapore Contemporary Young Artists Society and 800 Toa Payoh Central residents

An artist's story

A great joy to create together

“



Jacquelyn (left) with residents who took part in creating *Sound Garden*

Jacquelyn Soo, 35
Artist

“It was a great joy to compose and come up with such a positive performance together.”

Sound Garden was a collaborative project between residents from Toa Payoh and the Singapore Contemporary Young Artists Society. Using everyday materials such as PVC pipes, water containers and pots and pans, we created a garden of sounds. The objective was also to construct playable musical instruments from everyday materials. We wanted the public to interact with the instruments or learn a simple song.

As creative collaborators, we have always been interested in making an instrument installation. Then, we had the opportunity to work with Toa Payoh CACC. *Sound Garden* was first launched at Bishan-Toa Payoh

GRC's PASSionArts Village, with the guest-of-honour performing alongside us. Later, the installation travelled to other events.

We had an excellent experience. We could teach people of all ages – children, adults and the elderly – to work with simple objects such as plastic and kitchenware. It was a great joy to compose and come up with such a positive performance together.

As *Sound Garden* is an interactive artwork, anyone can be a part of the installation. It also shows that beyond being functional and aesthetically-pleasing, art can engage people in physical activity as well.

”

Forging Bonds

Family ties, friendships and inter-generational bonds took centre stage at the PAssionArts Festival 2015 – strengthening these bonds is one of the most important aspects of participatory arts. The festival is a great reason for residents to invite their families, neighbours and friends to be a part of meaningful activities together.

Ng Yee Yuan has fond memories of painting a large-scale canvas with his wife and three kids aged 8, 10 and 14. “It was our first time doing such an activity together as a family,” the 46-year-old entrepreneur recalls. “We decided to each take a corner of the canvas to begin painting from. Then, we met in the middle of the canvas as we were completing the work. We felt accomplished after finishing it! We drove to check out our canvas that was being displayed in the neighbourhood, opposite Ang Mo Kio hub.”

At her Taman Jurong PAssionArts Village booth, Rohana Binti Musa, 57, shared her favourite craft with her neighbours. She says: “I taught them to make brooches for the hijab. It’s wonderful to see different races getting together and learning about one

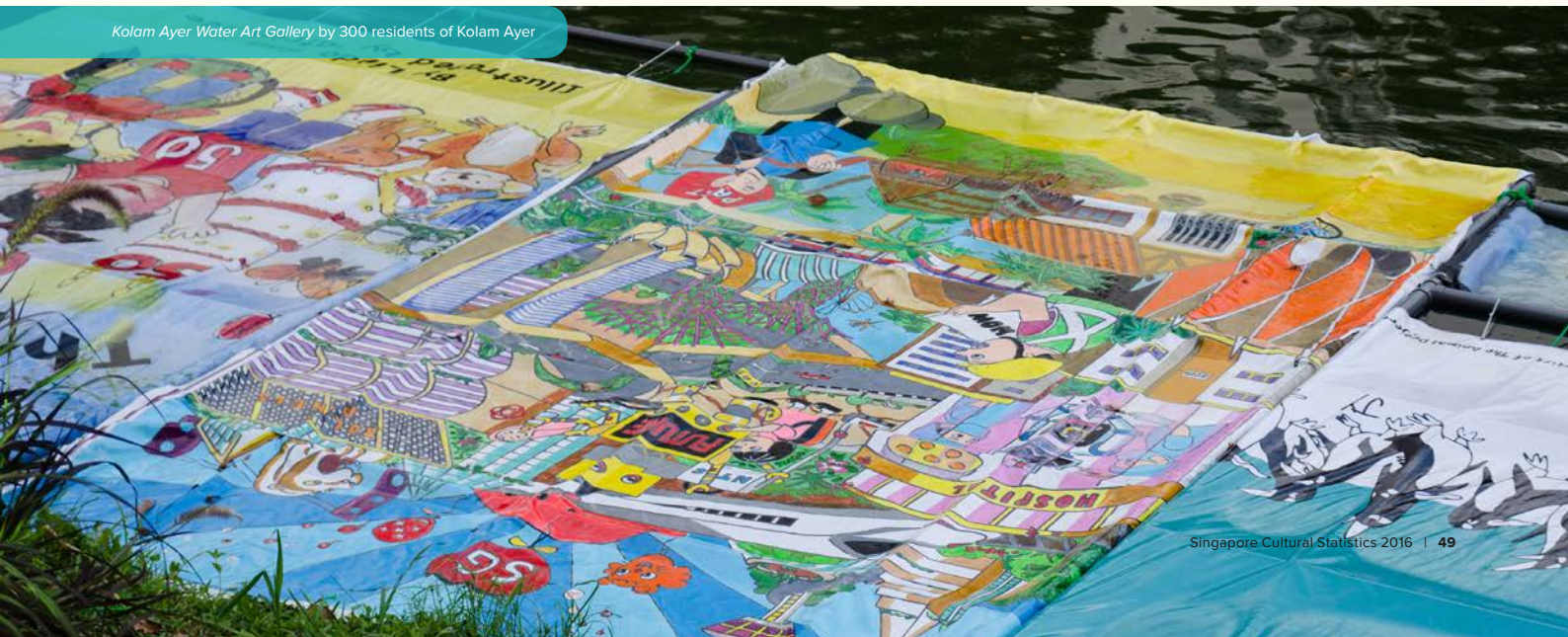
“It’s wonderful to see different races getting together and learning about one another’s culture.”

another’s culture. It was also meaningful because we could sell our brooches at a low cost to residents here.”

It was a similar case for Linda Heng, 55, who worked on the Façade Art Project at Bedok with her neighbours, where they got to know one another better. “We made many new friends,” she says. “We get to keep fit doing such activities while creating something as a community.”

Peter Liu, 56, a resident living in Bendemeer Road, has been volunteering in different community events for the past five years. When he got involved in the *Kolam Ayer Water Art Gallery* project, which was part of the Kolam Ayer PAssionArts Festival Village, he roped in his friends Ooi Leong Chai and Sng Juu Peng. Together, they used their experience to design and create a *kelong* to house paintings on water. “We felt satisfied and happy when we saw our structure completed,” says Peter. “There was teamwork.”

Kolam Ayer Water Art Gallery by 300 residents of Kolam Ayer



A volunteer's story

“Our community activities get better every year”

“

“As a volunteer, I'm also happy to see our community activities get better every year. Most importantly, we get to come together and enjoy ourselves.”

I have been a volunteer at Bendemeer Road 38A Residents' Committee for about five years. It began when I was invited to help out with gardening at a community garden. Since then, I have volunteered at various neighbourhood events.

For the *Kolam Ayer Water Art Gallery* project, I got my friends, Sng and Ooi, to help build a *kelong*, which was meant to be an installation to house art works. All of us are

Peter Liu, 56
Volunteer



Peter (centre) with his friends Juu Peng (left) and Leong Chai (right), who built a *kelong* together to house art on water

also neighbours, living near one another.

Together, we sourced for the materials and spent 10 days building the *kelong*. About seven other volunteers joined us to create this work. We felt satisfied and happy when we saw our *kelong* completed. There was teamwork.

As a volunteer, I'm also happy to see our community activities get better every year. Most importantly, we get to come together and enjoy ourselves.”

”

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A scene from *Ah Zor's Cookies* – a performance inspired by modern Singapore's early days – put up at West Coast as part of *Open Homes*

Open Homes, Friendlier Neighbourhoods

PAssionArts continues to engage a wide variety of partners. The partnerships go beyond artists, schools and local community organisations, and also include arts organisations, voluntary welfare organisations and corporate partners. With these partners, PAssionArts continually seeks to present quality arts experiences to residents.

In 2015, PAssionArts' partnership with the Singapore International Festival of the Arts (SIFA) provided 15 CACCs with a new platform, *Open Homes*, which was a community theatre project.

Open Homes comprised 25 mini-plays in 18 condominiums and eight landed estates, and was held over two weekends in September 2015. The plays carried the theme of "Singapore Stories". Both theatre practitioners and residents came together

"With its partners, PAssionArts continually seeks to present quality arts experiences to residents."

to co-create the plays. The residents' homes provided the setting while their experiences coloured the narrative.

The residents also staged the plays.

Over 1,500 people visited the homes and watched the mini-plays. *Open Homes*, aimed to revive the kampong spirit, offered a special setting where residents could exchange their life stories with one another.

A participant's story

Everyone has stories to tell

“

For *Open Homes*, I worked with a theatre practitioner to create a story about my neighbourhood, Yio Chu Kang, as well as about my home. We explored topics and memories together and came up with a script titled *Sayang*.

I have lived in Yio Chu Kang for more than 30 years. I remember backyards being full of fruit trees. Nearby, there were also farms and temples. I remember atap houses with zinc roofs and fishponds. I even remember that many years ago, chickens were slaughtered as part of religious festivities, and I saw blood in the drains.

My father loved animals. He eventually cultivated my love for animals. He taught me to respect all lives. When our pets died, we would bury them in our backyard.

These are some of the memories I have of home and Yio Chu Kang. Together with the theatre practitioner, we crystallised them into a story. I dramatised the script to about 32 visitors, who had signed up to catch the performance held over a weekend right in my house.

A few of the visitors were my neighbours. They didn't know that some of these things had happened in Yio Chu Kang. There was a sharing session and everyone had stories to tell! Through *Open Homes*, all of us learnt something new about our neighbourhood.



“There was a sharing session and everyone had stories to tell! Through *Open Homes*, all of us learnt something new about our neighbourhood.”

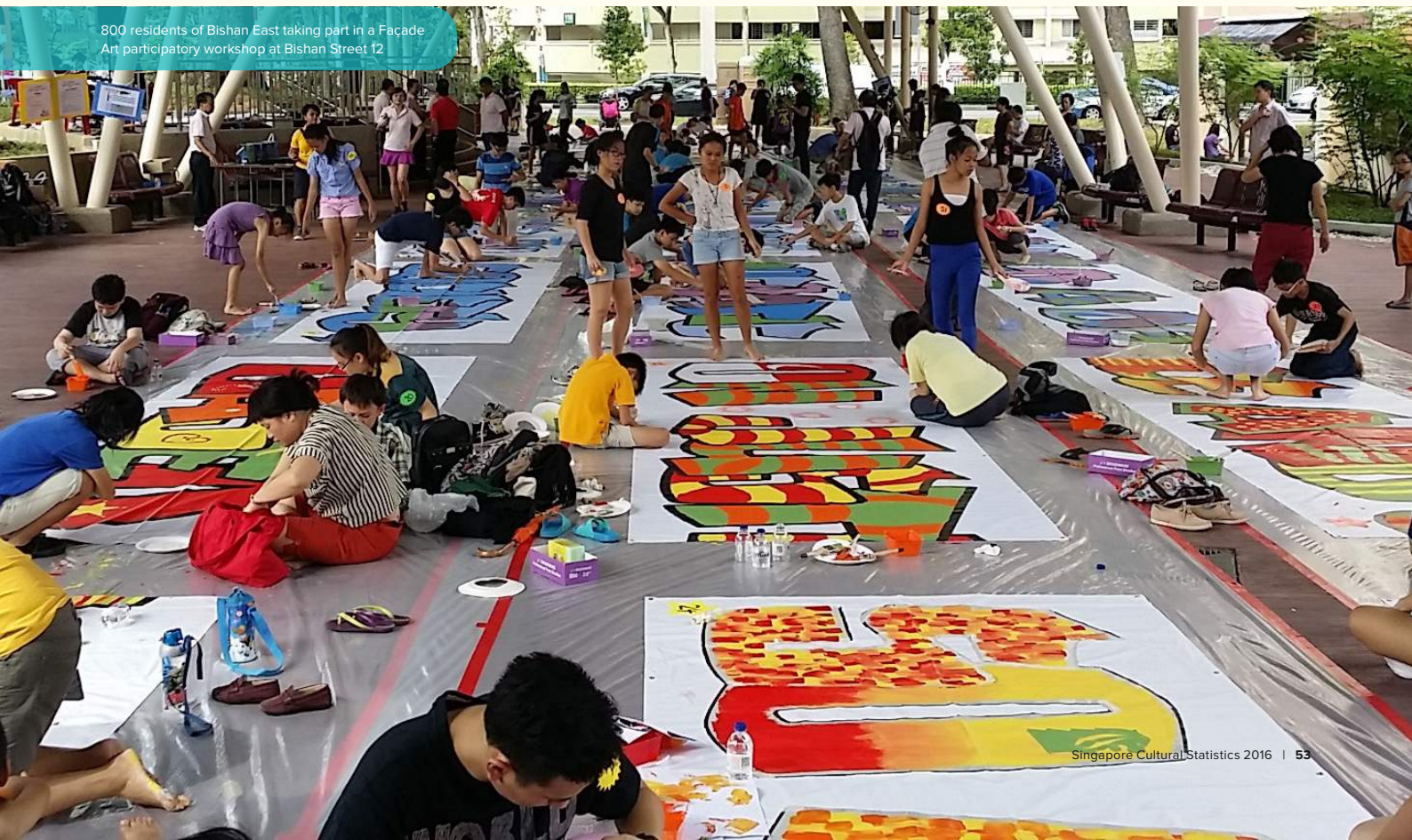
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“Each participant has revealed a readiness to give, make new friends and celebrate Singapore as a community.”

What does it mean to love Singapore? How can we creatively express our affections? In the SG50 edition of the PAssionArts Festival, residents, artists and organisations explored these questions artistically through myriad platforms, networks and materials.

Yet, a most moving quality that emerges at every PAssionArts Festival is the generosity of Singaporeans. Whether it is volunteering time to paint canvases with neighbours and friends, contributing a skill together with family members to make art or even opening up one's own home to others, each participant has revealed a readiness to give, make new friends and celebrate Singapore as a community.

800 residents of Bishan East taking part in a Façade Art participatory workshop at Bishan Street 12



Arts Education and Participation in Schools

3



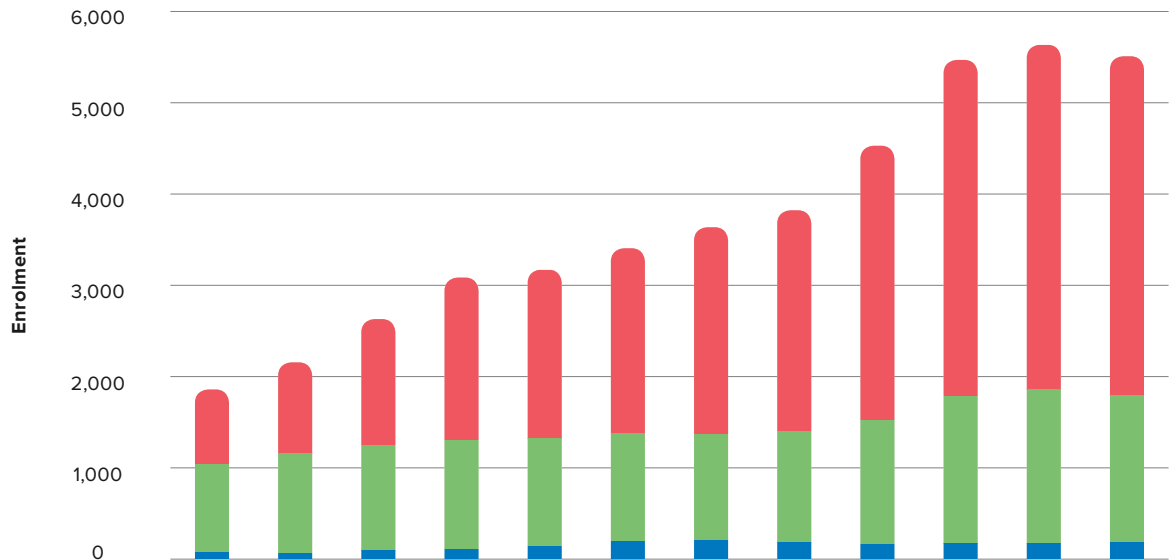
C. Arts Education and Participation in Schools

This section presents statistics on student enrolment in arts education programmes and students' participation in arts activities.

I. Arts Education

There were 5,510 students enrolled in full-time tertiary arts courses in 2015 (Chart C-1).

Chart C-1:
Full-time
Enrolment in
Tertiary Arts
Courses



	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013*	2014	2015
Total Enrolment	1,860	2,157	2,631	3,086	3,173	3,407	3,637	3,823	4,530	5,470	5,636	5,510
Enrolment in diploma arts courses	817	999	1,379	1,784	1,851	2,029	2,267	2,415	3,005	3,682	3,776	3,710
Enrolment in undergraduate arts courses	970	1,092	1,154	1,189	1,180	1,177	1,165	1,224	1,358	1,617	1,689	1,614
Enrolment in post-graduate arts courses	73	66	98	113	142	201	205	184	167	171	171	186

Source: National Arts Council

* Film figures included from 2013.

Figures from 2011 to 2014 have been updated due to the inclusion of new courses in the time series.

Table C-1:
Breakdown of Full-time Enrolment in Tertiary Arts Courses

	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015
Total Enrolment	1,860	2,157	2,631	3,086	3,173	3,407	3,637	3,823	4,530	5,470	5,636	5,510
Enrolment in diploma arts courses*	817	999	1,379	1,784	1,851	2,029	2,267	2,415	3,005	3,682	3,776	3,710
Music	217	248	402	500	499	533	591	627	731	791	871	876
Dance	113	99	82	83	68	84	94	105	119	116	113	107
Theatre	141	124	137	133	115	131	142	148	359	318	375	342
Visual Arts	135	147	119	211	284	312	329	317	347	337	397	427
Multi-disciplinary	0	124	277	389	371	431	510	584	595	573	543	487
Arts Administration	107	136	197	292	350	381	446	471	652	642	630	633
Arts Education	104	121	165	176	164	157	155	163	202	166	121	105
Film [^]	-	-	-	-	-	-	-	-	-	739	726	733
Enrolment in undergraduate arts courses	970	1,092	1,154	1,189	1,180	1,177	1,165	1,224	1,358	1,617	1,689	1,614
Music	133	172	206	219	234	243	265	268	328	358	364	377
Dance	0	4	0	7	4	5	0	4	13	15	16	16
Theatre	237	284	316	337	318	309	251	269	291	298	312	263
Visual Arts	23	25	45	62	92	112	112	137	184	196	168	147
English Literature	562	591	555	536	505	468	494	478	444	494	546	516
Multi-disciplinary	3	6	4	2	0	0	0	0	0	0	0	0
Arts Administration	12	10	28	26	27	40	43	68	98	104	110	119
Film [^]	-	-	-	-	-	-	-	-	-	152	173	176
Enrolment in post-graduate arts courses	73	66	98	113	142	201	205	184	167	171	171	186
Music	-	-	-	-	-	-	-	-	-	-	10	9
Visual Arts	6	13	9	13	9	11	12	9	4	11	11	11
English Literature	67	51	59	64	91	142	152	129	109	94	81	90
Arts Administration	0	0	7	6	9	12	6	6	8	9	10	5
Others	0	2	23	30	33	36	35	40	46	57	59	71

Source: National Arts Council

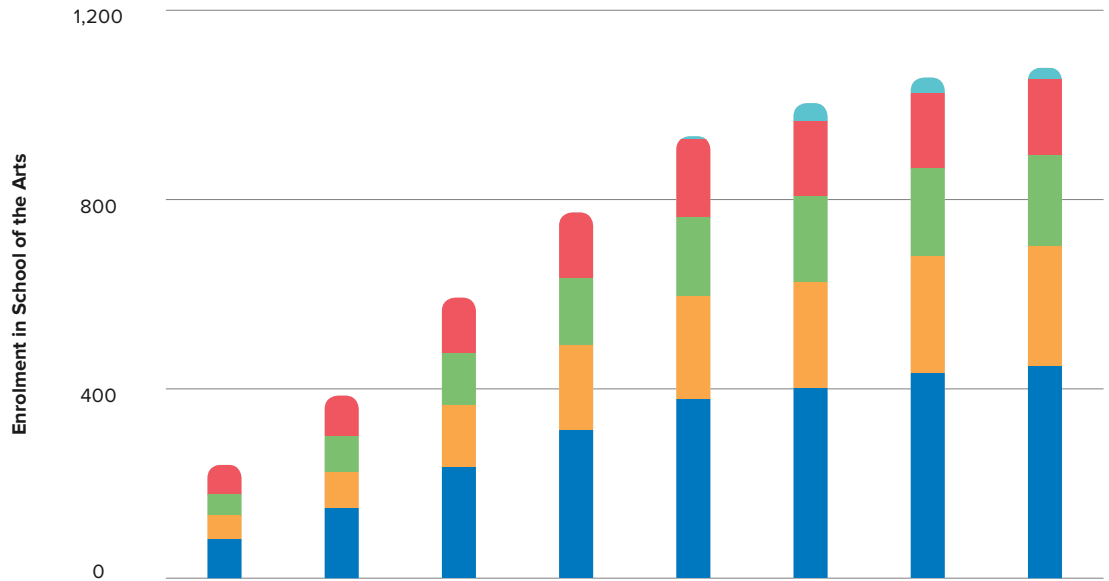
* Includes students in graduate diploma arts courses.

[^] Film figures included from 2013.

Figures from 2011 to 2014 have been updated due to the inclusion of new courses in the time series.

There were 1,079 students enrolled in arts courses in the School of the Arts (SOTA) in 2015 (Chart C-2). Visual arts and theatre had the most number of students enrolled.

Chart C-2:
Enrolment
in School
of the Arts*



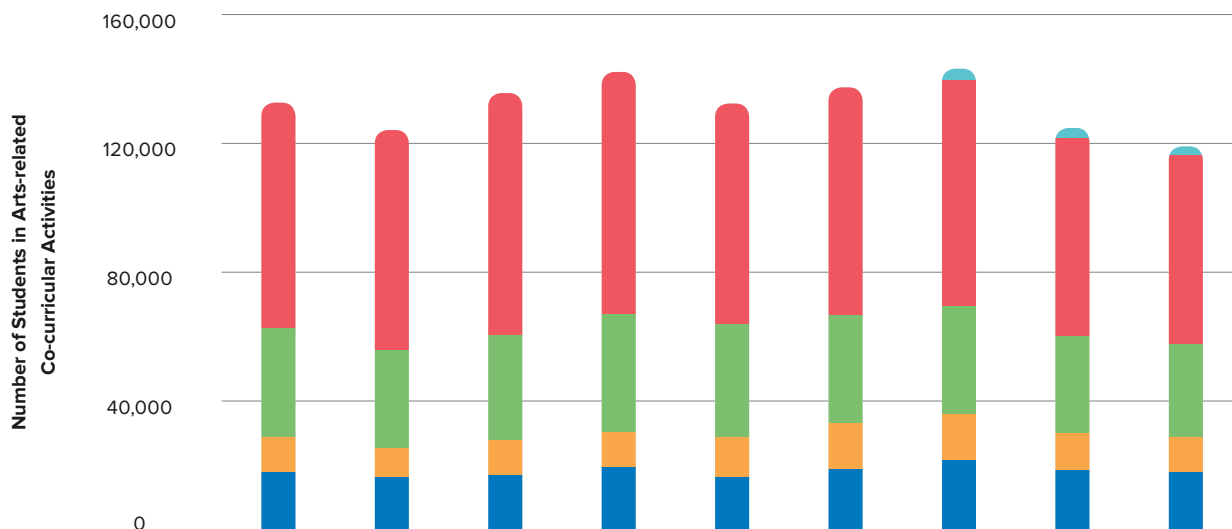
	2008	2009	2010	2011	2012	2013	2014	2015
Total no. of students	240	386	593	773	934	1,004	1,058	1,079
Film	-	-	-	-	7	39	32	25
Music	63	86	117	138	165	158	160	159
Dance	45	75	111	143	166	181	186	194
Theatre	49	77	131	180	218	225	247	252
Visual Arts	83	148	234	312	378	401	433	449

Source: School of the Arts, Singapore

* School of the Arts was opened in January 2008.

There were 118,985 students involved in arts-related co-curricular activities in 2015. Slightly over half (49%) were involved in music-related activities such as military/brass bands and instrumental groups, and about a quarter (24%) were involved in dance activities (Chart C-3 and Table C-2).

Chart C-3:
Students* in Arts-related Co-curricular Activities



	2007	2008	2009	2010	2011	2012	2013	2014	2015
Total no. of students	132,583	124,095	135,559	142,139	132,298	137,320	143,110	124,720	118,985
■ Film [^]	-	-	-	-	-	-	3,502	3,297	2,816
■ Music	70,154	68,217	75,224	75,275	68,418	70,587	70,093	61,298	58,360
■ Dance	33,542	30,508	32,365	36,528	35,250	33,495	33,639	29,947	29,103
■ Theatre	11,154	8,999	11,139	11,034	12,427	14,472	14,158	11,666	10,724
■ Visual Arts	17,733	16,371	16,831	19,302	16,203	18,766	21,718	18,512	17,982

Source: Ministry of Education

* Comprises students from Primary, Secondary, Junior Colleges and Centralised Institutes.

[^] Film figures included from 2013.

Total student enrolment in 2011, 2012, 2013, 2014 and 2015 were 498,563, 487,342, 473,375, 463,403 and 454,697 respectively (Education Statistics Digest 2016).

Table C-2:
Breakdown of Students* in Arts-related Co-curricular Activities

	2007	2008	2009	2010	2011	2012	2013	2014	2015
Total no. of students	132,583	124,095	135,559	142,139	132,298	137,320	143,110	124,720	118,985
Film[^]	-	-	-	-	-	-	3,502	3,297	2,816
Music	70,154	68,217	75,224	75,275	68,418	70,587	70,093	61,298	58,360
Military/Brass Band	22,650	22,396	23,115	23,754	21,129	22,203	22,557	18,904	17,867
Chinese Orchestra	11,970	11,040	13,677	11,396	10,601	10,857	10,044	8,774	8,022
Choir/Xin Yao	19,389	18,020	20,008	19,994	18,146	18,665	18,717	17,132	17,179
Instrumental Groups	16,145	16,761	18,424	20,131	18,542	18,862	18,775	16,488	15,292
Dance	33,542	30,508	32,365	36,528	35,250	33,495	33,639	29,947	29,103
Theatre	11,154	8,999	11,139	11,034	12,427	14,472	14,158	11,666	10,724
Visual Arts	17,733	16,371	16,831	19,302	16,203	18,766	21,718	18,512	17,982
Art & Craft	16,139	14,873	14,741	17,125	16,054	17,315	20,431	17,507	17,088
Calligraphy	1,594	1,498	2,090	2,177	149	1,451	1,287	1,005	894

Source: Ministry of Education

* Comprises students from Primary, Secondary, Junior Colleges and Centralised Institutes.

[^] Film figures included from 2013.

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Support for Arts and Culture

4



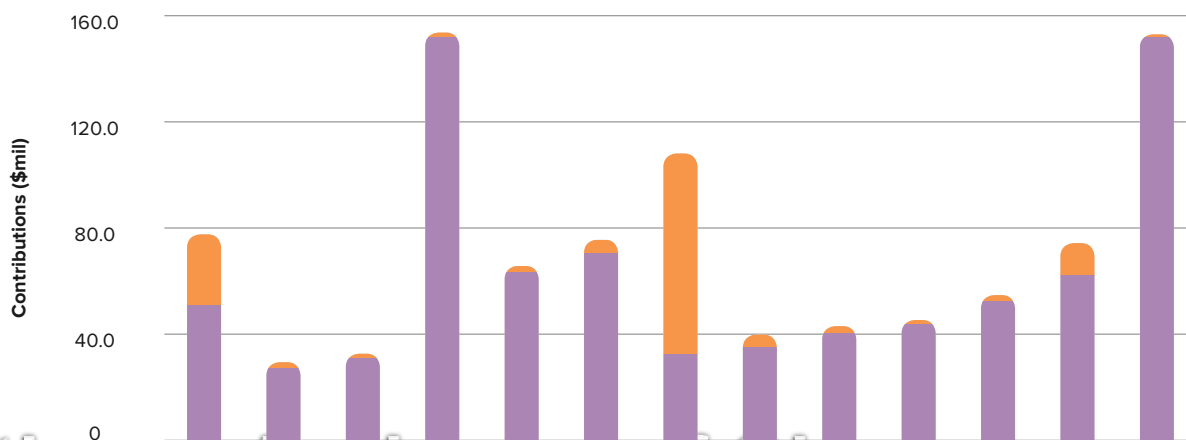
D. Support for Arts and Culture

This section presents statistics on the private and public financial contributions in support of arts and culture in Singapore.

I. Arts and Cultural Philanthropy

Total contributions to arts and culture, including cash and in-kind sponsorship and donations, as well as artefact donations, were 152.6 million in 2015 (Chart D-1).

Chart D-1:
Contributions to Arts and Culture



	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015
Total Contributions* (\$mil)	77.7	29.5	32.7	153.8	65.8	75.7	108.2	39.9	43.1	45.4	54.9	74.4	152.6
Artefact Donations [^]	26.5	2.4	1.6	1.8	2.4	4.9	75.6	4.6	2.6	1.5	2.1	12.1	0.5
Cash & In-kind Donations and Sponsorship ^{^^}	51.2	27.1	31.1	152.0	63.4	70.8	32.6	35.3	40.5	43.9	52.7	62.3	152.1

Source: National Arts Council and National Heritage Board

* Includes cash and in-kind donations and sponsorship as well as artefact donations to arts and heritage.

[^] The high contribution in 2009 was due to a donation of 113 works from China artist Wu Guanzhong with an appraised value of \$73.8 million.

^{^^} The high contribution in 2006 was due to increase in donations received with the launch of Patron of Heritage Awards by the National Heritage Board in 2006.

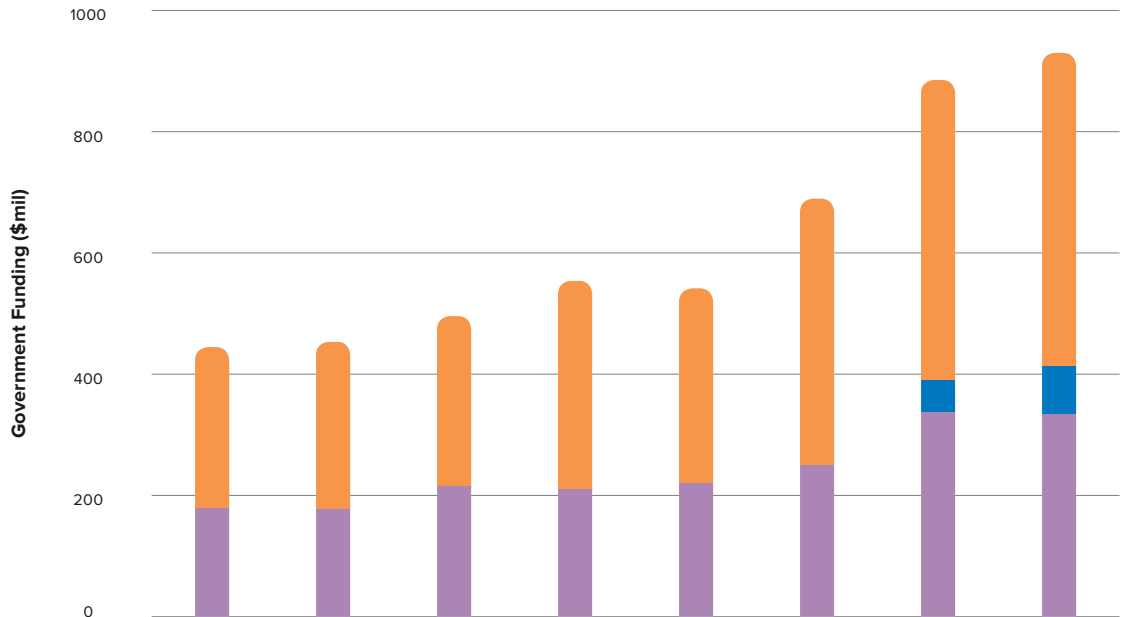
The high contribution in 2015 was due to an increase in donations received for Patron of the Arts Awards in celebration of Singapore's 50th birthday and due to the establishment of the National Gallery Singapore.

Figures prior to 2015 have been revised due to updates in the data collection method.

II. Government Funding

Government funding for arts and culture was \$929.9 million in 2015 (Chart D-2).

**Chart D-2:
Government
Funding**



	2008	2009	2010	2011	2012	2013	2014	2015
Total Government Funding (\$mil)	444.8	453.7	495.9	554.0	541.4	689.4	885.2	929.9
Arts & Heritage[*]	265.5	276.8	280.6	344.2	320.4	439.6	495.1	516.3
Cultural Matching Fund^{**}	-	-	-	-	-	-	53.1	79.4
Library[^]	179.3	176.9	215.3	209.8	221.0	249.8	337.0	334.2

Source: Ministry of Culture, Community and Youth, and Ministry of Communications and Information. Figures prior to 2012 were from the then Ministry of Information, Communications and the Arts.

^{*} The Arts & Heritage figures are based on financial year, and reflect operating and development expenditure for the arts & heritage sector. 2014 figures have been revised to reflect actual expenditure. 2015 figures are an estimate.

^{**} The Cultural Matching Fund was set up by the Ministry of Culture, Community and Youth, to provide dollar-for-dollar matching grants for private cash donations to arts & heritage charities and Institutions of Public Character (IPC).

[^] The Library figures are based on financial year, and reflect operating and development expenditure for libraries. 2014 figures have been revised to reflect actual expenditure. 2015 figures are an estimate.

III. International Engagements

435 artists and arts companies were supported for international engagements in 2015 (Table D-1).

Table D-1:
Total International Engagements

	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015
Total International Engagements*	158	149	211	210	214	282	297	422	433	435

Source: National Arts Council

* Number of international development grants supported by the National Arts Council to artists and art companies to promote Singapore arts internationally.

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Arts for All: Connecting Communities for an Inclusive Singapore

As Singapore goes beyond 50 years of age and becomes more globalised, it will be home to more diverse communities. The arts can be the life force of an inclusive nation, connecting communities and ensuring that no one gets left behind.

Since 2008, the National Arts Council's (NAC) Arts for All movement has been spearheading and supporting arts initiatives that nurture a more engaged and connected society, and continues to do so today. Collaborating with artists, corporations, community partners and voluntary welfare organisations, it brought the arts to different places and segments of society, sparking their interests in the arts.

In these community-based initiatives, worlds are collectively built. Practitioners and participants work together to create new

spaces – physical, social or emotional ones – and thus, enhance their real-life environments. There are three pillars that make up Arts for All: Arts in Your Neighbourhood, ArtReach and Silver Arts.



Angels In Disguise by The Finger Players at Hougang Central Hub as part of Arts in Your Neighbourhood March 2015



The Teng Company playing a unique blend of East-meets-West music at Bishan North as part of Arts in Your Neighbourhood November 2015

Arts Here, There and Everywhere

In April 2015, while on his way home, Manuel Mario Soliano, 30, came across an advertisement at Tampines Regional Library about an upcoming illustration workshop called ArtSEEN Places. He told his wife, Laura Rebecca Jonathan, 30, about it. Soon, the couple was spending their weekends learning to craft stories for children. "I didn't believe I could draw until then!" Laura says.

The ArtSEEN workshop was part of the Community Arts and Culture Nodes programme under the Arts in Your Neighbourhood pillar, which brings engaging arts experiences to different vicinities and revitalises neighbourhoods.

In 2015, more than 36,000 attended arts activities held islandwide at NAC's 11 Nodes, namely Bedok Community Centre, Jurong Regional Library, Kallang Community Club, Pasir Ris-Elias Community Club, SAFRA Jurong, SAFRA Mount Faber, SAFRA Toa Payoh, Siglap South Community Centre, Taman Jurong Community Club, Tampines Regional Library and Woodlands Regional Library. At each Node is a wide array of arts programmes. For example, ArtSEEN at Tampines Regional Library offers visual and literary arts events, and Art Fresco at Woodlands Regional Library presents an array of performing arts workshops, talks and showcases with a focus on music and theatre.

Arts in Your Neighbourhood (AYN) also features month-long programmes on a larger scale every year in March and November.

"People are, after all, the starting point of a city's cultural development."

A suite of quality arts happenings – performed and facilitated by established artists and arts groups – are presented at multiple locations throughout the island.

The March 2015 edition of AYN saw a total of 12 Singapore artists, one international artist and 16,000 attendees over 12 venues. The November 2015 edition of AYN drew 17 Singapore artists and 66,000 attendees over 18 venues. By bringing the arts to the most-frequented public spaces, AYN aims to build and reach new audiences. People are, after all, the starting point of a city's cultural development.



Barco De Arena by theatre practitioner and dancer Claire Ducreux at Woodlands Civic Centre as part of Arts in Your Neighbourhood March 2015

An aspiring writer's story

“Workshop ignited my passion for writing”

“

Laura Rebecca Jonathan, 30

Participant of ArtSEEN at Tampines Regional Library

My husband told me about the ArtSEEN Places Season 1 workshop that taught illustrating and writing for children's books. We signed up. The workshop was at Tampines Regional Library, not far from home. I've lived in Tampines my whole life.

For three months, every weekend, we took a short walk to the library to attend the workshop. We were given a project to work on a children's story based on a landmark in the east of Singapore. My story was about a girl named Emily who loved visiting Changi Beach. She learnt to love

“I learnt that apart from our skills, our stories also mattered. Our stories would allow us to share our life experiences and connect with others.”



ArtSEEN participants Laura and Manuel at Tampines Regional Library

herself by embracing her wild, curly hair. I guess Emily is a reflection of myself.

After we created our stories, we presented them to the class on the final day of the workshop. I learnt that apart from our skills, our stories also mattered. Our stories would allow us to share our life experiences and connect with others.

The workshop ignited my passion for writing. It kick-started my writing journey, and now I'm getting serious about it! I've discovered that there are opportunities to publish. My husband and I are now attending Places Season 2!

”

An Inclusive Arts Nation

The arts can foster a more empathetic society by attending to its disadvantaged members and enabling them to achieve their full potential. NAC's ArtReach promotes arts access to underserved communities for wellness, intervention and rehabilitation.

ArtReach also supports artists and voluntary welfare organisations collaborating on projects that harness the arts to achieve social outcomes. These outcomes may include building resilience in at-risk youths, increasing engagement among isolated elders in the community, or developing self-expression in children from disadvantaged backgrounds.

A key ArtReach partnership was formed with the Agency for Integrated Care (AIC), an independent organisation under the Ministry of Health that focuses on the long-term care sector. NAC and AIC have connected artists with those needing community care, reaching out to over 68 centres or 680 beneficiaries.

One such project is *Everyday Waltzes*, where dancers from The ARTS FISSION Company taught creative movements to

residents at the Villa Francis Home for the Aged, an AIC partner. Over 12 weeks, for an hour each time, the dancers guided the residents in reinterpreting everyday movements into creative dance sequences. "*Everyday Waltzes* helped our residents enhance their mobility, sensory experience and imagination," says Sister Maria Sim, administrator at Villa Francis Home.

"The creative movements encourage residents to interact. Through these interactions, the life that is within them is released and expressed."

After the first phase ended, AIC and The ARTS FISSION Company developed resources and began to train the staff. The movements are now part of the Home's icebreaker games. Sister Maria adds: "The creative movements encourage residents to interact. Through these interactions, the life that is within them is released and expressed."



Dancers from The ARTS FISSION Company teaching creative movements to residents at the Villa Francis Home for the Aged as part of *Everyday Waltzes*. Photo courtesy of the Agency for Integrated Care

A beneficiary's story

Creative movements energise him



Uncle Henry taking part in *Everyday Waltzes*. Photo courtesy of the Agency for Integrated Care

Henry Lai Siew Pan, 80

Resident of Villa Francis Home for the Aged who participated in *Everyday Waltzes for Active Ageing*

As told by Jade Ann Pen, Enrolled Nurse; Joanna Rose Abellera, Enrolled Nurse; and Jumir Cansino, Therapy Aide from the Villa Francis Home for the Aged

Initially, Uncle Henry was a resident who preferred to stay in bed. He didn't want to interact with others. When the creative movement programme *Everyday Waltzes* began, Uncle Henry grew more attentive to his environment. He started to participate in ward activities, motivating others by teaching them what he learnt from *Everyday Waltzes*.

There were two phases to *Everyday Waltzes*. In Phase I, The ARTS FISSION Company tested the curriculum with our residents, and the staff gave feedback about how our residents related to the movements. This took 12 weeks, held for an hour each time. Phase II was when AIC and the dance company developed training resources based on results from the pilots, with the aim of equipping staff to facilitate these activities independently.

During the 12 weeks, each session kicked off with an icebreaker game followed by a warm-up so the residents could prepare their bodies. Next, we discussed and explored movements to the session's theme – for instance, we worked on the theme of preparing a feast in anticipation of Chinese New Year. The movements were then put together in a sequence and performed to music. The session ended with a cool-down activity.

*“He started to participate in word activities, motivating others by teaching them what he learnt from **Everyday Waltzes.**”*

The residents responded positively, looking forward to Fridays, as they knew there would be something different to do. They said that the themes helped them feel like themselves or their past selves, and that life was more than sitting in a wheelchair. The stigma of hopelessness – of being bound in a nursing home – began to fade for them.

For the staff, what made *Everyday Waltzes* memorable was seeing our residents achieve endeavours that neither medical nor nursing care could offer. We witnessed how the arts could help us to 'kill two birds with one stone' – not only did the residents gain, so did the staff as well, who were providing care.



Children with special needs performing alongside music director Damien Lim (centre) in a special sensory-friendly concert in January 2016

“I learnt to focus on each child’s abilities rather than his or her disabilities.”

Artists with a Heart

NAC has been supporting Singapore artists to share the arts with those who have disabilities. The arts can greatly benefit a nation’s health: a research by the U.K.-based Centre for Arts and Humanities in Health and Medicine observed that participation in the arts leads to improved mental and physical health, including maintenance of mental health, healing and sustained brain development, among other benefits.²

In 2015, NAC hosted a range of capability development initiatives to nurture artists in the field of arts and disability. They ranged from participating in the “Very Special Arts Intersections: Arts and Special Education Conference” held in the U.S. to

co-developing a drama camp with Mind the Gap, England’s largest learning-disabled theatre company. A local partnership with the Social Service Institute (SSI) saw the success of the NAC-SSI course, “Working with and Facilitating the Learning of Children with Special Needs in the Arts”.

The NAC-SSI course had three runs between 2013 and 2015, where 80 artists were trained. One of them was music director Damien Lim, 39, who eventually gained the confidence to work with children with special needs. “I didn’t know about the autism spectrum until I attended the course,” he says. “After learning more about special needs children, I’m now able to teach them the art of handbells more effectively. I learnt to focus on each child’s abilities rather than his or her disabilities.”

An artist's story

Making music alongside those with special needs

“

Damien Lim, 39

Music director who participated in the NAC-SSI Workshop, “Working with and Facilitating the Learning of Children with Special Needs in the Arts”

Before attending the NAC-SSI course, I knew little about autism. When I worked in a special education school for the first time last year, I had quite a shock. There was a boy who was rather aggressive and he broke the discipline master's spectacles. I was not trained to manage such situations and had many questions in my mind.

The NAC-SSI course allowed art instructors like myself to understand these children better. I have learnt that children with Autism Spectrum Disorder exhibit a wide range of symptoms, skills and levels of disability. In an interactive session, our limbs were taped and we were made to pick up a sweet – this gave us some insight into the experience of a child with cerebral palsy. We were taught that a child with disabilities is not one without abilities, so we must creatively work with their abilities.

I was teaching handbells to kids with mild intellectual disability and mild autism spectrum disorders at Grace Orchard School while attending the course. I applied whatever I learnt immediately, and discussed the process with my course mates. The basic knowledge about disabilities that I gained from the course helped me to engage the children more effectively.

Playing handbells train the children to focus. Over time, they gain emotional and physical control. After 15



Music director Damien Lim teaching handbells to children with special needs

“Playing handbells train the children to focus. Over time, they gain emotional and physical control.”

sessions, the kids joined my handbells group to perform at the Victoria Theatre in a special sensory-friendly concert in January 2016.

I've not looked back since. Working with the kids has been very gratifying, creatively and emotionally. The most significant skill I've gained is patience. Because these kids need a longer learning time, I've slowed down to enjoy the process with them. In fact, the way I work with mainstream schools has changed too. I'm not as strict as before! Now, I see my music sessions as avenues for students to relax in. I've realised that they are producing the same results, but with so much more joy.

”

Honouring Our Seniors

Singapore would not have been a success story in her 50th year without our pioneer generation, who have contributed to nation building. There was no better and more meaningful time than 2015 to honour them. An elder-friendly society has also become a priority for Singapore as she faces a rapidly aging population. The number of citizens aged 65 and above doubled from 220,000 in 2000 to 440,000 in 2015, and is expected to increase to 900,000 by 2030.³

The arts can help seniors age well and lead fulfilling lives. Silver Arts is a national platform that advocates the meaningful possibilities seniors can have in the arts. Launched in 2012, Silver Arts is now an annual festival that collaborates with community partners to integrate the arts into seniors' everyday lives. The festival enables them to showcase their creative talents or pick up a new skill, which helps enhance their well-being.

The fourth edition of Silver Arts took place from 1 to 27 September 2015 with a myriad of arts activities such as workshops, exhibitions, performances, talks, seminars and film screenings. These were created and curated for seniors by seniors. The 2015 edition reached out to more than 32,000 people at over 35 venues islandwide.



An Enchanted Evening with Silver Gems was the biggest ever Silver Arts music event featuring 14 different art groups



Konsert Pop Malar Segar invited veteran musicians from the local Malay entertainment scene to perform

“I learnt to appreciate food, art, people and life from a new perspective.”

Highlights included *An Enchanted Evening with Silver Gems*, the biggest ever Silver Arts music event in terms of the variety and number of art groups involved, which totalled 14. *Konsert Pop Malar Segar* was a star-studded evening featuring more than eight legendary pop icons, who brought back memories of the yesteryears through popular songs.

Pop sensation and *Konsert Pop Malar Segar* performer Aisyah Aziz, 22, says: “My grandfather is 73. He is still working. He needs something to add colour to his life. We can offer seniors like him fun performances by singers who have been performing for a long time.”

Apart from the concerts, Silver Arts also hosted community arts projects, where seniors could relate their life experiences to art. Lynn Chan, 57, took part in the *Between Servings* workshop that merged art and food to bring to life memories. “It was a very novel way of getting us to collect and express our memories,” she says. “I learnt to appreciate food, art, people and life from a new perspective.”

A senior's story

New way of seeing the world



Lynn Chan creating "Holiday Jello" in the food and art workshop *Between Servings*, which is part of Silver Arts 2015

Lynn Chan Wai Lin, 57

Retiree who participated in the *Between Servings* workshop and volunteered in Silver Arts 2015

"I met other seniors and made new friends. It was inspiring to see people being so focused when they were creating their artworks. The workshop also opened my eyes to explore the world around us through art."

Between Servings was a 10-week workshop by artists SPANG&LEI as part of NAC's Silver Arts festival. The workshop engaged seniors in collecting memories or forming new experiences through food-themed art activities. It was held every Tuesday from 2 to 5 p.m.

I always looked forward to each workshop! It was a new experience for me. We created 'Life Recipes' that used our experiences as ingredients. For example, we created a 'Holiday Jello', where the ingredients used symbolised a sense of adventure and what we wanted out of a good vacation. For our 'Secret Desire Soup', we used pasta letters to form words that described our desires. We poured broth over the pasta letters, ate them and shared our secrets with the group.

I met other seniors and made new friends. It was inspiring to see people being so focused when they were creating their artworks. The workshop also opened my eyes to explore the world around us through art.

My group linked our food stories into a presentation of poetry and mime. The workshop ended on a high note when we presented our work to our family and friends. Two of my sisters came to view our presentation.

Later, having felt that I had gained a lot from the workshop, I decided to give back by volunteering in three rounds of Silver Arts activities. I helped out as an usher in various performances and film screenings.





Rainbow Toy-maker event at SAFRA Toa Payoh, a Community Arts and Culture Node

Apart from connecting individual experiences and communities, Arts for All also empowers each of us to collectively build new and better worlds together. The stories we read here are just a fraction of how new worlds are constantly being built through the arts. The power of the arts is immense, allowing us to experience life more fully.

“Arts for All also empowers each of us to collectively build new and better worlds together.”

¹ “Building Worlds Together: The Many Functions and Forms of Arts and Community Development”, Lyz Crane, 2011

² “Art and adult mental health literature review addressing the evidence base for participation in arts and cultural activities: a report to the Social Exclusion Unit”, Centre for Arts and Humanities in Health and Medicine, University of Durham, 2003

³ “Singapore feeling impact of rapidly ageing population”, Kelly Ng, TODAY, 1 July, 2015

Economic Contribution of the Arts and Cultural Sector



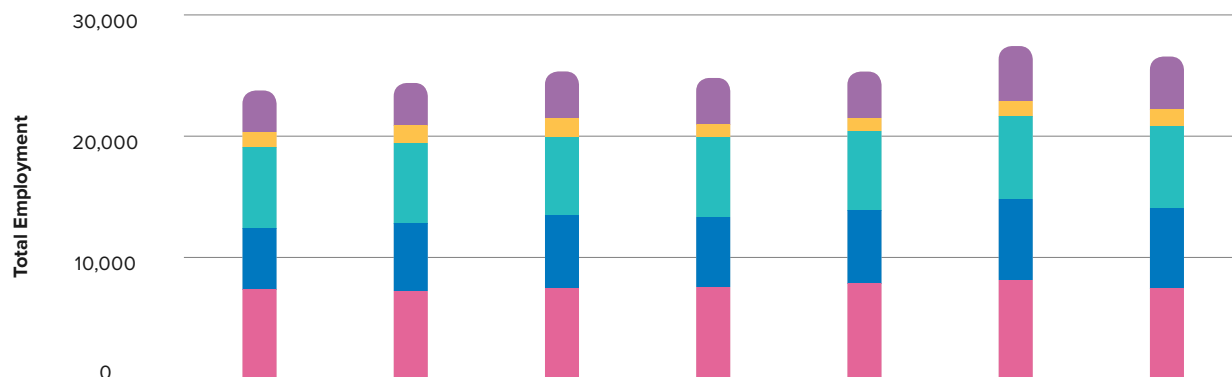
E. Economic Contribution of the Arts and Cultural Sector

This section presents statistics on the contribution of the arts and cultural sector² to the Singapore economy.

I. Arts and Cultural Manpower

Total employment in the arts and cultural sector was 26,568 in 2015 (Chart E-1). They were mainly employed in the visual arts (28%), literary arts (25%) and performing arts (25%) industries.

Chart E-1:
Total Employment



	2009	2010	2011	2012	2013	2014	2015
Total Employment	23,770	24,396	25,339	24,814	25,329	27,436	26,568
Film	3,416	3,518	3,841	3,834	3,826	4,529	4,388
Cultural Heritage	1,279	1,407	1,531	1,069	1,066	1,283	1,343
Literary Arts	6,689	6,674	6,509	6,596	6,533	6,818	6,756
Performing Arts	5,034	5,543	5,976	5,759	6,058	6,669	6,620
Visual Arts	7,352	7,254	7,482	7,556	7,846	8,137	7,461

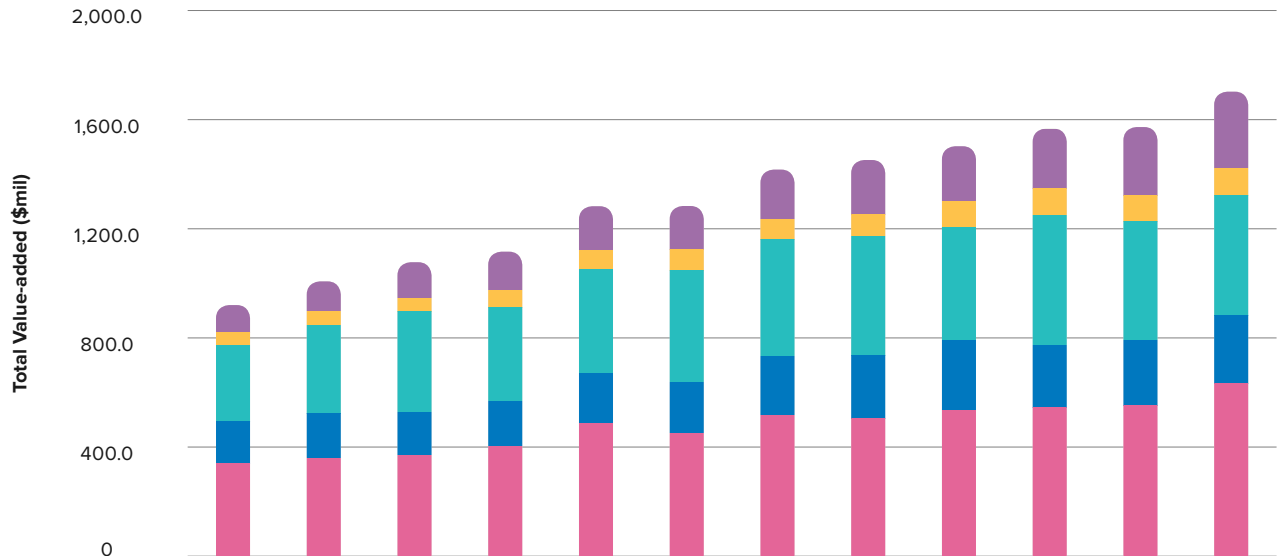
Source: Administrative Records

² Data is based on the Cluster Definition for Arts and Culture provided in the Annex.

II. Economic Value of the Arts and Cultural Sector

Total nominal value-added of the arts and cultural sector has increased steadily from about \$922 million in 2003 to almost \$1.7 billion in 2014 (Chart E-2).

Chart E-2:
Total Nominal Value-added



	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014*
Total Value-added (\$mil)	921.7	1,008.6	1,078.9	1,117.6	1,284.3	1,285.2	1,418.7	1,453.9	1,504.4	1,569.2	1,574.8	1,704.6
Film	100.0	110.0	130.0	140.0	160.0	160.0	180.0	200.0	200.0	220.0	250.0	280.0
Cultural Heritage	45.6	49.3	50.4	64.2	71.5	77.4	76.3	77.9	98.0	98.2	95.5	99.2
Literary Arts	280.7	324.9	369.0	344.7	379.7	409.0	428.1	438.9	414.0	475.5	434.9	442.5
Performing Arts	155.1	164.5	156.7	165.0	183.4	185.7	216.0	231.6	256.5	229.0	241.5	249.5
Visual Arts	340.3	359.9	372.8	403.7	489.7	453.1	518.3	505.5	535.9	546.5	552.9	633.4

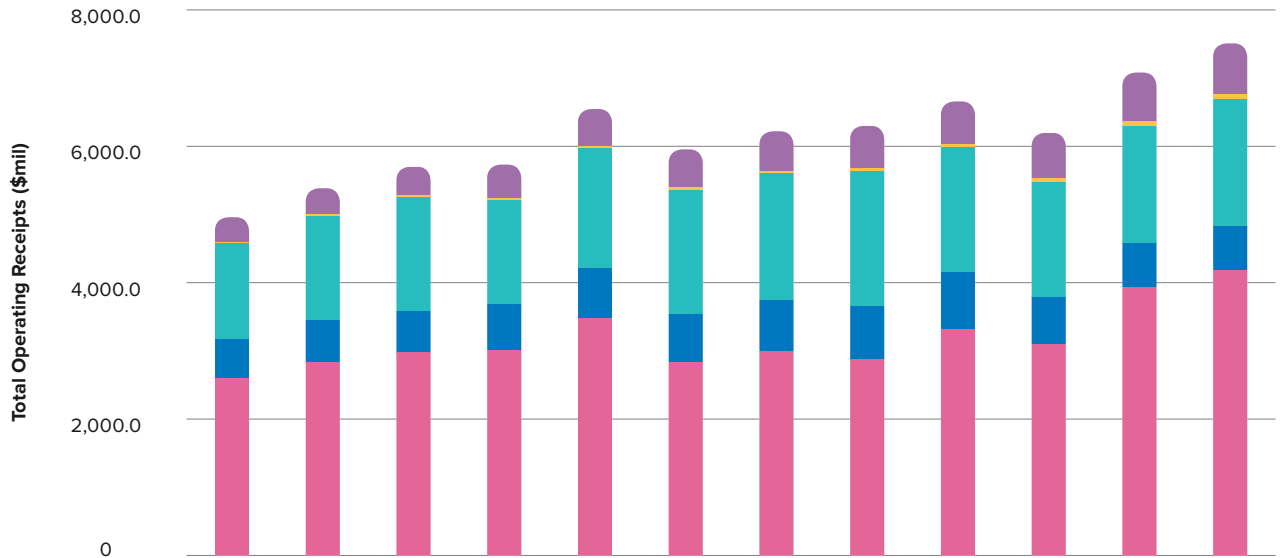
Source: Singapore Department of Statistics

* 2014 figures are preliminary.

2013 figures have been updated due to a more recent revision in the time series.

Total operating receipts for the arts and cultural sector was \$7.5 billion in 2014 (Chart E-3).

Chart E-3:
Total Operating Receipts



	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014*
Total Operating Receipts (\$mil)	4,962.1	5,387.2	5,702.9	5,733.7	6,549.7	5,957.0	6,222.7	6,303.2	6,660.4	6,200.6	7,084.2	7,511.7
Film	370.0	380.0	420.0	490.0	540.0	550.0	580.0	630.0	630.0	660.0	720.0	740.0
Cultural Heritage	16.0	21.6	26.0	26.6	38.2	51.3	36.8	34.8	44.7	68.6	62.0	73.0
Literary Arts	1,396.5	1,524.0	1,670.1	1,532.7	1,760.4	1,821.8	1,852.2	1,979.6	1,832.1	1,689.1	1,730.5	1,873.7
Performing Arts	568.8	629.9	606.1	671.7	725.7	694.7	746.9	782.3	837.0	677.8	631.5	632.0
Visual Arts	2,610.8	2,831.7	2,980.7	3,012.7	3,485.4	2,839.2	3,006.8	2,876.5	3,316.6	3,105.1	3,940.2	4,193.0

Source: Singapore Department of Statistics

* 2014 figures are preliminary.

2013 figures have been updated due to a more recent revision in the time series.

Annex – Arts and Cultural Cluster Definition

Singapore Standard Industry Classification Code 2010	Description
Cultural Heritage	
9102 / 9104 / 94993	Museums activities and operation of historical sites and buildings / Other cultural activities / Associations for hobbies, recreational, cultural and extra-curricular activities (e.g. scouts / girl guides association, book clubs and photo, music, art and craft clubs)
Literary Arts	
46474	Wholesale of books and magazines
47610	Retail sale of books, newspapers and stationery (including news vendors)
58110	Publishing of books, brochures, musical books and other publications
Performing Arts	
Live Performing Arts	
74906	Agents for artistes, athletes, models and other performers
85420	Music, dancing, art, speech and drama instruction
90001 / 90002 / 90009	Theatrical producers except motion picture / Theatres and concert halls / Dramatic arts, music and other arts activities nec (e.g. stage, lighting and sound services)
90003	Operas, wayang and puppet shows
90004	Orchestras and dance bands
Recorded Music	
46437	Wholesale of musical instruments and scores
46442	Wholesale of music and video recordings (e.g. record albums, compact discs, VCDs, DVDs)
47536	Retail sale of musical instruments and scores
47620	Retail sale of music and video recordings (e.g. record albums, compact discs, VCDs, DVDs)
59201 / 59202	Sound recording production / Music publishing and distribution activities

Visual Arts**Fine Art, Crafts & Collectibles**

46451	Wholesale of antiques and works of art
46452	Wholesale of handicrafts and gifts
47741	Retail sale of antiques and works of art
47742	Retail sale of handicrafts, collectibles and gifts

Photography

46491	Wholesale of optical equipment and supplies (excluding binoculars)
46492	Wholesale of photographic equipment and supplies (including binoculars)
47752	Retail sale of cameras and other photographic goods
74201	Photo taking services (e.g. portrait or studio photography)
74202	Photo processing and finishing services
74209	Photographic activities nec

Film

59111 / 59114 / 59131	Motion picture/video production / Animation production / Motion picture / video distribution
59112	Video filming and recording activities (including video-taping of events)
59119 / 59139	Motion picture, video and television programme production activities nec / Motion picture, video and television programme distribution activities nec
59120	Motion picture, video and television programme post-production activities
59141 / 59149 / 77220	Cinemas services / Motion picture projection activities nec / Renting of VCDs and DVDs

