

SINGAPORE CULTURAL STATISTICS 2014

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ISSN: 1793-866X

PUBLISHED BY



Ministry of Culture, Community and Youth

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Seventh Edition 2014

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OVERVIEW

The Singapore Cultural Statistics 2014, 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 encompass arts and cultural performances of genres like dance, music, theatre and literary arts, and heritage events such as museum exhibitions.

KEY HIGHLIGHTS

There was an average of 22 arts performances and 44 exhibitions happening each day in 2013, a decline from 2012. Consumption of performing arts continued to taper in 2013 due to the lack of large-scale blockbuster musicals following a peak in 2011, when the Integrated Resorts first entered the scene, coupled with the hiatus of the Singapore Arts Festival and shift in focus towards more targeted programmes that provide a deeper engagement in the arts.

Total visitorship to national museums and heritage institutions increased from 2.8 million in 2012 to 3.2 million in 2013, hitting an all-time high after the launch of free museum admission for Singaporeans and Permanent Residents.

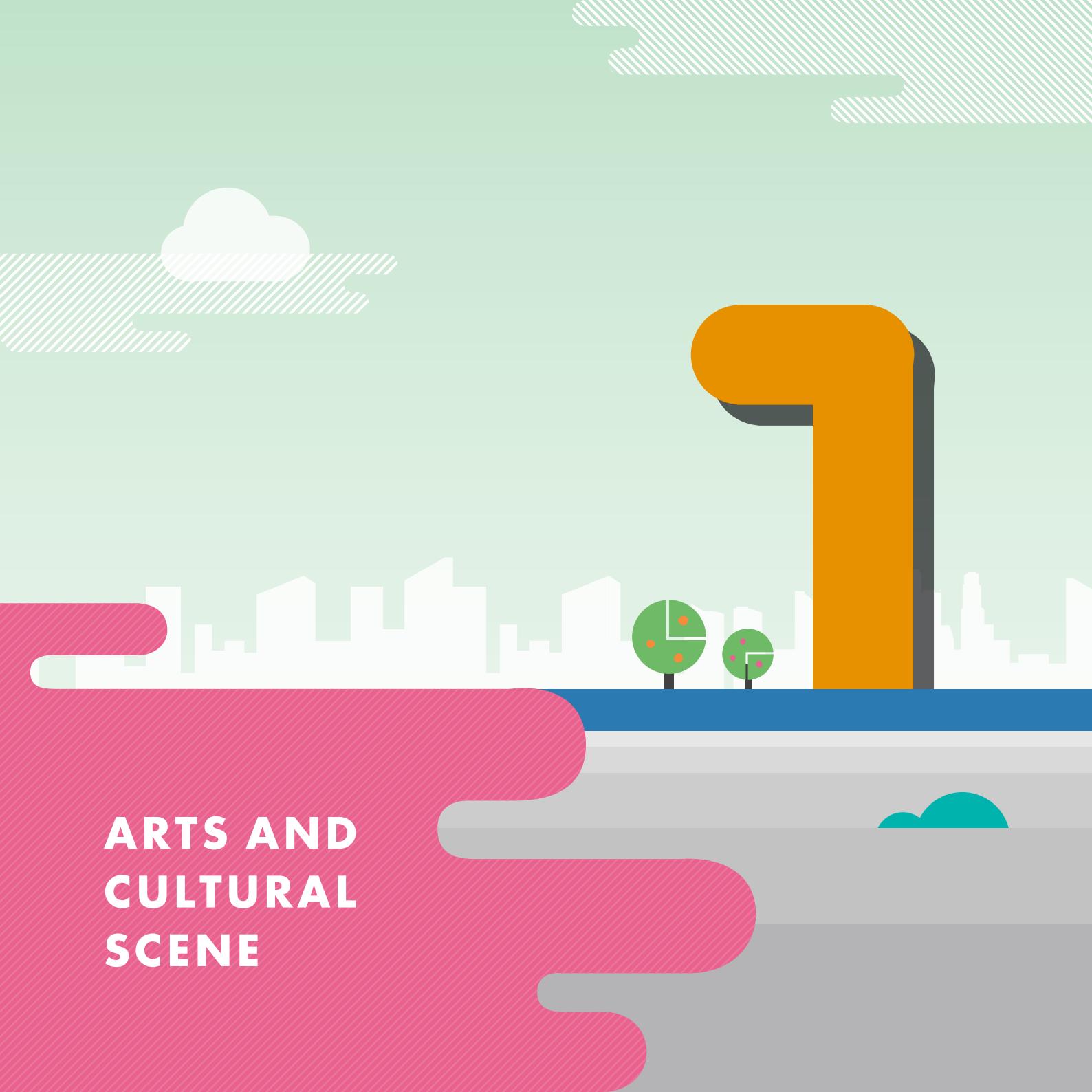
Community art has also enjoyed a boom through the PAssionArts Movement. In 2013, there were 14,000 arts and culture events and courses organised islandwide bringing the arts to the heartlands, empowering individuals and connecting residents. The PAssionArts Month alone reached out to 100,000 residents in 2013.

More youths are pursuing aspirations in arts and culture. Full time tertiary arts enrolment and participation in art-related co-curricular activities increased in 2013, with 5,409 students enrolled in full-time tertiary arts and 137,362 students in arts-related co-curricular activities.

The government stays committed to developing the arts and cultural scene. This year's Singapore Cultural Statistics publication introduces stories of how people from all walks of life engage with arts and culture. This is in line with the Arts and Culture Strategic Review's vision of deepening engagement in arts and culture, and developing "a nation of cultured and gracious people, at home with our heritage, proud of our Singaporean identity".

The stories feature various personalities taking ownership of their craft or community, while others reveal people getting on board the arts after exposure and encouragement from both government and ground-up initiatives. The diversity of ways in engaging in arts and culture highlights how quality and authentic arts engagement is a dynamic and ever-evolving process between artists, audiences and arts administrators.

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 Statistics 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 to 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.



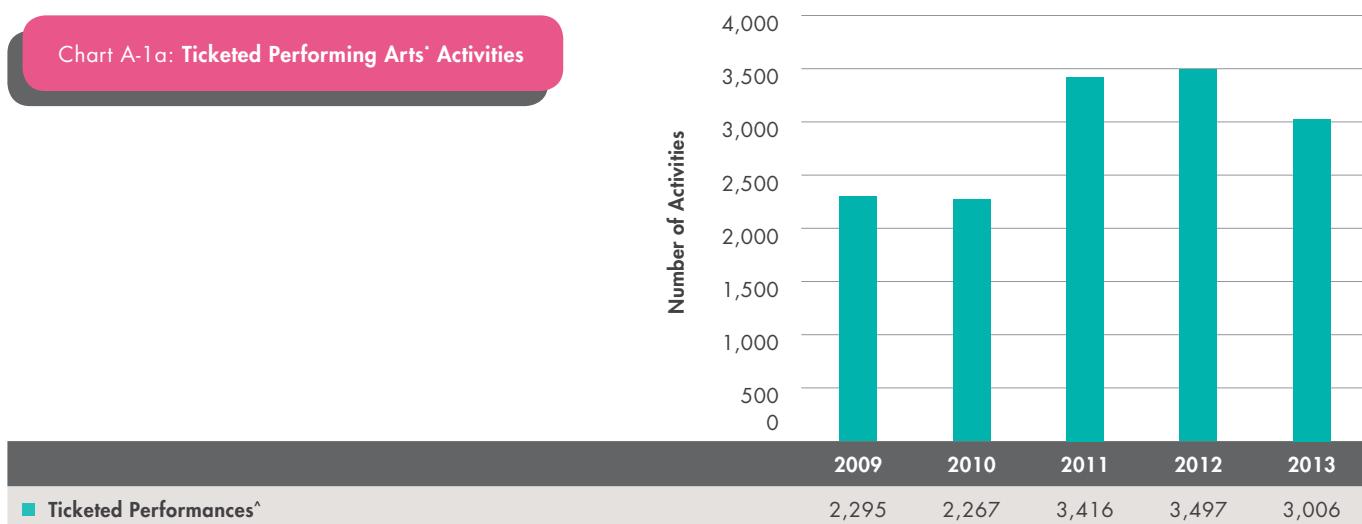
ARTS AND CULTURAL SCENE

A. ARTS AND CULTURAL SCENE

This section presents statistics on arts and cultural activities and the players in the arts and cultural landscape.

I. Arts and Cultural Activities

The number of ticketed performing arts activities saw a dip from 3,497 activities in 2012 to 3,006 in 2013 (Chart A-1a).



Source: National Arts Council

* 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.

Figures from 2009 onwards have been revised due to updates in the data collection method to improve rigour. Figures prior to 2009 are not available.

Table A-1: Breakdown of Ticketed Performances by Type

	2009	2010	2011	2012	2013
No. of Ticketed Performances	2,295	2,267	3,416	3,497	3,006
Music	536	668	691	752	652
Dance	182	224	259	287	356
Theatre	1,577	1,375	2,466	2,458	1,988

Source: National Arts Council

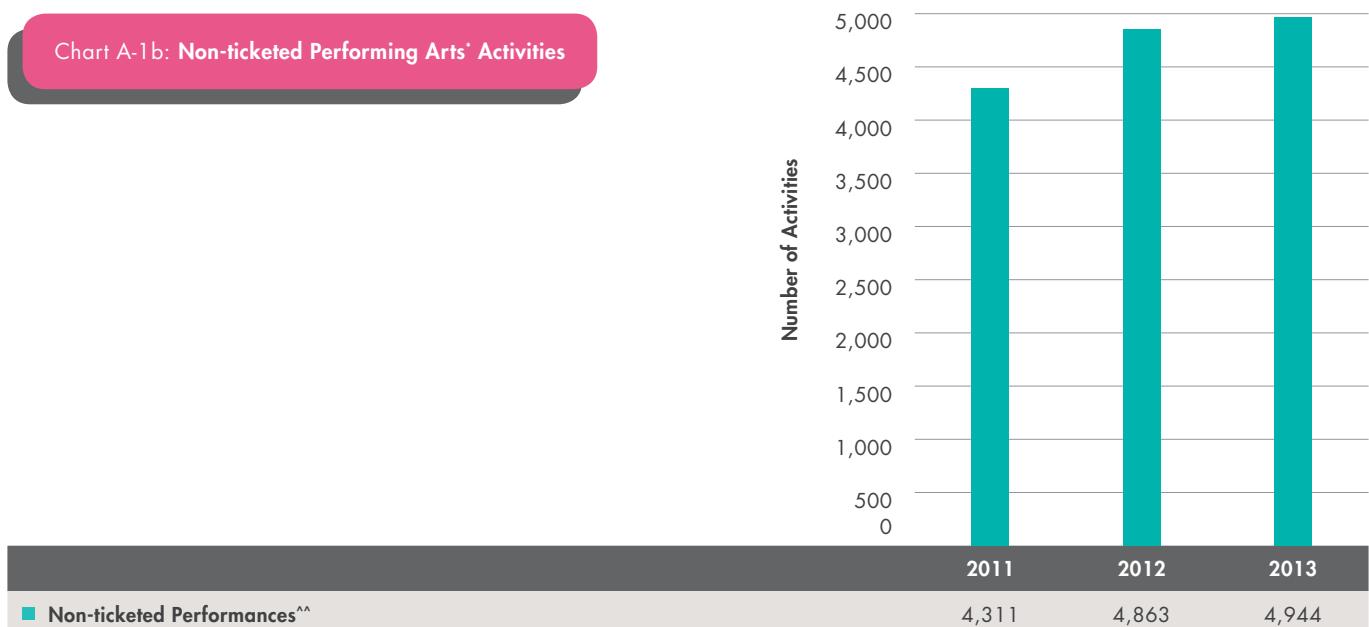
* Performing arts refer to folk, traditional, classical and contemporary forms of dance, music (pop/rock concerts included) and theatre.

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

Figures from 2009 onwards have been revised due to updates in the data collection method to improve rigour. Figures prior to 2009 are not available.

There were 4,944 non-ticketed performing arts activities in 2013 (Chart A-1b).

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



Source: National Arts Council

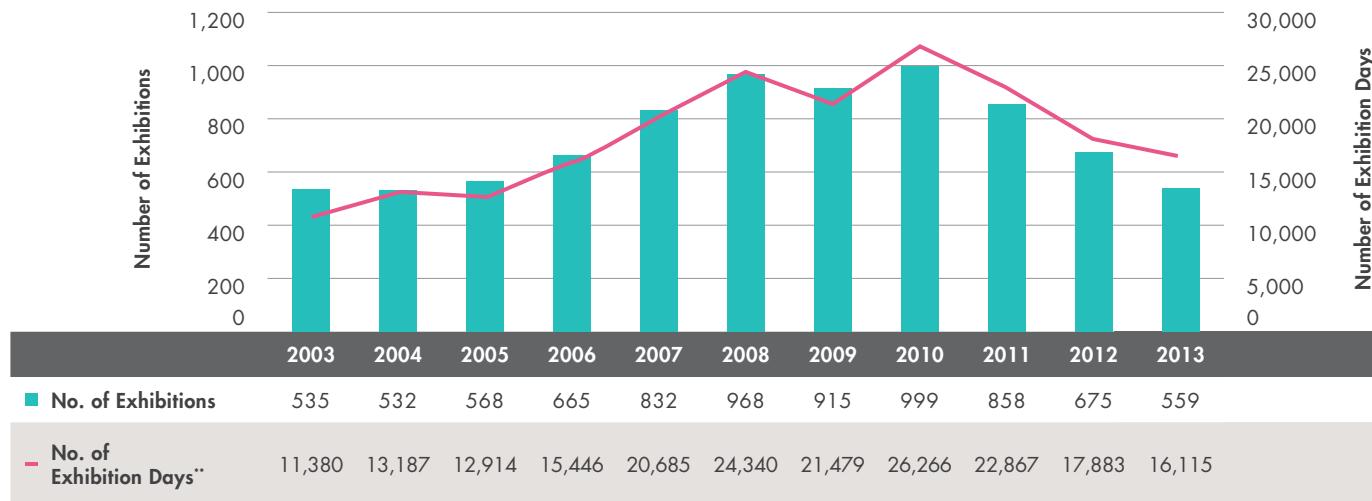
* Performing arts refer to folk, traditional, classical and contemporary forms of dance, music (pop/rock concerts included) and theatre.

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

Figures from 2011 onwards have been revised due to updates in the data collection method to improve rigour. Figures prior to 2011 are not available.

Although there were fewer reported visual arts activities¹ in 2013 than in previous years (Chart A-2), each exhibition was held for a longer period – over an average of 21 days per exhibit in 2003 compared to an average of 29 days per exhibit in 2013.

Chart A-2: Visual Arts Activities



Source: National Arts Council

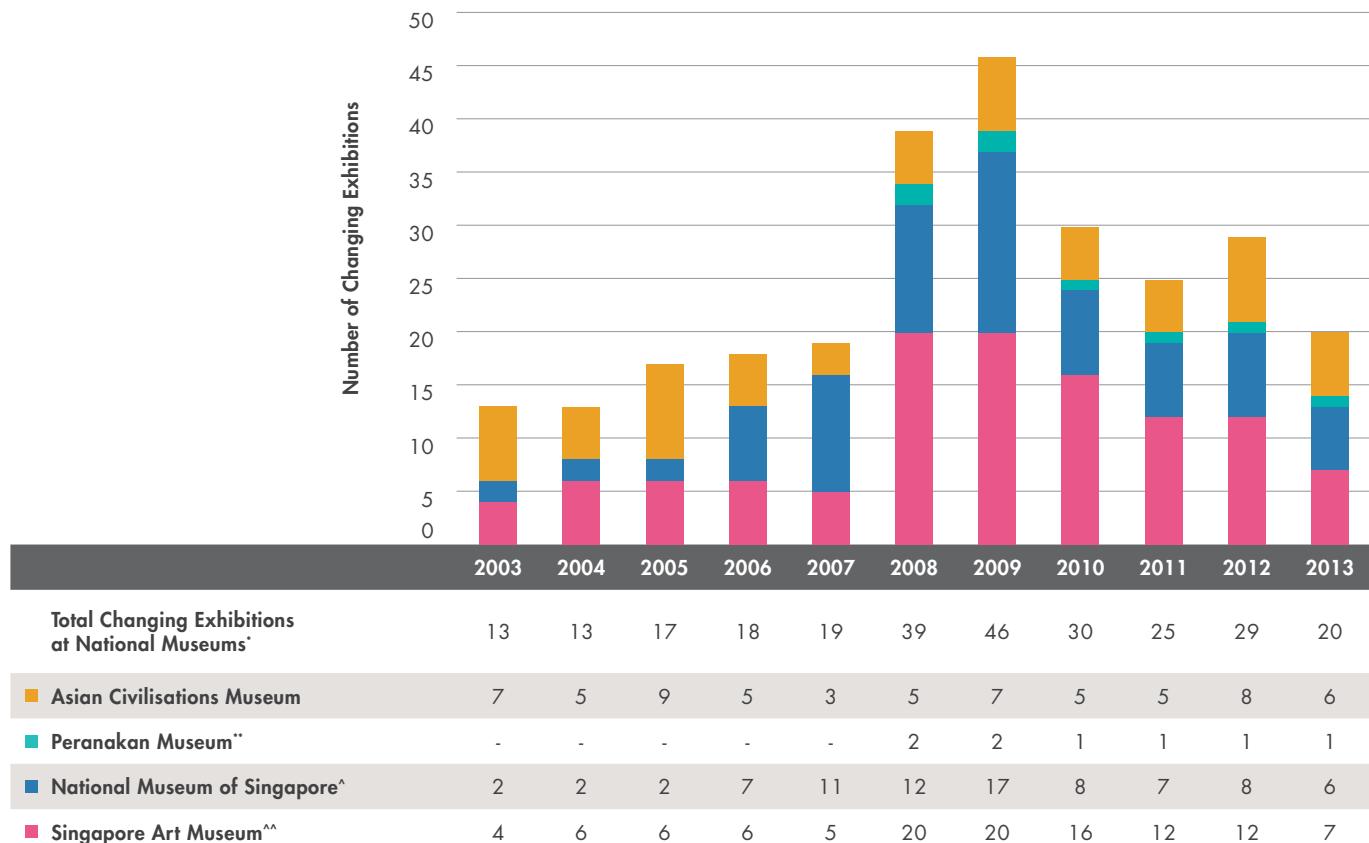
* Visual arts refer to public exhibitions of abstract or representational art objects such as painting, sculpture, pottery, ceramics, creative photography, installation art and multi-media art. Applied arts such as film, graphic design, fashion design, jewellery design and handicrafts are excluded.

** 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.

There were 20 changing exhibits at National Museums in 2013 (Chart A-3). Some of the popular exhibits in 2013 include *Art Garden 2013*; *A Changed World: Singapore Art 1950s – 1970s*; *President's Young Talents 2013*; and *Princely Treasures from the House of Liechtenstein*.

Chart A-3: Museum Activities



Source: National Heritage Board

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

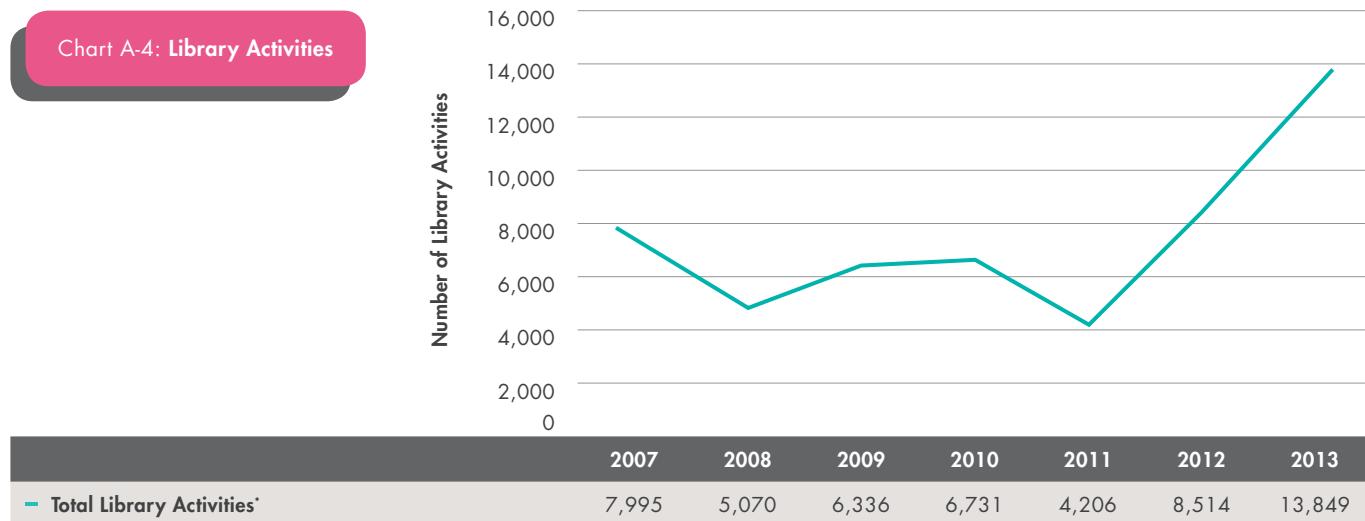
** The Peranakan Museum opened on 25 April 2008

^ Known as the Singapore History Museum before 2006.

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

Figures from 2003 to 2008 are based on Financial Year.

The number of library activities has increased from 8,514 in 2012 to 13,849 in 2013 (Chart A-4).



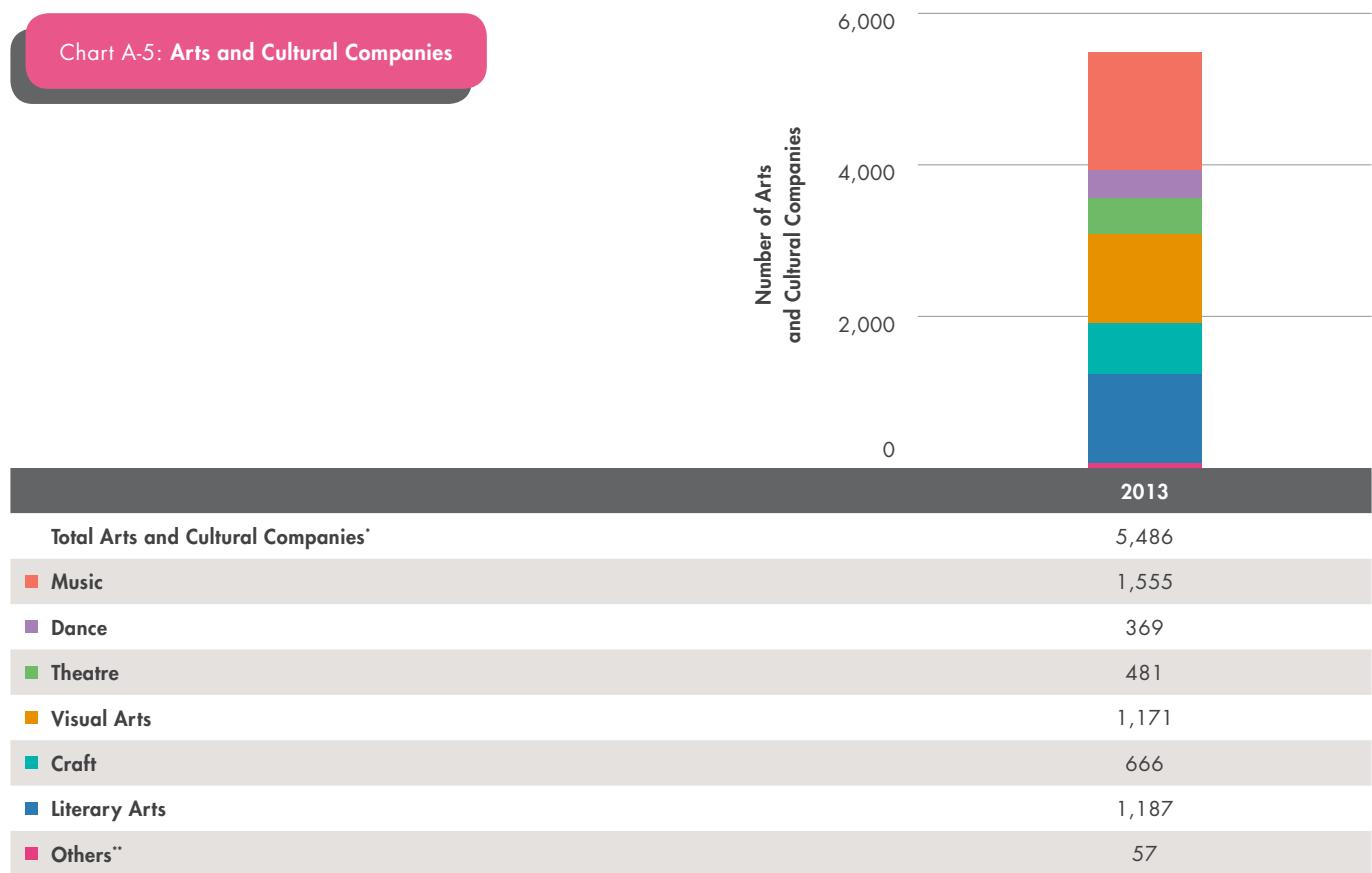
Source: National Library Board

* Library activities refer to programmes which include outreach, talks, expressions, performances, workshops, roadshows and assembly talks held at schools and non-school organisations such as community clubs and childcare centres.

II. Arts and Cultural Organisations and Venues

There were 5,486 arts and cultural companies in 2013 (Chart A-5).

Chart A-5: Arts and Cultural Companies

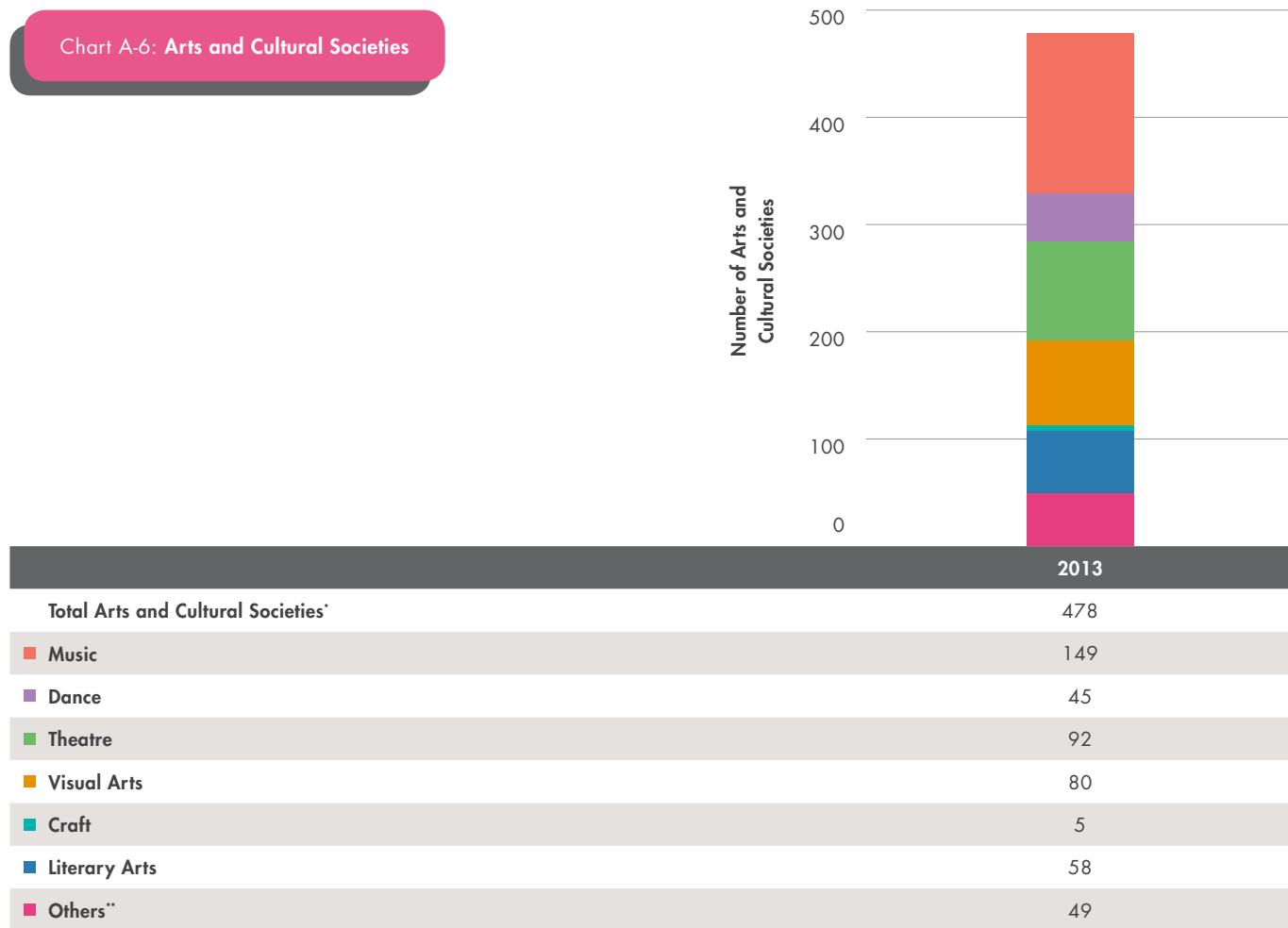


Source: National Arts Council

* Commercial (for-profit) and non-profit companies registered with the Accounting and Corporate Regulatory Authority (ACRA) as at end 2013. Classification of arts and cultural companies by ACRA has been updated over the years. 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 retailed musical instruments and photographic equipments, (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 478 arts and cultural societies in 2013 (Chart A-6).



Source: National Arts Council

* Societies registered with the Registry of Societies as at end 2013. Classification of arts and cultural societies by the Registry of Societies has been updated over the years.

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

There were 65 performing arts venues with a total seating capacity of 53,885 and 118 art galleries in 2013 (Table A-2).

Table A-2: Performing Arts Venues, Seating Capacity and Art Galleries

	2013
Total Performing Arts Venues*	65
- Small	40
- Mid	11
- Large	14
Seating Capacity**	53,885
Art Galleries	118

Source: National Arts Council

* Small venues are venues with a seating capacity of below 500 seats, medium venues are venues with a seating capacity of 500 to 900 seats, and large venues are venues with a seating capacity of above 900 seats.

** Figures are based on the seating capacity at performing arts venues.

Figures are based on a scan by the National Arts Council and may not be exhaustive.

III. Heritage

There were 51 museums in 2013 (Chart A-7). More museums are slated to open in the coming years, such as the National Gallery Singapore in 2015.

Chart A-7: Museums in Roundtable*



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 known as Hobby in 2007. Examples include the Mint Museum of Toys and Red Dot Design Museum.

Figures from 2007 to 2008 are based on Financial Year.

There were a total of 67 national monuments of Singapore in 2014 (Table A-3). National monuments of Singapore are buildings and structures in Singapore that have been designated as being of special historic, traditional, archaeological, architectural or artistic value.

Table A-3: **National Monuments**

	2006	2007	2008	2009	2010	2011	2012	2013	2014*
National Monuments	55	55	55	61	63	64	64	65	67

Source: National Heritage Board

* Figures as of October 2014

IV. Library Resources

There were 25 public libraries and 1 national library in Singapore in 2014 (Table A-4).

Table A-4: National and Public Libraries

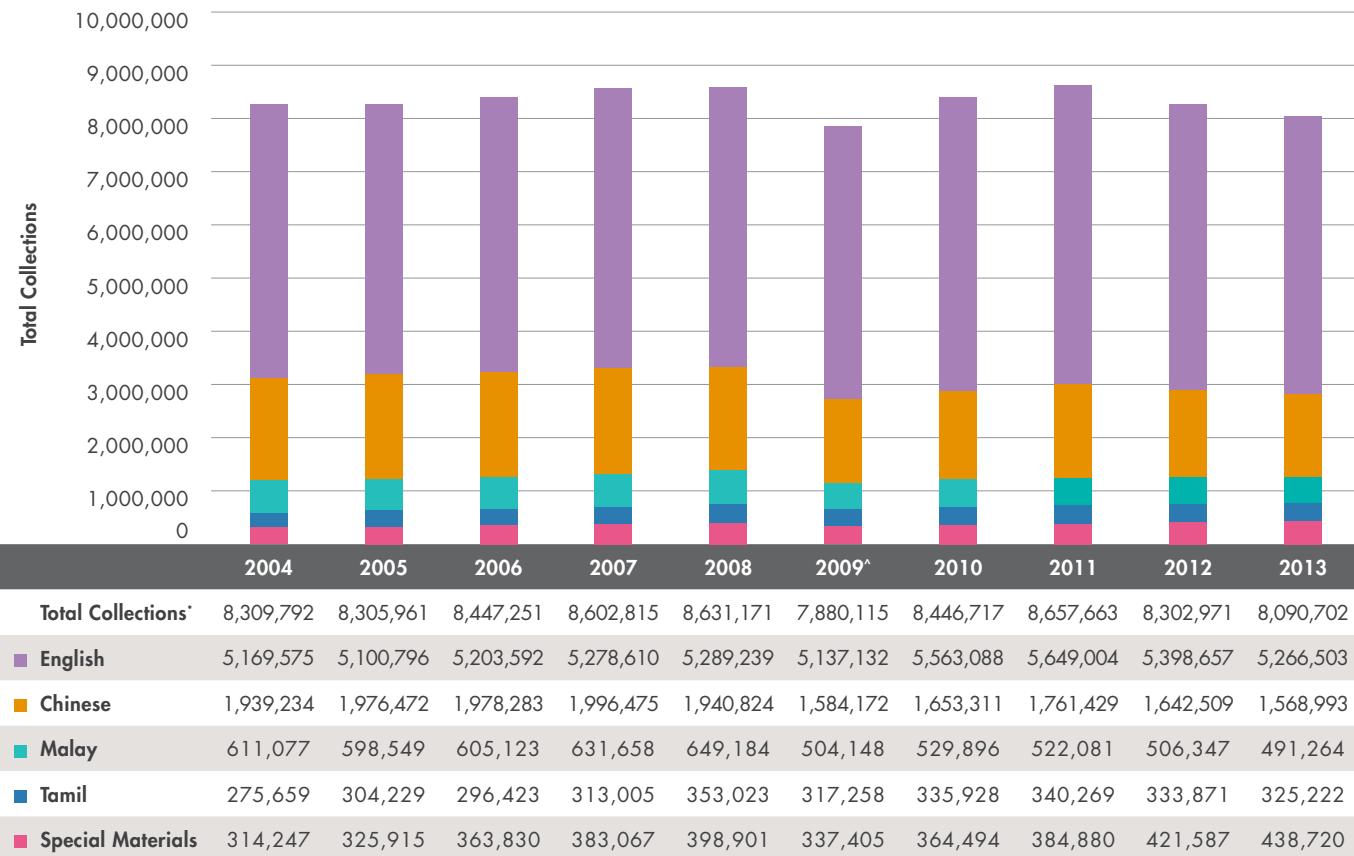
	2006	2007	2008	2009	2010	2011	2012	2013	2014*
National Library	1	1	1	1	1	1	1	1	1
Public Library	23	23	23	22	22	24	24	25	25

Source: National Library Board

* Figures as of October 2014

Total library collections stood at about 8.1 million in 2013 (Chart A-8).

Chart A-8: Library Collections



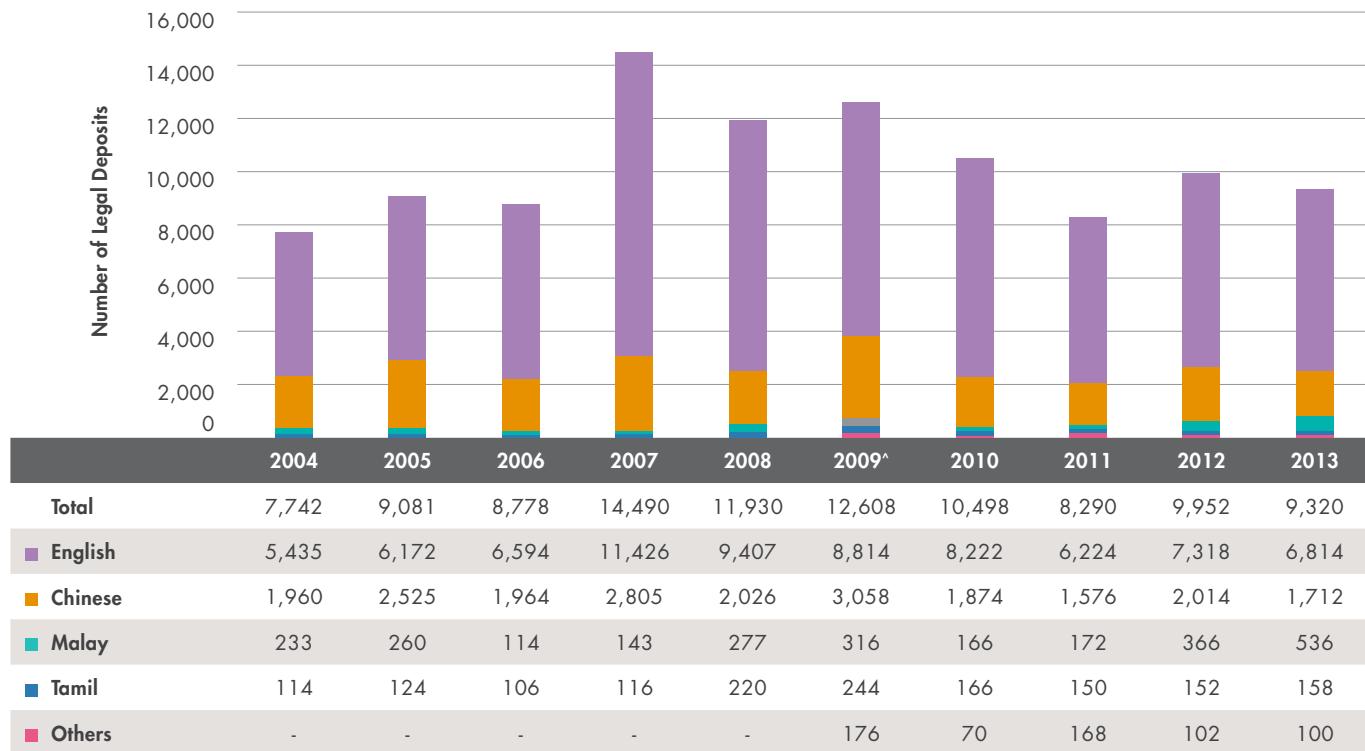
Source: National Library Board

* Collections refer to the library materials owned by the National Library Board. These include books, serials and special materials.

[^] There was a decline in the number of collections in 2009 arising from a review to retain only titles that are relevant and useful, so as to optimise display and storage spaces.

Total number of legal deposits, which reflects the number of books published each year in Singapore, stood at 9,320 in 2013 (Chart A-9).

Chart A-9: Legal Deposits



Source: National Library Board

V. Film

There were 218 cinema screens with a total seating capacity of 38,425 in Singapore in 2013 (Table A-5).

Table A-5: Cinema Screens and Seating Capacity

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

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.

A CRADLE FOR THE ARTS

The National Arts Council's Goodman Arts Centre aims to push artists and culture forward from Singapore to the world

Visual artist Justin Lee studied at 90 Goodman Road in the eighties when it was the LASALLE College of the Arts. More than two decades later, he finds himself back there — not as a student, but as a tenant of the Goodman Arts Centre (GAC).

The site's history tells a story of a cradle for the arts: It was formerly Tun Seri Lanang Secondary School, then the LASALLE College of the Arts and the School of the Arts before it became GAC. Opened in 2011, GAC is now home to more than 40 arts groups and artists, and houses the National Arts Council (NAC).



Visual artist Justin Lee grew up with 90 Goodman Road. Photo: Justin Lee

"There's a lot of sentimental value for me in this space. Every little corner brings back memories," said Lee. It's no wonder he said this, because this cradle has helped him grow and mature as an artist. Lee received his formative art training in the Diploma in Fine Arts course at LASALLE.

Now, his subsidised studio at GAC allows him the room to explore ideas on consumerism and his identity as a Singaporean through humour and pop art. He also recently received NAC's support for art residencies in Fukuoka and Tokyo, Japan.



Kampong Goodman, held in 2013, was a collaborative exhibition by 20 of GAC's Visual Arts tenants. Photo: The Arts House

GAC is the pilot project under NAC's Framework for Arts Spaces (FAS), launched in December 2010. Art spaces and facilities developed under FAS better support the needs of artists and arts groups — including new and emerging ones — so they can make quality works that have wider impact. Its success has also spurred the creation of the Aliwal Arts Centre and the Shared Office Scheme in 2013.

"Artists need to feel that they're not alone," said Kenneth Kwok, Director, Arts & Youth and Strategic Planning, NAC. "For them and their art to thrive, what's important is an ecosystem of administrators to support them, and eager audiences, including patrons and donors. Crucial to this ecosystem is communication. So GAC is all of that in one space."

FROM SPACE TO PLACE

For a physical space to come to life, it must become a purposeful place — this is how an ecosystem is strengthened. A place-maker thinks about this, then plans, designs and manages the space. In the case of GAC, The Arts House (formerly The Old Parliament House Limited) takes on roles as both the place and estate manager of the seven-acre centre nestled within the culturally rich Mountbatten district.

In a 2013 report by GAC and the National University of Singapore, Professor T. C. Chang, who researches on urban and socio-cultural geographies, explains the role of The Arts House. He writes that as a place-maker for GAC, The Arts House focuses on arts and cultural programmes to revitalise communities. As an estate manager for



Interactions between people transform a space to a place. Photo: The Arts House

GAC, The Arts House adapts and manages the centre's "old" environment for "new" arts, cultural and creative pursuits.

In the report, Tan Tee Tong, former Director of Place Management, The Arts House, mentioned that in either role, it is the interaction between people that transforms a space to a place. GAC thus acts as a connector for three groups of people to interact: arts administrators, artists and audiences.

"CLOSER CONNECTION, BETTER COMMUNICATION"

Since NAC moved to GAC, NAC manager Zuraini Hamid has witnessed more rehearsals and performances of the arts groups she looks after. "This gives me a better idea of the gaps that need to be addressed in the arts and cultural ecosystem," said Zuraini.

Some of these gaps include more affordable art spaces, better marketing to reach out to audiences, and curated programmes that provide opportunities for artists to create and present works.

For a start, that GAC has put her in close proximity with artists and art groups allows her to learn quickly on the kinds of resources and assistance they need. "With a closer connection, there is better communication," said Zuraini.

"The administrator-artist relationship is not one- but two-way. We offer advice especially to new artists on the arts path. Artists educate us on what's needed for a good arts landscape," she explained. "Everyone in GAC is passionate about creating a conducive environment here and in Singapore for the arts."

"SPACE ENABLED MY CRAFT"

Batik artist and teacher Kamal Dollah's 95m² space at GAC, also known as Kamal's Artshop, is all these at once: workshop, office, school, resource centre and even a "community centre". Kamal's furnishings are

not fixed so the space remains adaptable for any event.

During busy periods, Kamal's studio sees up to five events a day, including community art programmes, team-building activities, artists' training and evening classes. "When I saw the space at GAC, I saw the possibility of doing batik on a larger scale. A lack of space restricted me in the past. Now, this studio space has enabled my craft," said Kamal.

Community batik canvases can stretch beyond three metres, so Kamal's studio

makes room for them. But beyond the physical, Kamal is more delighted about pulling in the crowds so he can share his love for batik.

"Batik techniques such as waxing and colouring create curiosity in people. But it's also a very social craft. Through community batik at my studio, I'm pushed to bring the craft to more people, said Kamal. "They, in turn, get to taste the colourful heritage of batik and experience togetherness through a collective work."



Community batik is held in Kamal's GAC studio. Photo: Kamal Dollah

Special Feature by the National Arts Council



The collaboration between Cake and Brian Gothong Tan for the work, *Decimal Points: 4.44*, was made easier as both artists were tenants in GAC. Photo: Cake Theatrical Productions

"We bump into one another, have a chat, and before you know it, something happens."

"CONVERSATIONS HAPPEN, THEN COLLABORATIONS"

For Natalie Hennedige, Artistic Director of Cake Theatrical Productions, the nature of theatre is collaborative. "Each artist is a very different individual, but when two or more artists share common interests, conversations happen, then collaborations."

Being based at GAC with other artists makes it even more conducive for

such conversations to happen. "Casual encounters and proximity matter especially when people are so busy," said Hennedige. "It's quite simple. We bump into one another, have a chat, and before you know it, something happens."

Cake often collaborates with multi-disciplinary artist Brian Gothong Tan, who works in an opposite block. "He can see rehearsals going on here. It makes things easier," said Hennedige. Tan's work with

Cake, *Decimal Points: 4.44*, was nominated for Best Director and Production of the Year, and won Best Multimedia in the 12th Life! Theatre Awards 2012.

What is most compelling about GAC for Hennedige is that it is simply home. "I remember having a conversation with Tan late in the night at 11 p.m. There aren't office hours here, it's 24/7, so we work anytime and flexibly."



The Y-Stars practise dance at CCD's GAC studio every Saturday. Photo: Community Cultural Development

"A SHARED SPACE FOR COMMUNITIES"

Community Cultural Development (CCD), a community arts think-tank, comprises community artists who work with particular communities. The process, according to its artistic director Felicia Low, emphasises collaborations.

When CCD started out in 2010, it managed to get a small base in the new GAC. Four years later, CCD now rents an entire studio within the compound and continues to dedicate itself to allowing socially excluded communities to access the arts easily. Every Saturday, CCD's space becomes a dance studio for The Y-Stars, a group of teenagers

and young adults with Down's Syndrome and other intellectual challenges. The Y-Stars have also performed for events and held exhibitions.

Low is not idealistic about how the arts work into the lives of these communities. "The arts will not transform their world or give them solutions. The arts are simply educational tools, distractions from the demands of daily life," said Low.

To sustain the studio, Low rents it out as "a shared space for communities". "For example, a community choir comes in here for practices," she said. Once the studio is quiet from its activities, Low uses it as the headquarters of CCD's forums. *CCD Forum*

2014: Reform & Conform OR Counter-Culture?, a recent event in partnership with The Substation, invited speakers from the region – such as China and Bangladesh – to advance the discussion on community arts.

FROM BACKSTAGE TO WORLD STAGE

GAC is a microcosm of Singapore as an arts nation. The purposes of this arts cradle are myriad, and GAC has only just begun. It yearns to be a backdrop in Singapore's artistic landscape eventually. By giving administrators, artists and audiences the support they need, GAC helps to push them to bring local arts and culture forward, beyond their birthplace and into the world.



To sustain CCD's studio, artistic director Felicia Low rents it out as a shared space for various communities. Photo: Community Cultural Development

PORTRAITS OF AN ARTS ECOSYSTEM

For the Goodman Arts Centre community, the arts are a dynamic – and sometimes delicate – dance between administrator, artist and audience

Artists need an ecosystem to support them in creating quality works. The National Art Council's Goodman Arts Centre (GAC) actualises this by bringing three crucial parties – arts administrators, artists and audiences – into one dynamic space where interactions and connections can occur.

We speak with an arts director, a dancer and an audience from the GAC community on what the arts mean to them, and how each of their roles intersects with another's.

Kenneth Kwok

*Director, Arts & Youth and Strategic Planning,
National Arts Council*



*"Administrating the arts
is seeing how the finite can
meet the infinite."*

Kenneth Kwok, a director at the National Arts Council, could well be the poster boy for the Goodman Arts Centre (GAC), which serves as his work and play space. On Monday evenings, Kwok takes a five-minute walk from his office to the studio of T.H.E Dance Company for dance classes — both are based at GAC. He also recently took weekly classes at Goodman Ceramics

Studio together with his six-year-old nephew. For the energetic arts administrator, loving the arts means both work and play.

After more than a decade in arts education, Kwok joined NAC to "work more directly with the arts and artists," he said. The arts, he believes, are good for the soul, bring people together, and offer possibilities such as

conveying inner and often hidden expressions as a way of giving voice to and developing one's identity.

Artists knock on his door and wave at his window whenever they pass by his office. Being in close proximity with them has fostered spontaneous encounters and built relationships ripe for a more important dialogue on how the city's finite resources can meet the artists' infinite imagination. "We come together to see the ways our two worlds can meet. There will always be a tension as we discuss how to move current constraints towards imagined possibilities."

One of these possibilities is bringing local arts to the world, and the world to local arts. Recently, in his Strategic Planning role, Kwok travelled with his team to meet the Arts Council England and learn from leading youth arts spaces, such as All Change Arts and Rhythmix. Since his days as a Ministry of Education teacher and vice-principal, Kwok's passion has been to offer the young a sense of possibility. "The arts can help them ask themselves two important questions. Who am I? And, who do I want to become?" he said. Then, there is the more tangible aspect: providing opportunities, funding and platforms for creating. "If youths feel they want to do something in and for Singapore, the answer must lead to the question: Yes, why not?"

Kwok lives vicariously through the successful pursuits of those he develops. His students include a professional actor, a filmmaker and an arts manager. Now, at NAC, it is about forging pathways. "Whether you want to pursue the arts as a hobby or professionally, we make sure there are opportunities for all."



Kuik Swee Boon

Artistic Director / Choreographer,
T.H.E Dance Company

"There is no art without people."

Kuik Swee Boon's humble upbringing in the seventies in a kampong in Batu Pahat, Malaysia, doesn't make him yearn for an idyllic setting in today's fast-paced world. Instead, thinking about home and witnessing rapid changes in Asian societies, he has meditated on a more important question for the most part of his artistic career: What makes us human?

This is why the dance group he started, T.H.E Dance Company, stands for The Human Expression. "We explore what it is be human and to be a part of society, and the role of the artist in all of this," he said.

His GAC studio has helped actualise his explorations in various performances. T.H.E's tenant arrangement includes an

office, a studio and the use of Blackbox, a performing space. "To have a permanent space gives us peace of mind to focus on our craft. It's a spiritual home for us. Both the tangibles, such as facilities and eating outlets, right down to the intangibles, such as a free space to feedback and close proximity with NAC, matter here."

His most memorable project incubated in GAC is the reworking of T.H.E's landmark production *As It Fades*. It was conceived in 2011 and then restaged in 2014. The new run roped in musician Bani Haykal and guzheng player Natalie Tse. *As It Fades* began as humbly as Kuik's roots. During a visit to a Chinese guildhall one day, he met an old lady singing a Hainanese folk song from memory. "I was intrigued," said Kuik.

"There is probably a big archive of dialect folk songs we don't know about today. What else is in our collective cultural memory? Is forgetting a choice, or not?"

Since its debut, *As It Fades* has toured to international festivals in Europe and Asia. But Kuik is most happy about the project because it has touched many. "*As It Fades* was inspired by an old lady and her dialect music. She put me on a journey on contemplating our cultural roots and practices. There is no art without people," he said.

"To create *As It Fades*, I needed to listen to the world, to those around me," he said. "And then, I would need to give back to the world all that I've heard. This is why having an audience is also important."

GAC's Blackbox, located away from the city and amidst the lush surroundings of the arts hub, is Chua Chiok Woon's favourite dance venue. The environment is "peaceful, spacious, conducive and accessible," she said. But it is also home

to her favourite dance group, T.H.E. "I've been very captivated by their performances and each dancer's artistry. Artistic director Swee Boon's dedication to the contemporary dance scene in Singapore is also inspiring," she said.

In her youth, Chua was grateful for T.H.E's platforms for younger dancers such as T.H.E Second Company and the M1 CONTACT Contemporary Dance Festival. "I appreciate these outlets and deeply respect T.H.E's focus on the human condition," said Chua.

"I enjoy the stories artists tell."



Chua Chiok Woon

Banking Professional

T.H.E's *As It Fades*, for example, collected lost folk tunes, dialects, stories and memories of the everyday man in a 15-dancer performance. "Structures symbolising deformed buildings in the show also connected with me. They reflected the decay of our history, and thus, of society," said Chua. She noted that the significance of artists lies in their role to tell important stories that would otherwise go unheard. "I enjoy listening to these stories and discovering what they reveal about us."

Back in her school days, she danced avidly. After graduating from university, Chua chose to embark on a corporate route. She said, "Hearing new stories and being involved in the arts keep me humane, passionate and enriched."

She explained: "I love to immerse myself in the arts even though I may not always or completely understand the works. Every artist's expression is different, but they all have a way of pushing me to contemplate the world around me."

Chua feels that the possibilities in GAC include "housing a greater variety of arts groups and hosting a festival for them." "As an audience member, I would be keen to experience different art forms all at one place," she said.



ARTS AND CULTURAL ENGAGEMENT

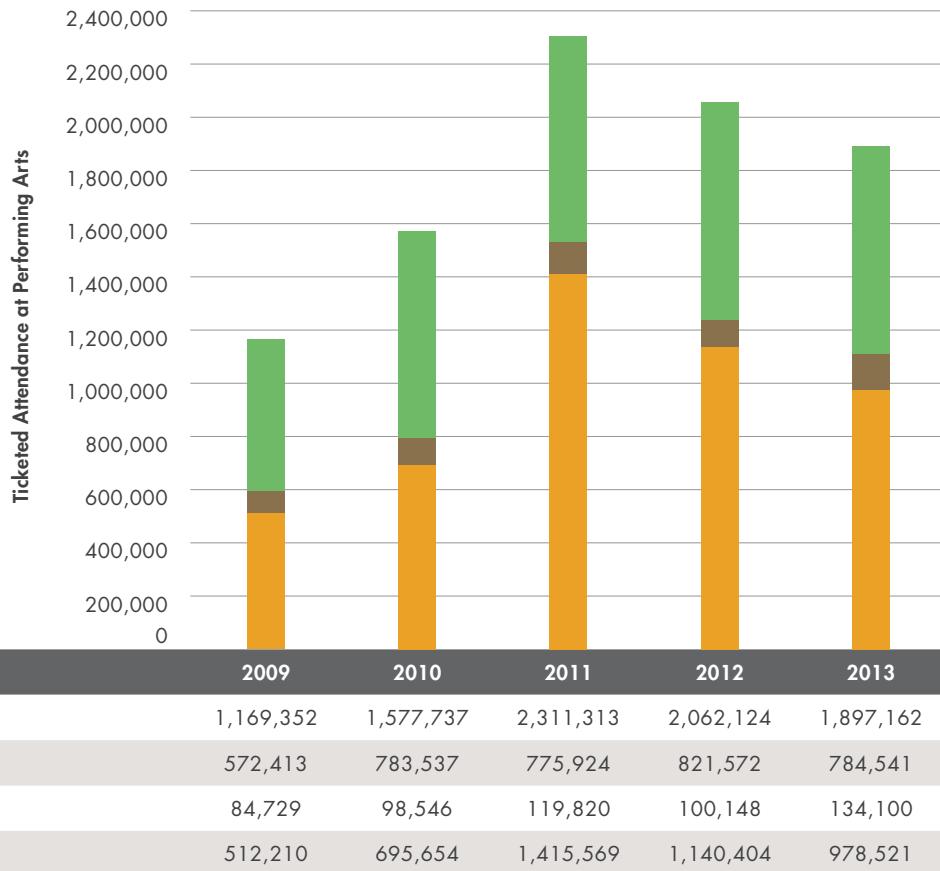
B. ARTS AND CULTURAL ENGAGEMENT

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 saw a dip from about 2.1 million in 2012 to about 1.9 million in 2013 (Chart B-1).

Chart B-1:
Ticketed Attendance at
Performing Arts' Events



Source: National Arts Council

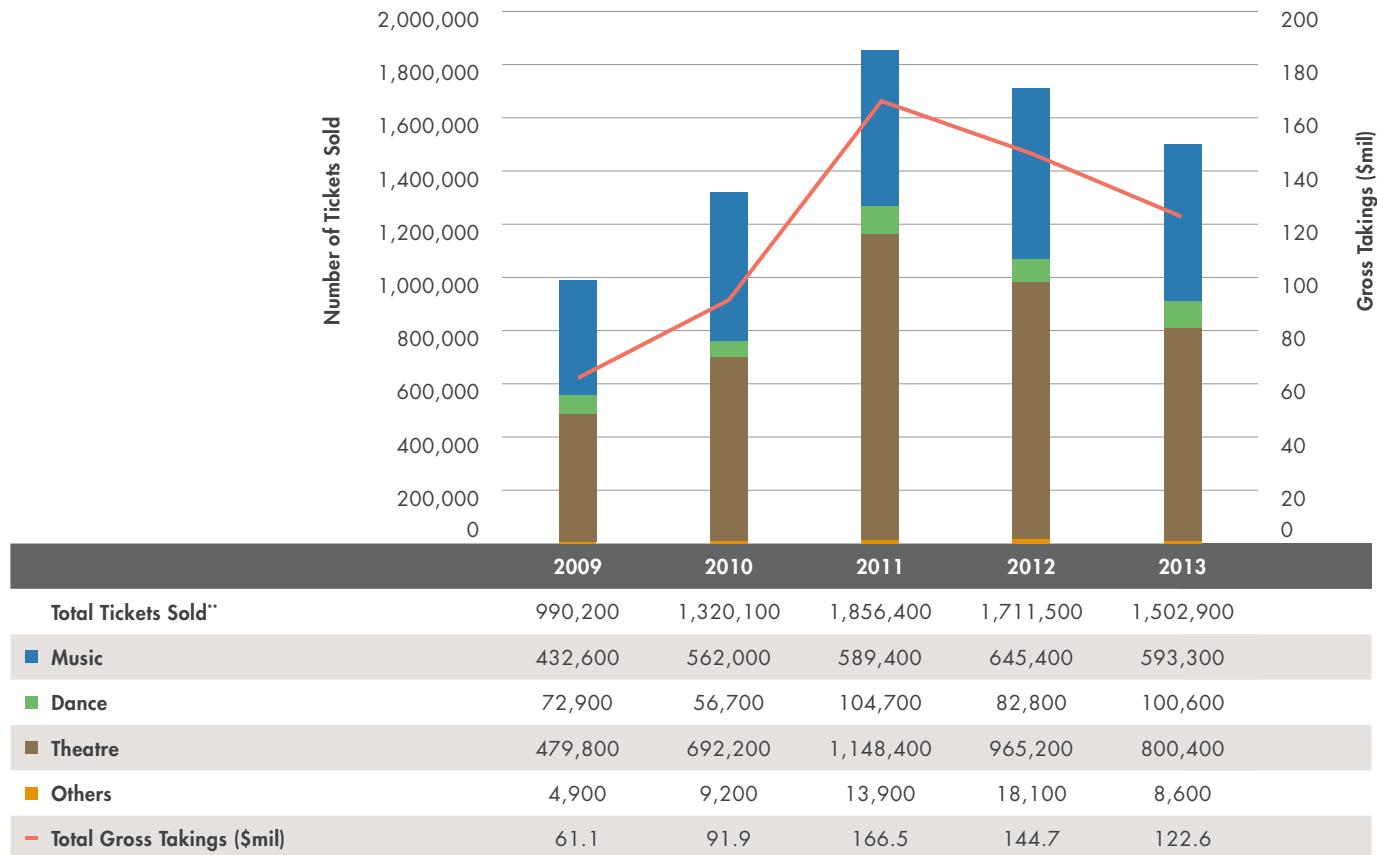
* Performing arts refer to folk, traditional, classical and contemporary forms of dance, music (pop/rock concerts included) and theatre.

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

Figures from 2009 onwards have been revised due to updates in the data collection method to improve rigour. Figures prior to 2009 are not available.

Total tickets sold for performing arts events saw a dip from about 1.7 million in 2012 to about 1.5 million in 2013. Thus, total gross takings declined from \$144.7 million in 2012 to \$122.6 million in 2013 (Chart B-2).

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



Source: National Arts Council

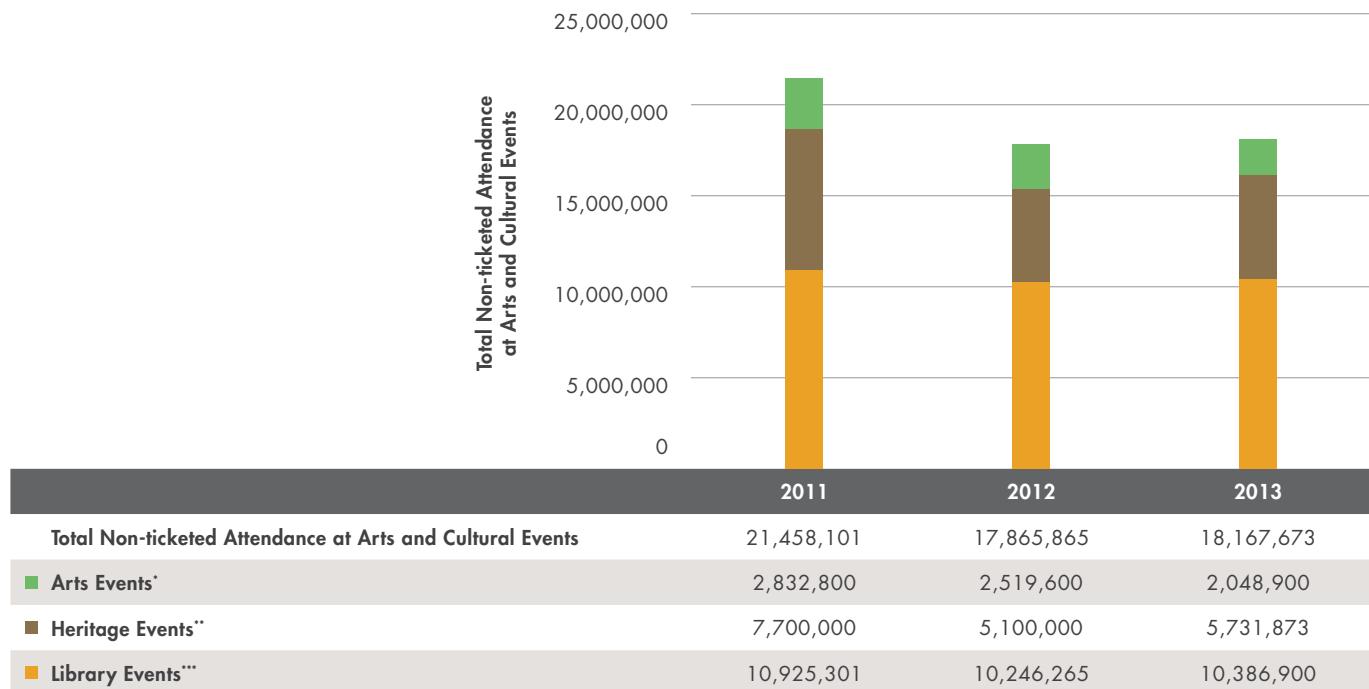
* Performing arts refer to folk, traditional, classical and contemporary forms of dance, music (pop/rock concerts included) and theatre.

** Figures reflect tickets sold through Sistic and Gatecrash from 2009 to 2012 and Sistic in 2013. The figures do not include tickets sold through Ticketcharge/Tickets.com and other site-specific or independent ticketing service providers.

Figures from 2009 onwards for Music and Theatre Tickets sold and for Total Gross Takings have been updated due to a more recent revision in the time series.

Total non-ticketed attendance has grown from about 17.9 million in 2012 to about 18.2 million in 2013. Non-ticketed attendance for arts events saw a dip from 2012 to 2013. Non-ticketed attendance for heritage events increased from about 5.1 million in 2012 to about 5.7 million in 2013. Non-ticketed library events also increased from about 10.2 million in 2012 to about 10.4 million in 2013 (Chart B-3).

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



Source: National Arts Council, National Heritage Board and National Library 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.

*** Library events refer to attendance at outreach events organised by the National Library Board.

Non-ticketed heritage events and library events may include performing arts components.

2011 and 2012 figures for Arts Events have been updated due to a more recent revision in the time series

II. Museum Visitorship

Total Museum Roundtable Visitorship in Singapore has grown steadily from about 2.1 million in 2004 to more than 8.4 million in 2013 (Chart B-4).



Source: National Heritage Board

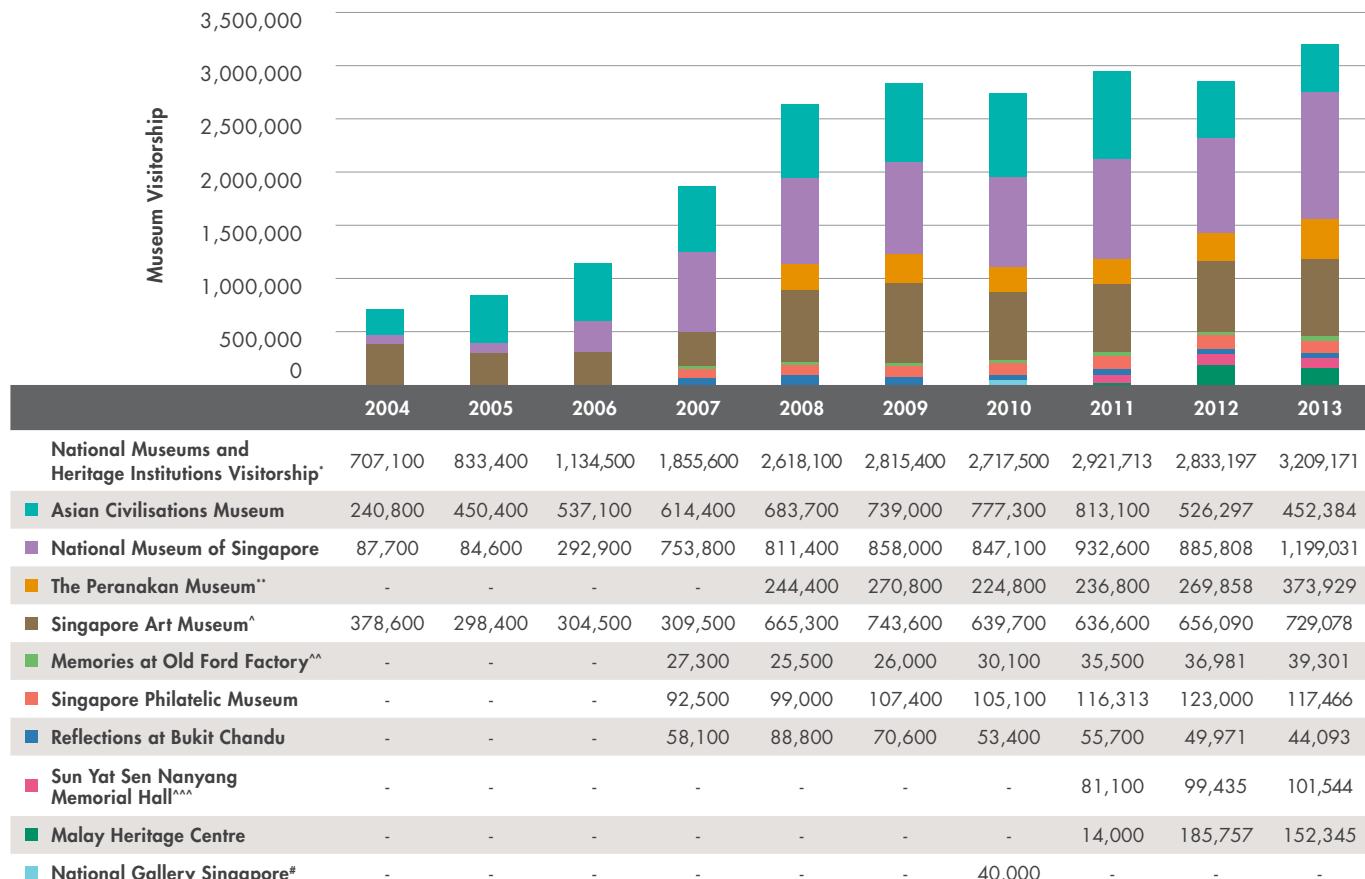
* Total Museum Roundtable visitorship includes visitorship to both public and private museums.

^ 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.

Total visitorship to National Museums and Heritage Institutions has increased from about 2.8 million in 2012 to reach an all time high of more than 3.2 million in 2013 (Chart B-5). Free admission for Singapore Residents to National Museums and Heritage Institutions was introduced in May 2013.

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



Source: National Heritage Board, National Library Board

* Visitorship to National Museums and Heritage Institutions from 2003 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. The Indian Heritage Centre is currently being developed and will open in early 2015. Sun Yat Sen Nanyang Memorial Hall was reopened on 8 October 2011 after completing redevelopment.

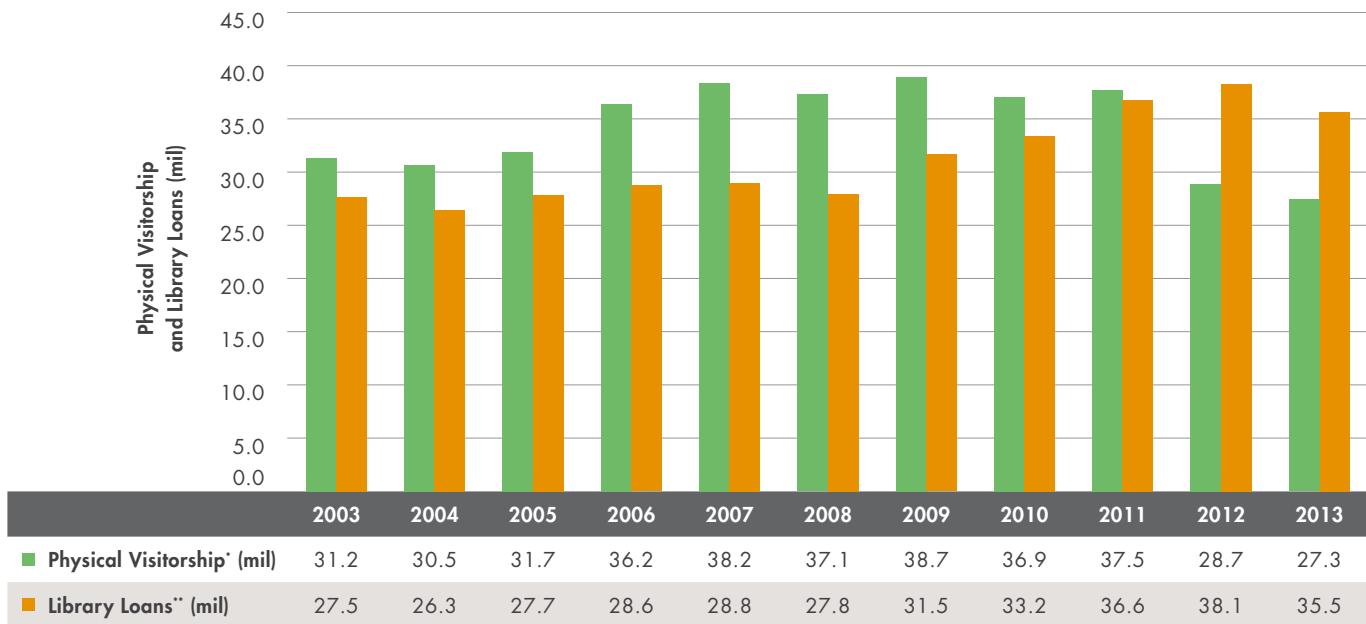
Visitorship to the National Gallery Singapore was due to the Open House held at the former Supreme Court building.

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

III. Library Visitorship and Services

Physical visitorship to libraries has decreased from 28.7 million in 2012 to 27.3 million in 2013. The number of library loans has also decreased from 38.1 million in 2012 to 35.5 million in 2013 (Chart B-6).

Chart B-6: Library Visitorship and Library Loans



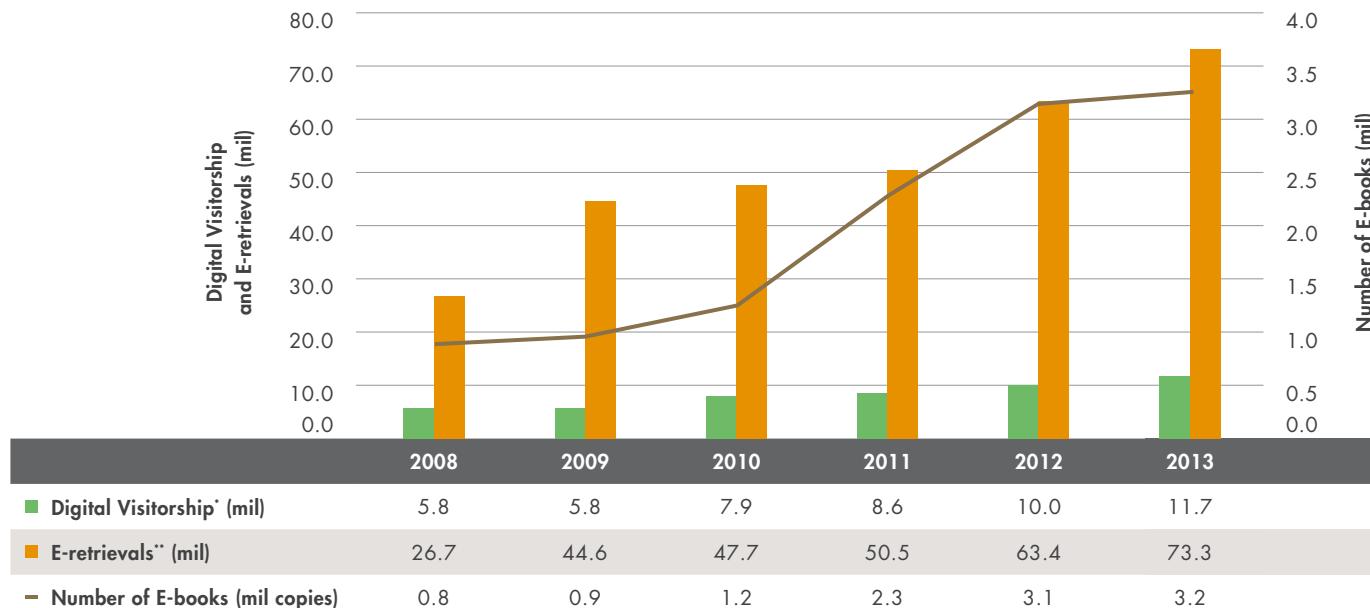
Source: National Library Board

* Physical visitorship reflects visitorship to national and public libraries. Includes Lee Kong Chian Reference Library which opened in 2005.

** Library loans refer to loans at public libraries.

Digital visitorship has grown from 5.8 million in 2008 to 11.7 million in 2013 while e-retrievals have increased from 63.4 million in 2012 to 73.3 million in 2013. Similarly, the number of e-books has increased from 3.1 million to 3.2 million in 2013 (Chart B-7).

Chart B-7: Digital Visitorship, E-retrievals and E-books



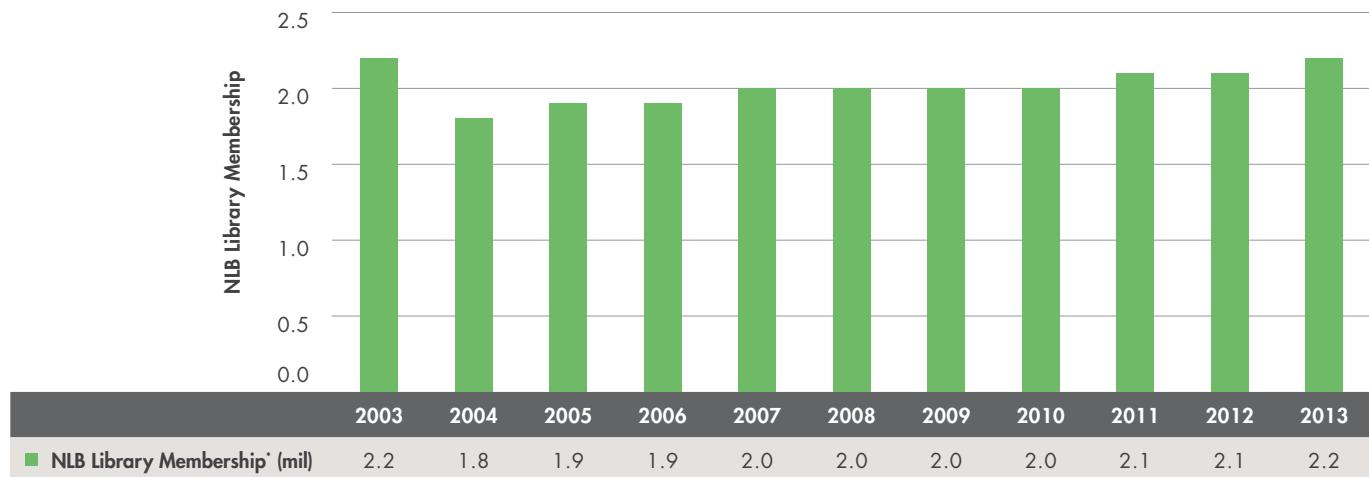
Source: National Library Board

* Digital visitorship for 2008 measures the unique log-ons to the National Library Board websites. From 2009, it measures the number of visits to the National Library Board's websites with a time span of at least 30 minutes.

** E-retrievals refer to the retrievals of electronic resources in the National Library Board's digital library, which include subscribed databases and e-books.

The National Library Board library membership has grown steadily from 1.8 million in 2004 to 2.2 million in 2013 (Chart B-8).

Chart B-8: NLB Library Membership



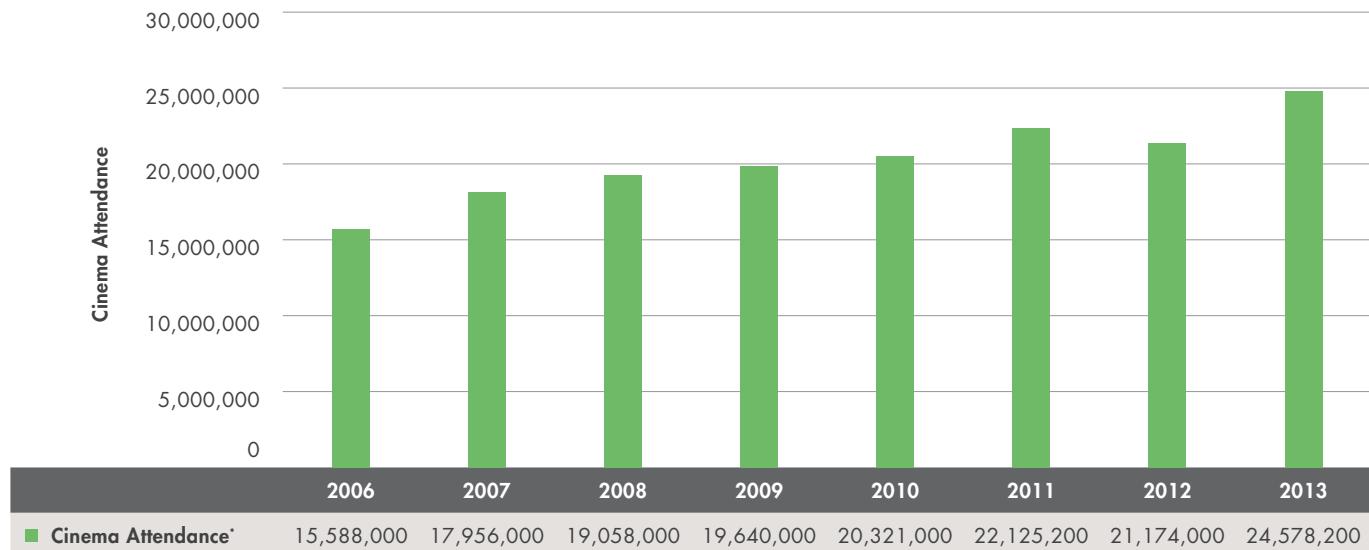
Source: National Library Board

* Data includes membership from public libraries only. With effect from 2004, data excludes members who have no library transactions in the past 5 years. With effect from 2005, data includes membership from public libraries only.

IV. Film Attendance and Box Office

Cinema attendance has grown from about 15.6 million in 2006 to about 24.6 million in 2013 (Chart B-9).

Chart B-9: Cinema Attendance

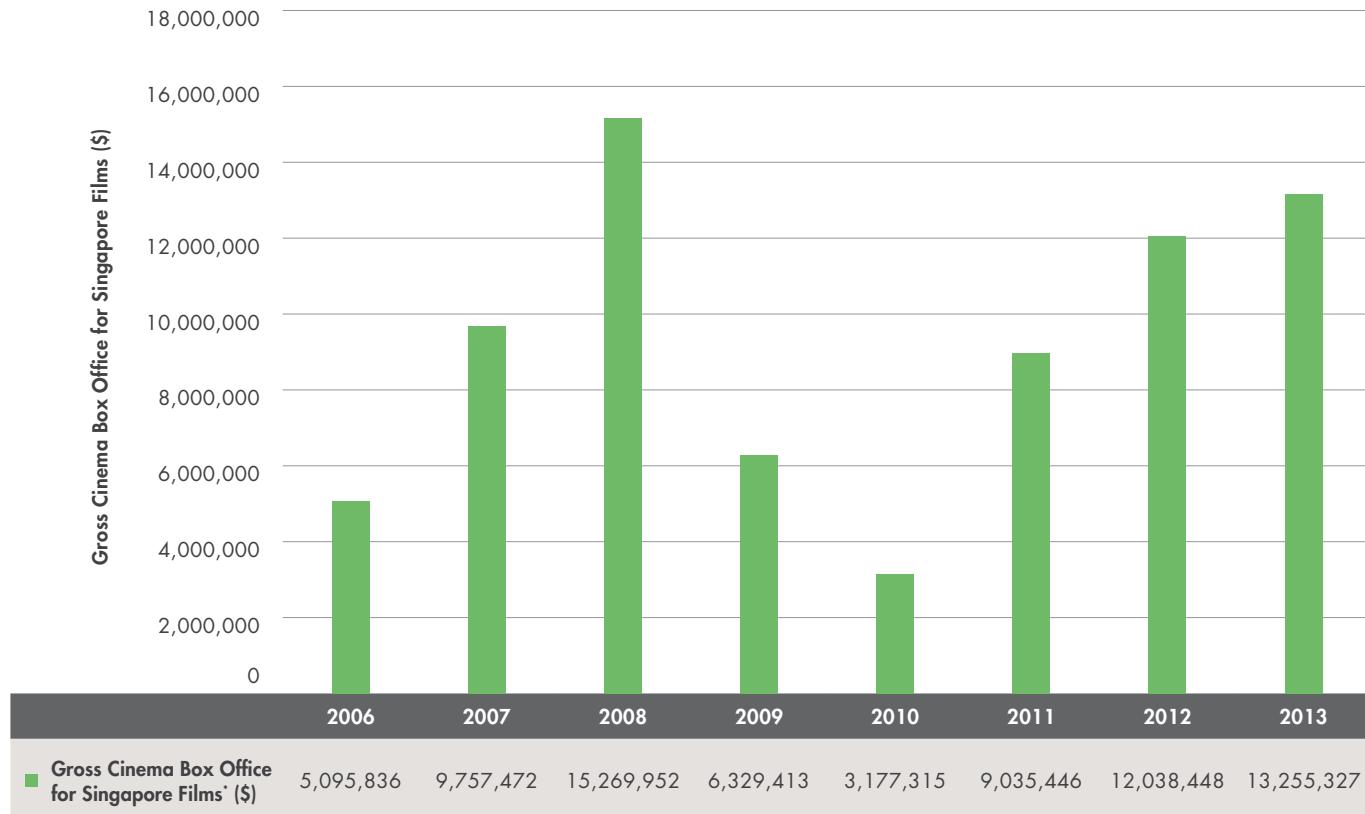


Source: Singapore Film Commission

* 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.

The gross cinema box office for Singapore films has increased from about \$5.1 million in 2006 to about \$13.3 million in 2013 (Chart B-10).

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

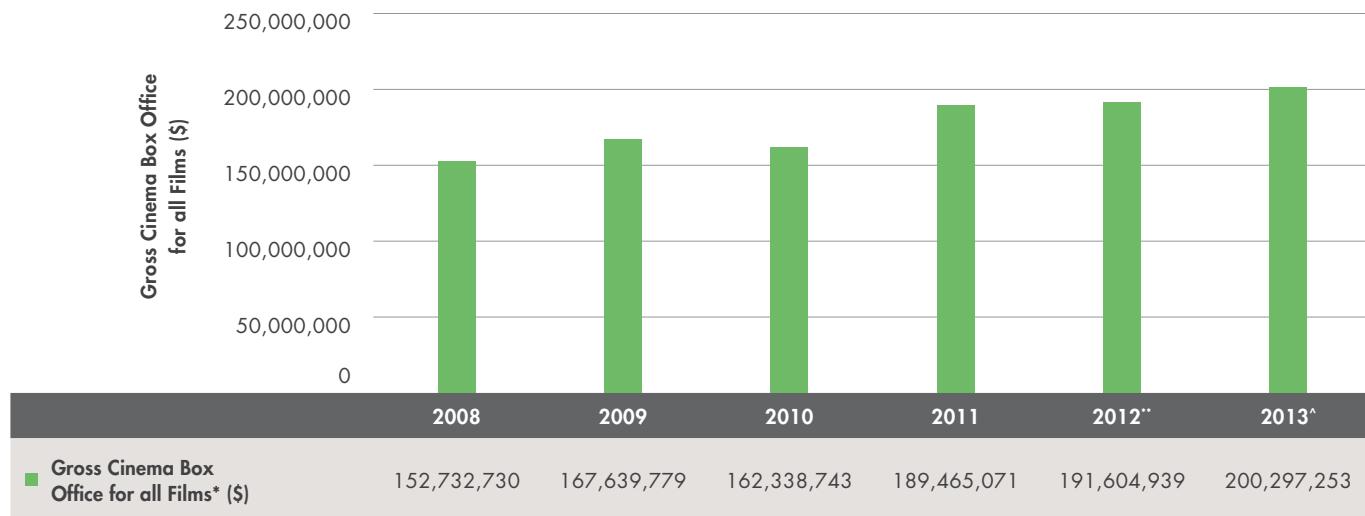


Source: Singapore Film Commission

* 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 has grown from about \$152.7 million in 2008 to about \$200.3 million in 2013 (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.

** Figures are as of March 2013.

^ 2013 figures are an estimate.

A CITY OF CULTURE

The National Heritage Board revitalises the Singapore Story by broadening access to culture while creating and deepening new heritage experiences

The National Heritage Board (NHB) excited Singaporeans about heritage and museums when it launched its *I Love Museums* campaign five years ago. The campaign showed how museums are places of discovery, learning and even surprises – not the stuffy, dusty places that some people still remember.

Now, with the launch of the free admission policy in May 2013, Singapore Citizens and Permanent Residents (PR) have even more reasons to explore museums and heritage. Visitors can enjoy free admission to more than 10 National Museums and heritage centres island-wide.

After this initiative was launched, visitorship to NHB's National Museums and Heritage Institutions reached an all-time high of more than 3 million visitors in 2013.

MEANINGFUL EXPERIENCES

More than just broadening access, NHB wants to attract visitors to the museums through participatory activities that deepen their engagement with heritage and culture.

These activities include co-creating exhibitions and research content with members of the public that explore new

meanings of Singapore, celebrating the island's diverse cultures with vibrant festivals, and building new audiences through the young.

Above and beyond these initiatives and programmes, a further S\$35 million has been dedicated to revamping the National Museum of Singapore (NMS) and the Asian Civilisations Museum (ACM). Visitors can look forward to the revamps being completed in phases over the next five years, as the museums continue regular operations while the works take place.



Musicians Nasyiba and Sarah opened the *Homage to Love* exhibit. Photo: Peranakan Museum



Senior citizens, students and the Peranakan Museum worked together to create *Homage to Love*, an exhibit on love stories set in historical Singapore. Photo: Peranakan Museum

"BEHIND LOVE STORIES ARE HISTORICAL EVENTS"

The Peranakan Museum's *Homage to Love* exhibit, which ran from February to April 2014, is an example of how meaningful stories of Singaporeans are best written with the public.

The community-curated exhibit featuring the photographs and stories of elderly couples was a collaboration between the Peranakan Museum and Arts Business Management diploma students from Ngee

Ann Polytechnic. The students, Norlyana Bte Rokman, Nasyiba Sahari, Lim Kang Ning and Sara-Ann Lin, encouraged youths to interview their grandparents or great grandparents.

"Behind their love stories are many significant historical events that happened in Malaya, such as World War II," said Cherry Thian, an education manager in NHB.

The stories were often moving. One described an elderly lady discovering that Japanese soldiers had executed her husband. Despite her grief, she worked hard to raise her children.

"We don't get to hear stories about the war or matchmaking from friends of the same age, so we gained a lot of insights from the elderly," said Lin. Needing to communicate across generations also made the project challenging. "We had to help each other out by speaking in Mandarin and dialects," Lin added.

But the effort was worth it. "We wanted our audiences to know the histories they can get simply by talking to their grandparents," said Norlyana. "We hope the project encourages them to visit, talk to and treasure our senior citizens."



Students participate in the annual Wan Qing Cultural Festival, which showcases Chinese history and keeps Chinese heritage alive. Photo: Sun Yat Sen Nanyang Memorial Hall

"HERITAGE INJECTS LIFE INTO THE CITY"

The three-year-old Sun Yat Sen Nanyang Memorial Hall (SYSNMH) and the revamped Malay Heritage Centre (MHC) aim to celebrate the diverse cultures in Singapore and encourage a deeper understanding of one another across various communities.

SYSNMH highlights Singapore's role in the 1911 Chinese Revolution while MHC honours the Malay community's history and creative expressions.

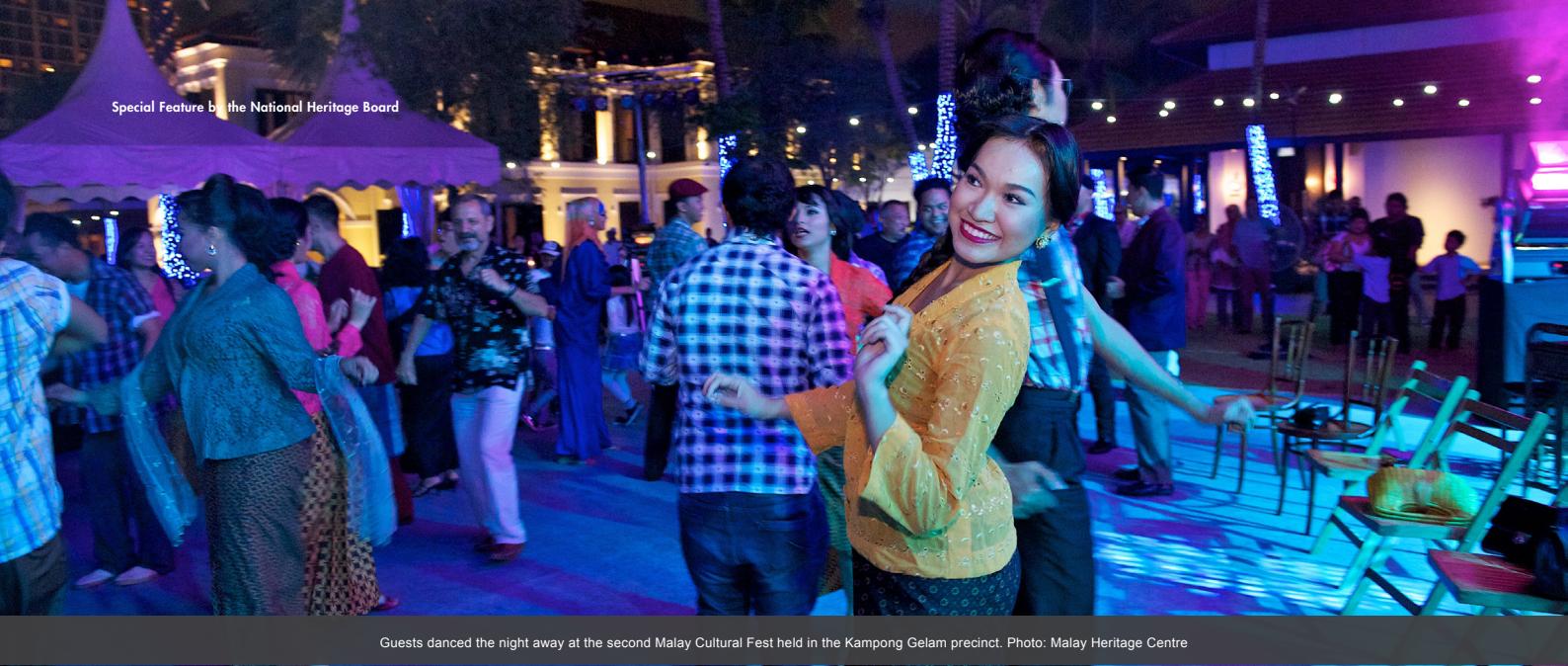
From November to December each year, SYSNMH runs its signature annual event, the Wan Qing Cultural Festival, to showcase the history and heritage of the Chinese. In 2013, the festival attracted more than 19,000 visitors, enlivened the Balestier precinct, and culminated in a two-hour performance.

As part of the festival, visitors enjoyed food trails, talks and workshops, Chinese craft, Chinese opera, and classical Chinese film screenings. Some of the show's highlights were *Xinyao Under the Stars*, *Getai Variety Show Night* and the drama performance *The Scholar and the Dragon*, which tells the story of a young scholar attempting to reconcile Confucian and nationalistic values in the time of the Revolution.

Nick Shen, Creative Director and artiste from Tok Tok Chiang Events Management, conceptualised the opera events and workshops in collaboration with SYSNMH. "For the first time in Singapore, an MP, Mr Baey Yam Keng, performed with a local Teochew opera troupe," said Shen. "The audience was captivated. It was very encouraging, especially for those working hard to keep Chinese opera alive in Singapore."



Audiences got a glimpse into the Chinese Revolution through drama. Photo: Sun Yat Sen Nanyang Memorial Hall



Guests danced the night away at the second Malay Cultural Fest held in the Kampong Gelam precinct. Photo: Malay Heritage Centre

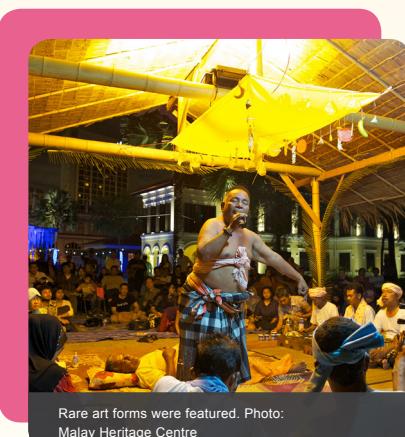
"By presenting different worldviews and cultural practices, heritage can really inject life into the city."

The second Malay Culture Fest was held by MHC in August 2013 and ran for three weeks, attracting 60,000 visitors. Participants took part in workshops, talks, cultural performances, games and traditional craft sessions.

The Kampong Gelam precinct, where MHC stands, was invigorated by *joget* tunes and mambo and rumba beats during the Malay cabaret *Bunga Tanjung* and guests danced the night away. A Kelantanese troupe presented an episode from the *Mak Yong* epic of *Dewa Muda*, which recounts the trial-filled unification between the earthly prince

Dewa Muda and the heavenly princess Ratna Mas. This performance is used for *Main 'Teri*, a traditional healing ritual in Kelantan.

Teacher Annaliza Bakri, 32, was intrigued by the lesser-known practices in Malay culture showcased at the festival. "My students and I got to meet a master in *Mak Yong*, and we had the opportunity to interview him about rare art forms," said the educator and translator. "By presenting different worldviews and cultural practices, heritage can really inject life into the city," she said.

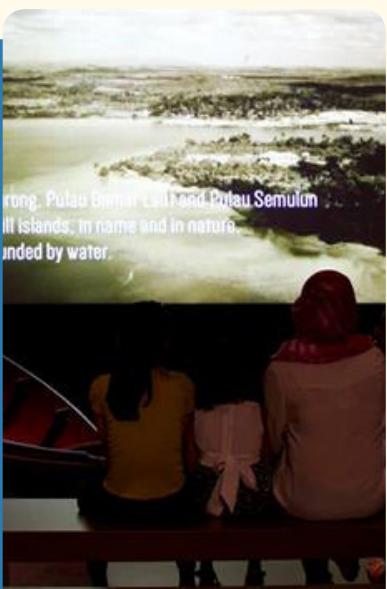


Rare art forms were featured. Photo: Malay Heritage Centre

"SINGAPORE IS MORE THAN JUST 'THE MAINLAND'"

The nation's history and heritage even extend beyond our shores. *Balik Pulau*, an exhibition by the National Museum of Singapore and co-curated by Marcus Ng and Yu-Mei Balasingamchow, presented the stories of Singapore's offshore isles.

"The memories and aspirations of the island people add to the diversity and depth of experiences that make up Singapore," said Ng. Videos, archival images, historic boats, personal mementoes and specimens of marine life were used in the showcase that ran from June to August 2014.



Balik Pulau reminded both the young and old that Singapore is an archipelago of more than 70 islands. Photo: National Museum of Singapore



Mr Teo Yan Teck and his brother (left) previewing the *Balik Pulau* exhibit, which highlighted their years living in Pulau Seking. Photo: National Museum of Singapore

The exhibit was also a lead up to the Singapore HeritageFest 2014, which had the theme *Our Islands, Our Home*. Both the exhibit and the Festival sought to explore Singapore's past and present as a maritime nation.

Some of the tales in *Balik Pulau* were humourous: in a video, two teachers narrated their experiences when they were transferred by the Ministry of Education in the seventies to teach at island schools. One mentioned how life there was quite leisurely, and he rarely changed out of his pyjamas to teach.

Others were touching. Another video told the story of Mr Teo Yan Teck, in his 80s, who lived on Pulau Seking from 1955 to

1994. Pulau Seking was the site of the last kampong in the Southern islands, and it was linked with Pulau Semakau to form Semakau Landfill in the nineties. All residents were asked to relocate from their homes on the islands. "Their memories remain vivid," said Balasingamchow.

The creators wanted people to see Singapore anew. "Singapore is more than just 'the mainland,'" said Balasingamchow. Ng added: "Physically, the islands offer breath-taking views of the city and coast that are fresh yet ancient – similar to what our forefathers saw as they approached Singapore in ships. These views give visitors a sense of space that can't be captured from the main island."



The newly launched PLAY@NMS is a kid- and family-focused gallery that seeks to build future audiences – beginning from the young. Photo: National Museum of Singapore



The Museum partnered students to create life-size interactive exhibitions of kampong games.
Photo: National Museum of Singapore

"WE WANT THE YOUNG TO GROW WITH THE MUSEUM"

For the month of May in 2014, Christie Chua, Senior Assistant Director of Audience Development and Partnerships, NMS, got used to hearing the pitter-patter of little feet and the joyful sounds of children's laughter fill the museum.

In that month, NMS had launched a new children's gallery, PLAY@NMS, and its annual Children's Season. Both the new gallery and festival feature children- and family-centric programmes.

"Through interactive installations and activities, we hope to build young audiences and encourage them to take their first steps towards museum-going. We want the young

to grow with the museum, coming back here time and again to interact with and develop a love for learning about our nation's history," said Chua.

The theme for Children's Season at the NMS is *Masak Masak: My Childhood*, which harks back to traditional games played in kampongs. NMS decided to engage another group of young audiences – youths – to create some of the exhibits.

Year Five Visual Arts student Liu Nuo Lin, 17, and his classmates from the School of the Arts (SOTA) partnered NMS to create a life-size version of the marbles game played by his parents. The project was meaningful to Nuo Lin for a few reasons. "I received a lot of valuable feedback from the curators," he said. "This taught me a lot about the considerations that go into a real-life exhibition."

He also began to understand the value of heritage. "I learnt to think deeper as I researched on Singapore's culture," said Nuo Lin. "I got to know about the different points of view from the past and the present. These differences taught me to appreciate not only our nation's history, but also where we are today."

A CREATIVE INHERITANCE

Efforts to celebrate and expose more people to the nation's heritage, history and culture point to one important fact: these remain important anchors for us. They tell important stories of how far we have come, and open new pathways for us to explore our identity. Heritage and history remain our most precious inheritance as we build a home in this city of change.

NEXT-GENERATION HERITAGE GUARDIANS

As it dedicates a gallery to children, invites youths on board for collaborations and encourages both old and young to mingle, the National Museum of Singapore aims to build new audiences and heritage protectors

The National Heritage Board aims to widen museum access and deepen the heritage experience. With a new children's gallery at the National Museum of Singapore (NMS) and its annual Children's Season, NHB does just that by making heritage meaningful to tomorrow's generation.

Hear from a pair of six-year-old twins about their museum-going experience. Also, the future visitor isn't passive: a student and teacher talk about their co-creation experience with NMS, while a senior citizen draws inspiration from the young.

Ezekiel and Ezra Tan

Primary One students

"We could actually touch the exhibits."

Ezra and Ezekiel Tan, 6, thought that museums were places for "things to be displayed" and where people went "to see old stuff."

The twins were in for a surprise when they visited the National Museum of Singapore (NMS) for the first time in July this year. "We could actually touch the exhibits and play with them!" they exclaimed.

After hearing rave reviews from other parents, their mother, Tan Ling Fong, 38, brought them to PLAY@NMS, a new children's gallery launched by NMS in May 2014.

In PLAY@NMS, kids and families get to explore Singapore's culture through interactive spaces re-enacting a living room,

bedroom, kitchen and a garden. They can also create and perform in the gallery's other spaces featuring temporary programmes.

The boys enjoyed *Drawings of Sounds* most, an installation by French artist Ludicart. "It was fun using a torchlight to draw pictures on a big wall," said Ezekiel.

While they were at the museum, they also visited its other exhibits, such as the Singapore Living Galleries series.

"I realised making laksa is hard work!" said Ezra after he emerged from Singapore Living Galleries – Food.

Meanwhile, active Ezekiel found it hard to leave the temporary public exhibit, *Sculpture Scribble*, by Spanish group Guixot de 8.

"It's not like the usual playgrounds I go to," he said. The exhibit revises famous sculpture pieces by using recycled materials, allows audiences to play with them, and introduces physics into art.

"The museum visit was an eye-opening experience for us," said Tan. "We didn't realise a museum visit could be so fun. My memory of my one and only museum visit when I was young can be described in a word: boring," she said.

NMS's aim to build new audiences by attracting children might well be a clever way to haul in the adults too. Tan was clearly sold.

She added: "At PLAY@NMS, I learnt how we need just a bit of creativity to transform the simplest of things into something fun for kids."



The National Museum of Singapore's (NMS) Children's Season 2014 heightened its collaboration initiatives this year by partnering more institutions. One of them was the School of the Arts (SOTA), just a stone's throw away from the museum.

The theme of the festival was *Masak Masak: My Childhood*. In line with this, NMS challenged SOTA students to reinvent three traditional local games – pick-up sticks, the marbles game and five stones – and bring them to the public through life-size interactive installations.

"We modified these games to appeal to the twenty-first century kid," said Fiona Seng, 17, a Year Five Visual Arts student who worked on the pick-up sticks game. "But we did not want to sacrifice the essence of the game, which is about sticks and structures."

In the reinvented version, instead of removing each stick without touching the rest, players had to construct a new structure by layering the sticks.

"The tree design of the game was inspired by my mother. In the past, she made her own sticks from twigs and branches," Fiona explained.

Yap Kheng Kin, a member of the Visual Arts Faculty at SOTA facilitated by providing suggestions and ensuring deadlines were met. The team at NMS helped by advising on the project feasibility.

Yap, 44, noted that the project was meaningful because it showed how "simple games can be made interesting through scale and size," he said. "Also, it's not

just the idea but the responses from the audience that form our games."

Fiona, who is a frequent visitor to NMS, was elated that she could finally display a work there.

"It's a wonderful opportunity to work with people from the professional field," she said.

"And it was a good challenge to adapt our designs for our target audiences."

Passionate about arts and cultural education, Yap added: "The project shows how heritage is a source of inspiration. It's important to protect it. Meanwhile, we can also develop it so it doesn't stay irrelevant to the next generation."

"We modified traditional games to appeal to the twenty-first century kid."



Fiona Seng

*Year Five Student,
Visual Arts,
School of the Arts*

Yap Kheng Kin

*Member, Visual Arts Faculty,
School of the Arts*



"I feel carefree being around children."

Dhanavalli Rajagopal

*Museum Facilitator,
National Museum of Singapore*

Housewife Dhanavalli Rajagopal, 53, was looking for a part-time job when her daughter introduced her to the museum facilitator role at the National Museum of Singapore (NMS).

It was perfect for her: she first became fascinated with the arts when she travelled to Indonesia many years ago. "There, I learnt about their arts and heritage. With that, my interest grew and I visited other countries to learn more," she said.

However, the recent spike in children's visitorship at NMS due to its new kid-centric programmes gave her a new perspective on people and heritage.

"Working with children constantly reminds me that we can approach the arts and heritage in a carefree way," she said. "I took a step back and began looking at things more simply. Now, I look at the arts as a way of expressing one's emotions creatively in the simplest form."

Simplifying things is perhaps one of the most important skills she picked up as well – in order to facilitate the museum experience for visitors. Her role requires her to explain how some of the exhibits work, and how audiences can engage with them.

For her, the most fulfilling part of being a museum facilitator is still ultimately interacting with children. "I always learn something new from them," she said. "When they interact with the exhibits, they do it so freely. The children always inspire me."

A HOME FOR THE ARTS

The PAssionArts Movement brings Singaporeans together to create an island home of memories through creative projects

What if we could experience the arts on our doorstep on any given day, or find an artist just a few doors from home?

This is PAssionArts' dream for Singapore. Its mission reads: Arts and culture for everyone, everywhere and every day. In 2013, the People's Association (PA) organised more than 14,000 arts and culture events and courses led by the momentum

created by the PAssionArts Movement. The Movement is spearheaded by 86 Community Arts & Culture Clubs and supported by grassroots organisations islandwide.

The Movement, part of the People's Association (PA), believes that community arts can revitalise neighbourhoods and enable meaningful conversations on home.

Such benefits of community arts have been well documented by prominent American community arts researcher Arlene Goldbard. She notes in her 2006 book *New Creative Community* that community arts foster an environment of respect, where participants can share their ideas openly, and allow them to make something meaningful to themselves and to the community. All these create a richer sense of belonging.

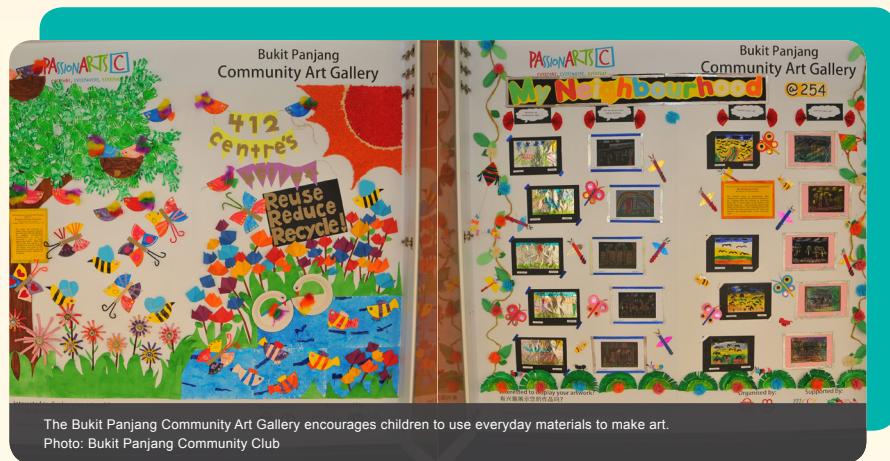
HOME IS WHERE THE (HE)ART IS

Conceived in 2012, PAssionArts strengthens communities through the arts in three ways. It brings the arts to the heartlands, empowers individuals to realise their potential as creative and community change-makers, and connects residents to express diversity and new memories of home.

Six key avenues bring these aims to fruition: the Community Art Gallery programme, PAssionArts Festival, PAssionArts Hotspots, PAssionArts Inspiration Series, PAssionArts Interest Groups, and PAssionArts Volunteer Corps.



The Bukit Panjang Community Club Community Art Gallery seeks to develop young resident-artists.
Photo: Bukit Panjang Community Club



"EVERYDAY LIFE AND MATERIALS CAN BECOME WORKS OF ART"

PAssionArts' Community Art Gallery (CAG) turns public spaces in neighbourhoods, such as the walls of void decks, into colourful and vibrant art installations and murals. CAG has been brought to over 200 heartland locations since 2013.

The Bukit Panjang CAG was launched in May this year. It is located along the corridor of Holland-Bukit Panjang Town Council at Block 256, Bangkit Road — chosen because of its high human traffic. The gallery features five panels measuring 2.4m by 2.4m each, where Bukit Panjang residents can showcase their works.

Daniel Khoo, 37, is one of the volunteers spearheading the gallery. He hopes the CAG will bring residents together to create, and remind them that everyday life and materials

can become works of art. One such artwork is a garden crafted by kindergarten children from the neighbourhood, made from common materials such as magazines and cardboard. "Students are taught to use unwanted materials and hopefully, this also encourages them to be responsible for our environment," said Khoo.

The gallery also has a nurturing side: it seeks to interest people about the world through art, as well as develop young resident-artists. Its first exhibition features the work of children aged four to six.

Lim Hong Yi, 5, is one of many identified young artists. With her friend, she used everyday materials to create a scene of ocean life in the artwork *Commotion in the Ocean*, inspired by a book of the same title. What excited her most was learning about the vibrancy of ocean life. "The ocean has many animals," said Hong Yi. "The dolphin is very friendly, but the shark is the most dangerous creature!"



A memorable shot that Shitij Nigam took for his *Humans of Singapore – Portraits of Art.East* project. Nigam recalled: "This girl asked me, 'Are you single? You should get my aunt's number, she's single too.' I was amused!"

*"These stories help us understand
and celebrate one another."*

"STORIES HELP US CELEBRATE ONE ANOTHER"

Every year, two PAssionArts Festivals are held for residents: PAassionArts Month and PAassionArts Singing Festival.

In 2013, PAssionArts Month reached out to 100,000 residents in 47 festival villages across the island. This year, PAssionArts Festival attracted 125,000 residents and visitors at 40 festival villages. In addition, 18,000 residents participated in over 300 workshops held over four months to co-create 105 art installations in the neighbourhoods. Eighty artists facilitated the workshops.

An example of a community art installation is that by Shitij Nigam, 23, who took his popular *Humans of Singapore* online project to the offline world through a photography project featuring Fengshan and Kampong Chai Chee residents.

Inspired by the *Humans of New York* project, *Humans of Singapore – Portraits of Art.East* honours Singaporeans from all walks of life through pictures of residents and short quotes about their deepest sentiments and personal life experiences.

What surprised Nigam most about the *Humans of Singapore – Portraits of Art.East* process? "It was that most of the

residents were so open. They happily agreed to let me photograph them and share their stories," he said.

He added: "Many of the Fengshan and Kampong Chai Chee residents photographed were senior citizens. Initially I feared not being able to speak in their dialects. Yet, we could still communicate through simple words and actions. That was amazing."

And the most rewarding part? It was building empathy among the residents, said Nigam. "These stories help us understand and celebrate one another."

"ONE HOME, DIFFERENT MEMORIES"

The PAssionArts Hotspots programme shares the works and talents of residents in open areas like hawker centres, parks and playgrounds. Tampines is one of 100 hotspots around the island. Walking around the neighbourhood on a weekend, one can view interesting art projects made by residents or enjoy music from its ensemble.

One art project is the neighbourhood participatory project *Coming Home*, which involved 1,200 Tampines residents and 10 local contemporary artists. Together, they created 10 installations for the PAassionArts Festival 2014. Following the Festival, the installations are now displayed around the neighbourhood under the PAassionArts Hotspots programme.

Hazirah Abdull Rahman, 12, a student of Chongzheng Primary School in Tampines, got to showcase her handcrafted work. With artist Yeoh Wee Hwee, Hazirah and 50 other students created a 2-by-2-metre installation made up of the moulds of everyday objects found in their storerooms at home.

"We witnessed how one's storeroom, and thus, home, can contain so many different memories, just as how Tampines itself is made up of many different stories," said Yeoh.

Hazirah created a mould of her bicycle. She was trained to be patient as the moulding process required a few weeks of diligent craftwork using sellotape. She also learnt more about her friends and family history

through the project. "One of my friends comes from a musical family as she has many guitars in her storeroom. And when

I found a cuckoo clock in my storeroom, I discovered that my grandfather was a clock collector," said Hazirah.



Coming Home to the HeART of Tampines, an arts festival of music, dance and participatory art projects.
Photo: Tampines Central Community Club



Chongzheng Primary School students took inspiration from the storerooms in their homes to create an art installation of memories. Photo: Tampines Central Community Club

"WE'RE LIKE FAMILY"

Cheng San's Chinese Orchestra is just one of 3,000 community-club-based PAssionArts interest groups. Because it has developed to such a professional standard, it has been selected as one of 13 orchestra and choir groups identified to have peak-of-excellence potential.

Professional musician and Singapore Chinese Orchestra *erhu* player Wilson Neo, 34, is an instructor in the orchestra. Every year, it puts up two to three free community

concerts. "That's our service to the people," said Neo.

On a more professional level, the Cheng San Chinese Orchestra takes part in the PAssionArts Inspiration series, where the team and its young talents get to showcase their skills on a national level through performances at the Istana or National Day concerts.

"We're like family," Neo said. "We come together, work hard, and strive to perform as professionally as possible. There is good teamwork."

Even as Neo develops the talent of others within the orchestra, he is also constantly challenged to improve his people skills as the orchestra's Alias Officer.

"In the community club, I have to learn to lead, handle ticket sales, organise concerts and communicate with multiple generations — from Primary Two students to fathers and grandfathers!" he said with a laugh. "It's wonderful that despite being so different, we all share a passion for music."

"It's wonderful that despite being so different, we all share a passion for music."



The Cheng San Chinese Orchestra plays professionally as well as for free in community events. Photo: Cheng San Community Club



Young or old, people enjoy coming together to make art. Photo: Lily Han

"I VOLUNTEER BECAUSE I SAW PEOPLE'S NEED TO CONNECT"

The PAssionArts Volunteer Corps encourages residents to volunteer on the frontline or behind the scenes. To date, the Corps comprises more than 4,000 PAssionArts Volunteers.

Some of these volunteers give their time through the PAssionArts Interest Groups. Lily Han, 56, is one of them.

"It's most worthwhile for me when I see the young and old coming together through handicrafts," she said. "At first, they seem ages apart. Later, you'll realise they all enjoy making art!"

Han, who is self-employed, has been volunteering at the Kalam Ayer Whampoa South Residents' Committee (RC) since it opened two years ago. She teaches crafts using recycled materials. "When children express themselves and feel a sense of accomplishment, it's also an accomplishment for me," she said.



Lily Han (fourth from right) holds up a cake specially made by a resident-family to thank her for her community efforts. Photo: Lily Han

She also organises events, the most memorable one being this year's Mother's Day dinner. "I was so tired after that, but a family baked me a cake with a note that read: 'Happy Mother's Day! We love you!' I did not know what to say when I received it," said Han, teary-eyed.

What keeps Han going is the community's need to connect. "Seniors as old as 82 walk all the way from their blocks to assist me in the handicraft sessions," she said. "They come to the RC to enjoy, bond and do things, such as cook and eat together. It made me realise that whether young or old, we all need connections. I volunteer because I saw people's need to connect."

A MOSAIC OF STORIES

These stories reveal neighbourhoods rich with energy and ideas. They also showcase how residents in Singapore take charge of what home may mean. As we open our doors, step out and begin to knock on another's, we can — as these individuals show — be corridors of creativity and community change.

HOME IN ALL SHAPES AND SIZES

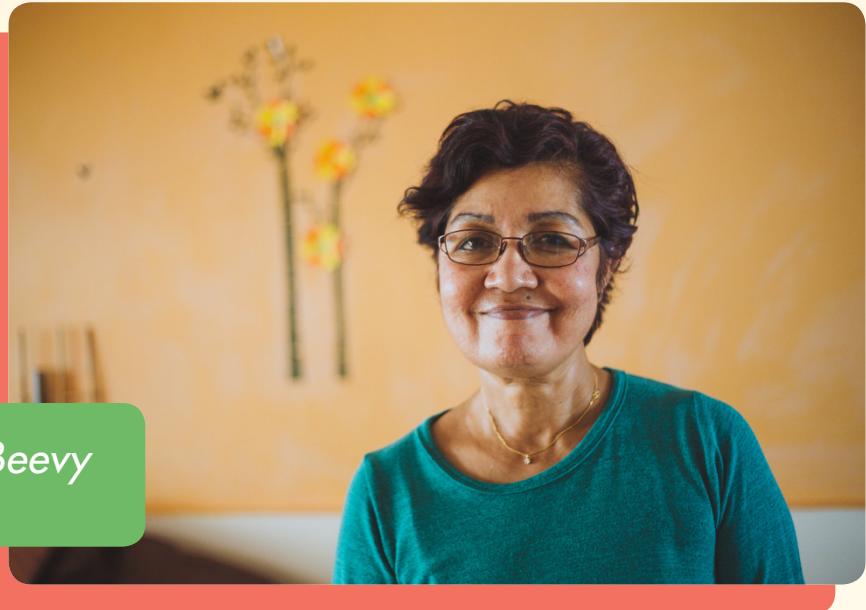
A family that enjoys music and crafts, a group of Chinese music enthusiasts, and a neighbourhood working on a larger-than-life art installation reveal the diversity of PAssionArts' communities

The power of the arts lies in bringing people together to create. For a family of four, creating is singing with one another. For a Chinese orchestra, it is passion and teamwork. For a neighbourhood working on a mural, it all boils down to fun and energy.

These stories – drawn from the PAssionArts Movement that brings the arts to the heartlands and connects residents through creativity – celebrate home and community in all their variety.

"Music brings my family together and keeps us joyful."

Abida Beevy *Self-employed*



When Abida Beevy, 58, and her husband were newlyweds, they enjoyed singing together at home.

Now, their two daughters, Syltra, 23, and Shermin, 21, join them. So do their neighbours – at Beautiful Sunday, Tampines Changkat's Community Arts and Culture Club's monthly PAssionArts Hotspot programme.

Beautiful Sunday features live music and crafts. It was initiated by Ms Irene Ng, Adviser to the Tampines Grassroots Organisations. Abida is one of the volunteer organisers of the event, which is held at the Tampines Round Market.

"Beautiful Sunday is about friendship through music and the arts," said Abida. "It's

also a time when my husband can take his bathroom singing to the stage," she joked.

Elder daughter Syltra is known for her soaring voice. She is part of the Syltra Lee Trio and was a Singapore Idol finalist. She was inspired to learn music when she heard her aunt playing the guitar.

Although Abida's daughters are professional musicians, they still take the time to participate in PAAssionArts' various initiatives. For example, the family recently performed together for Coming Home to the HeART of Tampines, an arts celebration part of PAAssionArts Festival 2014.

"Singing for the community is also family time for us," said Abida. "We get to bond with one another and with our neighbours."

The musical family supports all kinds of arts. "We believe the arts can make us friendlier and happier people," said Abida.

Abida is also a passionate crafter and a committee member of Tampines Changkat Community Club's CACC.

"Singing and making crafts don't cost much at all," said Abida. She added that she has witnessed how "the beauty inside of people really shines" through the arts.

"Music and the arts add fun and colour to life," said the petite and lively mother. "Most importantly, it's about togetherness. Music brings my family together and keeps us joyful."

Since he was an eight-year-old boy, Wilson Neo has regularly taken a ten-minute walk from his Ang Mo Kio flat to the Cheng San Community Club to play the *erhu* in its Chinese orchestra. More than two decades later, he is still making the trip – except now, he goes to orchestral rehearsals as both player and instructor.

"I've witnessed six of the community club's renovations!" he quipped. "But seriously, what has kept me here are two things: music and friends."

The most memorable stories are also the most heartfelt ones. "In 2002, we clinched the first prize in the National Chinese Music Competition organised by the National Arts Council (NAC). It took so much hard work and discipline. Two days after, we had to stage a concert! You can imagine how tired the team was. But I believe we enjoyed the experience because we put our heart into it, and because there was wonderful teamwork," he said.

In the competition, Neo also won the first prize for his solo performance, and this led him to consider a professional music career. He travelled to Beijing to learn from renowned *erhu* musicians. He also received the Shell-NAC Scholarship, with which he pursued his Bachelor of Chinese Instrument Major (*Erhu*) at Beijing's Central Conservatory of Music. The rest, as they say, is history.

"Through the Cheng San Chinese Orchestra and numerous opportunities, I found my love for music," said Neo. "Music isn't a chore or

just a career to me. It's a form of entertainment or relaxation. It's something I can also put my focus on. I can even bring friends along with me to perform and present a beautiful thing to the world," enthused the father of two. Neo also met his wife in the orchestra. She plays the *dizi*.

"But I have also learnt that music can be for everyone. Through the Cheng San Chinese Orchestra, I meet people from the business, technology and F&B worlds, as well as children and senior citizens. We're all so different, but we bond with a common passion for making music," said Neo.

"I found my love for music."



Wilson Neo

*Musician, Singapore Chinese Orchestra
Instructor, Cheng San Community
Club Chinese Orchestra*

Lindsey Bailey

Studio Artist



Leow Shuen Ling

Student

“Community is people coming together to make things happen.”

Leow Shuen Ling, a Primary Six student at Keming Primary School, has always enjoyed art. To her delight, in a recent initiative, *Don't Cap Your Imagination*, her Bukit Batok neighbours brought her drawing of a sunrise to life.

Don't Cap Your Imagination is a community arts collaboration between American studio artist Lindsey Bailey and the Bukit Batok Community Club. An artist breathing new life into old materials, Bailey was engaged by the community club to rethink one of Singapore's most-used everyday objects: bottle caps.

For the project's first session, 10 residents came up with different designs. They then voted for Shuen Ling's piece. A month later, up to 35 residents met to recreate the work

with bottle caps on the concrete stadium seating at the Bukit Batok Sports Hub. “It's not every day that we get to make art on public property,” said Shuen Ling.

Shuen Ling likes the sunrise because it suggests a “brand new day, and a picture of it can brighten up the neighbourhood.” These simple expressions are one of the most powerful aspects of community arts, said Bailey. “The community must create their own projects. That is, the people's voices and aspirations must be heard in the way the community needs to be heard,” she explained.

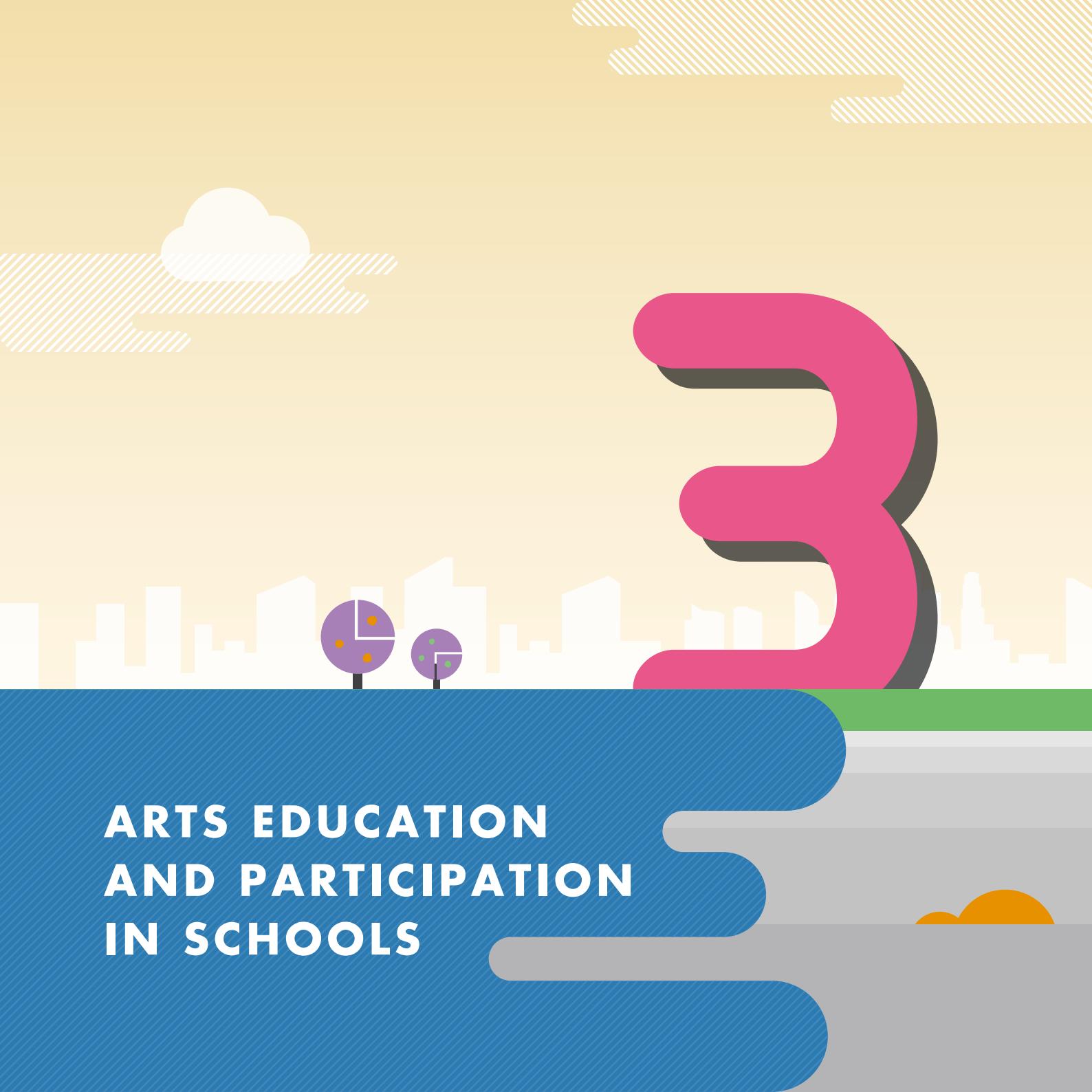
“My role in *Don't Cap Your Imagination* was simply to facilitate the project and show the residents the possibilities. Then they took ownership and ran with it,” added

Bailey. “It's often difficult to get such a large group of people on the same page, but this community had the ability to work together wonderfully.”

After experiencing the project, what does “community” actually mean to Bailey and Shuen Ling?

“It's a group of people coming together to make things happen,” said Shuen Ling. “In the process, we learn about each other and gain trust.”

Bailey agreed whole-heartedly. “In a community, people talk things through, work things out, communicate and bring things to life. It can be two or hundreds of people coming together, but it's ultimately powerful, fun, energetic and celebratory,” she said.



ARTS EDUCATION AND PARTICIPATION IN SCHOOLS

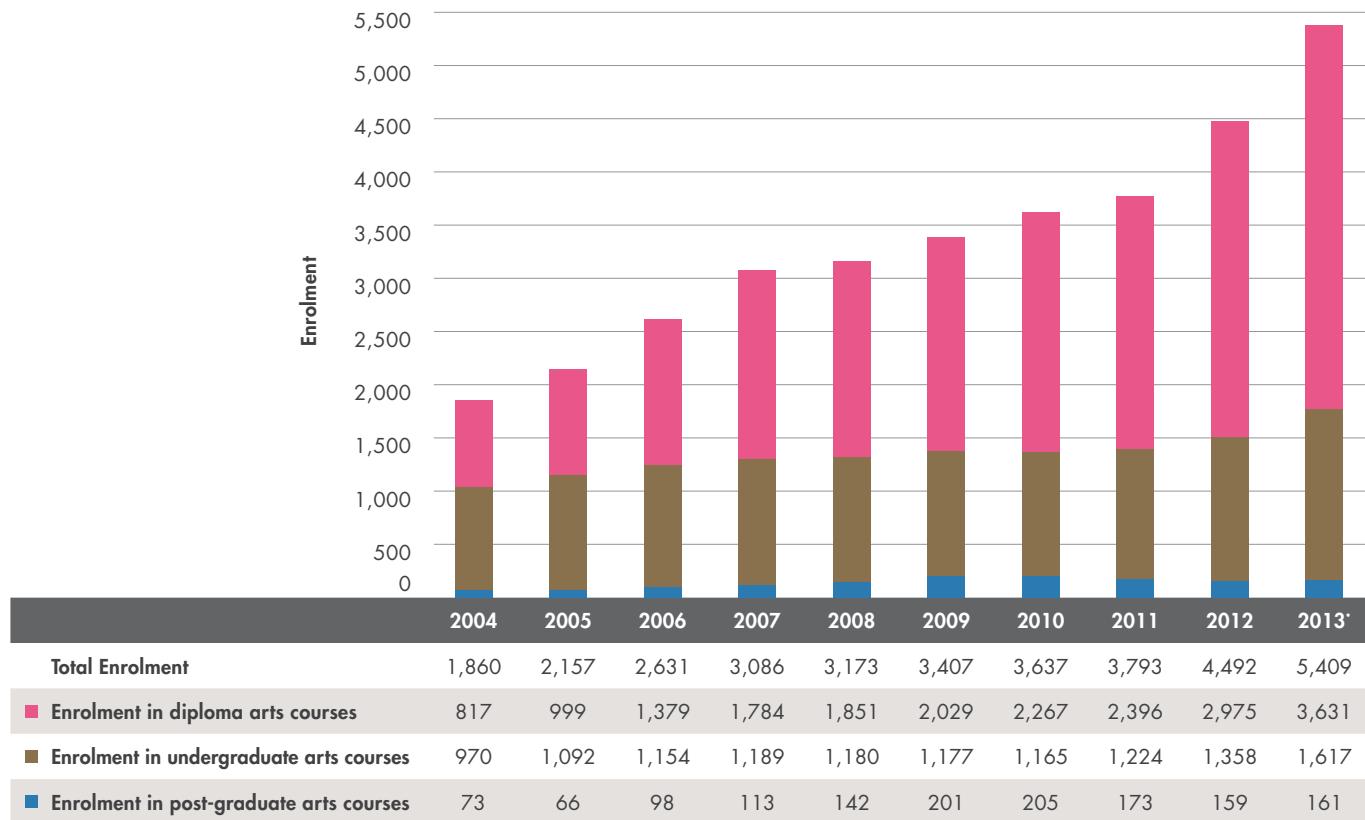
C. ARTS EDUCATION AND PARTICIPATION IN SCHOOLS

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

I. Arts Education

There were 5,409 students enrolled in full-time tertiary arts courses in 2013 (Chart C-1).

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



Source: National Arts Council

* Film figures included from 2013.

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

Year	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013
Total Enrolment	1,860	2,157	2,631	3,086	3,173	3,407	3,637	3,793	4,492	5,409
Enrolment in diploma arts courses*	817	999	1,379	1,784	1,851	2,029	2,267	2,396	2,975	3,631
Music	217	248	402	500	499	533	591	608	701	740
Dance	113	99	82	83	68	84	94	105	119	116
Theatre	141	124	137	133	115	131	142	148	359	318
Visual Arts	135	147	119	211	284	312	329	317	347	337
Multi-disciplinary	0	124	277	389	371	431	510	584	595	573
Arts Administration	107	136	197	292	350	381	446	471	652	642
Arts Education	104	121	165	176	164	157	155	163	202	166
Film^	-	-	-	-	-	-	-	-	-	739
Enrolment in undergraduate arts courses	970	1,092	1,154	1,189	1,180	1,177	1,165	1,224	1,358	1,617
Music	133	172	206	219	234	243	265	268	328	358
Dance	0	4	0	7	4	5	0	4	13	15
Theatre	237	284	316	337	318	309	251	269	291	298
Visual Arts	23	25	45	62	92	112	112	137	184	196
English Literature	562	591	555	536	505	468	494	478	444	494
Multi-disciplinary	3	6	4	2	0	0	0	0	0	0
Arts Administration	12	10	28	26	27	40	43	68	98	104
Film^	-	-	-	-	-	-	-	-	-	152
Enrolment in post-graduate arts courses	73	66	98	113	142	201	205	173	159	161
Visual Arts	6	13	9	13	9	11	12	9	4	11
English Literature	67	51	59	64	91	142	152	129	109	94
Arts Administration	0	0	7	6	9	12	6	6	8	9
Others	0	2	23	30	33	36	35	29	38	47

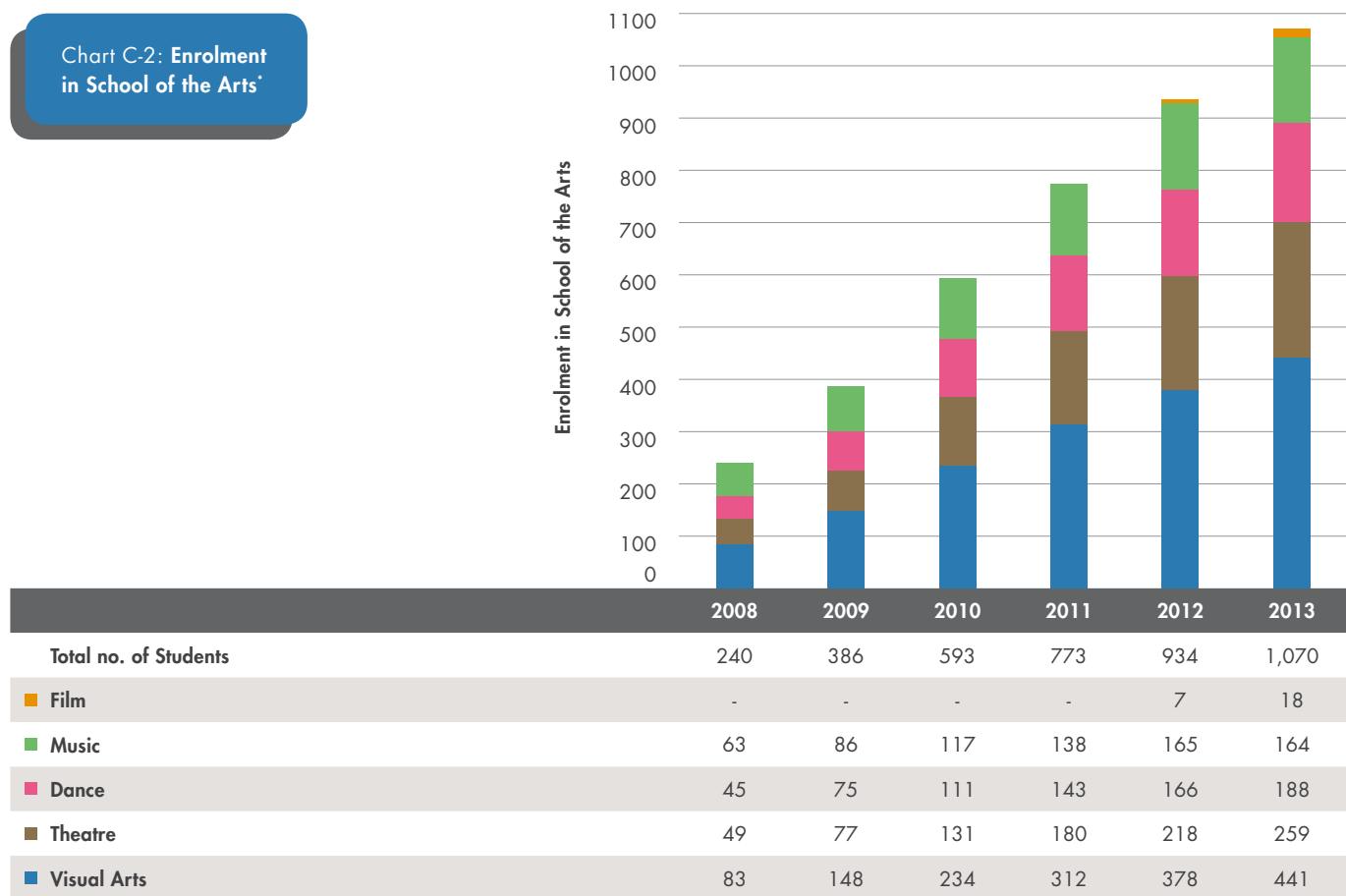
Source: National Arts Council

* Includes students in graduate diploma arts courses.

^ Film figures included from 2013.

The enrolment in the School of the Arts (SOTA) has grown by four-fold, from 240 in 2008 to 1,070 in 2013 (Chart C-2). Visual arts and theatre had the most number of students enrolled.

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

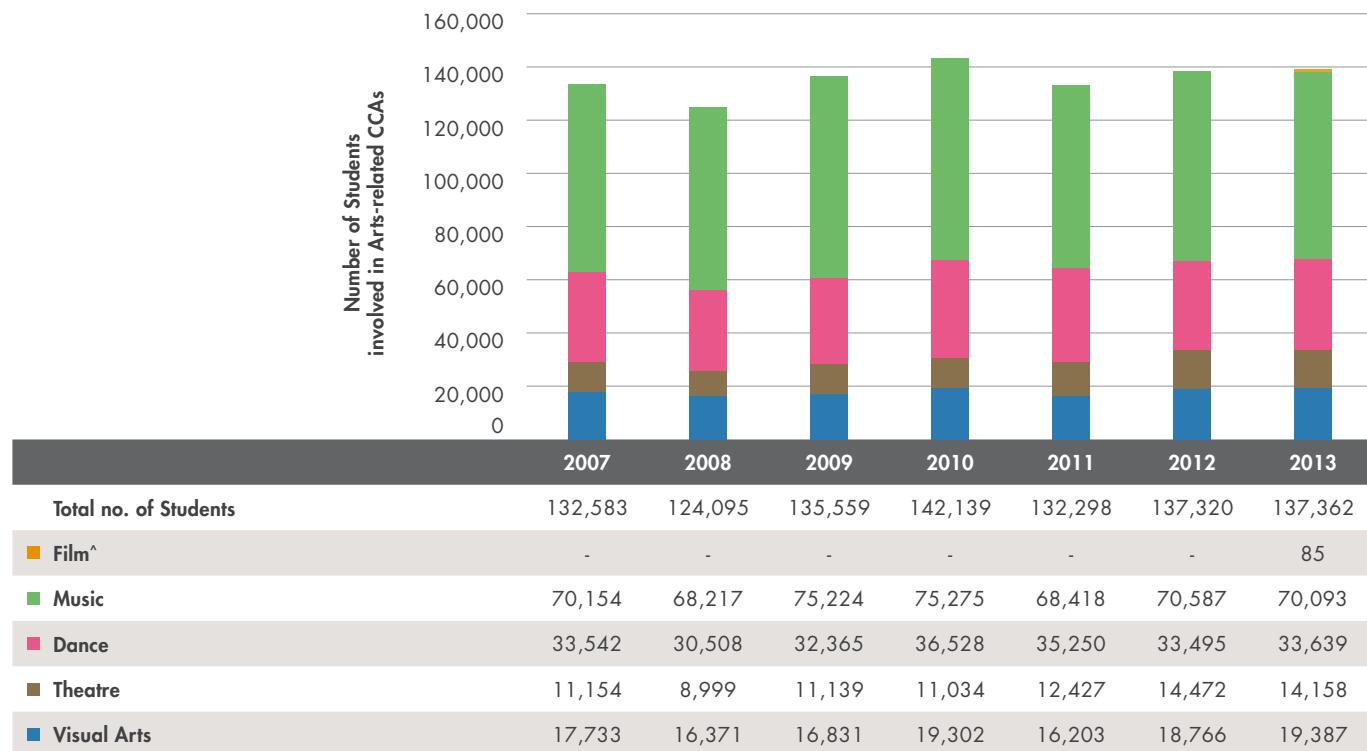


Source: School of the Arts, Singapore

* School of the Arts was opened in January 2008.

There were 137,362 students involved in arts-related co-curricular activities in 2013. Slightly over half (51%) were involved in music-related activities such as military / brass bands and instrumental groups, and about a quarter (24.4%) were involved in dance activities (Chart C-3 and Table C-2).

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



Source: Ministry of Education

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

^a Film figures included from 2013.

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

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

Year	2007	2008	2009	2010	2011	2012	2013
Total no. of students*	132,583	124,095	135,559	142,139	132,298	137,320	137,362
Film^	-	-	-	-	-	-	85
Music	70,154	68,217	75,224	75,275	68,418	70,587	70,093
Military / Brass Band	22,650	22,396	23,115	23,754	21,129	22,203	22,557
Chinese Orchestra	11,970	11,040	13,677	11,396	10,601	10,857	10,044
Choir / Xin Yao	19,389	18,020	20,008	19,994	18,146	18,665	18,717
Instrumental Groups	16,145	16,761	18,424	20,131	18,542	18,862	18,775
Dance	33,542	30,508	32,365	36,528	35,250	33,495	33,639
Theatre	11,154	8,999	11,139	11,034	12,427	14,472	14,158
Visual Arts	17,733	16,371	16,831	19,302	16,203	18,766	19,387
Art & Craft	16,139	14,873	14,741	17,125	16,054	17,315	18,100
Calligraphy	1,594	1,498	2,090	2,177	149	1,451	1,287

Source: Ministry of Education

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

^ Film figures included from 2013.



SUPPORT FOR ARTS AND CULTURE

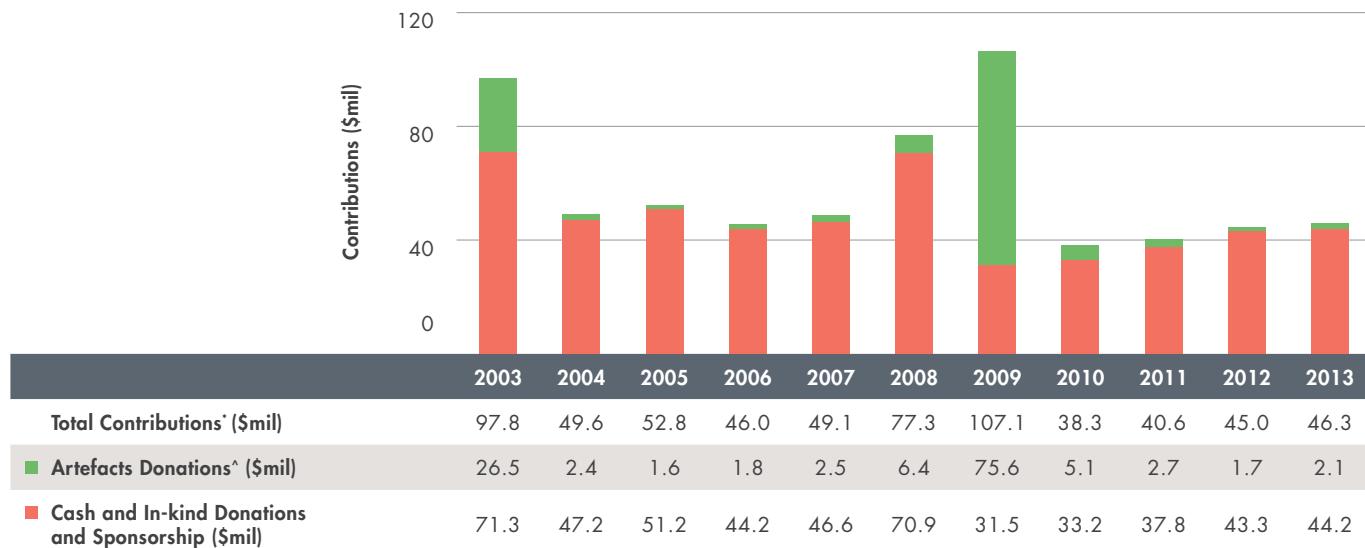
D. SUPPORT FOR ARTS AND CULTURE

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, stood at \$46.3 million in 2013, up from \$45.0 million in 2012 (Chart D-1).

Chart D-1: Contributions to Arts and Culture



Source: National Arts Council, National Heritage Board and National Library Board.

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

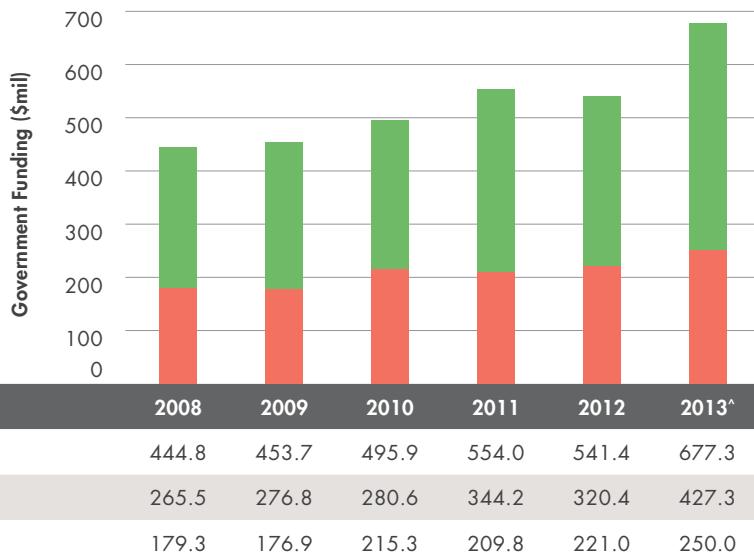
All figures are based on Calendar Year, except for 2004 to 2007 data where contribution to heritage was computed based on Financial Year.

[^] 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.

II. Government Funding

Government funding for arts and culture has continued to grow from \$541.4 million in 2012 to \$677.3 million in 2013 (Chart D-2).

Chart D-2: **Government Funding**



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.

* 2008 to 2012 figures have been revised to reflect operating and development expenditure. All figures are based on Financial Year.

^ 2013 figures are an estimate. Growth in funding in 2013 was due to the development of the National Gallery Singapore, redevelopment of Victoria Theatre and Concert Hall and first year of full disbursement of the Arts and Culture Strategic Review funding.

III. International Engagements

The number of artists and arts companies supported for international engagements have increased from 297 in 2012 to 339 in 2013 (Table D-1).

Table D-1: International Engagements

	2006	2007	2008	2009	2010	2011	2012	2013
Total International Engagements*	158	149	211	210	214	282	297	339

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.

ECONOMIC CONTRIBUTION OF THE ARTS AND CULTURAL SECTOR

5

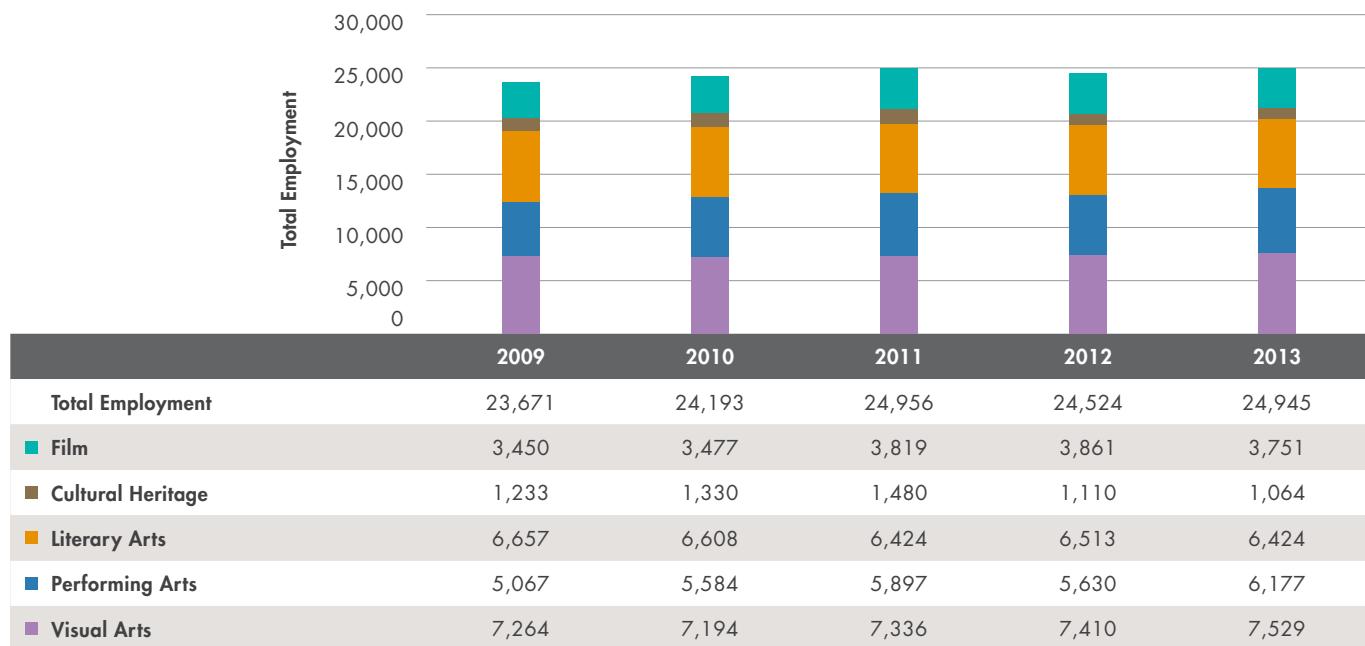
E. ECONOMIC CONTRIBUTION OF THE ARTS AND CULTURAL SECTOR

This section presents statistics on the contribution of the arts and cultural section² to the Singapore economy.

I. Arts and Cultural Manpower

Employment in the arts and cultural sector has increased from 23,671 in 2003 to 24,945 in 2013 (Chart E-1). About a quarter each was employed in visual arts (30%), performing arts (25%) and literary arts (26%) industries in 2013.

Chart E-1: Total Employment



Source: Central Provident Fund and Ministry of Manpower – Work Pass Division

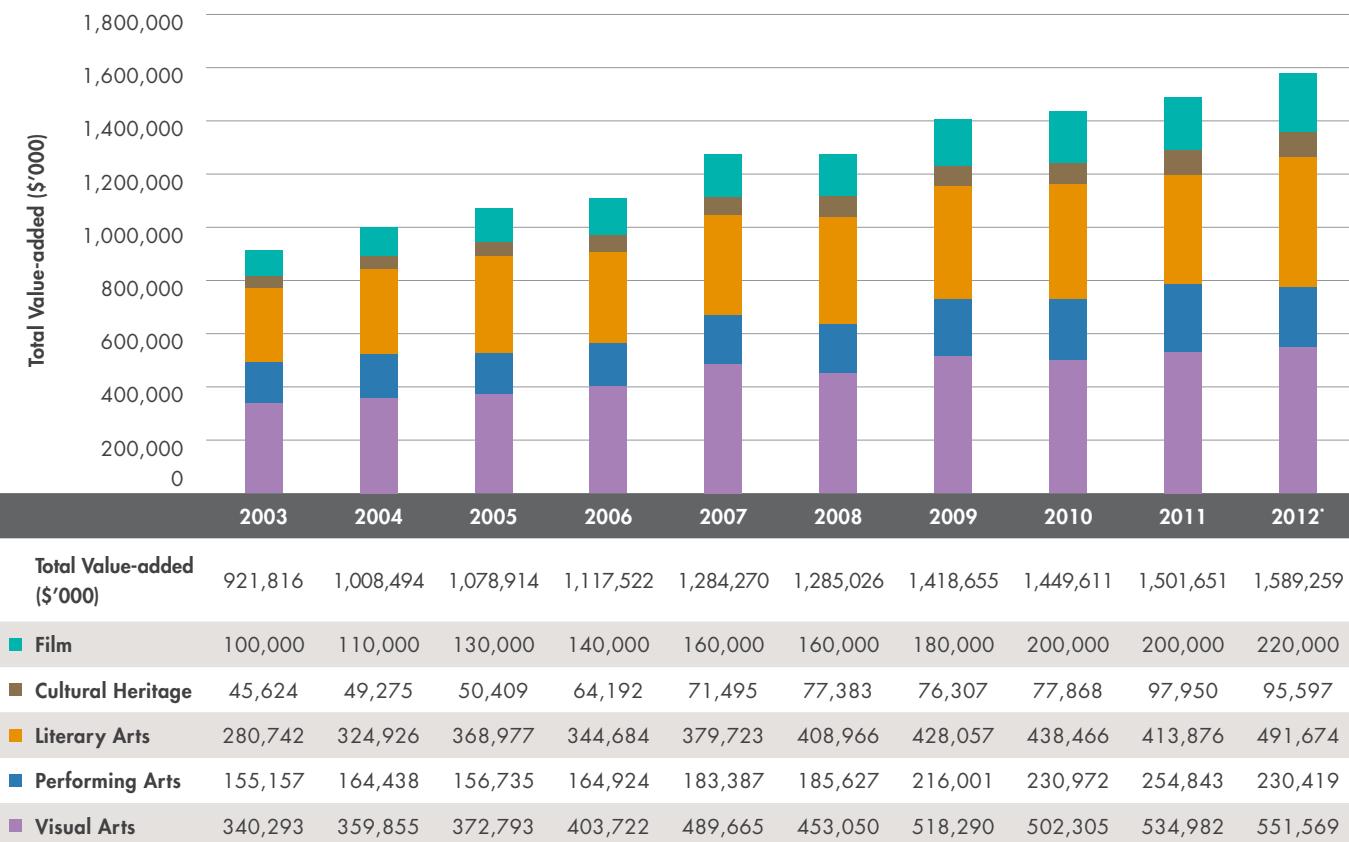
Figures from 2009 to 2012 have been updated due to a more recent revision in the time series provided by the Central Provident Fund and the Ministry of Manpower – Work Pass Division.

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 about \$1.6 billion in 2012 (Chart E-2).

Chart E-2: Total Nominal Value-added



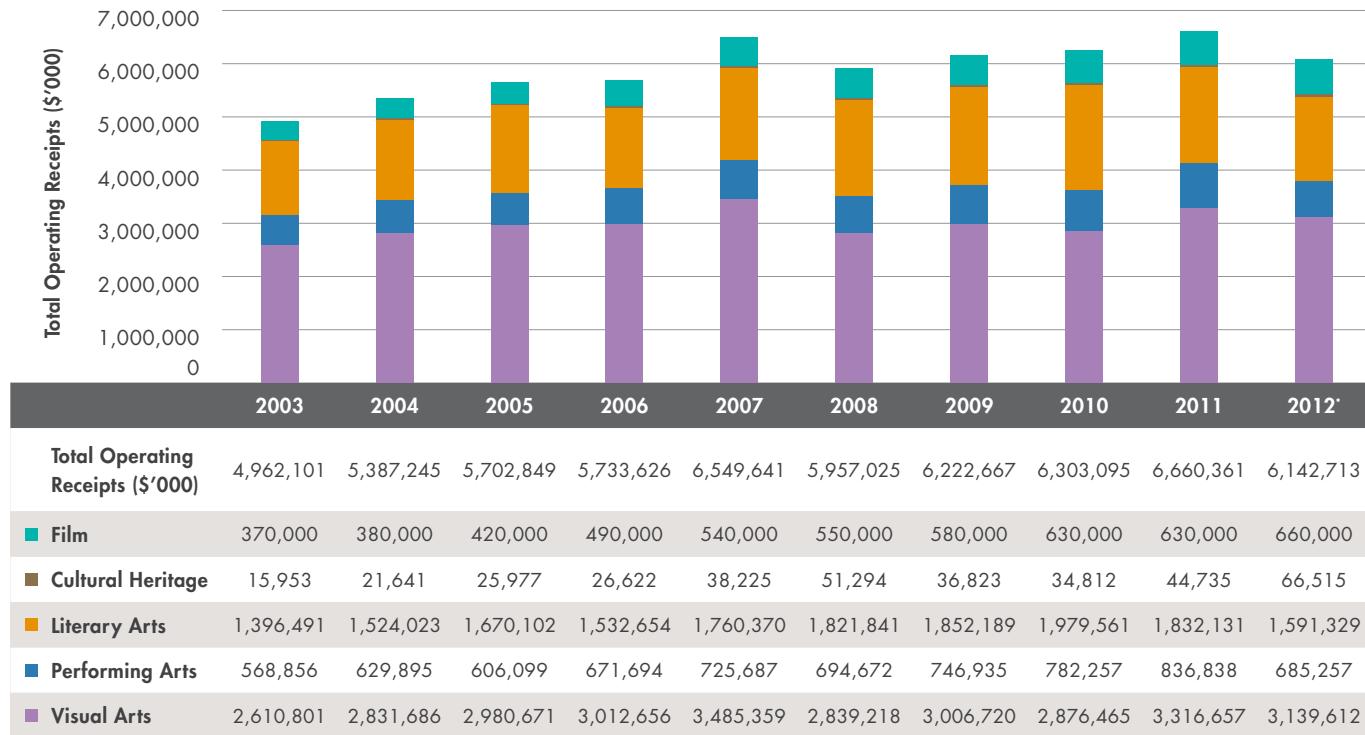
Source: Singapore Department of Statistics

* 2012 figures are preliminary.

Figures from 2010 to 2011 have been updated due to a more recent revision in the time series.

Total operating receipts for the arts and cultural sector stood at about \$6.14 billion in 2012 (Chart E-3).

Chart E-3: Total Operating Receipts



Source: Singapore Department of Statistics

* 2012 figures are preliminary.

Figures from 2010 to 2011 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

