

# REVIEW OF NATIONAL ARTS COUNCIL'S ARTS HOUSING SCHEME

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## Introduction

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1. **Arts spaces matter to support generation and creation of content unique to our cultural heritage as well as to support broad community objectives of enhanced quality of life and social cohesion.** The arts community benefit from the infrastructure support for their art-making and opportunities for collaborations. The opportunities for close interaction with the surrounding communities and the general public inform art-making and allow artists and arts groups to test out new ideas. In addition, the surrounding communities and the general public benefit from the increased access to arts offerings and the opportunities to partake in the creative process enables greater self-fulfilment and community bonding.
2. In the current landscape, aside from creative clusters led and managed by public agencies such as JTC's Wessex Estate and the soon-to-be-developed Gilman Village by EDB, there are artists' work and event spaces being incorporated, albeit on a limited scale, into privately-operated creative cluster developments, such as Old School, which are state properties directly leased from the Singapore Land Authority (SLA). There are also decanted spaces in commercial complexes, artists-in-residences in educational institutions such as the Republic Polytechnic and community arts groups in civic facilities e.g. community centres/clubs. The Urban Redevelopment Authority (URA) has also been incentivising the private sector to infuse more arts and cultural elements into commercial developments in the city area. For example, the ION Art Gallery at 5600 sq ft is the largest art space to be housed in an integrated mall. A requirement has also been imposed on the new commercial site at Stamford Road/North Bridge Road to restore the Capitol Theatre into an arts and entertainment-related performance venue which will also have artists-in-residences.
3. The National Arts Council (NAC)'s Arts Housing Scheme (AHS) is by far the most active player in concertedly developing and providing infrastructure support for artists and arts groups. It was first introduced in 1985 by then Ministry of Community Development to give artists a home within which to develop their activities and thereby help to foster a culturally vibrant society. As the arts housing properties were mostly situated in the City Centre, another aim of the Scheme was to inject a level of creative buzz and activity into key nodes to attract the community and revitalise the area.
4. The need to review the AHS and take into consideration, the myriad of players and spaces available in Singapore to support the growing yet diverse arts sector is timely. This report concentrates on NAC's review of AHS, its findings and review process. It also paints the broad concepts under a new Framework for Arts Spaces to replace the AHS. This Framework sees NAC working with various players in the public, private and people sectors to provide infrastructure support for art-making and community participation.
5. An accompanying document, entitled "How Does the Framework for Arts Spaces Affect Me?" serves as a guide to inform artists and arts groups interested in applying for infrastructural support under the new Framework. It also seeks to inform those currently under the AHS of the impending changes and implementation timeline.

## Background

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### **A. The AHS Today**

6. As at close of Financial Year (FY) 2009, NAC has 43 properties and spaces under the Scheme, occupying a total floor area of approximately 48,487 square metres (sqm). Of these:
  - i. 36 are single-tenanted properties, such as shophouses at the Chinatown Arts Belt and Little India Arts Belt, and multi-functional buildings at Armenian Street (currently the Substation), Robertson Quay (currently Singapore Repertory Theatre at Merbau Road and TheatreWorks at 72-13), Selegie Road (currently Singapore Photographic Society) and Waterloo Street.
  - ii. 5 are multi-tenanted properties, namely the Telok Ayer Performing Arts Centre (TAPAC), Cairnhill Arts Centre (CAC), Stamford Arts Centre (SAC), Telok Kurau Studios (TKS) and Goodman Arts Centre (GAC)<sup>1</sup>.
  - iii. 2 co-located spaces within community buildings, namely the Singapore Wind Symphony at Ulu Pandan Community Building and The Necessary Stage at Marine Parade Community Building.
7. Since 1994, NAC has incurred \$12.56 million on renovations for the AHS. As at close of FY 2009, the AHS has 68 arts groups and 28 artists (see [Annex A](#) for the list of arts housing tenants) on lease terms between 1-3 years on these properties. 13% have been on the Scheme for 20 years or more and 44% for 10-20 years.
8. In 2009, recognising that the Scheme was not able to accommodate the growing needs of the arts sector; NAC piloted some facilities within the current AHS properties for short-term, interim uses. These spaces are 4 units of converted containers and 2 units of converted studios at TKS and 1 unit of converted studio at TAPAC. Unlike the AHS, there is no rental subsidy provided for these shared facilities and spaces are allocated on a first-come-first-serve basis to artists or arts groups with a proposal for an arts project which require a space for use on a short-term basis.

### **B. How the Scheme Currently Works**

9. The AHS properties are vacant Government buildings leased to NAC on a 3+3+3 year basis by SLA. SLA charges NAC market rental rates for these properties, an amount which the Ministry of Finance (MOF) provides as part of NAC's operating budget, capped at the market rental for 23,775 sqm of space. This is the floor area of the 42 properties, not including Goodman Arts Centre - NAC's pilot project under the new Framework for Arts Spaces (also see Para 41). While NAC is free to take on additional properties, no new funds will be made available to provide rental subsidy to artists and arts groups.

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<sup>1</sup> Goodman Arts Centre (GAC) at 90 Goodman Road was the former campus for LASALLE College of the Arts. It was occupied by School of the Arts (SOTA) before they moved to its present location at Zubir Said Drive in 2010. This Arts Centre is NAC's pilot project under the new Framework for Arts Spaces (also see Para 41).

10. AHS is currently a rental subsidy scheme where tenants pay a subsidised rental rate equivalent to 10% of the market rental rate. Since 1994, NAC has spent \$40.25 million in rental subsidies to artists and arts groups under the AHS, at an average annual spending of \$2.68 million. Tenants further contribute an amount equivalent to 5% of market rental into a sinking fund used to account for the cost of corrective and cyclical maintenance of the properties. The monies collected from the rental have also been largely used for this purpose, in addition to any other cost related to the management of the properties, or repurposed for other arts development initiatives.
11. While the NAC appoints and pays for a managing agent to conduct ad-hoc repairs and maintenance, lease and tenant management; the AHS tenants are responsible for the payment of utilities for their spaces as well as for general upkeep and daily maintenance of the properties. This includes cleaning of common areas and landscape maintenance, security and pest control. For multi-tenanted properties, Management Committees (MCs) are formed; comprising Chairpersons, Treasurers and Members drawn from the tenants, to procure these services and manage this cost through the collection of MC fees. MC fees range between 7-55% of the market rental, or from \$0.90-\$5.00 per square metre (psm). For example, tenants at SAC contribute 7% of market rental towards MC fees at ~\$0.90 psm, tenants at TAPAC contribute 14% (this includes utilities) at ~\$1.60 psm, and tenants at CAC contribute 55% of market rental at ~\$5.00 psm.
12. Arts housing tenants are selected based on good track record, managerial strength, artistic standard, level of activity and growth potential. In addition, they are assessed on their need for housing, merit of planned activities and commitment to organisational and artistic development. For lease renewal, the tenants are assessed on four criteria but only need to fulfil two: level of activities, usage of premises, promptness of fees payment and artistic merit/contribution. They are assessed based on the reports submitted by the tenants and verified by NAC.
13. When a property becomes available for rental under AHS, as a result of an existing tenant failing to meet the criteria for renewal or natural attrition, NAC will look to its waiting list of artists and arts groups who have indicated interest, and make an assessment based on the stated criteria. However, as all AHS premises are fully occupied, artists and arts groups do not find it useful to register themselves on the waiting list. As at October 2009, there was only 1 applicant on the registered waiting list.

### ***C. Impact of the Scheme Thus Far***

14. **The AHS has been instrumental in the professionalising of our arts sector and the maturing of several key performing arts companies.** As raised at the various consultation sessions conducted by the NAC (see Para 20), arts groups such as The Necessary Stage and Drama Box point to the AHS as providing important stability in the companies' founding years as full-time, professional companies. The affordability of the space and the physical resources it provided for the company to engage in full-time administration, artistic creation, rehearsals, education activities and storage were key forms of support for the companies to form and mature.

15. **Venues such as the Substation and Sculpture Square also played an important role in the 1990s when for-hire arts facilities for performances, exhibitions and workshops were not as widely available to emerging artists and arts groups.** For part-time or amateur groups and associations under AHS without a full-time programme, the spaces provided a low-cost and steady vehicle to sustain their activities and presence over the years.
16. The indicators of the Scheme impact, as seen above, are qualitative, anecdotal and a part of the larger framework of support, including grants that NAC provides, for the development of our arts landscape. For example, as of close of FY 2009, 8 out of 10 of NAC's 2-year major grant recipients were also enjoying support on AHS.

## Review Process and Desired Outcomes

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17. Notwithstanding the impact of the Scheme thus far, **the arts landscape has changed tremendously since the Scheme was launched in 1985 and the spaces have become inadequate in supporting the growing and varied needs of the arts community.** This need was further reinforced by feedback gathered thus far on the weaknesses of the Scheme and observations made on the changing arts landscape. This is one of the impetuses for NAC's review of AHS.
18. While the Scheme has brought the arts closer to our neighbourhoods, **there is scope for arts housing to facilitate more meaningful engagements with the public as well as greater collaborations amongst the arts community.** For example, only a selected group of amateur and community groups at TAPAC hold their practices outdoors in the evenings and conduct workshops and classes for the public. NAC would like to enable more of such activities to take place and facilitate for tenants to come together to programme year round performances, activities and events to create a sense of place that the public can identify with and be drawn into to participate in the arts and interact with the arts community.

### **A. Review Process**

19. The review of AHS took place over 12 months from October 2009. Internal assessment of the Scheme was based on NAC's records and studies of alternative models, feedback from past consultation sessions with tenants<sup>2</sup>, and observations made by the Auditor-General<sup>3</sup>.

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<sup>2</sup> Three Focus Group Sessions were held from 24-26 November 2008. The key comments were that improvements could be made to the administration and management of the Scheme through clear assessment criteria, co-sharing of spaces and provision of a comprehensive suite of facilities. Feedback was also given that a reduction in rental subsidy would put a strain on arts groups and that arts housing should be set aside for established visual artists who have contributed to developing the artistic landscape in Singapore.

<sup>3</sup> In the Report of the Auditor-General for FY2009/10, AGO recommended for NAC to review its criteria for the allocation and renewal of tenancies under AHS to optimise the use of its funding resources while achieving the objectives of AHS.

20. In addition:

- i. Views and ideas were sought from 122 artists and arts groups (out of 160 invited) through workshops and consultation sessions held with existing tenants and other arts practitioners from 21 June to 17 August 2010. 7 workshop sessions were moderated by Ms Audrey Wong, Nominated Member of Parliament, and held at the Substation and Emily Hill. These sessions comprised NAC presenting its initial findings and preliminary ideas to improve the AHS as well as break-out discussions where participants gave feedback and contributed ideas on how the Scheme could be improved or better designed. Telephone surveys and discussions were also conducted by Price-Waterhouse Coopers (PwC), consultants appointed by the Ministry of Information, Communications and the Arts (MICA), as part of an independent study commissioned by on arts housing and facilities. (See [Annex B](#) for detailed notes of the consultations sessions.)
- ii. Views and feedback were sought from 13 grassroots leaders and representatives from the People's Association (PA), specifically in relation to the development of the new Goodman Arts Centre (See [Annex B](#) for detailed notes of consultation session).
- iii. Discussions with NAC's Council Members.

#### **B. Desired Outcomes**

21. The above process revealed that what was needed was not only "tweaks" to a Scheme, but a new approach that need not be limited to the existing Scheme's one-size-fits-all approach of subsidised spaces and properties managed directly by the NAC.
22. As such, in line with NAC's mission *To Nurture the Arts, and Make it an Integral Part of the Lives Of the People in Singapore*, the desired outcomes were for:
  - i. **A new Framework for Arts Spaces that will be an efficient and effective tool to provide infrastructure support to artists and arts groups according to their development needs.** This ensures that funds are channelled to deserving artists and arts groups in need as well as for greater public accountability.
  - ii. **Arts Spaces that will serve as a connector, bringing the arts into the lives of the wider community as well as enabling artists and arts groups to interact and dialogue with the public and produce art that is relevant to them.**



23. This section details the issues that informed the review and the eventual design of the Framework for Arts Spaces. These issues were identified by the NAC as well as arts practitioners in the various consultation sessions conducted (see Para 20).

### ***A. Needs of a Growing Arts Sector***

24. The arts scene has grown significantly over the past ten years, weathering economic and social crises including SARS, the H1N1 outbreak, as well as the 2009 economic recession. The average number of arts offerings per day increased by 158% from 31 in 1999 to 80 in 2009, driven by a 125% increase in number of visual arts exhibitions and a 146% increase in number of productions. With 57% of tenants enjoying AHS for 10 years or more coupled with the GFA cap for rental subvention from MOF, **it was timely for NAC to consider ways to account for the need to support a larger pool of new, emerging artists and arts groups whilst accounting for the needs of more established ones.**

25. **In addition, the one-size-fits-all spaces do not meet the needs of a diverse arts sector.** Artists and arts groups have given feedback that spaces are needed for individual studios, work-live lofts and workshops with technical support for visual artists (e.g. for making sculptures, prints etc); suitably sized (e.g. stage sizes of Victoria Theatre or Esplanade Theatre) and equipped studios for dancers; as well as small to mid-sized venues for presentation.

26. In addition, many artists and arts groups face a storage problem for their artworks, stage sets, props and costumes. As a result, some performing arts groups had to destroy stage sets and build new ones when needed. Many of them also store these at the AHS properties which does not maximise the potential of these spaces as many of the properties are centrally located.

### ***B. Holistic Assessment of Development Needs***

27. To further develop the growing arts sector, the next step for NAC is to raise professionalism in the arts industry, nurture artists and arts groups from developing to maturation and help sustain the established ones. **For this to happen, NAC has to holistically assess the development needs of artists and arts groups and employ a whole suite of tools, including grants, scholarships and infrastructure support to develop capabilities and enable sustainability.** There is also a need to relook at the assessment process and criteria to allow for greater transparency and communication between NAC and the arts community.

28. To engender a culture of forward planning with a view towards sustainability, there is scope for NAC's lease terms to be lengthened from the current mostly 1-year lease to provide more certainty for artists and arts groups for their planning and development purposes.

### ***C. Inefficiencies of a One-Size-Fits-All Scheme***

29. While the high level of rental subsidy (i.e. 90%) was intended to provide artists and arts groups a home to develop their activities, this has distorted the rental market and rendered alternative spaces expensive and inaccessible. **As a result, AHS tenants are entrenched and have little incentive to seek their own independent premises.** In addition, some of our Cultural Medallion recipients and older, established artists have expressed during the consultation sessions that they should be given arts housing in perpetuity as they have made significant contributions to developing the arts scene in Singapore. While acknowledging the need to support established and matured artists and arts groups, some of the young, emerging ones have stressed the greater need for accountability from those enjoying the high level of rental subsidy.

### ***D. Improvements to Management, Suitability and Effectiveness of the Facilities***

30. **The properties are mostly attained in an opportunistic manner with little overall infrastructural planning, resulting in properties which are ill-suited for arts use.** For example, some of the performing arts groups in the Little India and Chinatown Arts Belts have given feedback that the shophouse units are not well-utilised as they are unsuitable for practice and rehearsal as well as workshops.
31. Currently, more than half of the arts groups at multi-tenanted properties and about one-third of the artists utilise the arts housing spaces on a part time basis only. It has also been observed that some of the arts housing spaces are being used for storage rather than content creation and presentation.
32. **In addition, while the original intent for city centre properties was to draw in the immediate community and enhance vibrancy in the area, the tenants are not incentivised to engage the community.** This is the case for the arts belt along Waterloo Street. Even within multi-tenanted arts housing properties, tenants do not make sufficient efforts to energise the space with activities and interact as a collaborative creative community.

### ***E. Rising Repairs and Maintenance Cost***

33. **Expenditure on repairs and maintenance for arts housing is increasing as the properties age and improvements are required to upkeep the premises.** The sinking funds are no longer able to cover the cost of repairs and maintenance works which have increased from approximately \$50,000 in 2004 to as much as \$800,000 in 2007. Sinking fund contributions to the cost of repairs and maintenance have reduced from 90% in 2004 to 20% in 2007.

## ***F. Looking Beyond Arts Housing Properties***

34. The remaking of Singapore into a distinctive Global Arts City is no longer the mandate of MICA and its agencies alone but a concerted and whole-of-government effort heralded by the Economic Strategies Committee (ESC) in 2010. One of the recommendations under the Sub-Committee chaired by then Acting Minister for Information, Communications and the Arts Mr Lui Tuck Yew was to create more collaborative spaces for the creative industries to encourage ground-up entrepreneurship and experimentation by individual talents, promising start-ups, Small Medium Enterprises (SMEs) and innovative enterprises.
  
35. The landscape today sees more players involved in the creation of creative clusters and key nodes with interesting programmes and activities (also see Para 2). **Therefore, the objective of the AHS cannot just be to provide subsidised housing for artists and arts groups but needs to be overhauled for better alignment with these developments.** Many in the arts community have echoed for NAC to work with partners to develop alternative options to AHS and look into tapping the resources of other Government sponsored institutions (e.g. School of The Arts, The Esplanade, museums, LASALLE College of the Arts, Nanyang Academy of Fine Arts etc), industrial areas or commercial buildings to create spaces for artists and arts groups, for residencies or short-term rehearsal and practice use.

36. NAC presented for discussion throughout the review process some initial ideas for a new Framework to replace AHS, based on the desired outcomes identified (also see Para 20). This Framework for Arts Spaces was further developed after the consultation sessions as greater clarity was achieved on the issues to be addressed and more ideas were raised by the arts practitioners consulted.

37. **The Framework for Arts Spaces relates to the Arts Housing properties under NAC, as well as facilities in the private, public and people sectors that can be tapped on to create new spaces for the arts and the community.** For the former, changes are being proposed to the management of the properties, the nature and level of infrastructural and indirect financial support provided, as well as the administrative process. These changes will first be piloted at the Goodman Arts Centre (see Para 41), and if necessary, fine-tuned for implementation subsequently across other NAC properties. For the latter, spaces at commercial buildings, schools and civic facilities can be utilised as platforms to engage the surrounding communities and alleviate the need for spaces, in particular, to meet presenting, practice and rehearsal needs.

### ***A. Integrate the Arts Into the Community***

38. For arts to be pervasive, it needs to be integral to the community's lifestyle. There is increasing recognition on the value of arts education and participation to one's well-being, ability to express, learn and reflect. The community's participation in the arts can also achieve broader outcomes of social integration, community bonding and engaged citizenry in shaping Singapore's cultural development.

39. This is a good development and **NAC will actively engage other agencies to unlock the social value of the arts in the community and thereby, provide more spaces for arts practitioners and the community to engage in art-making as well as collaborations and interactions.**

40. In particular, NAC will look to:

- **Matching artists and arts groups with communities** where they can be involved in the project conceptualisation and design development of new civic spaces/facilities to create opportunities for the arts to connect with the public by way of public art, venues and spaces for community art etc. They can also become place-managers or programmers of the community spaces for artistic creations to entertain, enrich and inspire Singaporeans.

NAC aims to house artists and arts groups within communities in each of the 3 regional centres and in each of the 4 sub-regional centres outside of the city centre by 2015 and have started to engage community partners and relevant agencies in further discussion.

- **Facilitate co-location of artists and arts groups within commercial developments** such as shopping centres or mixed use creative clusters. This can result in closer interaction between artists and arts groups and intermediaries, with the public or in the wider creative industries of design and media. NAC will look towards how the rental collected through Arts Spaces and un-used for repairs and maintenance can be used to support the development of such alternatives or for rental grants to be available to artists and arts groups which can offset the rental cost at such developments.
- **Facilitate for artists and arts group to tap on existing facilities in schools, community and commercial buildings, vacant state properties for project and short-term needs**, in particular for workshops, residencies, presentations, rehearsals and practice. There is scope for NAC to establish partnerships with SLA, JTC, PA and schools, amongst others to secure the use of these spaces.

### ***B. More Spaces & Differentiated Spaces for Artists and Arts Groups***

41. **NAC is looking to develop more spaces for artists and arts groups to better support the growing and diverse arts sector.** For starters, Goodman Arts Centre will be launched as NAC's pilot project under the Framework for Arts Spaces, providing an additional 3,615 sqm of shared facilities for hire and 4,646 sqm of spaces for lease by artists and arts groups.
42. NAC has also placed a reservation for 3 new possible additions to Arts Spaces, comprising in total approximately 9,750 sqm of new spaces altogether. As a next step, NAC will begin with feasibility studies to assess its feasibility and suitability, other implications on cost as well as possible business and management models.
43. **NAC will also re-develop suitable existing arts housing properties in phases** to develop the property/arts centre or cluster of properties/arts belt that would feature a better mix of shared facilities that are suitably fitted out (e.g. practice and rehearsal spaces, music and dance studios, blackboxes, auditoriums/amphitheatres, seminar/meeting rooms, galleries) as well as spaces for lease by artists and arts groups (e.g. administrative spaces, studios etc). Unsuitable ones will be returned to the State and NAC will facilitate the relocation of affected arts housing tenants if they are interested in applying and are eligible for infrastructure support under the Framework for Arts Spaces.
44. The shared facilities will allow more artists and arts groups who are not tenants in the properties to benefit. They will also enable amateur/community artists and arts groups to lower overall cost by taking up tenancy for a smaller administrative space and booking the shared facilities only for their classes, meetings, practice or rehearsals.

45. **In addition, NAC will partner an intermediary (e.g. commercial company, arts company or a cooperative) to develop lower-cost storage options in less central regions.** This can be a shared facility open to interested artists and arts groups and operated by an intermediary for storage, props rental/exchange and props-making functions. NAC will also explore existing services or intermediaries in related sectors, such as the media who has similar needs. NAC will develop the details of operationalising this by conducting a call for interest/proposal and appointing a suitable partner.

***C. Introducing a Dedicated Place Manager for each Property/Arts Centre or Cluster of Properties/Arts Belt***

46. **For the re-developed properties, NAC will seek to introduce a place-manager for each property/arts centre or cluster of properties/arts belt.** This comes from the observation that the previous approach for the setting up of tenant MCs had several drawbacks where tenants felt that this was a distraction from their core activities and that they were ill-equipped to take on such administrative functions and oversee physical maintenance of the properties.
47. Aside from overseeing the physical maintenance and performing day-to-day tenant management at the spaces, the place-manager will more importantly:
- Facilitate opportunities among tenants for collaboration; and
  - Promote programmes that will facilitate interaction with the wider community around the property/arts centre or cluster of properties/arts belt. Where there are opportunities for commercial tenants to inject an added level of vibrancy to the space, the place-manager would oversee the mix of such tenants. They are also expected to explore opportunities for collaborations in terms of joint programming, marketing and publicity efforts with the artists and arts groups housed in the surrounding community buildings/centres.
48. NAC envisions for each property/arts centre or cluster of properties/arts belt to be eventually place-managed by an industry player. For a start, the Goodman Arts Centre will be managed by The Old Parliament House Ltd, building on its expertise in managing the facilities of The Arts House.

#### ***D. A Holistic Assessment Process and Criteria***

49. **The need for infrastructure support will be assessed holistically with the artist or arts group's development needs for artistic and organisational growth**, taking note of the current weaknesses highlighted by the arts community during the consultation sessions. This assessment will be done within NAC's Assistance Framework, particularly for artists and groups applying for NAC's grant support, and will include all or some of the following criteria depending on the applicable scheme of infrastructure support:

- **Strength of programme/proposal** in terms of artistic development, developing organisational/management capabilities and/or attaining operational and financial sustainability.
- **Significance of programme/proposal** to the artist or arts group's development in terms of artistic growth and/or access to new audiences and markets.
- **Potential/Demonstrated contribution to the community** in terms of promoting the artform, developing and sustaining the community's interest in the artform, realising the vision for the property/arts centre/cluster/arts belt, place-making, and/or interaction or collaboration with other artists and arts groups.
- **Potential/Demonstrated ability to implement programme/proposal**, sustain operations, achieve greater financial sustainability, effectively upkeep the spaces, and/or make prompt payments for rental fees and service charges.
- **Potential/Demonstrated capability and capacity to manage the property** as a shared/central resource for the arts community and the public, sustain operations, achieve greater financial sustainability, effectively upkeep the property, and/or make prompt payments for rental fees and sinking fund contribution.

50. To engender greater transparency and communication and depending on the types of spaces available, NAC will conduct open calls for applications for between 4-8 weeks, with site visit(s) to allow all interested artists and arts groups to view the available spaces and prepare for their applications to NAC.

51. NAC will convene an internal assessment team, chaired by the relevant sector development staff within NAC to assess new applications and renewals and put up recommendations to NAC Senior Management for consideration. For greater accountability, an internal assessment will also be carried out every year (following a full year of the artist and arts group's development and programmes) by NAC to review the artist or art group's progress on said programme/proposal so that areas of improvement can be highlighted to the artists and arts groups, where relevant.

52. NAC will also seek industry feedback from the following for some of the criteria:

1	<b>Place-Manager</b>	<ul style="list-style-type: none"> <li>• <b>Demonstrated contribution to the community</b> in terms of realising the vision for the property/arts centre/cluster/arts belt, place-making, and/or interaction or collaboration with other artists and arts groups.</li> <li>• <b>Demonstrated ability</b> to effectively upkeep the spaces, and/or make prompt payments for rental fees and service charges.</li> </ul>
2	<b>NAC's Arts Advisory Panel</b>	<ul style="list-style-type: none"> <li>• <b>Strength of programme/proposal</b> in terms of artistic development.</li> <li>• <b>Significance of programme/proposal</b> to the artist or arts group's development in terms of artistic growth and/or access to new audiences and markets.</li> <li>• <b>Potential/Demonstrated contribution to the community</b> in terms of promoting the artform, developing and sustaining the community's interest in the artform, realising the vision for the property/arts centre/cluster/arts belt, place-making, and/or interaction or collaboration with other artists and arts groups.</li> <li>• <b>Potential/Demonstrated ability to implement programme/proposal.</b></li> </ul>

***E. Targeted Schemes to Meet Different Developmental Goals/Objectives***

53. NAC will move from a one-size-fits-all Scheme to introduce three targeted schemes according to specific development goals to meet the needs of artists and arts groups:

**i. Incubation Scheme**

54. This Scheme for Incubation at the multi-tenanted properties/arts centres is targeted at new, young artists, arts companies, associations and societies, community/amateur arts groups, within first 3 years of establishment to provide stability while they build their artistic and organisational foundation.

**ii. Scheme for Developing Artists and Arts Groups**

55. This Scheme is targeted at providing artists and arts companies, associations and societies, community/amateur arts groups with more than 3 years of establishment, a measure of stability to achieve greater organisational and financial capacity and to develop their artistic programmes. These artists and arts groups are willing to contribute to the collaboration within the property/arts centre/cluster/arts belt or the surrounding communities through their artistic and organisational development.



### iii. Arts Centre Scheme

56. This scheme targets mature, established arts groups or associations who have the capacity to take on the role of a sector or artform champion, and in operating facilities that can benefit the wider community, including shared facilities. These organisations will hold the head tenancy to single-tenanted properties as an arts centre, comprising facilities that are operated as a shared resource for, or supporting programmes targeted at building up the rest of the community, audiences or emerging artists and arts groups.
57. **Regardless of Schemes, NAC is introducing a rental grant of 80% of the market rental with a maximum cap in place of the current direct, flat rental subsidy of 90%.** The infrastructure grant will be seen in the context of NAC's overall grant support to artists and arts groups in their artistic and organisational capability development. **Except for the Arts Centre Scheme, there will not be a separate sinking fund contribution (amounting to 5% of market rental under AHS) to be collected as this will be incorporated as part of the rental collected.**
58. **Specifically for the Arts Centre Scheme, tenants will have to contribute 10% of market rental towards the sinking fund.** This 5% increase from the current AHS is to account for the higher cost of repairs and maintenance (also see Para 33).
59. **NAC will also regularise the payments for general upkeep and preventive, routine maintenance from the current tenant-initiated MC fees (currently between 7-55% of market rental under AHS) to a service charge of 20% of market rental.** The duties of overseeing this will be undertaken by the NAC appointed place-manager, instead of being handled separately by the tenant MC of each property. This will enable greater economies of scale to be reaped and better maintenance of the properties and spaces as well as reduce the administrative burden of the tenants.
60. **In so doing, NAC will provide greater value for the properties and spaces** in terms of developing and providing a more comprehensive suite of facilities. **In addition, the collection of monies over and above the cost of property repairs and maintenance will be ploughed back into enhancing the Arts Spaces provided** i.e. supporting programmes for place-making the properties/arts centres/clusters/arts belts (see Para 47) or co-location within community and commercial developments (see Para 40).

## Timeline for Implementation

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61. Goodman Arts Centre as NAC's pilot project for the new Framework (see Para 41) will allow NAC to test-bed the concepts proposed and fine-tune the Framework where necessary, working closely with the appointed place-manager and tenants to incorporate further views and feedback on its implementation.

No.	Item	Timeline
<b>For Goodman Arts Centre</b>		
1.	Open Call for Application with site visits for interested applicants	20 Dec 2010 – 1 Feb 2011
2.	Consolidation & Clarification of Applications Submitted	7 Feb – 11 Feb 2011
3.	Assessment by NAC (including soliciting industry feedback)	14 Feb – 18 Mar 2011
4.	Notification and Signing of Lease Agreements	21 Mar – 18 Apr 2011
5.	Moving in of new tenants	Apr 2011 onwards

62. As of November 2010, NAC has started to be more involved in facilitating the co-location of artists and arts groups at other spaces beyond AHS properties. Several of these conversations with community and commercial partners are still in the initial stages and NAC will continue to evolve and improve its processes of facilitation and matching.

63. By April 2011, the Goodman Arts Centre will be in operation, also allowing NAC the bandwidth to start conducting more detailed feasibility studies on the reserved sites (see Para 42).

64. All other arts housing properties will remain status quo until April 2011 onwards, when NAC will begin re-developing suitable existing properties in phases. Taking into account the feedback gathered that plans for any changes should allow existing tenants sufficient time to make alternative arrangements, the actual changes to existing properties will be phased out from 2011-14.

65. The following timeline is to serve as a working guide, and any changes or updates will be posted by NAC and tenants will be informed:

No.	Item	Timeline
<b>Implementation of New Framework for Arts Spaces</b>		
1.	Facilitating for interested and suitable artists and arts groups to be integrated within spaces beyond AHS properties.	Nov 2010 onwards
2.	Feasibility Studies for new properties at reserved sites.	Apr - Oct 2011
3	Development of new arts centres at reserved sites, if deemed feasible.	Oct 2011 onwards
4.	Re-development of suitable existing properties and Roll-out of new Schemes.	Est. Oct 2011 onwards

66. More details on the various Schemes as well as implementation and redevelopment plans for the current AHS properties can be found in the accompanying document entitled “How Does the Framework for Arts Spaces Affect Me?”.

## **Annex A – Existing Arts Housing Tenants**

### **ONE-TWO-SIX Cairnhill Arts Centre @ 126 Cairnhill Road**

1. ACT 3 International Pte Ltd
2. Echo Philharmonic Society
3. Teater Kami
4. The Arts Fission Company
5. The Finger Players Ltd

### **Telok Ayer Performing Arts Centre @ 182 Cecil Street**

6. Arts Theatre of Singapore Ltd
7. Angkatan Pelukis Aneka Daya
8. Association of Singapore Tamil Writers
9. Chinese Cultural Arts Centre
10. Choral Association (Singapore)
11. EcNad Project Ltd
12. Nam Hwa Amateur Musical & Dramatic Association
13. Odyssey Dance Theatre
14. Ravindran Drama Group
15. Singapore I-Lien Drama Society
16. Singapore Kemuning Society
17. Singapore Repertory Theatre Ltd
18. Southern Arts Society
19. Sriwana
20. Teater Artistik
21. Teater Ekamatra
22. Theatre Arts Troupe
23. World-In-Theatre Ltd
24. Apsaras Arts Ltd
25. Tian Yun Beijing Opera Society
26. The A Cappella Society Ltd
27. Chinese Opera Institute
28. Panggung Arts
29. Word Forward Limited

### **Stamford Arts Centre @ 155 Waterloo Street**

30. Frontier Danceland
31. Hsinghai Art Association
32. Nam Yeong Society of Performing Arts
33. Nrityalaya Aesthetics Society
34. The Theatre Practice Ltd
35. Singapore Broadway Playhouse
36. Song Lovers Choral Society
37. The Singapore Lyric Opera Ltd

### **Selegie Arts Centre @ 30 Selegie Road**

38. The Photographic Society of Singapore

### **The Substation @ 45 Armenian Street**

39. The Substation Ltd

### **Waterloo Street Arts Belt**

40. ACTION Theatre Ltd @ 42 Waterloo Street
41. The Chinese Calligraphy Society of Singapore @ 48 Waterloo Street
42. Young Musicians' Society Ltd @ 54, 56, 58 Waterloo Street
43. Dance Ensemble Singapore Ltd @ 60 Waterloo Street

### **155 & 161 Middle Road**

44. Sculpture Square Ltd

### **10 Kampong Eunus**

45. Federation of Art Societies, Singapore

### **19 & 20 Merbau Road**

46. Singapore Repertory Theatre Ltd

### **72-13 Mohamed Sultan Road**

47. TheatreWorks (Singapore) Ltd

### **Chinatown Arts Belt**

48. Chinese Theatre Circle Ltd @ 5, 5A & B, 7A & B Smith Street
49. Ping Sheh @ 11A & B Smith Street
50. Xin Sheng Poets' Society @ 13A Smith Street
51. Singapore Association of Writers @ 13B Smith Street
52. Toy Factory Productions Ltd @ 15A & B, 17A & B Smith Street
53. Er Woo Amateur Musical & Dramatic Association @ 19A & B Smith Street
54. Shicheng Calligraphy & Seal-Carving Society @ 21A Smith Street
55. Harmonica Aficionados Society (Singapore) @ 21B Smith Street
56. TAS Theatre Co (S) Ltd @ 12A, B & C Trengganu Street
57. Drama Box Ltd @ 14A, B & C Trengganu Street

### **Little India Arts Belt**

58. WILD RICE Ltd @ 3A, 31 & 33 Kerbau Road
59. Bhaskar's Arts Academy Ltd @ 19 Kerbau Road
60. I Theatre Ltd @ 27 Kerbau Road
61. Sri Warisan Som Said Performing Arts Ltd @ 47 & 59 Kerbau Road
62. Maya Dance Theatre Ltd @ 61 Kerbau Road
63. Gamelan Asmaradana Ltd @ 63 Kerbau Road
64. SPELL#7 @ 65 Kerbau Road
65. Singapore Indian Fine Arts Society @ 2A Starlight Road

### **Co-Location**

66. Singapore Wind Symphony @ 170 Ghim Moh Road Ulu Pandan Community Building #02-01
67. The Necessary Stage Ltd @ 278 Marine Parade Road Marine Parade Community Building #B1-02

### **Telok Kurau Studios @ 91 Lorong J Telok Kurau**

68. Amanda Heng
69. Anthony Chua Say Hua
70. Baet Yeok Kuan
71. Chieu Shuey Fook
72. Chng Seok Tin
73. Goh Beng Kwan

74. Hong Sek Chern
75. Leo Hee Tong
76. Lim Leong Seng
77. Lim Yew Kuan
78. Loy Chye Chuan
79. Lye Swee Koon
80. Raymond Lau
81. San See Piau
82. Sim Lian Huat
83. Tan Kian Por
84. Tan Swie Hian
85. Victor Tan Wee Tar
86. Tang Mun Kit
87. Teng Nee Cheong
88. Teo Eng Seng
89. Singapore Colour Photographic Society
90. Singapore Watercolour Society
91. Chern Lian Shan
92. Thomas Yeo Chew Hong
93. Kit Tan Juat Lee
94. Yeo Chee Kiong
95. Chua Boon Kee
96. Tan Wyn-Lyn
97. Sharma Jeremy Melvin

## Annex B – Notes of Public Consultation Sessions

<b>Date</b>	21 June 2010, 7.30pm at The Substation Theatre
<b>Attendees</b>	<p>Facilitated by: Ms Audrey Wong, Nominated Member of Parliament</p> <p>Participants:</p> <ol style="list-style-type: none"> <li>1. Ms Ang Hwee Sim, Admin Manager, The Observatory</li> <li>2. Mr Adrian Cheong, President, The Philharmonic Winds</li> <li>3. Mr Jerry Hinds, President, Association of Comic Artists Singapore (ACAS)</li> <li>4. Mr Kok Heng Leun, Artistic Director, Drama Box</li> <li>5. Mr Kuik Swee Boon, Artistic Director, T.H.E Dance Company</li> <li>6. Mr James Loo Teck Ming, President, Tian Yun Beijing Opera Society</li> <li>7. Mr Brian Seward, Artistic Director, I-Theatre</li> <li>8. Mr Alvin Tan, Artistic Director, The Necessary Stage (TNS)</li> <li>9. Ms Shirley Wong, Business Manager &amp; Company Dancer, Arts Fission</li> <li>10. Mr Ian Woo, Programme Head, PKW</li> <li>11. Mr Joshua Yang, Member, Vertical Submarine</li> </ol> <p>NAC Attendees:</p> <ol style="list-style-type: none"> <li>1. Ms. Yvonne Tham, Deputy CEO, Planning &amp; Policy</li> <li>2. Ms. Koh Pek Hoon, Deputy Director, Corporate Communications</li> <li>3. Ms. Rachelle Tan, Deputy Director, Planning &amp; Policy</li> <li>4. Ms. Loh Lik Lin, Assistant Director, Arts Development</li> <li>5. Ms. Drizzle Poh, Manager, Arts Engagement</li> <li>6. Ms Maheswari Mohan, Manager, Infrastructure Planning</li> </ol>
<b>Points of Discussion</b>	<ol style="list-style-type: none"> <li>1. The group reflected on the rationale for the review and gave these views on the areas they felt required review and the challenges: <ul style="list-style-type: none"> <li>• <u>Review the GFA cap for the AHS Rental Subvention</u> The discussion agreed that the arts sector has grown tremendously since 1985 when the Scheme was introduced, and hence it was timely for NAC to review the Scheme. The meeting acknowledged that there were many young and emerging artists and arts groups that would benefit from the support from Government, as the provision of physical space gave a needed level of stability for groups to professionalise. TNS was an example of such a group. Mr Alvin Tan shared that it was with the greater assurance of space under AHS that its key members took the step to run the company full-time.</li> </ul> <p>At the same time, some members felt that stability remained equally important for arts groups even as they mature, and that the challenge in reviewing the scheme was to also account for the needs of these more established companies. Some members reflected that the growth of the arts scene was the result of the more established companies' work over the years and such companies continued to play a role today. As such, participants, in particular the performing arts companies, suggested that the NAC with the Ministry of Finance (MOF) re-consider the GFA cap to account for the need to support a larger pool of new, emerging as well as established groups.</p> </li> </ol>

- Usage of Space under AHS

There was broad agreement with NAC’s observation that the current usage was not optimal and that the nature of some spaces did not suit arts uses. An example would be Drama Box who shared that space configurations of shophouses were not adequate or suitable for rehearsal and workshop purposes. As for usage, some participants shared their observation that in some properties, more than 50% of the tenants did not make frequent use of their space.

- Holistic Assessment of Development Needs

The participants also felt that the management of AHS could be reviewed and improved. They agreed that NAC needed to look holistically at the development needs of artists/arts groups instead of separately assessing their operating, project and housing needs. Arts groups like Drama Box reflected that the assessment for AHS was separate from their discussions with NAC on their Major Grant application, even though their company’s ability to execute their plans was dependent on their tenancy under AHS being renewed. Most present also suggested for NAC to review the current arrangement for 1-year lease, to provide more certainty on their lease terms or options for renewal in place of a 1 year lease.

There was also consensus that the assessment process for AHS needed to be re-looked, to allow for greater transparency. It was currently not clear how the 4 Assessment Criteria were applied for renewal of tenancies, and the standards used. Arts groups like ACAS which had in the past applied for AHS suggested for NAC to provide more concrete reasons for rejecting an application.

2. Commenting on the directions and preliminary ideas shared by NAC, the participants also provided the following ideas and suggestions on what an Arts Housing framework should encompass:

- Providing Support Beyond NAC Properties and AHS

A suggestion was made by Mr Alvin Tan that NAC could look into tapping the resources of other Government sponsored institutions (e.g. SOTA, TECL, museums, Lasalle, NAFA etc) to create residency spaces. This was one way to overcome the GFA cap.

The participants also felt that the idea of a general “rental grant” would help provide flexibility for arts groups to identify spaces best suited for their needs. Mr Adrian Cheong suggested that NAC could facilitate discussions with suitable landlords as artists/arts groups might not have the necessary contacts.

- Shared Facilities

The shared facilities concept when broached was well-received by the participants. However, the discussion also raised points on the practical implementation of this concept within multi-tenanted properties. The participants anticipated that there could be competing needs especially during peak periods like weekday evenings and weekends, as well as issues of liability if shared equipment was damaged. A possible suggestion was that the maintenance and booking of the shared facilities could be managed by NAC, to minimise conflicts between groups.



Mr Jerry Hinds suggested that an association like ACAS could manage a shared facility as they could easily identify and match artists with different needs to a common space. Mr Brian Seward also cautioned that the administration of the Shared Facilities scheme, if the spaces were also made available to the general public and corporate for use, should give priority to artists and arts groups.

- Support Assessed Holistically on the Basis of Development

In line with the support for a more holistic assessment of a group's development needs, the idea of the incubation scheme concept to support development was generally well received.

In view of limited resources and the need to support a growing number of young and emerging artists/arts groups, some suggestions were made for the AHS to give greater priority to not-for-profit artists/arts groups and those less able to pay market rental for space. In the area of visual arts, a suggestion was made that support for a studio space should be targeted towards young graduates from the arts institutions and other emerging artists to have their chance at developing a professional career versus artists who were already able to generate income from their artistic works. It was suggested that the selection of such young artists be made on the strength of their artistic proposal, and that the studio support could be limited to 2 years in the first instance.

However, there were concerns on the implementation details as it was felt that arts groups, unlike commercial companies, needed a longer period of incubation and hence support from Government.

Some participants reflected that notwithstanding the intent of incubation, arts companies needed some level of stability to continue to mature. The question was what would happen to the groups after their period of lease under the incubation scheme – what were the forms of assistance that NAC would lend to help groups transit to new, alternative spaces.

- Spaces for Specific Needs and Artforms, including Storage Needs

The visual artists in the discussion opined that immediate needs were for individual studios and workshops (e.g. for making sculptures, prints etc) with technical support on use of equipment. Old factories, warehouses and schools with cargo lifts for large works and proper ventilation were deemed suitable spaces for individual studios.

Dance companies like T.H.E and Arts Fission also agreed that the nature of the spaces selected by NAC needed to take into better account the needs of the group, especially for dance where the size of the practice and rehearsal space would have impact on the dancers' movements. They shared that the lack of suitably sized (e.g. stage sizes of Victoria Theatre or Esplanade Theatre) and equipped dance studios in Singapore impeded the development of dancers.

The discussion also touched on arts groups and associations that conduct training and felt that spaces were also needed for classes to take place.

	<p>In addition, the participants agreed that storage was a problem faced by the arts community and that storage spaces need not be within the city centre or close to their working spaces. Mr James Loo suggested that containers could be provided at arts housing properties for storage so current spaces could be freed up for artists/arts groups to work in.</p> <ul style="list-style-type: none"> <li>• <u>Location of the Spaces</u> In general, participants shared that AHS spaces need not be in the city centre as long as they were accessible by public transportation. Participants were also not adverse to co-location with community spaces. However, groups like TNS cautioned that there would be teething problems and that it was a learning process.</li> <li>• <u>Arts Housing Precincts as Platforms for Engagement with the Community</u> Some of the participants disagreed for contribution to the community/precinct to be a tenancy renewal criterion as not all artists/arts groups were involved in community arts. Some like I-Theatre felt that their contribution to the Little India precinct was the informal interactions with the neighbourhood which enabled the group to raise awareness for the arts. Mr Kok Heng Leun also strongly cautioned that community arts required groups to develop specific skills to meaningfully engage the community, and was not what all arts groups aspire to do.</li> <li>• <u>Implementation and Timing of Changes</u> The participants asked for the new framework to be phased in gradually. Even non-AHS tenants, like The Observatory, opined that as substantial cost was involved in renovating and fitting out new spaces, groups needed more time to canvass for support and fundraise.</li> </ul>
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<b>Date</b>	28 June 2010, 7.30pm at The Substation Theatre
<b>Attendees</b>	<p>Facilitated by: Ms Audrey Wong, Nominated Member of Parliament</p> <p>Participants:</p> <ol style="list-style-type: none"> <li>1. Ms Nur Atika Amalina, Executive Committee member, Angkatan Sasterawan '50</li> <li>2. Ms Chng Seok Tin, Artist</li> <li>3. Ms Amanda Heng, Artist</li> <li>4. Ms Gwen Lee, Director, 2902 Gallery</li> <li>5. Ms Nazirah, Manager, Era Dance Theatre</li> <li>6. Mr R Ramachandran, Chief Executive, National Book Development Council of Singapore (NBDCS)</li> <li>7. Ms Tan Beng Tian, Artistic Director, The Finger Players</li> <li>8. Mr Tan Boon Yong, Committee Member, Harmonica Aficionados Society</li> <li>9. Mr Marcia Tan, Manager, T'ang Quartet</li> <li>10. Mr Teng Hong Hai, Chairman, Siong Leng Musical Association</li> <li>11. Mr Dedic Wong De Li, President, Arts Sphere</li> <li>12. Mr Wong Pui Keen, Secretary, Singapore Literature Society</li> <li>13. Mr Yap Koon Chan, President, Singapore Literature Society</li> </ol>

	<p>NAC Attendees:</p> <ol style="list-style-type: none"> <li>1. Ms Yvonne Tham, Deputy CEO, Planning &amp; Policy</li> <li>2. Ms Grace Ng, Assistant Director, Training &amp; Development</li> <li>3. Mr Eugene Lim, Assistant Director, Infrastructure Planning</li> <li>4. Ms Sharon Cheong, Manager, Arts Development</li> <li>5. Ms Sandy Teo, Manager, Arts Engagement</li> </ol>
<p><b>Points of Discussion</b></p>	<ol style="list-style-type: none"> <li>1. The group reflected on the rationale for the review and gave these views on the areas they felt required review and the challenges: <ul style="list-style-type: none"> <li>• <u>“Turnover” of Arts Housing Tenants and Objectives of the Scheme</u>  The meeting acknowledged that there is a need to re-look the allocation of arts housing, particularly with tenants who are not optimising the use of the spaces. This is so that more arts groups can enjoy arts housing support from Government. Specifically, newer, emerging arts groups could also benefit from the support for their development.</li> </ul> <p>However, members expressed concerns that the objectives for the Scheme would need to be more clearly articulated for this to take place effectively. Mr Wong Pui Keen reflected that when the Singapore Literature Society’s tenancy was not renewed under AHS, the reason was not clearly communicated. If the objectives were more clearly articulated, the general view was that tenants would not have any misplaced expectations on their “entitlement” and could better approach their contributions, usage of the space, and relationship with fellow-tenants.</p> <p>In reviewing the objectives for the Scheme, Ms Amanda Heng felt that NAC would need to be mindful of the need to invest in artistic development, and not just in an organisation’s financial sustainability or artist’s career development. This would have an impact on the length of tenancy or support that NAC offered. For instance, she opined that a visual artist’s career and artistic development would take time. Some members also expressed that there should be consideration given to the art form and project scope. For instance, Mr Wong Pui Keen commented that in the case of the Singapore Literature Society, they aimed to contribute to the development of the literary arts in Singapore through the preservation of archives of Chinese literary works, but the current Scheme would not be able to support such a project which would require a permanent space.</p> <p>Reflecting on The Finger Players’ experience at Cairnhill Arts Centre, Ms Tan Beng Tian urged that if one of the objectives of the Scheme was to seed collaborations and interactions between arts groups, a certain period of time was also necessary for tenants to build meaningful relationships.</p> <ul style="list-style-type: none"> <li>• <u>Need for Effective Assessment Criteria</u>  There was a consensus that the one-size-fits-all assessment criteria needed to be revamped. Many members questioned whether the way the criteria ‘activity level’ and ‘usage’ were measured was realistic. For instance, participants from part-time organisations or associations felt that both criteria may not accurately reflect the many activities that were held in venues outside of the arts housing property.</li> </ul> </li> </ol>

In addition, the group generally felt that the assessments made on 'usage' may not be accurate as on-site audits done by NAC's facility management agents may not coincide with the working hours of the arts housing tenants, given that most artists are not full time and that they work mainly after hours and on weekends.

Moreover, it was also suggested that the assessment should be done by arts managers who have a good understanding of the artists and arts groups, and seen in the larger context of the artist or group's development.

2. Commenting on the directions and preliminary ideas shared by NAC, the participants also provided the following ideas and suggestions on what an Arts Housing framework should encompass:

- Tenure for AHS Leases and Support

Commenting on the idea of the incubation scheme where there could be a cap on the tenure, most participants agreed that at least 5 years was a reasonable duration to allow an arts organisation to achieve some level of stability. This view was shared particularly by groups or participants who are currently not receiving any support under the existing Scheme. The 5-year period coincided with the 5-year financial projection windows adopted by some arts groups. Ms Gwen Lee shared from her experience that a 5-year period would also allow for succession planning for an emerging group, an important factor in the long-term sustainability of arts groups.

However, Mr Wong Pui Keen felt that 5 years was too short as for those arts groups with archival storage needs, the cost and effort to move out after 5 years was unrealistic.

- AHS and Developing Financial Sustainability

There was general consensus among non-AHS tenants that while being financially sustainable was a constant challenge, one outcome, as shared by Ms Nazirah was that they paid greater attention to good financial discipline and accountability. In this context, Ms Gwen Lee added that her landlord required their organisation to submit their business plans to demonstrate financial soundness in their operation, and that this encouraged the organisation to be more independent and take greater responsibility for their sustained development. Even in the case of Siong Leng Musical Association, which was fortunate in having their own property, Mr Teng Hong Hai had shared that there was still a need to ensure the property was well managed to generate the rental income that could subsidise the group's activities. Some participants suggested that artists and arts groups should develop a financially sustainable plan which would involve long term revenue and cost projections, building up of contingency reserves and marketing.

It was also suggested that NAC's rental grants should be given to deserving groups with promising organisational plans for sustainability. However, while there was broad agreement that arts groups and artists benefitting from the Scheme should be accountable for development and the support received, the meeting cautioned that the criteria should not be solely focused on the financial.

	<p>In fact, some members expressed that not all artists and arts groups could produce commercially viable art works, but their contributions were just as important to the development of the arts scene. In this regard, the new Framework should recognise and invest in the diversity of our arts scene.</p> <ul style="list-style-type: none"> <li> <p><u>Alternative Models</u></p> <p>Among the ideas raised for alternative models, Mr Rama suggested that NAC provided loan support to arts groups or facilitated arts groups to acquire bank loans so that arts groups could secure properties outside the AHS. For arts groups with a long-term plan and with greater organisational capability, this would provide greater certainty for their development. Ms Audrey Wong shared that most banks would not provide loans to arts groups as arts groups were not-for-profit organisations and did not have any collaterals.</p> <p>The meeting also reflected that not all needs could be met by the AHS. For example, it was commented that an archiving facility for literary arts would not be cost effective under the AHS. One suggestion from NBDCS was that NAC could facilitate a collaboration with NLB for this purpose.</p> <p>There was a suggestion to examine alternative models from countries such as Hong Kong, where space was an equally expensive resource. Ms Tan Beng Tian also suggested that since school spaces are vacant after school hours and on weekends, NAC could approach schools to allow the artists to co-share such spaces.</p> </li> <li> <p><u>Shared Facilities</u></p> <p>The group explored ideas on sharing of facilities to maximise space utilisation. The meeting recommended for the new Framework to have shared administrative offices, meetings spaces and conference rooms. There could also be designated shared spaces for common activities and artistic collaborations. One suggestion was the creation of arts centres targeted at specific art forms, and hence with specialised shared facilities for the art form. Mr Rama said that such clustering would allow for more optimal use of space, while others felt that this may limit cross-disciplinary collaborations.</p> </li> <li> <p><u>Managing Multi-Tenanted Properties</u></p> <p>The discussion agreed that it was important to have harmonious integration between arts housing tenants in multi-tenanted properties, but that this was currently difficult to achieve as expectations of tenants differed and the collective management of the properties by the tenants often gave rise to conflicts. The group recognised that this challenge was made greater as the properties often housed different groups of artists from the various art forms, genres and generations. One suggestion was for NAC to consider a dedicated arts manager for each property, to manage the shared facilities and work more closely with the tenants on any collaboration.</p> </li> </ul>
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<b>Date</b>	19 July 2010, 7.30pm at The Substation Theatre
<b>Attendees</b>	Facilitated by: Ms Audrey Wong, Nominated Member of Parliament

	<p>Participants:</p> <ol style="list-style-type: none"> <li>1. Mr Abdul Rahman Rais, President, Angkatan Pelukis Aneka Daya</li> <li>2. Ms Chan Mei Yin, Executive Director, Gamelan Asmaradana</li> <li>3. Mr Jeremiah Choy, President, Association of Singapore Actors</li> <li>4. Ms Peggie Chua, President, Teochew Drama Association</li> <li>5. Mr Imran Manaff, General Manager, Maya Dance</li> <li>6. Ms K Jayaprema, Artistic Director, Rhythm Aesthetics Society</li> <li>7. Mr Lim Yang Kee, Chairman, Southern Arts Society</li> <li>8. Mr Lim Yew Kuan, Artist</li> <li>9. Mr Alvan Loo, General Manager, Singapore Dance Theatre</li> <li>10. Mr Lye Swee Koon, Artist</li> <li>11. Ms Ng Lee Eng, Acting President, Er Woo Amateur Musical &amp; Dramatic Association</li> <li>12. Mr Ong Eng Bing, Vice President, Choral Association</li> <li>13. Ms Kaylene Tan, President, Spell #7</li> <li>14. Mr Tan Swie Hian, Artist</li> <li>15. Ms Tan Wyn Lyn, Artist</li> </ol> <p>NAC Attendees:</p> <ol style="list-style-type: none"> <li>1. Ms Rachelle Tan, Deputy Director, Planning &amp; Policy</li> <li>2. Ms Quek Yeng Yeng, Deputy Director, Arts Engagement</li> <li>3. Mr Phillip Francis, Assistant Director, Arts Development</li> <li>4. Ms Jeya Arumugam, Assistant Director, Strategic Planning</li> <li>5. Mr Eugene Lim, Assistant Director, Infrastructure Planning</li> <li>6. Ms Angeline Ang, Manager, Corporate Communications</li> <li>7. Ms Clarice Ng, Intern, Policy &amp; Planning</li> </ol>
<p><b>Points of Discussion</b></p>	<ol style="list-style-type: none"> <li>1. The group reflected on the rationale for the review and gave these views on the areas they felt required review and the challenges: <ul style="list-style-type: none"> <li>• <u>Need for Better Space Utilisation</u>  There was general consensus that space utilisation in arts housing was below optimal levels. Relating to Southern Arts Society’s experience at Telok Ayer Performing Arts Centre (TAPAC), Mr Lim Yang Kee mentioned that it was difficult to fully use their space being an amateur group which only holds practices and rehearsals after office hours. Other members concurred that such spaces could be co-shared with other users. Ms Chan Mei Yin shared that the ill-suitability of shophouses, with their narrow and long spatial configurations, for performance and rehearsal use was another reason for the low utilisation. As such, their arts housing property at Kerbau Road was mainly used for storage of the group’s musical instruments.</li> </ul> <p>Mr Lim Yew Kuan cited his situation of not being able to utilise his work space better given the great travelling distance between his home and Telok Kurau Studios (TKS). The group agreed that there was a lack of arts spaces that were within close proximity to where people lived. In addition, the group generally felt that the annual assessment criteria on ‘effective usage of premises’ might not be accurate as on-site audits done by NAC’s facility management agents might not coincide with the working hours of the arts housing tenants.</p> </li> </ol>

- Need for Certainty

Commenting on the problem of low “turnover” of tenants in the current arts housing scheme, Mr Tan Swie Hian felt some local artists especially those of high repute and standing should be permanently allocated ‘lifetime arts spaces’ as practised in other countries. He said that in addition to the uncertainty created, the temporality of short term leases led to a lack of sense of ownership and belonging within the arts housing properties. Some participants also felt that lease terms should be longer than 1-3 years to facilitate longer term planning for artists/arts groups.

Mr Jeremiah Choy cautioned on the need for accountability for space usage and suggested 2 to 5 years was adequate to produce reasonably good work which could be used as criteria in the lease assessment.

- Affordability of Arts Housing and Performance Venues

The group in general stressed on the need for affordable arts housing spaces. In addition, many participants also shared that there was a lack of accessible and affordable performing venues and that their resources, in particular the volunteer and amateur groups, were spent on arts housing and practice/performance spaces, leaving limited funds for creative and organisational development. Also raised was the fear of rental hikes that purportedly follow renovations or upgrading works.

2. Commenting on the directions and preliminary ideas shared by NAC, the participants also provided the following ideas and suggestions on what an Arts Housing framework should encompass:

- Shared Facilities

The members generally agreed with the concept of sharing facilities among arts housing tenants. A ‘community arts centre’ concept was proposed where facilities such as administrative offices, rehearsal spaces, galleries and theatrettes could be shared. The centre could also have cross-disciplinary collaborations and joint programming and marketing efforts including managing a calendar of regular shows and school camps. It was highlighted that some artists and arts groups require dedicated spaces for specific uses such as ceramics workspace and personal storage and these could not be shared.

One concern noted was the need for an effective administrator to manage the shared facilities. There were mixed views on whether to have a management committee or an appointed artist or arts group to take charge of the administration. While there was no objection for a NAC-appointed place-manager to undertake the role, they were unsure if the additional service fees incurred would be transferred to higher rental/booking cost for the spaces and facilities.

In response to the lack of available performance venues especially in the central area, Mr Jeremiah Choy recommended that NAC helped to match such demands with the numerous auditoria, halls and other venues operated by the Town Councils, Community Clubs and other community organisations.



	<ul style="list-style-type: none"> <li>• <u>Physical Enhancement of the Arts Housing Properties</u> Ms Peggie Chua emphasised the importance of having a physically attractive environment at arts housing properties to provide visitors with a conducive environment for an artistic experience. She felt that such place-making efforts would make more people feel inclined to attend the performances or exhibitions held at arts housing properties.</li> <li>• <u>Storage Solutions</u> Most members agreed that storage was a problem and suggested cheaper alternative in less prime warehousing areas. Having said that, some participants were concerned about higher logistics cost involved in moving items to and from the storage areas.</li> <li>• <u>Sponsorship and Other Support</u> Understanding that NAC's resources were limited, the participants felt that there was scope for greater financial support from the corporate and private sector, especially in the following areas: <ul style="list-style-type: none"> <li>• To fit out shared facility spaces for specialised uses e.g. dance studios and black boxes;</li> <li>• Create art work space-cum-residences artist studios or villages, a concept shared by Mr Tan Swie Hian to be common in my other countries.</li> </ul> </li> </ul> <p>It was suggested that NAC could facilitate the collective canvassing for corporate sponsorship on behalf of the artists and arts groups, given that collective bargaining was more effective than individual sponsorship requests. Ms Rachelle Tan shared with the group the Arts and Culture Development Office set up by MICA to promote cultural philanthropy and canvass for greater support for the arts in Singapore.</p> <p>Ms Peggie Chua suggested for the arts housing scheme to be extended beyond provision of spaces to provide financial support to maintain properties privately owned by art groups.</p> <p>The group suggested for land or properties to be allocated directly to NAC for arts use as opposed to the perpetual rental of disused state buildings. They felt that the arts is increasingly playing a significant role in the country's development and should thus be accorded the same status as schools and other community uses in terms of space allocation.</p>
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<b>Date</b>	26 July 2010, 7.30pm at The Substation Theatre
<b>Attendees</b>	Facilitated by: Ms Audrey Wong, Nominated Member of Parliament Participants: 1. Mr Cheo Chai Hiang, Visual Artist 2. Mr Goh Beng Kwan, Visual Artist 3. Mr Eric Goh, Singapore Colour Photographic Society 4. Mr Isa Kamari, Writer 5. Ms Savinder Kaur, Word Forward



	<ol style="list-style-type: none"> <li>6. Mr Koh Chong Chiah, President, Arts Theatre Singapore</li> <li>7. Mr Aravinth Kumarasamy, Creative Director &amp; Music Composer, Managing Director, Apsaras Arts</li> <li>8. Mr Terence Lau, Leader, Proletariat Poetry Factory</li> <li>9. Mr Eric Low, Vice Chairman, Nam Hwa Amateur Musical &amp; Dramatic Association</li> <li>10. Mr Low Jia Hua, Member, B5 Brass</li> <li>11. Mr Alvin Pang, Writer</li> <li>12. Ms Jesse Phuan, Treasurer, Art of Lam Kam Ping Cantonese Opera Performance Association</li> <li>13. Mr Tan Bock Hwee, President, Ping Sheh</li> <li>14. Ms Kit Tan, Visual Artist</li> <li>15. Mr Tan So Choo, President, Hsinghai Arts Association</li> <li>16. Mr Teng Nee Chong, Visual Artist</li> </ol> <p>NAC Attendees:</p> <ol style="list-style-type: none"> <li>1. Ms Rachelle Tan, Deputy Director, Planning &amp; Policy</li> <li>2. Ms Jia Jia Hoon, Assistant Director, Arts Development</li> <li>3. Ms Avin Lee, Assistant Director, Planning &amp; Policy</li> <li>4. Ms Lu Xiaohui, Manager, Arts Engagement</li> <li>5. Ms Maheswari Mohan, Manager, Planning &amp; Policy</li> <li>6. Ms Uma Vicnasvare, Manager, Corporate Communication</li> </ol>
<p><b>Points of Discussion</b></p>	<ol style="list-style-type: none"> <li>1. The group reflected on the rationale for the review and gave these views on the areas they felt required review and the challenges: <ul style="list-style-type: none"> <li>• <u>Timeliness and Urgency of Implementation of the Revised Scheme</u> The participants acknowledged that it was timely for the review of the arts housing scheme, which has been in existence since 1985. However, many expressed that they would like to see an articulation of more detailed and concrete plans. For instance, they would like to know what the rental structure would be, the alternative spaces available if they did not qualify under the new arts housing framework and the types of facilities that would be made available.</li> </ul> <p>Mr Koh Chong Chiah felt that the dialogue session was a good move by NAC to engage the arts community and shared that he was involved in a similar consultation session by NAC held 2 years ago. He expressed disappointment that there had been little changes since, particularly in TAPAC where shared facilities were meant to be developed. TAPAC tenants who were present at the session asked if the lease at TAPAC was ending and suggested for NAC to hold a separate briefing session to address their concerns and update them on the progress of the shared facilities project.</p> <p>Ms Rachelle Tan assured the meeting that NAC was committed to making the necessary changes to make the arts housing scheme more effective and efficient. Previous feedback and consultations had been instrumental in enabling NAC to formulate concepts and ideas for a new arts housing framework which NAC would be sharing with the arts community through this series of consultations sessions to seek further feedback and views. NAC would also be assessing the current suite of arts housing properties to see if they could meet the demands of the new framework.</p> </li> </ol>

If there was a need to return to state properties that were deemed unsuitable, NAC would engage the affected tenants and as far as possible, help to explore possible alternatives.

2. Commenting on the directions and preliminary ideas shared by NAC, the participants also provided the following ideas and suggestions on what an Arts Housing framework should encompass:

- Assessment Criteria to be Transparent

Most participants felt that there was a need for the assessment process and criteria to be transparent. One suggestion was for artist/arts group to present their business plan to NAC so that the evaluation could be based on their needs and merit.

- Rental Grant instead of Rental Subsidy

The participants generally agreed that rental assistance should be given in the form of a grant instead of a direct subsidy. There was mention that this would encourage artists/arts groups to look out for appropriate and/or alternative spaces that better meet their needs. Another suggestion was made for the rental subsidies to vary in accordance with the development needs of the artists/arts groups.

- Lease Term

Existing arts housing tenants highlighted that NAC should consider awarding longer lease terms to provide greater certainty and enable them to plan ahead their programmes and activities.

- Shared Facilities

The group agreed that the concept of shared facilities was a very good idea. Some members raised concerns on the management and operation of such shared facilities and were curious about the rental rates. Mr Alvin Pang agreed with NAC that it would be good to have dedicated place-managers to manage the arts housing properties. As it could take some time for such players to exist in the industry and for NAC to seed such capabilities, he suggested for NAC to procure professional estate management services and separately engage an artist/arts group to undertake programming and marketing.

- Storage

It was unanimous that storage was a problem faced by all the arts groups. The participants felt that storage solutions need not be in the city centre or within the same compound as the arts housing properties.

- Co-location models

Mr Low Jia Hua highlighted that the current co-location model within community buildings might not work for all arts groups due to misalignment in objectives and requirements between the tenants and the landlord. Ms Rachele Tan acknowledged that such difficulties were also expressed in an earlier consultation session and said that NAC would be mindful to facilitate a good match of arts groups to such mixed use developments.

	<p>Mr Aravinth Kumarasamy opined that unsuccessful arts housing applicants could be housed within community centres first to “test out” their ideas.</p> <ul style="list-style-type: none"> <li>• <u>Alternative Housing Models</u> Some participants asked if it was possible for arts housing spaces to be used to put up visiting foreign artists as hotel accommodations were costly. A suggestion was made for NAC to explore partnerships with hotels to offer rooms during off-peak periods for free which could also be used as work spaces by local literary artists. Mr Low Jia Hua suggested that NAC could recognise such in-kind sponsorship with the Patron of the Arts Awards.</li> </ul>
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<b>Date</b>	5 August 2010, 7.00pm at The Substation Theatre
<b>Attendees</b>	<p>Facilitated by: Ms Audrey Wong, Nominated Member of Parliament</p> <p>Participants:</p> <ol style="list-style-type: none"> <li>1. Mr Benjamin Ho, Artistic Director, Paper Monkey</li> <li>2. Mr Gary Kong Yew Cheong, President, Chinese Cultural Arts Centre</li> <li>3. Mr Raymond Lau, Artist</li> <li>4. Mr Lee Guan Wei, President, Orchestra of Music Makers</li> <li>5. Mr Sonny Lim, Management Committee Member, World-in-Theatre</li> <li>6. Mr Noor Effendy Ibrahim, Artistic Director, The Substation</li> <li>7. Ms Donna Ong, Visual Artist</li> <li>8. Mr Roch Ong Chee Hau, Member, Zing O Festival Drum Group</li> <li>9. Ms Christine Pang, Manager, I Dance Central</li> <li>10. Mr San See Piau, Artist</li> <li>11. Ms Christina Sergeant, Vice President, Singapore Drama Educators’ Association</li> <li>12. Mr Victor Tan Wee Tar, Artist</li> <li>13. Mr Tay Tong, Managing Director, TheatreWorks</li> <li>14. Mr Yeo Chee Kiong, Artist</li> </ol> <p>NAC Attendees:</p> <ol style="list-style-type: none"> <li>1. Ms Rachelle Tan, Deputy Director, Planning &amp; Policy</li> <li>2. Mr Eugene Lim, Assistant Director, Infrastructure Planning</li> <li>3. Ms Wu Zhining, Manager, Arts Development</li> <li>4. Ms Thong Pei Qin, Manager, Arts Engagement</li> <li>5. Ms Jerene Chua, Manager, Policy &amp; Planning</li> </ol>
<b>Points of Discussion</b>	<ol style="list-style-type: none"> <li>1. The group reflected on the rationale for the review and gave these views on the areas they felt required review and the challenges: <ul style="list-style-type: none"> <li>• <u>Management of Multi-Tenanted Properties</u> The group agreed that the desired level of vibrancy and collaborations in multi-tenanted properties were difficult to achieve as the current management of multi-tenanted properties was not effective. Ms Christina Sergeant shared her experience with Telok Ayer Performing Arts Centre (TAPAC), where her group was formerly located, that as most artists are part-timers, it was difficult for them to provide administrative support for the property (via the Management Committee).</li> </ul> </li> </ol>

The participants felt that it would be more effective for a neutral and independent party such as NAC or a private organisation to be engaged to perform this role. Emily Hill was cited as a good example where with proper administrative support, there was a greater sense of participation, ownership and neighbourliness.

- Storage Solutions

There was a general consensus that storage was a problem. Members from TAPAC shared that left over spaces such as toilets and circulation areas were currently used to store art materials and that this practice was highly undesirable. They agreed that proper storage was required with some suggesting low-cost remote warehousing areas as storage solutions. Mr Effendy suggested sharing and recycling of materials and props after shows or exhibitions which could reduce the need for long-term storage while being more environmentally friendly. The group agreed that unnecessary costs were usually spent on building new props and that this idea could save a lot of money. Garage sales could also be held to provide income to arts groups to help offset rental expenditure. Mr Victor Tan highlighted that storage for completed art works should be treated differently from materials and props as there should be proper humidity control and security.

- Affordability and Short Supply of Arts Housing and Performance Venues

The group in general stressed the need for accessible and affordable arts housing spaces as well as performing venues. It was suggested that the current high cost of such spaces negatively affected the quality of art works as the already limited funds had to be used to book performing and rehearsal venues. The meeting also expressed the dire need for more affordable small and medium sized performance venues.

2. Commenting on the directions and preliminary ideas shared by NAC, the participants also provided the following ideas and suggestions on what an Arts Housing framework should encompass:

- Suitability of Arts Housing spaces for Arts Use

There was a general consensus that most of the arts housing spaces in Singapore were unsuitable for arts use. They felt that it was difficult to find the inspiration and energy to produce quality art works given the lack of suitably configured and fitted out arts housing facilities. Mr Gary Kong mentioned that the classroom space in TAPAC was too small for rehearsals and they had to resort to renting expensive venues for practice. He also suggested that external flood lighting could be provided to enable arts groups to rehearse at external hard court areas of the arts housing compound. Mr Lee Guan Wei shared that large group rehearsals required wide column-free spaces and cited his experience with a rental space in Ulu Pandan Community Building where they had to practice around a large column in the middle of the room.

Some participants felt that old conservation buildings were not always appropriate for arts use as it was difficult to re-configure spaces within and height constraints restrict the creation of large stage sets and large sculptural works. It was also highlighted that the maintenance cost of heritage shophouses was usually double that of conventional buildings.

Some suggested alternatives located outside of the city centre with good access to public transportation such as light industrial buildings, warehouse spaces, vacant holding schools and HDB void-deck spaces. This would give the opportunity for the creation of suburban arts hubs where arts could be brought closer to the residential communities. Having said that, most participants stressed that performance venues and gallery spaces should still be centrally located in the city. Mr Benjamin Ho recommended that it would make more economical sense for NAC to return the current unsuitable properties to the State and build new purpose-built arts housing properties.

- Shared Facilities

The members generally agreed with the concept of sharing facilities among arts housing tenants. Given that different art forms have different spatial requirements, some members recommended that specialised facilities could be provided such as dance studios with sprung floors, dark rooms and ceramic workshops. It was also suggested that noisier facilities be acoustically segregated from quieter ones. Ms Donna Ong suggested that short term visual art project studios could take the form of arts schools' cubicle-type studio spaces. To reduce rental cost, new arts graduates and emerging artists could also share the use of such studios.

- Rethink Grant Support System and Financial Sustainability

Some groups felt that the suggested rental subsidy of 50% for emerging arts groups is insufficient and requested for NAC to reconsider maintaining status quo. Some members raised the need to have a financially sustainable operating model with reduced reliance on government support. However, some members cautioned that most art was not commercially viable and that if art was treated as a business venture, the quality of art might be compromised.

- Roles of Artists in relation to Arts Housing Grant

Some members felt that artists receiving grants should not be unnecessarily bound by behavioural codes, terms and conditions. Mr Effendy stressed that the freedom of expression of grants-receiving artists should not be restricted. Mr Benjamin Ho requested NAC to reconsider the level of activity or contribution to the place-making as a criterion as some artists prefer peace and privacy and do not feel comfortable with programming and generating vibrancy. Moreover, programming costs would cause further strain to their budget.

- Co-location with Commercial Properties

Some artists shared their negative experiences with artist-in-residency programmes in shopping centres. It was difficult to concentrate in their art work with perpetual on-lookers and passers-by. Moreover, the long and late working hours of artists do not usually coincide with that of the opening hours of the shopping centres, posing difficulty in terms of access. To solve the issue of security, it was suggested that shopping centres dedicate a space for arts use that could be externally accessed from public areas. It was also suggested that the immediate retail space could be themed together with the type of arts groups for better synergy for e.g., shopping floor with children's retail could be adjacent to children arts groups.

	<ul style="list-style-type: none"> <li>• <u>Mentoring Support for Younger Emerging Artists</u> The more established arts group were generally supportive of the proposed arts centre scheme. Mr Tay Tong proposed that established arts groups could mentor new and emerging ones but stressed the need for the arts groups to select the mentees that they would be mentoring.</li> </ul>
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<b>Date</b>	11 August 2010, 7.00pm at Emily Hill White House
<b>Attendees</b>	<p>Facilitated by: Ms Audrey Wong, Nominated Member of Parliament</p> <p>Participants:</p> <ol style="list-style-type: none"> <li>1. Mr Graham Berry, Member, The Photographic Society of Singapore</li> <li>2. Mr Chang Kwang Wee, Chairman, Shi Cheng Calligraphy &amp; Seal Carving Society</li> <li>3. Ms Elena Chai, Vice President, Singapore I-Lien Drama Society</li> <li>4. Mr Chua Boon Kee, Visual Artist</li> <li>5. Ms Hu Xueyi, Chairman, Nam Yeong Society of Performing Arts</li> <li>6. Ms Kuo Jian Hong, Artistic Director, The Theatre Practice</li> <li>7. Mr Leo Hee Tong, Visual Artist</li> <li>8. Ms Ma Gyap Sen, Chairman, Young People's Performing Arts Ensemble</li> <li>9. Mr Sharma Jeremy Melvin, Visual Artist</li> <li>10. Mr Henry Ng Chay Kuang, Artistic Director, Dance Horizon Troupe</li> <li>11. Ms Annie Pek, Founder, Singapore Street Festival</li> <li>12. Mr Shankar Rajan, Principal, Singapore Indian Fine Arts Society</li> <li>13. Mr Teo Eng Seng, Visual Artist</li> <li>14. Ms Irene Wong, Secretary, Nam Yeong Society of Performing Arts</li> <li>15. Mr Yong Shu Hoong, Poet</li> </ol> <p>NAC Attendees:</p> <ol style="list-style-type: none"> <li>1. Ms Rachelle Tan, Deputy Director, Planning &amp; Policy</li> <li>2. Ms Sandra Lim, Manager, Planning &amp; Policy</li> <li>3. Ms Jovyn Lee, Manager, Arts Engagement</li> <li>4. Ms Tan Sin Nah, Assistant Director, Arts Development</li> <li>5. Ms Maheswari Mohan, Manager, Planning &amp; Policy</li> </ol>
<b>Points of Discussion</b>	<ol style="list-style-type: none"> <li>1. The group reflected on the rationale for the review and gave these views on the areas they felt required review and the challenges: <ul style="list-style-type: none"> <li>• <u>Revised Scheme should have clear set of objectives and criteria</u> Mr Teo Eng Seng said that instead of administering a "one-size-fits-all" scheme, NAC should be clear about the desired outcomes and objectives. He added that NAC should be better at identifying and supporting arts groups and artists with potential. At the same time, NAC should support established artists who have contributed to Singapore's arts scene. Mr Teo Eng Seng opined that NAC had in recent years, not been transparent in how it assessed artists and arts groups and had in general distanced themselves from the arts community. In response, Ms Rachelle Tan said that NAC was moving towards more transparency in the implementation of its policies and programmes as well as greater engagement and dialogue with the arts community.</li> </ul> </li> </ol>

As such, this series of arts housing consultations was an attempt to involve the arts community in the arts housing policy review as well as better understand the varied and diverse needs of the community.

The visual artists present felt that shared space would not work well for them, as visual artist often preferred to have their own personal studio space. They felt that it was important for NAC to know the individual needs of the artists and not just generalise their needs under one broad scheme.

2. Commenting on the directions and preliminary ideas shared by NAC, the participants also provided the following ideas and suggestions on what a Arts Housing framework should encompass:

- Fund an Independent Organisation/Agency to Manage the Spaces

Mr Graham Berry reflected on his experience with Arts House Scotland, where the Arts Council funded an independent organisation to manage arts spaces and assist artists and arts groups in finding spaces suitable for their needs. A visual artist added strongly that it would be important for the facilities/place manager to be an effectual and independent party and relayed how the current facilities manager at Telok Kurau Studios (TKS) was perceived by many to be working for a select few and not always in the interest of all the tenants in the community. He shared that the current gallery at TKS was not managed well and was grossly under-utilised.

- Storage Spaces Critical

The participants generally agreed on the importance of having storage spaces. They felt that such spaces could be available off-site or on a shared basis as arts groups could share or re-use their props instead of destroying them at the end of every performance due to lack of storage spaces.

- Shared Facilities

While all participants felt that having shared facilities was a good idea, they suggested that NAC take note of the following:

- (a) To have clear guidelines and regulations over the use of the shared facilities.
- (b) To charge all users a nominal fee, to prevent block booking over long periods of time.

- Residency Spaces

Mr Yong Shu Hoong said that literary artists could work out of a shared administrative space. He also suggested that NAC collaborate with hotels, serviced apartments or other private operators to provide residency spaces, particularly during off-peak periods as this would open up more spaces for the arts community without NAC having to acquire more properties.

- Building New Properties instead of Maintaining Old/Existing Ones

Ms Ma Gyap Sen suggested that in order to alleviate the high cost of maintenance due to aging buildings, NAC could consider acquiring land to build new properties instead. These properties could then be fitted out with minimal furnishing much like that of warehouse properties.



	<ul style="list-style-type: none"> <li>• <u>Minimum Tenancy Period</u> Most participants felt that the current 1-3 year leases were too short and a minimum tenancy period of 5 years was more ideal. This would provide more certainty as well as allow arts groups and artists ample time to demonstrate their artistic and organisational strength and potential.</li>   <li>• <u>NAC to Work Closely with Third Party Space Providers</u> Ms Annie Pek felt that it might not be suitable for arts groups to co-locate within community centres. Arts groups located there were often only given a temporary space or asked to contribute actively to the programmes that the community centre wants to have which could be in conflict with the arts group's agenda or programmes. It was agreed that NAC would have to play an active facilitation role and ensure that both sides' needs could be met for the proposed co-location scheme to work.</li>   <li>• <u>Development and Maintenance Issues</u> Current arts housing tenants in the session expressed disappointment over how NAC had embarked on certain repairs and renovations works at their current property without sufficient dialogue with the tenants concerned. They added that this had led to inefficiencies as unnecessary works were done. Others, such as storage problems were however, not met.</li>   <li>• <u>Locality an Important Factor for Arts Groups</u> Nam Yeong Society expressed that for traditional arts groups such as theirs, it was important for the group to be located within a certain precinct. For instance, they preferred to be in the Chinatown and Waterloo area where their audience base was in. As such, they urged NAC to take this factor into consideration when reviewing the suitability of current or new arts housing properties.</li>   <li>• <u>Beyond Arts Housing: Shared Database</u> A suggestion was made for NAC to look into providing a shared database of information on arts audiences in Singapore so that they could programme their activities accordingly as well as directly market their programmes to select customer segments. Some said that they do not have the resources to purchase such information from SISTIC.</li> </ul>
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<b>Date</b>	16 August 2010, 7.00pm at Emily Hill White House
<b>Attendees</b>	Facilitated by: Ms Audrey Wong, Nominated Member of Parliament Participants: 1. Mr Chieu Shuey Fook, Artist 2. Dr Chua Soo Pong, Director, Chinese Opera Institute 3. Ms Dalifah Shahril, Artistic Director, Teater Kami 4. Mr Lim Leong Seng, Artist 5. Ms Lim Soo Mui, Choir President, Echo Philharmonic Society 6. Mr Jack Peng Ngiap Hwa, Vice-President, Qiong Ju Society of Singapore 7. Ms Jacklyn Soo, Artist/Curator/Chairperson, Singapore Young Contemporary



	<p>Artists</p> <ol style="list-style-type: none"> <li>8. Ms Sharon Tay, Producer, Cake Theatrical Productions</li> <li>9. Ms Dawn Tan, Gallery Manager, Sculpture Square</li> <li>10. Ms Josephine Tan, Executive Director, Emily Hill Enterprise</li> <li>11. Ms Tan Sock Fong, Artist</li> </ol> <p>NAC Attendees:</p> <ol style="list-style-type: none"> <li>1. Ms Rachelle Tan, Deputy Director, Planning &amp; Policy</li> <li>2. Ms May Tan, Assistant Director, Arts Development</li> <li>3. Mr Eugene Lim, Assistant Director, Infrastructure Planning</li> <li>4. Ms Chua Jia Lin, Manager, Arts Engagement</li> <li>5. Ms Ho Ying Shan, Manager, Policy &amp; Planning</li> </ol>
<p><b>Points of Discussion</b></p>	<ol style="list-style-type: none"> <li>1. The group reflected on the rationale for the review and gave these views on the areas they felt required review and the challenges: <ul style="list-style-type: none"> <li>• <u>Need to Review Current Scheme and for NAC to Facilitate New Facilities Arrangements</u> Ms Jacklyn Soo from Society of Young Contemporary Artists agreed that there was a need to look beyond the current arts housing spaces and scheme. She shared that most of her peers had previously applied under the Scheme but could not enjoy the assistance given the low turnover of tenants. Unless the Arts Housing Scheme can effectively create turnover, the scheme will remain closed to young artists. That said, Ms Jacklyn Soo and Ms Sharon Tay shared that many younger artists and arts groups have been resourceful in finding alternative facilities to meet their needs, including partnerships with community and school spaces. In this regard, the meeting agreed with Dr Chua Soo Pong that there was much room for NAC to be more proactive in facilitating discussions with SLA, schools, and other relevant bodies for arts groups to tap under-utilised spaces available in other state properties or public facilities.</li> <li>• <u>Need for Better Space Utilisation within Arts Housing Properties</u> There was a general consensus with Dr Chua Soo Pong’s observation that space utilisation was very low for some arts housing units. However, Mr Lim Leong Seng added that in some cases, NAC’s assessment on usage should be verified as the current method of doing “spot-checks” may not give NAC an accurate picture of the artist’s usage level of the space. Citing her experience in Cairnhill Arts Centre, Ms Lim Soo Mui shared that as an amateur group, their usage of the space was relatively lower on weekdays and that while they were open to sharing the space, they were concerned that this would be seen as “sub-letting” and would contravene NAC’s tenancy agreement conditions.</li> <li>• <u>Need for Objectives and Assessment Criteria to be More Clearly Articulated</u> Dr Chua Soo Pong and Mr Lim Leong Seng opined that there was a need for the objectives of arts housing to be clearly articulated, and that it would be timely to review the objectives. Mr Lim Leong Seng observed that many weaknesses of the Scheme could be because the objectives of the Scheme were unclear, and that this led to tenants having different expectations of the assistance offered under the Scheme and the criteria for tenancy renewals.</li> </ul> </li> </ol>

Mr Lim Leong Seng commented that as the Scheme was supported through public funds, there should be clear accountability from tenants in terms of their artistic development and contributions. He suggested that assessment could also take into account the financial ability of the artist or arts group, so that those who were financially more successful could exit the Scheme to allow younger artists to benefit from this public resource.

- Management of Multi-Tenanted Properties by Tenants

There was a general consensus that the current arrangement in multi-tenanted properties where tenants form a management committee to oversee matters relating daily maintenance and repair of arts housing properties was not an ideal one. Most of the members agreed that such responsibilities could be managed by an external, neutral third party with the necessary estates management expertise, thus enabling tenants to concentrate on their artistic activities. There could also be economies of scale to be enjoyed if such service was extended across various arts housing properties. There were suggestions that such a third party could also look into areas such as supporting public interactions and programming for the properties or precinct.

- Challenges faced in Community Engagement and Interaction

Commenting on the need for the properties to remain open to public to allow for greater community interaction, Ms Dalifah Shahril expressed her concern that this could compromise security and made reference to her experience in Cairnhill Arts Centre. She also shared that Teater Kami's practice and rehearsal times were restricted because the neighbouring residents were not very tolerant of the noise generated by the arts groups especially in the evenings.

2. Commenting on the directions and preliminary ideas shared by NAC, the participants provided the following ideas and suggestions on what an Arts Housing framework should encompass:

- Framework Should Cater to Different Developmental Needs

The group agreed that the new framework catering to different development needs was an improvement in articulating clear objectives, and allowing younger artists to benefit from an incubation space and more established groups to open up their programmes and facilities. However, some members pointed out that not all groups, having been incubated, would be ready to transit to finding their own space or have the capacity to come under the arts centre scheme. The group cautioned that for some companies that are more mature but still lack all the necessary resources for alternative rental arrangements, NAC should still consider providing some assistance, as it would be a loss for the entire arts sector if they closed or disbanded as a result. Ms Josephine Tan pointed out that this could be the case for companies that had "graduated" from the incubation scheme.

- Suggestions for Alternative Arts Spaces

Responding to the short supply of arts housing support by NAC, and the availability of alternatives in community or other public spaces, the group urged NAC to take on a proactive facilitation role, and to consider inter-agency tie-ups to secure these spaces – be it on a short-time or longer term basis.

Ms Sharon Tay gave the example of Singapore Land Authority and Media Development Authority's joint scheme for highly affordable short-term rentals of vacant state properties for filming purposes, and said the same could be done for arts groups who needed such spaces only for short-term rehearsal needs.

On longer-term arrangements of co-location with community clubs or centres, Ms Sharon Tay agreed that such co-locations should be considered from the planning stage for the development of such centres, so that arts groups are not only tenants but are seen as partners and that all parties understood each other needs and programmes. This could help address some of the challenges of co-location today. Ms Tan Sock Fong and Ms Jacklyn Soo said that such co-locations could also extend beyond community spaces, but NAC could consider facilitating or encouraging partnerships with corporations in commercial or even industrial areas. Ms Tan Sock Fong shared an example in Budapest where companies would adopt an artist for strictly 2 years and support the artists through direct rental subvention of their workspaces, and the next beneficiary would be recommended by the preceding artist. The artist would be expected to produce a work with the company. Ms Jacklyn Soo added that such co-location could also bring about partnerships with material and hardware companies in industrial zones such as those in Sungei Kadut where spare or leftover materials can be recycled to make props and visual art works.

- Shared Facilities

The members generally agreed with the concept of sharing facilities among arts housing tenants. However, as with the daily maintenance of the property, the group felt that the management of such shared facilities should also be outsourced to a neutral third party to prevent potentially unfair and biased allocations to certain arts tenants. Ms Sharon Tay also foresaw many challenges in ensuring that users feel a sense of ownership and do not damage the facilities.

- A Holistic Assessment Criteria and Process

Building on the earlier observations that the current assessment criteria and process could be more clearly articulated, the group urged NAC to consider how the assessment could be more closely linked to the current grant assessment process, and/or the use of expert or peer assessment panels. If so, the assessment would not only be on the tenant's level of usage of the facilities or even their level of creativity, but also take into account their ability to be financially independent, the extent of civic responsibility and their level of diligence and commitment to their artistic pursuits. It was suggested that financially independent artists should not see that this was a form of "penalising" them for their success, as NAC could provide other forms of support apart from a direct grant and rental subsidy scheme.

- Looking Beyond the Provision of Space

It was suggested that more government support should be given to market and promote Singapore artists and arts group overseas. Mr Lim Leong Seng highlighted that overseas galleries were already promoting overseas artists in Singapore and with the tax-free regime for importing of foreign art works, this has resulted in undue competition with local artists.

	Ms Tan Sock Fong suggested the engagement of professional arts business managers to organise and promote local art works for arts housing tenants with the support of NAC.
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<b>Date</b>	10 June – 17 August 2010
<b>Attendees</b>	<p>Conducted by: Price-Waterhouse Coopers</p> <p><u>Participants who are AHS Tenants:</u></p> <ol style="list-style-type: none"> <li>1. Ekachai Uekrongtham, Action Theatre</li> <li>2. Chern Lian Shan (Independent Visual Artist)</li> <li>3. Tan Siah Kwee, Chinese Calligraphy Society of Singapore</li> <li>4. Leslie Wong, Chinese Theatre Circle</li> <li>5. Mdm Yan Choong Lian, Dance Ensemble</li> <li>6. Loy Chye Chuan (Independent Visual Artist)</li> <li>7. Danny Tan, Odyssey Dance Theatre</li> <li>8. Mr. Kobhu and Mr. Nagulan, Ravindran Drama Theatre</li> <li>9. Chia Hwee Pheng, Singapore Association of Writers</li> <li>10. Gaurav Kripalani, Deborah Foo-Ong and Charlotte Nors, Singapore Repertory Theatre</li> <li>11. Kang Chui Seah, Singapore Watercolour Society</li> <li>12. Wee Boon Chong, Singapore Wind Symphony</li> <li>13. Mdm Som and Adel Ahmad, Sri Warisan Som Said Performing Arts</li> <li>14. Justin Wong, Toy Factory Productions</li> <li>15. Mdm Goh Siew Geok, TAS Theatre</li> <li>16. Koh Ser Eng, Xin Sheng Poets' Society</li> <li>17. K.P. Bhaskar, Nrityalaya Aesthetics Society</li> <li>18. Ng Siew Eng, Singapore Lyric Opera</li> <li>19. Chong Poh Tan and Mei Yoke Low, Frontier Danceland</li> <li>20. Chin Huat Lim, EcNad Project</li> <li>21. Chitra Kjramesh, Association of Singapore Tamil Writers</li> </ol> <p><u>Participants who are non-AHS Tenants</u></p> <ol style="list-style-type: none"> <li>1. Ooh Chye Tan, Arts Focus</li> <li>2. Mdm Tay Hee Ngerng, Chinese Dance Artistes' Association</li> <li>3. Elysa Wendi, Independent Performing Artist (Formerly with Arts Fission)</li> <li>4. Kai Lam, Independent Visual Artist</li> <li>5. Lim Thian Seng, Independent Visual Artist</li> <li>6. Max Chen Guo Hui, Independent Performing Artist</li> <li>7. Susi Wong, Independent Visual Artist</li> <li>8. Yeo Zhi Xiong, Independent Visual Artist</li> </ol> <p><u>Participants from the Academic Sector</u></p> <ol style="list-style-type: none"> <li>1. Dr. Caren Carino, Head of Department, Department of Dance, Nanyang College of Fine Arts</li> <li>2. Milenko Prvacki, Dean, Faculty of Fine Arts, LaSalle College of Arts</li> <li>3. Tan Wee Lit, Professor, Department of Visual Arts, School of the Arts</li> <li>4. Venka Purushothaman, Vice President (Academic) and Provost, LaSalle College of Arts</li> </ol>

	<p>5. Dr. Weijie Yu, Head of Department, Department of Theatre, Nanyang Academy of Fine Arts</p> <p>6. Zechariah Goh, Professor, Department of Music, Nanyang Academy of Fine Arts</p> <p><u>PwC Attendees:</u></p> <p>1. Gary Ong</p> <p>2. Ritika Goel</p> <p>3. Rebecca Kang</p> <p><u>MICA Attendees:</u></p> <p>1. See Choon Howe</p>
<p><b>Points of Discussion</b></p>	<p>PwC was commissioned to support NAC in assessing the next stage for the AHS. Specifically, PwC was interested in (i) understanding the artists’/arts groups’ housing needs and requirements, within and outside of the AHS, and (ii) seeking their views on some areas of scheme enhancement.</p> <p>1. PwC gathered the interviewees’ key perspectives of the AHS in its current state:</p> <p><u>Benefits of the Scheme</u></p> <p>All current tenants recognised the benefits they received from the scheme in terms of getting an affordable and accessible base for their operations. Since the commercial property prices in comparable areas are significantly higher, tenants felt that AHS was a very significant scheme in bridging this property gap for the arts sector in Singapore. Some interviewees also reflected that having this base of operations has helped them to diversify and develop into a larger group over time.</p> <p><u>Stagnant Pool of Beneficiaries</u></p> <p>Most visual artists indicated there being a “lack of opportunity” for younger artists within the scheme due to a slower flow of tenants within TKS. Mr Milenko Prvacki indicated that the TKS appears to be “hoarded” by well established artists who either have means to find their own space elsewhere, or have alternative spaces outside of the AHS as well. This leaves little or no space for younger artists, and also discourages them from applying for the scheme.</p> <p><u>Usage and Assessment Criteria of the Scheme</u></p> <p>The interviewees suggested for NAC to have a defined set of uses for the AHS properties. Besides, the interviewees indicated there being a lack of clarity in the scheme’s selection and renewal criteria, which further affected their planning. Many tenants expressed that besides submitting their quarterly reports to NAC, they were not aware of the minimum requirements to qualify for lease renewals. For example, Mr Adel Ahmad reflected that the current lease terms are short, and when coupled with the uncertainty in lease renewal (owing to the lack of full disclosure of the renewal guidelines) this makes the group’s strategic planning difficult.</p>

In addition, interviewees reflected concerns regarding the current assessment of usage of property, whereby on-site audits are conducted by NAC's facility management agents at times which may or may not overlap with their rehearsal schedules. In conducting the application and renewal assessment, interviewees suggested for NAC to have more customised evaluation criteria based on factors such as stage of development, credibility of artist/arts group, etc. To counter the problem of being misinformed about the usage, suggestions were made for greater dialogue and interaction between NAC and the tenants, and for NAC to remain fully informed of the activities being undertaken within the AHS properties. Mr Leslie Wong also suggested for greater cross-sharing of data submitted to other NAC departments, where possible.

#### Lack of Continuity in the Scheme

Interviewees indicated that NAC's changing organisation structure and lack of record-keeping often resulted in lack of continuity in the implementation of certain areas of the scheme. This had an impact on the relationship and credibility building for the tenants with NAC.

2. PwC shared with the interviewees some of the scheme enhancements proposed by NAC and gathered feedback and further suggestions on the same:

#### Increased Vibrancy within the AHS Properties

Most interviewees indicated a general consensus on the idea of having more community activities within the AHS properties. Mdm Yan Choong Lian suggested that AHS could leverage on other NAC platforms, for example, the recent Night Festival could have involved the arts groups at Waterloo Street and thus successfully activated and made vibrant the entire streetscape with interesting activities. Also, other multi-ethnic festivals could be planned on specific occasions in the annual calendar, for example an Arts Street Day or Waterloo Street Festival.

Most artists and arts groups reflected interest in having a higher level of interaction and collaboration with other AHS tenants and also creating programmes across a mix of disciplines. Mdm Som noted that while they had earlier tried to create programmes with some of their peers such as Dance Ensemble and Apsara Arts, they faced difficulties in interlinking the different ethnic and arts forms. However, they were keen on getting an opportunity to try such programmes once again. There was a broad consensus on inclusion of place-managers within the AHS properties, as long as artistic direction and independence was retained by the artists and arts groups. However, the majority of the interviewees were unwilling to bear any additional cost arising from this scheme enhancement.

#### Residency Programmes

Interviewees suggested including 6 months to 2 year long fixed-term residency programmes, particularly for younger artists and arts groups. Yeo Zhi Xiong indicated that he and the studio that he currently resides in (My Arts Space) have planned on starting a residency programme which would focus on younger artists, particularly those who have finished National Service and need to be encouraged to pursue arts again.

He reflected that it was very critical for NAC to include more residency schemes within the AHS as these help in further encouraging the artists and keeping them within the industry.

#### Co-location with Community Centres

Semi-professional and early-staged professional groups were keener on being co-located along community centres. However, all interviewees mentioned the importance of retaining their artistic and operational independence and did not want their programmes to be influenced by the community centres' annual activity calendar. For example, Mr Kobhu reflected that when their group was housed in the community centre at Owen Road (prior to securing a space within the AHS), they had to plan all programmes to fit within the CC programme schedule and also always keep in perspective the issues being addressed by the CC at that point in time. This interfered with the group's artistic objectives and thus forced them to look for an alternative workspace. At the same time, he indicated that being located in a community centre would provide immense benefit to their group since several social causes and other relevant "heartland issues" are often reflected through their productions.

#### Expansion of the Scheme

Interviewees suggested some other forms in which the scheme could be expanded or extended to beneficiaries. Some of the suggestions included:

- i. Infrastructural grants.
- ii. Match-making with available properties or corporate groups willing to create programmes and provide space to the artists/arts groups.
- iii. Facilitating collaboration among artists and arts groups which can lead to co-sharing and/or coordinated usage of workspace.

Mr Adel Ahmad indicated that their group had previously approached NAC with a proposal for usage of a vacant property (that is placed under the reserve list by the National Heritage Board) at 11, Middle Road. However, this did not go through due to lack of support/backing from NAC in approaching NHB in this reference. Mr Adel Ahmad suggested that NAC playing a stronger role as a "match-maker" would be mutually beneficial for both the artists and NAC. It would also allow some tenants to vacate the AHS premises if such suitable alternatives are found.

#### Information Sharing

Most interviewees felt that benefits for the arts sector could be increased through greater information sharing amongst all artists and arts groups. Interviewees suggested that NAC could use AHS as a platform for sharing of information on activities conducted by other NAC departments as well, such as participation in other education or outreach activities, festivals, etc. For example, Mr Wee Boon Chong reflected that different NAC committees/teams are involved for different areas of interaction, and due to lack of a coordinated approach among these teams, the artists/groups are not always very well informed of the range of activities that they can participate in.



3. To understand the difference in requirement and utilisation of space by stage of development and discipline, PwC sought feedback from the interviewees on their typical characteristics (organisation structure, type and number of activities) and housing needs and usage. The findings have been consolidated by the different types of groups:

#### Arts Centres

These groups typically have a full-time core team of artistic director, admin, teachers, performers, etc. and a large group of student members who participate in the various classes organised by the organisation. The groups' core objective is to conduct classes/workshops to engage students and younger members of the sector. Along with conducting classes, the centres are also engaged in creating productions and have about 4 key productions (as per NAC requirements) and several other community or school performances with their student/young members. Arts centres indicated that they ideally require a large continuous space for daily rehearsals and classes that are typically held in the evenings over weekdays and through the day during weekends. Some of the groups also reflected that they run multiple classes in the day, and thus require more than one class-room space to train different batches of students simultaneously. In addition to the rehearsal and classroom space, arts centres indicated their requirement for a space to maintain a library of books and some research material, storage space for props and costumes (that are needed to be re-used across the many performances they have), and admin space for conducting daily operations. The arts centres also indicated satisfaction with the current admin space they have been allocated under the AHS.

#### Professional Groups

These groups are typically organised to include a full-time core team of artistic director, admin and lead performers. In addition to this core team, they may engage different part-time/contract artists for various performances and productions. A number of professional groups indicated that they also conduct classes to engage students of different ages and younger members of the sector. These groups reflected creation and/or involvement in a large quantum of activities – in addition to the NAC requirement of 4 key productions, they typically create several other community or school activities with their students and/or younger members. Of the professional groups interviewed, most indicated inadequacy of the current facilities provided. Groups based in shop-houses and multi-tenanted properties indicated that they often need to seek additional large continuous spaces at community centres, People's Association or fellow arts groups' properties for regular rehearsals. These options are preferred due to a low price factor. Groups noted that most commercial properties would charge over twice as much as the fellow arts groups. Due to the large number of performers and activities involved, the groups indicated heavy usage of their rehearsal space (on most occasions it is used all through the day). In addition to rehearsal space, arts groups indicated their requirement for

- i. An admin space to conduct daily operations and provide an operations base for the core team. All AHS tenants reflected satisfaction with the current admin space allocated to them under the scheme.



- ii. Storage space for their props and costumes. Groups indicated that they typically have large props and several costumes that they need to re-use for performances. Currently, a number of groups have been renting additional spaces or commercial containers to meet their storage requirements.

Professional groups also indicated that their space requirement and utilisation had evolved over time with the development of their group. For example, Mr Danny Tan noted how earlier they were allocated only one class-room unit at TAPAC which was sufficient since they had only 6 full-time dancers rehearsing approx. 4 hours a day. However, now they occupy 4 class-rooms and have 22 regular performers, 40 part-time performers and 200 student members – this larger team has led to a larger number of performances and thus required for the rehearsals to be divided into small groups, spread out throughout the day.

In general, the interviewees indicated that due to smaller capability and/or capacity as a young group, the number of activities is typically limited to the bare minimum or as required by NAC. For this reason, and also due to a smaller number of total performers, a small space such as a classroom is generally sufficient for regular rehearsals for such groups. The interviewees also suggested for NAC to consider the possibility of allocating the properties for half-day / day-time usage for the early-staged or younger professional groups.

#### Semi-Professional Groups / Associations & Societies

These groups are part-time and may have a core team of 2-3 members, but largely rely on volunteer performers. Artists engaged within these groups have alternate careers either within the arts sector (as teachers/faculty members) or outside of the arts sector (e.g. corporates). The organisation structure of the group may not be as sophisticated and the core team members would often have to take on multiple roles of performing, admin and direction. These groups would typically have 1-4 productions/ exhibitions/ publications per year. Given that they are part-time, they often have little capacity or opportunity to engage in activities outside of these productions. Some groups indicated that they engage in committee meetings twice a month and also arrange for some workshops and classes over the weekends on an ad-hoc basis. Groups indicated that the usage of their properties is typically after office hours or over the weekends. Most groups said that they conducted up to 2 rehearsals per week, while some groups also indicated that they use their AHS properties to conduct only about 2 meetings per month. For example, Mr Chia Hwee Pheng indicated that the key uses of the AHS space allocated to their group includes – committee meetings (held once every 2 months), smaller group discussions (held at least 4 times before the bi-annual publication, that is about 8 times annually), storage of books and past publications, and ad-hoc workshops (conducted about 1-2 times a year).

Also, while literary groups require small meeting rooms, dance/theatre groups require only smaller rehearsal spaces, and music groups require a large space for the entire orchestra/choir. Interviewees indicated that their requirement of admin spaces is typically only for filing of grant-proposal and re-conciliation reports for NAC.

Similarly, storage requirements are minimal (typically for storage of archives, etc). At present, most groups have been using their homes or part of their current AHS property for storage. Given that the current properties allocated to these groups are not fully utilised, most of the groups indicated interest in the idea of sharing spaces with another tenant, particularly in the day or during office hours.

#### Individual Visual Artists

These artists typically work independently, while some artists may also group together and conduct some painting or basic visual arts classes. Many of the artists indicated their engagement as part of the faculty at the different arts schools or as co-curricular teachers at primary/secondary schools. A number of established artists are engaged in public commissions and some other commercial projects.

There was a broad consensus among interviewees about the first 1-2 years of a visual artist being the most critical of their career and thus suggested for NAC to provide greater support for the younger artists. The space requirements of visual artists are typically small. Most artists indicated that a small studio and an exhibition space (approx. <500sqft) should suffice in meeting their requirements. Presently, a number of artists have been banding together in groups of 3-4 and renting a residential space in various parts of the city, or warehouse spaces. Along with workspace, this allows artists to also hold classes/workshops or exhibitions in the same space if required. For example, visual artist Kai Lam is renting a semi-detached house in Pheng Geck Avenue along with 3 other artists for a total of \$2,400 per month. This is a work/live space and provides enough space for the artists to work individually or together and also hold exhibitions when required. Mr Tan Wee Lit also noted that a large number of visual artists in Singapore are now increasingly becoming involved in 3D works and sculptures. For such works, artists typically require a workshop space that is equipped with the necessary electrical connections (plug points, high voltage, etc) and can accommodate the required tools and equipment. Interviewees suggested that it would be good for NAC to provide such facilities within the AHS properties used by visual artists.

Besides work and exhibition space, interviewees also indicated their requirement for an adequately sized space to store their works, since not all are sold immediately.

#### Individual Performing Artists

These artists are typically involved in project-based contracts and would be engaged in 1-2 projects per year. There are typically two modes of operation:

- i. Established freelance artists, who engage in projects with different established groups or festivals/events for which they will try to put together a small team of other individual artists.
- ii. Young artists that may be looking for exposure and opportunity within the sector in the form of internships and projects with other established arts groups.

	<p>Outside of the projects, many artists indicated their involvement as faculty at the arts schools or as co-curricular teachers at primary/secondary schools. These individual artists require only smaller rehearsal spaces typically for rehearsals held 2-3 months prior to the production. Ms Elysa Wendi indicated that currently a number of individual artists like her try to use the Substation, Botanical Gardens, school theatres, etc to rehearse. When involved in a project with another arts group, the artists would typically get access to the group's rehearsal facilities. Dr Caren Carino also noted that the space requirement for individual artists may also depend on the discipline/genre that artists may be involved in. For example, ballet dancers may require a larger space as compared to traditional dancers.</p>
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<b>Date</b>	22 September 2010, 8.00pm at Katong Community Centre
<b>Attendees</b>	<p>Participants:</p> <ol style="list-style-type: none"> <li>1. Dr Patrick Loh, BBM, Vice Chairman, Mountbatten Citizens' Consultative Committee (CCC)</li> <li>2. Mr Dennis Lee, Member, Katong Community Centre Management Committee (KCCMC)</li> <li>3. Mr Michael Lim, PBM, Vice-Chairman, Old Airport Resident Committee (RC)</li> <li>4. Mr Michael Leong, Vice-Chairman, Tanjong Rhu RC</li> <li>5. Mr Kanhaiya Vijay Nathani, Executive Member, Meyer Neighbourhood Committee (NC)</li> <li>6. Mr Anthony Chong Wan Chu, Observer, Tanjong Rhu NC</li> <li>7. Mr Gurmit Singh, Member, Amber NC</li> <li>8. Mr Chew Siong Huat, Chairman, Tanjong Katong NC</li> <li>9. Mr Koh Lian Chye, PBM, Member, Tanjong Katong NC</li> <li>10. Mdm Lilian Chew, Asst Treasurer, Tanjong Katong NC</li> <li>11. Mr Louis Tan, Asst Constituency Manager, Mountbatten Constituency Office</li> <li>12. Ms Janice Seah, Manager, Community Projects, South East Community Development Council</li> <li>13. Ms Caen Lee, Manager, Community Projects, South East Community Development Council</li> </ol> <p>NAC Attendees:</p> <ol style="list-style-type: none"> <li>1. Mr Eugene Lim, Assistant Director, Infrastructure Planning</li> <li>2. Ms Lisa Ong, Manager, Infrastructure Planning</li> </ol> <p>The Old Parliament House Pte Ltd (TOPH) Attendees:</p> <ol style="list-style-type: none"> <li>2. Mr Tan Tee Tong, Director, Development (Spaces) &amp; Collaborations</li> <li>3. Ms Wee Sher-Yen, Director, Communications &amp; Partnerships</li> <li>4. Mr Idwan Sa'at, Assistant Director, Production &amp; Operations</li> </ol>
<b>Points of Discussion</b>	<p>The TOPH and NAC held a consultation with the community leaders in the Mountbatten constituency to share information with them as well as to seek their views and feedback regarding the proposed Goodman Arts Centre scheduled to open in January 2011.</p> <ol style="list-style-type: none"> <li>4. The participants were happy to hear that the 90 Goodman Road premises would be developed into an arts and lifestyle space that sought to engage the community, particularly the immediate neighbourhood community.</li> </ol>

	<p>5. Mr Anthony Chong queried on the permanence of the GAC as he was concerned that it would be a short-term ‘touch and go’ project whose impact on the community would be short-lived and limited. NAC shared that the NAC still had another 15 years until the expiry of the lease of the premises. All parties expressed their hope and support to make the GAC an iconic institution that would be weaved into the community’s lifestyle.</p> <p><u>Programming</u></p> <p>6. Mr Dennis Lee shared that the Katong Community Centre (KCC) conducted arts related programmes and was concerned that the GAC would have programmes which directly competed with KCC. NAC shared that the programming at GAC would be broad-based and generally led by practicing artists. NAC added that within the arts industry, there were various levels of training programmes, and that the GAC could complement the offerings at the KCC. These wider offerings to the community would likely increase the overall interest and participation in the arts.</p> <p>7. Ms Janice Seah shared that the South East CDC organised the District Arts Festival between June and July every year. She would like to collaborate with GAC in 2011. TOPH responded that GAC would be glad to explore this collaboration and would arrange for a separate meeting to discuss this matter. Ms Seah further shared that the South East CDC had a scheme which funded arts events organised by the community. The participants welcomed this information.</p> <p>8. Mr Koh Lian Chye mentioned that there are some 2,000 households within Tanjong Katong, and this neighbourhood organised two major community events every year (such as food adventure) that attracted many residents. He was keen to explore event collaboration with GAC which pertained to the arts. TOPH welcomed this and expressed GAC’s openness in exploring areas for collaboration with all participants to create arts-related programmes and activities that would engage the community.</p> <p><u>Marketing</u></p> <p>9. Ms Seah showed all a bi-monthly ‘CONTACT’ magazine published by SECDC that was distributed to 200,000 households within the SE district. She extended marketing support to GAC where GAC’s programmes could be promoted through the ‘CONTACT’ magazines. TOPH would further discuss other marketing opportunities with SECDC.</p> <p>10. Mr Koh also extended marketing support for GAC within the Tanjong Katong neighbourhood where there were eight notice boards and eight estate markers for hanging banners. Other community participants were also open to working with GAC in promoting GAC programmes within their respective neighbourhoods. TOPH would get in touch with them when the marketing plan is confirmed.</p>
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#### Walkways & Smoking Zones

11. Mr Koh and Mr Anthony Chong suggested that a covered walkway be built from the nearby Mountbatten MRT to GAC entrance. NAC mentioned that the authorities would usually need to be convinced of high traffic usage of the route before considering building public covered walkways. NAC mentioned that it might be better to first propose an extension of the covered walkway from the nearby bus stop to GAC entrance. NAC would bring up this feedback and recommendation to the relevant authorities at an appropriate time.
12. Mr Koh enquired about smoking guidelines at GAC because in the past, students from the LaSalle College of the Arts would smoke along Goodman Road outside of their campus. He indicated that such a scene was unsightly and the smokers littered the ground with cigarette butts. TOPH and NAC responded that the Goodman Arts Centre could look into smoking zones within the premises for tenants and visitors.

#### Parking & Traffic

13. Mr Koh was concerned with parking problems such as illegal roadside parking especially during special events at GAC. TOPH shared that works are currently being carried out to expand the GAC public carpark to 80 lots with a planned 24/7 operating hours. There would be another smaller 20-lot private carpark for NAC. TOPH also assured the participants that procedures would be in place to manage and prevent illegal parking along Goodman Road in front of GAC during special events.
14. Mr Koh suggested that the locations of surrounding carparks, such as the public carpark across Mountbatten Road (along Kampong Kayu Road), be in GAC marketing collaterals to offer alternatives for drivers so as to ease carpark problems. NAC and TOPH agreed and would implement this suggestion.
15. Mr Chong was concerned about potential road congestion on Goodman Road during days when GAC had big events, and pointed out that turning Goodman Road into a one-way road could reduce traffic problems. NAC would consider this proposal and would consult the relevant authorities at an appropriate time.

#### Closing

16. TOPH and NAC thanked all participants for attending the meeting. The participants were appreciative of the sharing and the hearing of their feedback. TOPH would arrange for a site visit for the participants when GAC was opened sometime in January 2011.

