



Renaissance City Plan III

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*Malayan Scenery, Chen Wen Hsi, Ink & colour on paper, 142.3 x 93.4 cm
Singapore Art Museum Collection*

FOREWORD BY MINISTER OF INFORMATION, COMMUNICATIONS AND THE ARTS

Twenty years ago, the Government initiated the Advisory Council for Culture and the Arts (ACCA). The belief then was that arts and culture were integral in developing a culturally vibrant society, giving Singapore a unique national identity and providing the social bond that holds our people together.

Twenty years later, this belief still stands. Much has been achieved since but the circumstances have also changed significantly. With increasing global competition and the rise of China and India, arts and culture now play an even greater role in distinguishing Singapore compellingly from other cities in the region. The vitality and liveability of our city are critical factors in enabling Singapore to continue to attract talent, investment and international attention.

At the same time, the Singaporean society is also maturing. Young and old alike are actively seeking a higher quality of life and a deeper meaning to being Singaporean. Appreciation of the arts and culture has

grown, with 1 in 3 Singaporeans now attending arts events compared to 1 in 10 in 1995. With an increasingly sophisticated and diverse population base, there is a need to offer a greater variety of cultural options to engage, educate and entertain.

It is in this context that the planning for Renaissance City Plan III (RCP III) was initiated. RCP had already seen two phases – RCP I from 2000 to 2004 and RCP II from 2005 to 2007. Building on the recommendations of the ACCA Report, RCP I and II delivered tremendous results, raising arts activities, arts audiences and museum visitorship significantly since 1999, before RCP was introduced.

RCP III represents the culmination of two years of public consultation and strategic planning. This report outlines the vision, strategic directions and key initiatives that the Ministry of Information, Communications and the Arts (MICA), the National Arts Council (NAC) and the National Heritage Board (NHB) shall undertake from 2008 to 2015. NAC and NHB's accompanying Arts Development Plan and Heritage Development Plan will provide details on the initiatives that translate the strategies into specific action plans.

MICA, NAC and NHB cannot undertake this journey alone. For the vision to become a reality, we will require the partnership and support of private corporations, civic organisations, and most importantly, our citizens and residents. I invite you to join us as we embark on the next exciting chapter of Singapore's development towards a Global City for Culture and the Arts.



Dr. Lee Boon Yang
Minister for Information,
Communications and the Arts



Just Dharma by Jason Lim, 52nd Venice Biennale © National Arts Council

FROM PAST TO PRESENT

The Report made far-reaching recommendations for medium-term arts and cultural development, including suggestions for:

- enhancing arts education at tertiary and pre-tertiary levels;
- improving cultural facilities;
- boosting heritage and visual arts collections;
- encouraging reading and writing; and
- stepping up arts promotion by the media among the community.

THE BEGINNINGS OF THE RENAISSANCE CITY PLAN

The Advisory Council on Culture and the Arts

In 1989, the Advisory Council on Culture and the Arts (ACCA), chaired by then Second Deputy Prime Minister, Dr Ong Teng Cheong, was formed to study the role that arts and culture could play in Singapore's national development. *The Report of the ACCA* articulated the importance of culture and the arts, noting that they:

- a) enrich us as persons;
- b) enhance our quality of life;
- c) help us in nation-building; and
- d) contribute to the tourist and entertainment sectors.¹

It established what would become the National Arts Council (NAC), the National Heritage Board (NHB) and the National Library Board (NLB), as well as called for the development of a “fine arts gallery in the former St Joseph’s Institution”, a “history of Singapore museum”, a “Southeast Asian/natural history/ethnology museum”, a “modern National Library on Queen Street” and a “new performing arts centre at Marina Centre”².

The Renaissance City Project

Ten years later, following the implementation of most of the recommendations from *The Report of the ACCA*, a second comprehensive review was undertaken to explore the role of arts and culture in preparing



Opening Festival of the National Museum of Singapore (NM) © National Heritage Board

¹ Source: *The Report of the Advisory Committee for Culture and the Arts*, 1989.

² These eventually became the Singapore Art Museum, the Singapore History Museum (now reinstated as the National Museum), the Asian Civilisations Museum, the National Library, and the Esplanade: Theatres on the Bay.

Singapore for the leap from an industrial to a knowledge economy in the 21st century. The Government recognised that while *The Report of the ACCA* provided the necessary foundation for world-class arts and cultural institutions in Singapore, Singapore needed to invest further in arts and cultural capabilities in order to enhance innovative capacity and measure up against other regional and global cities.

Thus, in 1999, Cabinet approved a five-year Renaissance City Project (RCP I), injecting an additional \$10 million per year towards NAC and NHB's operational budgets to strengthen the development of Singapore's cultural "software" – capabilities, audiences and vibrancy.

The RCP vision was to transform Singapore into a **Distinctive Global City for the Arts**, where arts and culture would make Singapore an attractive place to work, live and play, contribute to the knowledge and learning of every Singaporean, and provide cultural ballast for nation-building efforts. Building on *The Report of the ACCA*, RCP's strategies were to make full use of our cultural infrastructure to:

- a) enhance overall vibrancy of Singapore's arts and cultural scene;
- b) build the audience base;
- c) professionalise a pool of local arts talent and arts companies; and
- d) raise the profile of Singapore as an arts hub.

In that light, RCP I's key recommendations included:

- providing one- and two-year grants to major arts companies, project grants for artists and arts groups, as well as training grants, scholarships and bursaries;
- launching arts and heritage outreach and education programmes;
- enhancing major festivals such as the Asian Arts Mart organised by the Esplanade³.



In 2005, Renaissance City 2.0 (RCP II) was introduced as part of a broader Creative Industries Development Strategy, and articulated an industry approach for developing arts and culture⁴. RCP II raised funding to \$12 million per year in 2005-2006 and \$15.5 million in 2007. In addition to RCP I's objectives, RCP II aimed to:

- a) develop new arts and cultural industry capabilities;
- b) build more arts/culture-business partnerships; and
- c) internationalise Singapore arts.

RCP II introduced:

- Tracking the contribution of arts and culture to the economy in terms of total value added and employment;
- Limited assistance schemes and incentives for commercial arts projects;
- Singapore's participation at arts markets and events such as the Venice Biennale, MIDEM⁵ and the Frankfurt Book Fair;
- Major arts events to market Singapore holistically to the world, namely the inaugural Singapore Season in London, and the Singapore Biennale, coinciding with the 2006 International Monetary Fund and World Bank Meeting held here.



ASEAN Museum Directors' Symposium, Asian Civilisations Museum © National Heritage Board

ClickArt 2003, photo by Sam Tham Lai Yong

³ The Asian Arts Mart is a performing arts fair bringing together impresarios, performing arts groups and theatre/venue operators from around the region together to share ideas and book engagements.

⁴ The Creative Industries Development Strategy outlined road maps for developing three sectors: 1) arts and culture 2) design; and 3) media.

⁵ MIDEM, or Marché international de l'édition musicale, is an annual international music industry trade fair that takes place in Cannes.



Stravinsky Dances by Singapore Dance Theatre, Singapore Arts Festival 2005 © National Arts Council

A REVIEW OF RCP I AND II

While funding invested by RCP I and II made up only a small proportion of all funding towards arts and culture, the RCP vision and strategies have guided MICA, NAC and NHB's total efforts in developing the arts and cultural scene⁶.

RCP I and II have impacted Singapore's arts and cultural development in four key areas:

- **International Recognition for Singapore Arts and Culture**

"Three decades ago, the economically flourishing state had been labelled a barren wasteland in terms of arts and culture. This year's arts fest, which ends on 22 June, includes more than 1,800 artists from 27 countries and two world premieres. To date, 20 local commissions and co-productions have been seen by audiences in over 30 cities around the world, including New York, London and Paris."

"Is Singapore's Arts scene poised to bloom?",
Reuters Newswire, 17 June 2008.

"Nanny state? Hardly. Once notorious for government control, the city-state is getting competitive, creative, even funky."

"Singapore 'Lightens up'",
Cover Story, *Time*, 19 July 1999.

"Singapore's landscape is blossoming, with talented local architects making their mark alongside international stars such as Toyo Ito, Moshe Safdie and Kohn Pedersen Fox; and the arts scene has seen a flowering of museums, performing arts venues and galleries."

*"It's still conservative but this city-state is enjoying a cultural boom."*⁷

"#17: Singapore's newly blossoming cultural landscape"
International Herald Tribune –
Monocle Magazine, 19 June 2007

⁶ The average annual recurrent funding for arts and culture from 2003-2007 was about \$114 million, including operating budgets for NAC, NHB, as well as operating grants for the Esplanade, the Singapore Symphony Orchestra and the Singapore Chinese Orchestra (See Annex A). RCP I and II funds went significantly towards support schemes for artists and arts groups in the case of NAC, and augmented programming and outreach efforts in the case of NHB. More importantly, RCP I and II focused MICA and both agencies' directions towards a common vision and strategies.

⁷ In June 2007, the *Monocle* Quality of Life Survey of "Liveable Cities" ranked Singapore 17th, only the 3rd Asian city after Tokyo (No. 3) and Kyoto (No. 14). Whilst the survey lauded Singapore's first-world standard of living, Singapore's X-factor was cited as her "newly blossoming cultural landscape". In the second *Monocle* Quality of Life Survey in 2008, Singapore was ranked 22nd.

Singapore has been transformed from a “barren wasteland” into an exciting and culturally lively destination. It is recognised as one of the most liveable cities in international rankings, thanks in part to its newly blossoming cultural landscape. Two decades of arts and cultural development have produced institutions, exhibitions and performances which feature prominently in international media, with regular coverage in publications such as the *International Herald Tribune* and *Time*.

Key cultural institutions such as the iconic Esplanade, the Asian Civilisations Museum, the Singapore Art Museum, the National Museum, and the Singapore Tyler Print Institute attract major international talent, organisations and acts to create, premiere, perform and exhibit in Singapore.⁸ These include:

- Popular Broadway and West End musicals such as *The Phantom of the Opera*, *Miss Saigon*, *Mamma Mia!*, *Rent* and *Avenue Q*;
- Major performing arts companies such as the Royal Shakespeare Company, the National Theatre of Beijing and the Vienna Boys Choir;
- Works by modern and contemporary artists such as Zeng Fanzhi, Alberto Giacometti, Xu Beihong, Affandi, and even Picasso and Monet⁹;
- Blockbuster showcases of historical artefacts from renowned museums, including religious treasures from the Vatican Museum, Greek masterpieces from the Louvre Museum and Ottoman artefacts from the Topkapi Palace Museum in Istanbul.

Major arts events have raised Singapore’s profile and standing as a centre for artistic exchange within the region, and between the region and the rest of the world. The Singapore Arts Festival is regarded as one of the best arts festivals in Asia and regularly attracts around 600,000 in attendance to its ticketed and non-ticketed events. The Asian Arts Mart has resulted in arts groups, both local and from the region, using Singapore as a launch pad to the rest of the world. Singapore Biennale and other major forums such as the ASEAN Museum Directors’ Symposium brought the world to Singapore for a cultural and learning exchange.

Singapore’s arts talent and organisations have received international accolades, and have toured or exhibited their works overseas. Noteworthy examples include:

- Major performing arts companies such as Theatreworks, The T’ang Quartet, The Singapore Repertory Theatre and The Necessary Stage, who have toured their works to Europe, America and Asia;
- The National Arts Companies – Singapore Symphony Orchestra, Singapore Chinese Orchestra and Singapore Dance Theatre – who have received invitations to perform at prestigious venues overseas and garnered positive international reviews;
- Established artists and arts groups such as Tan Swie Hian, Han Sai Por, the Chinese Theatre Circle and Ong Keng Sen, who have received international awards for their artistic achievements;
- Young arts professionals such as Heman Chong, Lee Hwei Min and Anna Prvacki, who have exhibited and performed at various contemporary visual and performing arts events and festivals.

• A more vibrant arts and cultural scene

RCP I and II have contributed to the development and increased vibrancy of our arts and cultural scene. A key outcome was the development of a pool of artistic talent in Singapore, particularly in the field of performing arts (theatre companies, orchestras, music talents, dance companies). From 1996 to 2007, the number of arts companies and societies doubled from 400 to 800.

Among them, a core of more than 20 major performing arts companies have developed professional management and marketing capabilities, created original artistic works, collaborated with leading international groups, nurtured artistic talents, and cultivated a growing audience for the arts.

RCP has also allowed the national museums under the National Heritage Board (NHB) to organise and collaborate with overseas institutions for a variety of high-profile, blockbuster exhibitions.



Kushana Buddha
Mathura, Uttar Pradesh, India
Red spotted sandstone
Collection of the Asian Civilisations Museum

⁸ These institutions have quickly established an international reputation for their high standards and capabilities, as well as their ability to transact between the diverse Asian, especially Southeast Asian cultures, and those of Europe and the Americas.

⁹ The Singapore Tyler Print Institute featured an exhibition of Picasso’s Volland Suite prints in 2007, and an exhibition of Monet’s drawings in 2008.

Table 1: Key Arts and Cultural Statistics

Desired Outcome	Indicator	1996	2007
Diverse and vibrant arts and cultural scene*	No. of performances and visual arts exhibition days	6,000	27,000
	No. of arts companies and societies	400	800
Strong Demand and Audience Base*	% of Singaporeans who attended at least 1 arts event in the past year	1 in 10	1 in 3
	No. of ticketed arts attendance	750,000	1,500,000
	Non-ticketed attendance	990,000 (2003)***	2,700,000
	Visitorship to NHB museums	316,000	1,856,000
Economic Contribution**	Attendance at heritage outreach events	1,500,000 (2003)***	4,400,000
	Total Nominal Value-added (S\$ million)	557	978 (2006)
	Employment	16,000	21,000 (2006)

* Source: National Arts Council and National Heritage Board. Figures are rounded up. Annex A provides more details on key cultural statistics.

** Source: Department of Statistics. Two-year lag in data availability. 2006 figures are preliminary.

*** Tracking started from 2003.

Besides their permanent collections, the museums have featured 13 to 19 changing exhibitions each year from 2003 to 2007. NHB also introduced major outreach events such as the Heritage Fest and Community Heritage Trails to enhance awareness and understanding of Singapore's history and heritage, and inject diversity into the heritage events landscape.

All of these endeavours have resulted in the number of arts activities increasing by more than four times, from 6,000 a year in 1996 to an impressive 27,000 a year in 2007. This means that compared to just 16 arts activities a day 10 years ago, there are now more than 70 ticketed and free arts activities daily for Singaporeans, foreign residents and visitors to choose from¹⁰. Out of these 70 activities, 1 in 5 are from overseas.

At the macro level, the arts and cultural sector has also grown by an average of 5.2% a year from 1996 to 2006, employing more than 20,000 professionals yearly since 2001.



Andy's Wonderland by Vincent Leow, Stainless Steel, 52nd Venice Biennale © National Arts Council

¹⁰ Note that this measures only performing arts events and visual arts exhibitions. It does not include entertainment, pop/rock, film/media, or other culture/heritage-related events. MICA is currently taking stock of all the arts, cultural and entertainment events taking place in Singapore and the full picture is likely to substantially increase current figures for vibrancy.



Singapore Chinese Orchestra, Singapore Season 2007 © National Arts Council

• Increased Demand and Appreciation for the Arts and Culture

RCP I and II have contributed towards developing greater local awareness of Singapore's arts and culture. NAC's Population Survey on Arts and Culture showed that currently, 1 in 3 Singaporeans participate in at least one arts and cultural event a year as compared to 1 in 7 in 1999 and 1 in 10 in 1995¹¹. NHB's Heritage Awareness Index rose by 20% between 2004 and 2007, with 90% of Singaporeans agreeing that preserving our heritage is important, and 87% agreeing that understanding Singapore's history and heritage would strengthen their sense of belonging.

This deeper appreciation for arts and culture can be seen in the increase of the number of performing arts tickets sold; over 1 million has been sold every year since 2003, and an impressive

1.5 million tickets were sold in 2007. Total ticket sales for 2007 amounted to about \$48 million¹². Performances at the Esplanade took in \$39 million in ticket sales and 577,000 in ticketed attendance. Similarly, the number of visitors to NHB's museums crossed the 1-million mark in 2005 and reached 1.8 million in 2007. The top five changing exhibitions in 2007 saw an average of about 90,000 visitors each¹³. About 7% of total ticketed attendance and visitorship numbers is made up by foreign visitors.

Non-ticketed arts attendance reached a high of 2.7 million in 2007, including 1.6 million attendances reported by the Esplanade, reflecting its aim of becoming an arts centre for everyone. Attendance at heritage outreach events almost tripled from 1.5 million in 2003 to about 4.4 million in 2007, with Singapore Heritage Fest alone attracting more than 1.4 million participants.

The nation's increased appreciation for artistic and creative talent has made it possible for more specialised arts training facilities to be established. In recent years, the Yong Siew Toh Conservatory of Music, and the Nanyang Technological University (NTU) School of Art, Media and Design were set up to provide tertiary education in the fields of music, visual arts, media and design. Singapore also attracted the establishment of an Asian campus from the prestigious New York University (NYU) Tisch School of the Arts.

Singapore's first pre-tertiary arts school, School of the Arts, Singapore (SOTA), opened its doors in 2008. Enrolment response has been overwhelming, with close to 1,000 students competing for about 200 vacancies each academic year. Its innovative curriculum, based on the International Baccalaureate system and utilising arts as a tool to teach academic subjects, offers a completely new paradigm of education in Singapore.¹⁴

¹¹ Source: NAC's Population Survey 2005. The next survey was being conducted as this report went to print.

¹² Based on figures from SISTIC and Gatecrash, which account for 52% of all ticket sales. The rest are school, corporate, or organisation-based purchases.

¹³ *Neues Bauen International* (visitorship: 108,200), *Mystery Men: Finds from China's Lost Age* (96,800), *Beauty in Asia* (90,100), *Greek Masterpieces from the Louvre* (87,400), the Chen Wen Hsi exhibition (88,000).

¹⁴ SOTA's curriculum teaches academic subjects through the arts. For example, students learn about physics principles through sculpture, chemistry principles through glazing and pottery and mathematical principles through music.

• National Pride and Sense of Ownership

Singapore's arts and culture have become a source of national pride. Museums and performing arts centres such as the Esplanade are highly publicised in national marketing and tourism materials. The Esplanade, in particular, has top-of-mind recall for Singaporeans and attracts more than 6 million visitors yearly, of which only 30% are tourists¹⁵.

The people and private sectors are becoming increasingly involved in promoting and supporting the arts. More privately organised arts festivals and events are appearing on the scene, providing greater diversity in the range of cultural offerings in Singapore. Significant ones include the Mosaic Festival of World Music by the Esplanade, the hugely popular *Dim Sum Dollies* series of revues by Dream Academy, the Singapore Theatre Festival by W!ld Rice, and the Sun Festival by IMG Artistes. In the museum and heritage sector, the stable of museums under the Museum Roundtable has grown from 27 in 2004 to 46 in 2007, and now covers a diversity of fields from science to Chinese contemporary art and toys.

Involvement in arts and culture at the community level has grown. This is especially evident in schools, Community Development Councils (CDCs) and the People's Association (PA), where arts and culture is integrated into their programmes and events. With more than 130,000 students taking part in arts-related co-curricular activities in 2007, the Singapore Youth Festival has become a major milestone event for all schools. Similarly, CDCs and PA have worked with NAC to develop District Arts Festivals (DAFs) that celebrate community identity and inject community buzz. At last count, the five DAFs in 2007 attracted more than 140,000 residents.

The private sector has shown their support through cash and in-kind sponsorship averaging \$40 million per annum over 2003-2007. This figure may grow even further in 2008 with two significant donations – a second \$25 million donation from the Yong Loo Lin Trust to the Yong Siew Toh Conservatory of Music (the first was in 2003), and a \$12 million donation from Ngee Ann Kongsi to SOTA¹⁶.

Other non-monetary forms of giving such as loans, donations of artefacts and co-branding, have also emerged. In 2007, the value of artefact donations to NHB registered \$2.36 million while artefact loans registered \$181.4 million. This is more than double the amount in 1999, when artefact donations registered \$1.19 million and artefact

loans stood at \$79.6 million. Significant recent donations included a collection of paintings by Liu Kang to the Singapore Art Museum in 2003. In 2008, the museum received another donation of 113 paintings valued at \$66 million from the artist Wu Guanzhong.

Co-branding efforts include the M1 Fringe Festival with The Necessary Stage, the OCBC Singapore Theatre Festival with W!ld Rice, DBS Arts Centre with The Singapore Repertory Theatre and Credit-Suisse's three-year partnership with the Singapore Art Museum to showcase Southeast Asian and Swiss modern and contemporary art.



 *Power Dressing – Textiles for Rulers and Priests from the Chris Hall Collection, Asian Civilisations Museum © National Heritage Board*



 *The Arts House. Source: The Straits Times © Singapore Press Holdings. Ltd. Permission required for reproduction.*

¹⁵ Source: *Esplanade Visitors and Population Survey, 2004*. In 2004 alone, Esplanade received 6 million visitors. Over 55% of heartlanders who visited the Esplanade said that it was a popular family destination and the majority of visitors strongly endorsed the Esplanade as a place that they were proud of as Singaporeans. Of ticketed attendance at the Esplanade's performances, Singaporeans made up 77% (60% were HDB dwellers), and of the total attendance at the Esplanade's regular free performances, 81% (75% were HDB dwellers) were Singaporeans.

¹⁶ Total philanthropy and in-kind sponsorship figures for 2008 have not been finalised at the time of print.

CHALLENGES, OPPORTUNITIES AND FEEDBACK

Facing Challenges

RCP I and II built a strong foundation for Singapore arts and culture. However, key developments in the global and local landscape present new challenges and opportunities to make the articulation of new strategies necessary:

- **Increasing competition among cities worldwide**

As cities around the world compete for talent, investment and wealth, they recognise the importance of balancing a strong business image with arts and culture. Emerging cities in Asia – Seoul, Hong Kong, Beijing and Abu Dhabi, to name a few – have recognised the importance of unique cultural content in developing viable creative economies and stepped up government support for the development of their cultural offerings (see Box 1). Established cultural cities such as Paris and London are not standing still either, but are also continuing to look at how they can compete better.

Singapore must respond quickly to remain distinctive and internationally relevant. Unlike many emerging cities, where cultural institutions have to be imported and built from scratch, Singapore has, in the last two decades, invested substantially in building up a number of cultural institutions that have established themselves as potential leaders in their respective fields. Singapore should fully leverage on the cultural capital built up over the years in order not to fall behind competitors.

As developed and developing countries alike transit up the value chain into the knowledge- and innovation-based economy, there is increasing competition among them for creative talent. Companies worldwide, even in the “hard” business and technical professions like finance, IT, law and



Singapore-Scenes-Aerial View-Empress Place
Ong Yu Yi, Photo, 19.3cm X 13.4cm, National Museum of Singapore Permanent Collection

engineering, are increasingly looking for talent with strong analytical and critical thinking skills, a creative and innovative outlook, the ability to manage complexity, as well as the cultural sensitivity to work in a globalised, multi-cultural context. These are skill sets nurtured through exposure to the arts, humanities and languages. For Singaporean talent to compete effectively in the global marketplace, there is a need to emphasise on these “softer” subjects in our education system.

- **Pressure from social and cultural differences**

By 2015, international talent, foreign workers and new citizens will make up a significant proportion of Singapore’s resident population. There is a need to ensure a good understanding of Singapore’s heritage and different cultures so that we can respect, accept, and react sensitively to each other. Furthermore, a strong artistic repertory will help promote a stronger sense of belonging and identity among citizens, including Singaporeans who are overseas.



Famille rose dish with butterflies and flowering chrysanthemums
Jingdezhen, China, Qing dynasty, Yongzheng period
Ceramic, Gift of Mr Saiman Ernawan,
Collection of the Asian Civilisations Museum

Arts and culture will therefore continue to provide a sophisticated means of building stronger community bonds, promoting greater cross-cultural understanding and, in the process, uniting diverse communities. A more sophisticated means of engaging our youth is particularly critical as they are exposed to global ideas and trends through travel and new media. Similarly, there is a need for more age-appropriate social-bonding platforms to reach out to senior citizens as our population ages.



*One Voice, One Rhythm, One World – cultural performance at the Opening ceremony of the 117th IOC Session.
Source: The Straits Times © Singapore Press Holdings Ltd.
Permission required for reproduction.*

TAPPING OPPORTUNITIES

• Booming Asian arts and entertainment sectors

Asian arts, culture and heritage now have a greater influence on the world's culture, lifestyle and entertainment than ever before.¹⁷ This is evident in the growing presence of Asia and Asian celebrities in Hollywood, as well as the soaring prices of Asian contemporary art at auctions. In 2008, prices for top pieces of Chinese contemporary art were going for millions of dollars at auctions, with prices of Indian contemporary art not far behind. Closer to home, Indonesian contemporary art are also known to have sold for six-figure sums at auctions.

Asia's own arts and entertainment industries are also booming. Nowhere is this more apparent than in China, where the Olympics catalysed a flurry of museum- and theatre-building in major cities. The growth in these industries is likely to increase demand for more creative professionals and supporting

services. This means increased opportunities for the artists, cultural institutions as well as professionals in specialised supporting services and related enterprises.

Singapore's lifestyle and entertainment sector is similarly undergoing a major transformation into a new growth area. With the advent of the Integrated Resorts in 2009, the availability of luxury properties, the annual Formula One race and the explosion of options for fine dining and nightlife, Singapore is out to re-position itself in a big way as the lifestyle destination in Asia.

To support the industry boom, there is a need for more unique content and experiences that would both entertain as well as differentiate Singapore from other lifestyle destinations in Asia. There is also a need to build up a local base of talent in specialised arts services such as arts and entertainment management, and technical production in order for Singaporeans to benefit from the jobs created.

• A maturing Singaporean Society

Singapore has come a long way from its humble beginnings as a sleepy fishing village in Southeast Asia. Singaporeans are increasingly thinking beyond bread and butter issues and reflecting on issues of identity, heritage and quality of life. Arts and heritage are becoming personal and Singaporeans are more eager to share their views on how they should be developed. Indeed, coverage on arts and culture in the local press has increased significantly, and debates on arts-related issues in the forum pages of *The Straits Times* are no longer rare.

There is also an increased interest in getting involved in arts and culture. Volunteer groups at the national museums and at the Singapore Biennale, for example, attract so many would-be volunteers that the museums and Biennale are able to put in place a very stringent interview and assessment process to ensure that they get only the most committed and qualified candidates.

Corporations are increasingly taking a stake in developing arts talent, with big names attaching themselves to developmental programmes such as the HSBC Youth Excellence Initiative, The Business Times Budding Artists Fund and the Asia Pacific Breweries Foundation Signature Art Prize Series. Private individuals, who have invested their time and resources to build up collections of artworks and artefacts, have also stepped forward to share their collections with the public.

¹⁷ The Weinstein Company announced in 2007 that it would be setting up a US\$285 million fund for movies that focus on Asia. This was quickly followed by an announcement by acclaimed Indian director Shekhar Kapur of the establishment of a \$500 million fund for movies that focus on Asia.

Other Asian Cities' Plans

SEOUL'S "VISION 2015: CULTURAL CITY SEOUL"

The Metropolitan Government of Seoul released the "Vision 2015, Cultural City Seoul" Masterplan in 2006 – a 10-year masterplan to transform Seoul into a culturally rich city. The rationale behind the plan was to increase Seoul's competitiveness by re-inventing the city landscape and developing high quality culture.

The Masterplan made recommendations in five key areas: a) development of arts and culture; b) beautifying urban landscapes; c) expanding opportunities for the underprivileged to enjoy arts and culture; d) development of creative industries; and e) formation of a peoples' culture. As part of the plan, Seoul plans to build more performing arts theatres, to increase the number of art galleries from 25 to 50, and museums from 67 to 150 by 2015. The project is expected to cost US\$7.9 billion (S\$11.4 billion).¹

BEIJING AND SHANGHAI'S BLOSSOMING MUSEUM SCENE

Sparked off by the Beijing Olympics, Chinese authorities announced in 2006 that 100 new museums would open before the Olympics, and that by 2015, it planned to have 1,000 new museums throughout the country such that every significant city in China would have a modern museum. As of 2006, Beijing had 118 museums, and is expected to have built 30 more by the Olympics.

By 2008, the Beijing Municipal Bureau of Cultural Relics would have received US\$72 million to maintain and renovate historical places of interest across the city. Another US\$217 million is being spent to renovate the China National Museum in Tiananmen Square. In the meantime, Beijing is planning other museums on a range of areas pertaining to the 20th century – film, cars and so on.

Shanghai is also getting into the game, with a new museum of antiquities, a US\$200-million science museum, and plans for the largest contemporary art museum in Asia. The space, located in the Pudong district, will feature a range of genres, from contemporary art to experimental music, drama and film. It is scheduled to open in 2009.²

HONG KONG'S WEST KOWLOON CULTURAL DISTRICT

The vision of the West Kowloon Cultural District project is to "develop an integrated arts and cultural district with world-class arts and cultural facilities, distinguished talents, iconic architectures, and quality programmes with a must-visit appeal to local and overseas visitors, capable of making Hong Kong an international cultural metropolis". It should also drive the growth of Hong Kong creative industries and enrich the cultural life of the local community.

The project involves the transformation of a 40-hectare industrial zone into a Cultural District by 2014. Based on the summary of the *Recommendations of the Consultative Committee on the Core Arts and Cultural Facilities of the West Kowloon Cultural District*, the District would have 15 performing arts venues of various types and sizes, a cultural institution with museum functions called M+ (or Museum Plus), an exhibition centre, spaces for arts education and international cultural exchanges, as well as a mix of residential, commercial and leisure options. The project will require a one-off HK\$21.6 billion endowment (based on Net Present Value at 2008) from the Government.³

ABU DHABI'S SAADIYAT ISLAND CULTURAL CENTRE

The Middle East has also been making international headlines for its massive investments in culture. A prime example would be Abu Dhabi's plans for a new US\$27 billion Saadiyat Island project ("Saadiyat" means "Happiness"), which would include a cultural centre with institutions designed by the biggest names in architecture and art – Louvre Abu Dhabi by Jean Nouvel, Guggenheim Abu Dhabi by Frank Gehry, Saadiyat Performing Arts Centre by Zaha Hadid, Maritime Museum by Tadao Ando, and Sheikh Zayed National Museum by Norman Foster. The project would also involve building a biennial exhibition space, arts schools and an art college. In the case of the Louvre, the building itself reportedly costs US\$520 million to build. Over the next 30 years, the Abu Dhabi Government will pay an additional 400 million euros for the use of the Louvre's name and for art loans from its collections.⁴

¹ Source: Seoul Metropolitan Government website, http://english.seoul.go.kr/today/news/city/1230325_3326.html

² Source: "China's New Cultural Revolution", *The Independent* (18 September 2007)

³ Source: "West Kowloon Cultural District: The Way Forward and the West Kowloon Cultural District Authority Bill," http://www.legco.gov.hk/yr07-08/english/bills/brief/b23_brf.pdf

⁴ Source: "Celebrity Architects Reveal a Daring Cultural Xanadu for the Arab World," *The New York Times*, (1 February 2008). Cost of the Louvre Abu Dhabi project cited from 'A Positive Understanding of Islam'. *ARTNews* (May 2008).

CONSULTATIONS WITH THE PEOPLE, PRIVATE AND PUBLIC SECTORS

Study on the People, Private and Public Sectors by the Institute of Policy Studies

In 2006, MICA commissioned a study by the Institute of Policy Studies to investigate the roles of the three sectors in Singapore, and how each of them contributes to the development of arts and culture.

Study on the Value of Arts and Culture and Public Engagement Strategies by Professor Lily Kong, National University of Singapore (NUS)

A second study by Professor Lily Kong of NUS and commissioned by MICA sought public opinion on the value and relevance of arts and culture as well as strategies to increase overall engagement.

Both studies involved consultations and surveys conducted with artists, arts groups, audiences, community organisations, foundations, private sector arts sponsors and many others.¹⁸

(Detailed extracts from these studies are found in Annex B.)

OUTCOMES OF THE STUDIES

The results of both studies revealed specific areas where Singapore's next phase of arts and cultural development could focus on and develop. They include:

- Creating and promoting original and home-grown Singaporean works that highlight our diverse and unique heritage and traditions
- Ensuring that information on Singapore arts and culture is readily available to the local public and international audience
- Progressing from a public sector-organised to private and people sector-led arts and cultural scene with a comprehensive base of professionals in specialised arts services
- Developing future audiences by putting more emphasis on the arts in education and arts education in schools; improving Singapore's tertiary arts education to give it more depth, and providing better training for arts teachers in schools
- Plugging the gap in mid-sized venues and providing more affordable workspaces for artists

- Increasing Singaporeans' exposure to arts and culture by bringing it to the heartlands, making the most of existing facilities within the community; enhancing access to arts and culture for those from low-income families as well as people with special needs
- Diversifying sources of support for the arts and culture to include donations, sponsorships and volunteer efforts by private establishments, individuals and community organisations

 *The Power I*
Zulkifli Yusoff, Mixed Media, Variable Sizes
Singapore Art Museum Collection

 *Rainwater Even Though Salty is not Speechless*
Tran Trong Vu, Oil on canvas, 120 x 80 cm each
(3 panels), Singapore Art Museum Collection



¹⁸ Source: "Roles of the 3Ps in the Development of Arts and Culture", Tan Tarn How and Arun Mahizhnan, Institute of Policy Studies (22 March 2006); "Community cultural engagement and the value of arts and culture in Singapore", Professor Lily Kong, Department of Geography, National University of Singapore (January 2008).



Photo © Singapore Symphony Orchestra

RENAISSANCE CITY PLAN III — THE NEXT STAGE

2

SINGAPORE IN 2015

In response to the challenges, opportunities and feedback, the Renaissance City Plan III (RCP III) is the next step to achieving Singapore's vision as a **Distinctive Global City of Culture and the Arts**. Building on the success of RCP I and II, it aims to see **Singapore in 2015** as:

- a **Vibrant Magnet for International Talent**, consistently ranking highly in liveability indices due to its winning combination of first-world infrastructure, as well as its distinctive multi-cultural and forward-looking identity; and
- a **Best Home** to an inclusive and cohesive population, appreciative and knowledgeable about its diversity, and proud of its national identity.

RCP III will invest an additional \$116.25 million over five years, or \$23.25 million annually towards NAC and NHB's operational budgets to achieve the vision of Singapore in 2015. MICA, NAC and NHB will also partner other public, private and people sector agencies, tapping on alternative sources of funding support to implement RCP III.

STRATEGIC DIRECTIONS

Like RCP I and II before it, RCP III will be a comprehensive master plan that guides MICA, NAC and NHB's total efforts for arts and cultural development. RCP III's wide-ranging strategic directions support the three desired outcomes of **Distinctive Content, Dynamic Ecosystem** and **Engaged Community**.

I. DISTINCTIVE CONTENT

Content is at the core of arts, culture and the creative industries. While technology has advanced rapidly, creating new platforms for creative content, at the heart of every work is a story to tell. Writers, composers, choreographers, artists and curators are story-tellers that draw on their past and their imagination to create artistic works that delight and educate. Some of these works will go on to drive the digital media, film, television and design sectors as intellectual capital.



Opening Party at the Padang, Singapore Biennale 2006 © National Arts Council

A nation's unique content also shapes its national identity and distinctiveness. Key cultural institutions, events and monuments (for example, London's Tower of London, British Museum and Tate Modern, New York's Empire State Building, Lincoln Centre and Metropolitan Museum, or Venice's St Mark's Square, Art Biennale and Film Festival) project a city's identity internationally; and serve as repositories of the city's heritage and collective experience. Similarly, a nation's body of creative work – its novels, plays, music, dance, artworks – help define its values and ambitions to the world. They also reinforce a better idea of what it means to be a citizen and instil a greater sense of pride in the nation's identity amongst the citizenry.

As Singapore endeavours to become a global city attractive to Singaporeans, foreign talent and high net worth individuals alike, its ability to generate distinctive content that reflects an identity unique in the world will become increasingly important. MICA, NAC and NHB aim to drive the development of Singapore's distinctive identity through the following:

a. Develop a World-Class Cultural and Entertainment District with major arts and cultural offerings

All global cities need a vibrant and distinctive centre with leading cultural institutions and destinations. In Singapore, the civic district¹⁹ already features a stable of cultural institutions that are unparalleled in the region – the Esplanade, Asian Civilisations Museum (ACM), Victoria Theatre and Concert Hall, Singapore Symphony Orchestra, and Arts House@Old Parliament House, just to name a few.

Come 2013, the opening of the **National Art Gallery** (working title) at the former Supreme Court and City Hall buildings will add significantly to the stable of cultural offerings in the city centre. NAG, with a gross-floor area of 48,000 square metres, will rival established museums (such as the Tate Modern in Britain) in terms of size. Reflecting Singapore's heritage and geographical location, it will feature Southeast Asian modern art from Singapore's national collection, already well regarded as one of the best collections of Southeast Asian modern art in the world. NAG will also

feature wide-ranging and high-profile blockbuster art exhibitions from museums around Asia and the world, establishing itself as a major authority in Southeast Asia and increasing significantly the diversity of cultural offerings available to Singaporeans and tourists.

MICA will continue to enhance existing institutions' resources and capabilities not just to present world-class exhibitions and performances from Asia, but also to allow for greater creation of original Asian content in Singapore (see next section). The Victoria Theatre and Concert Hall are due to undergo a complete refurbishment in 2010 as part of a broader plan to better synergise and promote cultural institutions and destinations in the Empress Place Historic Cluster (which also includes the ACM, the Arts House and the Boat Quay and Clarke Quay historic districts). MICA will also be exploring the development of mid-sized venues and rehearsal spaces at the Esplanade in order to support greater incubation and premiering of original performing arts offerings.



Victoria Theatre © National Arts Council

National Museum of Singapore Living Galleries © National Heritage Board



¹⁹ The area centred around the Padang, the Singapore River and Marina Bay.



Photo courtesy of the Art Gallery Project Unit, Ministry of Information, Communications and the Arts

MICA's goal is to develop a **Cultural and Entertainment District** that could be Singapore's equivalent of Broadway and West End in terms of size, diversity and buzz. Around Marina Bay, several major leisure and entertainment centres will be completed by 2010, with Gardens by the Bay, and the Integrated Resort being the key developments. MICA will work with the Singapore Tourism Board (STB), Urban Redevelopment Authority (URA) and private sector partners to enhance the visitor experience in this cultural and entertainment district, encouraging a sense of excitement and activity everywhere. MICA will also work with STB to enhance the contribution of arts and culture to tourism in Singapore.

b. Position Singapore as the choice destination to create and premiere original content focusing on Singapore and Asia

With its world-class cultural performing venues and museums, Singapore will be positioned as the choice destination for arts professionals, whether local or foreign, to create or premiere an original work rooted in Singapore's own multi-cultural arts and heritage, as well as the diverse ethnic traditions of Asia, in particular, Southeast Asia.

Reflecting the maturity of Singaporean society as well as rising interest in Asia, Singapore's cultural scene has become increasingly reflective, focusing on our history, role and future in Asia. The recent Singapore Theatre Festival by W!ld Rice featured plays that not only drew upon Singapore's history and pre-history, but also commented on prevailing issues today.²⁰ The Singapore Art Museum also recently put on a retrospective of Singaporean Contemporary Art by The Artist Village²¹ alongside exhibitions of Vietnamese, Chinese and Indonesian Contemporary Art. As consultations with the general

public have shown, this trend is unlikely to change as Singaporeans are demanding more cultural content that resonates with them.

To address this demand, NAC will introduce new **commissioning and residency schemes** to support the creation of original artistic content by local arts professionals and organisations, in order to build up a pool of original creative works representative of our development and future as a nation. MICA and NAC will also tap alternative sources of funding to encourage more arts professionals in ASEAN and wider Asia to create and premiere works here in Singapore, making full use of our cultural infrastructure to develop ourselves as a hub of creative activity in Asia.

The Singapore Arts Festival, Singapore Biennale and Singapore Writer's Festival will be strengthened as platforms for the discovery of new local and Asian talent. By commissioning and premiering more new works, they will be critical in presenting Singapore as an ideal springboard for emerging talent to go international.

²⁰ The Festival drew 10,000 in ticketed attendance, with 22 out of 47 performances sold out. It also made prominent coverage in local and international press.

²¹ A contemporary arts group in Singapore founded in the late 1980s and including major names in Singapore's contemporary art history such as Tang Dawu, Chng Seok Tin and Vincent Leow.



While NHB continues to feature the latest in Asian heritage and contemporary art in its museums, it will also invest more into acquisition, research, documentation and preservation of Singapore and Asian cultural heritage. NHB will develop a comprehensive **acquisition strategy** to strengthen the value and historical significance of Singapore's National Collection. It will produce more scholarly **research and publications** in Singaporean and Southeast Asian history and heritage and host museum exchanges and forums (such as the ASEAN Museum Directors' Symposium) that would bring together academics, researchers and other museum professionals in knowledge exchange.

- 1. Tan Swie Hian's calligraphy performance, 50th Venice Biennale © National Arts Council
- 2. The Dancing Sky by Studio Festi, Night Festival at the National Museum of Singapore, © National Museum of Singapore/Stefan Chow
- 3. Radar by Nakhee Sung, Singapore Biennale 2006 © National Arts Council. Photo by Ming



Writer Goh Poh Seng at an autograph session, Singapore Writers Festival 2007 © National Arts Council

NHB will be developing selected **Heritage Centres** that are assessed to have helped promote a greater level of awareness of Singapore's national identity and her links with the Asian Diasporas. These centres, which include the Malay Heritage Centre, the Sun Yat Sen Memorial Hall and a planned Indian Heritage Centre, are located within historic districts such as Little India, Balestier and Kampong Glam and will be useful receptacles to host collections and events focused on the histories of Singapore's diasporas. They could also enhance the tourism potential of the respective districts.

c. Showcase “made-in-Singapore” content internationally

Singaporean content is no less unique than other cultural content. Not only do we have indigenous traditions (Peranakan, Eurasian, Malay, Indian and Chinese), we also benefit from a multi-culturalism that strengthens as the country becomes more open to talent and immigration. With a community of local and foreign arts and heritage professionals creating and working in Singapore, “made-in-Singapore” content will be easily recognisable by its multi-cultural influences and blend of traditional and contemporary elements, mirroring Singapore’s history and image as a fusion of cultures. MICA believes that this has the potential to form the basis for distinctive lifestyle and entertainment offerings that would attract tourists, foreign talent and international interest to Singapore.

Thus far, MICA, NAC and NHB have taken initial steps to enhance the exposure of the international community to Singapore’s unique cultural content. Through the *Singapore Seasons* in London (2005) and Beijing/Shanghai

(2007), as well as our representation at the prestigious Venice Biennale since 2003, we have showcased the best of our local artists, arts groups and National Collection. NAC has also enhanced access to international networks and markets like MIDEM and the Frankfurt Book Fair. Efforts have paid off, with flagship companies such as the Singapore Symphony Orchestra and Singapore Chinese Orchestra being invited to perform at venues in the UK, Europe, China and America, and artists such as Heman Chong receiving invitations to exhibit at other key international arts events and arts spaces.

We will continue to enhance these efforts through presentations at international conferences, fairs and shows and through government-to-government and agency-to-agency agreements. For example, Singapore is in talks to conclude an unprecedented **cultural agreement with France** that may see Singaporeans gaining access here to prestigious exhibitions from leading French museums, as well as the best of Singapore’s

collection being showcased in France. Through its various Memorandums of Understanding (MOUs) with partner agencies in other countries, NAC ensures that the best international groups are showcased in Singapore and that Singaporean groups have the opportunity to entertain audiences overseas.²²

Beyond formal cooperation agreements, NAC will also step up the showcasing of Singaporean arts and culture abroad by supporting **tours of local productions and exhibitions** of exceptional quality to major overseas arts destinations, venues and events. NHB and the national museums will similarly look forward to **touring museum shows** focused on Singaporean and Southeast Asian heritage, and collaborating with partner museums and institutions abroad. Some planned tours include an exhibition on Singapore’s contemporary society and Southeast Asian art to the United Kingdom, as well as presenting a showcase of Peranakan artefacts to Europe.



☒ Sitar player from *Transglobal Underground*. Opening night of *WOMAD (World of Music and Dance)* at Fort Canning. Source: *The Straits Times* © Singapore Press Holdings Ltd. Permission required for reproduction.

☒ Malay Heritage Centre at *Kampong Glam*. Source: *Berita Harian* © Singapore Press Holdings Ltd. Permission required for reproduction.

²² NAC has MOUs with international counterparts such as Arts Council England and Arts Victoria (Melbourne).

II. DYNAMIC ECOSYSTEM

The arts and culture ecosystem is the sum total of all parties that play a role in delivering content to the audience. These include not just the content creators – artists, writers, curators, arts groups, museums – but also the arts businesses and specialised arts services – commercial art galleries, production houses, publishing firms, impresarios, auction houses, private museums, arts administrators, technical lighting professionals, events companies, exhibition designers, artist management companies, conservation services, art logistics, art storage, art historians, art critics, arts educators, art therapists. The list goes on (see Annex B for Singapore Standard Industry Classification (SSIC) and Singapore Standard Occupational Classification (SSOC) codes, where available).

To distribute distinctive “made-in-Singapore” content locally and internationally, Singapore will need to develop a complete and healthy ecosystem. RCP I and II have thus far concentrated on supporting content creators. While support for this core group of professionals will continue, RCP III will also extend support to arts businesses and specialised arts services through the following:

a. Develop thriving clusters of talent and businesses

Today, a primary need of most players in the ecosystem continues to be space. Artists and arts groups need affordable workspaces, studios and rehearsal facilities to create new works. Arts businesses also need sizeable, accessible and affordable office space, gallery space and storage facilities. Unlike other cities such as London, New York and Beijing, where creative professionals and businesses have the option of moving into derelict buildings in the outskirts of the city with extremely low rental rates, the scarcity of land in Singapore means that our local professionals and businesses continually face the pressure of rising rents.



Interior of Sculpture Square © National Arts Council

Thus far, the Government has taken the lead in providing subsidised workspaces under the Arts Housing Scheme for artists and arts groups, but has been less proactive in supporting businesses. Increasingly, the businesses themselves are stepping in to play a stronger role in the ecosystem. For example, creative enclaves are emerging, such as the Emily Hill Consortium where a private organisation or a consortium of private organisations undertakes the role of developing a community of not only businesses but also artists and non-profit arts organisations.

The trend is for arts businesses, non-profits and talents to gravitate towards such clusters of creative or industrial activity where talents and businesses across the entire arts and cultural ecosystem are anchored at close proximity. The advantage of clustering is that arts businesses will have easier access to content creators and specialised art services and



*Lang Kacang
Bayu Utomo B. Radjikin
Metal and cement
141 x 104 x 120 cm
Singapore Art Museum Collection*



Exterior of Sculpture Square © National Arts Council

thus greater efficiency and synergy are achieved. For example, situating commercial galleries near artist studios, an arts storage facility, an arts logistics company and a conservation house will allow the gallery to minimise the need for costly transport of fragile and valuable artwork or artefacts.

Clustering also benefits all players in the cluster in terms of publicity and attracting talent and customers. While one gallery alone may only attract a small customer base and undertake limited publicity, a cluster of 100 galleries and specialised arts services can generate enough visible business activity and buzz to attract national (or international) attention, the best industry talent and a larger customer base. International studies have affirmed that creative clusters are important aspects of global cities such as London, New York, Berlin and even Beijing. They are critical drivers of economic growth in the creative industries, and also play a strong role in city branding (See Box 2).

Box 2 – International Arts Business Clusters

798 ART DISTRICT, BEIJING, CHINA

Home to over 300 artists, 798 was originally a government ammunitions plant in danger of being demolished. This situation opened the door for artists in search of low-cost space, which they began to convert into studios and live-in lofts. Drawn from across the country, these artists were also attracted to the site's location in Beijing's Chaoyang District. Today, it has become China's premier hub of contemporary art. At this point, approximately half of the factory compound – about 100,000 square metres – is rented. Space has been taken by about 50 galleries and art centres of varying sizes. Other occupants are artists and commercial ventures such as bookshops, bars and restaurants.

The galleries organise regular exhibitions of Chinese contemporary artists' works. The works of foreign contemporary artists are also regularly displayed. At any one time, foreign artists from France, USA, Belgium, Australia, South Korea and Singapore can be found in one gallery or another.

As a result of its commercial success, the Beijing Government has adopted it as a government project and no longer wants to demolish it. Their objective, beyond a possible boost to finances, is to show the world that Beijing should not just be regarded for its historical sites.⁵

BROADWAY THEATRE DISTRICT: NEW YORK CITY

The Broadway Theatre district is a cluster of theatres, cinemas, restaurants, hotels, food and beverage and other entertainment options in mid-town Manhattan. It extends from 42nd Street to 53rd Street, and from Sixth Avenue to Ninth Avenue. The heart of the district is the famous Times Square. It is the second largest English-speaking theatre scene in the world, the first being London's West End.

While there are many theatres in the theatre district, there are only 39 Broadway theatres. To qualify as a Broadway theatre, a theatre must have more than 500 seats. Based on statistics released by The Broadway League, Broadway shows sold 12.27 million tickets in the 2007-2008 season, grossing \$937.5 million. This was based on 36 new productions and 1,560 playing weeks.

Broadway contributes a further \$5.1 billion to the New York City economy on top of ticket sales and supports 44,000 local jobs. More than 6 million tickets are bought by visitors who come to New York City (or extend a trip) specifically to attend a Broadway show or shows. Broadway audiences are split among locals (about 35%) and tourists (about 65%).⁶

⁵ Source: http://www.studio-international.co.uk/reports/beijing_798.asp

⁶ Source: *The Broadway League*, www.broadwayleague.com

To drive the growth of the arts and cultural sector, as well as to attract more international creative talent, businesses and consumers, MICA agencies will work with other public agencies to seed arts industry clusters in Singapore. Some pipeline projects include the following:

- MICA, NAC and NHB will partner the Economic Development Board (EDB) to grow the **arts industry**, as part of EDB's broader plans to develop the lifestyle industry as a growth area. This will involve growing the base of arts businesses in Singapore comprising auction houses, galleries and art business supporting services such as art storage, art logistic and professional conservation services to serve growing regional demand, reap economic returns and create new jobs in highly specialised arts services.

- MICA will also partner public and private sector agencies to develop the **Bras Basah district**²³ as a multi-disciplinary creative and educational cluster comprising mixed use offices, residency spaces and studios, private museums, educational institutions and complementary lifestyle enterprises. The aim is to enhance the sense of energy and buzz in the district, as well as to position it as an international hotbed of creative talent and ideas.

To support the development of thriving clusters of businesses and talents, NAC and NHB have introduced new industry **seed funding schemes** under RCP III. NHB's **Heritage Industry Incentive Programme (HI2P)** will provide seed funding support for projects, businesses, private museums and other private players in the heritage industry, while NAC will continue to fund arts-related businesses through its **Arts Business Framework**.

This cluster development model would require a strong partnership between the private sector, the arts community and the Government – a **People-Private-Public Partnership**. MICA agencies will work with EDB and URA to review existing government regulations on use of residential and other properties, in order to ease the acquisition of facilities for private- and community-led cultural or creative projects. This is to enable private businesses in the cultural sector to be more commercially viable as well as encourage other commercial players to enter the industry. We will also develop new incentive or assistance schemes for private developers who have an interest in entering the arts industry. NAC will further **review and enhance its Arts Housing Scheme** to ensure it continues to cater to the needs of the arts community and trends in the arts sector.



☒ Staff Workshop at Heritage Conservation Centre
© National Heritage Board

☒ Talk by the Heritage Conservation Centre at
Pioneer Junior College © National Heritage Board



²³ The Bras Basah District centres around Bugis Junction and Bras Basah Shopping Complex just off the Civic District. It features key cultural and educational institutions such as the National Library, the National Museum, the Singapore Art Museum, the Nanyang Academy of Fine Arts, LASALLE College of the Arts, the School of the Arts, Singapore and Singapore Management University. It also features arts and heritage belts along Waterloo Street and Middle Road and a cluster of private arts education providers along Selegie Rd and Prinsep Street.

b. Strengthen professional capabilities in arts and culture, in particular, for arts business and specialised arts services

A dynamic ecosystem needs to be supported by a highly-qualified talent pool in a wide-ranging variety of professions. Singapore’s arts and entertainment industry is set to boom by 2015. With the impending development of the Integrated Resorts, the development of the National Art Gallery and the emergence of arts industry clusters, the outlook for the industry is highly positive. An immediate challenge, however, is how to address a shortfall of certain critical specialised arts services professionals like museum curators, conservators and arts managers.

Thus far, NAC’s efforts in talent development have inadvertently targeted core arts professionals. Through a combination of national arts competitions, scholarships, training grants and bursaries, as well as national awards such as the Cultural Medallion and the Young Artist Awards, NAC plays a key role in discovering, grooming and recognising talent in various art forms (music, theatre, dance, visual arts, literary arts and others). Occasionally, some scholarships or bursaries may be given out to individuals interested in taking up arts management or curatorial studies, but these often attract less publicity as they are seen as less “glamorous” than pure arts practice. Also, while training grants are targeted at helping arts organisations shore up their management-related capabilities, most arts groups are simply too stretched for funds, or too preoccupied with day-to-day operations to take up these training opportunities.



A Toast, Su Xinping, Oil on canvas, 190.2 x 239.2 cm, Singapore Art Museum Collection

NHB offers scholarships in critical specialised arts services like curatorial studies, museum management or art history. Currently, the heritage industry in Singapore is small with NHB being essentially “the industry”. Its scholars are thus bonded to NHB and return to work for the National Museums. Some have eventually left to become freelance heritage professionals – curators and conservators. In the medium term, with the development of NAG and more private museums (the Integrated Resorts, for example, are expected to each feature one museum), NHB will need to undertake capability development for the heritage sector as a whole.

Two other aspects of the local arts workforce present challenges to talent and capability development. Firstly, there is a higher than average proportion of freelancers in the cultural sector. Most theatre professionals, artists and curators are essentially one-person operations who work on a contract basis. Such a basis for employment makes it difficult to apply traditional

employment-based skills development programmes to this sector. It also makes it difficult to track growth and ensure equitable standards in terms of skill or craft.

Secondly, there are limited opportunities to pursue training and continuing education in the specialised arts services in Singapore, particularly since these tend to be highly specialised and either require post-graduate level qualifications (arts history, arts education and curatorship, for example) or are vocational (for example, lighting and technical crew, art/artefacts framing and installation). While some players in the arts education landscape have started offering such courses – for example, LASALLE offers courses in arts management and arts education, while the new Sotheby’s Institute of Art offers post-graduate degrees in fine arts business – there may be a need to consider offering more of such courses in Singapore at various levels, or review scholarship and bursary schemes in order to support more talent in critical areas obtaining training overseas.

To address these challenges, MICA, NAC and NHB are developing a comprehensive **Capability Development Roadmap** to identify manpower and training needs in the arts and cultural sector. This will be part of a broader roadmap for manpower development in the Creative Industries. The plan will be focused on addressing continuing education and training (CET) needs, enhancing the industry relevance of tertiary and pre-tertiary specialised arts education (addressed in the next section), and enriching general arts and history education (covered under Desired Outcome III: Engaged Community).

Under the aegis of this plan, MICA agencies will work with the Singapore Workforce Development Agency (WDA) to develop a **Creative Industries Workforce Skills Qualification framework** to develop skills standards and training needs for the entire creative sector, including the arts and cultural sector. Such a framework will enhance the overall professionalism and employment prospects for arts and cultural professionals, and would also be critical in identifying and addressing industry needs in the area of specialised arts services. MICA agencies will also work with EDB as part of its plans to develop the arts industry to identify and address skills and manpower needed to fuel economic growth in this sector. New training and upgrading schemes will be targeted at priority arts business and specialised arts services capabilities listed in Annex B.



Photo © School of the Arts, Singapore

c. Enhance industry exposure and relevance in tertiary and pre-tertiary specialised arts education and training

Besides continuing education and training, there is also a need to review tertiary and pre-tertiary specialised arts education offerings in Singapore to ensure they address industry trends and needs.

Singapore's specialised arts education landscape is nascent but growing. At the tertiary level, the Nanyang Academy of Fine Arts (NAFA) and the LASALLE College of Fine Arts, established in 1938 and in 1984 respectively, have long been the only specialised arts institutions in Singapore, offering diploma and degree courses. In recent years, however, a drive towards developing the creative industries have seen more institutions established at the tertiary level – these include the Yong Siew Toh Conservatory of Music at the National University of Singapore, the School of Arts, Design and Media at the Nanyang Technological Institute, as well as Republic Polytechnic²⁴. Brought to Singapore under EDB's Global Schoolhouse Initiative, foreign institutions such as the prestigious NYU

Tisch School of the Arts, and Sotheby's Institute of Art have also diversified the arts educational landscape in Singapore. The challenge for MICA, the Ministry of Education (MOE) and these arts institutions is to ensure that graduates entering the creative workforce are sufficiently addressing the needs of arts organisations and businesses, and contributing meaningfully to Singapore's arts and culture scene.

Similarly, at the pre-tertiary level, opportunities for specialised arts education are growing. In 2008, recognising that there was a lack of a specialised arts education institution at pre-tertiary level, MICA established the School of the Arts, Singapore (SOTA) to provide opportunities for talents aged between 13 and 18 years old to pursue an interest in the arts. SOTA's vision is to develop creative leaders for the future – future artists, creative professionals and passionate supporters for the arts in all fields. To ensure maximum exposure of SOTA students to our local arts and cultural scene, most of SOTA's arts faculty are not only educators, but arts practitioners as well. SOTA's formal curriculum also integrates visits and attachments to cultural institutions

²⁴ Republic Polytechnic specialises in the creative industries and is currently the only institution offering technical theatre (theatre lighting, sound, staging) as a diploma course.



Artist Representation of the School of the Arts, Singapore's (SOTA) Kirk Terrace Campus. Photo courtesy of Arts School Project Team, Ministry of Information, Communications and the Arts.

in Singapore, masterclasses and mentorship by local and visiting arts practitioners and participation in national and international competitions.

By the end of 2012, the first batch of SOTA students will graduate, and while most will go on to pursue tertiary education and a career in other fields, MICA expects that up to a fifth of the cohort will take up a career in the arts and broader creative industries, including specialised arts and creative industries services, due to the passion and professionalism they have been exposed to and have acquired during their development at SOTA.

With the emergence of SOTA, it is timely to look at how other forms of pre-tertiary specialised arts education and training may be enhanced. Currently,

there are two main channels within the formal MOE school system for young talents to pursue their interests and further develop their talent in the arts. These are MOE's Art, Music and Theatre Elective Programmes²⁵, and arts-related co-curricular Activities (CCAs). Based on MOE statistics, more than 300 students graduate each year from the Art, Music or Theatre Elective Programme, while more than 130,000 students participated in arts-related CCAs in 2007. Whether it is due to insufficient information of careers in arts and culture, or simply due to parental pressures, a key challenge for MICA and MOE thus far is in encouraging more of these students to continue to practise in professional or semi-professional capacity when they leave school.

As part of the manpower development plan for the arts and cultural sector, MICA will work with MOE and other partners to look at enhancing industry exposure and relevance in specialised arts curriculum and training programmes at both the pre-tertiary and tertiary levels. The aim is to develop a **"lighted pathway"** for young talents who choose to pursue a career in arts and culture, in order that more of them transition successfully into the cultural workforce. MICA will also provide more information to students, schools and educational institutions on the range of career options (in particular, specialised arts services) and growth potential of the arts and cultural sector, in order that students make empowered career choices.

²⁵ The Art Elective and Music Elective Programmes are offered at secondary schools and junior colleges and prepare students for the GCE 'O' and GCE 'A' Level Art and Music examinations. The Drama Elective programme is offered at junior colleges and prepares for students for the GCE 'A' Level Theatre Studies and Drama examination.

III. Engaged Community

Arts and culture is a critical aspect of national identity, community building and education. Without arts and culture, a nation would have no soul, a community no shared ties of understanding and belonging, and our youth no conception of our history, values, and ambitions for the future. Conversely, the most important stakeholders in arts and culture are students and the community since they represent current and future audiences, consumers, participants and creators.

Arts and culture are especially important in Singapore's context due to our multi-cultural and multi-religious social fabric. In post-independent Singapore, cultural programmes were introduced by the government to encourage inter-racial understanding and enhance nation-building in the early years. Today, the People's Association (PA) continues to use arts and culture as a platform for encouraging inter-racial harmony and building community pride, a challenge that will intensify as Singapore's society becomes even more cosmopolitan and ethnically diverse.

Arts and culture are also important because of Singapore's bid to move up the value chain towards more high value-added services such as the creative industries, financial services and legal services. A holistic education with a firm grounding in arts and culture in its broadest sense (which includes history, humanities and languages) would be critical in nurturing young talents with inquisitive and analytical minds, creative and innovative mindsets, and strong communication skills, to enable them to succeed amidst the growing complexity of today's global landscape.

Finally, arts and culture are important for building a gracious society and sense of belonging to Singapore. As our society matures, philanthropy and sponsorship are topics that are gaining greater prominence as more Singaporeans seek out ways to give back to society, and more companies seek to adopt social causes. Arts and culture are compelling platforms for Singaporeans and new residents to leave a lasting legacy for future generations of Singaporeans, be it through bequests of private collections, or support of arts and cultural organisations.



Baybeats 2007. Photo courtesy of The Esplanade Co. Ltd.

Pesta Raya Malay Festival of Arts 2007. Photo courtesy of The Esplanade Co. Ltd.

Artist Yayoi Kusama's installation art piece entitled Dots Obsession at ARTSingapore 2005. Source: The Straits Times © Singapore Press Holdings Ltd. Permission required for reproduction.



In nurturing an Engaged Community in Singapore, MICA, NAC and NHB aim to do the following:

a. Enhance and enrich general arts and humanities education

Generally, Singapore's education system has been moving towards one that is more flexible and diverse (offering students greater choices in meeting their different interests and ways of learning), and broad-based to ensure an all-rounded or holistic development in and out of the classroom. At the general education level, there is a concerted effort to ensure that all students go through some form of exposure to arts, culture and history at the primary and lower secondary levels.

Given Singapore's transition into a global knowledge and innovation-based economy, there is a need to make a stronger case that a holistic and balanced education with an equal emphasis on "hard" and "soft" subjects is critical for competing in a global marketplace. Even in "hard" business

and technical professions today (e.g. finance, IT, law, engineering), companies are increasingly looking for talent with strong analytical and critical thinking skills, a creative and innovative mindset, the ability to manage complexity, as well as the cultural sensitivity to work in a globalised, multi-cultural context. These are skill sets nurtured through exposure to arts, culture and the humanities.

Thus far, MICA agencies' involvement in general arts and history education has been limited to informal programmes rather than formal curriculum. NAC has partnered Singapore Totalisator Board and MOE in exposing students in school to the arts through the NAC Arts Education Programme²⁶. NHB and the museums also provide public education and outreach programmes to school groups.

However, given the arts and heritage resources that MICA agencies have and the many arts and cultural events that they organise and support, there is scope for a stronger partnership

between MICA and MOE to inject greater depth and opportunities for experiential learning into formal arts, history and other relevant humanities curriculum to create more engaging and enjoyable learning experiences.

For example, visits to the National Museum, the Singapore Heritage Fest, the Esplanade or the upcoming National Art Gallery could be part and parcel of history, art and music classes. Students could be sent to the National Archives, the National Library or the Heritage Centres (e.g. Malay Heritage centres) for research projects into family or community histories. More information on local and Asian visual and performing artists and their works (including pieces from the National Collection) could also be incorporated into textbooks, coupled with field-trips to the Singapore Biennale. In this way, classes are taken out of the classroom and students have a more immediate experience with what they are studying.

Under the Capability Development Plan, MICA aims to explore with MOE means of **enriching general arts and humanities education with our cultural resources**. The Plan also aims to explore the development of schemes to **support arts and humanities teachers and instructors**, ensuring that they have ample opportunities to upgrade their skills and be exposed to both the local and international scenes. As custodians of our nation's future creative talent, strong arts and humanities teachers will be the tipping point for Singapore's transition into a full-fledged knowledge and innovation economy within a generation.



Singapore HeritageFest 2006 © National Heritage Board

²⁶ The Programme provides each school with some funds that they can use to either expose their students to arts performances and exhibitions, or to bring in artists and arts groups to create works or give talks in the school. Currently, 99% of all schools and up to 60% of the total student cohort have participated in at least one National Arts Council Arts Education Programme (NAC-AEP) in the last year.

b. Strengthen community bonding and pride through arts and culture

That arts and culture are an important platform for inter-racial harmony, community bonding and pride has been undisputed since Singapore's independence. With the greying and diversification of our population base, arts and culture is likely to become the most socially inclusive platform for community bonding as it allows for broad-based participation by all, regardless of age, race or financial background.

MICA agencies' approach in this area has traditionally been to enhance community access to culture in order to build audiences. Through roving public outreach programmes of national arts events such as the Singapore Arts Festival, the Singapore Art Show and the Singapore HeritageFest, arts and culture are brought to the people. At the same time, the people are brought to our cultural institutions like the Esplanade and the museums with non-ticketed arts events, festivals that target specific community groups²⁷ and museum outreach programmes.

While this approach continues, we have started to recognise the strong role that arts and culture can play in strengthening community bonding and identity. Over the years, PA has invested a significant amount of resources into district-level arts and cultural activities. In 2006, NAC signed an Memorandum of Understanding (MOU) with PA which called for the joint development of District Arts Festivals (DAFs) and the development of community arts talent. The five CDCs in Singapore each organise a unique DAF yearly (with some funding support from NAC) that celebrates their own distinct community identity. At last count, five DAFs were

organised in 2007, reaching out to 140,000 residents. Community Centres also regularly offer courses in traditional and contemporary art, music, dance and other art forms, as well as stage performances by community talents. PA further manages and develops traditional arts groups like the National Malay and Indian Orchestras.

NHB, on its part, began working with students and community groups in 2006 to document and preserve Community Heritage Trails. At present, four heritage trails have been created with strong involvement from the community. For example, the Bukit Timah Trail was created based on research by students from National Junior College. Besides heritage trails, NHB also reaches out to the community through its Oral History project, which captures, for posterity, their unique family and community histories, as well as various publications that document residents' shared memories of Singapore's history.

Going forward, MICA agencies will work with PA and other partners to deepen the engagement of the community with arts and culture through four key areas:

- *Community as Practitioners and Creators* – RCP I and II invited the public to be members of the audience and visitors to museums. RCP III will encourage the public to be active practitioners, taking up arts and cultural activities for personal development, education or recreation. RCP III will also encourage the public to be creators, and to partner arts and heritage professionals in producing unique community arts that reflect community identity and heritage, address community issues, as well as enhance community bonding.



North East District Dance Festival © National Arts Council

South West District Arts Festival © National Arts Council

²⁷ For example, the Esplanade's Huayi, Pesta Raya, Kalaa Utsavam and Baybeats Festivals target the Chinese, Malay, Indian and youth segments of the population.



- *Targeted Programmes for Diverse Communities* – As opposed to broad-based general arts and outreach programmes, MICA agencies will target arts and cultural programmes to specific priority segments of the population such as lower-income families, youths, senior citizens, people with special needs and at-risk individuals.
- *Professional Development for Community Arts Talent* – There are many community-based arts and cultural groups that practise on an amateur or semi-professional level. NAC will partner PA to provide support for skills upgrading, as well as more opportunities for exposure and showcasing of their talent. Beyond instilling a sense of pride in the groups and the wider community they serve, the aim is also to ensure some groups grow to become professional arts organisations that Singapore can be proud of.
- *Distinctive and Innovative District Arts Programmes* – NAC will work with PA and the CDCs to further enhance the DAFs, facilitating the development of more innovative programming that reflects local culture and heritage, as well as strengthening the branding and positioning of the DAFs.

To address the focus areas above, NAC will launch its **Arts for All Community Engagement Plan** in line with the renewal of its MOU with PA in 2008. The highlight of the Plan is a **Community Participation Grant** to support community-initiated arts and cultural programmes which benefit the community. NHB will also extend the reach of its **Community Heritage Trails** to allow for greater community involvement in documenting and preserving local heritage.

Beyond programmes and initiatives, MICA will also explore using arts and culture to rejuvenate residential environments and create a strong sense of place:

- *Co-locating Arts/Cultural Groups or Facilities in Community Spaces* – MICA and agencies will work with PA, MOE, URA, the Housing Development Board (HDB), National Parks Singapore (NParks) and the Public Utilities Board (PUB) to explore opportunities to integrate arts and co-locate arts groups or arts/heritage spaces into existing schools, libraries, malls, community centres, as well as parks and other public areas, with the objective of strengthening the distinctiveness of our urban landscape beyond the city centre. In particular, given the extensive network of public parks and water bodies, there is potential to introduce more performing venues or public art into these public spaces in order to increase public thoroughfare, as well as create a distinctive identity for each.
- *Transforming Singapore's Urban Residential Environment through Arts and Culture* – In the longer term, MICA aims to partner HDB and URA to explore new models of town planning and design that integrate arts and culture into the physical and experiential environment. The aim is to inject greater uniqueness and diversity into the built environment of the heartlands, but also embed features that encourage community interaction and bonding into the design of the town.

c. Incentivise greater private philanthropy and sponsorship to arts and culture

In the gracious society envisioned for Singapore in 2015, the Government will be partnered by a strong private sector in the support and development of the arts and cultural scene. MICA recognises that while Government funding support will always continue, Government funding alone may not be sufficient to meet our long-term vision to become a global city. As seen in more mature cultural sectors, evolving a financing model for the arts and cultural sector involving both the private and people sector will diversify the sources of funding, and help achieve a higher degree of sustainability in the longer term.

Today, in addition to significant government support in the UK and US, private giving by wealthy individuals, foundations and corporations accounts for some 30% of total investment in the arts and culture or S\$1.7 billion in the UK, and 90% or S\$19 billion in the US²⁸. In comparison, private giving in Singapore, including in-kind corporate sponsorship, amounts to around S\$40 million per year on average. This amounts to about 25% of average annual total operational funding for arts and culture, but significantly lower if you also consider investment in capital development.

There is scope to grow the private giving pie for arts and culture in Singapore. This is especially given the increasing level of private wealth in the region, and efforts of government agencies such as EDB and STB to develop Singapore as a centre for high net worth individuals (HNIs) and private wealth management²⁹.



Encouraging cultural philanthropy also provides an avenue to cultivate greater shared responsibility and co-ownership for our nation's culture and heritage. For foundations and HNIs, giving to culture via donations of funds or artefacts and artworks is an attractive means of contributing towards a lasting national legacy, and hence an expression of long-term commitment and engagement. For corporations, the positive association with arts and culture enhances the sophistication of their brand or reputation.

Currently, the Government's incentives for giving to the arts and culture are limited primarily to double tax incentives (see Annex D). Given our relatively low corporate and individual tax rates, these existing tax incentive schemes are effective as a form of recognition for corporate sponsorships, but have a limited impact in attracting substantial and sustained giving, especially cash donations³⁰.

While MICA, NAC and NHB will continue to promote and enhance existing incentives and forms of recognition, we will explore new schemes to incentivise greater philanthropy and sponsorship.

MICA recognises that a significant gap in the arts and cultural sector is a lack of strong fund-raising, arts management and relationship management capabilities in the arts community. To address this gap, MICA, NAC and NHB will also explore the setting up an independent arts and business entity in the medium term that could build partnerships between the arts and the business community, as well as offer arts management capability building and consultancy services to arts and cultural organisations³¹.

²⁸ Source: *Arts and Business UK 2007 and National Endowment for the Arts Annual Report 2007*. It should be noted that the US model is unusual and that no other country has such a high level of private giving to the arts. This is because historically, the US has had a very strong tradition of American-based private foundations and corporations donating to arts and culture to establish cultural legitimacy and recognition. The US also has a relatively high estate and/or inheritance tax system, which prompts charitable giving of substantial resources of funds, land and collections to museums and arts organisations.

²⁹ Based on the Merrill Lynch World Wealth Report 2006, a quarter of the world's wealth under High Net-worth Individuals (HNIs) amounting to US\$8.4 trillion was held in the Asia-Pacific region, with Singapore registering the highest actual percentage growth (21%) in HNIs.

³⁰ In a 2007 NHB survey on donor management, donors indicated that double tax incentives were insufficient encouragement for donating because of the low tax rates in Singapore. This is especially when compared to the UK and US, where higher tax rates and high estate duties raise the attractiveness of tax incentives enjoyed in return for giving to arts and culture.

³¹ This entity would be similar to Arts and Business UK, or Americans for the Arts.



Patron of the Arts Award 2006 © National Arts Council

da:ns Festival 2008. Photo courtesy of The Esplanade Co. Ltd.

Tribute to Zhou Xuan, Huayi – Chinese Festival of Arts 2008. Photo courtesy of The Esplanade Co. Ltd.



d. Strengthen advocacy for arts and culture through research and communication

Ultimately, there needs to be stronger advocacy for the arts in order to build interest in getting involved, whether as a practitioner, a patron, or as a consumer. MICA agencies will step up advocacy of the arts through the provision of more research and information on the growth and potential of the arts scene, as well as the benefits of being involved in or giving to the arts.

For a start, MICA will release an annual **Singapore Cultural Statistics** from 2008 – a comprehensive compilation of cultural indicators and statistics that will provide a more holistic picture of the growth of the arts and culture scene yearly.

In the long run, stronger advocacy is needed not just from the Government but also from the private and people sectors. As such, we would like to encourage more interested individuals, corporations, foundations and organisations to step forward to inform the public as to how you are supporting arts and culture, why you do so, and how it has benefited your organisation, your family, or your life.



Optical Identity, Singapore Arts Festival 2007 © National Arts Council, photo by Kevin Yang.



Photo © Tim Griffith, Courtesy of The Esplanade Co. Ltd

CONCLUSION

3

A NEW CHAPTER OF GROWTH

As Asia rises in prominence on the world stage, Singapore's future will be determined by how we position our economy, our society and our people alongside the rest of our neighbours and the rest of the world. Within this context, culture can play a major role in distinguishing us from other cities in the region in the competition for talent. At the same time, culture can bring us closer to the rest of Asia, with which we share deep ties of heritage and values and a common vision for the future.

Closer to home, with growing diversity, culture can be an inclusive platform to bring all Singaporeans together, regardless of race, religion, age or financial background. It offers our children, families, communities, and corporations a means of relishing our past, finding meaning in our present, and gaining confidence for the future. It also offers those who can, an opportunity to leave a legacy behind for future generations of Singaporeans.

RCP III represents a new chapter of growth in Singapore's cultural development. Singapore's arts and cultural landscape will stand out for its distinctive multi-cultural flavour and strong cultural institutions, for its pool of professional arts talents and businesses, and for being a community deeply involved in developing and preserving their own arts and heritage.

MICA, NAC and NHB invite Singaporean and resident individuals, corporations and foundations to partner the Government in bringing Singapore one step closer to being a Distinctive Global City for Culture and the Arts by 2015 – not only as an International Magnet for Talent, but as the Best Home to a population proud to be Singaporean.



NAC-Exxon Mobil Concert in the Park © National Arts Council



ANNEX A

KEY CULTURAL STATISTICS

A) Vibrancy of the Arts Scene

Arts activities in Singapore quadrupled between 1996 and 2007. On any day, audiences now have an average of 73 activities to choose from, compared to just 16 activities in 1996.

Note that this statistic takes into account only performing arts events and visual arts exhibitions. It does not include entertainment, pop-rock, film or media, or other culture/heritage-related events.

Figure A-1: Total Arts Activities (Performances & Exhibition Days)



Source: National Arts Council

B) Number of Arts Companies and Societies

The number of arts-related companies and societies registered with the Accounting and Corporate Regulatory Authority and Registry of Societies doubled from 1996 to

2007. Companies include both commercial (for-profit) and non-profit companies.

Figure A-2: Number of Arts Companies and Societies



Source: National Arts Council

C) Ticketed Attendance at Performing Arts Events

Ticketed attendance at performing arts events has doubled since 1996 to about 1.5 million in 2007.

Figure A-3: Ticketed Attendance at Performing Arts Events



Source: National Arts Council

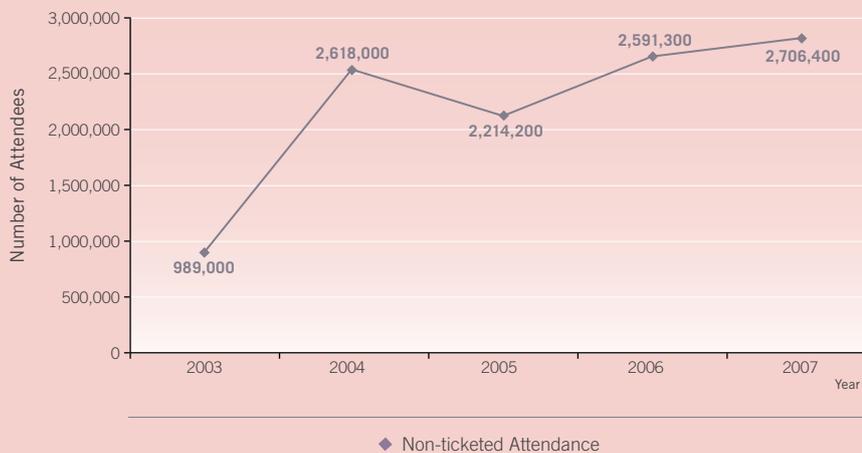
D) Non-ticketed Attendance at NAC and Esplanade events

Non-ticketed attendance refers to the attendance at arts events that do not require a ticket for entry. Note that the sharp jump from 2003 to 2004 is largely due to a new visual arts event – Seni Singapore 2004, which was organised by NAC.

This event was the predecessor to the Singapore Art Show and Singapore Biennale which take place in alternate years.

Note that figures are only available from 2003.

Figure A-4: Non-Ticketed Attendance for NAC and Esplanade activities



Source: National Arts Council

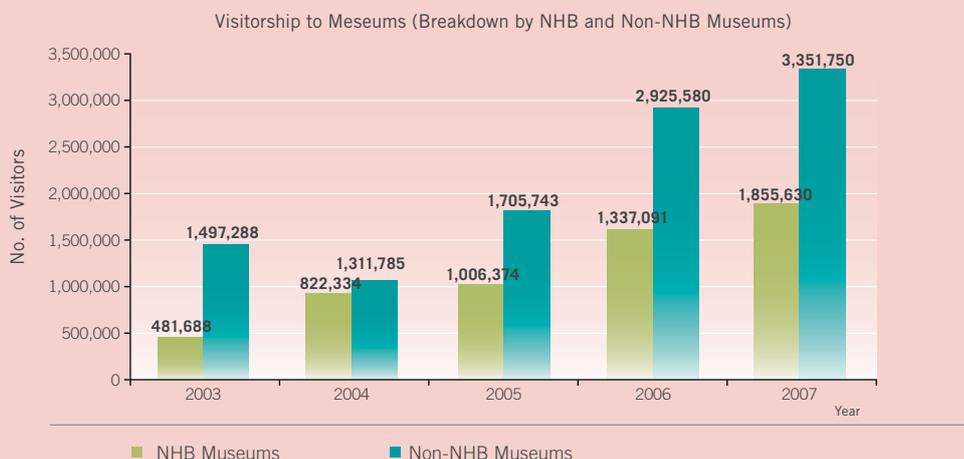
E) Visitorship to NHB and non-NHB Museums

NHB Museums are museums managed directly by NHB, these include the three national museums – National Museum, Asian Civilisations Museum and Singapore Art Museum, as well as the Singapore Philatelic Museum, Peranakan Museum, Reflections at Bukit Chandu and Memories at Old Ford Factory. Non-NHB museums are private, community or other public sector museums (e.g. URA’s Singapore City Museum) that together with NHB museums, are marketed as the Museum Roundtable.

Visitorship figures to museums in the Museum Roundtable have almost trebled in the last five years. NHB museums experienced a larger increase compared to non-NHB museums. In general, this is a positive sign of greater interest – from both Singaporeans and tourists – in the museums in Singapore and an indication of the museums’ success in enhancing the visitor experience.

Note that figures are only available from 2003.

Figure A-5: Visitorship to NHB and Non-NHB Museums



Source: National Heritage Board

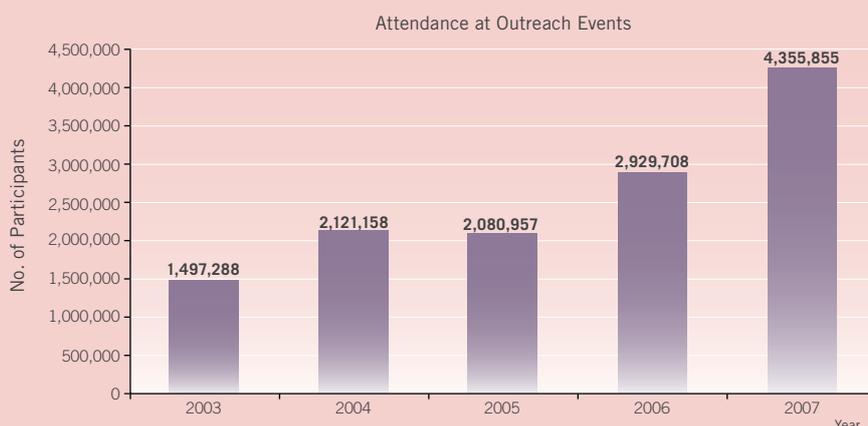
F) Attendances at Heritage Outreach Events

From 2003 to 2007, attendance at NHB outreach events showed a rising trend (average annual growth rate of 31%). 2007 saw an especially significant increase due to the growing popularity of the Singapore HeritageFest (SHF) and Heritage-On-The-Move programmes. SHF 2007 attracted

more than 1.4 million participants alone. Outreach events conducted by the rest of the NHB museums, institutions and divisions made up the rest of the attendance.

Note that figures are only available from 2003.

Figure A-6: Attendance at Heritage Outreach Events



Source: National Heritage Board

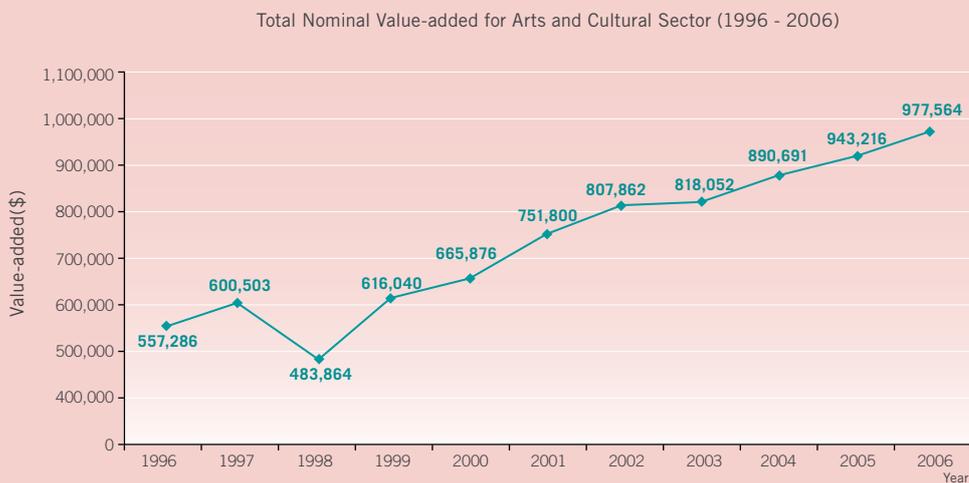
G) Economic Contribution of Arts and Cultural Sector

Figure A-7: Arts and Cultural Sector Employment



Source: Department of Statistics. 2006 figures are preliminary.

Figure A-8: Total Nominal Value-added for Arts and Cultural Sector



Source: Department of Statistics. 2006 figures are preliminary.

Note that the figures above are based on the Arts and Culture Cluster Definition on the facing page. There is a two-year lag in data availability.

Table A-9: Arts and Culture Cluster Definition, based on Singapore Standard Industry Classification (SSIC)

SSIC 2005	SSIC Industry
Visual Arts	
Fine Art, Crafts & Collectibles	
50351	Wholesale of antiques, works of art, handicrafts, collectibles and gifts
51461	Retail sale of antiques, works of art, handicrafts, collectibles and gifts
Photography	
50391	Wholesale of optical and photographic equipment and supplies
54182	Retail sale of cameras and other photographic goods
76211	Photo finishing services
76219	Photographic activities nec
Performing Arts	
Live Performing Arts	
78993	Agents for artistes, athletes, models and other performers
80402	Music and Dancing Schools
90101	Theatrical producers except motion picture
90102	Theatres and concert halls
90103	Operas, wayang & puppet shows
90104	Orchestras & dance bands
90109	Dramatic arts, music and other arts activities nec (scenery, lighting, stage makeup and other equipment services)
Recorded Music	
50342	Wholesale of musical instruments and scores
50343	Wholesale of record albums, cassette tapes, laser discs and compact discs (including VCDs, DVDs)
51452	Retail sale of musical instruments and scores
51453	Retail sale of record albums, cassette tapes, laser discs and compact discs (including VCDs, DVDs)
61300	Sound recording production and distribution
Literary Arts	
Book Publishing and Sales	
50374	Wholesale of books and magazines
51483	Retail sale of books, magazines and stationery (including newsvendors)
60011	Publishing of books, brochures, musical books & other publications

continue >

SSIC 2005	SSIC Industry
Cultural Heritage	
Museums, Galleries and Heritage	
90211	Museums
90212	Arts galleries
90219	Museums activities & preservation of historical sites & buildings nec
Other Cultural Activities	
90291	Cultural Village
90299	Other cultural activities, nec
91992	Clubs And Societies (Including Scouts/Girl Guides Associations, Book Clubs And Photo, Music, Art And Craft Clubs)
Also classified under Media Sector	

H) Average Annual Recurrent Funding for Arts and Culture FY 2003-2007

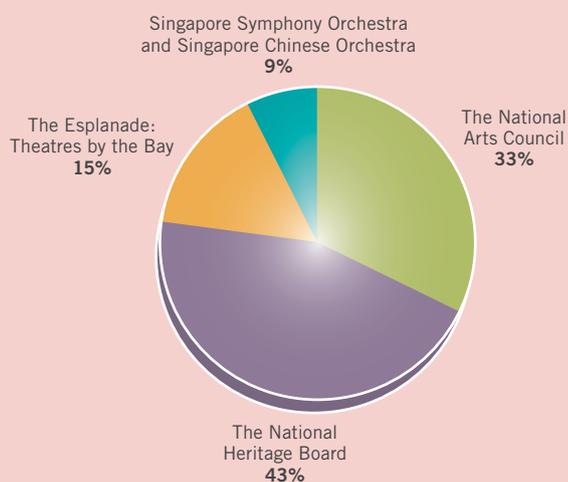
MICA's average annual recurrent funding for arts and culture across 2003-2007 was about \$114 million. This does not include expenditure on capital development. A majority of this goes towards funding the operational budgets of NAC and NHB.

Beyond staff costs and overheads (for example, the cost of maintaining and operating museums), the biggest proportion of total funding goes towards grants, arts housing and other forms of direct financial assistance towards arts organisations. Note that the funding proportion towards staff costs and

overheads is an upper-bound estimate and is likely to contain other items (e.g. marketing and programming costs for events and exhibitions) for which MICA is unable to break down into a finer resolution.

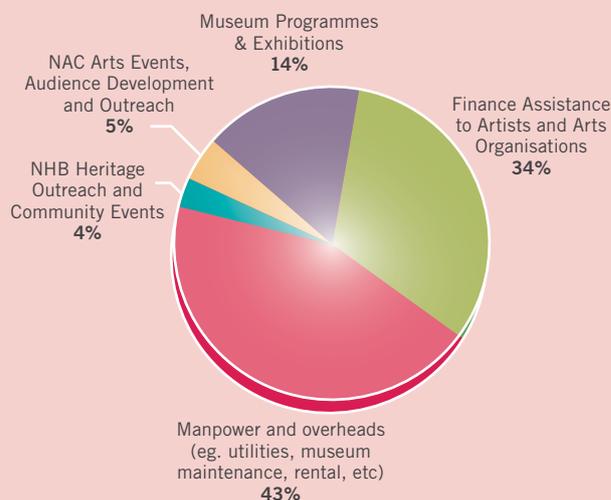
The average annual funding from RCP I and II across FY2003-2007 was about \$12 million. This is embedded into the operating budgets of NAC and NHB, with NAC receiving about \$8 million and NHB \$4 million. RCP funding went directly into financial assistance to arts groups, as well as NAC and NHB programmes.

Figure A-9: Distribution of Average Annual Recurrent Funding (%) by Recipient Agency (FY 2003-2007)



Source: Ministry of Information, Communications and the Arts

Figure A-10: Distribution of Average Annual Recurrent Funding (%) by Area (FY 2003-2007)



Source: Ministry of Information, Communications and the Arts

ANNEX B

SUMMARY OF STUDIES CONDUCTED

As part of the planning process for Renaissance City III, MICA commissioned two studies to better understand the needs of our various stakeholders – the arts community, the general public and the people and private sectors – as well as to examine what some of the critical gaps were in arts and cultural development. This annex summarises some of the key outcomes from these two studies.

A) Roles of the 3Ps in the Development of Arts and Culture

By the Institute of Policy Studies, March 2006

The objective of this study was to track and analyse the roles of the public, people and private sectors in the performing, visual and literary arts and to recommend ways to foster partnerships between them. The study noted that the Government has up until now taken the lead in many areas to develop arts and culture. But future growth will depend on the people and the private sectors seizing the initiative and working more closely together.

Focus group sessions and individual interviews were conducted with various stakeholder groups for arts and culture:

Table B-1: Categories of interviewees and focus group sessions

Category	Number of participants	Total	
<i>Focus Group Sessions</i>			
Artists and Galleries	13	97	
Critics and Reviewers	7		
Dance and Theatre Groups	8		
Writers, Publishers and Bookstores	9		
<i>Individual Interviews</i>			
Art Galleries	7		
Arts Organisers and Intermediaries	5		
Arts Practitioners	14		
Sponsors and Supporters	10		
Civil Service	12		
Grassroots Arts Organisations	2		
Independent Museums	2		
Public Relations Professionals	2		
Publishers	6		

Some of the key challenges identified by the study include:

- a) The performing arts have made the most progress. Progress in the visual arts has been patchy. The literary arts scene remains very weak.
- b) Audiences have grown. But audience development has not kept pace with the growth in the number of arts groups and events.
- c) The media's role in the arts and scholarship in the arts is under-developed in Singapore.
- d) Arts groups (included in the definition of the people sector in this study) often under-invest in marketing, fund-raising and other areas not considered to be part of artistic development. At the same time, companies, individuals and foundations (which are defined as part of the private sector in this study) do not give enough compared to the levels of sponsorship and philanthropy in other countries. There is also little partnership between the people and private sectors beyond straight giving of cash or in-kind donations. Both sides need greater know-why, know-what, know-how and know-who in forming partnerships.
- e) Artists here receive less funding in the form of grants per capita from the Government than elsewhere. Government share of funding compared with the private sector's is closer to European countries than to the US. Direct government funding in the US is relatively low, but there is heavy funding through tax forgone from incentives given to companies, individuals and foundations. The US Government is giving as much to the arts as its European counterparts, but by using tax breaks rather than direct grants. Private funding can supplement but not replace government funding.

Some key recommendations proposed by the study include:

- a) Focusing NAC's role on strategic planning and policy-making, gradually devolving its organising roles to the private sector or arts groups/arts centres
- b) Creating new means of funding support to spur creation of specific types of content (such as Singaporean works) and to do more to plug gaps in arts groups' capabilities (such as marketing and advertising)
- c) Setting up a unit to promote arts and private-sector partnerships, providing match-making services, a cultural commons with directory and research information, facilitation, training and consultation on partnerships
- d) Leveraging on existing infrastructure by encouraging the use of community centres, religious premises, welfare organisation premises, libraries, town council facilities and schools for the arts and enable partnerships between arts groups and owners/managers of these facilities and the communities that they are in.
- e) Developing future audiences by putting more emphasis on the arts in education and arts education in schools
- f) Increasing tax incentives, especially for donations in-kind and other kinds of giving
- g) Promoting the growth of the visual arts by: i) organising exhibitions of corporate art collections, ii) facilitating merchandising using works of local artists, iii) promoting the buying and display of Singapore art and encourage the private sector to nurture, not just paintings and sculptures, but also contemporary visual art forms such as installations and performance art and iv) doing more to promote the best Singapore artists internationally

- h) Promoting the growth of literary arts by: i) starting creative writing programmes in schools and universities, ii) funding overseas market promotion for local fiction and publishers, with tax breaks for overseas income, iii) encouraging the development of genre writing and markets, iv) including more local books in the English language as well as literature curricula and v) starting a literary journal or encouraging the media or tertiary institutions to start literary pages/publications.

B) Community Cultural Engagement and the Value of Arts and Culture in Singapore

Professor Lily Kong

Department of Geography, National University of Singapore,
January 2008

This study was targeted at the general public and sought to understand what were the needs and expectations of the Singapore public for cultural activities, what were the potential barriers to participation and engagement and how the quality of arts and cultural activities, programmes and community involvement can be improved in a sustainable manner over the long term.

As part of the study, a series of interviews and focus groups were conducted from July to September 2007. A total of 300 people were interviewed, divided into those based in Singapore, and those outside of Singapore:

Table B-2: Categories of interviewees and focus groups

Singapore-based population				
Category	Sub-category	Number of participants	Sub-total	Total
Educational	Students	41	60	242
Educational institutions	Teachers and staff	19		
Community groups/ organisations	PA/CCMC/CCC/RC/NC/Onepeople	21	51	
	CDCs	9		
	NParks	3		
	Ethnic self-help groups	16		
	Ethnically-based cultural organisations	2		
Interest groups (non-arts/ culture)	Environmental associations	7	40	
	Welfare associations	6		
	Women's organisations	4		
	Expatriate/international associations	10		
	Alumni associations	13		
Corporate philanthropists and Patrons of the Arts/Heritage		14		
Arts & Culture Community	Performing arts	26	77	
	Visual arts	7		
	Heritage	14		
	Media	19		
	Design	11		
Non-Singapore-based population				
Tourists		21	58	
Short-term migrants		20		
Permanent migrants		17		
Total: 300				

Comments on Singapore's Arts and Culture Scene

Availability. Many noted that the availability of arts and culture in Singapore has improved and increased over the years, but that the majority of events are ticketed “high art” performances.

Missing Dimensions. The following were highlighted as some missing dimensions in the local arts scene:

- **Local arts:** Many interviewees across the eight groups spoke about the lack of original local arts.
- **Leadership:** One participant felt that a major missing dimension is one of leadership – that is, the arts sector lacks a strong organisational structure as well as experienced and qualified leadership.
- **Diversity:** Those from the arts and culture community and some expatriates noted the lack of non-mainstream sub-cultures, and also the lack of independent films, literature, parodies and satires, public art and innovative architecture, which they felt are largely due to the Government's strict censorship.

Comparison with Different Countries. Only the interviewees in the short-term and permanent migrants groups were asked to compare Singapore to other countries, given their dual experiences. It was generally agreed that Singapore's arts scene does not compare to that of cities such as London, Las Vegas and Toronto in terms of range, quality, vibrancy and diversity. However, many permanent migrants said they did not know Singapore's scene well enough to be able to adequately compare. While the rest of the interviewed groups were not asked specifically about other countries, many interviewees nonetheless spoke about the arts scenes in other countries such as Japan, China and Germany. They noted that Singapore's short history as a nation compared to these countries means that it has had far less time to build its arts scene and support.

Access and Spaces. Many participants felt that there are sufficient arts spaces and that Singaporeans do have ample access, although it was noted that those from low-income families as well as people with special needs have problems accessing arts and culture, and concessions are needed to encourage them to attend such events. Greater accessibility such as ramps and lifts were also suggested.

Nevertheless, it was noted that a **variety of spaces** was needed:

- One criticism was the lack of smaller venues, such as for a 500-strong audience, as there is a vacuum between the Esplanade and the community theatres
- For the visual arts, the inadequate size of the Singapore Arts Museum was noted, but participants were excited about the plans to turn Supreme Court and City Hall into an art gallery.

- Another thread was the lack of affordable workspaces for artists – participants suggested that schools open their workrooms and studios in the evenings and on weekends. While the presence of arts villages such as at Middle Road and Telok Kurau were noted, participants from the arts community said these rents – at commercial rates – were too high for artists.

Comments on Strategies to Increase Community Participation

The following were suggestions made for increased community participation:

- **Broad-based:** More performances such as cultural festivals, food festivals, open-air concerts, free events, children's activities, flea and art markets, traditional arts events such as wayang shows, and other activities with a Singapore flavour.
- **Heartlands:** Bring the arts to the masses – at community centres, schools, shopping malls and hawker centres. This would make it more convenient and dislodge the view that the arts are elitist and expensive. More free, open-air events would also encourage attendance, especially by families.
- **Publicity:** Make information available on mainstream information channels, e.g. in a magazine or on a website in an ongoing manner.
- **Arts education:** Improve Singapore's tertiary arts education by giving it greater depth, such as by introducing art history courses. Better training for arts teachers in schools was also proposed.
- **Local productions:** More focus should be placed on smaller home-grown productions instead of importing large, foreign ones.
- **Feedback:** Participants from the interest groups felt that arts and cultural needs change over time but that there is no avenue for new ideas to be explored. Thus more avenues for feedback and contribution of ideas to the Government are needed.
- **Funding:** Provide more funding, a more transparent funding process and better concessions for the disadvantaged, as price and costs seemed to be a big barrier for greater involvement in the arts.
- **Heritage and conservation:** Conserve old buildings and pay greater attention to heritage.
- **Support chain:** Develop an arts “ecosystem” of arts facilitators, managers and journalists to ensure more support for the arts community.

ANNEX C

Priority Arts and Heritage Business, Technical and Applied Capabilities

The following is a list of critical arts and heritage business, technical and applied capabilities needed to support RCP III. Standard Industry or occupational codes are listed where applicable. Training and skills upgrading schemes will be targeted at building these priority capabilities.

Business

- Arts/Museum Management (SSIC Codes: 90212, 90109)
- Commercial Art Galleries (SSIC Code: 90212)
- Art IP and Legal Contracting (contributes to SSIC Code: 76299)
- Artist Management (SSIC Code: 78993)
- Festival (Events) Management (contributes to SSIC Code: 78923)
- Cultural Tourism Management (contributes to SSIC Code: 78211)
- Books and Music Publishing (SSIC Code: 60011, 61300)
- Art Consultancy

Technical

- Art History, Art/Heritage Research
- Curation (SSOC Code: 29112)
- Art/Heritage Conservation (SSOC: 29113)
- Technical production for stage (SSIC Code: 90109)
- Exhibition Design (SSIC Code: 90212)
- IT Specialists

Applied

- Community Arts
- Arts Education (SSIC Code: 80402)
- Arts Therapy

ANNEX D

Current Government Incentive Schemes to Support Private Giving to Arts and Culture

Table D-1: Overview of Government Incentive Schemes to Support Private Giving to Arts and Culture

Scheme	Incentive
<p>Approved Museum Scheme (AMS)</p> <p>Introduced in Jan 2003, Managed by NHB</p>	<p>Donors who make artefact donations to an approved museum* enjoy double tax deduction.</p>
<p>Public Art Tax Incentive Scheme (PATIS)</p> <p>Formerly known as Public Sculpture Donation Scheme introduced in 1988, managed by NHB.</p>	<p>Donations, commissions, display and maintenance of public art by both public and private organizations and individuals enjoy double tax deduction off the value of the artwork, or costs of installation or maintenance.</p>
<p>Art Incentive Scheme</p> <p>Set up by URA, supported by NHB.</p>	<p>Developers enjoy additional Gross Floor Area (GFA) above the maximum allowable under the Master Plan 2003, up to a cap of 2% of the total permissible GFA for the development if:</p> <ul style="list-style-type: none"> • A permanent art installation is provided in a new development within the Central Area. • Artworks integrated within developments. Subject to the appraisal and endorsement of NHB's Public Art Appraisal Committee (PAAC) and the approval of URA.
<p>National Heritage Fund (NHF)</p> <p>Introduced in Aug 2003, Managed by NHB.</p>	<p>Donations to the NHB Museums enjoy double tax deduction.**</p>
<p>Patron of the Arts Award</p> <p>Managed by NAC</p>	<p>Annual award to individuals or organisations which sponsor arts projects with a significant impact on artistic development in Singapore, including arts activities held at the grassroots level. Contributions paid directly or indirectly to arts organisations*** will also be considered.</p>
<p>Patron of Heritage Awards</p> <p>Managed by NHB</p>	<p>Annual award to individuals or organisations which contribute cash, in-kind, artworks, etc. to private or non-profit institutions which promote and conserve aspects of heritage relating to our architecture, community, society and culture.</p>

* To date, the eight approved museums under AMS include the National Library Board (NLB) Museums, National University of Singapore (NUS) Museums, NLB and the Singapore Management University (SMU).

** The national museums, such as the Asian Civilisations Museum and Singapore Art Museum maintain a policy of granting naming rights to selected donors on a case-by-case basis.

*** Donations to arts companies that are registered as institutions of public character also enjoy double tax deductions.

