

CHAPTER TWO: RENAISSANCE CITY 2.0

INTRODUCTION

This chapter gives an overview of the economic performance of Singapore's arts and cultural sector, and the issues and challenges in developing this sector. It also discusses in broad strokes the future strategic direction to unleash the full potential of Singapore's arts and cultural assets. As defined in this report, the arts and cultural sector comprises performing arts, visual arts, literary arts, photography, crafts, libraries, museums, archives, galleries, auctions, impresarios, heritage sites, performing arts sites, festivals and arts supporting companies.

STATE OF THE ARTS

Economic Performance of the Arts and Cultural Industries

Singapore's arts and cultural scene has become more vibrant over the past decade. Some of the indicators are reflected below:

- The total number of performing arts activities and visual arts exhibitions increased by some 170% from about 1,700 in 1989 to about 4,600 in 2001.
- Ticketed attendance for performing arts increased by 67% from 562,000 in 1989 to 940,000 in 2001, translating to an average of 2,575 ticketed patrons a day.
- Visitorship to the National Museums increased 70% from 282,025 in FY 1989 to 480,000 in FY 2001.
- In 2001, two out of every three Singaporeans are library members, as compared to one out of every four Singaporeans in 1991.
- Visitorship to the libraries increased 5 times from 5.5 million in FY 1994 to 27.8 million in FY 2001.

The value-added of the arts and cultural activities in 2000 was estimated to be around \$470 million in 2000 (or 0.29%

Historical Milestones

- The **1989 Report on Advisory Council on Culture and the Arts (ACCA)**, chaired by the late former President Mr Ong Teng Cheong then Deputy Prime Minister, is widely regarded as a watershed in the development of our arts and cultural scene. The Report paved the way for the formation of National Arts Council (NAC) and National Heritage Board (NHB). It also initiated the development of infrastructure such as the Singapore Arts Museum (SAM), the Asian Civilizations Museum (ACM) and The Esplanade – Theatres on the Bay.
- In December 1996 the **Committee on National Arts Education**, headed by Dr Soh Kay Cheng, proposed a coherent national arts education policy to develop the necessary creative competencies for Singapore in their report entitled "**The Next Wave of Creative Energy**".
- In April 1994, the Government endorsed the landmark **Library 2000 Report** that set the directions for transforming libraries into key pillars supporting learning. This led to the formation of the National Library Board to translate into reality the Library 2000 vision of expanding the learning capacity of the nation. This Report is now used as a reference guide by libraries worldwide.
- The report by the **Committee to Upgrade LASALLE-SIA and NAFA in July 1998** helped to legitimise arts manpower development at the tertiary level. Headed by Dr Tan Chin Nam, the Committee's report, "**Creative Singapore – A Renaissance Nation in the Knowledge Age**", recommended polytechnic level Government funding for LASALLE-SIA and Nanyang Academy of Fine Arts (NAFA). It also proposed the establishment of an Institute of the Arts (ITA) at the National University of Singapore (NUS), which will conduct degree courses in the performing arts. Singapore's first Conservatory of Music, offering degree programmes for music, will open in 2003.
- More recently, the Government endorsed the **Renaissance City Report in March 2000** by MITA. The Renaissance City Report had two main aims: to establish Singapore as a global arts city and to provide cultural ballast in our nation-building efforts. Six specific thrusts ranging from developing a strong arts and cultural base, recognising and grooming local talent to developing an arts and cultural "renaissance" economy were proposed. An additional \$50 mil over 5 years in funding was allocated to MITA to implement the RCP blueprint.

of GDP), as compared to \$43 million (or 0.11% of GDP) in 1986 [Source: Department of Statistics]. This figure is deceptively small and does not give full justice to the wide-ranging economic impact of arts and cultural industries. First of all, arts and cultural activities command a high multiplier effect. Estimations from an updated 1995 input-output table compiled by NUS Centre for Business Research & Development, imply that every \$1 million of expenditures on arts & cultural activities would generate about:

- \$660,000 of additional output indirectly;
- \$270,000 of direct value added and \$380,000 of indirect value added; and
- 5 jobs directly and an additional 13 jobs indirectly.

This **multiplier of 1.66** is substantially higher than the banking industry's 1.4 and the petrochemical industry's 1.35.

Furthermore, it is important to recognise that the arts and cultural sector is **the artistic core of the creative cluster**, and is therefore part of the creative value chain, and closely linked to the overall economic performance of the cluster. Interacting closely with the design and media sectors, the arts and cultural sector provide the learning tools and experimentation space for creative individuals to hone their arts. For example, visual arts is a fundamental skill for designers while the humanities gives inspiration to screenwriters. The dynamism of the creative ecosystem is such that creative individuals can move with ease between the various industries, bringing about cross-pollination of ideas.

Finally, a vibrant arts and culture scene is vital to enhance **the attractiveness of Singapore to global talent and businesses**. A 2001 survey commissioned by EDB to study the quality of life for foreign talent based abroad and in Singapore showed that the Singapore arts and culture scene needs to be more vibrant in order to attract more talent here. A separate multi-country market assessment by Watson Wyatt in 2002 validated this, with foreign talents ranking the adequacy of cultural activities in Singapore as being the least satisfactory among lifestyle-related factors.

The Developmental Approach Thus Far

The National Arts Council (NAC), National Heritage Board (NHB), National Library Board (NLB) and Singapore Tourism Board (STB) are the key players involved in the development of the arts and cultural sector. Traditionally, STB has approached arts development from a business (tourism) angle, while the MITA agencies - NAC, NHB and NLB – have looked at arts from a non-profit angle (**Table 1**). This dichotomy of roles is becoming increasingly obsolete and does not reflect well the complex interdependence of commercial and non-profit arts. While non-profit arts and cultural activities constitute a public good, there is no doubt that they interact very closely with their commercial counterparts. The interplay between non-profit and commercial arts is dramatically revealed in the relationship between non-profit theatres and Broadway's commercial theatre in the US¹. Because the economics of Broadway work against the development of plays, the task of producing much new work falls to the nation's non-profit theatres. Over the past twenty years, 44% of the new Broadway plays originated in the non-profit sector. **Henceforth, MITA**

¹ Creative America: A Report to the President by the President's Committee on the Arts and Humanities, 1997

agencies and STB will work together to unleash the economic potential of the arts and cultural sector.

Table 1: Traditional Roles of Key Agencies in Developing the Arts and Cultural Sector.

NAC, NHB, NLB “Arts for Arts’ Sake”	STB “Arts for Business’ Sake”
<ul style="list-style-type: none"> • Artistes and audience development • Outreach programmes • Art education • Financial assistance for non-profit arts • Arts infrastructure 	<ul style="list-style-type: none"> • Investment promotion to attract top international arts investors • Industry development of local arts businesses • Tax & financial incentives for commercial as well as non-profit but viable arts groups • Arts tourism programme to cultivate travel trade & global media • International marketing of Singapore as an arts destination (“global arts city”) and regional arts hub both for events (“eventful city”) and for business

SWOT ANALYSIS

Strengths

▪ Cosmopolitan and Relatively Sophisticated Local Market

With younger Singaporeans becoming increasingly well-educated, they fuel the growing demand for a more vibrant and innovative arts, cultural and entertainment scene. Three quarters of the Singapore Arts Festival audience are less than 40 years old. Singapore now has a critical mass of some 250,000 theatregoers.

▪ Investment in Arts Infrastructure

From 1989 to present date, the Singapore Government has invested more than \$ 1 billion in building arts and cultural infrastructure. New projects include the soon-to-be-opened \$600 million Esplanade, the new Asian Civilisations Museum II at Empress Place, Singapore Tyler Print Institute, the redevelopment of Singapore History Museum, the Old Parliament House and Drama Centre, among others. In addition, sports infrastructure, such as the National Indoor Stadium, have also been used as integrated venues for arts, cultural and entertainment activities.

Singapore’s Arts and Cultural Infrastructure - What’s New? What’s Next?

- Esplanade, Singapore’s premier performing art centre, will open in Oct 2002
- World War II Interpretative Centre, Reflections @ Bukit Chandu was officially launched on 15 Feb 2002
- Singapore Tyler Print Institute was launched on 10 Apr 2002.
- Asian Civilisation Museum @ Empress Place was officially opened in Feb 2003
- The Singapore History Museum will be re-developed (2003 – 2005)
- Niche libraries, library@esplanade and Sengkang Community Library are opening in 2002.
- **New National Library @ Singapore will open in 2004**
- The Jurong East Regional Library will be re-developed to adopt the fusion concept (art-business-technology)
- Arts belts @ Little India, Chinatown and Waterloo Street were created to provide arts housing space
- **Old Parliament House’s conversion into a multi-disciplinary arts centre will make the Empress Place area Singapore’s premier Arts and Cultural belt**
- Drama Centre will be redeveloped.



Weaknesses

▪ Lagging Investments in Software

To unleash the full potential of our arts infrastructure, there needs to be a parallel investment in software, such as in developing our creative talents and audiences. We are currently lagging in this aspect vis-à-vis international creative hubs (**Table 2**), even though the Renaissance City Project funding has alleviated the funding shortage to a certain extent. Software development should be continued, and further enhanced, to develop our cultural capital further before we can talk about any meaningful deployment to create new value for Singapore.

Table 2: Comparison of Government Funding for the Arts (Source: MITA)

Item	Singapore 2001/2002* (1998/1999)	London 1997/1998 (1=S\$2.43)	New York City 1998 (US\$1=S\$1.69)	Victoria, Australia 2001/2002 (A\$1 = S\$0.97)	Hong Kong (HK1 = S\$ 0.2)
<u>Per Capita funding</u>					
Incl. Capital expenditure	S\$34.53 (S\$26.42)	S\$143.04	S\$44.38	S\$41.60	n.a
Excl. Capital expenditure	S\$14.75 (S\$7.27)	S\$108.72	S\$32.85	S\$19.91	S\$49.67

* 2001/2002 figures include injection of funding from Renaissance City budget.

▪ Small Domestic Market

Local audience development is an essential market creator. However there is no strong culture of arts appreciation among the general population, especially among the heartlanders. There is a need to enhance our arts education and outreach programmes so as to strengthen our local market demand. At the same time, our local enterprises have to explore ways to deepen their local market reach and to internationalise their offerings.

▪ High Business Costs

While some arts companies are profitable, one key issue faced by potential investors is the high costs of operating an arts business in Singapore. In particular, the high commercial rental rates (both long term leasing of gallery/office space, and short term hire of arts facilities e.g. theatres, exhibition halls) is one major hurdle. To help companies defray these high costs, incentives need to be provided to make Singapore a more viable business location.

▪ Low Private Sector Partnership and Sponsorship

An important deciding factor for the staging of worldclass arts and cultural events in Singapore is the availability of private sector partners and sponsors. It is necessary to intensify efforts in our cultivation of the private sector as investor, patron and donor. In the US for example, direct federal funding of arts and entertainment is limited, but various tax breaks and incentives are offered to encourage contributions and sponsorships by corporations, private foundations and individuals. This

leverages on a strong national tradition of corporate and individual philanthropy. While there are already existing NAC, NHB and NLB-administered tax exemption schemes, there is a need to further increase the range of tax incentives on offer to encourage greater participation by the private sector, and to develop a strong tradition of cultural philanthropy in Singapore.

Opportunities

▪ Cultural Tourism

According to the World Tourism Organisation, cultural tourism accounts for 37% of global tourism and is forecasted to grow at a rate of 15% per year². In Singapore, the value-added of arts tourism increased from \$2.19 million in 1986 to \$38.4 million in 1999, registering an average annual growth rate of 24.6%.

▪ Fusion Entertainment

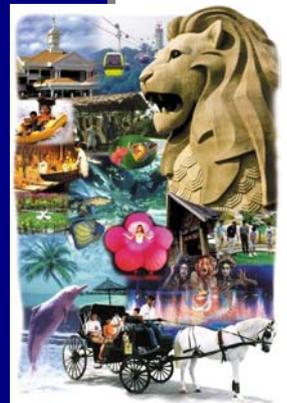
The fusion of arts, business and technology can be applied to create unique experiences (events, parks, etc) for consumers (see box on “Remaking Sentosa”).

• Singapore Content and Brand

The fusion of arts into business and technology can also be applied to create a more distinctive Singapore identity and branding for our products, content and services.

Remaking Sentosa - Developing An Experiential Fusion Park

The Sentosa Development Corporation (SDC) is in preliminary discussions with multi-agencies to develop a hi-tech, hi-touch experiential park as a key attraction on the remade Sentosa. Tearing away from the convention of developing theme parks with rollercoasters and theme rides, SDC will endeavour to fuse arts, business and technology into a potent brew of differentiated experiences for all visitors. Some of the ideas being considered for the park include a digital media urban entertainment centre and an integrated Science Centre and Children’s Museum with an eco-forest. SDC envisages the most advanced technology and richest cultural content woven seamlessly into Sentosa’s nature setting, without compromising the tranquillity and unique character of the island.



▪ Proximity to Huge Asian Market and Cultural Resources

There is a potential regional audience of 630 million within a 3-hour flight time, and 2.8 billion within a 7-hr flight time. This, coupled with our proximity to a vast wealth of arts and cultural resources in the region, means that we are well-placed to offer a total experience of Asian arts and culture to people from the region and beyond.

Threats

▪ Increasing Regional Competition

Many countries in Asia are seeking actively to develop their own arts and cultural industries through investments in infrastructure and lowering business costs for arts and cultural enterprises. Some of the more aggressive competitors are:

- Malaysia which offers attractive incentives, high level Cabinet support and good response from audiences;
- Hong Kong which is blessed with a huge hinterland, where it can tap on the mainland Chinese audience and talent base;

² Source: Robert Palmer, President and CEO, Palmer-Rae Associates, International Cultural Consultants

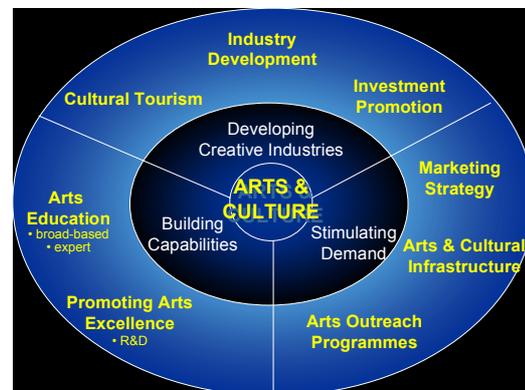
- Shanghai which has a large talent and audience base and has invested in artistic support and new venues such as the Shanghai Grand Theatre and Oriental Art Centre.

RENAISSANCE CITY 2.0

Singapore has indeed achieved a lot in the past decade of arts development. Looking forward, our new strategic direction is to develop and deploy our arts and cultural sector, with the objective of unlocking the full potential of our existing arts infrastructure and the overall Creative Cluster. We will seek to integrate arts and cultural development more deeply and pervasively into the economic landscape of Singapore, and to fully harness its multi-faceted influence on our national competitiveness. This will help us achieve **our vision of Singapore as a Renaissance City – a highly innovative and multi-talented global city for arts and culture.**

A fundamental focus in the coming years would be to ensure that we **maximise the potential of the existing and new arts infrastructure by developing our software and enhancing the level of integration with the business and people sectors.** At the same time, **MITA agencies must shift away from the “arts for arts’ sake” mindset, to look at the development of arts from a holistic perspective, to contribute towards the development of the creative industries as well as our nation’s social development.**

Building on the original Renaissance City Report, three strategies have been identified to propel the arts and cultural sector forward. The list of recommendations described below is by no means exhaustive, but highlights some of the key initiatives currently being explored.



Strategy 1: Build CREATIVE CAPABILITIES

Recommendation 1.1: Embed Arts, Design and Media within All Levels of Education

While it has often been argued that the arts must be considered an integral part of the school's core curriculum, it is often difficult to justify more curriculum time for arts vis-à-vis other core subjects such as Languages, Science and Maths. It is therefore recommended that the arts, design and media be embedded as learning tools for all levels of education. For example, drama and literature could be employed to help students enhance their language abilities while multi-media could be used as a means to demonstrate creativity in science and maths projects. Today, at least 40 MBA programmes throughout the US feature design within their curriculum and a whole generation of US students has come out of the system with a solid grounding in design. To this end, Singapore would also need passionate teachers who are skilful in weaving in arts, design and media into the education curriculum to help their students learn and think more broadly and creatively.

Recommendation 1.2: Establish a Flagship Art, Design and Media University Programme³

Currently, three of the Polytechnics (NP, NYP, TP) and Specialised Art Schools (LASALLE-SIA and NAFA) provide diploma level education in the various design disciplines, as well as degree programmes with foreign universities. However, the local universities (NUS, NTU and SMU) offer limited options in terms of degree courses in visual arts, design and media⁴.

It is recommended that a flagship art, design and media university programme be developed at the proposed NUS-X campus, to complement the current design-related programmes at the NUS School of Environment and Design and the Design Technology Institute (School of Engineering). It is further proposed that the new School leverage on international expertise by collaborating with leading institutions such as Royal College of Art (London), University of Art and Design (Helsinki), and Pasadena Art Centre (Los Angeles). This new School of Art, Design and Media could differentiate itself by offering a broad-based, research-oriented curriculum, which straddles topics from visual arts, humanities, technology, communications to business. The school will produce multi-disciplinary creative experts who are well-equipped to propel the growth of the creative industries.

³ This proposal could complement the 1998 Report of the Committee to Upgrade LASALLE and NAFA, which recommended that the two schools be allowed to award NUS degrees in the visual arts at the end of 5 years if they meet the necessary standards as agreed by the Arts Education Council.

⁴ Some design modules are present in the engineering courses offered at NTU and NUS, including the Design Technology Institute (with the Eindhoven Institute of Technology) in the NUS Faculty of Engineering. There is also the School of Design and Environment in NUS, which offers the only degrees in Architecture (BAArch honours and MArch), and Industrial Design (BAID honours) in Singapore. The first batch of students in Industrial Design will graduate in June 2003.

Strategy 2: Stimulate SOPHISTICATED DEMAND

Recommendation 2.1: Establish a “Percent-for-the-Arts” Scheme to Promote Public Art

Through the inclusion of artworks in public spaces and the incorporation of tasteful design and landscaping in the neighbourhood, we can widen people’s exposure to, and appreciation of arts and its relevance in everyday life. It is recommended that Singapore establish a “Percent-for-the-Arts” scheme to promote the development of public art in Singapore. The Percent-for-the-Arts Scheme has been implemented, with much success, by many countries and cities.

Singapore’s Percent-for-the-Arts Scheme can be as follows:

Funding Sector	Scheme	Proposed Percentage
Government	Mandatory	1% of Development Budget
Private	Voluntary (with tax exemption)	1% of Development Budget

The fund could be used to commission or procure artworks (sculptures, paintings, murals, art installations, etc.) in common areas accessible 24 hours a day to the public, to maintain public artworks⁵ and for other public art projects. **One-North** will prototype this scheme, which should eventually be made mandatory for all public sector agencies. The 1% rule can be used as a guide for private sector expenditure on the art, rather than a hard-and-fast rule. Tax exemption or even double tax deduction could be offered to companies as an incentive to invest in public art.

Recommendation 2.2: Develop Fusion Space for the People

There is tremendous potential in creating fusion spaces that offer richer and more holistic experiences for users. Fusion can take place across several dimensions. For example, we could fuse our memory institutions (libraries, museums and archives) into a blended learning experience. We could also look at the integration of arts, business and technology as a source of inspiration for our library design, collections and services. Some of the new initiatives could include:

- **A Southeast Asian Arts, Heritage and Cultural Library**
 - This library will serve as a resource centre for Southeast Asian arts, heritage and culture, and promote Singapore as a regional centre for the arts. Apart from hosting collections from around Singapore and around the region, the library can be used as a venue to exhibit and showcase arts collections.
- **Satellite Arts Libraries**
 - These will complement the Southeast Asian Arts, Heritage and Cultural Library in promoting greater awareness and interest in the arts. Their focus will be on “local” content and culture
- **Ethnic Language Libraries**
 - These libraries will provide resources and promote activities for the various ethnic communities to better understand their own communities and those of their ethnic

⁵ 30-40% of the Percent-for-the-Arts funding should be set aside for conservation. For instance, this is set at 40% in Los Angeles.

brothers. They have the potential to serve as centres of research and a visiting site for tourists.

- Jurong and Tampines Regional Libraries
 - These libraries will be developed as fusion spaces adopting a cross-disciplinary approach. Jurong Regional Library will seamlessly integrate arts, business and technology into every aspect of the library's design, collection and services. It is envisaged that it will become a focal point for artists to mingle and interact with entrepreneurs and research scientists. It will also be a testbed for incubating creative ideas and innovations.
 - Tampines Regional Library will promote social cohesion by infusing elements of culture and heritage into its library collections. Travelling thematic exhibitions from the Singapore History Museum, clans, associations and the archives can be brought into this fusion space, and visitors will be able to experience Singapore's rich cultural heritage and historical transformation through a myriad of activities woven tightly into both museum and library collections.

In addition to fusion libraries, niche libraries could also be established to provide in-depth information to help target economic sectors such as Life Sciences, Medicine, Law, Design and Media.

Recommendation 2.3: Work with CDCs to Develop "Creative Towns"⁶

It is recommended that a 'Creative Town' initiative be piloted with a selected township to serve as a developmental model for a vibrant, creative, culturally rich, entrepreneurial and technologically savvy community. This prototype can be fine-tuned and, eventually, adopted by the rest of the CDCs to evolve a Creative and Connected Singapore. The success of the Creative Town initiative would require the synergistic collaboration of the Public, Private and People Sectors.

The Creative Town concept should be aligned along the following objectives:

- Unleash the latent creativity and passion in each individual, and in doing so, enable our people to fulfil their diverse aspirations;
- Integrate arts, culture, design, business and technology into community planning and revitalisation efforts;
- Enhance the ideas-generating capacity and entrepreneurship qualities of the community through targeted training programmes, physical and virtual infrastructure, and mentoring schemes;
- Increase cultural awareness through programmes and infrastructure such as the "Percent-for-Art" Scheme, fusion spaces, satellite museums, niche libraries, research and documentation projects, etc; and
- Promote community bonding, local pride and participation through arts and cultural events and festivals, and the employment of the newest infocomm and media technologies.

⁶ Afternote: The Mayors' Committee Meeting endorsed the Creative Town proposal on 19 August 2002. A multi-agency taskforce involving private, public and people sectors is being set up to prototype the Creative Town concept at a selected township.

Recommendation 2.4: Develop a Virtual Cultural Resource Network

Facilitated by new infocomm media technologies, a new museum space has evolved – the virtual museum. Many overseas museums, including the Smithsonian Institute have ventured into this new area, offering visitors a virtual tour of museum exhibits. It is recommended that Singapore set up a Virtual Museum network that allows visitors to navigate through curated exhibitions. Scotland and Australia have also set up national databases on their cultural resources which can be easily accessed by users from home. It is recommended that Singapore set up a similar national cultural resources on-line network to capture all the cultural resources available in Singapore. A resource database on traditional Asian cultures can also be set up, since this is an area where Singapore has built up sufficient knowledge and expertise. Besides capturing physical collections in digital form, the digital media has also created a new form of art – cyberart. While it can be hosted in physical museums, putting it on the web ensures that interactions with the cyberart are more true to its form. Cyber interactions with visitors can also be tracked and researched, adding a new dimension to the development of virtual museums in Singapore.

Recommendation 2.5: Transform Singapore Art Series into Singapore Biennale to Enhance Singapore's International Profile

The Singapore Art series, the latest installment being the Nokia Singapore Art 2001, has its roots in the National Day Art Exhibition in 1968. Since 1999, NAC has been working closely with SAM to introduce newer and innovative ways of presenting Singapore art both locally and abroad. These changes are necessary to facilitate the showcasing of our artists abroad and Singapore's eventual entry into the international circle of renowned art events.

It is recommended that the Singapore Art Series be transformed into Singapore Biennale to become the most important national visual arts event showcasing top local and international artists. It should aim to be on par with other Biennales such as Shanghai Biennale and Kwangju Biennale, within the larger network of international biennales and triennales. Aside from emphasising excellence, innovation and originality, this proposed biennale should be an international event framed in an Asian and Southeast Asian context. To increase awareness and capture audience interest, this biennale should be audience-oriented and delivered to the public via additional creative modes such as the broadcast, print media and the Internet. To nurture the development and encourage creative experimentation among our young and promising artists, keeping in mind their long-term artistic development, a modest yet significant U19 (under-19) section can be created as a fringe event.

Recommendation 2.6: Develop a New Museum of Modern and Contemporary Art

In the longer term, it is recommended that Singapore develop a Museum of Modern and Contemporary Art (MoMCA). This would complement the existing Singapore Arts Museum (SAM) and the proposed SAM Annex (or Queen Street Gallery[QSG])

to strengthen Singapore's standing as a global city for arts and culture. MoMCA has the potential to replicate the phenomenal successes of Tate Modern and Guggenheim Bilbao in generating economic spinoffs and tourism dollars. While SAM and QSG specialise in national and Southeast Asian art, MoMCA will focus on showcasing international contemporary and modern artworks and design. MoMCA is also envisaged to become a new architectural icon that all Singaporeans identify with and be proud of. An international architectural concept competition could be held to select the best design. A site at the Marine Promontory has already been reserved for MoCMA. It is proposed that an international committee of museum advisers be appointed to guide the development and operation of this new museum.

Strategy 3: Develop CREATIVE INDUSTRIES

Recommendation 3.1: Arts and Cultural Entrepreneurship

Adopting a 'creative industries' perspective would entail fundamental changes in the way NAC, NHB and NLB operate, requiring them to adopt a holistic approach to develop the arts and cultural sector. Apart from developing the non-profit arts and cultural scene, these agencies can also help to promote arts and cultural entrepreneurship and identify new opportunities to enhance the arts and cultural industries' value-added to the economy.

Some of the new areas of focus for MITA agencies could be as follows:

▪ Cultural Tourism

- It is recommended that MITA agencies collaborate with STB and travel agencies to develop cultural tours for Singaporeans and international audiences, both within Singapore and in the Southeast Asian region. This will be a win-win approach for STB and MITA agencies to grow the tourism industry and attract more cultural visitors.

NAC

▪ Arts and Design Industries

- It is recommended that NAC facilitate the growth and internationalisation of arts and cultural industries such as recording music, publishing, and arts supporting industries etc. It could also encourage and facilitate business volunteerism through matchmaking the business expertise of individuals and corporations with arts groups. This will help to raise the professionalism of arts companies by upgrading their business administrative and marketing skills.
- Given the close link between visual arts (currently under NAC's purview) and design, it is also proposed that NAC take on a key role to boost the design industry in Singapore by helping to raise design standards and public awareness.

NHB

▪ **Merchandising**

- Another proposal is for NLB to tap on Singapore's wealth of heritage resources and to grant access and rights for commercial firms to use them for merchandising purposes. These merchandise could be developed as unique brands for Singapore, becoming another means of expressing the Singapore identity. The resources in NHB could also be packaged into useful reference materials for designers looking for inspiration and past trends.

▪ **Arts and Heritage Consultancy Services**

- It is also recommended that NHB tap on its expertise to offer art and heritage consultancy services to businesses and organisations in Singapore and the region. The services offered could range from building up a corporate art collection, conservation, providing loans of art works, research services, archival services, advice on exhibition design and layout, etc.

NLB

▪ **Global Knowledge Concierge Service**

- The recommendation is to develop Singapore into a first stop Asian Information Service, with NLB playing a key role in facilitating knowledge creation and arbitraging. It is proposed that a **Global Asian Business Research and Information Centre** be established to serve as a regional gateway to the world with a strong research team providing information analysis, syntheses and packaging service to ensure contextual relevance. It will also support the needs of Singapore's research, business and government communities. To facilitate tapping regional resources and translating that to national assets with marketable value, an **Asian e-Reference and Information Service** could be set in place to connect NLB with partner libraries.

▪ **Information as Business**

- Studies have shown a growth in online information services worldwide, with governments and industry investing in digital content creation especially in US, UK, Europe and Australia. It is therefore recommended that NLB look into how to **grow the Information Business** into a sizeable source of revenue. An **Information Ecosystem** must first be developed, so that a Cluster Framework can be defined to groom and develop local companies through partnership programmes and attract leaders to hub out of Singapore to conduct research and publishing in the region. It is also proposed that an **Asian Information Marketplace** be developed to showcase NLB's capabilities and priced products and Services.

▪ **Library Consultancy Services**

- A new opportunity also lies in Library Consultancy Services as Singapore is now seen as a leader in public library services. To attract new business, it is recommended that NLB set up a **Libraries @ SINGAPORE Showcase** and play an active role in library development elsewhere.