

GIVING FOR ART'S SAKE?

A GIVING GUIDE BY JUST CAUSE

August 2019
www.justcauseasia.org

About this document

This report was prepared by Singapore-based non-profit consultancy, Just Cause. It aims to furnish potential donors to the arts sector in Singapore with a summary of the main trends and some inspiration on possible ways to give. In particular, our intended audience is larger scale donors, be they private foundations, corporates or generous individuals.

Research for this report was conducted from May – September 2018. It is based on:

- Interviews and informal discussions with over 30 experts, including artists, producers, policymakers, researchers, and philanthropists
- A literature review of policy documents, surveys, academic articles and other relevant materials.
- Analysis of ten non-profit organisations and programmes, selected to cover a range of different goals, approaches and impact.



Credit: Teater Ekamatra

Acknowledgements

This report was written by Emily Perkin, with support from Yeo Qin-Liang, Faye Lim, Denise Liu, Tan Wen Yi and Sara La Rocca. The authors would like to thank the Ministry of Culture, Community and Youth (MCCY) for partial funding for this report. We are also extremely grateful to the ten example organisations featured in the Annex and to the following individuals for generously sharing their knowledge and experience:

Alecia Neo, BRACK

Alvin Tan, independent opera singer

Charlotte Nors, Singapore Repertory Theatre

Goh Ching Lee, CultureLink

Ivan Lim and **Petrina Teoh**, M1

Jeffrey Tan, independent theatre producer

Joy Tan, Singapore Repertory Theatre (board member)

Justin Lee, Lee Kuan Yew School of Public Policy, Institute of Policy Studies

Kaite O'Reilly, independent playwright

Katelijan Verstraete, **Joanne Tay** and **Sarah Meisch**, British Council Singapore

Kavitha Krishnan, Maya Dance Theatre

Michael Tay, Foundation for the Arts and Social Enterprise

Natalie Lim and **Grace Khoo**, Access Path Productions

Ngiam Su-Lin, ArtsWok

Sarah Martin, The Arts House

Soh Lai Yee, Singapore International Foundation (formerly)

Contents

- 01 Singapore's arts sector in a nutshell**
- 02 Why support the arts? For impact and for love**
- 03 Funding for the arts: gaps and opportunities**
- 04 Conclusion: if I had a million...**
- Annex: Example organisations**

01

Singapore's arts sector in a nutshell

The arts sector in Singapore is on the rise. From cutting edge visual arts to community-based forum theatre, more and more arts groups are emerging: exploring new possibilities and honing their craft.

A SECTOR ON THE RISE

The arts sector is playing an increasingly important role in Singapore's economy and society. As of 2017, there were over 6,000 "arts and cultural organisations" in Singapore, ranging from orchestras and dance companies to amateur societies and galleries. In 2016, 1.4 million tickets were sold for performing arts events with over 100 arts activities available to the public every day.¹

Growth has taken off in particular in recent years. Alongside an expanding array of world-class arts venues, artists and arts groups have increasingly emerged, seeking to appeal to ever greater and more diverse audiences.

"Many new groups and projects are emerging - especially music, theatre and dance"



Credit: Orchestra of the Music Makers

S\$7.5 billion

Revenue generated each year by Singapore's arts & heritage sector¹

25,000 people

Employed by the arts and heritage sector¹

100+ activities

Available to the public every day¹

¹ MCCY, 2017, "Singapore cultural statistics 2017"; NAC, 2018, *Our SG arts plan 2018-2022*

A STRONG GOVERNMENT ROLE

This recent growth has been thanks – at least in part – to the significant efforts of the government, which has provided funding, capacity-building and other wide-ranging support to promote its vision of Singapore as:

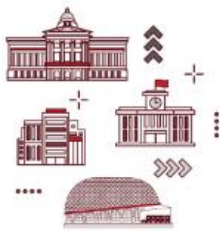
“Home to diverse and distinctive arts that inspire our people, connect our communities and position Singapore globally”.²

The government’s engagement with the arts sector is led by the **National Arts Council (NAC)**, operating under the **Ministry of Culture, Community and Youth (MCCY)**.

NAC’s current strategy for the sector is laid out in **“Our SG arts plan 2018-2022”**, published in October 2018. This document sets out the government’s roadmap for the sector, centred on three main “thrusts”:

- 1. Inspire Our People,**
- 2. Connect Our Communities**
- 3. Position Singapore Globally**

EIGHT STRATEGIC PRIORITIES LAID OUT IN NAC’S “OUR SG ARTS PLAN 2018-2022”



Strengthening NAC’s role in leading and championing the arts in Singapore



Increasing our focus on growing audiences



Building diverse capabilities in the arts sector



Increasing sector-wide support for freelance arts professionals



Utilising technology to improve art-making and outreach efforts



Strengthening research in the arts sector



Strengthening programme design to maximise the impact of the arts on society



Taking Singapore’s arts beyond our shores

² See NAC’s website for further detail on the government’s vision and plans for the sector:

<https://www.nac.gov.sg/singaporeartscene/Our-SG-Arts-Plan-2018-2022.html>

MANY SHAPES AND FORMS

Artists – and the organisations they work with – come in a wide variety of shapes and forms in Singapore: from internationally recognised pianists to students dancing in the subway; from professional art therapists to pre-schoolers singing in a nursing home.

“There is a spectrum ranging from arts & crafts to high arts, with all sorts in between”

Arts organisations also come in a range of different legal and operational structures, including charities, societies, social enterprises and private companies, as well as more informal and ad hoc groups.

In 2018, there were **151 registered charities** in the arts and heritage sector, of which nearly half (72) were conferred the status of an Institution of a Public Character (IPC). IPCs are allowed to issue tax-deductible receipts to donors who want to claim tax relief based on the amount of qualifying donations made.³

Meanwhile, in 2016 there were nearly **500 registered arts and culture “societies”**, many of which are amateur groups such as music bands and art-lovers associations.⁴

As of 2018, there were also around **25 arts and culture organisations** registered with raISE, the Singapore centre for **social enterprise**.⁵

CATEGORISING THE ARTS: A CRIBSHEET

Arts organisations, artworks and artists themselves can be categorised in various different ways. Common groupings include:

Discipline

i.e. the “type” of art. For example: dance, literary arts, music, theatre, visual arts or multi-disciplinary.

Tradition

i.e. the cultural heritage of the artform. For example: Chinese; Indian; Malay; Peranakan; Western.

Level

i.e. the quality and/or commitment of the artists. For example: amateur; student; part-time professional; full-time professional.

Mission

i.e. the primary purpose of the artists and the artwork. For example: to produce a beautiful or inspiring artwork; to raise awareness; to express oneself; to promote happiness; to heal.



Credit: Bhaskar's Arts Academy

³ Commissioner of Charities, 2019, *Annual Report for the year ended 31 December 2018*;
Note that the latest listing of registered charities can be

downloaded from the Commissioner of Charities' "Charity Portal" website: www.charities.gov.sg

⁴ MCCY, 2017, "Singapore Cultural Statistics 2017"

⁵ Statistics provided by raISE, accurate as of March 2018

CHARITIES PLAY A MAJOR ROLE

Much of the more prominent activity in Singapore's arts sector is undertaken by registered charities. Most of the main theatre companies, orchestras, arts schools and galleries are registered with this status.

Arts and heritage charities account for nearly 7% of all registered charities. **This is more than either health or education** and is the third highest grouping after religious charities (47%) and "social & welfare" charities (18%).⁶

S\$102 million

Reported income from donations for arts and heritage charities in 2017 (latest published figures)⁶

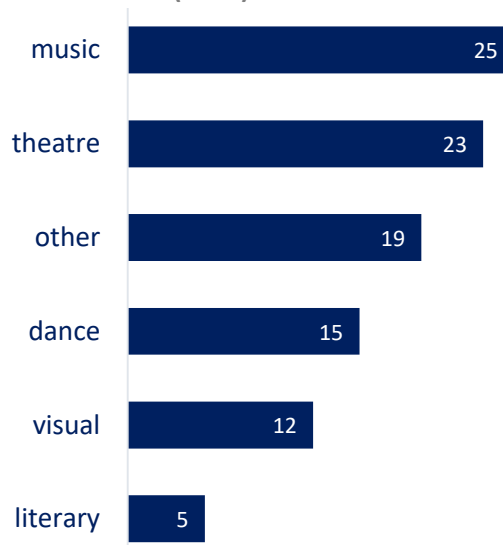
OTHER GEMS UNDER THE RADAR

Whilst the charities are perhaps some of the most visible and impactful players within the sector, there is also a **broader web of organisations that may be relevant to donors.**

During the course of our research, we encountered a **range of less recognised groups operating without charity status.** This was especially the case for smaller groups or new initiatives for whom it may be too early to afford the cost and commitment of adopting charity status.⁷

One example is **Access Path Productions**, a social enterprise seeking to pioneer new thinking on disability arts. Another is **Maya Dance Theatre**, a small dance company that innovates around arts for social good.

NUMBER OF ACTIVE* REGISTERED CHARITIES BY DISCIPLINE (2018)



* Data extracted from MCCY Charity Portal May 2018. Out of 150 registered charities, we found 99 with evidence of online activity in the previous 2 years.

For donors to the arts sector, there are several benefits in choosing to fund a registered charity as opposed to another organisational form. Not only are they undertaking important and impactful work, but also they operate under a regulatory framework that provides assurances around governance and accountability required under the Charities Act.

Charitable donors are also eligible for various exemptions within Singapore, as well as government match-funding in some cases.

However, note that **there are also exciting and innovative funding opportunities** for those with the appetite to consider other organisational forms.

⁶ Commissioner of Charities, 2019, *Annual Report for the year ended 31 December 2018*

⁷ Company limited by guarantee (CLG) is a company structure commonly used by many non-profits. To achieve charity status, a CLG must apply for an

additional level of registration with the Commissioner of Charities.

02

Why support the arts?

for impact and for love

From “arts for social good” to “art for art’s sake”, the value of the arts for our society exists at many levels, tangible and intangible.

FOR SOME IT’S IN THE BLOOD

In researching this report, we spoke with many ardent supporters of the arts sector. These included donors, volunteers and board members who give their time and money to help artists and arts charities grow to the next level.

We also met amateur and professional artists themselves, **all of whom had dedicated significant energy and hard work in making their personal contribution to the arts.** Through all of our interviews, it was clear that there are already many people who are deeply convinced of the value of supporting the arts.

“I’ve always loved literature and theatre. The importance of stories in our lives.”

FOR OTHERS, IT’S A NEW JOURNEY

However, this level of enthusiasm and commitment towards the arts does not necessarily extend to the entire population.

NAC’s 2017 Population Survey on the Arts found **that only around a third of Singaporeans said they were “interested in the arts”**.⁸ Meanwhile, arts groups themselves point out that they often **struggle even to attract audiences**, let alone to fundraise from private donations.

As one interviewee asked us, **“How can we convince more people of the value of the arts?”**

“Many people in Singapore don’t see arts as being integral to their lives. This is a problem.”

⁸ NAC 2018, *Our SG arts plan 2018-2022*

“ARTS FOR SOCIAL GOOD”

For donors who want to see a tangible social benefit from the projects they support, the sub-sector of “arts for social good” potentially has a lot to offer.

“Arts for social good” is one of several terms used to describe arts projects designed explicitly to achieve a certain social or health-related impact⁹. Such projects take advantage of the way in which **the arts can offer a particularly effective medium to convey messages, channel emotions or bring people together.**

Examples of arts for social good initiatives include: theatre productions created to **raise awareness or stoke discussion** about a certain social issue such as racial harmony; or writing workshops for seniors that aim to **boost emotional wellbeing** through new channels of **self-expression**.

Several interviewees for this report described a **recent flourishing of arts for social good initiatives** in Singapore, spearheaded by convening organisations such as **ArtsWok Collaborative** and socially conscious artists such as **Alecia Neo** (see Appendix A for a profile of ArtsWok and Alecia Neo’s work through the **Both Sides, Now** project).

Funders such as **Lien Foundation, Singapore International Foundation** and **NAC** itself have played an important role in nurturing this type of work. (See Appendix A for a profile of **Superhero Me**, an “inclusive arts movement” for children spearheaded by the Lien Foundation).

Beyond the arts sector, **many non-profit organisations in the health and social service sectors have also incorporated arts-based programmes** within their broader work. See for example the work of **Beyond Social Services**, which uses theatre to engage communities and at-risk youth.



Credit: Superhero Me

This trend of growth in the area of “arts for social good” has led to ground-breaking and impactful projects, but it has also **raised new challenges and questions for artists and funders alike.**

One issue that emerged from our interviews was a level of tension relating to the status and definition of arts for social good. For example, we heard suggestions that certain organisations may be “**jumping on the bandwagon**” simply to tap into the funds available for this type of work.

Meanwhile, we were also told that some mainstream artists might hold back from engaging in social impact projects because they **view them as less credible** or worthy than pure “art for art’s sake”.

⁹ Such initiatives are sometimes referred to as “instrumental” as opposed to other projects where the artistic component is more “intrinsic”. See Rand

Corporation, 2005, *Gifts of the Muse: Reframing the Debate About the Benefits of the Arts*

Others argued that there is a **false dichotomy between arts for social good versus any other arts project** – and that we need to come to a more nuanced understanding of how all forms of art have the potential to benefit society.

“A donor might say it’s S\$5 for hungry children versus S\$5 for the arts... or they might say that both are needed. People are starving in the world for complex reasons – for example even if you are given a food parcel, you might not have capacity to build on that. In other words, we need cultural and social capital, as well as practical means.”

At a practical level, our interviewees highlighted a number of ways to support the further evolution of arts for social good in Singapore. In particular:

One key need is for **more experts** with the sensitivity, language and skills to broker collaborations between funders, artists and social service organisations.

There is also arguably a **gap for more research** around where and how arts-based approaches can be particularly well-suited to delivering social impact goals.

Meanwhile, funders should **be wary of simply contributing to the “bandwagon” effect**. Whilst arts for social good can be an extremely effective medium, it does not mean that all arts projects can or should be tied to social impact targets.

A perspective from Community Foundation Singapore

“While giving to the arts has been on the rise, it has yet to mature to its full potential.

Presented in the right way, the arts is open access as it bridges barriers and cultural norms. It is a leveller, appealing to all, and at the same time, elevating quality of life by inspiring the individual and strengthening a sense of community.

Well-developed community arts programmes provide opportunities for marginalised segments of our society to come together through activities, events and festivals – building social cohesion and opening doors for young and old.

At the Community Foundation of Singapore, we see how the arts directly impact the lives of children, youth, the elderly and the marginalised – many of the groups that our donors care and are passionate about.

One of our donors, UBS, looks to the arts to touch the lives of children with special needs through funding a Diversity in Abilities training programme. Children are coached in artistic mediums from music to drama by local artists over 14 weeks, with their achievements celebrated in an exhibition and concert.

Other donors fund classical music scholarships and awards to nurture promising young musicians who wish to build a career in music.

We hope more donors will expand their reach, and consider supporting this fertile and dynamic giving sector.”

ART FOR ART'S SAKE?

Whilst “arts for social good” projects may have a clear social intention, most artists and art groups do not set out to make a difference in such a tangible way. **The end goal for the artist is often quite simply to produce top quality artwork.**

From a funder perspective, this “art for art’s sake” way of thinking may in some cases require no further justification. But for others, it may help to try and articulate the social benefit of the proposed project – even if social impact is not the explicit or overriding purpose of the artist.

Dissecting the intrinsic value of the arts in this way is a task that many have attempted over the years: from ancient philosophers to public policy analysts to professional fundraisers.

“The arts offer an invitation to reflect on life. We always need the arts.”



Credit: Orchestra of the Music Makers

THE VALUE OF THE ARTS: A CRIBSHEET

The literature on the value of the arts boils down to three main areas in which the arts is said to add value: social, economic and individual:

SOCIAL: For governments, as well as some private funders, a key benefit of the arts is around **strengthening communities** and promoting **social cohesion**.

Intentionally or unintentionally, the arts can offer a **platform to bring people together** from different walks of life, **breaking down barriers and misconceptions** and **helping to build trust**. The arts can also offer a **rallying point to reinforce feelings of shared heritage and identity**.

ECONOMIC: The economic case for investing in the arts revolves around the argument that the arts can **create jobs** and drive **economic growth**, both directly and indirectly.

Directly, this can include **attracting tourists** or **providing paid employment** for artists and producers, as well as marketers, administrators, technicians, caterers and many others. Indirectly, the economic case for the arts can be made in areas such as boosting the **creativity and future employability of the next generation**.

INDIVIDUAL: Meanwhile, for many ordinary people, the value of the arts is around helping us all as individuals to lead **richer, more fulfilling lives**. For example, the arts is seen by many as a way to **channel our emotions** or to **better connect to the world around us**.

In NAC's 2017 Population Survey on the Arts, the top three "benefits of the arts" suggested by respondents were:

- Gives us a better understanding of people from other backgrounds and cultures
 - Helps us express our thoughts, feelings and ideas
 - Inspires us and helps us to be more creative¹⁰
-

¹⁰ Survey findings reported in NAC, 2018, *Annual Report 2017/18*

“We recognise the role of the arts in broadening our perspectives and enriching our lives. At the community level, the arts bring people of diverse backgrounds together, thus building strong social bonds. At the national level, it strengthens our national identity, and contributes to a more confident and resilient Singapore.”

Ms Grace Fu, Minister for Culture, Community and Youth (quoted in NAC, 2018, Our SG Arts Plan 2018-2022)



03

Funding for the arts

gaps and opportunities

Various sources of arts funding exist already, but there is still a gap for plenty more, especially the type of flexible, experimental support that private donors are well-positioned to offer.

A BASIC PROBLEM OF ECONOMICS

Despite the various ways in which art adds value for individuals and society, the numbers often do not add up. A fundamental issue for many artists and arts groups is that in many cases they **cannot sell their work for as much money as it costs to create.**

In the course of this research, we heard about a fairly small-scale live performance that would cost S\$60,000 to stage but expected to generate only S\$7,000 in ticket revenues. Another interviewee explained that a full-scale theatre production may cost as much as S\$80,000-120,000 for just one night – “even with not much set”.

Artists themselves often absorb a significant amount of this financial burden. The first major hurdle is the time and money required for years of training and development in order to reach a certain level of artistic maturity. But even beyond that, many professional artists continue to struggle financially: typically working multiple jobs at the same time, boosting their income through teaching and other forms of casual work.

“You have to take on multiple projects to earn your bread and butter”



Credit: Teater Ekamatra

VARIOUS FUNDING SOURCES EXIST ALREADY

In this context, the role of donors and sponsors is key. For example in 2017, arts and heritage sector charities reported that overall, more than three quarters of their income came from government grants and private donations (as opposed to programme or investment income).¹¹

The biggest source of such funding is NAC, which provides a wide range of grants, research funding and training bursaries.

In 2017/18, NAC allocated nearly **S\$70 million** in grants, scholarships and bursaries for the sector, plus a further S\$8 million for its arts housing scheme.

NAC's flagship **Major Company Scheme** provides significant multi-year funding to nearly 50 organisations that "contribute substantially to the development of Singapore's cultural landscape, artistic practices, professional expertise and young talent".¹²

Meanwhile, its **Seed Grant programme** supports up to 70% of operating costs for "promising new or emerging not-for-profit arts organisations" over a multi-year period.

Another of NAC's funds is the **Capability Development Grant**, open to individuals and organisations to fund continuing professional development, for example through workshops, masterclasses, seminars, conferences, and residencies.

See the following link for a full list of grants offered by NAC:
<https://www.nac.gov.sg/whatwedo/support/funding.html>

¹¹ Ministry of Culture, Community and Youth, 2019, *Commissioner of Charities Annual Report 2018*

¹² See NAC's Major Company Scheme for a full list of Major Company grantees as of 2018:
<https://www.nac.gov.sg/dam/jcr:22934741-87f0-4855-bff7-8d0c060d1ffd>

¹³ According to NVPC, 2017, Corporate Giving Survey, only 7% of corporates surveyed reported donating to

Corporate sponsorships also play a critical role in many cases, providing financial backing as well as publicity in what is often seen as a **win-win relationship**.

One interviewee explained that for live performances, **it is common for arts groups to seek up-front sponsorship to cover the costs of production** – this mitigates financial risk and allows for ticket revenue to act as a "bonus" or for investment in future projects.

Surveys suggest that arts is a relatively low priority for many corporate donors¹³, but nevertheless in 2017, **at least seven corporates contributed over S\$1.5 million** to the arts either in cash, in kind or through loaning artworks (see box below). Many more also supported the sector at a smaller scale.¹⁴

The seven corporates recognised as Distinguished Patrons of the Arts for the year 2017 were: Accenture Singapore, Keppel Corporation, Marina Bay Sands Pte Ltd, Ngee Ann Development Pte Ltd, Temasek Foundation Nurtures CLG Limited, The Ngee Ann Kongsi and United Overseas Bank Limited.

A further important source of funding and inspiration in recent years has been from **international cultural institutions** such as the **Singapore International Foundation (SIF)**, the **Goethe Institute** and the **British Council**.

By acting as a **bridge between the arts community in Singapore and overseas**, these organisations have helped to stoke new ideas,

the arts sector, making arts the second least popular sector after animals.

¹⁴ See NAC Patron of the Arts Awards 2018 for more detail:
<https://www.nac.gov.sg/whatwedo/championing-the-arts/arts-philanthropy/patron-arts-awards.html>

drive debate and facilitate new collaborations. SIF and the British Council in particular have been credited with doing much to catalyse the recent flourishing of “arts for social good” and for driving more attention towards disability arts (see chapter two for further detail).

The final major source of donations for the arts in Singapore is through families and private individuals. Around 200 individuals were acknowledged in 2018 by NAC as “Patrons of the Arts” for their donations in 2017, implying they gave upwards of S\$10,000.

For these individuals and families, giving to the arts can offer many benefits: a source of joy, inspiration, social connections and more – as well as the chance to support something that one deeply believes in.

Cultural Matching Fund: doubling the value of private and corporate donations

Since November 2013, MCCY has offered one-to-one matching on private donations to arts charities that comply with its basic accountability criteria.

In its first three years, the NAC-administered fund reportedly paid out around S\$150 million in match funding.*

*Straits Times, 23/02/17, “\$150 mn culture fund top-up could draw new donors: groups”



Credit: The Artground

BUT THERE IS STILL A GAP FOR PLENTY MORE

Even with the various funding sources listed above, most of our interviewees argued that Singapore's **artists and art groups could benefit from more money, framed somewhat differently**. Three points stood out in particular:

1. **A dilemma with audience numbers.** Even if an arts group successfully secures funding to stage a show, they will often struggle to attract an audience amongst Singapore's 5.5 million busy residents. As a result, ticket revenues may be low, the artists themselves may feel demoralised and the potential impact of the work may be somewhat lost.

Funders have tried to help "build audiences" for example by providing **ticket subsidies**, enabling more people from different backgrounds to access and enjoy the arts. However, this tactic in itself has also raised issues: one interviewee suggested that well-meaning subsidy and outreach schemes may **inadvertently drive down ticket prices** (and hence longer term sustainability) across the sector.

This audience dilemma points to an important **opportunity for new and creative thinking** around how to position the arts in a way that is more relevant, attractive and at the same time financially sustainable.

2. **An opportunity for more flexible funding allowing artists to "tinker and create".** Many interviewees commented that much of the available funding at present is offered within a framework of fairly tightly prescribed targets designed to drive social outcomes or simply to incentivise productivity. There are relatively few funds that offer more flexible support for artists to gather inspiration, experiment, reflect and – over time – to evolve.
3. **A sense that there are not enough private donors supporting the arts in general.** The flexible funding approach described above can be particularly well suited to private donors, who are typically able to be more agile and experimental than institutional funders. However, there is a general feeling within the sector that such private donors are lamentably scarce and hard to find.

"Beyond NAC, there are not that many sources of private funding. You have to really persevere to get it"

04

Conclusion

“If I had a million...”

The arts sector offers many exciting opportunities for private donors, especially those with the ability to offer more flexible, open-ended support. At Just Cause, if we had a million dollars for this sector, we would explore further ways of boosting long-term financial sustainability so that arts groups of all kinds are better able to stand alone.

We asked many of our interviewees what they would do if they had a million dollars to give to the arts in Singapore. They gave us a range of enthusiastic suggestions:

INVESTING IN QUALITY AND CREATIVITY

I would help arts companies invest more in building their creative teams and taking artistic risks

I would set up more creative residencies for people to tinker and play together: a non-KPI centre

I'd fund artistic skills development for professional artists

I would fund controversial, provocative work – e.g. inter-faith work. If we really want to talk about innovating and being different, we need fertile ground.

I would fund arts companies that take Singaporean arts to the next level, put us on the world stage

RESEARCHING THE IMPACT OF THE ARTS

I'd fund research to understand the impact of the arts – we need to bridge the arts and social

BOOSTING DISABILITY ARTS

I would fund international collaborations where local disabled artists work with international artists of a high calibre

I would set up a mentoring scheme led by Deaf and disabled artists from outside Singapore

I would develop an accessible ticketing system for disabled people

STRENGTHENING SUPPORT SYSTEMS

I'd launch a platform for bringing private donors and arts groups together and letting them pitch: this would help people move away from over reliance on government funding

Start a union for performing artists/ freelance artists to protect their livelihoods

I would help the medium scale younger companies who are trying to get into the work

IF JUST CAUSE HAD A MILLION...

A donor's decision to give is always personal, reflecting the particular passions, experiences and values of that individual or organisation. We believe that this point applies in particular to the arts, where – as described in chapter two – people understand the value of the sector in a wide variety of different ways.

It is therefore not possible to recommend the “best” or most “impactful” way to give to the arts. All we can do is offer our own personal opinion to add to the opinions of our interviewees as shared on the previous page.

If Just Cause had a million dollars to give to the arts, we would explore further ways of boosting the long-term financial sustainability of arts groups.

There will probably **always be an insatiable demand for grant funding in the arts sector.** But we sense that there are also untapped opportunities to help artists and arts groups become more financially independent in their own right, whilst also preserving artistic quality and integrity.

Possible approaches could include:

- **New forms of finance:** offering “impact investment” style loans and equity investment as a form of “patient capital” to fund new projects or infrastructure;
- **Recruiting more top-level business professionals** to join arts charity Boards and take up executive leadership roles within the sector;
- **Helping non-profit arts groups to set up profit-making sister companies.** These sister companies could potentially leverage their organisation's existing brand and customer base to generate new streams of revenue. This income could in turn cross-subsidise the non-profit work.

Has this report piqued your interest?

Please contact us at info@justcauseasia.org . We'd love to hear your thoughts and would be very happy to share more or put you in touch with the organisations we met during this research.



Credit: Both Sides, Now