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

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TABLE OF CONTENTS

EXECUTIVE SUMMARY

1) This is the report of a study that the Ministry of Information, Communications and the Arts commissioned the Institute of Policy Studies to conduct on *Roles of the 3Ps in the Development of Arts and Culture*.

2) **Objectives**
The objectives of the study are 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.

3) **Progress Report of the Arts in Singapore**
The investments since the Advisory Council on Culture and the Arts (ACCA) and *Renaissance City* reports have fuelled the rapid growth of the arts in the last decade and a half. The Government, rightly, has up till now taken the lead in many areas to develop arts and culture. But future growth depends on the other two Ps seizing the initiative and working more closely together.

   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 art groups and events.
   c. Media's role in the arts and scholarship in the arts are severely under-developed in Singapore.

4) **Roles of the 3Ps**
   a. **Public Sector**
   The National Arts Council (NAC), on which this report largely focuses, has a wide range of roles. But it needs to look into whether it should step back in some areas to make room for the people and private sectors. The National Heritage Board (NHB) is involved in preserving and promoting the appreciation of heritage, but needs to look into whether it should also promote and endorse living artists. The National Library Board's role is to expand the learning capacity of citizens by promoting reading, but it needs to look into whether it should play a bigger role in the appreciation of local literature.
   b. **People Sector**
   Arts groups often live from hand to mouth, and therefore under-invest in marketing, fund-raising and other non-artistic areas. Arts groups hence face a bootstrap problem in moving from surviving to thriving.
   c. **Private Sector**
   Companies, individuals and foundations (which are defined as part of the private sector in this study) do not give enough.

   There is very little partnership between the people and private sectors beyond straight giving of cash or in-kind donations. Both sides lack know-why, know-what, know-how and know-who in forming partnerships.

5) **Funding Amounts**
Artists here receive less funding in the form of grants per capita from Government than elsewhere. Government share of funding

compared with the private sector's is closer to European countries than 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, by using tax breaks rather than direct grants**. **Private funding can supplement but not replace government funding**.

6) **Funding Mechanisms**
Governments elsewhere give out grants largely using the arm's length principle and peer review. Many also make the process transparent. These mechanisms ensure accountability and generate legitimacy.

7) **Some countries have special agencies for arts and business** for fostering private sector-arts partnerships. Their roles are to match-make, advocate for the arts, provide research and information, and help in professional development of arts groups.

8) In the West, **partnerships between arts groups and non-profit sectors groups** like schools, libraries, community groups, youth organisations and welfare groups have also increased, helping the arts grow.

Recommendations

9) The **NAC** should:
   a. Focus on strategic planning and policy making.
   b. Set up a unit to promote arts and private sector partnerships. This will provide match-making services; a cultural commons with directory and research information; facilitation, training and consultation on partnerships.
   c. Adopt the arm's length principle in funding and peer review, and ensure greater transparency. New funding categories should also be created 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).
   d. Devolve in phases its organising roles to the private sector or arts groups/arts centres.
   e. Award "genius" grants to artists so they can "buy time" to concentrate on their work. Make the monetary award given to Cultural Medallion winners an automatic cash reward with no strings attached.

10) **Tax incentives** should be increased, especially for donations in-kind and other kinds of giving. Make mandatory the setting aside of a certain proportion of floor area in certain new buildings or 1% of their development budgets for the arts.

11) **Leverage existing infrastructure** by encouraging the use of community centres, religious premises, welfare organisation premises, libraries, town council facilities and schools for the arts. Enable partnerships between arts groups and owners/managers of these facilities, and also the communities they are in.

12) **Promote the growth of literary arts**:
    a. Start creative writing programmes in schools and universities.
    b. Implement guaranteed book-buying schemes for local works in school and national libraries.
    c. Fund overseas market promotion for local fiction and publishers, with tax breaks for overseas income.
    d. Encourage the development of genre writing and markets.
    e. Encourage investment in book design.
    f. Promote the reading of local fiction at the National Libraries via partnerships with arts groups.
    g. Include more local books in the English language as well as literature curricula.
    h. Start a literary journal or encourage the media or tertiary institutions to start literary pages/publications.

13) **Promote the growth of the visual arts**:
    a. Organise exhibitions of corporate art collections.
    b. Facilitate merchandising using works of local artists.
    c. Promote the buying and display of Singapore art.
    d. Nurture and also encourage the private sector to support, not just painting and sculpture but also contemporary visual art forms like installations and performance art.
    e. Do more to promote the best Singapore artists internationally.

14) **Promote the position of arts and artists in society**. Government leaders must champion the arts and must show the importance of the arts by example.

15) Develop future audiences by putting **more emphasis on the arts in education and arts education** in schools.

16) **Address the problem of the lack of arts media and scholarship**, further study must be made, especially to address the market failure that exists now.

INTRODUCTION

1 This is the report of a study that the Ministry of Information, Communications and the Arts (MICA) commissioned the Institute of Policy Studies to conduct on *Roles of the 3Ps in the Development of Arts and Culture*. The study was carried out between October 2005 and March 2006.

2 The Advisory Council on Culture and the Arts (ACCA) report in 1989 was a watershed report for the development of arts and culture in Singapore. It recommended that Singapore's cultural development should be geared towards the realisation of the vision of a culturally vibrant society, defined as one whose people are well informed, creative, sensitive and gracious. The report paved the way for the formation of the National Arts Council, the National Heritage Board and the development of key cultural infrastructure such as the Singapore Art Museum, the Asian Civilisations Museum and the Esplanade. In addition, its recommendations for tertiary education in the arts were followed by the Committee to Upgrade LaSalle and Nanyang Academy of Fine Arts in 1998 to attain polytechnic status.

3 In 2000, the equally important *Renaissance City* report was published. It articulated a vision of Singapore as a world-class city supported by a vibrant cultural scene and outlined the strategies required to bring it about. The report reiterated the ACCA's belief in the importance of the arts to the future development of Singapore's society and economy. It was followed by a large S$50-million allocation for arts development over five years from 2000 to help develop Singapore into a global arts city.

4 The money was crucial in allowing the NAC to expand its Arts Education Programme in schools, develop flagship arts companies, support artists internationally, and to continue to fund events like the Singapore Arts Festival and Singapore Writers' Festival. More than anything else, it has been responsible for the rapid growth of the arts and in helping many groups to tide over the recession and slow-down from 2001 and 2003.

5 Since the last decade and a half after the ACCA report, Singapore has invested more than S$1 billion in its cultural hardware and software. Many of the investments were in the form of hard infrastructure. The most emblematic is the opening of the Esplanade. The Esplanade not only became a local icon, but also almost in a single stroke put Singapore on the global cultural map, leapfrogging places such as Hong Kong and putting Taiwan and the major Chinese cities in its shadow. As this infrastructure became built in the short to medium term, the focus began to shift to software development and programming, particularly following the *Renaissance City* report. The result has also been an escalation in artistic activities. There are now over 600 arts-related groups in existence, with more than 6,000 arts and cultural events being held annually. Attendance has also increased steadily over the years. Some artists and arts groups have also made a name for themselves internationally, and invitations to overseas events and overseas collaborations are no longer rare.

6 In the last 15 years, the Government has taken the lead in many areas to develop the arts and culture. As the later part of this report shows, it played a multiplicity of roles. It not only made policy, but became also the executor of policy. Is this sustainable and beneficial for the development of the arts in the long term?

7 This report concludes that it is not. The vibrancy and future growth of the arts depend on other sectors of society such as the arts groups, corporations, civil society and individuals to seize the initiative. They also require the people, private and public sectors — the 3Ps — to work together more closely. The change will be in line with the steps taken over the years by the Government to foster stronger partnerships with and within society in other areas.

8 This report seeks to understand the dynamics of the relationships among the 3Ps. It also recommends policy and other initiatives that can be taken to encourage the non-public sector to take a bigger role in the development of the arts, so that Singapore can fulfil its global city ambitions.

9 This report also makes recommendations that go beyond the ambit of MICA. Changes to society at large are necessary because the arts, like other activities, is a reflection of the society in which it takes place and of the value that society places on

it. The development of an audience also depends on the education and other ministries, not just MICA.

OBJECTIVES OF STUDY

10 The objectives of the study are to:

a) Track the Government's investments and initiatives in the arts and culture and how they have shaped the roles played by the 3Ps.

b) Analyse the relationships and partnerships among the 3Ps in the performing, visual and literary arts, and evaluate whether these are working favourably for the development of the arts.

c) Examine the growth of non-Government initiatives in these three areas of the arts and how they are impacting future developments.

d) Recommend better models for relationships and partnerships among the 3Ps, specifically who should take the lead in each area.

METHODOLOGY

11 The study involved:

a) A literature review of the trends in arts councils' cultural policy in key countries: The United States, Canada, Denmark, France, Australia, England, Switzerland, mainland China, Hong Kong, Japan and Korea.

b) Initial one-to-one interviews with artists and arts groups. The purpose is to map the issues in the area under study.

c) Interviews with key policy makers from MICA, NAC, NHB and NLB.

d) Focus group discussions with the arts and arts groups, including for-profit organisations like galleries and publishers.

e) A survey of best international practices in ways to stimulate non-Governmental initiatives and partnerships, and a survey of funding models.

f) One-to-one interviews and focus-group discussions with artists and arts groups, corporations and foundations and other civil society groups. The aims are to explore new issues and to cross-check for consistency. In the latter interviews serve as a way to check the feasibility of and support for the recommendations.

12 Effort was made to contact almost all the stakeholders. All those who agreed to be interviewed were eventually interviewed. Altogether 83 people participated, either in the focus-group discussions, one-to-one interviews or, in some cases, both. Some were also interviewed a few times. The one gap in the data-gathering is in the charitable foundations. Only one person from a foundation agreed to be interviewed.

13 The interviews were conducted using Chatham House Rule. This means that all the interviewees are named at the end of this report[1], but any remarks they make are not attributed or quoted in a way that identifies them in the report. The rules are aimed at fostering honest discussion and unfettered expression of opinion and fact.

14 All the points made in this report are made by interviewees. In almost all cases, they have been cross-checked against more than one source. Data gathered from one group of stakeholders is also cross-checked with interviewees from another group.

A PREAMBLE: RE-EXAMINING THE CASE FOR THE ARTS

15 It may useful to start the report with an examination of the case that has been made for the arts in Singapore. From independence, a political, nation-building benefit has been articulated for culture. The ACCA report of 1989 once again affirmed this when it asserted the importance of arts and culture, in that they:

a) give a nation its unique character

b) broaden minds and deepen sensitivities

c) improve the general quality of life

d) strengthen the social bond

1 Only one person asked not to be named. She is from the only foundation we interviewed.

e) contribute to the tourist and entertainment sectors

16 In the last decade, and most especially in the last few years, the economic justification of the arts has come to the fore in policy making. The effects are cited as both direct, as an activity that boosts economic growth, and indirect, serving to make Singapore a more attractive place for companies and expatriates. As the economic argument gained ascendance, the other two reasons have become somewhat de-emphasised. In particular, the usefulness of the arts and culture in nation building has been neglected.

17 That is why this report finds it necessary to ask for a return to the justification for the arts from a nation-building perspective. Success in the arts and culture, like in sports, gives pride to a people. It creates a sense of belonging and forges a common identity[2]. How does Singapore begin to reckon the significance of the "Esplanade effect" or the "Fandi/Li Jiawei/Mardan Mamat/Tan Howe Liang effect" to its sense of self? How can the hard currency costs of the former be measured against its soft national-consciousness benefits? Just as the articulations of the impact of arts and culture acknowledge that money is not enough, that human beings need something higher to live for, economic success is also not enough for a nation and its people to say that it really has a meaningful place in the world. It is in this context that the question of funding for arts and culture needs to be asked.

> "Participation in the arts on the local level positively impacts community life. Cultural participation builds bridges across neighbourhood, ethnicity, and class divides."
> – *Social Impact of the Arts Project*, by Mark Stern and Susan Seifert, University of Pennsylvania, United States.

18 The second aspect in which the arts help in nation building is that it builds communities and bridges social and ethnic divides. This is particularly important for Singapore considering its history and its diversity. To be sure, arts can bring about inter- and intra-ethnic tensions, but its benefit in building cohesion has been amply

2 "The value of culture cannot be expressed only with statistics. Numbers give us a poor picture of how culture enriches us," argues John Holden in *Capturing Cultural Value* published in 2004 by British think tank Demos. Besides economic value, he says, culture also has value that is historical, social, symbolic value, aesthetic and spiritual.

documented. Similarly, the arts have been shown to be helpful to the disadvantaged and disadvantaged communities. This can be brought about by encouraging arts groups to work with non-profit organisations such as schools, libraries, welfare organisations, youth groups and others.

19 Part of the difficulty with using the arts and culture as a tool for social bonding has been the conception of what kind of arts and culture, and for whom, should society support. Here we come against the official CMIO (Chinese-Malay-Indian-Others) racial classification and the assumption that each ethnic group's heritage is meant largely for that group. If that is so, then the arts can only emphasise divisions rather than bridge them. A case can be made that an English-language, "Western" art is the glue that provides the answer. But to what extent does something that is alien in form and content (though it has become and continues to become less so in a globalised Singapore) a vehicle for expressing a large non-ethnic, national identity and community and a builder of social bonds? Singapore's cultural policy must therefore address the key question that it has avoided: What is Singapore art and culture that goes beyond an aggregate of different immiscible elements drawn from each of the CMIO groups and to what extend should and can policy foster it?

20 There are fears among some artists that the policies on the creative industries, for instance, will result in a focus only on the arts that is commercial. Others, however, understand that by definition the creative industries are concerned primarily with the applied arts and its commercial exploitation, and that the arts and commerce are not necessarily antithetical or even mutually exclusive. There have been moves to address some of the concerns with public pronouncements from Government that there is still room for "arts for arts' sake". But these declarations have been somewhat subverted by private messages from the highest quarters of policy makers that arts for arts' sake is an indulgence, and artists are better off putting on Broadway-style musicals or other popular works.

21 Discussions about "arts for arts' sake" versus "arts as business" have also been handicapped by a misunderstanding about the relationship between the two. The prevalent view is that arts for arts' sake exists side by side with arts as business, with some overlap between the two spheres of practice. But the relationship is more dynamic than that. First, even artists who do arts for arts' sake want to sell their

work, though they will steadfastly refuse to sell out to commerce. Second, arts for arts' sake provides the "research and development" and a source of talent for arts as business[3]. Not only is arts for arts' sake *not* a distraction from the enterprise of exploiting the arts commercial, it is actually *necessary* for the latter to thrive. Examples of this will be Van Gogh, an experimenter of his time who can be justifiably charged with sticking too stubbornly to the purity of his vision. His works would be classified as arts for arts' sake during his time because it went against the grain of what was acceptable by collectors. Yet, his paintings fetch tens of millions of dollars today. Similarly, the Brit Pack artists such as Damien Hirst started out doing bewilderingly experimental works that had no evident commercial value. Yet, his and his compatriots' works today are widely sought after commercially. The policy challenge is therefore not to persuade as many artists as possible to turn away from arts for arts' sake towards making popular, saleable works (as some artists suspect the Government of trying to do). Instead, it is to put in place an environment that allows works that started out as arts for arts' sake to grow first in artistic value and then to encash that as commercial value. The other challenge addresses the needs of those whose aim is to do unabashedly commercial and popular projects. For these artists, what is needed is to create an environment that allows their commercially-aimed works to be fully exploited in the local and overseas market places.

THE CURRENT STATE OF AFFAIRS

22 Significant leaps have been made in the arts in Singapore over the last one and a half decades, particularly in the last five years with the opening of the Esplanade and the funding boost provided by the *Renaissance City* plan. But progress is uneven across the three art forms — the performing, visual and literary arts.

Performing Arts

23 The greatest achievement has been the performing arts. "Giant steps forward" was how one interviewee put it. Besides the "Esplanade effect" and the rewards

3 Harry Hillman-Chartrand and Claire McCaughey, in *The Arm's Length Principle and the Arts: An International Perspective — Past, Present and Future*, divide the arts into the fine arts (arts for arts' sake), the commercial arts, and the amateur arts. In their view, the amateur arts provide an educated audience the initial training for the fine and the commercial arts.

reaped from funding, artists and arts groups have also made inroads overseas. There have, for instance, been more international invitations. The number of arts groups has risen dramatically. So has the number of performances. According to NAC's *Annual Report 2004/2005*, attendances to ticketed shows have also risen, though one concern is that they have not matched the output of artists.

24 However, shows with local content have not quite kept up with the growth in the total number of performances[4]. There are several reasons for this. First, there are just too few good playwrights. This is a symptom of the larger problem of the scarcity of good Singapore writers in general. The lack is felt not just in the performing arts but also in other fields ranging from movie and television writing to fiction and non-fiction. Second, playwrights and drama companies have not exploited existing material in the form of Singapore poetry and fiction. The problem is not just that there is very little poetry and fiction to start with. Adaptation is almost unheard of. Third, the maturing of the performing arts scene, including the professionalisation of artistic endeavour, has meant that production costs have gone up. Actors, writers and directors are now paid market rates; in contrast to the token payments they received a decade and a half ago. Wages and salaries have also gone up for supporting technical talent like lighting and sound designers and for staff fulfilling administrative, marketing and other non-artistic roles. The rise in both fixed and project-based costs means greater financial risks associated with production. Faced with this, theatre companies understandably go for the tried and tested, either by staging the works of established playwrights or well-known overseas scripts.

25 Many groups face severe financial difficulties. As is the case elsewhere, the most affected are those who do not go for the obvious markets, or who do not produce commercially safe, well-known works. The seemingly perpetual cash crunch many groups face is a major reason for the lack of professionalism in non-creative aspects like fund-raising, partnership-making, marketing, public relations and administration. With so little money in hand, arts groups admit that they have no choice but to put everything into the art-making side of their work. Ironically they

4 This is based on interviews with policy makers and arts groups. No published data has been compiled on this.

end up neglecting marketing and fund-raising functions that can help pull them out of the poverty trap.

Visual Arts

26 The visual arts situation is at best mixed. The number of exhibitions has skyrocketed and so have the number of exhibition days. But many galleries struggle, as do most visual artists. There is participation in events abroad, such as a solo show by Chua Ek Kay at the Shanghai Museum in 2005. Artists like Tan Swie Hian and Han Sai Por have also bagged awards. But there is lacklustre demand for local works here and abroad. This is reflected in and is at the same time a result of the relatively flat pricing for artists, which means that there is little investment value in local works. Even the works of past masters like Chen Wen Hsi and Georgette Chen[5] have remained stagnant. Singaporeans seldom buy art works for their homes. The result is that many galleries have turned away from selling local works. Part of the reason is that there does not exist very distinctive Singapore styles or subject matter that serve as a national brand. Galleries say that besides price and quality, works from the region that sell well tend to have their own national flavour. Hence many Burmese, Vietnamese and Indonesia works are readily recognisable as such. These tend to have the most appeal both overseas and at home. This is not to say that artists in these countries are only limited to the "national" styles and content. There are many who hew to more Western traditions in style and subject, with some finding success internationally. Why a national style (beyond perhaps the Nanyang school of Liu Kang and the three other masters) has not developed is not certain. It could partly be because of insufficient interaction among artists and criticism and media coverage that support a discourse about art making.

27 There is also very little investment in scholarship and curatorial work by both galleries and the museums. Media coverage of the visual arts is also minimal. It has been many years since, for instance, *The Straits Times* reviewed exhibitions regularly.

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5 The largest collection of Georgette Chen's work is with the Singapore Art Museum, which cannot dispose of any part of its collection. There is thus no vibrant market for her work.

28 The contemporary, non-painting art scene is also uneven in its progress. On the one hand, installation and performance artists such as Lim Tzay Chuen, Lee Wen and Matthew Ngui have made their mark on the international scene, as measured by their presence in many overseas events. On the other, they struggle financially because they get scant support from either institutions or galleries and collectors. The latter two do not know how to deal with their works as marketable commodities. Artists find themselves having to choose between abandoning full-time art making or eking out a meagre living.

29 The point is not that it is only artists in Singapore who struggle. They themselves acknowledge that they have to pay their dues, like artists overseas. But a crucial difference between Singapore and the more developed countries is the existence of a system and environment where excellence is recognised and rewarded through a complex interaction between the artists, the market and audience, the marketers, media and scholarship, and also the Government. This is true also for the performing and literary arts.

Literary Arts

30 The literary arts is the most moribund of the three areas. One interviewee's remark that it "has not flourished" is an understatement. This sorry state of affairs has been ironically accompanied by a rise in the national reading habit, seen from NLB figures. Singaporeans are reading, but not much verse or fiction, and even less Singapore works. Poetry is one relatively bright spot, with a small but steady stream of books coming out, many backed by government publishing grants. Some are also being published overseas in magazines, and recently an Italian publisher put out a collection of Singapore poetry. Poets are also going overseas for festivals. However, this activity does not translate into sales, and print runs are small. The number of serious novels published each year is in the low single digits at most. Most years, not a single one comes out. There is not a single literary journal, an important training ground for aspiring writers. Genre writing does not exist. The exception is the lively scene in ghost stories, but output is hardly matched by quality. The number of well-known literary or at least quality writing makes for a short list: Catherine Lim and Tan Hwee Hwee. Both illustrate that success can be achieved. Catherine Lim in

particular shows that with an enterprising publisher, there can be a big market for Singapore books[6]. Local publishers of serious fiction and poetry have not done well. They do not bring their works overseas nor do they invest in marketing, publicity, design and editing. Poets say they have to be their own publicists here and overseas.

31 Two important sources of overseas sales for publishers are libraries and the textbooks market. However, school libraries do not buy enough local books. The Ministry of Education (MOE) has been hesitant in using local works as texts for English literature or supplementary reading for English and social studies. The debate is stuck in the old issue of "Is Singapore writing good enough?" True, as noted above, there is not enough good writing. Yet many of the good-enough books do not make it to the textbooks list. Furthermore, the precarious nature of literary publishing makes it hard for the MOE to be certain that there will be sufficient supply of the books that it puts on the reading lists. This is a problem that the Ministry is trying to sort out at the moment. Because few Singapore books are in the syllabus, the readers of the future, the children, are thus not exposed to works from their fellow citizens. Performing arts groups have also not fed off local writing and adapted them for the stage.[7] The literary arts is, in other words, caught in a mutually-reinforcing relationship of lack of demand and lack of supply.

Audience Development

32 Audiences have grown, particularly in performing arts, but it has not kept pace with supply. Most Singaporeans do not buy paintings, particularly local works. They also do not read local writers. Full houses are rare for theatre. There are multiple reasons behind this. Part of it is that funding is largely aimed at supply. Arts literacy is also low, because of lack of media coverage and the low emphasis given to the arts in education. The problems is not just the price of tickets. Sponsors say that when they get free tickets to their staff, there are often few takers. Some blame it on the "esoteric" nature of the performances; others say that Singaporeans are just not

6 Catherine Lim has benefited from the school textbooks market, which is huge when the Commonwealth countries are put together. Print runs of 80,000 is not unusual for her. In the eyes of her publisher, she is in a profitable niche of "exotic" writing that has a ready readership over the globe.

7 An exception is *Second Link*, which puts together Singapore writing of all forms into a performance. The box-office success and critical acclaim has helped it go to Kuala Lumpur and secured its staging in Hong Kong.

interested in the arts because of their education and values. Strategies for broadening, deepening and diversifying the audience will have to be looked at.

Media and Scholarship

33 An especial weakness of the arts scene here is the dearth of media coverage in the form of news, reviews, interviews, and comprehensive and timely listings services. There is also little arts scholarship and criticism. There has been a "death of criticism" in the last few years. The catalogue of setbacks include:

a) Closure of *Arts Magazine*

b) Closure of Passion 99.5FM radio station

c) Termination of television programme *Art Nation*

d) Reduced arts coverage in *The Straits Times*

e) Reduced arts coverage in *8Days* magazine

f) Closure of *Vehicle* magazine

g) Closure of *Focas* journal

h) Closure of Guild House's *Commentary*

i) No art history departments in universities

j) No literary journals or mass media literary pages

34 To a limited extent, new media has come into the scene and somewhat made up for the loss. These are some of the positives:

a) *Today* newspaper was launched, bringing some significant arts coverage in mass media
b) *Arts Xplosion* was launched
c) *IS* and other free magazines were launched
d) Internet journals, such as the *Flying Inkpot*, *2ndrule* and *Substation* magazine were launched
e) Continued arts coverage in *Lianhe Zaobao* and *Tamil Murasu*

35 Unfortunately these signs of life have not been enough to compensate for the dwindling of coverage, much less keep up with the growth of the arts.

36 Media and scholarship are important parts of the soft infrastructure of the arts, serving as a bridge between audience and artists by providing information and knowledge. Media coverage of the arts helps build audience through listings of events, reviews, interviews, and news and feature articles. Media coverage deepens the experience for the audience. It also helps connect the audience to the artists and arts groups. Arts media, in other words, play a critical role similar to the media in sports and entertainment. Scholarship also deepens the arts-going experience for the audience. Scholarship also increases the value of artists and their works by raising their reputation.

REVIEW OF THE ROLES OF THE 3PS

Defining the 3Ps

37 The partners in the arts consists of a range of groups:

- Government agencies
- Artists and arts groups
- Intermediaries between artist and audience such as impresarios, galleries, publishers, museums (which may be publicly- or privately-owned)
- Arts support/technical groups and individuals such as restorers, editors, designers, builders, framers, PR and marketing professionals
- Corporate, non-profit, foundation and individual donors and supporters of the arts
- Groups that consume/commission the arts, such as companies, schools, civic organisations

38 The partners in the arts arena can be categorised into three groups called the 3Ps. These are the Public Sector (the Government), the People Sector (the artists and arts groups) and the Private Sector (business).

39 It is not always clear-cut which "P" some of the members belong. In particular, classifying charitable foundations (usually conceived of a part of the People Sector), for-profit arts companies (usually seen as part of the Private Sector) and civil society groups that are clients of the arts (usually seen as part of the People Sector) is problematic.

40 The chart below shows one possible scheme.

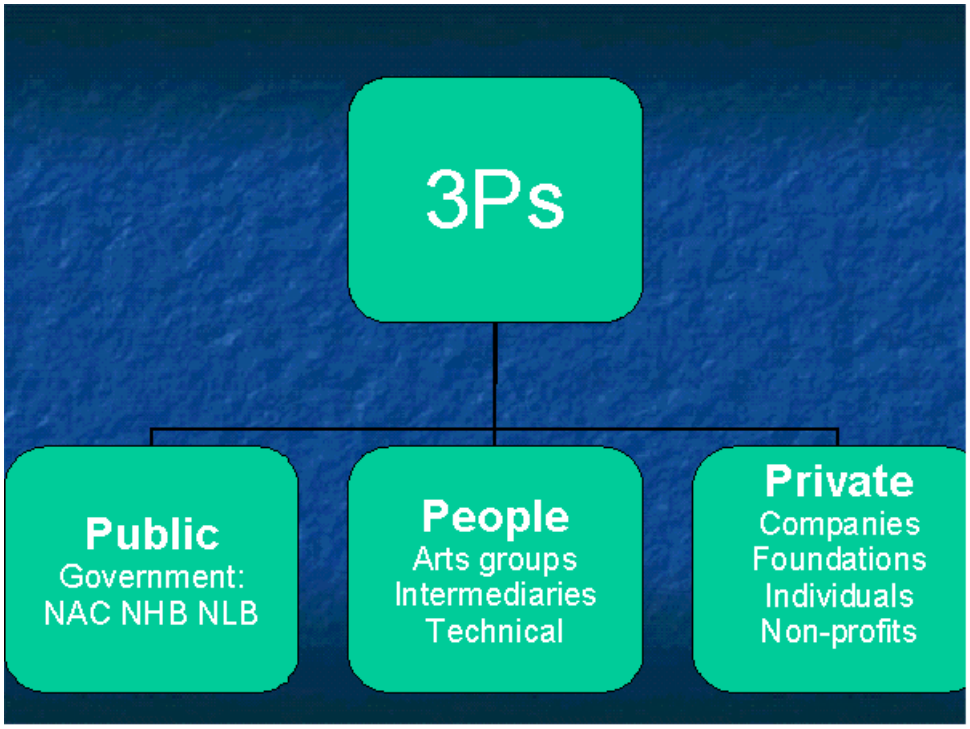

Figure 1: The 3Ps of the Arts Landscape

In this scheme, the People Sector comprises all groups that are involved directly in the business of the arts (including producers, distributors, exhibitors, etc.) independent of whether they are non-profit or for-profit. Also, the Private Sector comprises all groups that are involved in two kinds of activities: Givers and other kinds of partners. These include businesses; individuals; foundations and non-profit groups such as schools and libraries; civic organisations like youth or religious groups; and community organisations like community centres or town councils.

The Statutory Boards and Their Roles

41 Three statutory boards under MICA have missions that impact the development of the performing, visual and literary arts. For the purposes of this report, the National Arts Council (NAC) has the widest and deepest reach. The National Heritage Board (NHB) also has a key role in the promotion of visual arts, particularly in audience and market development. The National Library Board (NLB) plays a crucial role in audience development, especially for the literary arts.

NAC's Roles

42 The NAC has a wide-ranging set of roles that underlines its powerful and critical position in the arts. It is charged with the development of all three areas of the arts covered by this study: Performing, visual and literary. It is involved in almost every aspect of the arts here, short of making art itself.

NAC roles

- Policy making
- Building infrastructure
- Funding: Source of, deciding who and where and why, promoter of and competitor for private giving
- Organizing: Arts Fest, Writer's Festival, Singapore Art Fair
- Developing audience
- Promoting/marketing
- Recognizing via awards
- Capacity building
- Matchmaking

43 The NAC also takes on roles that in other countries would be outside the purview of arts councils. These include the building of infrastructure and the organising of events. The "strong NAC" approach makes sense historically; it was started in 1991, a time when the arts had yet to take off. Then, both output and consumption of the arts was low. Infrastructure was far from fully developed. Private sector interest in the arts in terms of giving and volunteer was also largely absent. In other words, there was a weak market measured by supply and demand. There was also inadequate infrastructure, both hard (such as venues) and soft (such as arts media and criticism) to support the market. If left to the market or to organic growth, there would not have been a leap forward of the arts that has occurred in the last one and half decades since the NAC's birth.

NHB's Roles

44 The NHB also has a wide range of roles. But unlike the NAC, it is not so much involved in funding of artists per se for the creation of new artistic works. Neither is it very much responsible for the performing and literary arts, although these two areas comprise a key part of Singapore's cultural heritage. However, particularly as the operator of all the country's major museums, it plays important roles in the visual arts. These are the development of an audience and providing custody, assessment and validation of the nation's best, most important and most interesting artists and their works.

45 There is market failure in the area of promoting Singapore visual arts, especially those who have achieved artistic excellence. Both younger and older artists who are critically lauded say that they have to promote themselves because galleries do not take on the job. Indeed, installation and performance artists say that galleries do not even understand their work, much less promote it commercially. Because of the market failure, the role of promoting and endorsing artists can only be fulfilled by the Government. A difficult question is first whether and then how the NHB (or perhaps the NAC) can do this, and how this impacts questions about ethics.

46 In other countries, there exists an intermediate sector between national museums and galleries that fulfils this function well. These include the Kunsthalles of Germany, Switzerland and Austria, the P.S.1 Contemporary Art Center affiliated to the Museum of Modern Art in New York, and also the Royal Academy of Arts[8] in England. They use different funding models. The Kunsthalles often receive sizeable state and regional government grants, while P.S.1 and the Royal Academy are self-financing. There is room here for non-profit institutions similar to these overseas bodies. The exhibitions they hold would serve as staging points for emerging artists and trends. These exhibitions would go beyond the profit motives of commercial galleries, which in any case are unable to mount well-curated shows drawing on multiple sources. The works can be put up for sale. However, because of market failure, there is no option but for the institutions to be funded by the Government.

8 It was the Royal Academy of Arts' controversial show *Sensation* in 1997 that established Brit Art permanently in the firmament of art history.

These institutions would enable the national museums to continue to maintain its distance from activities involving endorsement and commerce.

NLB's Roles

47 The NLB's mission is "to expand the learning capacity of the nation so as to enhance national competitiveness and to promote a gracious society." Promoting the reading of Singapore books is not one of its central aims, which would in any case have to be limited because of the low output of Singapore writers. Nonetheless, its aim to promote reading in general helps to develop, as a side-effect, an audience for Singapore literature.

48 A library is not just a repository of books and a location for reading. There is much potential for partnerships between libraries and arts groups, as there is between community and other organisations and arts groups. These partnerships are discussed later in the report.

Artists and Arts Groups and Their Roles

49 The role of the artists and arts groups is primarily to make art. But making art is just the beginning of the artistic enterprise. Their roles extend far beyond that. They range from marketing to administration, fund-raising and development of audience. In an ideal world, the arts groups will pay due attention to these non-artistic activities that are a key part of the artistic business. But in a world where painful priorities have to be decided because of lack of funding, artists often end up neglecting these areas. Some neglect these areas because they do not know better. Others lack the knowledge or the resources to bring about a change. In any case, they end up being caught in Catch-22 situations where insufficient investment in non-artistic aspects leads to a weak financial position and then back to lack of funds for the needed investment.

Artists/Arts Groups' Roles

- Creating
- Marketing/Promoting
- Administering/managing
- Selling and buying
- Technical service provision
- Fund-raising
- Developing audience
- Organising festivals/fairs

50 A very small number of artists choose to be totally non-commercial. They prefer to be, in their view, not “corrupted” by the business aspects of the arts, which they see as undermining their art making. But most artists see the business aspects of their work as important, though almost always as secondary to their art. They need help, and — if they are aware of the need, though not all are — they want help. But they are unable to, or do not know how to escape from the Catch-22. A person from a foundation cited as an example of lack of expertise the kind of grant applications that are submitted by arts groups. Most of them do not know how to write a proper grant letter, and end up sending letters that are poorly written in language (grammar and expression) or content (for instance, not giving necessary information like the amount of grant wanted or a insufficiently-clear project budget). A CEO of a Distinguished Patron of the Arts company said: “I don’t have headache[s] with poor proposals. It goes straight into the bin. In fact if NAC can give them training on how to put up proposals it would be good. Here is a case where I have a small honey pot and there are so many bees coming to me. And I will just pay attention to the few bees who will know how to approach me.”

Volunteers, Board Members and Professionalism

Although more Singaporean arts groups have turned professional, it has often meant professionalism in the artistic aspects, but not in non-artistic aspects such as marketing and publicity, fund-raising, administration and proper accounting. Except for the rare exception of Odyssey Dance Theatre, which aspires to have and maintain five non-production staff and five production staff, most local arts groups prefer to keep expenditure on non-production services low if not at its minimum. An extreme case in point is Ah Hock and Peng Yu, a dance company that at the turn of 2006 decided against turning into a full-time professional dance company and fired all their full-time staff. The duo are now the only personnel on staff, working from home and rehearsing on rooftops. They did this to pare down non-production costs to a minimum because production costs are just too high.

Most arts groups however, are somewhere in the middle. While they admit that non-production services like accounting, legal advice and IT services are important to their overall production, they hold these at a low priority. They would be glad to receive more money for such services but in the absence of specific funding, they would rather put their art first. But some, such as Drama Box, find that that neglecting non-production services might ultimately stunt their creative and artistic growth. For instance, Drama Box would actually spend more money on non-production if they had the resources. They feel that only with more non-production support staff can they bring in more artistic projects. Right now, they feel they are under-strength in this department.

Despite their low prioritising of non-production services, arts groups would readily welcome the voluntary provision of such professional services. Independent curatorial team, p-10 would

welcome such volunteerism, as it would save them costs that could be used for production work instead.

This is where discounted provision by the NAC might prove most useful, some groups said. After all, not all non-production services can be taken on a volunteer basis. When it comes to creative non-production services like photography and graphic design for websites and brochures, arts groups like the Arts Fission Company are aware of potential creative conflicts. Managing such conflicts with volunteers will be necessary, and arts groups can learn from good working practices of others.

A good source of such voluntary professional services would of course be the board of directors of such companies. Not all arts groups have a board, so the question of how to tap their expertise is moot. The smaller ones probably do not want boards because it could mean more encumbrance than benefit — but even these groups say that using board members as resource people is an idea worth having a board for. Nonetheless, it seems that most of those that do already have boards, do not see the members contributing beyond fund-raising. Both the Arts Fission Company and Sculpture Square primarily look to their boards to make connections and raise funds from their corporate or foundational connections. Some groups do turn to their board members for free professional advice and work. TheatreWorks has benefitted from board member Justin Hill's pro bono work as an architect when it moved to it new premises. Practice Performing Arts School benefits from the legal counsel of board member Philip Jeyaratnam.

Private Sector Roles

51 The foundations, companies and individuals have mostly been involved in arm's-length giving. This either comes in the form of direct monetary grants and donations, or in kind as services and products. At present, few instances of giving

involve other kinds of partnerships, such as those that entail working more closely with artists to achieve strategic business objectives. These partnerships may be in the form of commissioning artists to do work in an organisation, achieve welfare objectives, or grow new customers. Because of the rapid rise in the arts, there has been perhaps little time to develop such types of partnerships. Traditionally, however, the ethnic artists do work closely with other community groups and patrons who become their clients. Some continue to do so, such as the Chinese Opera Institute, which has close ties with temples, for instance.

FUNDING

Amounts of Funding Compared

52 Discussions about the amount of arts funding need to address two issues: First, the amount of funding given out in Singapore compared with other countries; second, the amount of funding given by the Government compared with the funding from the private sector.

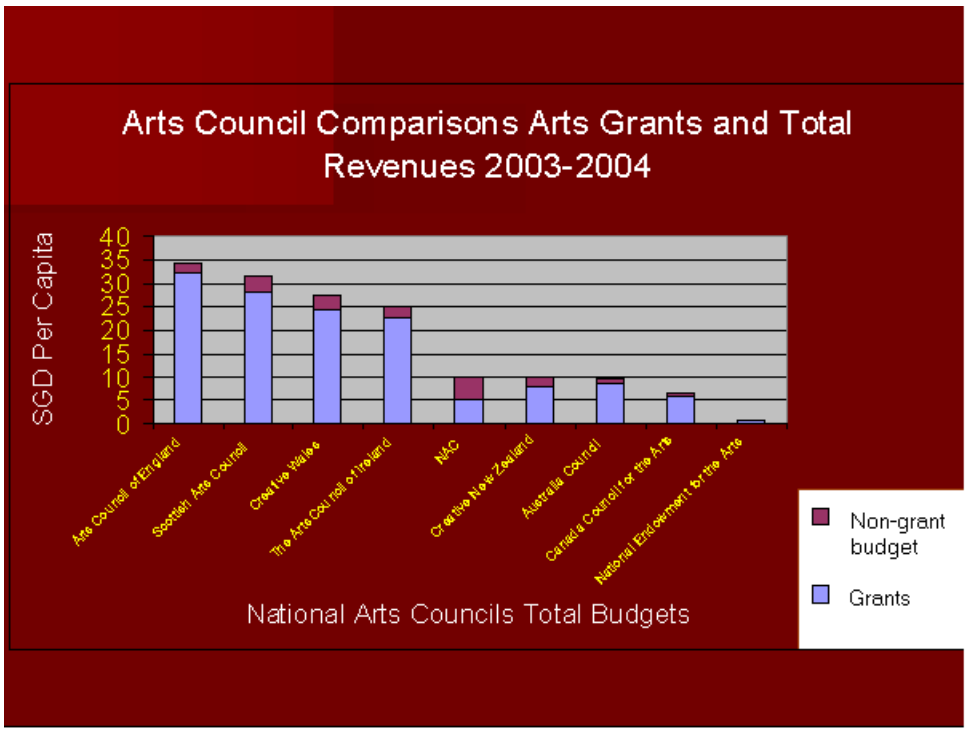

Figure 2: Arts funding given by NAC versus overseas arts council. Source: McCaughey, C. (2005). Comparison of Arts Funding in Selected Countries — Preliminary Findings *(pp.5-6). Ontario: Canada Council for the Arts.*

53 A look at Figure 2 shows that the NAC gave out S$5.37 in grants per capita on a budget of S$10.22 per capita. It also lies ahead of countries like Australia, New Zealand and Canada. But the chart ranks Singapore higher than what it actually deserves because it only compares funding given by federal/national government. In the other countries, the arts are also funded by provincial (equivalent state in Australia, county in United Kingdom) and local governments. Figures for Australia, for example, showed that local and provincial funding for the arts was twice again the funding given out by the federal government.

54 Overseas governments' share of total arts funding varies from the two extremes. At one end is the United States government, which gave only one dollar for every 10 dollars received by arts groups. At the other is Europe, where it was 10 dollars from government out of every 11 received. Less-developed countries such as Mexico and China also followed the European model of big government arts funding, according to the report *How the United States Funds The Arts* by Tyler Cowen, published by the American National Endowment for the Arts.

55 A significant caveat to such cross-national comparisons is the difficulty of deciding the kind of money that should be considered as part of this funding. In particular, for Singapore, should one count infrastructure costs such as the building of venues or the yearly subvention for the operating deficit of the Esplanade? Nevertheless, the funding picture in Singapore is closer to the European model than

the American one, and depending on what is taken into account, government spending may be up to 70% of the total.

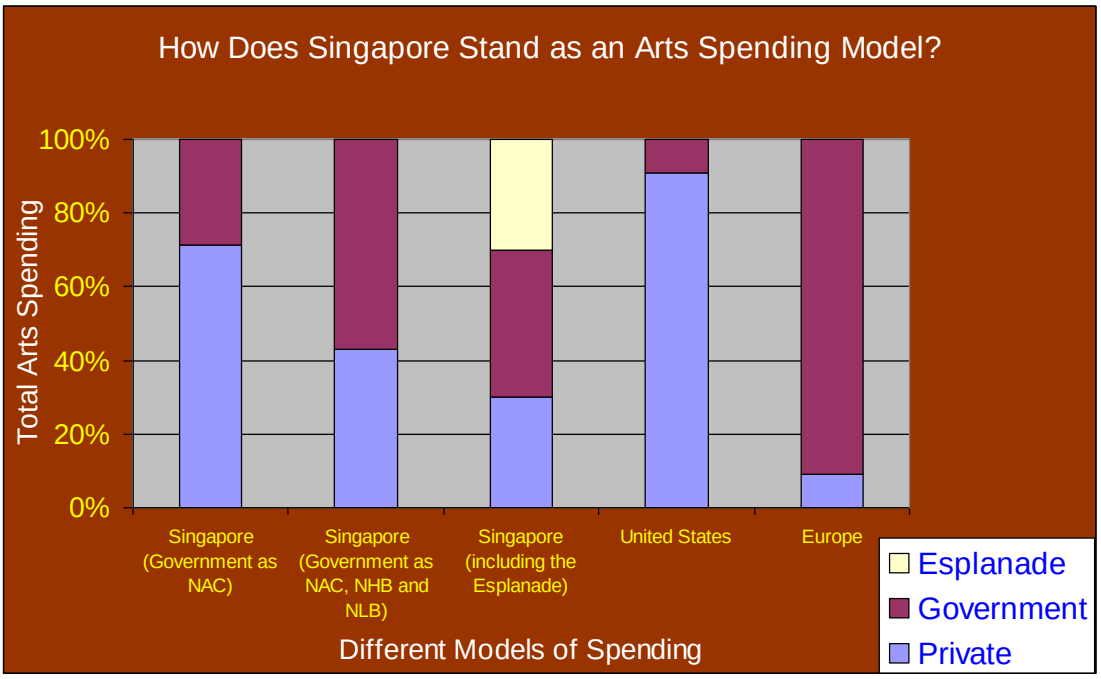

Figure 3: How Does Singapore Stand as an Arts Spending Model?

Source: NAC; paper submitted by Holly Sidford, program director for the Lila Wallace - Reader's Digest fund, to the Center for Arts and Culture, July 2000.

56 The US is markedly different for several reasons, as described in David Fishel's *Australian Philanthropy and the Arts*. First, there is a large number and large variety in type and size of foundations. Second, there is a tradition of giving to the arts by businesses, foundations and individuals, though it is largely in the last 40 years that philanthropy has really taken off. Data from the 1990s show that 47% of all businesses surveyed gave money to the arts, and that businesses devoted an average of 19% of their philanthropic budgets to the arts. Also, during the same period, some 60% of individuals give to the arts. Third, American individuals are much wealthier than in most other countries. They have more to give, either directly or, for the super-rich, by setting up foundations. Fourth, inheritance taxes are high, so it makes sense to give to charity than to the Government via taxes.

57 However, the figures for the US do not provide a full and accurate picture of exactly how much the federal government gives to the arts. This is because of large

amounts of tax revenue forgone by the Government when corporations, foundations and individuals ride on tax incentives for donations. According to *How the United States Funds the Arts,* "for every dollar the U.S. Treasury loses from the tax deductions, private non-profits (arts groups) receive additional private donations in the range of 90 cents to $1.40." That is, the Government's indirect funding through tax deducted is not that different in magnitude to what the private sector, charities and individuals give. This suggests that other countries that want to emulate the US may have to put in enough tax incentives that will be roughly neutral to the governmental budget bottom-line. "Indirect support for the arts through forgone taxes is simply a preferred public spending device in the United States; other countries also have these types of mechanisms in their respective tax codes, but are more inclined towards direct public spending," concludes the 1985 report *Supporting the Arts: An International Comparative Study* by J. Mark Davidson Schuster[9]. The above-mentioned report, *How the United States Funds the Arts* adds: "The tax incentive is central to charitable and artistic giving."

58 Despite giving out relatively little funding, what is interesting is the power of National Endowment for the Arts (NEA) grants seen in its powerful multiplying effect. "Every dollar that the NEA gave in grants typically generated seven to eight times more money in terms of matching grants, further donations, and earned revenue… The reason for this multiplying effect is obvious: NEA funding has the power to legitimize a new organization and further validate an existing one."

How Funding is Disbursed

59 Funding of arts groups and artist here tends to be based on creating production and geared towards arts groups. There is not that much focus on demand (audience development) or on generation of specific types of content. Funding procedures are also opaque and not at arm's length . A lot of funding also goes directly to the NAC and NHB as organisers of events. The NAC also becomes a competitor for funding since the events it organises are not fully funded. The result is reduced entrepreneurship among the arts groups and the intermediaries such as impresarios. This is not to say that if NAC stops fund-raising altogether, all the

9 While the report is admittedly old, the philosophy it points to in the quotation cited still applies.

companies that give to it would continue to give to other parties. Some donors do so for political reasons as part of government-relationship building and may not give to anyone else except the Government. Nevertheless, schemes such as Canada's new Mécénat Placements Culture Program for the arts, where government matches private donations, may help keep those who only give for this purpose.

60 Funding allocations here are made in ways that are not transparent and lack accountability, arts groups say. Arts groups find it hard to know why they have failed in their applications and what they need to do to improve their chances the next time round. This is unproductive for arts groups. It is also counterproductive for the NAC. If arts groups are not clear what NAC looks for in allocating funds, they cannot help to fulfil the policy objectives that the funding is given out for.

PARTNERSHIPS IN SINGAPORE

61 Partnerships between arts groups and parties are relatively under-developed in Singapore. Most partners engage only in two types of partnering: Direct donations of cash, or donations in kind. The problem is two-fold. There is a lack of (tax and other) incentives to develop other kinds of partnership. There is also lack of knowledge and information about partnering possibilities, both in the types of partners and who to partner with on both sides.

62 Nevertheless, there are some examples of good partnerships in Singapore. A few arts groups are very good at tapping their board members. TheatreWorks is an exceptional example. Its board members provide free services such as architecture consultancy, financial oversight and also media and advertising advice. Unlike many other groups, it does not use its board members to help in fund-raising. However, it would like to have a patron, partly to open doors for raising money. Another example of enterprise in partnership which has been mentioned above, is the Chinese Opera Institute, which brings its works to temples and civic organisations. A third example of an arts group that believes firmly in and has reaped the benefits of partnership is Odyssey Dance. A particularly interesting set-up is the Singapore Drama Educators Association. This is not so much an arts group as an intermediary between artists and clients like schools and prisons and a drama advocacy group.

Case Study: Singapore Drama Educators Association

The Singapore Drama Educators Association (SDEA) is a professional body that advocates and advances the development of drama in education, therapy and performance. Established in 2002, the SDEA aspires to establish drama methodology as a vital element in the development of every individual in society.

A leading voice in advocating drama, the SDEA organises educational, public awareness and outreach programmes. In education, the SDEA plays the important role of helping schools find suitable drama educators (many of whom are members of the SDEA) and drama companies from its broad database. It also holds public talks and forums and participates in festivals such as the Singapore Arts Festival in order to raise public awareness and to educate schools, communities, artists and underprivileged homes' directors about the use of drama. Beyond these initiatives, the SDEA goes out to touch the lives of the underprivileged by bringing drama to homes. However, drama is not just an educational tool, SDEA members sometimes work with social workers in using drama as a therapeutic means to manage the emotional problems of children from these homes. Seeing that these homes sometimes have funding limitations, the SDEA found its Outreach Fund to provide a stipend to facilitators that go into these homes to work. The SDEA is a firm believer in non-dependence on pro bono work as it prevents the profession from developing. Funding is a problem. It would not just like to tap NAC funding but also those of foundations and welfare organisations, either through direct donations or other kinds of partnerships.

The SDEA therefore complements its advocacy work with programmes for the advancement of the drama education profession. It holds workshops, dialogues and forums for drama educators as well as provide them with research and

scholarship. Its journal, *Dramatise*, is the first publication in Singapore to document drama and theatre education. Eventually, SDEA would like *Dramatise* to go regional, ultimately creating a voice for the use of drama education in Southeast Asia. The SDEA finds that a large majority of drama and theatre education material and literature have been based on the Western tradition and believes it is part of their responsibility to provide research on local and regional drama practices. In the journal there are also lesson plans that drama education professionals write and share. The SDEA wants to encourage non-territoriality because only through sharing and encouragement can the community grow.

From the onset, however, the SDEA has faced challenges. With a committee of 11 and its membership 100-strong, the SDEA still has no home and no full-time administrators. Surviving on dues and kind contributions from its committee and members, its members work from home. SDEA finds it difficult to raise funds to improve this condition because it has not been able to achieve charity status. Its last application was rejected, and without full-time administrators to work out the bureaucratic procedures, the SDEA finds the whole process inscrutable.

Without full-time administrators, the SDEA also finds it difficult to push itself as a regulatory body of professional drama education overseeing quality control. It would to see itself be to drama education what the Law Society is to the legal profession. Without full-time administrators, it also finds its dialogues with Government bodies such as MICA and MOE very long-drawn, often halted from advancing because of staff turnovers in MICA and MOE.

Its work with schools is also made difficult by the Government's insistence on the use of GeBiz which inserts unnecessary red tape between schools, drama educators and companies. As a web-based system that allows government

suppliers to access procurement opportunities in the public sector, it is poorly suited to the hiring of drama educators, where matching goes beyond finding the cheapest bid.

Even though it struggles, SDEA very much owes its existence to one of the bright spots of partnerships here: Linkages between arts groups and schools. Even if the arts does not form an important part of the mainstream curriculum, it features somewhat in the co-curriculum. The consequence is that many arts groups have outreach and education programmes, which provide needed funding and work for their artists. A small industry of for-profit intermediaries that provide arts in education services has also sprung up to meet the demand. NAC's Arts Education Programme's component Artists-in-School scheme is an example of a service that serves to fulfil a vital match-making need.

SUMMARY OF FINDINGS

63 The findings suggest that the NAC is now involved in too many roles, which may be stifling initiative by the other two sectors. It is also one of the few arts councils in the international survey that actually organises festivals, rather than just funding them. This role pits it against arts groups as a competitor for funds.

64 Arts groups are caught in a vicious circle of lack of funding and not investing in non-creative professional aspects, resulting in poor sales. They also do not know how to build different kinds of partnerships with the private sector, non-profit sector and individuals. They lack the know-what, know-how, know-who and know-why.

65 The private sector, foundations, non-profit organisations, individuals and arts groups are not aware of the full range of possible kinds of partnerships that can be forged. They also lack the information and knowledge needed to form partnerships. Giving to the arts remains a low priority for them. Like arts groups, they also lack the know-what, know-how, know-who and know-why of partnerships.

BEST PRACTICES FROM OVERSEAS

Funding

66 Most arts councils provide funding based on the principles of independence, transparency, peer review and "arm's length". These range from Australia to Canada, the United States and the United Kingdom[10]. Funds are set aside by the Government, and specific categories and funds may be determined by the Government. But how each grant is given out is not decided by the Government. Grants to artists are given with no political strings attached and, of course, criticism of "the establishment" is permissible. The "arm's length" principle means that arts councils are not involved in concrete subsidy allocation and do not act as arbiters of taste. The independence principle is carried out by having independent peer groups grant money to the arts. Their identities and deliberations are made public and grants are allocated according to clearly defined and published criteria. Indeed, not just their decisions, but the composition of the review groups, are a point of debate. The result is a more dynamic and rigorous grant-allocations system, which involves not just the arts but also the public. It is the group allocating the grants, not the Government, who have to account for how the funding is allocated, and address any controversy that arises when funds go to certain artists and works which the public object to. The transparency and accountability result in arts groups that are better able to work within the system, and are more entrepreneurial in going about fulfilling the broad policy goals of specific types of funding.

67 Under the above scheme, the Government no longer acts as custodian of moral values or seeks to intercede when politics and arts clash. Cultural economist Harry Hillman Chartrand says in his article "Funding the Fine Arts", that adopting an arm's length means "politicians can claim neither credit for artistic success nor responsibility for failure". Instead of the Government, arts and the peer review groups have to explain themselves to the public when there is a clash of values. The ensuing debate, however contentious and painful, is seen as more beneficial than not.

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10 The website of Budapest Observatory, a foundation which researches arts policy, lists the following countries as having such "arm's length" systems: Australia, Bulgaria, Canada, Czech Republic, Denmark, England, Estonia, Finland, Hungary, Ireland, Latvia, the Netherlands, Northern Ireland, Romania, Scotland, Slovakia, Slovenia, Switzerland and the United States. The following are listed as not having such a system: Albania, Brandenburg, Croatia, France. See http://www.budobs.org/

68 Arm's length funding and peer review is preferred by many arts councils because it legitimises the funding decisions among the practitioners of the arts. First, it is based on the principle that the experts — that is, artists themselves — are the best judge of artistic excellence. This is notwithstanding the fact that artistic excellence is very subjective and difficult to assess. Indeed, peer review is an attempt to introduce objectivity to this subjective exercise. Allocation is thus based on "the assumption that objective criteria for excellence can be articulated and applied in a way that is capable of identifying meritorious proposals and of selecting the best from among these", according to administrative law expert Thomas O. McGarity in his paper "Peer Review in Awarding Federal Grants in the Arts and Sciences". Second, peer assessment ensures that artistic quality is the major consideration in grant decisions, and not public opinion or political pressure. This protects diversity of opinion and artistic freedom. Third, peer assessment is based on collective decision-making. This ensues fairness and diversity of outcomes.

69 Arm's length funding by independent and multiple peer groups also minimises the risk of mistakes caused by "group think". The impact of bad decisions is minimised. More centres of decision-making also allow for experimentation and learning.

70 How does the arm's length principle work? There are three aspects to this principle: The role of the board of trustees, the use of peer evaluation to foster the development of artistic excellence and the nature of client relations. It may be useful to give a fuller description of how it works. In the same article, Chartrand writes of the Canadian context:

> *The Board of Trustees*
>
> One feature of arts councils essential for the operation of the arm's length principle is the board of trustees, whose members collectively constitute the council itself. Members of the board are generally appointed by the government of the day. It is to the board that the State entrusts responsibility for the activities of the council; that is, after being appointed, members of the board are expected to act as "legal trustees," independent of the political needs of government. It is public confidence in the integrity and ethics of board members that ensures that government remains at arm's length from the council. Ideally, members of the board should be individuals with wide knowledge and experience of the arts. The purpose of boards, "apart from the democratic wish to prevent the power of public

patronage [from] being too narrowly concentrated, is to create an organization which can reach out into the community and be sensitive to community needs and conditions as well as to movements in the arts." Thus, the board of trustees ought to be very sensitive to the political implications of public opinion.

The essential role of the board is to act as "an intermediate body, responsibly and accountably disposing of public money and including in itself people with direct current knowledge of the arts and their administration." In this intermediary role, the board is responsible for keeping politicians and bureaucrats at arm's length from the day-to-day operations, and from political directives and pressures; for preventing ministry officials who may have no background in the arts from handing out money as a form of patronage; for ensuring that judgments about the arts are made by professionals in the field; for serving as a buffer between government and the arts; and for acting as an advocate of the arts to government and the general public.

Peer Evaluation

The arm's length arts council uses a system of peer evaluation to ensure that its granting decisions are based upon professional assessments that are then approved, or from time to time, rejected by the board of trustees. The peer evaluation system lies at the heart of the arm's length arts council. This system has its origins in English law. It rests on the premise that justice imposed by the lords on commoners is unjust because the circumstances of lords and commoners are radically different. Therefore, an artist ought to be judged by his or her peers, and, accordingly, other artists are involved in grant-making decisions.

> We believe that any judgment brought to bear on a work of art in our interest will be a subjective judgment and that any person we consult can only give us a subjective opinion, however stern his own inner disciplines may be. Therefore what we are seeking as criteria is in fact a consensus of subjective judgments from people who, through long commitment to the arts, have developed a controlled sensitivity to the means of expression and a profound understanding of the content. Where this consensus can be accumulated a kind of objectivity results.
>
> [The above excerpt is taken from the Canada Council's *12th Annual Report 1970*, pp. 8–9.]

A similar system of peer evaluation is used in determining funding by scientific and medical research councils around the world. Although objectivity is generally more apparent in the sciences than in the arts, scientists and professional medical researchers must be used to make granting decisions, because they are generally the only people qualified, or sufficiently knowledgeable, to do so.

Client Relations

An arts council has in effect, two distinct sets of clients: the artists and arts organizations. The ways in which an arts council relates to these clients reflect varying applications of the arm's length principle. Arts councils are not generally distant from their artistic clients. Council staff maintain ongoing communications with client arts organizations and artists. Generally, arts council staff try to ensure that applicants for support satisfy not only artistic requirements but also financial, administrative or other criteria.

After clients have received a grant, arts council staff also assess financial and other, administrative reports concerning the use and application of funds to determine whether clients have fulfilled their obligations as proposed in their application. Similarly, staff may also review the artistic activities of client organizations to determine whether other policy requirements, approved by the

board, have been met. For example, they might want to know whether an orchestra had fulfilled its Canadian content performance quotas. The findings of these staff assessments are made available to jurors as well as to members of the board of the arts council. Such assessments are then used in the adjudication of subsequent grant applications.

The arts council's relationship with the public involves yet another dimension. In general, arts councils have mandates to support both production and enjoyment of the arts; that is, the arts council serves as both "paymaster and tastemaker."

> On the one hand the artists and the organizations through which their work is presented will press their claim for artistic freedom to the limit, and view with alarm anything that smacks of taste-making. On the other hand, members of the public as taxpayers may object strenuously to what they perceive as an insensitivity to community tastes and standards or indulgence of artistic follies . . . . Contending with two would-be masters, the government and the clientele, it can succeed in its role of patron only by maintaining something of an arm's length relationship in both directions.
>
> [Above excerpt taken from F. Milligan's "The Arts Council as Public Patron", in E. Sweeting (Ed. 1982. *Patron or Paymaster? The Arts Council Phenomenon* (p. 35). Report on the Second Conference of Commonwealth Arts Councils. London: Calouste Gulbenkian Foundation.]

Some observers have proposed that arts councils should operate at double arm's length. In this refinement, an arts council would operate at arm's length both from government and from its clients. Thus, an arts council, having assessed the artistic merit of clients, would not direct or control their activities. This policy would be in direct contrast with most continental European countries where publicly subsidized arts institutions have little or no administrative independence from government.

71 Has the arm's length principle worked? Reviews of arts councils and their equivalents in the UK, the US and Canada in the 1980s all concluded that the arms' length practices they used served their purpose in promoting artistic excellence and should not be dismantled. This confidence continues up to today. The post-Cold War, post-Communist East and Central European countries have also been re-examining their models of funding for the arts. Though the debate continues, many have moved or are considering a move from the centralised Ministry of Culture allocation of funds with strongly political objectives towards the arm's length model.[11]

Case Study: Chinese Opera Institute

The Chinese Opera Institute is the leading training and research centre for the promotion of Chinese Opera in Singapore. Established in 1995, it is staffed by paid full-time

11 See the Budapest Observatory's "Arm's Length Financing in Culture: Why? Why not?" (http://www.budobs.org/grant-paper-dec.htm) and "Arm's Length Financing in Culture: Why Not, Indeed?" (http://www.budobs.org/grant-paper02.htm) for arguments for an against the model.

teachers who are also scholars of Chinese Opera. It also puts up performances.

Its varied repertoire shows appreciation for the classics while at the same time showcasing COI's own diverse creations. They have performed the *Ramayana* and Lim Bo Seng stories in English as well as adapted the stories of Hans Christian Andersen to this traditional art form. Their success speaks for itself. In 2005, they staged 10 local and seven overseas productions. In a particularly successful outing, their performance of *Heroes: The Story of Lim Bo Seng* in 2000 garnered full-house audiences at the Victoria Theatre for three nights.

The COI tries to maintain its largely student audience. For this reason, they charge S$10–S$20 a ticket per performance. A bigger venue like the Esplanade therefore, is too expensive for their regular audience. The COI copes by keeping its staging costs low, at S$10,000–S$20,000 a production. But in keeping its performances accessible to students, the COI is doing a great service to audience development in Singapore. In addition, it taught 800 students at various schools in 2004, with courses often culminating in staging performances with those schools. By having professionals perform with students, the COI preserves the very important role that the amateur plays in the local arts scene.

The COI does not deal exclusively with schools and students. It also has close ties with temples, getting 10% of its annual budget from this source. For example, the COI performs at the 100-day temple festival held at Paya Lebar. It was recently paid S$7,000 for a performance in a temple in Johor, Malaysia. And while the market for its published research and monographs is no longer what it used to be in the 1970s when it sold over 20,000 copies of individual opera scripts, the COI continues to pursue its scholarly works. At the moment, it is waiting for resources to become available in order to publish four

monographs. One of its books on opera in Singapore has sold enough copies (mainly in China) to break even.

Despite its relative success, the COI feels better appreciated overseas. After all, despite of its cheap ticket prices, only 10% of its audience are adults. They have been performing overseas since the 1980s, receiving about 20 invitations a year. Since they have limited time and resources, the COI is one of the few arts groups in Singapore who have the luxury of picking and choosing which international invitations to accept. In 2005, they travelled to Korea, the US, Thailand, Spain, China and Indonesia for performances.

72 Peer review has also been analysed and found to work. To be sure, the system has its problems. McGarity suggests, in the above-mentioned paper "Peer Review in Awarding Federal Grants in the Arts and Sciences", that the process can be undermined by interpersonal chemistry between the applicant and the panel members; a tendency to be biased against mavericks; tunnel vision when panel members are not diverse enough; conflict of interest; and lobbying and political pressure. Nevertheless, he concludes in his survey of the use of peer review by the US National Endowment for the Arts as well as science, health and environment agencies: "Despite its flaws, the peer review system is still the best model for making exceedingly complex decisions about how to allocate limited collective resources to the arts and sciences. One need only examine the output of [these institutes] to conclude that the peer review model has produced marvellous results."

Private Funding Innovations

73 There have been some innovations aimed at spurring private funding in the West. Canada, for instance, has a scheme called Placements Culture. This new programme, launched in 2005 (so it is still untested), uses mixed funding to build up an endowment fund for the arts. Each private donation to an arts group is matched by a multiple of that amount (depending on the size of the arts group) from the Government. The idea is to leverage the influence of the Government and encourage the most enterprising arts group to benefit the most.

74 In recent years, there has been much soul-searching in the West, particularly in Europe, about the role of the Government in the arts. This re-examination has been documented by researchers such as Danielle Cliche, from the European Research Institute for Comparative Cultural Policy and the Arts. In her 2001 essay "Culture, Governance and Regulation", she writes that among the new cultural policy priorities for European governments are:

- Administrative reform including the move towards a mixed system of financing that involves more private sector participation
- Decentralisation of national government responsibilities for culture to regional or local levels and partnership arrangements with private sector actors
- Modernisation or creation of arts and media legislation

75 There is thus a move away from direct state involvement in arts and culture, that is, a shift in the role of the Government in the arts from owner and organiser to regulator. Therefore, as explained in "The Converging Cultural Policies" by Cas Smithuijsen in 2005, the model of the state as the main owner of cultural organisations and industries is gradually being replaced by a model whereby the state as the main regulator through its economic and legislative functions.

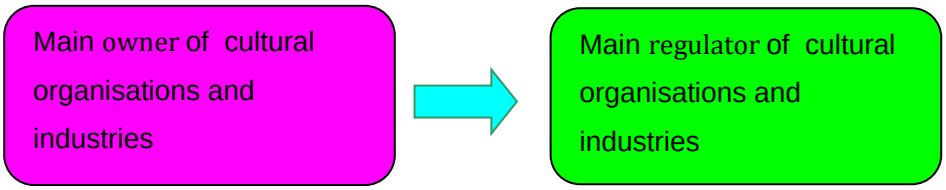

Figure 4: State as Owner and Organiser to Regulator of the Arts

Part of the shift, brought by funding pressure, is putting in measures to foster more participation of the non-public sector and to do this through enabling partnerships. A report *The Maecenas Initiative: A Review of Charitable Giving Vehicles and Their Use in the U. S. and* Canada, commissioned by Arts and Business England, says:

> Governments around the world, including in parts of Europe and Asia, as well as Canada and the United Kingdom, have implemented recently or are considering currently a variety of measures to encourage private support for social welfare and the arts, arenas that traditionally have been funded largely or exclusively by the state. These considerations are being driven largely by pressures on the public purse that began in the 1990s and stem from economic downturns, rising health and retirement costs, and an aging population and concomitant increased demand for services. France, Spain, Belgium, and Germany, for example, have all introduced legislation recently, mostly in the form of tax incentives, to stimulate private philanthropy, and all are relying more heavily on the non-profit sector to fill gaps in the provision of services as they face declining public resources.

76 The focus on partnerships is, for instance, one of the major goals of the Arts Council England in the last three years following its revamp in 2006. Similarly, Quebec's arts council, the Conseil des Arts et des Lettres du Québec, is also exploring how it should reshape its own role. Two roles relevant to this report are increasing private money via sponsorship, patronage and donation; and reinforcing the link between the state, the business sector and the arts groups so partnerships can grow.

Private Funding Cannot Replace Public Funding

77 In his article "Why Public Funding of the Arts Needs to Find a New Frontier", Steven J. Tepper, an associate director at Curb Center for Art, Enterprise and Public Policy at Vanderbilt University in Nashville, United States, underlines the important role of public funding in the growth of the arts in the United States and in Europe since World War II. He concludes that public funding, even though they are based on opposite systems (centralised and coordinated policy system versus decentralised in Europe and diverse system in the United States), resulted in "an explosion of arts activities". Thus, cuts in public funding are harmful for the future of arts and culture activities. "The private sector should always be a supplement, never a substitute, for public funding", adds Arts and Business England in 2005. It should be noted that even as the UK tries to encourage more private sector giving, and funding to the Arts Council England was cut in some years, the general trend over the last 20 years is a fourfold increase in government grants to the council.

Partnership Trends

78 The move towards encouraging more partnerships is in two areas: Partnerships between arts groups and the private sector, and partnerships between arts groups and other civil society/government groups.

79 In many Western countries, special agencies have been set up by the Government with the mission to spur arts and business partnerships. These include:

- The Australian Business Arts Foundation
    - Mission: promote private sector arts support in *partnering*, *volunteering* and *giving*
    - Government funding: currently AUD$1.6 million per year
    - Money also from business partners like KPMG, Marsh and Mercer and Toyota
    - Does not charge for its services

- Americans for the Arts
    - Roles: Arts advocacy, research, professional development and fostering partnerships
    - Funded by reserves, corporate and foundation grants, membership fees, and revenues from research services

- Arts and Business England
    - Roles: Arts advocacy, training, research and fostering partnerships
    - A charity, funded 80% by the Government, with the remaining funded through membership fees, training services and others

80 Agencies such as these three provide a whole host of services. The key role is match-making. This could be a service that helps arts groups and prospective partners negotiate the process of coming together; or it could be indirect match-making in the form of the provision of a data bank as part of a Cultural Commons in which potential partners register themselves or where they can go and look for partners.

81 The agencies also facilitate other kinds of giving by matching arts groups to potential board members or to individuals or companies wishing to provide expert or professional services that arts groups need in their management. In this form of high-level volunteering, the services given free to arts groups can range from administration to marketing and PR, accounting and auditing, human resources management, information technology and legal advice. The Australian Business Arts Foundation, for instance, has a boardBank and an adviceBank, with listings of people willing to volunteer. These are databases of individuals that arts groups can look up when looking for board members or professional volunteers. Americans for the Arts also "connects different organisations from different sectors and promotes collaborations in the form of alliances, partnerships, linkages, and mergers." Businesses also use the arts to improve their standing, as shown in essays like "(Re)Educating for Leadership: How the Arts Can Improve Business" and "Art Works: Why Business Needs the Arts", both published by Arts and Business England.

82 In addition, these bodies also:

1) Provide training and consultancy for both givers/volunteers and receivers, on how they can best play their roles, how to raise funds or how to give funds or maximise the benefits reaped from giving
2) Conduct and disseminate research on giving as well as information on the arts market and trends
3) Give out awards recognising different kinds of partnerships, so as to encourage others to follow suit

More information on the three organisations is given in the appendices at the end of the report.

Partnerships Between Arts Groups and Non-Profit Groups

83 In the West, arts groups also partner civil society groups like youth and religious organisations, and public institutions like libraries, schools and community centres. "Organizations of all types are increasingly forming partnerships — including with organizations outside their fields — to help them carry out their missions," writes Chris Walker in "Arts and Non-Arts Partnerships — Opportunities, Challenges, and Strategies". He continues to say, "[t]he arts are no exception. They… accomplish both artistic and community service goals." Arts groups gain public value through increased awareness and participation, while non-arts groups get high-quality programming for their constituents. Quite often, such partnerships can form a substantial proportion of income of the arts groups.

84 Among the partners that work with arts groups are:

- Schools and libraries
- Social service organisations
- Housing and community development organisations
- Youth organisations
- Religious groups

85 The activities that the arts groups provide to the partnering organisations are very wide in range, but all aim to fulfil the organisations' objectives. They include:

- Arts in curriculum
- Artists residency programmes
- Arts camps
- Theatrical performances
- Neighbourhood festivals
- Mural projects by delinquent teens
- Intergenerational and community oral history projects
- Youth development and cultural tourism
- Youth-focused art galleries and activities
- Business and cultural promotion
- After-school arts programmes
- Musical concerts by developmentally disabled adults and teens

86 One big initiative is the Wallace Foundation's State Arts Partnerships for Cultural Participation (START) initiative in the US. Launched in 2001, this was designed to help state-level arts agencies develop new and more effective strategies for encouraging participation in the arts and culture in their states. The agencies are eager to develop all sorts of partnerships with other government agencies, non-arts civic institutions, local communities, for-profit and amateur arts groups — any person, group or institution with the potential to get more and different kinds of people involved in the arts is a candidate.

Case Study: Odyssey Dance Theatre

Odyssey Dance Theatre was founded in June 1999 by Danny Tan to provide a new creative voice in dance. As a full-time professional contemporary dance company, its main objective is regular performances at public venues. However, it is also highly dedicated to bringing Asia's brightest young professional dancers to contribute to the scene in Singapore through hosting international festivals and residencies. It also runs educational and outreach programmes.

Since it started in 1999, Odyssey has aimed to marry artistic achievement with arts entrepreneurship and commercial viability. Its presentation of *INSTINCT* at the Drama Centre and the 3rd Biennial Xposition 'O' Contemporary Dance Fiesta at the Victoria Theatre, helped bring contemporary dance to the forefront of Singapore's performing arts calendar. It has performed to both intimate audiences of 200 and to fans at the Indoor Stadium. Aspiring, to have 10 people on staff, Odyssey can achieve all these by being exemplary in its administrative strength. And yet with all these achievements, Odyssey relies on the Government only for less than 5% of its annual budget. It has been a success story in finding private sponsorship and partnership.

As an arts company, Odyssey does not believe in only asking for money. They like to ask companies to share the cost and provide them with returns from services like pre-show cocktails and publicity mileage. They also prefer to have "partners" rather than "donors". As such, it has been able to keep its ties with Bel'Air for three years and OCBC for six years. It is also one of the few arts companies in Singapore to have had a patron. Lee Xiang Yin, Regional CEO for Asia Bel'Air was patron for two years. Yet, Odyssey does not believe that having a patron is necessary to be a strong arts company. It believes that it must try different sponsors for different programmes. Ultimately, Odyssey believes in a tripartite system of support from Government, corporations, foundations and individual donors.

Odyssey Dance Theatre also provides educational and outreach programmes. Its Arts4yoUths programme has its own division that pursues excellence in arts/dance enrichment, education and training in schools. Odyssey also founded the Young Artist Project Performer as an outreach programme to bring dance to less fortunate youths. Yet, these programmes are not introduced as an afterthought; they are

administered as professionally as Odyssey's main business of dance performances. The arts company has panels of advisors for these different programmes. Former and current school principals sit on the panel of advisors for Arts4yoUths. While maintaining its independence, Odyssey has been able to provide its expertise coupled with the wisdom of experienced educators.

Odyssey's success happened despite the early challenges it faced. In its first four years, it was housed in Northland Secondary School. Founder Danny Tan cultivated a 10-year relationship with the school before getting support that included a pledge for a four-year teaching contract. Now, Odyssey is located at Telok Ayer where it has two studios and two offices under the NAC Arts Housing Scheme. One major concern is the under-developed dance audience, seen in the fact that ticket sales contribute less than 5% of Odyssey's income.

87 Research has shown that the arts make a difference in the furthering the partnering organisations' objectives. These may range from improving academic achievement in deprived children to building communities, as outlined by UCLA Professor Emeritus James S. Catterall in "Involvement in the Arts and Success in Secondary School". One piece of research on building communities is the study on *Social Impact of the Arts Project* by Mark Stern and Susan Seifert at the University of Pennsylvania. It found that cultural participation changes the social environment positively, reduces crime in deprived neighbourhoods, reduces social bridges ethnic and social class divides and reduces poverty rates in neighbourhoods.

88 Although the overall benefits for both sides are positive overall, partnerships also carry risks for arts groups if not managed properly. As Chris Walker cautions: "Just as financial investors risk their assets if projects fail, arts organizations and non-arts groups also risk reputations, time, money, or other assets in partnerships." But, he goes on to say that many of these risks can be controlled as long as the parties are clear-headed about what they want to do, and whether it can be done. Also, there

is a danger that partnerships may promote social goals at the expense of excellence, and distract from arts for arts' sake, as Munira Mirza points out in her essay "Culture Vultures: Is UK Arts Policy Damaging the Arts?".

89 Some agencies have also been set up to foster partnerships between arts groups and the non-profit sector. One such is LONSAS, the London Schools Arts Service, a non-profit group funded by the education ministry and the arts council. Very much like the NAC-AEP programme, it helps schools and teachers make greater use of the arts and cultural resources and build sustainable partnerships between the arts and education sectors. Educators can use it to locate suitable artists, implement successful arts projects and introduce creativity across the curriculum. The services provided include a website of information, news and advice, a database of artists and arts organisations, a newsletter and a telephone helpline.

90 It may be worthwhile to discuss examples of partnerships between arts groups and libraries in particular, which if applied here will impact the NLB. At the moment, NLB is already doing some of the activities that have been done overseas. These include the Nora archive, as well as photographic and other exhibitions held on libraries premises. But there is room to do more. In the UK, there have been moves to encourage more joint projects between libraries and arts groups. The study *Public Libraries and the Arts: Pathways to Partnership*, commissioned by Library Association and the Arts Council of England, for example, lists suggestions from arts groups on libraries giving more support:

* Providing meeting spaces
* Developing audiences
* Providing library stock as a resource for arts workers
* Creating and maintaining an "arts archive"
* Working together in providing opportunities for lifelong learning
* Providing outlets for marketing, promotion and information

91 A series of projects was also launched involving UK libraries, museums and arts groups, using literature and books as a starting point. One, for instance involved, taking a novel as a basis for a series of multi-artform workshops held in libraries

across the country. Five artists were involved in designing and delivering the project, covering dance, theatre, music, video and designing and making textiles, banners and costumes. Workshops were held as a way for creative exploration of the books for young audiences, giving readers new insights into the content, characters, themes and interpretations of the story, through some or all of the above art forms.

92 Another initiative is the UK charity National Literacy Trust's National Reading Campaign, which consists of a wide array of activities that promote reading for pleasure. It provides a network to bring the reading community together and maximise support for reading events, and a one-stop shop for information about reading to spread the word about effective ways of promoting reading. It also encourages individuals and organisations to make reading part of their agendas. Initiatives include those that help build school communities that read, encourage male reading champions to act as role models, and teach parents how they can read together with their children. In the United States, there is the Reading Is Fundamental charity that offers activities that spark children's interest in reading. Every child involved with its programmes gets to choose and keep new books, at no cost to the children or their families. An offshoot of this charity has also started in the UK.

RECOMMENDATIONS

A Re-Focused NAC, NHB and NLB

93 As outlined above, the NAC has chalked up major achievements in its short decade and a half of history. And it has done so as an organisation with roles that run the whole gamut from policy making to funding, fund-raising, organising events and marketing. It is perhaps time to re-examine whether it should de-emphasise some of its roles and focus more on others.

94 As for the NLB, it is recommended that the organisation makes partnership with arts groups and using such partnerships to raise interest in local works one of its priorities. Similarly it can broaden its type of activities to include those undertaken by the UK's National Literacy Trust and the US' Reading is Fundamental. Here, there are plenty of opportunities for the 3Ps to work together. With the NLB as facilitator,

for instance, the private sector and foundations could work with arts groups and books/publishers to pay for free/discounted books for children. Foundations, which may prioritise the arts, may be more willing to give if such initiatives are marketed as charitable work with an educational objective.

95 The NHB also needs to examine its role. It is recommended that in addition to its traditional role, it takes on a championing and endorsing role of living artists and also of emerging Singapore visual arts trends. This could be done through new exhibition centres or through existing museums.

A More Entrepreneurial and Professional People Sector

96 Artists and arts groups also need to change so as to meet the new environment and the challenges within. First, they must escape, and be given help to escape, the cycle of under-funding and lack of professionalism in non-artistic matters. They need to thrive, instead of just survive. Second, they must better tap — and be given the expertise to tap — the private and non-profit sectors for funds and expertise, and do so using a wider variety of partnerships. Third, the more established groups must be encouraged to be more entrepreneurial in organising bigger events such as festivals. Fourth, more of them must be encouraged to make their mark overseas.

97 Intermediaries, such as ARTSingapore and performing arts impresarios also need help via Government funding, in taking over the organisation of events that are not being organised by Government and through forming partnerships with sponsors.

More Generous and Engaged Private and Non-Profit Sectors

98 A mindset change is needed in the attitude of the private sector, foundations and individuals towards the arts. They must be convinced that giving to the arts is as worthy as giving to healthcare and education. They should be taught that the arts is not only economically useful but also important in itself — and thus worth giving to. Companies also need to be educated about the strategic importance of giving to the arts. Companies and individuals with professional and expert skills can be taught how to contribute to the boards and executive branches of arts groups. Companies

also need to be educated about the kinds of partnerships with artists and arts groups that go beyond giving money or products and services in kind. Getting artists and arts groups into their companies to work or to work with their staff, either as part of business or welfare goals, should be encouraged. Companies should also be encouraged to ask successful and well-known artists to sit on their boards. Government-linked companies need to start giving more.

99 Non-profit organisations from schools to civil society groups should also be encouraged to enlist artists into partnership projects to further their organisational goals. Many own premises that can be venues for arts events, and many have members who will benefit from exposure to the arts.

NAC's Roles

100 It is recommended that the NAC focuses on the following roles:

a) Strategic planning and policy making
b) Development of a Cultural Commons including directory services, research results, and other resources. These directory services should also include directories of artists and also online catalogue of their works, and also online database of documentation about them (reviews and other articles, scholarship criticism, books)
c) Match-making — this means providing networking opportunities, encouraging arts in business events and in civic and non-profit organisations
d) Facilitation/training/consultation on partnerships
e) Funding
f) Providing recognition through the giving of awards
g) Developing audience

101 The NAC should devolve its functions of organising festivals even as it continues to fund them. This should be phased in slowly. Models that have worked overseas include the Adelaide Arts Festival and the Edinburgh International Festival, both of which have become independent outfits but partially publicly-funded

charities. The NAC has taken a first step with outsourcing the Writers' Festival partly to Phish Communications Pte Ltd. Although the feedback is that the experiment did not go as smoothly as was hoped, this was partly because of teething problems and also because of the company picked. It is hoped that the experience does not deter the NAC from continuing with further attempts at outsourcing.

Funding Strategies

102 As the research cited above concludes, without funds the arts cannot grow. Indeed Singapore's own empirical evidence suggests that the growth of the arts between 2000 and 2004 was underpinned by the extra funding given for the Renaissance City Project. Funding cuts would be disastrous at this point in time for two reasons. First, the momentum gained in the last decade would be lost. Second, Singapore would also lose out to other countries in the region, such as China and Korea, which are putting money into the arts in a big way. Major cities such as Beijing, Shanghai and Hong Kong also have ambitions to be global cultural heavyweights. They are putting their money where their mouths are. Singapore, with similar widely-published ambitions, indeed has no choice but to do the same, if not more.

103 On the issue of funding, it is recommended that:

a) Total direct funding be maintained, or ideally it should be increased.
b) Use the Government's leading position to leverage giving by the private sector. For example, the Government could match private/charity money given to arts groups. How much each private dollar should be match by with Government funding can be set according to the type, size and other aspects of the arts group.
c) The following strategies should be adopted in allocations of funds: Arm's length principle, peer review and transparency.
d) A differentiated system of funding to be devised, that is aimed at a wider variety of objectives. This is elaborated below.
e) Fund non-creative aspects of arts business such as marketing and promotion. This can be done directly or by requiring groups to apportion a part of their grants for these purposes.

Funding should be more clearly focused on specific goals

104 The types of funding should be changed and increased in number. Besides the existing schemes, there should also be funding schemes for projects, artists and arts groups that:

a) Promote the nation-building and community-building functions of art
b) Develop distinctively Singaporean and local content
c) Promote cross-fertilisation between art forms in the form of adaptations of fiction and poetry and other works that draw from across the forms; for example, illustrations and paintings in books. This will give an incentive for 3P partnerships between private sector (such as publishers and galleries) with the artists, such as writers and visual artists.
d) Build on Singapore's multi-cultural heritage, and use it to create something new
e) Raise international reach and profile of Singapore arts
f) Take risk in new/cutting-edge forms and content
g) Promote the professionalisation of both artistic and non-artist aspects of arts groups
h) Create new paying audiences and stimulate demand for the arts
i) Promote excellence

105 Furthermore, funding should also be set aside for "genius grants". This will provide enough money for aspiring and talented young artists to "buy time" while they work full-time on their art. This funding could be in the form of an investment. That is, it could be partly or wholly recouped from the artist from his earnings for his works if he meets with commercial success.

106 The Cultural Medallion should come with an automatic cash prize with no strings attached, like other major prizes such as the Turner, Nobel and Booker prizes.

Research and Information

107 Information and knowledge allow individuals and artists to do their work better. Resource-strapped artists and arts group may not have to time too look for

information and knowledge about their craft, arts trends, events they can participate in, policy and good practices and market information. Business and foundation and other partners of the arts also need similar information, including research on partnering trends and know-how of successful partnering[12].

108 It is recommended that one of the key new roles of the NAC is to be an aggregator, commissioner and disseminator of research and information on the arts aimed at both arts practitioners and partners of arts groups. Among the information it can provide are:

a) Arts trends
b) Arts festival trends
c) Market analysis such as ticket sales trends
d) Partnership trends and case studies
e) Best practices of arts groups and the private sector
f) Alerts on calls for projects and commissions
g) Dissemination of know-how, know-what, know-who, know-why on partnerships
h) Conferences
i) Publicise in the media and on platforms like business federations the types, benefits and trends in partnerships

RECOMMENDATIONS ON THE 3PS

Types of Partnerships

109 The first steps towards encouraging more partnerships among the 3Ps are to raise awareness on the possibilities of partnering. Donations in cash or in kind should continue to be seen as an option for companies that do not want to be too involved with the artists and arts groups. Other types of partnerships should be made known to companies. They include:

12 An example of what can be provided is the research and information services provided by Americans For the Arts.

a. Donations of professional services

These services will be from companies in businesses such as consulting, information technology, law, human resource, accounting and auditing, marketing and public relations, or design. Even expertise seldom used by companies but may be needed on a one-off basis could be offered (such as architecture, when an arts group take on an arts housing project, for instance). The companies or individuals provide these services for free, but enjoy tax incentives for doing so.

b. Business strategic partnering with artists

In this kind of partnership, the companies work with artists in programmes that benefit both the artists and the business objectives of the company directly. Sponsorship and marketing tie-ins are examples. In the UK, one example is the tie-up between Barefoot Books Ltd and Manchester City Galleries, a partnership that engages children and young people through three art projects: A programme of public events, an exhibition and events round a certain children's book. These projects have succeeded in enhancing the reputations of both organisations while also delivering commercial benefits, and were nominated for an award for arts and business partnership.

c. Arts in company welfare activities

Companies provide various welfare services such as sports and recreation, subsidised goods and services such as food or education. They should be encouraged to provide arts-related services to their staff. These may include arts performances in-house, subsidised tickets to shows outside, arts-related self-improvement or recreation activities such as learning artistic skills, or putting up performances with the help of artists.

An example of one venture in England is between Great Circle Communications Ltd and the Scottish Poetry Library. The public relations company and the library chose two poets to work with staff on creative writing skills and to produce poems for their website and other communications. This imaginative project included staff and clients

writing poetry together, a Halloween poetry reading at a local nursery, and finally, a poetry party at the library. The venture was nominated for an arts business partnership award.

d. Arts in company premises/artist-in-residence
Companies can contribute in significant ways to artists and artists groups, especially those in the visual arts. Buying paintings by Singapore artists should be encouraged. They need not be originals, as some can only afford prints. Besides paintings, companies can use artists to improve their premises by asking to put in art installations or putting art into lobbies and boardrooms for instance. Government-linked companies with international offices should also be encouraged to do this on their overseas premises to give them a Singaporean character.

e. Arts in promoting creativity in company culture
The arts can help in promoting creativity, strategic planning, creating a shared vision, team-building, organisation effectiveness and identity.[13]

f. Artists as board members and resource people
Artists can provide a different and useful perspective to a company. Companies and non-profit organisations from foundations to social welfare groups can appoint well-known artists onto their boards or to join projects.

110 All these types of partnerships exist in other countries, but are rare in Singapore. The role of the Government will be to make companies aware of these partnerships, to educate artists and their partners on how they can work together and then to do research and publicise these partnerships through case studies and other information.

13 See for instance, Creativity at Work, a Canadian consultancy that uses the arts to help corporations (http://www.creativityatwork.com/CWServices/cwCaseStudies.html). See also "(Re)Educating for Leadership: How the Arts Can Improve Business" and "Art Works: Why Business Needs the Arts", both published by Arts and Business England.

Tax Incentives

111 It is recommended that more tax incentives be put in place to spur giving. The American lesson is that, more than anything else, it is tax incentives that are behind the high level of corporate and foundation philanthropy. In Singapore, some of the tax incentives are already in place and are administered by the NAC and NHB. These include the Special Account scheme for tax-exempt donations, double and single tax deduction donations of cash and artefacts, and exemption from estate duty for bequests. It is recommended that a new area of tax incentives be offered for companies and individuals that give professional services to arts companies for free. Incentives should also be given for the other kinds of partnering. Whether these incentives will be required in the longer term — after partnering takes off in the future — has to be deferred. But their introduction now will certainly encourage companies to embracing the arts in their businesses more willingly.

112 Legislative measures may need to be combined with tax incentives. At the moment, tax breaks and other incentives, such as bigger plot ratios, are given for new commercial buildings that allocate space for art. It is recommended that all new buildings are required by law to give a certain floor area or according to other criteria to cultural purposes. Alternatively, a mandatory percent-for-the-arts, where 1% of the developmental budgets for buildings must be devoted to the arts, can be implemented.

113 To what extent is charitable giving affected by tax breaks? One study of Singapore by Vincent Chua and Chung Ming Wong, titled "Tax Incentives, Individual Characteristics and Charitable Giving in Singapore", paints an encouraging picture. It concludes that donations are "highly tax price elastic", meaning that tax breaks are an important determinant of giving. Furthermore, the study found that the effect of taxes is "substantially higher" here than those found in developed nations like the United States, Canada and the United Kingdom. It concludes that "given the relatively low levels of contributions at present, the results suggest that lowering the tax price of giving through tax incentives and other policies can be very effective in encouraging private donations to charitable causes."

Match-Making

114 Both arts groups and their potential partners such as corporations, foundations, individuals and non-profit organisations say that they often do not know who to go to when looking for partnerships. The result is that their search for partners is often both ineffective and inefficient. It is recommended that the Government takes on the roles of match-maker, maintainer of a Cultural Commons, and commissioner and disseminator for research and information for partnering. It should:

a) Provide directory services for institutional and corporate givers and arts groups, and information on what each needs.
b) Engender volunteerism by individuals with expertise by awareness building and creation of directory services
c) Hold networking events for givers and arts groups
d) Start a forum for givers and arts groups
e) Provide regular information and updates on partnerships instances, trends and issues, by newsletter

115 Perhaps donors, patrons and volunteers can also be encouraged to form an association to network, share ideas and discuss issues among themselves. The Government could help by providing secretarial and simple administrative assistance for this group.

Training and Consultancy

116 Arts groups and their partners have to learn how to look for partnerships, identify the kind of partnerships that are most useful, and learn how to execute partnerships successfully. For instance, big corporations often do not know how they can use their giving to the most strategic advantage. It is recommended that the Government takes on the new role of training and consulting on partnerships. For patrons, it should:

a) Offer training on strategic patronage to companies
b) Offer training to individuals volunteering for board positions or giving professional expert services. The relationship with arts companies and

artists can be a delicate and difficult one, and issues such as artistic interference can become barriers.

c) Offer consulting services for companies/foundations wishing to give but are finding it hard to match up with an appropriate arts group
d) Work towards giving out of awards for different types of partnerships when they start to take off
e) Organise a yearly/biannual arts and business conference on partnering

117 For arts groups, it is recommended that the Government:

a) Facilitates training of arts groups on networking, marketing and PR, event organisation, management and governance, strategic planning, business language
b) Facilitates training of arts groups on how to search for funding and how to develop and maintain partnerships and how to manage relationships with patrons, board members and volunteers
c) Facilitates training of arts groups on how to provide services to schools and companies, including pedagogy
d) Facilitates provision of pooled professional services at special rates, including arts marketing, promotion and fund-raising

Awards

118 The awards given to patrons now are based on the size of their donations. The innovation to recognise small companies has also been helpful. To encourage more giving and a wider variety of types of patronage, it is suggested that in the middle term, new awards be created that are based not on how much is given but on the types of partnerships involved and the quality of the partnership. Possible templates for instance are the awards given by Arts and Business England for these categories:

a) Impact: Maximum impact on a business's brand values and reputation objectives
b) Sustainability: Sustained support over time to the maximum benefit of both
c) Community: Stimulating community cohesion and regeneration through engagement with the arts

d) Employee development: Using arts engagement or arts interventions to the benefit of the employees or workplace
e) Business volunteer: Individual achievement to benefit an arts organisation or artist

Leveraging Community-Based Infrastructure

119 Community-based infrastructure includes premises as well as networks of people. They are important to making the arts a part of life for Singaporeans. As research has shown, they can help build audiences and aid nation building by forging identity and forming bridges between diverse communities. It is recommended that the Government:

a) Encourage the use of community centres, religious premises, welfare organisation premises, libraries, town council facilities such as town centres and schools as new centres for artistic activities and as performance venues, exhibition spaces and libraries of local works.
b) Encourage the use of these premises as often-neutral venues and tap into the human networks they are home to for nation-building, community-bridging and regular arts events/mini-festivals during National Day, ethnic festivals and other occasions like Valentine's Day.
c) Get local business, especially SMEs from communities, and residents to be involved in giving for these events.
d) Enlist and fund professional artists and arts groups to work with amateurs in organizing these events.
e) Promote the development of a repertoire of work and formats for these events, with nation-building and multicultural side-effects.

Setting up an Arts Partnership Unit

120 It is recommended that a unit be set up under the National Arts Council that will carry out the above recommendations. This unit will help focus efforts in growing arts partnerships. It will provide a distinct front desk for companies, foundations, individuals, community organisations and arts groups to go to for partnership matters. Further, it will professionalise the level of partnering services

provided. The unit can be modelled along the lines of the Australian Business Arts Foundation, Americans for the Arts, or Arts and Business England.

THE LITERARY ARTS

121 The position of the literary arts is dire compared to that of performing and literary arts. A big push is needed to get it going. It will take many years for the results to be reaped because it begins at the most fundamental level from a lack of writers. It is recommended that:

a) Creative writing programmes in schools and universities be started. A study should be made into whether they can be offered as examination subjects.
b) Guaranteed book-buying schemes for local works in school and national libraries be implemented. This could be in the form quotas set for the minimum proportion of book-buying budgets that should be devoted to local works.
c) Funds be extended for overseas market promotion for local works and local publishers, with tax breaks for overseas income from literary works.
d) Niches for genres and markets be identified. For instance, multicultural literature, detective novels, children's books and romance novels. Provide more funding to the National Book Development Council to promote writing in these genres.
e) Publishers be encouraged to invest in book design, perhaps even partly fund the better publishers to do so.
f) Reading of local fiction via the National Libraries be promoted.
g) More local books to be included in the English language as well as literature curricula.
h) Reading of local books be encouraged through a variety of events and by enlisting and funding arts groups to translate books to theatre and other forms.
i) A literary journal be stated or for the media or tertiary institutions to start literary pages publishing creative writing[14].

14 Some of the measures could be similar to what the National Endowment for the Arts in the US does. For example, it gives incentive grants to non-profit literary magazines and independent and university presses to publish, distribute, and promote poetry, fiction, translation and creative non-fiction by contemporary writers.

THE VISUAL ARTS

122 The visual arts scene here is beset by a number of problems including galleries that are often no more than "walls for rent", the lack of scholarship and curatorship, little investment value in local art and a relatively vibrant contemporary art scene which is divorced entirely from the galleries. It is recommended that the Government:

a) Organises exhibitions of corporate art collections, which could be shown either on the owner's premises or in museums, art galleries, community centres or cultural centres.
b) Facilitates merchandising of works of local artists via posters and prints, and gift items like cups and other souvenirs.
c) Promotes the buying and display of Singapore artists, both original and in reproduction; and provide investment funding for such ventures.
d) Takes on the role of unabashed champion of living and dead artists, even at the risk of being biased or of promoting one artist over another. This is because there are too few private museums to fill the gap, and because galleries are not up to the task. Indeed, it should also not be apologetic about working with galleries to promote certain artists or to bring local works overseas. It must start collecting the works of young artists who have the most promise, especially in the more contemporary genres such as installations, where the commercial market for works is at best nascent. Alternatively, start non-profit museums and galleries whose purpose is to display and endorse living artists.
e) Nurtures and encourages the private sector to nurture, not just painting and sculpture but also contemporary visual art forms like installations and performance art. One way is to encourage UOB to open its prize to all visual art forms, much like the Turner Prize. Alternatively, another company can be persuaded to fund a contemporary art prize.
f) Selects the best artists to promote internationally.

EXTRA-MINISTRY RECOMMENDATIONS

Position of the Arts in Society

123 The artist is both a member of the society he lives in and also a reflection of that society. The low position of the artist reflects the lack of importance of the arts in Singaporean life. This lack is both on the individual level and also on a more political and social level. Despite the talk about the importance of art by politicians, very few actually really champion it by example as arts connoisseurs or supporters. Overseas, we have the late Premier of South Australia Donald Dunstan (instrumental in turning his state into a leading area for artistic and intellectual life), American banker David Rockefeller (a great collector and benefactor, including that of the Museum of Modern Art in New York), and advertising man Charles Saatchi (famed for nurturing Brit Art). Sadly, business and community leaders here seldom emphasise the importance of the arts in word or deed. Perhaps, Singapore society being what it is, they are taking the cue from the political leaders. It seems that the greatest impact will be made by an arts evangelist who is a Cabinet minister.

124 Few arts policy makers are trained in the arts. One interviewee bitterly noted that there is almost a "proud to be philistine" culture here, citing the example of the former head of a government arts and culture agency who liked to declare by way of introduction that he knew nothing about the area that his agency was dealing with.

125 The position of the Cultural Medallion winners in society and also in the public consciousness speaks volumes. Who knows who they are and how many of them are accorded the recognition beyond the 15 minutes under the spotlight? That the Government will not even give a no-strings-attached, straight cash award to the winners is testimony to how it views the award. Was there a rush to buy Chng Seok Tin's prints when she won the Medallion in 2005? No. For medallists and those conferred other awards, there is brief recognition but little reward and one wonders how much honour. When the poet SN Masuri died in 2005, there was a condolence message from Prime Minister Lee Hsien Loong, but little else in the form of a commemoration or revival of his work. This for one of only a handful of artists who have received the Meritorious Service Medal for his contributions to the country.

126 The Education Ministry needs, in particular, to embrace the arts even more than it does now. Although the arts have become an increasingly important co-curricular activity, it needs to be part of the main curriculum, both as a subject and as a tool for teaching. As mentioned above, the young form the future generation — of artists and of audiences. If the slogan for the nation is "Arts for all", then that for the Education Ministry must be "Arts for all students." If they are not exposed to art, in particular local art, then the whole enterprise by MICA to turn Singapore into a global city for the arts cannot succeed. Furthermore, if innovation and creativity are the foundations of the future economy, then education of the future generation must be geared towards inculcating these talents through exposure to and involvement in the arts.

Media and Criticism

127 A developed arts scene needs a corresponding soft infrastructure in the form of media, criticism and scholarship to act as intermediaries between artists and audience. This is necessary for arts literacy. And for arts lovers, media, criticism and scholarship help enhance the experience of the arts and keep them coming back for more. In Singapore, the media is overwhelmed by entertainment news, especially of foreign origin. Local entertainment media is able to survive and in some cases, thrive because of the large audience. But local arts media have failed miserably because it is caught in a negative feedback loop of a small audience for the arts, resulting in a small audience for the media, which in turn does not help to grow the audience.

128 Tertiary institutions do provide for some arts training. One example is the Theatre Studies department in the National University of Singapore, which has boosted scholarship of Singapore theatre. However, its work does not enjoy wide circulation and does not cross into mass media. There is also no art history department in any tertiary institution. The Lasalle-SIA College of the Arts does plug some significant gaps, but it does not attract the best students. In other words, in mass media coverage of the arts, more serious arts-focused media and scholarship of Singapore arts, there is market failure. A global city for the arts needs a media and scholarship infrastructure to match. The only alternative is to fund these areas, and not expect it to be self-sufficient at least for years if not decades. That is, the only way

to change the situation is for the Government to step in. How exactly it should do so merits a fuller study. Possible moves that could be considered are for the Government to:

a) Set up tertiary institution departments in arts history and criticism, especially in Singapore and South-east Asian arts
b) Fund a serious arts magazine
c) Encourage mass media news and coverage of the arts, or co-fund coverage via regular arts supplements
d) Impose a "monopoly" media tax on SPH and MediaCorp, and use the revenue as a source of funding
e) Fund advertising by arts groups or require a proportion of the project or annual grants to go into mass media
f) Encourage mass media to give discounts to arts groups who advertise
g) Encourage the creation of an award to be given out to arts journalists every few years
h) Develop a comprehensive listings service, or work with existing mass media to provide one.
i) Leverage new technologies such as the Internet. Help build up existing websites or set up new ones

129 The 3Ps can provide some possible solutions. MediaCorp and SPH can be persuaded, for instance, that coverage of the arts is an expense that is a form of giving to the arts. But in the face of the failure of the market to provide, it is unavoidable that the Government takes an active, if not leading, role in changing the situation towards the beginnings of a vibrant arts media scene.

CONCLUSION

130 Singapore arts have made significant strides forward in the last one and half decades, backed by Government funding and also some corporate support. Government took on a strong role because there was no one else to fill those roles. Now that the arts have reached a certain stage of development, it is time for the Government to reassess its role, becoming a regulator and facilitator rather than an all-powerful presence that sometimes stifles enterprise. This means giving up some

of its current roles such as an organiser of events. As a facilitator, it can be a catalyst to deeper and broader partnerships between arts groups and the private and non-profit sector. As a regulator it can relook its funding model. While it must set policy by deciding the kind of artists and content that funding should go to, it needs to step backwards after putting in place a more transparent, arm's length, independent and peer-reviewed allocation of its funds.

REFERENCES

McGarity, T. O. (1994). Peer review in awarding federal grants in the arts and sciences. *Berkeley Technology Law Journal, 9*(1), 1-93.

APPENDICES

List of Interviewees

FOCUS GROUP DISCUSSION PARTICIPANTS

Artists and Galleries

Mr Charles Lim	p-10
Mr Ho Tzu Nyen	The Substation
Ms Jennifer Teo	p-10
Ms Jenny Seah	Heinart Gallery Pte. Ltd.
Mr Khor Ean Ghee	Singapore Art Society
Mr Lim Joo Hong	The Substation
Mr Lim Kok Boon	p-10
Mr Lim Tzay Chuen	The Substation
Ms Nadia Ng	Hakaren Art Gallery
Mr Pwee Keng Hock	Utterly Art
Ms Seah Tzi-Yan	Art-2 Gallery Pte. Ltd.
Dr Thomas Markus Manhart	Artyfakt
Mr Woon Tien Wei	p-10

Follow-up focus group discussion with p-10 and Substation artists/curators

Mr Ho Tzu Nyen	The Substation
Ms Jennifer Teo	p-10
Mr Lim Tzay Chuen	The Substation
Mr Lee Sze-Chin	p-10
Mr Woon Tien Wei	p-10

Critics and Reviewers

Ms Clara Chow	Arts Reporter, *The Straits Times*
Dr K. K. Seet	Senior Lecturer, Theatre Studies (NUS)
Mr Matthew Lyon	Co-Editor, *The Flying Inkpot*
Ms Ong Sor Fern	Arts Reporter, *The Straits Times*
Ms Parvathi Nayar	Arts Reporter, *The Business Times*
Dr Robin Loon	Assistant Professor, Theatre Studies (NUS)
Ms Yvette Sitten	Former Writer of *ArtNation*, Wayward Media

Dance and Theatre Groups

Mr Benny Lim	Artistic Director, The Fun Stage Ltd.
Mr Danny Tan	Artistic Director, Odyssey Dance Theatre
Ms Low Yuen Wei	Artistic Director, In Source Theatre
Mr R. Srivathsan	Temple of Fine Arts
Mdm Som Mohamed Said	Artistic Director, Sri Warisan Som Said Performing Arts Ltd.
Mr T. Sasitharan	Director, Practice Performing Arts School
Mr Tan How Choon	Artistic Co-Director, EcNad Project Ltd.

Writers, Publishers and Bookstores

Mr Alvin Pang	Writer, The Literary Centre (Singapore) Pte. Ltd.
Mr Chua Hong Koon	Pearson Education South Asia
Mr Huzir Sulaiman	Writer, Checkpoint Theatre
Ms Nancy Chng	Select Books Pte Ltd
Mr Paul Tan	Writer
Mr Peter Davison	Cambridge University Press
Ms Shirley Hew	SNP International Publishing Pte. Ltd.
Ms Theresa Lim Li Kok	Asiapac Books Pte. Ltd.
Mr Timothy Auger	Editions Didier Millet Pte. Ltd.

Individual Interviews

Art Galleries

Ms Chua Beng Hwee	Orchard Gallery
Ms Germaine Wong	Art Seasons Pte Ltd
Ms Jenny Seah	Heinart Gallery
Ms Irene Chee	Opera Gallery
Ms Nadia Ng	Hakaren Art Gallery
Ms Peggy Ng	Kwan Hua Art Gallery
Mr Pwee Keng Hock	Utterly Art

Arts Organisers and Intermediaries

Mr Benson Puah	CEO, The Esplanade
Ms Chen Shen Po	Fair Organiser, ARTSingapore
Mr Gim Ng	Shenn's Art Archives and Warehouse
Dr Robert Liew	Director, Arts Management Associates
Ms Shirlene Noordin	Director, Phish Communications Pte. Ltd.

Arts Practitioners

Mr Aaron Khek	Ah Hock and Peng Yu
Ms Angela Liong	The Arts Fission company
Dr Catherine Lim	Writer
Mr Chong Tse Chien	The Finger Players
Dr Chua Soo Pong	Director, Chinese Opera Institute
Mr Danny Tan	Odyssey Dance Theatre
Mr K. P. Bhaskar	Bhaskar's Art Academy Ltd.
Mr Kok Heng Leun	Drama Box
Mr Matthew Ngui	Contemporary Artist
Mr Ong Keng Sen	TheatreWorks
Mdm Rohani Din	Writer
Mdm Som Mohamed Said	Sri Warisan Som Said Performing Arts Ltd.
Mr Tan Swie Hian	Artist and Writer
Ms Tay Swee Lin	Sculpture Square

Sponsors and Supporters

Mr Alan Chan	Singapore Press Holdings
Mr Anton Kilayko	Ritz-Carlton, Millenia Singapore
Mr Ashley Stewart	JCDecaux
Mrs Chong Keng Boon	Singapore Institute of Management
Ms Euleen Goh	Standard Chartered Bank
Ms Ginney Lim	Singapore Press Holdings
Mr Jackson Tai	DBS Bank
Ms Jane Lim	RJ Paper
Mr Lai Seck Khui	Times Publishing Limited
Mr Mourad Mankarios	Philips (Singapore)

Civil Service

Ms Koh Lin-Net	Director, Arts and Heritage Development Division, MICA
Mr Lee Suan Hiang	CEO, National Arts Council
Mr Lim Chwee Seng	Director, Visual Arts, National Arts Council
Mrs Susan Loh	Director, Market Development & Corporate Communications, NAC
Mr Aun Koh	Deputy Director, Visual and Literary Arts Division, NAC
Ms Elaine Ng	Deputy Director, Performing Arts, NACl
Ms Pearl Samuel	Deputy Director, Audience Development, NAC
Mrs Lim Seok Peng	CEO, National Heritage Board
Ms Lee Chor Lin	Director, Singapore History Museum
Mr Tan Boon Hui	Assistant Director, Public and International Programming, SHB
Ms Sim Wan Hui	Curator, SHB
Dr N. Varaprasad	CEO, National Library Board

Grassroots Arts Organisations

Ms Noorlinah Mohamed	President, Singapore Drama Educators Association
Mr R. Ramachandran	Executive Director, National Book Development Council

Independent Museums

Mr Arif Bin Haji Zahari	Curator, Malay Museum Kampong Ubi
Mr Woon Wee Teng	Owner, Nei Xue Tang - A Buddhist Art Museum

Public Relations Professionals

Mr Koh Buck Song	Campaign Strategist, Hill & Knowlton / Writer
Mr Tham Khai Wor	Former Vice-President, Marketing, Singapore Press Holdings

Publishers

Mr Alex Amos Chacko	Flame of the Forest Publishing Pte. Ltd.
Ms Anida Daud	Creative Entreprise Sdn. Bhd.
Mr Fong Hoe Fang	Ethos Books
Mr Goh Eck Kheng	Landmark Books Pte. Ltd.
Mr Philip Tatham	Monsoon Books Pte. Ltd.
Mr Syed Ahmad Semait	Pustaka Nasional Pte. Ltd.

Peer Assessment in Canada

Introduction

The Canada Council for the Arts is Canada's national arts funding agency. It was created by an Act of Parliament in 1957 to support the study, enjoyment, and production of works in the arts. The Council's core business is providing grants to professional Canadian artists and arts organizations throughout Canada in a wide variety of artistic disciplines.

The Council's work is guided by two principles. The arm's length principle defines its relationship with government, and the peer assessment principle defines its relationship with the arts community. Together these principles are the fundamental tenets governing the Council's operations and decision-making processes.

Following a description of the two principles, this document provides a detailed account of the Council's peer assessment system — the means the Council uses to arrive at its most important decisions, namely which artists, artistic projects and arts organizations will receive grants.

The arm's length principle

The Council is at "arm's length" from the government, which means that, within its mandate from Parliament, it has full authority to establish its priorities, policies, and funding programs and make grant decisions.

When the Government of Canada began supporting the arts and culture through institutions like the Canadian Broadcasting Corporation and the Canada Council, it realized that it had to protect freedom of thought and expression or risk creating an official state culture. It was clear that if publicly financed agencies were to encourage cultural and intellectual life, they required freedom to support experimentation and creativity through work that might be critical and challenging.

The Royal Commission on National Development in the Arts, Letters and Sciences, which proposed the creation of the Canada Council in 1951, pointed out "the dangers inherent in any system of subvention by the central government to the arts and letters". To avoid those dangers, the Commission recommended that the Council be established as an independent body accountable to Parliament, not a department of government reporting to a minister of the Crown.

The essence of the arm's length relationship was expressed by then Prime Minister Louis St-Laurent when he recommended to Parliament that it create the Canada Council for the Arts. "Government," he said, "should support the cultural development of the nation but not control it." All subsequent federal governments have respected this principle.

Though the arm's length relationship was established to protect the arts from the state, it has two further consequences for the Council's work. First, it shields the Council's artistic decisions from

pressures brought by other sources, whether they are colleagues and friends of applicants, partisan or special interest organizations in or outside the arts, or community groups lobbying for or denouncing a particular point of view.

A second consequence is that the Council is entrusted with responsibility for its policies, programs and disbursement of funds. It is the Council, and not the government, which is accountable for its actions. Each year the Council reports on its activities to Parliament through the Minister of Canadian Heritage, and its finances are audited by the Auditor General of Canada. Parliament also determines the amount of money the Council receives; the federal Cabinet appoints Board members for fixed terms; and Parliamentary committees may call the Council to appear to answer questions at any time. As an independent agency that dispenses public funds, the Council has a high degree of responsibility to account fully and openly for its operations.

The peer assessment principle

"Peer assessment" at the Canada Council for the Arts means the use of independent artists and other professionals working in the field to assess grant applications, advise on priorities, and make recommendations to the Council on the awarding of grants. Peers, in the Council's definition, are people who, by virtue of their experience, knowledge and open-mindedness, are capable of making a fair and informed assessment of the comparative merits of grant applications. Through peer assessment, the Council involves the arts community directly in its operations.

Of all the decisions the Council is empowered to make, its decisions about which artists, arts organizations and artistic projects will receive grants are the most sensitive, the most visible and the most likely to provoke criticism. Every year the Council receives in excess of 16,000 grant applications. Some 6,000 grants are awarded, many for less than the amount requested.

The Council welcomes spirited discussion and disagreement as a natural outcome of its intensely competitive work. At its best, the thrust and parry of democratic debate about arts grants confirms the power of the arts - their unique ability to generate strong passions and equally strong discord. The Council must therefore ensure that its grants to artists and arts organizations are dispensed with integrity, transparency and fairness and that its policies are clear and consistent.

In the Council's view, it is essential that:

- applicants for Council grants have confidence that they have been assessed by people with the knowledge and expertise to make sound qualitative judgements in their field of the arts - even if, in failing to get a grant, they are unhappy with the outcome;

- artists and other arts professionals who serve as members of peer assessment committees are able to attest to the credibility, honesty and fairness of the process;

- members of the public and Parliament know that the Council's assessment system serves the public interest because it is the most equitable means available for evaluating artistic merit and is governed by policies and procedures that are clearly and consistently applied - even if, as is inevitable, they don't personally like every artistic activity the Council supports.

Peer Assessment: What does it mean? Why does the Council use it?

In its 1995 strategic plan, the Canada Council for the Arts reaffirmed its three basic operating principles:

- its arm's length relationship with government, which allows the Council to make artistic decisions free from external pressures;

- peer assessment as the basis for its grant decisions; and

- comparative artistic merit as the most important criterion in its funding programs.

The cornerstone of the Council's operations is peer assessment - the use of artists and independent professionals working in the arts to evaluate the comparative merits of applications in a program competition, establish their priority order and recommend grants. Each year about 500 people serve the Council as assessors on some 120 committees. The committees in turn make use of input from another 200 independent peer assessors who have seen and evaluated specific performances or works.

In almost all its programs, the Council brings together a new assessment committee of three to seven members drawn from the applicants' discipline (or disciplines) for each competition. Their task is to provide expert advice to the Council, assessing and prioritizing applications based on the published objectives and assessment criteria of the program, and recommending which should receive support. Peer assessors are unaffiliated with the Canada Council - they are not Board members or staff. Peer review thus removes the selection of grant recipients from the control of Council personnel.

The Council's commitment to peer assessment is based on three convictions:

- As a steward of public funds, the Council wants to make the wisest possible use of its resources. It seeks to recognize the best applicants: the most promising and original artists, the most significant artistic projects, the most capable and meritorious arts organizations. Determining who is best, before history has sifted and selected those artists of talent who will endure, is a supremely difficult task. The poet Philip Larkin once said, "Nothing . . . is harder than to form an estimate even remotely accurate of our own contemporary artists." In this role, no person - and no system - is infallible. The Council believes that the best possible advice in identifying outstanding ability in the arts comes from people who have acquired knowledge and insight through extensive professional experience in the field. Thus

peer assessment helps the Council make the wisest use of the financial resources it receives from the public of Canada.

- The Council is also a steward of freedom of thought and expression. As a matter of long-standing policy, the Council, while requiring that grant recipients report on and account for their use of grants, respects artistic freedom and does not interfere in the internal policies of organizations, projects undertaken by individual artists, or the content of works created or presented with Council support. Because a work of art or an artistic event can arouse intense feelings of admiration or disdain, the arts are highly vulnerable to shifting social currents and the political pressures they create. Peer assessment ensures that artistic quality is the major consideration in Council grant decisions and thus protects diversity of opinion and artistic freedom.

- Peer assessment is based on collective decision-making. No applicant to the Council is judged by a single person only, and funding decisions are made by the consensus of committee members. No two assessment committees are composed of the same people. The diversity of points of view represented on the committees (actively promoted by Council policies and practices, as described below) protects artists against the dominance of any single artistic ideology and helps ensure that the process and its outcome are democratic.

In Canada and around the world, peer review is widely used by arts funding bodies, but it is not confined to the arts. It is the most common method for assessing qualitative achievement in creative and intellectual occupations. Federal granting councils in the sciences and humanities, medical and academic journals, accreditation organizations in the professions, and prizes for intellectual and creative contributions such as the Nobel and Pulitzer all base their evaluation of merit on peer assessment.

How does the Council select its peer assessors?

In selecting peer assessors, the Council looks for individuals who, by virtue of having professional experience and knowledge directly relevant to the program criteria and applicant group, are credible to both the applicants and the Council.

The Council's objective is to maximize the number of qualified people who serve on assessment committees and ensure that the committees represent a wide diversity of specializations, artistic practices, cultural backgrounds and regional perspectives. Other key considerations are breadth of vision, open-mindedness and generosity of spirit, the ability to work collaboratively and the willingness to express opinions while respecting and listening to the opinions of others.

Committees are selected with a particular concern to take equitable account of the following factors:

1. Diversity of professional specialization (representation of people who perform a variety of different professional roles in the arts, such as creators, interpreters, administrators, directors, publishers, arts critics, arts educators, etc.);
2. Diversity of artistic practice (representation of different artistic styles and philosophies);
3. Language (representation of the two official languages and minority official-language communities);
4. Region (representation from all regions of Canada);
5. Gender (representation of men and women);
6. Diversity of age (representation of different artistic "generations," from younger professionals to their seniors);
7. Cultural diversity (representation of artists and arts professionals from the diverse ethnic, racial and cultural communities of Canada);
8. Aboriginal representation (representation of Aboriginal artists and arts professionals from across Canada, including First Nations, Inuit and Métis communities); and
9. The ability to provide aesthetic context to the discussions.

The Council recognizes that no single committee of three to seven people can represent all these characteristics, but over time it requires that its committees achieve these balances. To monitor this, the Council reviews the peer committees in each of its arts sections annually, and an annual report on the peer assessment system is made to the Council's board.

In recent years, the Council has emphasized the importance of increasing the arts community's participation in its work. Its strategic plan identified greater participation by culturally diverse artists, Aboriginal artists and artists from all regions of Canada as a major goal. As a result, the Council has enlarged its pool of potential peers, which is maintained in an electronic database, to include more experts conversant with the standards of excellent arts practice in a wide variety of communities.

In addition, the database has evolved to reflect the growth and diversification of the Canadian arts community as a whole. The range of talent in the arts has greatly expanded in recent years, not only in traditional disciplines but also in newer forms such as multi-media, interdisciplinary work and technology-based art, again leading to an expansion of the pool of assessors.

The inclusion of "new" peers, that is, people who have never before taken part in a Council assessment committee, is an especially important responsibility of the program officers. To provide more opportunities for new peers to participate, the Council has established a buffer period for service on peer committees. *As a general rule*, an individual can be an assessment committee member only once in 24 months. Exceptions are made for artists who have professional experience in more than one discipline. An artist may serve on a committee after receiving a grant.

Selecting assessment committee members is a major responsibility of the Council's program officers. For each competition, the officer in charge of the program chooses peers from the artistic discipline(s) most closely related to the program and its applicants, giving particular consideration to representation of the nine factors listed above. In addition to having expertise and knowledge appropriate to the program, they must be capable of providing a fair and just evaluation of a wide range of artistic styles and practices and able to work effectively in a group.

In selecting committee members, the officers consult the database. It allows them to keep track of individuals who have recently served on a committee or are in receipt of a grant. The officers are also responsible for continually researching and adding names of qualified people to the database, to build an ever-more inclusive list of assessors. The Council's Board members, professional staff and applicant organizations regularly contribute qualified names to the database.

Occasionally the Council calls on an individual assessor from the field to provide specialized expertise that supplements the work of an assessment committee, for example, to provide a written report on a performance or a script. Selection of individual assessors follows the same goals and procedures outlined above for committees.

How does the Council ensure that its peer assessment system is fair and effective?

To function effectively, any assessment system needs thoughtful and consistent policies and procedures. This is especially true for evaluations of quality such as those used in the arts, which cannot be reduced to formulas.

The Council has put in place five important tools to assist the effective functioning of peer assessment:

- clearly articulated Council priorities;
- comprehensible program objectives and assessment criteria based on those objectives;
- transparent and consistent procedures for managing conflict of interest;
- clear guidelines and practices governing confidentiality of information; and
- ongoing training of new staff to ensure their familiarity with the policies and procedures which constitute the Council's peer assessment policy.

Information on these subjects is provided in the Guidelines for Peer Assessment Committee Members and the program documents that are sent to members in advance of the committee meeting. The peers therefore come to the meeting knowing what priorities the Council has established; what the program objectives are and what criteria they will use in evaluating

applications; how they must conduct themselves if they have a potential or actual conflict of interest; and how they are obliged to treat information that is confidential.

Council Priorities

The priorities adopted by the Council in its strategic plan are:

- The primary criterion for Council grants is professional artistic excellence or comparative artistic merit.

- The Council's support to artists and arts organizations is concentrated on the creation, production, and distribution and dissemination of works of art, particularly Canadian works of art.

- Specific priorities for support are Aboriginal artists and arts organizations, artists and arts organizations from diverse regions, culturally diverse communities, works directed to young audiences, dissemination within Canada, international promotion of Canadian art and artists, festivals, interdisciplinary art and new technologies.

In addition, the strategic plan confirmed the Council's continued commitment to providing grants to both individual artists and arts organizations and, within programs for organizations, to maintaining a balance of support between established organizations and new artistic developments.

Program Objectives and Assessment Criteria

Each Council program has specific objectives and assessment criteria based on the objectives. It is these criteria on which the peer assessment committee bases its evaluations and grant recommendations.

For grants to individual artists for their personal creative work, there are two fundamental criteria:

- the comparative artistic merit of the applicant's work, and

- the merit of the project the applicant proposes to undertake with the aid of Council funds.

For operating and multi-year grants to arts organizations and substantial project grants, there are three major assessment criteria, which are weighted, that is, their relative importance in the assessment is specified:

- comparative artistic merit and professional excellence are the most important criteria, accounting for 60-65% of the total evaluation, depending on the program;

- contribution to the community/public connections, including dissemination, audience development, outreach, educational activities with the public, etc., represents 15-20% of the evaluation; and

- suitability and quality of governance and administration, including managerial and financial stability, account for 15-20%.

Managing Conflict of Interest

Since the purpose of the peer assessment system is to select qualified and knowledgeable assessors from the field, assessors may have contacts with one or more of the applicants. Where an actual or potential conflict of interest exists, it must be disclosed and the assessor must abstain from any and all participation related to it, and leave the meeting for the duration of the discussion.

Prior to the committee meeting, in the written Guidelines, the committee members receive the "Conflict of Interest Disclosure Form" (as well as examples of the kinds of conflict of interest that may occur). All members must complete this form and submit it on the first day of the committee meeting. Committee members declaring a conflict of interest must indicate the file(s) in question in the sign-off sheet.

The form specifies that conflict of interest exists or may exist if members are asked to assess applications:

- from a full-time employer, a client or an organization where they are a board member;

- where they have a direct financial interest in the success or failure of an application;

- where the applicant is their spouse/partner or immediate family member;

- where their spouse/partner or immediate family member is a senior staff member, contractor or board member with the applicant organization; or

- where they judge that they are unable, for any other reason, to assess an application objectively.

Confidentiality of Information

Committee members are required to treat both the contents of applications that they review and the deliberations of the committee as confidential. They must not divulge information in applicant files outside the meeting. Who applied in the competition, who was recommended for a grant, and any comments made by individual committee members are also confidential matters.

As a matter of policy, the Council publishes, in a timely fashion, lists of grant recipients in each program and never reveals the identity of unsuccessful applicants.

How does the Council prepare for a peer assessment committee meeting?

When grant applications arrive at the Canada Council for the Arts, the program officer reviews them to ensure that they are complete. The officer is responsible for determining if the applicant and project meet the eligibility criteria for the program and sends only eligible applications on to the committee. Responsibility for evaluating eligibility, as well as priorities, program policies, objectives and criteria rests with the Council. The assessment committee is responsible for evaluating applications within the program objectives, policies and criteria. The officer plays no role in judging artistic quality, which is the committee's work.

Once eligibility has been determined, the officer selects the members of the committee, taking into account the desired characteristics and the nine factors described earlier, and submits the list for review by the head of section. The eligible applications are photocopied, compiled and sent in book form to the members for review in advance of the meeting. Prior to the meeting, members also receive the Guidelines for Peer Assessment Committee Members, which includes the conflict of interest form and information on the Council's priorities, and the objectives and assessment criteria for the program. In programs for arts organizations, the documentation may include profiles of the organizations that they themselves have prepared and factual background information on the program provided by the program officer.

How is the peer assessment committee meeting conducted?

When the committee convenes to discuss and determine the relative merits of the applications, the discussions are chaired by the program officer or the head of section. Committee members submit their completed conflict of interest form at the beginning of the meeting. The officer begins the meeting by formally briefing the committee on its responsibilities and how the meeting will be conducted, reviewing the Council's priorities, the strategic development outlook for the program and the program objectives and criteria.

Committee members proceed to evaluate each application against the assessment criteria and Council priorities. They also view, read or listen to support material from the applicants (e.g., slides in the case of visual artists, audio tapes in the case of composers, etc.). Where relevant, they consider written assessments prepared by independent assessors. (The following information is also provided: how assessors are nominated, how many assessments are being forwarded to the committee, and how assessments are to be considered. Assessment criteria are also available to applicants. Where staff or external assessors prepare written assessments, the basis on which these are prepared is indicated). Each application is discussed in turn, and by the conclusion of the meeting the committee has collectively ranked the applications in priority order for funding and made grant recommendations.

Depending on the program and the number of applications, committee meetings last for one to six days. Members are paid an honorarium of $250 for each day of the meeting plus reasonable expenses for travel, accommodation and meals.

During the meeting, the assessors are encouraged to work in either official language. As necessary, the officer assists in translating members' comments for other members. For many bilingual assessment committees (that is, committees in all programs except those in Writing and Publishing and Theatre, which are language-specific), a summary of application information is made available in both English and French.

The officer, as chair, must establish conditions for a serious, fair and open-minded evaluation of every application. He or she must manage the assessment process, making certain that each application is assessed against the published criteria of the program (and, where relevant, that the weighting of the criteria is respected in the assessment) and that all applicants are treated equitably. The officer must also manage conflict of interest, overseeing compliance with the guidelines. The officer encourages participation by each assessor and helps enable the group to reach final agreement on their rankings and grant recommendations. The officer's role is not to comment on artistic merit, but he or she may provide factual or background information, including information on the national and regional context of the program, if requested by the committee.

Finally, the officer records the decisions and grants recommended by the committee, ascertaining with the committee that these records accurately reflect their views and ensuring that members attest to their accuracy by signing-off on the records.

At the end of the assessment committee meeting, to protect confidentiality, members turn in all their committee books (the photocopies of the applications) for shredding.

What happens after the assessment committee meeting?

Following assessment committee meetings, the program officer prepares the necessary internal documentation to obtain approval of grants, based on the assessment committee's recommendations. Authority to approve grants belongs to the Board of the Canada Council, which, for purposes of efficiency, has delegated this responsibility to the Council's Director for grants of $60,000 and less. The decisions by the Board and the Director are based on the recommendations of the peer assessment committees. Approval may be withheld in cases of procedural impropriety or failure to observe established Council policies.

Following the approval process, the officer prepares letters and associated documentation for the applicants to inform them about the results of the competition.

In addition, peers are asked for their comments on the competition and how further improvements can be brought to the process. They are free to share any criticisms of any aspect of the peer assessment process in their responses. If they so choose, peers can address their concerns more formally to the senior management of the Canada Council in written form. In such cases, the senior management will require a period of 45 days to provide a detailed response, in consultation with the Chairman and the Board.

In communicating with arts organizations, the Council provides feedback that reflects the consensus the committee reached, based on the program criteria, in evaluating the application. This practice reflects the Council's belief that feedback should be made available when it can play a positive role in helping the organization develop or improve its work and when the Council has the resources to handle the task. Written feedback is not systematically provided to individual artists because the high volume of applications makes detailed personal critiques impossible.

Any applicant who wants further information on the competition is encouraged to contact the program officer for discussion. The officer (rather than the assessment committee) is responsible for following up with applicants and with others who wish to discuss the competition. If an applicant is concerned that there was a procedural impropriety or that Council staff failed to observe established Council policies, he or she can file a formal complaint for review by the senior management of the Council and by the Chairman on behalf of the Board. Such a process requires 45 days to provide a detailed response to the applicant.

In most Council programs, an applicant who was unsuccessful in one competition can reapply in the next. At that time, the applicant will be assessed by a new and different assessment committee in the context of a new and different group of "competitors".

The Council is subject to two related federal laws, the Access to Information Act and the Privacy Act, which have an impact on the peer assessment system:

- Individuals and organizations have a right to request information about themselves which is contained in the Council's records. Examples include documents in the applicant's file, written artistic assessments of the applicant's work, and computerized data on the applicant.

- If a document which an individual or organization requests contains identifiable references to other parties - for example, other artists or arts organizations or the names of independent external assessors - such references are removed before the document is provided, to protect their privacy.

Definition of an ideal peer assessor

Though the definition is subject to continuing discussion, an ideal peer assessor is considered to be an experienced artist or arts professional whose background demonstrates a profound commitment to an artistic specialty and to the development of knowledge about and opportunity for the art form.

She or he is committed to an enriched future for the artistic discipline and brings to the peer deliberations the qualities of a generous spirit, articulateness, exceptional listening skills, and a willingness to embrace change and complexity through hearing and working with different points of view.

An ideal peer assessor has extensive knowledge of the diverse artists, arts professionals and arts organizations working in her or his region and is well respected among peers in the community. He or she has an understanding of the diversity of cultural practices, critical debates, themes and issues in her or his field and the pluralistic arts community in general.

While holding strong opinions on aesthetics that he or she is prepared to defend, without causing conflict, the ideal peer assessor is respectful of the adjudication process, is open to input from fellow peers and allows for consensus even where there is some disagreement. She or he reads and analyses in a considered manner all guidelines, program criteria and materials received prior to the meeting, declares any conflicts of interest (perceived or otherwise) and maintains confidentiality at all times.

The ideal peer assessor understands how to apply program criteria within the adjudication process and will express openly any concerns about the integrity of the proceedings.

The ideal peer assessor is genuinely and deeply supportive of all artists, arts professionals and arts organizations, whatever their level of experience. He or she has the ability to understand and appreciate the contexts in which the artist-applicants work and produce art, and the role played by arts organizations and arts professionals in the development and dissemination of that art.

(This document is reproduced here as the link is no longer available. Source: Canada Council for the Arts http://canadacouncil.ca/)

Overseas Organisations that Promote 3P Partnerships

1. Australian Arts Business Foundation (AbaF)

The AbaF is a company of the Australian Government, established in 2000 by the Department of Communications, Information Technology and the Arts. Charged with the role of promoting private sector arts support, AbaF connects business, donors and volunteers with the arts. It works with the business sector, the arts and cultural sector (organisations and individuals), the philanthropic sector (foundations, trusts and individuals), and local Councils throughout Australia.

There are three modes of support that AbaF promotes: partnering, volunteering and giving.

Partnerships

AbaF promotes partnerships through workshops and its *Arts Connecting Communities* program.

Regular workshops include '*Securing Successful Partnerships*' that teaches arts organisations how to market themselves as partners, as well as '*Partnership Contracts Masterclass*' which instructs on the finer points of drafting a partnership contract.

Through the *Arts Connecting Communities* program, AbaF helps local councils to foster relationships between business and the arts. The program includes workshops for both arts organisations as well as local business and it culminates with a *Business Arts Roundtable* at which business and arts organisations meet to explore partnership opportunities.

Funding

AbaF currently receives A$1.6m per year in government funding. A$0.9m comes from the members of its National Council of over 90 CEO's, companies and cultural leaders. Business partners like KPMG, Marsh and Mercer, Ebsworth and Ebsworth and Toyota give added funding for individual programs. AbaF is not a membership body and does not charge for its services.

Volunteering

AbaF promotes volunteering through two main programs:

- *adviceBank* connects business volunteers with arts organisations to work on specific projects. It matches people with people. Projects can cover business and strategic planning, marketing, human resources, information technology, legal issues and many other areas. The objective is to transfer skills from the volunteer to the arts organisation, leading to long-term benefits.
- *boardBank* is a volunteering program that connects experienced and skilled business people with arts organisations seeking to fill vacancies on their boards. The governance experience of business people strengthens the governance and management capacities of arts boards. It creates opportunities for skilled business people to play a leadership role and develop experience in non-executive governance.

AbaF runs the program, arranges introductions, provides support and monitors the outcomes for both programs. By September 2005, the value to the arts of AbaF's volunteering programs had reached a combined value of more than $1.2 million in completed projects.

Giving

In a joint initiative between AbaF and the Australia Council for the Arts, Artsupport Australia was created. The initiative aims to facilitate increased levels of giving to the arts by developing both the giving and the receiving side. It provides information, advice, assistance and workshops to help the arts improve its donation-raising efforts. One such workshop is titled *'Building Relationships and Securing Donations'*. On the other side, AbaF provides advice and assistance to donors and grantmakers on giving to the arts. It helps them connect with the artists and organisations that match their interests and objectives.

News and Publicity

Apart from promoting direct action in supporting the arts, AbaF also plays the important role of championing the arts and raising its social profile. It does this through giving awards and the simple act of disseminating arts news.

The AbaF Awards gives awards in each of the three areas in which AbaF works: Partnering, Volunteering and Giving. A recent winner was Singapore Airlines and Art Exhibitions Australia who jointly won the *AbaF Business Arts Partnership of the Year 2005*.

AbaF keeps the community updated on arts and business news through *Connect* - the magazine of the Australia Business Arts Foundation and *AbaF E-News* which is an online newsletter.

2. Americans for the Arts (AFTA)

Americans for the Arts is a non-profit organization for advancing the arts in America. To achieve their goals, they partner with local, state, and national arts organizations, government agencies, business leaders, individual philanthropists, educators and funders throughout the country. Dedicated to representing and serving local communities and creating opportunities for every American to participate in and appreciate all forms of the arts, AFTA is focused on four primary roles: arts advocacy, research, professional development and fostering partnerships.

Arts Advocacy

AFTA is perhaps the most active arts advocacy body around the world. It tries to increase visibility of arts through Arts Advocacy Day in Washington D.C., the Nancy Hanks Lecture on Arts and Public Policy, National Arts Awards, Public Leadership in the Arts Awards and lobbying policy makers by mobilizing grassroots activists. These are supplemented by improving the image of arts through the media by writing letters to the editor, op-ed pieces and public service advertising campaigns.

Research and Information

AFTA also provides extensive arts industry research and information. Their studies make a strong case for the arts—in terms of economic, social, and educational benefits.

'*Arts and Economic Prosperity*' is the national economic impact study on the nation's nonprofit arts organizations and their audiences.

They also provide *Arts Research Services* to local communities by leveraging their staff specialists and web-based capabilities. This enables them to provide local research at an affordable cost. Partnering communities are able to meet their local research objectives with efficiency and national credibility.

Perhaps their most potent tool is the *National Arts Policy Database* that enables users to access current information on a multitude of topics related to arts policy. Records in the database are classified into four types: research abstracts, news articles, program profiles, and sample documents. The database is updated weekly and contains over 8,000 records—providing arts policy researchers, advocates, and administrators with comprehensive information on arts policy and practice.

Professional Development

AFTA provides arts leaders with the opportunities for learning, dialogue, and sharing strategies with colleagues. Through their annual convention, audio-conferences, local and regional gatherings, networks and councils, and listservs, they provide experienced and emerging professionals with programs, ideas and tools that lead to success.

Partnerships

By promoting collaboration in the form of alliances, partnerships, linkages, and mergers AFTA builds a stronger voice in support of the arts. For example, AFTA advances efforts with the entertainment industry with current work with The Film Foundation, the National Academy of Recording Arts and Sciences, and the Ad Council. It also connects with more national associations for elected leaders, such as the National Governors Association and the National Conference of State Legislatures. It helps build and forge stronger connections to public and private sector leaders through its internal leadership committees: the Board of Directors, the *American Arts Policy Roundtable*, the *National Leadership Council*, and the *President's Advisory Committee*.

Funding

AFTA's FY2005 budget was US$16m

- 50% - Americans for the Arts Reserves
- 32% - Restricted (Corporate and Foundation Grants)
- 11% - Earned Revenue (membership, research and services)
- 7% - Contributed (Individuals)

Public funds account for less than 0.5% of budget.

3. Arts and Business (England)

Arts and Business aspires to be the world's most successful & widespread creative network. They help business people support the arts & the arts inspire business people, because good business & great art together create a richer society. This grand aim however, necessitates the supplementary roles of arts advocacy, training and research.

Partnerships

- A&B runs several programs to link business and arts groups:
- *A&B Creative Development* is a service bringing artists and arts processes into a business context to help stimulate imaginative and innovative thinking, and so achieve business solutions.
- *A&B New Partners* is an investment programme for developing sustainable and mutually beneficial partnerships between business and the arts.
- The *A&B Awards* are the UK's most prestigious awards celebrating excellence in the field of business/arts partnerships and sponsorship.

Funding

A&B's 2004-2005 budget was £9,734,000

79% - Grants {£7,709,000} (about £5,832,039 from ACE)

6 % - Membership {£628,000}

4% - Arts based training {£422,000}

4% - Other activities {£407,000}

6% - Investment & sundry {£568,000}

Volunteering

Rather than just giving, A&B is a world leader in advocating business volunteers in arts organisations. Its services are:

- *A&B Board Bank* is a service recruiting experienced business people to serve as non-executive directors on the boards of arts organisations.
- A&B Board Development is a service helping arts organisations' boards of directors to gain knowledge and expertise across areas such as governance and auditing.
- *A&B Mentoring* is a service matching business people to arts managers to provide professional support and development on a one-to-one basis.

Fundraising

A&B supports fundraising efforts through two main programs:

- The *A&B Maecenas Initiative* uses training and research to increase the support the arts receive from individuals and businesses.

- The *A&B Development Forum* is a membership association for arts fundraisers providing a platform for training, debate, information and networking.

Research and Training

A&B provides research, evaluation & information to deepen the collective understanding of the value of arts-business partnerships for business, the arts and the wider community. Current initiatives include: *Professional Development of Fundraisers*, *Supporting the Contribution of the Arts to Business Improvement Districts (BIDs)* and its *Private Investment* survey.

A&B also provides a Resource Centre that is a unique and valuable working reference centre for students, artists and development managers. It has an extensive collection of books and journals covering:

- Arts in the workplace
- Business investment and sponsorship
- Corporate art
- Corporate Social Responsibility (CSR)
- Fundraising and Individual Giving
- Management of arts organisations
- Marketing
- Professional development
- Trusts and foundations

A&B Training. A&B offers a host of seminars and programmes to help artists and arts professionals develop and apply their business skills.

4. London Schools Art Service (LONSAS)

The London Schools Arts Service helps schools, teachers and other education providers make greater use of London's arts and cultural resources and to build partnerships between the arts and education sectors.

LONSAS helps those working in arts education to locate suitable artists, implement successful arts projects and introduce creativity across the curriculum.

Services provided:

- A wealth of information on its website, ranging from resources on starting projects to drawing up contracts.
- News and advice
- Database of artists and arts organisations
- Termly school mailings
- Telephone helpline

Funding

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LONSAS does not receive private contributions or charge for its services.

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