



Arts Management in Multicultural Singapore

Renee Lee &
Liew Chin Choy

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Introduction

This book is aimed at meeting the need for a real-world textbook on the fundamentals of arts management. It is written by Singaporean authors in a multicultural context, and concludes with global perspectives. The contents represent the combined efforts of the co-authors, who come from different academic, administrative and industry backgrounds. Together, they contributed their teaching and management knowledge, and experiences and observations on the practice of arts management.

Within the creative industries sector, managers come from diverse backgrounds. About a decade ago, arts management as a field of study began to gain popularity among tertiary students in Singapore and the region.

This book illustrates how Singapore's art and culture policies have evolved since the country's independence in 1965. Today, the country's art and culture policies have enabled the consolidation of eighteen creative clusters into a creative economy that is part of the national economy.

The employment for the art and culture sector has chalked up the largest growth rate since 2008, compared to other industries. Thus, highlights of major practices of art, culture and heritage organisations in the burgeoning local arts scene provide a framework that has succeeded for managers working in multiracial, multireligious and multicultural communities.

The authors provide guidance on the core competencies required of arts administrators by addressing current issues relevant to arts organisations and their administrators, including the core challenges of audience development, arts marketing, financial administration, pitfalls in contract negotiations, funding for the arts, the principles of private

and public arts sponsorship, the fundamentals and accountability of fundraising, the requirements under the new Code of Governance for charities and IPCs, etc., and the issues that art administrators ought to know.

Also discussed are observations on the recently introduced Cultural Matching Fund scheme administered by the National Arts Council (NAC), the brand value of art and consumer behaviours of art collectors.

The book begins with contextualising the manner in which Singapore develops its art and culture scene, citing real examples and case studies drawn from local multicultural practices for universal application. Templates, contracts and charts are well detailed to augment the actual work of art administrators.

The wherewithal to head challenges in the global scene is critical for managers to sustain companies, thus the final section of the book demonstrates the application of strategic management to the arts discipline, bringing you a fresh perspective.

An abstract graphic on the right side of the page, consisting of numerous thin, curved lines that create a sense of depth and movement, resembling a stylized wave or a tunnel effect. The lines are dark grey and set against a lighter grey background.

Part 1
**CULTURAL
DEVELOPMENT OF
SINGAPORE**

CHAPTER 1

CULTURAL POLICY

NATION-BUILDING

Singapore is a multiethnic and multicultural society with a population of 5.69 million, comprising 74% Chinese, 13% Malays, 9% Indians and 4% Others (Eurasians, Pakistanis, Bangladeshis, etc.) in 2020.

The early immigrants of Singapore came from a diverse geographic background. They brought with them their language, religion, customs and traditions to create a culturally rich society. This diversity was already evident in the early days of Singapore's history, but was advanced under British colonial rule (1819–1963). The British adopted a “laissez faire” policy of non-interference in the lives of the people, which helped to preserve the cultural identity of the various racial groups right through to the present day.

Singapore achieved independence from the British in 1963 through its admission into the newly formed Federation of Malaysia. When Singapore separated from Malaysia in 1965, its cultural policy

was aimed at integrating the diverse ethnic communities as one united people regardless of race, language or religion. It eschewed the policy of assimilating the minority groups; instead, the different racial groups were encouraged to preserve their own cultural identity, tolerant and accepting of each other's culture.

Multiculturalism is therefore the cornerstone of Singapore's cultural policy—a prerequisite for continued racial harmony in the country and a foundation for Singapore's nation-building efforts. It helps to maintain stable race relations and accounts for the government's success in managing the diverse ethnic communities within Singapore.

The republic constantly affirms its plural society and the legal equality of its citizens regardless of ethnicity. There are also systems and practical measures in place, such as constitutional provisions for the protection of minorities and an adherence to the concept of meritocracy.

Achieving integration to develop a common identity requires appreciating and understanding each other's cultural practices. Multiculturalism does not require a dilution of cultural identities or a fusion of different customs and practices into one common culture. Instead, the different ethnic communities may evolve, adapt and strengthen their cultures, and partake in each other's cultures in order to deepen and strengthen the country's cultural identity.

A multiracial society should provide space for people of dissimilar backgrounds and attitudes to intermingle and be more tolerant of each other's beliefs, lifestyles, cultural practices and social norms. This would allow people from diverse backgrounds to reach out to each other to forge a sense of community spirit and cohesion. In a public speech in 2005, the chairman of the National Arts Council (NAC), Edmund Cheng, suggested nation-building by engaging people through the arts

and heritage. He further suggested the arts as one of the pillars of nation-building and an effective medium to achieve a better understanding and appreciation of Singapore's diverse cultures.

In its attempts to preserve the country's multicultural heritage amid rapid technological advancement in a knowledge-based globalised economy, the Singapore government recognises that providing cultural ballast to the different ethnic communities is critical. There is a conscious effort to promote conditions conducive for the pursuit of artistic excellence among the practitioners of different ethnic groups in the performing, literary and visual arts, as evident in the organisation of different cultural events specific to each community. This is apart from strengthening the various multicultural institutions and educating the young on the country's multicultural heritage so that they may have a better appreciation and understanding of the shared cultures.

Looking ahead, the republic "seeks to be a multicultural city state with modern values and a global outlook that is critically important to Singapore's very existence and for nation building; being Singaporean includes being Chinese or Malay or Indian or belonging to other racial groups" (Wang 2016).

FROM CULTURAL DESERT TO GLOBAL CITY OF THE ARTS

In the 1960s, Singapore faced poverty, unemployment and a general lack of housing, education, health and social amenities for its people.

Then, in the 1980s, the success of the country's industrialisation programmes spurred rapid economic growth. This economic prosperity saw the attainment of housing, education and other social needs.

The Singapore government then turned its attention to improving its citizens' quality of life by providing a clean and green environment. It

relocated street hawkers and drove programmes for urban renewal, the greening of the city and other national development policies.

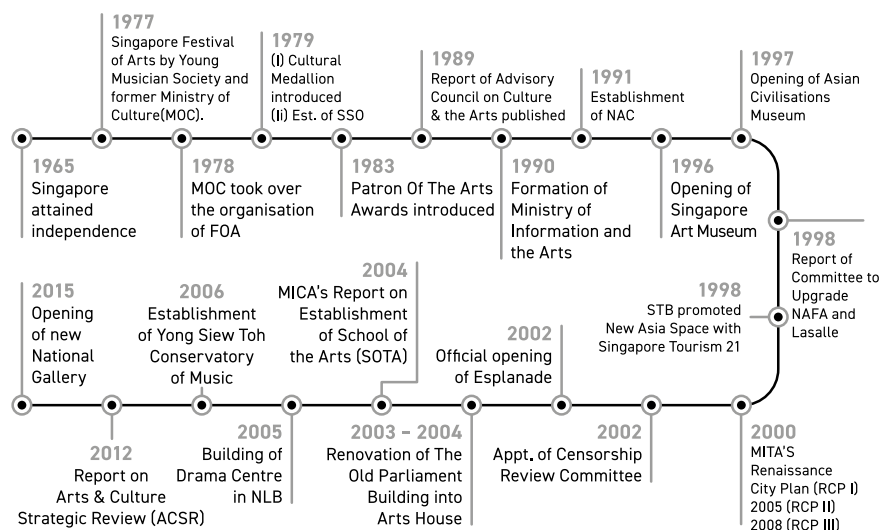
From a "cultural desert"—a term that was frequently used to describe Singapore in the 1960s and 1970s—the arts and cultural scene began to make great strides. The 1980s and 1990s were a period of intense government patronage of the arts, with a number of government-led cultural events organised at the national level, most notably the Singapore Festival of Arts, National Day Art Exhibition, National Playwriting Competition and National Short Story Writing Competition.

A landmark decision that accelerated the development of art and culture in Singapore was the government's resolution to implement the recommendations of the 1989 Report of the Advisory Council on Culture and the Arts. The report provided the blueprint for cultural policy in Singapore, and the foundation for greater investments in cultural infrastructure.

An outcome of the implementation of the recommendations was the formation of the NAC in September 1991. Its task was to spearhead the development of the arts in Singapore and to turn Singapore into a vibrant global city for the arts.

Other noteworthy milestone events recorded are summarised in the following figure.

Figure 1.1 Historical Milestones in the Cultural Landscape of Singapore (1965–2016)



The strategies to achieve the aforementioned vision included the following:

- i. Enlivening the arts scene by organising and facilitating major arts events;
- ii. Nurturing artistic talent and promoting artistic excellence;
- iii. Promoting Singaporean artists and their work overseas, and fostering new cultural relations internationally;
- iv. Developing and broadening the local audience base;
- v. Attracting international talents and events to Singapore;
- vi. Facilitating the development of arts facilities;
- vii. Initiating arts research and surveys; and
- viii. Developing a strong arts industry.

The landmark report spurred a growing interest in the arts and culture. It laid the foundation for the establishment of major arts and cultural institutions, apart from the NAC, such as the National Heritage Board (NHB) and the National Library Board (NLB).

The report also paved the way for other impressive infrastructural development for the arts and heritage. This included, among others, the building of the Singapore Art Museum (SAM), the Asian Civilisations Museum (ACM), the major renovation of the National Museum of Singapore, the development of the multidisciplinary The Arts House at the Old Parliament, the building of the multi-million dollar Esplanade—Theatres on the Bay, the conversion of the iconic former Supreme Court buildings and the City Hall into the National Gallery, and the makeover of the Victoria Theatre and Concert Hall. The government also redeveloped disused government buildings for local arts groups under NAC's Arts Housing Scheme.

All these arts facilities were developed despite criticisms that they might be underused or disused.

SINGAPORE ARTS SCENE

The importance given by the Singapore government in pushing the national agenda for the arts is reflected in the individual and combined budgets of then Ministry of Information, Communication and the Arts (MICA)—today's Ministry of Culture, Community and Youth (MCCY)—and the NAC, NHB and NLB for the promotion of the arts and heritage in fiscal year 2006, as illustrated in the Figure 1.2.

Figure 1.2 Individual and Combined Budgets of MICA, NAC, NHB and NLB for Arts and Heritage Programmes in FY 2006

Ministry of Information, Communication and the Arts (MICA)	\$241,682,990
National Arts Council (NAC)	\$48,013,900
National Heritage Board (NHB)	\$89,433,700
National Library Board (NLB)	\$149,764,000
TOTAL	\$311,894,590 or 0.15% of GDP

An audience survey of the 2007 Singapore Festival of Arts highlighted an increasing audienceship—718,542 people attended 496 performances and activities with an overall house of 81.2%; while the Esplanade, in its 2006 Annual Report, recorded an audienceship of 1.47 million over 2,100 performances.

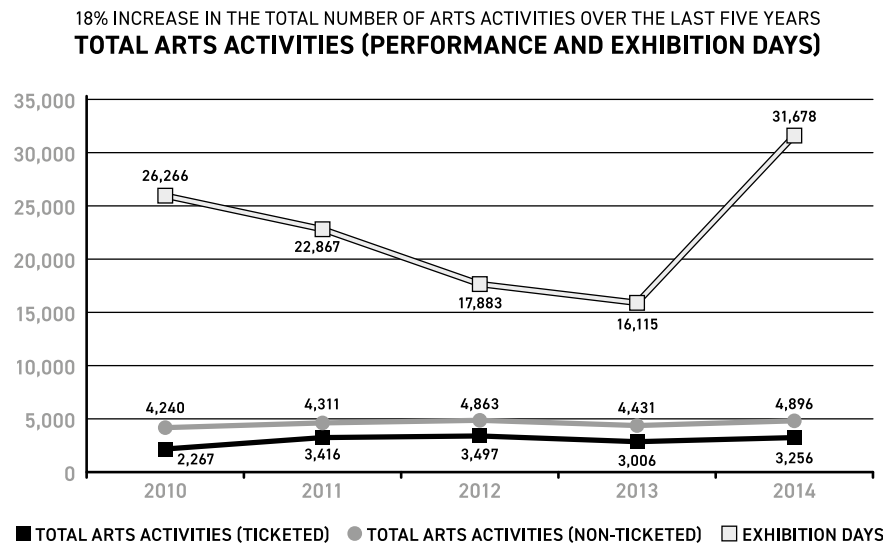
MICA also highlighted the growth in the number of arts and cultural societies and companies, from 549 in 2003 to 794 in 2007.

Between 2006 and 2011, there was an annual increase of 15% in the number of registered amateur and professional arts organisations, while performances and visitor participation also increased. Arts events numbered at 21,394, and ticketed attendances increased to almost 1.3 million visitors, an increase of 32% from 2004.

On the whole, visitorship to the museums in Singapore almost tripled from 1.1 million in 2006 to 3 million in 2014.

Figure 1.3 shows the growth in the total number of arts activities (performances and exhibition days) from 2010 to 2014.

Figure 1.3 Total Arts Activities (Performances and Exhibitions)



According to NAC’s National Population Survey on the Arts in 2013, attendance at arts events reached a peak in 2011 but dipped from 45% in 2011 to 40% in 2013. Participation in the arts also saw a decline from 19% in 2011 to 13% in 2013.

This could have been the result of slower economic growth from 2012 to 2013, which could have reduced spending on arts and culture activities, with fewer ticketed arts events organised. According to the 2015 survey, attendance had increased by 78% in 2015, while arts participation also saw an increase from 13% in 2013 to 18% in 2015.

The 2013 survey highlighted the evolving habits of arts consumers, with many turning to digital platforms. A total of 91% of Singaporeans made use of digital channels to engage with the arts in 2013, suggesting that the low-cost mode of these platforms made it easy and convenient for Singaporeans to access the arts.

The 2015 survey reported arts consumption via digital media to be stable and driven mostly by music and theatre performances. The survey also highlighted heritage-related events enjoying the highest attendance rate (19%) as well as the strongest increase from 2011; attendance for theatre performances came in second, while the literary arts saw a 6% point hike in attendances.

The 2015 survey revealed that dedicated arts venues remained the most common choice for arts engagement. It noted that the arts was becoming more widely available and accessible to Singaporeans through community arts programmes such as the People's Association's PAssionArts Festival and NAC's "Arts in Your Neighbourhood" initiative.

According to numbers from the Singapore Cultural Statistics 2017 report, free arts and cultural events attracted a record attendance of 9.2 million in 2016, a five-year high. Non-ticketed performances achieved an all-time high of about 5,900 in 2016—about 1,000 more than in 2015.

The Straits Times in its special report, interpreted this as a sign of growing appetite for the arts in Singapore, but highlighted the dip in ticketed arts performances and raised the question of whether there are now just too many arts performances and activities saturating the local performing arts market. The report concluded that the high non-ticketed performing art activities do not necessarily translate into higher attendance figures, and speculated that audiences did not have enough of time for so many arts activities.

At the same time, numerous sources of entertainment compete for the people's time and attention. This includes the growing popularity of video-streaming services that can be accessed in the comfort of their homes.

With so many arts events vying for the consumers' attention, it is becoming harder for organisers of performances to reach their audiences, which could be one reason why the smaller productions were unable to

fill the house. According to NAC surveys, the figures for 2014 and 2015 showed a drop in attendance and a corresponding drop in revenue from ticketed shows.

At the same time, the increase in arts activities could be attributed to a surfeit of major outdoor arts events, such as the Singapore Night Festival and the Civic District Outdoor Festival, which helped create vibrancy and revitalise civic and historical spaces and districts in Singapore through a process called place-making. This way, the authorities have transformed several historic buildings, such as the National Gallery and The Arts House, into outdoor venues for arts activities and common spaces for the people to enjoy the arts, relax and share their experiences.

The government seems to be more adept at building "hardware" for the arts and culture as it has sufficient resources at its disposal; the "software" is harder to develop. While the hardware is important, the software is equally crucial. It entails training in arts management, technical support, audience and community engagement, talent development, corporate engagement, marketing, and programme development; and includes roles such as curators, programmers and creative personnel who produce appealing content to attract and retain audiences.

The vibrant local arts scene has created an urgent demand for more trained talents. The rapid development of arts infrastructure by the government reinforces this need—human capital needs to be trained to manage the physical facilities. Technical staff need to be trained in stage and exhibition lighting; the design of sets, props and sound systems; front-of-house work; back stage operations; and etc.

The increase in the number of arts organisations requires arts administrators to undertake a wide range of administrative and event management duties. For example, the two integrated resorts at Marina

Bay Sands and Sentosa Island over the last ten years have not only generated a pent-up demand for workers in the tourism sector, but have also created a need for trained arts administrators to manage their blockbuster events and international shows.

Universal Studios Singapore in Sentosa and the blockbuster productions at Marina Bay Sands are installed with highly sophisticated computerised stage and lighting equipment as well as state of the art digital and interactive multimedia technology resources. This has led to an increase in job opportunities for more trained personnel in stage management and stage production specialisations.

At the vocational level, the Institute of Technical Education (ITE) began offering classes in stage production for the first time in 2012 to train students for backstage work, such as handling sets and props and sound and lighting systems.

Both the LASALLE College of the Arts and Nanyang Academy of Fine Arts (NAFA) have reported an increase in student enrolment for art and design courses—including the performing arts disciplines such as theatre, dance and music—in tandem with the growth of the arts and creative industries.

Training in art, design and digital interactive media is now offered at most polytechnics and at the Singapore Management University (SMU), Nanyang Technological University (NTU) and the National University of Singapore (NUS). Besides local tertiary institutions, foreign institutes such as DigiPen Institute of Technology from the US have also started undergraduate degree programmes here.

In the field of arts management, there is an increasing awareness of integrating the principles of arts administration and business administration at the degree and diploma levels. The Singapore Institute of Management (SIM) recognised this and began offering NAFA

diploma graduates a top-up degree in Visual Communication with Business, focusing on the principles of management, communication and entrepreneurship. This is aside from NAFA's degree courses in arts management, fashion, art and design, and media in partnership with reputable overseas universities, notably from the UK.

Acknowledging the lack of opportunity for specialised art education at the tertiary level, MICA established the School of the Arts (SOTA) in 2008 to train students between 13 to 18 years old to develop and nurture creative leaders for the future. SOTA's six-year formal curriculum combines graded artistic pursuits in music, dance, theatre and the visual arts with traditional academic subjects, and integrates visits and attachments to arts and cultural institutions.

And it has been a great success. SOTA has given young Singaporeans a head start in developing their artistic talents and an opportunity in pursuing the arts as a viable career option. In 2017, then Minister for Culture, Community and Youth, Grace Foo, was quoted as saying that SOTA has provided multiple pathways and varied career options for its arts students and graduates, including entry into renowned schools such as the Berklee College of Music, Royal Conservatoire of Scotland and Yong Siew Toh Conservatory of Music.

She added, "Besides identifying and nurturing future generations of artists, SOTA is also grooming its students to be creative professionals who can be leaders in their respective fields and support the arts in their own personal capacities". The newspaper reported that an average of 800 applicants apply annually and the school takes in at most 200 students a year. Apart from academic subjects, the students can specialise in one arts subject—dance, music, theatre, literary arts, visual arts or film.

CHAPTER 2

TOWARDS A RENAISSANCE CITY

RENAISSANCE CITY PLANS

Renaissance City Plan (RCP I), 2000–2004

In 2000, the Ministry of Information, Communications and the Arts (MICA) released the Renaissance City Report, also known as the Renaissance City Plan (RCP I), to provide a vision for the promotion of arts and culture in Singapore. It had two objectives:

- a) To establish Singapore as a global arts city conducive to creative, knowledge-based industries that would make Singapore an attractive city to work and play; and
- b) To provide cultural ballast in our nation-building efforts in order to strengthen Singaporeans' sense of national identity and belonging by nurturing an appreciation of shared heritage.

It called for the strengthening of Singapore's cultural "software" as the next phase of growth for the arts in Singapore on par with government investment on cultural infrastructure. It sought to benchmark Singapore against other cities renowned for their thriving arts and cultural scene,

such as New York, London, Hong Kong and Melbourne, in terms of indicators—e.g., state funding for the arts, the number of professional arts companies, arts facilities, activities as well as audience figures—to determine Singapore's progress in terms of cultural development.

The Plan proposed six strategies:

- i. To develop a strong arts and cultural base with vibrancy in the Singapore arts scene;
- ii. To develop flagship and major arts companies;
- iii. To recognise and raise the standard and profile of local talents;
- iv. To provide good infrastructure and facilities;
- v. To go international; and
- vi. To develop an arts and cultural "renaissance economy".

The Plan recommended an additional operating budget of \$10 million per year for arts and heritage projects over the next five years, on top of the normal funding to transform Singapore into a Renaissance City.

Renaissance City Plan II, 2005–2007

In 2005, RCP II was introduced as part of a broader Creative Industries Development Strategy for developing the arts and culture, design, and media.

RCP II aimed to:

- i. Develop new arts and cultural industry capabilities;
 - ii. Build more arts and culture business partnerships;
 - iii. Internationalise Singapore arts;
 - iv. Promote greater participation at arts markets and events such as the Venice Biennale; and
 - v. Market Singapore holistically to the world, namely through the inaugural Singapore Season in London and the Singapore Biennale.
- RCP II tracked the contribution of arts and culture to the economy

in terms of total value added and employment, and recommended limited assistance schemes and incentives for commercial arts projects.

The Plan further recommended increasing funding support of \$12 million per year in 2005–2006 and \$15.5 million in 2007. It also envisaged developing Singapore as a design and media hub to realise the republic's vision of becoming a Global Media City and estimated government spending of another \$200 million over five years for the creative industries. One of the results of this policy was the change in the media landscape, which saw an influx of leading digital media companies, such as Lucasfilm of the US and Koei of Japan setting up branches in Singapore.

According to MICA, the creative industries grew by a compounded annual growth rate of 10.7% as compared to the overall GDP growth of 7.2%. In 2004, the Singapore creative cluster contributed 3.6% of the total GDP and 4.3% of total employment, with total creative employment increasing by 1134 workers to 93,763.

It was reported that the average recurrent expenditure for arts and culture from 2003 to 2007 was about \$114 million, including operating budgets for the NAC, the NHB as well as operating grants for the Esplanade, the Singapore Symphony Orchestra and Singapore Chinese Orchestra. RCP I and RCP II funds went significantly towards supporting schemes for artists and arts groups, as well as its community outreach programmes.

Renaissance City Plan III, 2008–2015

In 2008, MICA announced the RCP III, which aspires to take Singapore to the next phase of achieving its vision of a distinctive Global City for Culture and the Arts.

The Plan had the following desired outcomes:

- i. Distinctive content
 - To turn Singapore into a vibrant magnet for international talent by 2015; and
 - An inclusive home for a cohesive population, appreciative and knowledgeable about its diversity and proud of its national identity.
- ii. Dynamic ecosystem
 - Develop thriving clusters of talent and businesses; and
 - Strengthen professional capabilities in arts and culture.
- iii. Engaged community
 - Strengthen community bonding through arts and culture;
 - Incentivise philanthropy and sponsorships for arts and culture; and
 - Strengthen advocacy through research and communication.

RCP III will invest an additional \$116.25 million over the next five years, or \$23.25 million annually, towards NAC and NHB's operational budgets. There was a call for MICA, NAC and NHB to partner other public, private and people sector agencies to tap on alternative sources of funding.

ARTS AND CULTURE STRATEGIC REVIEW

The Singapore government decided to take a leap in the next phase of its cultural development and chart a course for its cultural development till 2025 following the establishment of the Arts and Culture Strategic Review (ACSR) committee in 2010 and the acceptance of the committee's recommendations on four key areas that underpin the arts and cultural development strategy:

- i. Product—Identify concrete strategies to mould distinctive peaks of excellence that would differentiate and distinguish Singapore

as a global city;

- ii. People—Provide a broad base of appreciative participants and casual practitioners supporting a creative workforce, as well as develop competent artists, arts professionals and star talent;
- iii. Participation and partnership—Enable a gracious, cohesive and creative society that takes ownership of its arts and culture; and
- iv. Place—Create authentic, accessible and memorable destinations.

The ACSR's vision is for Singapore to be a nation of cultured and gracious people, at home with its heritage and proud of its Singaporean identity. To achieve this, the ACSR recommended that the next phase of cultural development be driven from the ground up, supported by a comprehensive range of initiatives aimed at creating a conducive environment for all stakeholders to enjoy art and culture in Singapore.

To promote active participation in the arts and culture and to enhance the capabilities of arts practitioners, the Report advocated for more community involvement as facilitators rather than a top-down role. It advocated providing funding, facilities and framework to create a conducive environment that could allow artistic creation and participation to thrive.

GROWTH IN THE SINGAPORE ART MARKET

Over the past decade, Singapore has witnessed a noticeable progress in the art market. Such growth is attributed to the rising affluence of the people and the growing pool of nouveau riche in the region.

This has fuelled the purchase of objet d'art, especially Asian contemporary art, at astronomical prices. Many are beginning to value art as an attractive form of investment. Edward Dolman, the former CEO of Christie's, once said, "Buying art has moved away from an

incredibly expensive luxury, an activity indulged in by the elite to an asset class many savvy market players invest in as a means of diversifying their investment portfolio" (Nayar 2007).

Concomitant with this development is the increasing number of auction houses, art galleries and specialised ancillary services, such as storage facilities, logistics, restoration and conservation services. Business opportunities are expanding in the areas of art insurance, consulting, authentication and valuation, packing and moving, and exhibitions and fairs.

This development will stimulate Singapore to cultivate and groom more talent in the specialised fields of curation, conservation and arts management, adding another dimension to its growing arts and creative industries.

MANPOWER PLANNING FOR THE ARTS AND CREATIVE INDUSTRIES

While there is a perceived need for trained manpower for the arts and creative industries, there are no statistics and comprehensive data at the national level on the requirements in the immediate and long term. To provide a clearer picture of the employment trends in the creative economy, there is a need to investigate and obtain data from the studies of national manpower for this sector of the economy.

To gather information on the availability of manpower, statistics need to be drawn from arts institutions and the relevant courses on the number of graduates and their employability. This can be augmented with information from graduate employment surveys.

For a meaningful national manpower projection in the arts and creative industries, data is required on the training skills and qualifi-

cations of different occupations at the technical, artistic, managerial and operational levels.

The only commissioned study on freelancers carried out by MICA in 2007 revealed that freelancers make up about a third of the trained manpower in the arts, design and media sectors. This is estimated at 29,000, with most juggling four to five projects at the same time. Freelancers are highly regarded as the lifeblood of the Singapore arts scene. In theatre, freelancers have played and will continue to play an important part in beefing up the strength of an ensemble cast, and are better able to spread their experience and knowledge to the performing groups that engage them than if they were to be resident to just a particular company.

There is a possibility that trained personnel may not be employed in the creative industries, with many providing support services on a part-time basis or embedded in other sectors of the economy. However, data on this is lacking in Singapore too. The situation is compounded by the fact that freelancing is an integral feature of employment in these industries because of the nature of their operations.

In predicting the emerging job market in the arts industry, any manpower study should include the trained manpower needs of the two existing integrated resorts at Marina Bay Sands and Sentosa Island, and other arts and entertainment projects in the pipeline.

The absence of any available public reports to show the trends for manpower requirements and the new skills needed for the arts and creative industries necessitates state-supported manpower studies.

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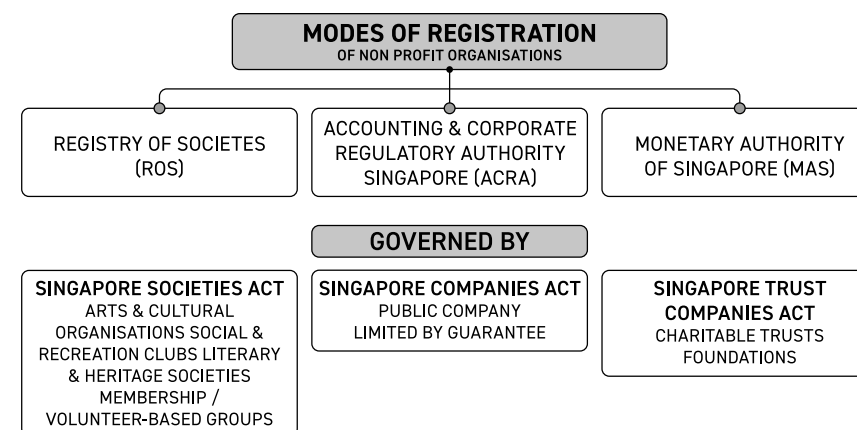
Part 2

LEGAL AND REGULATORY FRAMEWORKS

CHAPTER 3

LEGAL ENTITY

Figure 2.1 Modes of Registration of Non-profit Organisations



The mode of registration for non-profit entities by the respective government agencies depends on the special circumstances of each case as no two organisations are similar in their corporate objectives, vision of their founding leaders, strategies, resources, size, community reach, membership base, members' profiles and the impact of their activities on their interest groups and the community.

ESTABLISHING A NON-PROFIT ARTS ORGANISATION IN SINGAPORE

Under Singapore's regulatory framework, one of the popular forms of registering a non-profit entity is the setting up of a public limited company limited by guarantee.

A company limited by guarantee is one that carries out non-profit making activities which are typically charitable, religious, educational, artistic or cultural in nature.

A private company limited by guarantee has the advantage of being incorporated as a separate entity with limited liability for its members. This form of entity is the most desirable of the various choices available.

CHOICE OF REGISTRATION FOR AN ARTS GROUP

Under the current regulatory framework in Singapore, all not-for-profit arts organisations are required to be registered as legally constituted entities before they can engage in art and cultural activities. These arts and culture organisations can be registered by the respective regulatory bodies as follows:

- i. A public company limited by guarantee registered with the Accounting and Corporate Regulatory Authority (ACRA);
- ii. A society or association registered with the Registry of Societies (ROS), under the Ministry of Home Affairs; and
- iii. A charitable trust or foundation licensed by the Monetary Authority of Singapore (MAS).

About the Authors



RENEE LEE

Renee Lee is a writer, editor, model, academic and conference director. She has been involved in the education of arts management students for almost two decades. She was the first director of studies of arts management in Singapore to collaborate with universities to pioneer creative industries studies.

As course leader and deputy head, she led the degree courses of Huddersfield University and Essex University from 2005 to 2015.

Lee hosted the Nanyang Academy of Fine Arts (NAFA)'s first international symposium in 2008. She was conference director of LASALLE College of the Arts' first international conference, *Crossing Boundaries*, at the 9th International Conference of Asia Pacific Confederation for Arts Education (ASPACAE 99).

She held senior positions as director of studies and vice president in academic and corporate worlds. Her business projects include Resorts World Sentosa, Cartier, Stamford Land and Musée des Arts Décoratifs.

She holds a master of science degree from Stirling University, UK, and postgraduate qualifications in higher education and teaching from Sheffield University and Nanyang Technological University. Her education was in fine art and design, film and media, management, and pedagogies. She is a Ministry of Education (MOE) certified instructor and a full-time lecturer at the Singapore Polytechnic, LASALLE and NAFA.

LIEW CHIN CHOY

Liew Chin Choy has been involved in the promotion of art and culture in Singapore for almost four decades—first in the now-defunct Ministry of Culture and Ministry of Community Development, followed by National Arts Council, where he was the programme director responsible for the planning and organising of performing, visual and literary arts events on the national level.



Liew belongs to the pioneer group of arts administrators. He programmed the Singapore Festival of Arts from 1990 to 1999 concurrently with the Festival of Asian Performing Arts before the two festivals were merged in 1999. He joined the Nanyang Academy of Fine Arts (NAFA) as its vice president from 2002 to 2012, when NAFA had just moved into its state-of-the-art campus at Bencoolen Street.

He sits on the board of directors of Apsaras Arts and remains an advisor to Theatre Arts of Singapore (TAS). He served on the Arts Consultative Panel of the Infocomm Media Development Authority for several terms before being appointed to their Broadcast, Publications and Arts Performances Appeal Committee in 2015.

For his contribution to the arts and culture of Singapore, Liew was conferred the Public Administration Medal (Bronze) during the National Day Awards in 1999.

Renee Lee and Liew Chin Choy, two of the foremost arts management professionals and educators here, have written the first guide to managing in the arts in Singapore.

Among a plethora of perspectives, discover the following:

- **The evolution of arts policies over the last four decades since independence;**
- **Vital practices that govern the arts and heritage organisations in the burgeoning arts scene; and**
- **Major and current issues of relevance to arts organisations in Singapore, including the core challenges of audience development, arts marketing, financial administration, contract negotiations, arts sponsorship and the requirements under the new Code of Governance for charities and institutions of public character.**

This book will teach you all you need to know about navigating the colourful (and wonderful) landscape of arts management.

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