

**List of ACSR Steering Committee Members**

<b>S/N</b>	<b>Name</b>	<b>Designation</b>
1.	Mr Lee Tzu Yang, Chairman, ACSR	Chairman, School of the Arts (SOTA)
<b>Members (in alphabetical order)</b>		
2.	Ms Zaihirat Banu	CEO, Oak3 Films Pte Ltd
3.	Mr Theseus Chan	Founder & Creative Director, WORK Advertising Pte Ltd
4.	Mr Chan Yeng Kit	Permanent Secretary, Ministry of Information, Communications and the Arts (MICA)
5.	Mr Lucas Chow	CEO, MediaCorp Pte Ltd
6.	Mr Chua Thian Poh	Chairman & CEO, Ho Bee Group
7.	Ms Ho Peng	Director-General of Education, Ministry of Education (MOE)
8.	Mr Robin Hu	Senior Executive Vice-President (Chinese Newspapers Division), Singapore Press Holdings (SPH) & Chairman, Singapore Chinese Orchestra (SCO)
9.	Mr Iskandar Ismail	Founder & Managing Partner, Yellow Box Studios Pte Ltd

S/N	Name	Designation
10.	Mr Michael Koh	CEO, National Heritage Board (NHB) & CEO, The National Art Gallery, Singapore (TNAGS)
11.	Prof Lily Kong	Vice-President (University and Global Relations), National University of Singapore (NUS)
12.	Mr Chris Lee	Founder & Creative Director, Asylum Creative Pte Ltd
13.	Mr Aaron Maniam	Deputy Director/Head (Centre for Strategic Futures), Strategic Policy Office, Public Service Division
14.	Mr Mok Wei Wei	Managing Director, W Architects Pte Ltd
15.	Mr Ng Lang	CEO, Urban Redevelopment Authority (URA)
16.	Mr Benson Puah	CEO, National Arts Council (NAC) & CEO, The Esplanade Co Ltd (TECL)

17.	Ms Vemala Rajamanickam	Consultant, Allen & Gledhill LLP Advocates & Solicitors
18.	Ms Audrey Wong	Nominated Member of Parliament, and Programme Leader (MA Arts & Cultural Management Programme), School of Integrated Studies, LASALLE College of the Arts
19.	Mr Yam Ah Mee	Chief Executive Director, People's Association (PA)

**List of ACSR Working Committee Co-Chairs**

**PRODUCT WORKING COMMITTEE**

Mr Michael Koh      CEO, NHB & CEO, TNAGS

Mr Robin Hu      Senior Executive Vice-President (Chinese Newspapers Division), SPH & Chairman, SCO

**PEOPLE WORKING COMMITTEE**

Mr Benson Puah      CEO, NAC & CEO, TECL

Ms Audrey Wong      Nominated Member of Parliament, and Programme Leader (MA Arts & Cultural Management Programme), School of Integrated Studies, LASALLE College of the Arts

**PARTICIPATION & PARTNERSHIP WORKING COMMITTEE**

Mr Yam Ah Mee      Chief Executive Director, PA

Mr Chua Tian Poh      Chairman & CEO, Ho Be Group

**PLACE WORKING COMMITTEE**

Mr Ng Lang      CEO, URA

Mr Lucas Chow      CEO, MediaCorp Pte Ltd

**Preliminary Descriptions of ACSR Focus Areas**

**Working Committee 1: PRODUCT**

*Peaks of excellence in cultural institutions and products, which enjoy local, regional and global recognition*

- A. At the core of each global city are world-renowned cultural institutions—museums, performing arts centres, arts organisations, orchestras, libraries, festivals and fairs etc. Singapore will need to examine, in the global, regional and community contexts, the:
  - a. Breadth and “height” of its institutional peaks of excellence; and
  - b. Supporting structures (in terms of management, funding, partnerships, etc) required for these institutions to thrive.
- B. However, beyond infrastructure (or ‘hardware’), Singapore must also consider the breadth and height of its content (or ‘software’). Excellence should be sought, not just in artistic and cultural content, but also in products designed or produced in, by, or with Singapore. To this end, Singapore will need to place greater emphasis on:
  - i. Research and critical discourse in the fields of arts and culture;
  - ii. The quality of original cultural products, such as productions, exhibitions, and literary works; and
  - iii. The value-add of arts and culture in differentiating and enhancing Singapore’s product offerings across different economic sectors.

**Working Committee 2: PEOPLE**

*A broad base of appreciative participants and casual practitioners supporting a creative workforce, as well as competent artists, arts professionals and star talent*

- A. Cultural institutions are driven by different tiers of practitioners — top-tier artistic talent, technical professionals in supporting industries and hobbyists. As we aspire to be a crucible for local and foreign talent, Singapore will need to attract, develop and retain:
  - i. A deep pool of qualified talent in the various tiers, cultivated through a comprehensive education and training framework; and
  - ii. “Star talent” that can distinguish Singapore on the world stage.
- B. In addition, an appreciation of and ability to apply skills/knowledge from the fields of arts and culture to other economic sectors will raise the overall creative capacity of our workforce. This will pave the way for a more nimble workforce, better equipped to capitalise on new economic opportunities for Singapore.

### **Working Committee 3: PARTICIPATION & PARTNERSHIP**

*A gracious, cohesive and creative society that takes ownership of its arts and culture*

- A. It is not enough for Singaporeans to be merely appreciative, passive consumers of arts and culture. Rather, they must be actively engaged as producers and enablers of arts and culture, through participation, patronage, philanthropy and volunteerism. To build this “nation of patrons and volunteers”, Singapore will need to promote arts and culture as a common touch-point that can:
- i. Enrich individual lives and broaden perspectives;
  - ii. Balance the stresses of a competitive global environment;
  - iii. Engage and bridge communities diverse in ethnicity, place of origin, age group, income level and ideology, and celebrate this diversity; and
  - iv. Build our sense of identity and belonging to Singapore.
- B. Beyond connecting the public with arts and culture (i.e. cultivating our cultural *heart-ware*), the arts and culture sector needs to establish strategic partnerships with the creative industries, as well as the wider economy. This will in turn cement its relevance to related industries, and expand corporate support for arts and culture as a public good.

### **Working Committee 4: PLACE**

*Authentic, accessible and memorable destinations*

- A. Global cities boast an array of cultural and lifestyle experiences through renowned attractions and public spaces that are distinctive and accessible, with which locals and visitors can connect. These precincts hold tremendous potential for domestic and international cultural tourism. While Singapore has built up several cultural and entertainment establishments that represent our multicultural heritage and cosmopolitanism, we can do more to develop what we have. Neighbourhoods in the heartlands can also develop their own unique identities in view of their past heritage, present lifestyle and future aspirations, which will instil a greater sense of community ownership.
- B. Singapore will therefore need to better place-make, place-manage and market our places and precincts with cultural value, or which could integrate arts and heritage elements. These include:
- i. The downtown culture and entertainment belt from Bras Basah-Bugis, through the Civic District to Marina Bay;
  - ii. Cultural precincts such as Kampong Glam and Little India;
  - iii. New regional and sub-regional centres for arts and culture; and
  - iv. The heartlands— common spaces in HDB housing estates, such as open courtyards and retail spaces, as well as culture and leisure hubs at the hearts of neighbourhoods and new towns.