

The Bigger Picture

National Arts Council Annual Report FY 2009/10

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Vision

To Develop Singapore as a Distinctive
Global City for the Arts

Mission

To Nurture the Arts and Make it
an Integral Part of the Lives of the
People in Singapore

For almost two decades, NAC and the arts have sustained and enriched each other. Moving on to a bigger stage, we now devote ourselves to the bigger picture of building a self-perpetuating arts ecosystem that enables artistic creation; helping audiences cultivate a lifelong relationship with the arts; and forging a unique identity drawing from Singapore's history, culture, heritage and lived experience.



The National Stage

Chairman's Statement

The Renaissance

When the government launched the Renaissance City Plan in 2000 the local arts scene was modest. Today it is buzzing. Arts companies and societies have doubled. Audiences jostle to attend the 30,000 arts activities every year.

To further widen the arts horizon, we at NAC have strengthened our funding efforts. Established artists and emerging talents can access a wide range of grants and support schemes to upgrade their skills. Students studying the arts have more scholarships and bursaries to propel them towards their aspirations.

The ripple effect is that our artists are now more sought-after overseas, and that has put Singapore on the world map. This rise in international profile is buttressed by what is going on locally.

The Home Front

State-of-the-arts venues and housing such as Esplanade, The Arts House, Drama Centre, and the arts belts provide artists and arts companies with 'homes'. From there they work, hone and showcase their craft. Victoria Theatre and Victoria Concert Hall are being refurbished. The new National Art Gallery will open in a few years.

Arts institutions such as LASALLE College of the Arts, Nanyang Academy of Fine Arts, Yong Siew Toh Conservatory of Music and Tisch School of the Arts Asia cheer the artist in us. The arts landscape looked even better when the School of the Arts opened its door in 2008. This is the first independent pre-tertiary arts institution offering a unique integrated arts and academic curriculum.

Overall the dimension, activity, quality and diversity of our arts scene today are very different from 10 years ago. It is timely that we review our goals and ponder where we go from here – what is the bigger picture?

The Next Step

With new Chief Executive Officer Benson Puah at the helm, we are ready to take the arts to 'a bigger stage'. We have outlined three strategic thrusts to achieve that: make the arts

integral to life in Singapore, encourage local works to develop a Singaporean voice, and provide a supportive infrastructure for artists, technical professionals and administrators. To implement these strategies, the management structure was reorganised with effect from 1 November 2009.

It is our aim to make the arts accessible to everyone and to encourage active participation. The Arts for All Plan deepens engagement in the arts through community events, heartland tours and workshops.

Other initiatives like the Arts Creation Fund and the International Arts Residency Programme help our artists create new content and enhance capabilities. Our Literary Arts Plan nurtures a distinct Singaporean voice by developing literary works that shape cultural identity. We also develop traditional arts for that purpose.

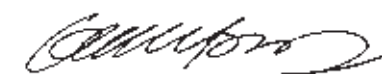
To further enhance our artistic stock, we continue to offer grants, facilities, training programmes and residencies to the worthy and the hungry.

The Final Analysis

We cannot work alone. Through sponsorships and donations, arts patrons help keep arts groups alive and make tickets affordable to the public. A whole-of-government approach also helps. Artists need support from all government agencies and not just NAC. We recognise this and thank our partner organisations for their important work.

On that regard, I would also like to thank the Board members for their guidance, and my management and staff for their valuable contributions.

As a nation we have evolved artistically. We want to make it even better, culminating in lifelong participation in the arts by all. With the community in mind we have written this exciting script. With gusto we will play our part in making it happen.



Edmund Cheng Wai Wing
Chairman



The Larger Narrative

Chief Executive Officer's Review

The year 2009 was a year of notable achievements amid transition and change for the National Arts Council.

The momentum of growth in our arts landscape continued with the rich gamut of Festivals and events that celebrated the diversity of local and international performing, visual and literary arts while at the same time actively engaging and energising our public.

We brought the arts closer to the community through the many initiatives under the Arts for All programme. Over 17,000 people, including many enthusiastic seniors, got to engage with established Singapore artists and groups such as Jeremy Monteiro, The Finger Players and Bhaskar's Arts Academy, and pick up the basics of art forms like drumming and ceramics, right at their doorstep.

Our artists and arts groups had more opportunities to create new work, to go on overseas residencies and to host

international masters and learn from them, through the Arts Creation Fund and the International Arts Residency programme.

The Singapore Arts Festival recaptured the hearts and imagination of its loyal fans after the challenges it faced the previous year. Its more accessible programming resonated much better with audiences and that resulted in its best season since 1986 with its record attendances. The Singapore Writers Festival was also very warmly received and the literary fans that turned up in droves to The Arts House created a creative energy that set the Empress Place precinct abuzz.

Our artists made their mark on the global stage. Ming Wong's *Life of Imitation* at the Venice Biennale, was awarded a Special Mention, a first for a visual artist from Singapore. Our performing artists and writers participating for the first time at the Edinburgh Festivals were well-received,



Left: Drumming at West Coast Community Club, Silver Arts Programme; **Top right:** Curating Lab, Singapore Art Show; **Bottom right:** The Finger Players at Taman Jurong Community Club, Arts For All event

making their presence felt.

These achievements are a result of the broad developmental work undertaken over the years to promote the arts and to deepen public support. It was therefore timely that when I came on board the NAC in August 2009, for us to pause and to take stock of the arts landscape before forging on ahead.

In September 2009, the NAC management started on a process to review the Council's work thus far and to establish our priorities for the future. We reaffirmed the importance of our Mission to nurture the arts and making it an integral part of people's lives. But we also asked what can we do differently or more to better fulfill the Mission.

Many of us readily acknowledge the transforming power of the arts on individuals and society. The arts are an avenue for expression, and a process of learning, creation and reflection that uplift the quality of our personal, social and community lives. The NAC will continue to help improve access to the arts so that every Singaporean will have the chance to experience and engage with the arts as part of our education, work, play and leisure. But moving ahead, we want the arts to be an active lifelong interest for all and be an intrinsic part of our lives. We will therefore work towards more Singaporeans, young and

old, participating in the arts by taking up any form of music, dance, art or drama as a hobby or a personal pursuit for enjoyment and fulfillment.

For the arts to resonate with our people, the works we create must also be informed by and in turn, contribute towards our sense of identity and culture. This requires a deeper understanding of our cultural heritage, our history as well as our contemporary contexts in Asia and the world. The NAC will continue to support the creation of new works by Singapore artists, and the platforms that showcase these works. We will also give attention to the development of our literary and traditional arts. The former provides a foundation for the stories we craft. The latter provides important anchors and points of reference for our artistic innovations, exchanges and dialogues.

As we deepen the level of our people's engagement with the arts, and vice versa, the NAC will continue to build upon and strengthen the existing infrastructure of support to develop the arts in Singapore. As the arts landscape grows and evolves, we will review our policies and programmes for arts talent, capability and industry development. This will include enhancements to our various grant schemes, scholarships and training support, facilities development efforts, competitions and overseas



Singapore Arts Festival outreach performance by Stalker Theatre Company (Australia) at VivoCity

presentations. Our aim is ensure that these policies and programmes remain effective and responsive for nurturing successive generations of our arts practitioners, companies and organisations.

We realise that much work lies ahead of us. Our partners in government, private and people sectors are critical. We will endeavour to establish open and meaningful dialogue with our stakeholders like our arts practitioners, arts companies and other partners, such as schools, businesses, community organisations and public agencies. We aim for the dialogue to bring about meaningful collaborations in implementing the policies and programmes to effect positive change in our arts landscape.

A concrete manifestation of this approach is our upcoming move to Goodman Road. The former LASALLE College of the Arts campus will be re-developed as an arts centre with studios, work spaces and other shared rehearsal and workshop facilities. The space will also incorporate some public spaces for the surrounding community to enjoy. My colleagues and I are looking forward to the opportunity to work in an environment alongside arts groups, artists and the community.

At the NAC, we are excited with the new possibilities that lie ahead. We believe that, together with our partners'

efforts, this renewed focus on nurturing the arts and making it a part of our people's lives will realise the potential of the arts in Singapore and catalyse the creative potential of our people through the arts.

Benson Puah
Chief Executive Officer



Council Members (1 September 2008 to 31 August 2010)

Standing L-R

Tan Boon Huat
Chief Executive Director
People's Association

Isa Kamari
Writer

Melissa Kwee
Vice President (Human Capital)
Pontiac Land Group

Benson Puah
Chief Executive Officer
National Arts Council
Chief Executive Officer
The Esplanade Co Ltd

Lee Suan Hiang
Executive Director
Arts & Culture Development Office
Ministry of Information,
Communications and the Arts

Woon Tai Ho
Founder Director
The Green Orange Pte Ltd

Kok Lee Kwang
Deputy Director
Aesthetics, Health & Moral Education,
Curriculum Planning & Development
Division, Ministry of Education

Ong Kim Seng
Visual Artist

Iskandar Mirza Bin Ismail
Music Composer

Seated L-R

Nirmala Seshadri
Dancer / Choreographer / Writer

Venka Purushothaman
Vice President (Academic) & Provost
LASALLE College of the Arts

Edmund Cheng Wai Wing
Chairman
National Arts Council
Deputy Chairman
Wing Tai Holdings Ltd

Aw Kah Peng
Chief Executive
Singapore Tourism Board

Kwek Leng Joo
Managing Director
City Developments Limited

Dr Chua Chee Lay
Chief Executive
CL Lab Pte Ltd

Not in picture

Hsieh Fu Hua
President & Executive Director
Temasek Holdings (Private) Limited

Professor Jeremy Monteiro
Jazz Pianist / Composer / Educator

Ng Cher Pong
Deputy Secretary (Policy)
Ministry of Education

Seow Choke Meng
Executive Vice President
Administration Division cum
Cultural Industry Promotion,
Chinese Newspapers Division,
Singapore Press Holdings Limited

Priscylla Shaw
Member
Shaw Foundation

Ow Chio Kiat
Executive Chairman
Stamford Land Corporation Ltd

Guy Harvey-Samuel
Chief Executive Officer, Singapore
The Hongkong and Shanghai
Banking Corporation Limited



Senior Management

Chua Ai Liang
Director
Arts Engagement

Rachelle Tan
Deputy Director
Planning and Policy

Catherine Ho
Deputy Director
Corporate
Development

Ang Boon Yee
Deputy Director
Infrastructure
Development

Koh Pek Hoon
Deputy Director
Corporate
Communications and
Marketing Services

Quek Yeng Yeng
Deputy Director
Arts Engagement

Khor Kok Wah
Deputy Chief
Executive Officer
Arts Development
and Engagement

Benson Puah
Chief Executive Officer

Yvonne Tham
Deputy Chief
Executive Officer
Planning and Policy

Penny Chan
Deputy Director
Human Resources

Elaine Ng
Director
Arts Development

Alice Koh
Financial Controller

Russell Lim
Deputy Director
Facilities Management

Not in picture:

Low Kee Hong
General Manager
Singapore Arts Festival

Corporate Profile

The National Arts Council (NAC) was set up as a Statutory Board in September 1991 to spearhead the development of the arts in Singapore. Its mission is to nurture the arts and make it an integral part of the lives of the people in Singapore. Its vision is to develop Singapore into a distinctive global city for the arts.

In working towards its mission against a backdrop of a changing arts and cultural landscape, NAC is guided by the following strategic thrusts:

- To promote the arts for expression, learning and reflection
- To shape our cultural development through the arts
- To develop a sustainable environment that enables artistic creations to entertain, enrich and inspire.

The Council recognises that the arts can enhance the quality of life, tighten social bonds and strengthen our identity within the community and nation. To cultivate arts engagement from a young age, NAC ensures access to quality arts education at all levels. NAC also supports lifelong interest and interaction with the arts through programmes aimed at the larger community.

Singapore's rich and diverse cultural heritage is a wellspring for artistic creation and inspiration which not only resonates with audiences here but is also distinctive

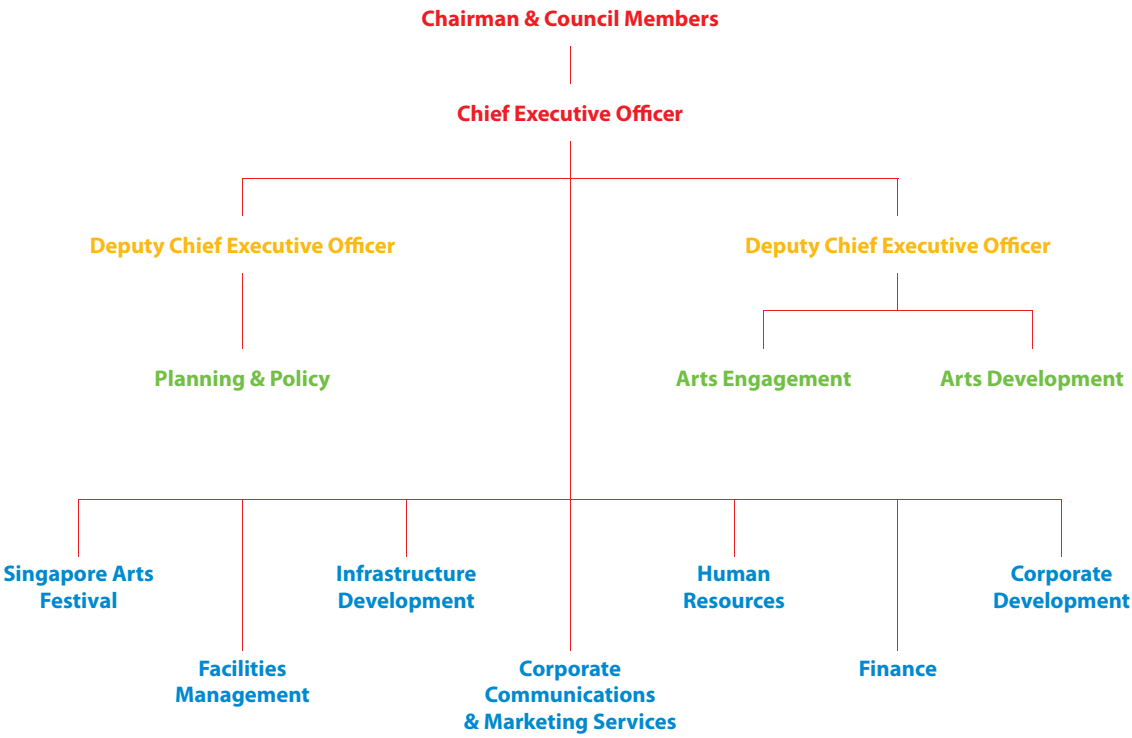
on the global stage. NAC focuses on reconnecting to our artistic traditions and cultural heritage, and promoting and presenting local content.

The main thrust of the Council's work is providing building blocks and foundational capabilities for a sustainable arts sector. Through training, education and physical infrastructure, NAC uses developmental tools such as grants, scholarships, and other schemes to help grow the talents of arts practitioners and other professionals such as theatre technicians and arts administrators. With the adoption of a comprehensive overview of the arts sector, NAC is also able to understand its impact on related sectors such as media, design and entertainment.

On the international stage, NAC also collaborates with other government agencies to promote Singapore arts, in the bid to enter new emerging markets and cultivate international audiences. Arts awards are given annually to artists in recognition of artistic excellence and to patrons in appreciation of their sponsorship.

The Patron of NAC is the President of Singapore, S R Nathan. The Council comprises 22 members from the private and public sectors. It is supported by a team of arts resource panel members who provide feedback and advice on the initiatives of the Council.

Organisation Structure (w.e.f 1 November 2009)





The Wider Audience

The arts are a tool to express ideas, contemplate life and communicate when words fail. As an integral part of our lives, the arts bond, challenge and shape us. We will reach out to the Singapore population to deepen understanding, appreciation and participation in the arts.



Acting Minister for Information, Communications & the Arts, Lui Tuck Yew admiring the work of a student

Embedding The Arts into People's Lives

While the arts are experienced in dedicated venues, they grow best in people's heart and give them their individual voices. Our role is to help Singaporeans use the arts to connect with one another, express their thoughts, emotions and ideas. To realise this goal, the Council focuses on broadening and deepening public engagement in the arts.

Arts Education

NAC seeks to increase accessibility to the arts and build lifelong appreciation and engagement in the arts among the young. We work with artists and arts groups as well as partners like the Ministry of Education, Singapore Totalisator Board and Esplanade to bring quality arts education programmes to schools.

In 2009, schools booked 2,396 programmes under the NAC-Arts Education Programme (AEP), which benefitted more than 327,000 students. The programmes ranged from dance, music, theatre to visual arts, film and multimedia, and were conducted by professional artists and arts groups. Interactive programmes such as workshops, performances and exhibitions held at public arts venues were also offered under the AEP.

One of the key programmes is the Arts Excursion programme – *Feed Your Imagination* – in collaboration with Esplanade and arts groups. In addition to watching performances at purpose-built arts venues, students received educational kits which helped deepen their understanding and appreciation of the various art forms.

The Artist-in-School Scheme enabled more than 2,800 students from six schools to learn from professional artists to enhance their experience and appreciation of the creative process. Projects supported include a dramatic arts programme for students at CHIJ Secondary (Toa Payoh) and, a dance and percussion programme which exposed students at Manjusri Secondary School to Chinese dance and music.

The National Arts Education Award is a framework to help schools set up a sustainable arts education plan and programme. To recognise schools which have excelled in this area, awards were given to nine primary schools at a ceremony held on 23 July 2009. Zhenghua Primary School received its Gold award from Lui Tuck Yew, Acting Minister for Information, Communications and the Arts. The Silver award went to Canossa Convent Primary. Seven schools qualified for the Bronze award, namely Canberra Primary, CHIJ (Kellock), Huamin Primary, Princess Elizabeth



Top left: CHIJ (Kellock), recipient of National Arts Education Award (Bronze); **Bottom left:** Canossa Convent, recipient of National Arts Education Award (Silver); **Right:** Noise Singapore Festival Showcase at Raffles City Shopping Centre

Primary, Punggol Primary, Yio Chu Kang Primary and Yumin Primary. Ngee Ann Primary and Temasek Primary were given Certificates of Accomplishment. A total of 31 schools took part in the Award, and of these, 11 were first-time applicants.

Platform for Youths

Just as important as educating audiences is providing opportunities for them to express themselves. One of the key platforms is Noise Singapore 2010, a festival that motivates youths aged 35 and below to create using the arts.

Some 1,000 young people sent in over 9,000 original works of art & design, photography and music for a chance to be showcased under Noise. Judging panels, comprising industry professionals like Phunk Studio co-founder Jackson Tan, editor and entrepreneur Kelley Cheng, photojournalist Lee Tiah Khee and music producer Leonard Soosay, rated the works and selected 1,600 works to be featured in the Festival Showcase 2010. These works were showcased online, compiled in CDs, displayed in an exhibition, and musicians were also given a chance to perform at open mic sessions and at Esplanade.

One of the Festival Showcase highlights was the exhibition at Raffles City Shopping Centre held from 26

February to 10 March 2010. It was built around the idea of creative studio spaces like a recording studio, a design studio and a photography studio, among others. Visitors were inducted into the creative process, contributing their own art works by drawing on coasters that were displayed in a section of the exhibition.

Besides intimate open mic sessions at the exhibition, musicians were also programmed to perform their original creations over three nights at Esplanade Concourse and Outdoor Theatre.

Noise Singapore also engages youths throughout the year, providing showcase opportunities for them. These included performances and mini art showcases at Raffles City Arts Square, performances at Esplanade Library and Cineleisure Orchard, as well as roadshows to schools and other public venues.

The Apprenticeship Programme provides aspiring youths with the rare chance of learning personally from industry professionals. Twenty-five apprentices were handpicked from 180 applicants, through a portfolio review and an interview or audition by the mentors, to take part in the programme. The selected apprentices went through a seven-week programme under the wing of mentors such as illustrator Eeshaun Soh, photojournalist Stefen Chow



Left: Ceramics appreciation workshop, Silver Arts Programme; **Top right:** National Arts Education Award recipients; **Bottom right:** Noise musician

and music producer Jason Tan. The mentors guided the apprentices in preparing a set of works that was exhibited at the Festival Showcase, and also shared their experience in the process. Exclusive workshops were also arranged for apprentices to pick up specific technical skills.

In addition, some 15 Noise workshops and talks were held throughout the year. The photography workshops were especially popular, indicating strong interest among youths. On 18 March 2010, a series of talks on creativity was held and attracted some 200 young people. Branded as Noise Talks, speakers such as international singer-songwriter Zee Avi, creative director Rob Campell and publisher-editor-designer-entrepreneur Kelley Cheng inspired the youths with their personal stories, thoughts and creative journeys.

Arts for All

In addition to targeted programmes for schools and youths, NAC also reaches out to the larger community. The Arts for All – Community Engagement Plan aims to broaden and deepen public engagement with the arts by bringing it to sectors in the population with little or no prior experience in the arts. This initiative also helps to build a sense of identity, community bonding and lifelong participation in the arts.

Programmes such as Arts Community Tours and Arts 101 are free performances, talks and workshops held for the general public. Organised with Community Clubs (CC) and Residents' Committees, these generally include an interactive component. In 2009, over 17,000 people attended the different events, which included performances by Jeremy Monteiro and Friends, The Finger Players, Bhaskar's Arts Academy, Singapore Dance Theatre and The Percussion Assembly.

There were also programmes that cater to specific target groups such as senior citizens and families. The Silver Arts Programme offers a series of interactive activities and workshops to help senior citizens discover a love for the arts. It encourages active ageing and keeps participants mentally and physically active, as well as engaged socially. More than 600 senior citizens took part in the Western and Chinese drumming workshops conducted by OneHeartBeat Percussions and the Percussion Assembly. These workshops culminated in performances at the Kallang CC and West Coast CC. In October 2009, the Council supported a mass western drumming event organised by the Kallang CC at the Marina Barrage. In total, about 800 people, including family and friends of the drummers, took part in all three performances. Many participants chose to



ExxonMobil Concert in the Park at West Coast

further their new found passion for drumming by starting interest groups to drum together regularly.

Artlink programmes, aimed at families and young people, introduced drumming workshops conducted by Quek Ling Kiong and photography workshops led by Lim Seng Tiong. Both instructors are past recipients of the Young Artist Award.

One of the Council's longest-running audience outreach programmes is the NAC-ExxonMobil Concert in the Park which drew about 11,500 people to different concerts in the year. Artists who took part include Singapore acts like Budak Pantai, Electrico and Act 3 Theatrics, as well as overseas groups like Ticklish Allsorts (Australia) and Tempei Nakamura (Japan). The concerts also provided a platform for talented amateur groups such as school group Dunman High String Ensemble and community-based group Sembawang Wind Orchestra. Fringe activities such as children's art exhibitions, storytelling, online photo competitions and workshops were held alongside the main event.

To build up a culture of active community arts participation, some 13 applicants, comprising arts groups, Community Development Councils (CDC), and Volunteer Welfare Organisations (VWOs), received grants amounting to \$38,650 under the Community Participation Grant

scheme. The grants fund artist-led community projects that are co-created by and involve members of the public. The grant recipients in 2009 included Sri Warisan Som Said Performing Arts, Kallang CC, Northwest CDC and O'Joy Care Services.

To cultivate closer ties, and sharing of ideas and plans for 2010 Arts For All programmes, a networking session for grassroots organisations, artists and arts groups was organised in November 2009.

Connecting Communities

The Council supported five District Arts Festivals organised by the CDCs. These festivals showcase heartland talent and help build community bonds. District Arts Festivals typically involve schools and community groups, as well as established artists and arts groups. Over 100 activities ranging from performances, workshops and special events were organised, reaching out to about 100,000 residents around Singapore.

The South East CDC Festival collaborated with the Chinese Opera Institute for its opening event while the Central CDC had a focus on street performers. The North East CDC continued to hold its annual *Dance Xplosion*, a nation-wide dance competition.



Singapore Arts Festival opening, *Helios II* by La Compagnie Malabar (France) at Marina Barrage

Apart from working with CDCs, the Council supported Very Special Arts in its annual concert, *Welcome to My World*, which featured talented disabled performers. NAC also supported the annual International Dance Day organised by the Singapore chapters of the World Dance Alliance. It offered an outreach platform for school and community groups.

The Council collaborated with other government agencies that were keen on leveraging the arts. One successful example is *Danceworks!*, a nation-wide dance competition now in its 12th year. The Central Narcotics Bureau (CNB) uses *Danceworks!* as part of its anti-drugs campaign to reach out to young people. The Council supported four dance workshops conducted by Lim Chin Huat and Osman bin Abdul Hamid, past Young Artist Award recipients.

The Council also worked with the Singapore Corporation of Rehabilitative Enterprises on a project called *Tribute of Love*, involving former and existing inmates, in September 2009. NAC supported performances organised for the benefit of 500 elderly people and needy children held at the Home Team Academy.

The Arts for Health programmes organised by the Singapore General Hospital for its staff, patients and visitors also received support from NAC.

Festival Outreach

A highlight of Singapore's cultural calendar is the Singapore Arts Festival 2009 which drew 800,000 people. Held from 15 May to 14 June 2009, the Festival had an extensive outreach programme offering over 400 free and ticketed outdoor performances island-wide.

It opened at the new Marina Barrage with a magnificent large-scale show, *Hélios II*, presented by La Compagnie Malabar (France), and closed with a spectacular performance, *Crackers?* by The World Famous (UK) at Yishun Central 1.

To deepen engagement with audiences, the Festival introduced a new initiative, *FEST CONNECT*, designed to foster greater understanding of the Festival performances, artists, and festival-making among schools, arts communities and the public. It comprised a series of Arts Education Programmes (AEP) for schools, chats, forums, workshops, master classes, post-show dialogues and related exhibitions.

Eleven specially-designed AEPs were developed in partnership with leading Singapore arts organisations such as the Singapore Drama Educators Association and Singapore Lyric Opera, and in conjunction with eight Festival productions. Its main aim was to deepen and widen students' knowledge of the arts and arts-makers.



Singapore Arts Festival **Top left:** The Mimes at Amoy Street Food Centre; **Bottom left:** Art installation, *Do You Want To Be A Strange-R?*; **Right:** Family Funfest at Toa Payoh Hub

The Festival outreach programme featured several components. A total of 120 shows were presented under *Arts On The Move*. These interactive and roving shows provided a sustained festival presence at Orchard Road, Raffles City Shopping Centre, MRT stations and three food centres in Ang Mo Kio, Amoy Street and New Upper Changi Road. There were also special events every weekend staged by the Stalker Theatre Company (Australia), The Dream Engine (UK) and Compagnie Beau Geste (France).

At the three-day long *Family FunFest* held at the HDB Hub in Toa Payoh, audiences enjoyed interactive performances and games by the Polyglot Puppet Theatre of Australia and Sienta La Cebaza of Spain.

For traditional arts lovers, the *Asian Showcase* presented *Gentarasa* by the People's Association, Saman Traditional Dance from Indonesia, and a four-hour Pasar Theatre show commissioned by the Festival, at Chinatown.

Associate programmes included *flipside@Esplanade*, the Singapore Street Festival and CLAP! (Community Life Arts Programme) by the Central Singapore Community Development Council.

A visual arts installation and info-centre, *What Do you Want to Be, Strange-R*, by (+01) in collaboration with Oforzero saw artists responding to the ticketed shows and

engaging in interviews with the public to create strange-R objects that were displayed as part of the installation.

The 2010 Singapore Arts Festival will take audience engagement a step further with the introduction of *com.mune*, a year-long education and outreach programme, aimed at sustained engagement with the audience before, during and after the Festival. Activities under *com.mune* will also present avenues for audience to express their thoughts and feelings about the arts and the festival programming.



The Cultural Connection

For the arts to resonate with the audience, they must stay true to culture and heritage. Our national history may be short but our artistic ambition is boundless. Out of the unique Singapore narrative we will forge a Singapore voice through the arts.



Top left: Installation by Chun Kaifeng, winner of the Singapore Art Exhibition Prize; **Bottom left:** Student art competition, Singapore Art Show; **Right:** Chairman of Singapore Writers Festival Steering Committee, Philip Jeyaretnam (seated), with NAC Dy CEO, Khor Kok Wah (right) and Assistant GM of The Arts House, Phan Ming Yen (left)

Celebrating the Singapore Voice

Distilling the essence of local arts, Singapore's cultural identity springs from what is unique about Singapore: the people, the geography, the heritage. It is also enriched by the history and traditions of the various people who have made Singapore home. Drawing from these inspirations, the combined experiences give us The Singapore Voice.

Visual Arts Buffet

Following the successful second edition of the Singapore Art Show (SAS) in 2007, NAC reviewed and expanded its programming for the third edition in response to the developments and needs of Singapore's arts landscape.

In 2009, the SAS offered a broader umbrella platform to provide ground-up programming that presented and engaged with a wider spectrum of art, audience and industry. Held from 21 August to 4 October 2009, the national platform for visual arts showcased a wide range of distinctive and outstanding artworks and events by Singapore artists and arts businesses through a series of exhibitions, workshops, competitions and participatory activities.

Spread across 56 different venues, SAS featured the Singapore Art Exhibition, Curating Lab and Re-Engaging

Traditions as anchor programmes, as well as 45 partner programmes, 4 satellite events and 64 outreach activities. Together, they presented unique curatorial visions and art forms, accessible outreach programmes and public art components which engaged audiences in a myriad of activities over 1,465 exhibition days.

The Singapore Art Exhibition, curated by Seng Yu Jin, was held at the Singapore Art Museum. Themed *Art Buffet*, it attracted some 470 submissions by 222 artists. A final 29 were selected for the exhibition.

Visual artist Chun Kaifeng won the Singapore Art Exhibition 2009 Prize for his installation *He's Satisfied from Monday to Friday and on Sunday He Loves to Cry*. Chun received a \$50,000 grant which could be used for professional or capability development. A \$5,000 cash prize was awarded to Jason Wee for his installation *Self-Portrait (No More Tears Mr Lee)* which received the most number of nominations from visitors to the exhibition.

Literature Matters

The Singapore Writers Festival 2009 celebrated Singapore as an international literary crossroad, bringing together well-known names such as Neil Gaiman, Taiji Yamada, Qiu Xialong and John Ajvide Lindqvist.



President Nathan and Acting Minister for Information, Communications & the Arts, Lui Tuck Yew graced the gala performance of *Sutra*, Singapore Art Festival

Featuring 11 months of pre-festival events and a 10-day main festival, this biennial platform to promote literary arts saw a second-year collaboration between NAC and The Arts House. Held between 24 October and 1 November 2009, the Festival showcased over 100 writers from 22 countries at over 150 events, and attracted 28,000 visitors.

Themed "UNderCovers", the Festival explored a variety of genres that the theme evoked: from horror and thriller through children's literature to emerging writers. Multidisciplinary events such as film screenings, a dramatised reading and book launches continued to be a feature of the festival.

For the first time, the Festival put together several outreach programmes in schools and during the Festival, introduced children's literature and children's writers from Singapore and Australia, and focused prominently on emerging and established Singapore and Malaysia writers.

The Festival continued its strong Singapore focus with the Literary Pioneer Series. Poet and Meritorious Service Medal recipient, Edwin Thumboo was honoured as the Literary Pioneer for 2009.

A writers' symposium was also held featuring well-known Malaysian writers like Baha Zain, K.S. Maniam, Lat, Muhammad Haji Salleh and Anwar Ridhwan. The

symposium brought together writers and scholars to discuss the engagement of Singaporean and Malaysian literature through plenary sessions, workshops and panel discussions.

Another programme with a Singapore focus was *Dissecting the Merlion*, which had eight writers expounding on the topic of the Merlion. They were Alfian Sa'at, Desmond Kon, Leong Liew Geok, Ng Yi-Sheng, Alvin Pang, Adrian Tan, Teng Qian Xi and Ovidia Yu. The panel was moderated by playwright Eleanor Wong. An anthology of poems inspired by the Merlion was also launched at the event.

The School Outreach Copywriting programme brought together young writers and readers between the ages of 10 and 16, and gave them a chance to meet well-known writers such as Wena Poon, Haresh Sharma, Stella Kon, Kate McCaffrey, John Boyne and many more.

The Festival successfully combined a celebration of Singapore's literary past while building it into a bigger and more significant literary event in the Southeast Asian region.

Premier Showcase

The annual Singapore Arts Festival is a premier event in the Singapore's arts calendar. Held from 15 May to 14 June 2009, the Festival attracted close to 800,000 people. The core programme presented 26 productions, of which



Jeremy Monteiro and T'ang Quartet, Singapore Arts Festival

14 were sold out. The Festival also achieved a record 92.5 per cent house attendance, the highest since 1986.

The festival continued its tradition of being a global connector in the international festival circuit, a champion for Singapore arts and artists, and a national platform for people to be engaged in the arts. It also acted as a catalyst for artistic creation through commissioning new works by Singapore artists and encouraging them to collaborate with overseas artists.

Following the string of successful international collaborations that the Festival had catalysed in previous editions, it returned with three new co-commissions with international arts festivals. The Festival joined hands with Napoli Teatro Festival Italia for the second time to co-commission and co-produce *Visible Cities* by Singapore playwright Chay Yew and Italian Director Giorgio Barberio Corsetti. The work travelled to Naples after its world premiere in Singapore. Another co-commission, *Body Swap* by Singapore choreographer Joavien Ng, premiered at Kampnagel in Hamburg, Germany before making its way to the Singapore Arts Festival. Two theatre companies, Singapore's Spell#7 and the United Kingdom's Bodies in Flight co-produced an ambulant audio performance *Dream-Work/Dream-Home*. This creation was later

presented at the Inbetween Time Festival of Live Art and Intrigue in Bristol, United Kingdom.

New works by Singapore theatre talent included *The Crab Flower Club* by Toy Factory Productions, and Nelson Chia's directorial debut in the Festival with *LIV*. Dance choreographer daniel k staged a new full length work *Q&A*, while experimental band The Observatory collaborated with visual artist/filmmaker Ho Tzu Nyen to present a multimedia concert titled *Invisible Room*. Singapore audiences also became performers themselves in a public café, in the boutique production *Etiquette* by UK theatre group, Rotozaza.

Singapore's "King of Swing" Jeremy Monteiro and classical music ensemble T'ang Quartet collaborated in their first-ever concert together, with American jazz stars Randy Brecker, Ernie Watts and Richard Jackson. Singapore composer Kelly Tang contributed new music commissioned for this performance by the Festival. Video game fans were treated to mesmerising music and state-of-the-art images at *Distant Worlds: Music from Final Fantasy*. The Festival's resident orchestra, Singapore Festival Orchestra, performed the award-winning soundtrack of the video game classic together with Victoria Chorale and The Vocal Consort under the baton of renowned American conductor Arnie Roth.



Singapore Arts Festival **Top:** *The Magic Flute*, Impempe Yolinger, South Africa; **Bottom:** *Crab Flower Club* by Toy Factory Productions

Other established and award-winning works enjoyed by audiences included street dancers from Grupo de Rua of Brazil, *Sutra* by monks from the Shaolin Temple, the Finnish National Ballet's *Anna Karenina*, a South African adaptation of Mozart's *The Magic Flute* – *Impempe Yomlingo*, Ladysmith Black Mambazo, and the Moscow State Chamber Choir.

In September 2009, NAC welcomed Low Kee Hong as the new General Manager of the Singapore Arts Festival.

Under Low, changes will be set in motion to grow the Festival into a "Creation Festival" and a "People's Festival". As a Creation Festival, it will have a greater focus on the current Asian contemporary art-making processes and perspectives in the region. In addition to providing a platform to showcase Singapore and Asian artists, it will still maintain a global outlook. As a People's Festival, it aims to deepen the connection of the public with the Festival, build an intimate bond, and develop their sense of ownership of the Festival.

The Festival will be exploring new initiatives in programming to support its new focus, such as *Between Traditional and Contemporary*, *OPEN-STUDIO*, *Solo Projects*, *dance/film*, *Re/visit/create/imagine/mix*, *Platform Campus* and *After Dark*. These platforms will facilitate deeper dialogue, collaboration and content creation, and provide

opportunities for active interaction and engagement. 2010 productions will explore, create and encourage connections – with heritage, and between artists, cultures and people.

The Festival will also be partnering with Esplanade for *ConversAsians*, a platform for the international community to engage with Asian artists.

This new focus marks a significant evolution in the history of the Festival.

Growing Home-grown Works

To support artists in the creation of new content, the Arts Creation Fund (ACF) disbursed close to \$760,000 to 20 beneficiaries. These comprised 6 performing arts productions, 5 visual arts projects and 9 literary arts projects. Launched in 2008 under the Renaissance City Plan 3, the Fund aims to grow the collection of original, high-quality works which bear influences from Singapore and Asia.

Proposals were received from artists at different stages of artistic development, from established ones such as theatre director Kuo Jian Hong, visual artists Heman Chong and Ho Tzu Nyen, to first-time writers Nanny Eliana Ismail and Adele Wong. All proposals were evaluated based on



Top left: Malay dance workshop; **Bottom left:** Siong Leng Musical Association, Singapore Arts Festival; **Right:** SPROUTS, a new competitive platform for budding choreographers

artistic merit, potential to contribute to the legacy of the Singapore's arts scene and demonstration of good project management. The proposed projects also bear distinctive characteristics of Singaporean identity, reflecting its multi-cultural and Asian context.

Already, some of the funded projects have borne fruit. Joyce Koh's mixed medium, site-specific music and art installation has been commissioned into a full show, *On The String* that will premiere at the Singapore Arts Festival 2010. Ho Tzu Nyen's *Zarathustra Project* will be presented at the 2010 Asia Pacific Triennial in Queensland, one of the most important contemporary art platforms for the Asia Pacific and Australia.

Alongside the launch of the Arts Creation Fund, NAC continued to ramp up efforts in the area of new content creation. NAC identified and worked with various partners to create new platforms to encourage the creation and showcasing of fresh artistic works.

The Philharmonic Winds will be mounting a Singapore Compose! Concert in April 2010. With a grant from the ACF, the orchestra commissioned original compositions from established and budding composers. The concert will also feature a musical showcase of the works of Singapore talents, Liang Wern Fook and Dick Lee.

NAC launched a new platform, *SPROUT: New Works Platform for Budding Choreographers*, to encourage the creation of original concepts for dance and to discover budding choreographic talent with the potential for further professional development. Held from 29 August to 3 October 2009, *SPROUTS 2009* received 21 concept proposals and nine were chosen for the finals. Selected choreographers showcased works from multiple genres of dance including contemporary Indian, Malay and Chinese.

The winning work by Gianti Giadi will be developed into a 20-minute work for *SPROUTS 2010*. Works by finalists Khairul Shahrin Johry and Kiran Kumar were expanded and presented by Maya Dance Theatre and the NUS Centre for the Arts respectively. Two finalists, Kiran and Kelvin Koh were also selected to participate in the *Passages Choreographic Workshop and Showcase* presented by the Singapore Dance Theatre (SDT). Mentored by Artistic Director Janek Schergen, they will work with the SDT dancers to present their new works.

Developing Traditional Arts

Traditional arts root a nation and provide a deep source for contemporary genres of the arts to draw from. These art forms are a relevant and integral part of Singapore's identity



Left: *UNDercovers*, Singapore Writers Festival; **Right:** Opening of the Singapore Pavilion in Venice Biennale

and culture. NAC will be increasing its focus on bringing traditional arts to the fore. Extra support will be given to traditional arts groups, with more opportunities for training, developing talents and encouraging the creation of original works. NAC will be reaching out more proactively to the public and schools through new partners and initiatives.

In May 2009, NAC partnered with Era Dance Theatre to host a workshop on traditional and contemporary Malay dance at the Malay Heritage Centre. The workshop was conducted by the Jakarta Arts Institute and attracted 90 participants. In October 2009, the NAC also supported a delegation of practitioners of traditional Malay music who took part in the Keronchong Retreat organised by Yayasan Warisan Johor in Mersing. The four-day retreat helped to inspire Singapore's own traditional musicians.

In August 2009, NAC led a group of delegates on a six-day study trip to Beijing and Shenyang. The delegates attended the prestigious Tao Li Bei Competition and also visited other important institutions devoted to Chinese dance. Through this visit, the delegation comprising representatives from the Chinese dance scene, the School of the Arts and the Ministry of Education, learned more about the challenges of nurturing and grooming Chinese dance groups.

NAC met with various stakeholders to discuss how the biennial National Indian Music Competition could be improved to further develop the potential of the participants. Masterclasses have been planned for 2010 to help boost proficiency and prepare participants to better meet the standards expected of a national competition.

Focusing On Literary Arts

Literary arts form the foundation of many of our most unique and highly regarded works and also help to define the identity of a nation. NAC is taking steps to raise the profile of the literary arts in schools through reading and creative writing from a younger age. It will work with partners to introduce more platforms to increase accessibility, and enhance linkages between the literary arts and other creative industries to help these works realise their full potential in other creative mediums.

Enhancing Global Presence

NAC showcases Singapore artists and arts groups in key international platforms to help broaden their horizons and raise their profile overseas. As they venture into the world, they also help project the image of Singapore as a city brimming with creative potential and possibilities.



Artist Ming Wong (right) and curator, Tang Fu Kuen (left) with the winning work, *Life of Imitation* at the Venice Biennale

One of the major overseas showcases was the Singapore Pavilion at the 53rd Venice Biennale. It was Singapore's fifth participation at the Biennale and this time, the Pavilion showcased the work of Ming Wong. His installation, *Life of Imitation* explored the co-existence of multiple worlds where language, gender, appearance and traditions constantly negotiate with each other. In playful and imperfect acts of mimesis and melodrama, the exhibition held the mirror up to the Singaporean condition related to roots, hybridity and change. For the first time, a Singaporean was awarded the coveted Special Mention by the International Jury.

Curated by dramaturg Tang Fu Kuen, the artworks and overall presentation garnered overwhelmingly positive responses from visitors and international media alike. The Singapore Pavilion, situated in the historical Palazzo Michiel del Brusa, received 37,000 visitors from June to November 2009.

Another internationalisation effort was the staging of the Singapore Showcase in Edinburgh, Scotland from 6 to 30 August 2009. The objective was to provide a platform for Singapore artists and arts companies to enhance their professional development, build their overseas profile, and spark touring opportunities and collaborative interests.

The Showcase comprised six ticketed programmes and

was presented in five Festivals in Edinburgh, namely the Edinburgh International Festival, Edinburgh International Book Festival, Edinburgh Jazz & Blues Festival, Edinburgh Mela Festival and Edinburgh Festival Fringe. The 11 artists and groups featured were TheatreWorks, Singapore Chinese Orchestra, Jeremy Monteiro, Tama Goh, Andrew Lum & New Asia, spell#7, daniel k, Edwin Thumboo, Suchen Christine Lim and Simon Tay.

Supported by the Ministry of Information, Communications and the Arts, the Showcase reached over 5,400 people and generated local and international media coverage. The Showcase was an outcome of a Memorandum of Understanding signed between NAC and the Scottish Arts Council in 2007.

Writers Edwin Thumboo, Catherine Lim, Isa Kamari, Wena Poon and Yong Shu Hoong were invited to speak at the Gothenburg Book Fair, the largest cultural event in the Nordic region. Held at the Swedish Exhibition Centre from 23 to 27 September 2009, it was attended by over 100,000 visitors. NAC had a booth to promote Singapore literature and writers. The booth also featured books from seven publishers, namely Firstfruits Publishing, Ethos Books, Marshall Cavendish, Pustaka Nasional, Epigram, Candid Creation and Equatorial Wind Publishing.



Left: Finalists of SPROUTS; **Right:** Singapore writers Edwin Thumboo, Suchen Christine Lim and Simon Tay at the Edinburgh International Book Fair

NAC secured speaking engagements for Edwin Thumboo, Isa Kamari, Wena Poon and Yong Shu Hoong at three venues in London. These were the Southbank Centre for the Arts, the Free Word Literary Centre and at Waterstones bookshop.

Two dancers, Joavien Ng and daniel k, were invited by the Asia-Europe Foundation, in partnership with Alkantara, to take part in Pointe de Point, the 6th Asia-Europe Dance Forum in Lisbon, Portugal from 12 to 27 June 2009. They were supported by NAC Arts Professional Development Grant. Joavien's collaborative work with Paloma Calle (Spain), *The Diary of Alice*, was selected for further development and will have residencies in Rimbun Dahan (Malaysia) and Alkantara (Lisbon).

NAC also supports arts groups for their overseas presentations through the International Travel Grant. The Singapore Dance Theatre presented *Continuum*, a triple bill at the Opera Theatre Saint-Etienne in France from 16 to 20 May 2009. T.H.E. Dance Company took part in the world renowned Guangdong Modern Dance Festival from 25 to 31 July 2009.



The Supportive Milieu

To grow the arts, we strive to create a conducive environment where artistic talents and professionals are able to create, train, upgrade and improve themselves. Stakeholders, partners, and other agencies all contribute to building a vibrant ecosystem.



Bhaskar's Arts Academy, annual grant recipient

Developing a Supportive Structure for The Arts

Artists need a sustainable environment to grow, and developing this environment is one of the main priorities of NAC. To do so, the Council administers financial assistance schemes and capability development tools. At the same time, NAC works with corporations and international bodies to tap on their resources. Through these networks, the Council fosters a highly supportive ecosystem for the arts.

Funding The Arts

To assist the development of artists and arts groups, funding was provided through a comprehensive grants framework.

Under the 2-year Major Grant Scheme, ten of Singapore's top performing arts companies received a total of \$2.8 million in FY 2009. These were Singapore Dance Theatre, T'ang Quartet, Singapore Lyric Opera, The Finger Players, The Necessary Stage, Drama Box, TheatreWorks, The Theatre Practice, Singapore Repertory Theatre and Wild Rice. The grants enabled these groups to create and present quality programmes, and to develop artistic practice and professional expertise in their fields.

A total of 17 companies received \$1.4 million from NAC

under the 1-year Major Grant Scheme. The funding was given to promising arts groups to facilitate their artistic growth and resource development, and to improve their administrative capabilities.

In FY 2009, NAC also gave out \$115,305 worth of short-term training grants to 48 arts groups, practitioners, arts administrators and personnel.

The Presentation & Promotion Grant Scheme disbursed \$1.2 million to support quality arts activities to reflect the diversity and cultural vibrancy of the arts scene.

The Council also supported the presentation, production and distribution of high quality arts projects by for-profit companies with \$62,385 under the Partnership Funding for Arts Businesses Grant.

Developing Capabilities

NAC recognises the need for professional development and continuing education for the arts sector to grow. In FY 2009, NAC awarded six scholarships and 76 bursaries amounting to \$1.4 million to outstanding students and practitioners to pursue full-time studies in Singapore and abroad.

To address new developments and manpower needs in the arts sector, NAC conducted a review of the scholarships



Top left: The Finger Players, two-year major grant recipient; **Bottom left:** Cake Theatrical Productions, annual grant recipient; **Right:** Serene Tan, NAC Arts Scholar (Overseas)



and bursaries scheme to align it with the overall arts development strategy. From 2010 onwards, NAC will consolidate its resources to expand overseas scholarships and introduce a new local scholarship scheme in place of NAC-funded bursaries.

The local scholarship scheme will be available to promising students or practising artists to pursue undergraduate or postgraduate arts courses at local universities, the Nanyang Academy of Fine Arts and LASALLE College of the Arts, taught in association with international tertiary institutions.

NAC worked with the Workforce Development Agency (WDA) to continually develop and refine the Arts and Culture Workforce Skills Qualification (WSQ) framework in order to provide continuing education and training opportunities in areas such as technical theatre and arts education.

NAC also collaborated with WDA to run the Train and Place Professional Conversion Programme for arts managers. This initiative was in response to the growing need for arts management talent in the sector. The 12-month programme started in June 2009 and involved a combination of classroom training and apprenticeship with an arts organisation.

Hosting Residencies

Residencies allow artists to gain new insights and fresh perspectives in art making as they network and exchange ideas with their overseas counterparts. Under the Renaissance City Plan 3, NAC established the International Arts Residency Programme to develop the capabilities of arts practitioners by allowing them to participate in overseas residency programmes. The initiative also helps arts institutions that are keen on developing and hosting residency programmes in Singapore.

In July 2009, three directors Li Xie, Natalie Hennedige and Benjamin Ho participated in the 10th International Symposium for Directors, a four-week residency programme in Spoleto, Italy, spearheaded by the La MaMa Experimental Theatre.

NAC has established a five-year residency programme with Ecole Philippe Gaulier in Paris. An open call was held to invite applications for a nine-month training programme which will start in October 2010.

Apart from offering overseas residency programmes to artists, NAC also supported inbound residency programmes hosted by arts groups and institutions. In November 2009, NAC supported the Young Musicians' Society in organising the Kodaly Seminar level 1 in Singapore, a two-



Left: Zhao Meng Chan, first prize winner (violin, artist), National Piano & Violin Competition; **Top right:** Donna Ong, Young Artist Award recipient; **Bottom right:** Li Zhen, first prize winner (piano, artist), National Piano & Violin Competition

week programme conducted by Dr Laszlo Norbert Nemes (Hungary) and Jennifer Tham (Singapore). It was attended by music practitioners and choral conductors interested to learn the skills of the Kodaly Method.

To hone the skills of Chinese theatre practitioners, NAC and theatre company, Drama Box held a masterclass from 20 to 23 December 2009 by Tang Shu Wing, Dean of the Hong Kong Academy of the Performing Arts and an award winning actor and director. More master classes and a youth camp will be organised in partnership with Drama Box and The Theatre Practice in 2010.

Recognising Talent

In recognition of artistic excellence, the President of Singapore, S R Nathan conferred the 2009 Cultural Medallion, Singapore's highest national accolade, on four artists. They were visual artist Ang Ah Tee, dance choreographer and artistic director Angela Liong, orchestra conductor Lan Shui, and Chinese literary writer Tham Yew Chin. The recipients will be eligible for the Cultural Medallion Grant which provides up to \$80,000 for them to create new works.

Artists below 35 years old, who have demonstrated promise of artistic excellence, are conferred the Young

Artist Award. The 2009 recipients were visual artists Ho Tzu Nyen and Donna Ong as well as filmmakers Boo Junfeng, Anthony Chen Zheyi and Han Yew Kwang.

Competitions are useful platforms to identify and spur talent development. The 2009 National Piano & Violin Competition attracted 321 entries, of which 215 were for the piano category and 106 for the violin category. The 2009 competition saw a 17 per cent increase from the 2007 edition.

The biennial NAC-SPH Golden Point Award is Singapore's premier creative writing competition and the only national writing competition to celebrate the word in the four major languages. Opened for submissions from 9 March to 29 May 2009, entries were invited for short stories and poetry categories. This literary event drew 560 entries from 453 participants. A total of 23 winners received their prizes at a prize giving ceremony on 30 October 2009.

Another major competition held in 2009 was the Genée International Ballet Competition co-presented by NAC and the Royal Academy of Dance. The Genée with its 78-year history, is the flagship event of the Academy and is one of the foremost platforms in launching the professional careers of many dancers in the international arena.

Held from 3 to 12 September 2009, the Competition gathered 55 competitors from 14 countries. The Semi-Finals



Cultural Medallion recipients (left to right): Angela Liong, Lan Shui, Ang Ah Tee, Tham Yew Chin

and Finals were sold out. The first Singaporean participant in the competition's history, Kwok Minyi, was among the 12 competitors who made it to the finals. Australians Claudia Dean and Paul Russell picked up the gold in the women's and men's categories respectively. The Competition raised the profile of dance in Singapore and boosted Singapore's standing as a global cultural centre.

Singaporeans Goh Soo Khim (Judge) and Ho Wen Yang (Accompanist) lent their expertise to the Competition. Many partners including Singapore Dance Theatre, University Cultural Centre, Singapore Tourism Board and home-grown dancewear supplier, Sonata Dancewear, also supported the event.

NAC facilitated a series of masterclasses and auditions with I Dance Central on 17 and 18 October 2009. The sessions were conducted by Kathryn Wade, Principal of Education and Outreach of the Royal Ballet School of the United Kingdom. Singapore student Clara Pryke was offered direct-entry admission to the Royal Ballet Summer School in 2010 after an outstanding performance during the audition.

To support promising violinists who have the ability and talent to pursue an international solo music career with the use of a fine instrument, NAC loaned the J. B. Guadagnini of Milan, c. 1750 to violinist Tang Tee Khoon

under the Violin Loan Scheme. Her debut performance with the Guadagnini was in August 2009 at the Victoria Concert Hall. Tang has performed around the world and won prizes in many international competitions. She is now based in the United Kingdom where she is a fellow with the Guildhall School of Music.

Housing The Arts

Since 1985, the Arts Housing Scheme has offered artists and arts groups spaces to work, create and rehearse. In FY 2009, 68 arts companies and 28 artists occupied 42 properties around Singapore. The Council repaired and upgraded several of these premises, such as the Cairnhill Arts Centre, The Substation, Sculpture Square, and the properties currently tenanted to the Singapore Indian Fine Arts Society (SIFAS) and ACTION Theatre. The current Scheme also provides 90% rental subsidy for these premises. The amount of subsidy was \$2.9 million in FY 2009.

To provide greater flexibility under the Scheme, NAC piloted a Shared Facilities initiative at the Telok Kurau Studios. This initiative involved making available containers that served as studios for artists who required work spaces only on a short-term basis to prepare for an exhibition or a specific project.



NAC-SPH Golden Point Award first prize winners with Zaqy Mohamad, Chairman of GPC (Information, Communications & the Arts) (front row, 3rd from left)

Moving ahead, NAC is reviewing the Arts Housing Scheme to better serve the arts sector and the public. The arts scene has grown tremendously in the last 25 years. The Council is looking to expand the Scheme from providing subsidised spaces to a select group of artists and arts groups, to become a more effective resource for the professional and artistic development of a wider pool of new, developing and established artists and arts groups. In 2010, NAC will embark on detailed consultations with artists and arts groups to develop a new framework of facilities support and to introduce the necessary changes and improvements to the Scheme in phases.

NAC has two theatres under its wing, Victoria Theatre (VT) and Drama Centre (DC). In FY 2009, the utilisation rates of VT and DC were 80 per cent and 73 per cent respectively. VT will be closed in June 2010 for refurbishment.

Cultivating Relations

NAC promotes Singapore arts overseas by participating in cultural exchanges and collaborations with international arts councils and cultural institutions. These partnerships help artists and arts groups break into the international scene and raise the profile of Singapore arts on the global stage.

The Memorandum of Understanding (MOU) which facilitates inter-agency cooperation is a means of strengthening links with other countries. Many projects which arise from these agreements underscore Singapore as an international arts city.

The Singapore-France Cultural Cooperation Agreement signed in January 2009 paved the way for greater international exposure for Singapore arts and artists, and enhanced cultural experience of French arts and culture for Singaporeans at home. Audiences were treated to performances by four French arts groups in the Singapore Arts Festival 2009. Plans are underway to organise a performing arts showcase in the Musee du Quai Branly in Paris in 2010.

The 5th Singapore-China Executive Programme (EP) was renewed in August 2009 for three years by MICA and the Ministry of Culture of China. Under the EP, NAC will invite Chinese artists or arts groups to participate in major events, and renowned Chinese music professionals to serve as adjudicators for national music competitions.

The MOU between NAC and the Arts Council of Korea facilitated the participation of Korean writer Hyoung-Su Park in the Singapore Writers Festival 2009. Singapore writer Suchen Christine Lim took part in the Toji residency in Wonju.



Top left: Wild Rice with its sponsors and Lui Tuck Yew, Acting Minister for Information, Communications & the Arts at the Arts Supporter Award ceremony; **Bottom left:** Victoria Theatre closed for refurbishment; **Right:** Sriwana at the Korea-Singapore Joint Cultural Performance



T'ang Quartet performed in Melbourne and the Port Fairy Music Festival in 2009, under the aegis of the NAC-Arts Victoria MOU.

NAC remains committed to contributing to regional networks and platforms, and regularly participates in programmes under the cultural network of ASEAN.

The ASEAN-Republic of Korea (ROK) Traditional Music Orchestra was inaugurated on 31 May 2009 in Jeju, Korea as a side-line to the ASEAN-ROK Commemorative Summit. It has 52 Korean traditional instruments and 10 others from the ASEAN countries. The Orchestra also performed on 4 June 2009 at the National Theatre of Korea in Seoul. It accompanied Singapore Idol, Taufik Batisah as he sang "SINGAPURA", a piece rearranged by composer Eric Watson, Deputy Head of Music Department in the Nanyang Academy of Fine Arts. Among the members of the Orchestra were five musicians from Singapore.

NAC, the Korean Ministry of Culture, Sports and Tourism, the Embassy of the Republic of Korea in Singapore jointly organised the Korean-Singapore Joint Cultural Performance on 17 October 2009 at the University Cultural Centre in the National University of Singapore. The performance was part of the Korean Culture Festival with ASEAN to celebrate 20 years of dialogue and partnership between Korea and

ASEAN. The Guests of Honour for the evening were Lui Tuck Yew, Acting Minister for Information, Communications and the Arts and Kim Joong Keun, Ambassador of the Republic of Korea in Singapore. The show included a variety of traditional and contemporary performances by both Korean and Singaporean artists and arts groups.

NAC is the chair of the Asian Chapter of the International Federation of Arts Councils and Culture Agencies (IFACCA). The 7th meeting of the Asian Chapter was held on 25 September 2009 to coincide with the 4th World Summit on Arts and Culture in Johannesburg, South Africa. The inaugural project of the Asian Chapter – Handbook on Arts Funding Policies in Asia, spearheaded by NAC, was published in February 2010. The handbook aims to provide a rich resource for policymakers, artists and researchers, enabling them to understand and benefit from the knowledge of the varied arts funding policies of Asian countries.

The Annual General Meeting of the Association of Asian Performing Arts Festival, chaired by the Singapore Arts Festival, was held in October 2009, in conjunction with the Seoul Performing Arts Festival and supported by the Seoul Foundation for Arts & Culture. The Association also held its 14th Executive Council meeting in March 2010 in Tongyeong during the Tongyeong International Music Festival.



Left: Sonia Foo, Ngee Ann Kongsi received the Distinguished Patron of the Arts Award from Lui Tuck Yew, Acting Minister for Information, Communications & the Arts; **Right:** Tang Tee Khoon with the J. B. Guadagnini

Advocating Arts Patronage

NAC organises the annual Patron of the Arts Awards ceremony to recognise organisations and individuals who have contributed generously to the arts. In 2009, the ceremony was revamped and organised as two separate events to allow more meaningful interaction between sponsors and beneficiaries. Both events, Patron of the Arts Awards dinner and the Arts Supporter Award ceremony, were officiated by Lui Tuck Yew, Acting Minister for Information, Communications and the Arts.

A total of 240 patrons, comprising 201 organisations and 39 individuals, contributed \$22.1 million in cash and in kind to the arts in 2009. There were 16 Distinguished Patrons, one Patron, 40 Friends, 35 Associates and 148 Arts Supporters.

In March 2009, NAC embarked on a project to develop a portal aimed at getting individuals to donate to the arts and culture. It was handed over to the Ministry of Information, Communications and the Arts (MICA) in September 2009 and the portal, Give2arts.sg was finally launched in February 2010.

NAC secured sponsorship for its various projects such as the Singapore Arts Festival, Singapore Art Show, Singapore Writers Festival and National Piano & Violin

Competition. It also obtained additional marketing support for Noise Singapore from the Nightbuzz Marketing Action Committee, spearheaded by the Singapore Tourism Board (STB).

Keppel Nights, launched by NAC and Keppel Corporation in August 2008, provided subsidised tickets to target groups who were less able to afford tickets and needed encouragement to experience the arts. The scheme enjoyed a good take up rate of 85 per cent. By the end of the term in March 2010, Keppel has provided \$180,000 worth of subsidies for over 10,000 tickets to 111 shows. The scheme will be administered by the Arts & Culture Development Office in MICA with effect from 1 April 2010.

The APB Foundation Inspire Programme continued to provide funding support of \$150,000 to five arts groups under its three-year arts adoption programme. The groups were Apsaras Arts, Ding Xiaoyan Ruan Ensemble, Cake Theatrical, Angkatan Sasterawan '50 and Sculpture Society (Singapore).

Publicising The Arts

In FY 2009, NAC supported whole-of-government publicity initiatives as part of its marketing strategy to promote the arts. NAC partnered STB, Urban Redevelopment



Distinguished Patron, Singapore Press Holdings contributed the SPH Gift of Music Series

Authority, National Parks Board and National Heritage Board to launch NightOut, a showcase of Singapore's vibrant nightlife. From September 2009 to March 2010, a series of advertisements ran in print, on television and radio as well as online media to highlight the many arts, entertainment and lifestyle activities available in Singapore.

NAC was also a major contributor to the Cyberrmuseum, a project spearheaded by the National Heritage Board. The Council contributed visuals and videos to a 3D virtual gallery. Users were able to navigate through an art gallery, literary corner and an auditorium to check out paintings, sculptures, poetry, short stories and videos of past music competitions.

NAC engages the media as an important partner to help communicate key messages to its stakeholders and raise profile of the arts. To this end, media were invited to major events such as press launches, previews, festival openings, award ceremonies, gala performance and reviews. Background briefings on major programmes were given to key media representatives prior to announcement to facilitate issue management and garner publicity support from media.

In FY 2009, NAC received substantial media coverage for its initiatives in arts development and audience

engagement. These included the International Arts Residency programme and the subsequent first inbound residencies for Chinese theatre, SPROUTS: a new platform for choreographers, NAC Violin Loan Scheme, and projects seeded by the Arts Creation Fund and Cultural Medallion Grant. Extensive publicity for Singapore Arts Festival, Singapore Writers Festival, Singapore Art Show and Noise Singapore maintained a presence and captured audience interest throughout the duration of the events.

To ensure timely updates and first-person reporting on international presentations and achievements, members of the media were invited overseas to cover Singapore's participation in the Venice Biennale and the Singapore Showcase in Edinburgh. To cultivate the network of media professionals, NAC organised a visit to the Waterloo Street Arts Belt and a guided tour of the Singapore Art Show for members of the Singapore Press Club.

To help profile Singapore arts overseas, NAC organised journalist visit programmes for 23 print and broadcast journalists from 15 countries during the Singapore Arts Festival 2009. Apart from attending festival performances, these journalists were briefed on the work of NAC, interacted with arts groups and visited key institutions such as the School of the Arts, Singapore Art Museum,



Left: Kwok Min Yi, finalist at the Genee International Ballet Competition; **Top right:** Foreign journalists visited the Singapore Arts Festival; **Bottom right:** Staff training

National Art Gallery and Esplanade to have an overview of the arts scene in Singapore.

With the increasing popularity of online and social media, NAC stepped up engagement with these media platforms such as Razor TV and xin.sg. Efforts were made to publicise major arts festivals and exhibitions using Youtube, Facebook and Twitter.

NAC also played host to visiting delegations from cultural agencies and institutions keen on networking and exchanging information about arts development and policies.

Building Knowledge

Effective advocacy for the arts requires active discourse and research that can only be made possible with the availability of robust data. To this end, NAC tracks statistics on the arts scene and arts engagement, as well as undertake statistical analyses and surveys. NAC has commissioned the upgrading of the Arts Statistics Database to improve security and scalability, achieve more consistency and create a friendlier user interface. The new system will also be able to provide more in-depth analysis.

The Council also conducts surveys to gauge industry trends. In FY 2009, a survey commissioned by NAC found

that 82 per cent of Singaporeans did not change their attendance pattern at arts events, despite the recession. It also found that arts attendees were young, students, better educated and more affluent.

Realising Aspirations

In September 2009, NAC undertook a strategic review of its work and priorities for the future. While NAC's vision and mission remain relevant, NAC must have oversight of the arts scene in Singapore and be the agency formulating national policies for the development and promotion of the arts. In line with the mission, NAC should focus on the community as it nurtures and promotes the arts.

The Council reorganised its management structure in November 2009. The Planning & Policy Group is responsible for strategic planning and policies related to arts education, training and development, and infrastructure planning. The Arts Development & Engagement Group focuses on initiatives to develop the various art forms and enhance community engagement.

In addition to these two Groups, there are departments responsible for the Singapore Arts Festival, Facilities Management, Infrastructure Development, Corporate Communications and Marketing Services, Human Resources,



Staff went to the Henderson Waves on ACTIVE Day

Finance and Corporate Development.

Implementing policies and programmes to develop the arts sector requires NAC staff to be competent and effective. The Council firmly believes that people are the most important resource and is committed to invest in training and developing them. Arts administrators are given opportunities to attend local and overseas training/showcases/ sourcing trips to broaden their exposure and development in both the local and international arts scene.

Together with the Ministry of Information, Communications and the Arts, NAC has also started giving out post-graduate scholarships. Arts Administrator Edwina Tang is currently pursuing a one-year full-time Masters degree on Cultural Policy and Management at the University of Warwick in United Kingdom.

To ensure that staff are informed of the latest happenings at the Council, monthly General Staff Meetings were held to communicate changes and promote closer interaction between staff and management.

Recognising the good work done by our staff is another way to keep them motivated. In FY 2009, Soh Guek Keow received the National Day Efficiency Medal while Tan Sin Nah and Calvin Ng received the MICA Merit

Award. Ching Keow Yung received the MICA Staff Award and the Outreach Team was given the MICA Merit Award. In addition, nine staff members were given the NAC Long Service Awards.

Enhancing IT Infrastructure

After a year of preparation, NAC completed the rollout of the Standard ICT Operating Environment (SOEasy) services in the first week of April 2010. This was part of the Singapore government's service-wide initiative to achieve a common desktop, network and messaging environment in order to reap operational efficiencies and cost savings.



The Year's Highlights

(1 April 2009 – 31 March 2010)



Top left: Singapore Arts Festival: *The Agency* by The DCP (Belgium); **Top right:** *Long Life* by New Riga Theatre (Latvia); **Bottom:** NAC Arts Scholars (left to right): Kwok Min Yi, Rydwan Anwar, Serene Tan, Choy Ka Fai, Carolene Ruth Liew

May 2009

- The Singapore Arts Festival showcased 26 core productions and over 400 free outreach performances and events. A new initiative, *FEST CONNECT*, was introduced to deepen engagement with schools, arts community and the public. Held from 15 May to 14 June, the Festival drew close to 800,000 people and achieved a record house attendance of 92.5%, the highest since 1986.
- NAC supported the South West District Arts Festival held from 30 May to 4 July. Themed *Art D'ECO@South West*, highlights included Wall Art@South West, 24-hour Fashion bootcamp and Arts at the Mall@South West.
- NAC partnered the Workforce Development Agency to run the Train and Place Professional Conversion Programme for arts managers in June 2009. The 12-month programme trains and re-skills experienced new professionals, managers and executives to take on management and administrative roles in the arts and culture industry.
- Singapore participated in the 53rd Venice Biennale from 7 June to 22 November with a solo presentation, *Life of Imitation* by artist Ming Wong and curated by Tang Fu Kuen. Wong was awarded a Special Mention by the International Jury.
- On 17 June, NAC presented the Guadagnini violin to Tang Tee Khoo as the new beneficiary of the Violin Loan Scheme.

June 2009

- On 3 June, NAC announced the appointment of Matthew Ngui as the Artistic Director of Singapore



Top: The Amazing Art Race, Singapore Art Show; **Bottom left:** Fest Connect, Singapore Arts Festival; **Bottom right:** Andrew Lum & New Asia performed at the Edinburgh Mela Festival

- NAC supported the South East District Arts Festival held from 20 June to 31 August. Themed *ArtXpressions*, highlights included 24-hour playwriting competition, Graffiti Xpressions and Singapore Art Street@South East.
- NAC-ExxonMobil Concert in the Park featured The Lion Story, EN-X, Budak Pantai and Electrico on 2 August at West Coast Park.

July 2009

- Nine primary schools received the National Arts Education Award on 23 July for their good arts practices and programmes.
- NAC announced the first 20 beneficiaries of the Arts Creation Fund. These ranged from established artists such as Kuo Jian Hong and Heman Chong to upcoming writers Nanny Eliana Ismail and Adele Wong.
- The biennial Singapore Art Show, held from 21 August to 4 October, featured a main platform, the Singapore Art Exhibition, and over 50 partner programmes and satellite events.

August 2009

- Benson Puah, CEO of Esplanade, appointed as CEO of NAC on 1 August.
- NAC awarded \$1.4 million worth of scholarships and bursaries to 82 talented individuals on 25 August at the Creative Industries & MICA Scholarships Presentation Ceremony.



Top: Arts Fission performed at Arts For All event; **Bottom left:** Korea-Singapore Joint Cultural Performance; **Bottom right:** Singapore Arts Festival Closing Celebrations, *Crackers?* by The World Famous (UK)

September 2009

- NAC co-hosted the prestigious Genee International Ballet Competition with the Royal Academy of Dance from 3 to 12 September in Singapore. Dancer Kwok Minyi was the first and only Singaporean to enter the finals of the competition.
- Singapore writers Edwin Thumboo, Catherine Lim, Isa Kamari, Wena Poon and Yong Shu Hoong invited to speak at the Gothenburg Book Fair in Sweden and the Southbank Centre for the Arts and Free Word Centre in London from 24 to 30 September.
- NAC chaired the 7th meeting of the Asian Chapter of the International Federation of Arts Council and Culture Agencies on 25 September in Johannesburg, South Africa.
- Arts For All event – Arts Fission's *Dances from the Moon*, specially created on an open-back truck toured four

community clubs in Sengkang, Tampines North, Nee Soon East and Sembawang on 26 and 27 September. The performances were attended by 1,600 residents.

October 2009

- Low Kee Hong appointed as General Manager of the Singapore Arts Festival on 1 October.
- The final showcase for SPROUTS: New Works Platform for Budding Choreographers took place on 3 October. Organised by NAC and Frontier Danceland, it enables emerging choreographers to showcase their talents and kickstart their professional careers by providing resources to stage these works.
- NAC supported the North West District Arts Festival held from 10 October to 12 December. Highlights included Salam Lebaran, Vasanthi Oli, road shows and Cultural Focus Points.



Top left: Zingo Drumming, Silver Arts Programme; **Top right:** Isa Kamari at the Gothenburg Book Fair; **Bottom:** Young Artist Award recipients (left to right): Han Yew Kwang, Anthony Chen Zheyi, Donna Ong, Ho Tzu Nyen, Boo Junfeng

- President S R Nathan conferred the Cultural Medallion on artists Ang Ah Tee (Art), Angela Liong (Dance), Lan Shui (Music) and Tham Yew Chin (Literature) at the Arts Award Ceremony on 16 October in the Istana. Promising artists Ho Tzu Nyen, Donna Ong, Boo Junfeng, Anthony Chen Zheyi and Han Yew Kwang, received the Young Artist Award.
- NAC, the Korean Ministry of Culture, Sports and Tourism, and the Embassy of the Republic of Korea in Singapore, jointly organised the Korean-Singapore Joint Cultural Performance on 17 October. This was part of the Korean Culture Festival with ASEAN to celebrate 20 years of dialogue and partnership between Korea and ASEAN.
- Arts For All event – Mass community sing-along held on 17 October at the Floating Platform reached out to 12,000 audiences.
- Arts For All event – Ceramic workshops held for senior citizens at the Kampong Glam Community Club from 19 October to 23 November under the Silver Arts Programme.
- The Singapore Writers Festival, held from 24 October to 1 November, featured over 100 Singapore and overseas writers. Cultural Medallion recipient, Edwin Thumboo was honoured as the Literary Pioneer for 2009.
- The Golden Point Awards were presented to 23 writers on 30 October for their winning short stories and poems in the four official languages.
- Arts For All event – *Ode to Autumn Drumming Circle*, a mass drumming event organised by the Kallang Community Club for senior citizens on 25 October at Marina Barrage.

November 2009

- NAC-ExxonMobil Concert in the Park featured The Ballet and Music Company, Act 3 Theatrics and Ticklish



Top left: ExxonMobil Concert in the Park; **Top right:** Central CDC, CLAP!; **Bottom:** Arts Supporter Award ceremony

- Allsorts (Australia) on 1 November at Pasir Ris Park.
- NAC supported the Central Singapore District Arts Festival held from 6 to 28 November. Highlights included Arty Party 09 Street Comes Alive!, school tours, and Heartlands and Urban CLAP.
- NAC organised a networking session on 12 November for grassroots members, artists and arts groups keen to work with the community.
- On 20 November, the Arts Supporter Award was given to 146 individuals and 41 organisations for contributing a total of \$3.7 million to the arts in 2008.
- NAC supported the North East District Arts Festival held from 21 to 28 November. Highlights included Dance Xplosion! 4 and North East Arts Mart.
- On 26 November, the Patron of the Arts Awards was given to eight individuals and 120 organisations for contributing a total of \$30.5 million to the arts in 2008.
- NAC announced the appointment of the key consultant team for the refurbishment of Victoria Theatre and Victoria Concert Hall from mid 2010 to 2013.
- Arts For All event – Mass “Stylo” Chinese drumming event held on 28 November at the West Coast Community Club for senior citizens under the Silver Arts Programme.

December 2009

- The National Piano and Violin Competition, held from 5 to 13 December, received 321 entries, 17 per cent more than the 2007 edition.
- The first Chinese language theatre workshops under the inbound arts residency programme were organised from 20 to 23 December by NAC and Chinese language theatre groups, Drama Box and The Theatre Practice.



Top: Winners of the National Piano & Violin Competition; **Bottom left:** Noise musicians performed at Esplanade Amphitheatre; **Bottom right:** Ballet Sensations at Tampines West Community Club

January 2010

- The NAC Scholarships and Bursaries Scheme was reviewed to address development and talent needs of the arts sector. Resources will be used to expand overseas scholarships and to introduce a new local scholarship, in place of bursaries.

February 2010

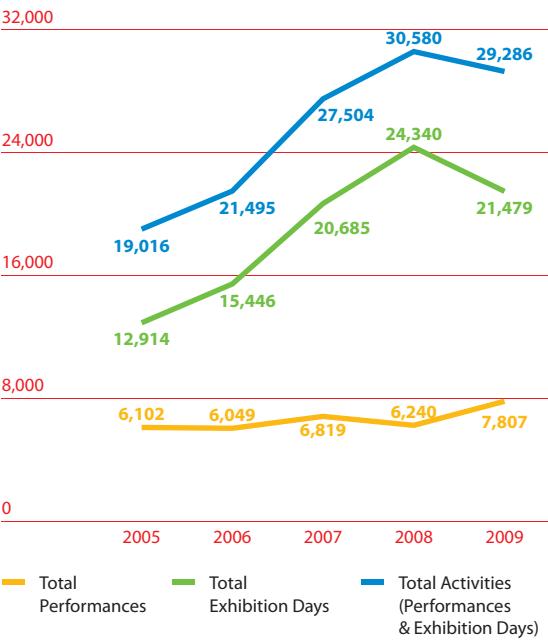
- Noise Singapore Festival Showcase, held from 26 February to 10 March, featured two new initiatives – the Noise Singapore Prize, an arts grant of up to \$5000 and Noise Talks, a youth conference on creativity. Over 1,000 youths submitted more than 9,000 works of music, photography, art and design.

March 2010

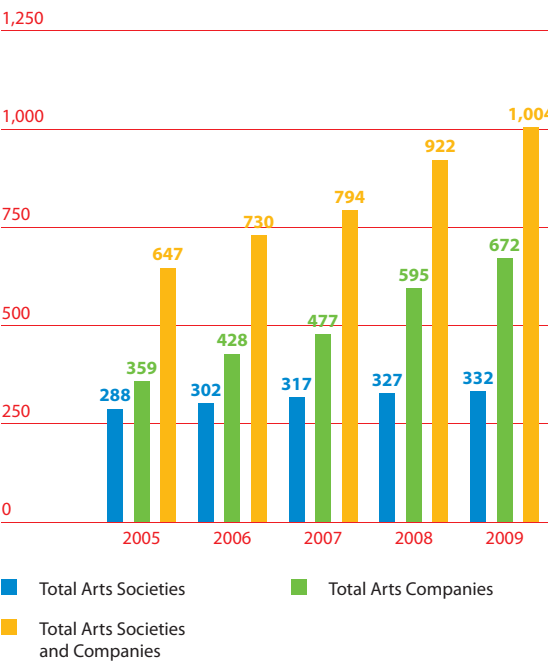
- NAC-ExxonMobil Concert in the Park featured Dunman High String Ensemble, Sembawang Wind Orchestra, Leona Quek and Tempei Nakamura (Japan) on 7 March at Singapore Botanic Gardens.
- NAC-ExxonMobil Concert in the Park featured Grandma Mary, Gypsy, Wilson David and Adam, Adil & Friends on 28 March at Sembawang Park.

Statistical Overview

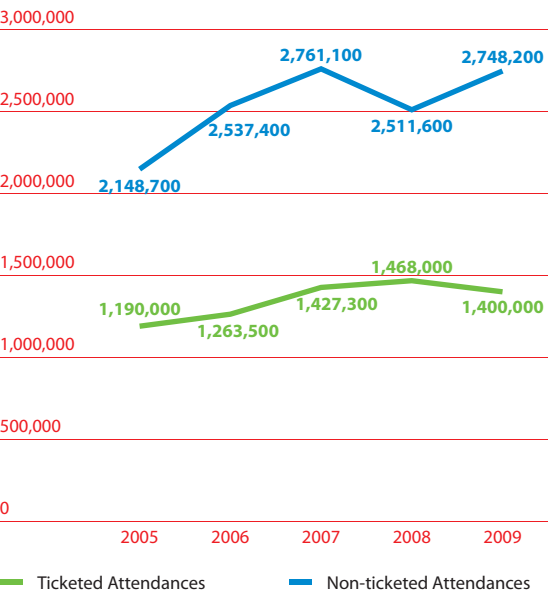
Arts Activities (Performance & Exhibition Days)



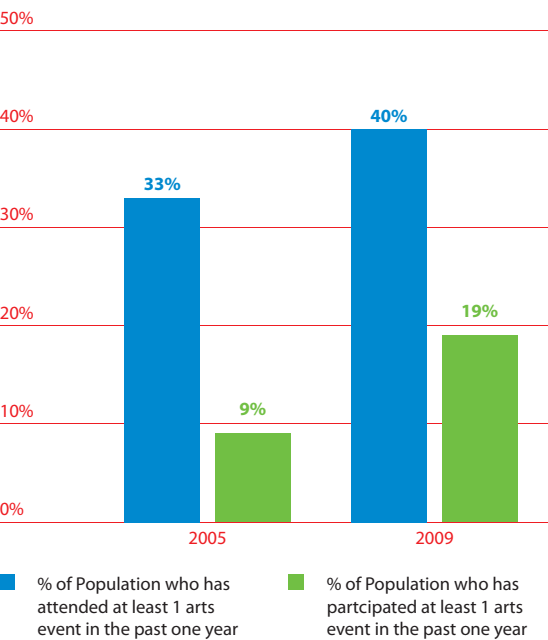
Total Art Societies & Companies



Ticketed & Non-ticketed Events



Attendance & Participation Rate



Financials

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Statement by the Members of National Arts Council

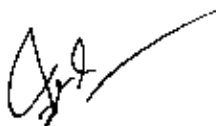
In our opinion:

- a. the accompanying financial statements of the National Arts Council (the "Council") are properly drawn up in accordance with the provisions of the National Arts Council Act (Cap. 193A) ("the Act") and the Statutory Board Financial Reporting Standards so as to give a true and fair view of the state of affairs of the Council as at 31 March 2010, and of the results, changes in capital and reserves and cash flows of the Council for the financial year then ended;
- b. the accounting and other records required by the Act to be kept by the Council have been properly kept in accordance with the provisions of the Act; and
- c. the receipt, expenditure and investment of monies and the acquisition and disposal of assets by the Council during the financial year have been in accordance with the provisions of the Act.

On Behalf of the Members of the Council



Edmund Cheng Wai Wing
Chairman



Benson Puah
Chief Executive Officer

Singapore
22 June 2010

Independent Auditors' Report To the Members of National Arts Council

For the financial year 31 March 2010

We have audited the accompanying financial statements of National Arts Council (the "Council") set out on pages 56 to 90, which comprise the balance sheet of the Council as at 31 March 2010, the statement of comprehensive income and expenditure, statement of changes in capital and reserves and cash flow statement of the Council for the financial year then ended, and a summary of significant accounting policies and other explanatory notes.

Management's Responsibility for the Financial Statements

The Council's management is responsible for the preparation and fair presentation of these financial statements in accordance with the National Arts Council Act (Cap 193A) (the "Act") and Statutory Board Financial Reporting Standards ("SB-FRS"). This responsibility includes: designing, implementing and maintaining internal control relevant to the preparation and fair presentation of financial statements that are free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

Auditors' Responsibility

Our responsibility is to express an opinion on these financial statements based on our audit. We conducted our audit in accordance with the Singapore Standards on Auditing. Those standards require that we comply with ethical requirements plan and perform the audit to obtain reasonable assurance whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the management, as well as evaluating the overall presentation of the financial statements.

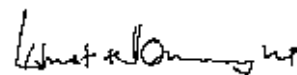
We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Opinion

In our opinion,

- i. the financial statements of the Council are properly drawn up in accordance with the provisions of the Act and SB-FRS so as to give a true and fair view of the state of affairs of the Council as at 31 March 2010 and the results, changes in capital and reserves and cash flows of the Council for the financial year ended on that date;
- ii. proper accounting and other records have been kept, including records of assets of the Council whether purchased, donated or otherwise; and

During the course of our audit, nothing came to our notice that caused us to believe that the receipt, expenditure, investment of monies and the acquisition and disposal of assets by the Council during the financial year have not been in accordance with the provisions of the Act.



Ernst & Young LLP
Public Accountants and Certified Public Accountants

Singapore
22 June 2010

Statement of Comprehensive Income and Expenditure

For the financial year ended 31 March 2010

| | Note | 2009/10 \$ | 2008/09 \$ |
|--|------|---------------------|---------------------|
| Operating income | | | |
| Contributions and donations | | 4,754,932 | 5,370,912 |
| Sale of tickets | | 1,215,496 | 888,513 |
| Rental income | | 6,297,759 | 6,192,675 |
| Services rendered | | 149,578 | 165,443 |
| Miscellaneous income | | 266,396 | 246,067 |
| | | 12,684,161 | 12,863,610 |
| Operating expenditure | | | |
| Depreciation of investment property | 14 | 488,318 | 488,318 |
| Depreciation of property, plant and equipment | 15 | 2,681,443 | 2,506,785 |
| Grants and scholarships | | 13,558,772 | 10,341,289 |
| Fees for services | | 3,348,062 | 5,763,119 |
| Rental (land & building) | | 9,411,062 | 8,928,120 |
| Rental (others) | | 1,500,849 | 961,246 |
| Repairs and maintenance | | 1,452,148 | 1,807,036 |
| Staff costs | | 10,677,522 | 11,065,972 |
| Staff welfare and development | | 309,595 | 349,969 |
| Office and other supplies | | 636,828 | 447,086 |
| Utilities | | 299,142 | 567,215 |
| Transport, postage and communication | | 1,142,277 | 1,625,203 |
| Advertising, publicity and promotion | | 2,381,067 | 2,616,933 |
| Subsidy to arts housing scheme and theatre rental | | 3,189,263 | 3,014,017 |
| Other operating expenses | | 6,913,155 | 6,263,029 |
| | | 57,989,503 | 56,745,337 |
| Operating deficit | 4 | (45,305,342) | (43,881,727) |
| Non-operating income | | | |
| Income from investments | 5 | 262,888 | 404,377 |
| Gain on financial assets at fair value through statement of comprehensive income and expenditure | | 2,981,552 | – |
| | | 3,244,440 | 404,377 |
| Less: | | | |
| Non-operating expenditure | | | |
| Loss on financial assets at fair value through statement of comprehensive income and expenditure | | – | 4,244,815 |
| Management fees paid to fund managers | | 116,812 | 104,228 |
| Deficit before grants | | (42,177,714) | (47,826,393) |
| Grants | | | |
| Operating grants from government | 6 | 50,191,777 | 47,632,060 |
| Deferred capital grants amortised | 7 | 2,903,134 | 2,862,331 |
| Surplus for the financial year, | | | |
| Other comprehensive income | | 53,094,911 | 50,494,391 |
| Total comprehensive income for the year | | 10,917,197 | 2,667,998 |

The accompanying accounting policies and explanatory notes form an integral part of the financial statements.

Balance Sheet

As at 31 March 2010

| | Note | 2009/10 \$ | 2008/09 \$ |
|---|------|-------------------|-------------------|
| Capital and reserves | | | |
| Capital account | 8 | 651,974 | 651,974 |
| Share capital | 9 | 5,620,186 | 2,210,186 |
| Singapore Arts Endowment Fund | 10 | 16,255,467 | 16,255,467 |
| Accumulated surplus | | 32,167,926 | 21,250,729 |
| | | 54,695,553 | 40,368,356 |
| Represented by: | | | |
| Non-current assets | | | |
| Available-for-sale investment | 13 | 50,000 | 50,000 |
| Investment property | 14 | 6,795,754 | 7,284,072 |
| Property, plant and equipment | 15 | 9,286,267 | 8,486,957 |
| Total non-current assets | | 16,132,021 | 15,821,029 |
| Current assets | | | |
| Cash and cash equivalents | 16 | 40,305,985 | 42,082,227 |
| Financial assets at fair value through statement of comprehensive income and expenditure | 17 | 19,665,694 | 17,513,483 |
| Expenditure prepaid for future events | | 750,896 | 1,043,757 |
| Other receivables, deposits and prepayments | 18 | 18,125,185 | 2,399,399 |
| Total current assets | | 78,847,760 | 63,038,866 |
| Current liabilities | | | |
| Deferred capital grants | 7 | 2,733,906 | 2,836,780 |
| Other payables | 19 | 13,317,545 | 10,254,091 |
| Cash and bank balances held on behalf of trust funds | 16 | 2,242,350 | 2,384,950 |
| Financial liabilities at fair value through statement of comprehensive income and expenditure | 17 | – | 49,844 |
| Government grants received in advance | 6 | 11,458,774 | 9,764,308 |
| Donations received in advance for future events | | 391,019 | 344,198 |
| | | 30,143,594 | 25,634,171 |
| Net current assets | | 48,704,166 | 37,404,695 |
| Non-current liabilities | | | |
| Deferred capital grants | 7 | 9,710,324 | 12,450,214 |
| Obligations under defined benefit retirement plan | 20 | 430,310 | 407,154 |
| Total non-current liabilities | | 10,140,634 | 12,857,368 |
| Net assets of the Council | | 54,695,553 | 40,368,356 |
| Net assets of Support for the Arts Fund | 11 | 59,345 | 73,773 |
| Net assets of Trust Funds | 12 | 14,439,833 | 14,376,784 |

The accompanying accounting policies and explanatory notes form an integral part of the financial statements.

Statement of Changes in Capital and Reserves

For the financial year 31 March 2010

| | | Capital account | Share capital | Singapore Arts Endowment Fund | Accumulated surplus | Total |
|--|------|--------------------|------------------|-------------------------------------|------------------------|------------|
| | Note | \$ | \$ | \$ | \$ | \$ |
| Balance as at 1 April 2008 | | 651,974 | 276,726 | 16,255,467 | 18,582,731 | 35,766,898 |
| Issue of share capital | 9 | – | 1,933,460 | – | – | 1,933,460 |
| Total comprehensive income for the year | | – | – | – | 2,667,998 | 2,667,998 |
| Balance as at 31 March 2009 | | 651,974 | 2,210,186 | 16,255,467 | 21,250,729 | 40,368,356 |
| Issue of share capital | 9 | – | 3,410,000 | – | – | 3,410,000 |
| Total comprehensive income for the year | | – | – | – | 10,917,197 | 10,917,197 |
| Balance as at 31 March 2010 | | 651,974 | 5,620,186 | 16,255,467 | 32,167,926 | 54,695,553 |

Statement of Cash Flows

For the financial year 31 March 2010

| | Note | 2009/10 \$ | 2008/09 \$ |
|---|-----------|---------------------|---------------------|
| Operating activities | | | |
| Deficit before grants: | | (42,177,714) | (47,826,393) |
| Adjustments for: | | | |
| Depreciation of investment property | 14 | 488,318 | 488,318 |
| Depreciation of property, plant and equipment | 15 | 2,681,443 | 2,506,785 |
| Gain on disposal of property, plant and equipment | 4 | (224) | (1,599) |
| Property, plant and equipment written off | 4 | 123,483 | 132,199 |
| Reversal of allowance for doubtful debts on other receivables | 4 | (5,000) | (8,462) |
| Bad debts written off | 4 | – | 720 |
| Accrual for obligations under defined benefit retirement plan | 20 | 23,156 | 41,909 |
| Allowance for doubtful debts | 24 | 295,818 | 35,867 |
| Allowance for doubtful debts written back | 24 | (31,209) | – |
| (Gain)/loss on financial assets/liabilities at fair value through statement of comprehensive income and expenditure | | (2,981,552) | 4,244,815 |
| Interest income | 5 | (212,107) | (173,122) |
| Amortisation of expenditure prepaid for future events | | 1,043,757 | 1,042,663 |
| Deferred income recognised | | (344,198) | (682,631) |
| Dividend income | 5 | (50,781) | (231,255) |
| Deficit before working capital changes | | (41,146,810) | (40,430,186) |
| Other receivables, deposits and prepayments | | (15,985,394) | (468,638) |
| Expenditures paid in advance | | (750,896) | (1,043,757) |
| Other payables | | 3,063,454 | 3,114,557 |
| Donations received in advance | | 391,019 | 334,198 |
| Net cash used in operating activities | | (54,428,627) | (38,493,826) |
| Investing activities | | | |
| Proceeds from disposal of property, plant and equipment | | 224 | 1,599 |
| Purchase of property, plant and equipment | 15 | (3,604,236) | (338,538) |
| Proceeds from sale of financial assets at fair value through statement of comprehensive income and expenditure (net) | | 14,614,057 | 17,020,080 |
| Purchase of financial assets at fair value through statement of comprehensive income and expenditure | | (13,834,561) | (13,733,206) |
| Interest received | | 212,107 | 180,517 |
| Dividends received | 5 | 50,781 | 231,255 |
| Net cash (used in)/generated from investing activities | | (2,561,628) | 3,361,707 |
| Financing activities | | | |
| Government grants received | 6 | 51,946,613 | 56,184,812 |
| Issue of shares to Minister for Finance | 9 | 3,410,000 | 1,933,460 |
| Net cash generated from financing activities | | 55,356,613 | 58,118,272 |
| Net (decrease)/increase in cash and cash equivalents | | (1,633,642) | 22,986,153 |
| Cash and cash equivalents at beginning of financial year | 16 | 39,697,277 | 16,711,124 |
| Cash and cash equivalents at end of financial year | 16 | 38,063,635 | 39,697,277 |

The accompanying accounting policies and explanatory notes form an integral part of the financial statements.

The accompanying accounting policies and explanatory notes form an integral part of the financial statements.

Notes to the Financial Statements

31 March 2010

1. Corporate Information

The registered office and principal place of business of the National Arts Council (the "Council") is at 140 Hill Street, #03-01, MICA Building, Singapore 179369. The financial statements are expressed in Singapore dollars.

The principal activities of the Council are:

- to promote the appreciation, understanding and enjoyment of the arts;
- to support and assist in the establishment and development of arts organisations;
- to organise and promote artistic activities; and
- to establish and maintain arts theatres and other arts facilities.

2. Summary of Significant Accounting Policies

2.1 Basis of Preparation

The financial statements of the Council for the financial year ended 31 March 2010 ("FY 2009"), which are presented in Singapore dollars ("S\$"), have been prepared on a historical cost basis and in accordance with SB-FRS.

The accounting policies have been consistently applied by the Council and are consistent with those used in the previous financial year.

2.2 Changes in SB-FRS and INT SB-FRS

i. Adoption of new and revised SB-FRS

With effect from 1 April 2009, the Council has adopted all the new and revised SB-FRS, INT SB-FRS and SB-FRS Guidance Notes that are mandatory for financial years beginning on or after 1 April 2009. The adoption of these SB-FRS, INT SB-FRS and SB-FRS Guidance Notes has no significant impact to the Council, except for as indicated below:

SB-FRS 1 Presentation of Financial Statements – Revised Presentation

The revised SB-FRS 1 requires owner and non-owner changes in equity to be presented separately. The statement of changes in equity includes only details of transactions with owners with all non-owner changes in equity presented in the statement of other comprehensive income. In addition, the revised standard introduces the statement of comprehensive income. It presents all items of income and expense recognised, including all non-owner changes in equity, either in one single statement, or in two linked statements.

The Council applied SB-FRS 1 (revised) for the financial year ended 31 March 2010 and adopted the format of one single statement.

SB-FRS Guidance Note 2 – Accounting and Disclosure for Donations

Previously, donations relating to assets were recognised as deferred capital grants and amortised to the statement of comprehensive income and expenditure over the expected useful life of the relevant asset. SB-FRS Guidance Note 2 requires donations relating to assets to be recognised as income upon receipt. This change has no material effect on the financial statements.

SB-FRS Guidance Note 3 – Accounting and Disclosures for Trust Funds

Previously, cash held on behalf of trust funds that is placed in the Council's own bank accounts was not included as part of cash and cash equivalents of the Council. SB-FRS Guidance Note 3 requires such cash to be included as part of cash and cash equivalents of the Council with a corresponding liability to the trust funds.

Notes to the Financial Statements

31 March 2010

2. Summary of Significant Accounting Policies (cont'd)

2.2 Changes in SB-FRS and INT SB-FRS (cont'd)

ii. SB-FRS and Interpretations of SB-FRS ("INT SB-FRS") not yet effective

The Council has not applied the following relevant SB-FRS and INT SB-FRS that have been issued but not yet effective:

| Reference | Description | Effective for annual periods beginning on or after |
|----------------|---|--|
| INT SB-FRS 109 | Amendments to INT SB-FRS 109 and SB-FRS 39 – Embedded Derivatives | 30 June 2009 |
| SB-FRS 27 | Consolidated and Separate Financial Statements – Amendments Relating to Cost of an Investment in a Subsidiary, Jointly-controlled Entity or Associate | 1 July 2009 |
| SB-FRS 39 | Financial Instruments: Recognition and Measurement – Amendments Relating to Eligible Hedged Items | 1 July 2009 |
| SB-FRS 39 | Financial Instruments: Recognition and Measurement – Amendments to INT SB-FRS 109 and SB-FRS 39 – Embedded Derivatives | 1 July 2009 |
| SB-FRS 103 | Business Combinations | 1 July 2009 |
| INT SB-FRS 117 | Distributions of Non-cash Assets to Owners | 1 July 2009 |
| INT SB-FRS 118 | Transfers of Assets from Customers | 1 July 2009 |
| SB-FRS 101 | First-Time Adoption of Financial Reporting Standards – Amendments Relating to Additional Exemptions for First-time Adopters | 1 January 2010 |
| SB-FRS 102 | Share-based Payment – Amendments Relating to Group Cash-settled Share-based Payment Transactions | 1 January 2010 |
| INT SB-FRS 119 | Extinguish Financial Liabilities with Equity Instruments | 1 July 2010 |
| INT SB-FRS 114 | Amendments relating to Prepayments of a Minimum Funding Requirement | 1 January 2011 |

Improvements to FRSs issued:

| | | |
|----------------|--|----------------|
| SB-FRS 38 | Intangible Assets | 1 July 2009 |
| SB-FRS 102 | Share-based Payment | 1 July 2009 |
| INT SB-FRS 109 | Reassessment of Embedded Derivatives | 1 July 2009 |
| NT SB-FRS 116 | Hedges of a Net Investment in a Foreign Operation | 1 July 2009 |
| SB-FRS 1 | Presentation of Financial Statements | 1 January 2010 |
| SB-FRS 7 | Statement of Cash Flows | 1 January 2010 |
| SB-FRS 17 | Leases | 1 January 2010 |
| SB-FRS 36 | Impairment of Assets | 1 January 2010 |
| SB-FRS 39 | Financial Instruments: Recognition and Measurement | 1 January 2010 |
| SB-FRS 105 | Non-current Assets Held for Sale and Discontinued Operations | 1 January 2010 |
| SB-FRS 108 | Operating Segments | 1 January 2010 |

The Council expects that the adoption of the above pronouncements will have no material impact to the financial statements in the period of initial application.

Notes to the Financial Statements

31 March 2010

2. Summary of Significant Accounting Policies (cont'd)

2.3 Foreign currency

Transactions in foreign currencies are measured in the functional currencies of the Council and are recorded on initial recognition in the functional currencies at exchange rates approximating those ruling at the transaction dates. Monetary assets and liabilities denominated in foreign currencies are translated at the rate of exchange ruling at the balance sheet date. Non-monetary items that are measured in terms of historical cost in a foreign currency are translated using the exchange rates as at the dates of the initial transactions. Non-monetary items measured at fair value in a foreign currency are translated using the exchange rates at the date when the fair value was determined.

2.4 Property, plant and and equipment

All items of property, plant and equipment are recorded at cost. The cost of an item of property, plant and equipment is recognised as an asset if, and only if, it is probable that future economic benefits associated with the item will flow to the Council and the cost of the item can be measured reliably.

Subsequent to recognition, renovations, plant and machinery, furniture and fixtures and stage related and musical equipment are measured at cost less accumulated depreciation and accumulated impairment losses.

Depreciation is computed on a straight-line basis over the estimated useful lives of the assets as follows:

| | |
|--|-----------------------------------|
| Renovations | – 12.5% |
| Plant and machinery | – 12.5% |
| Office equipment, furniture, vehicles and audio visual equipment | – 12.5% to 33 % |
| Stage related and musical equipment | – 12.5% to 20% |
| Leasehold improvements | – Over the remaining lease period |

Included in stage related musical equipment is an amount of \$540,184 relating to the J B Guadagnini violin for which no depreciation is provided. Depreciation is also not provided for works of art and works-in-progress.

Property, plant and equipment costing less than \$2,000 each are charged to the statement of comprehensive income and expenditure in the year of purchase.

For property, plant equipment purchased during the financial year, a full year's depreciation is provided. No depreciation is charged for property, plant and equipment disposed of during the year.

Fully depreciated property, plant and equipment still in use are retained in the financial statements.

The carrying values of property, plant and equipment are reviewed for impairment when events or changes in circumstances indicate that the carrying value may not be recoverable.

The residual value, useful life and depreciation method are reviewed at each financial year-end to ensure that the amount, method and period of depreciation are consistent with previous estimates and the expected pattern of consumption of the future economic benefits embodied in the items of property, plant and equipment.

An item of property, plant and equipment is derecognised upon disposal or when no future economic benefits are expected from its use or disposal. Any gain or loss on derecognition of the asset is included in the statement of comprehensive income and expenditure in the year the asset is derecognised.

Notes to the Financial Statements

31 March 2010

2. Summary of Significant Accounting Policies (cont'd)

2.5 Investment property

Investment property is property held either to earn rental income or capital appreciation or both. These do not include properties held for sale in the ordinary course of business, or used in the production nor those used for the supply of goods or services or for administrative purposes.

Investment property is initially recorded at cost. Subsequent to recognition, investment property is measured at fair value and gains or losses arising from changes in the fair value of investment property are included in the income and expenditure statement in the year in which they arise.

Depreciation is provided on a straight-line basis so as to write off the cost of the investment property over its estimated useful life of 30 years.

2.6 Impairment of non-financial assets

The Council assesses at each reporting date whether there is an indication that an asset may be impaired. If any such indication exists, or when annual impairment assessment for an asset is required, the Council makes an estimate of the asset's recoverable amount.

An asset's recoverable amount is the higher of an asset's or cash-generating unit's fair value less costs to sell and its value in use and is determined for an individual asset, unless the asset does not generate cash inflows that are largely independent of those from other assets. In assessing value in use, the estimated future cash flows expected to be generated by the asset are discounted to their present value. Where the carrying amount of an asset exceeds its recoverable amount, the asset is written down to its recoverable amount.

Impairment losses are recognised in the income and expenditure statement except for assets that are previously revalued where the revaluation was taken to capital and reserves. In this case the impairment is also recognised in capital and reserves up to the amount of any previous revaluation.

An assessment is made at each reporting date as to whether there is any indication that previously recognised impairment losses may no longer exist or may have decreased. A previously recognised impairment loss is reversed only if there has been a change in the estimates used to determine the asset's recoverable amount since the last impairment loss was recognised. If that is the case, the carrying amount of the asset is increased to its recoverable amount. That increase cannot exceed the carrying amount that would have been determined, net of depreciation, had no impairment loss be recognised previously. Such reversal is recognised in the income and expenditure statement unless the asset is measured at revalued amount, in which case the reversal is treated as a revaluation increase.

2.7 Financial assets

Financial assets are recognised on the balance sheet when, and only when, the Council becomes a party to the contractual provisions of the financial instrument.

When financial assets are recognised initially, they are measured at fair value, plus, in the case of financial assets not at fair value through income or expenditure, directly attributable transaction costs.

2. Summary of Significant Accounting Policies (cont'd)**2.7 Financial assets (cont'd)**

A financial asset is derecognised where the contractual right to receive cash flows from the asset has expired. On derecognition of a financial asset in its entirety, the difference between the carrying amount and the sum of the consideration received and any cumulative gain or loss that has been recognised directly in equity is recognised in the income and expenditure statement.

All regular way purchases and sales of financial assets are recognised or derecognised on the trade date i.e. the date that the Council commits to purchase or sell the asset. Regular way purchases or sales are purchases or sales of financial assets that require delivery of assets within the period generally established by regulation or convention in the marketplace concerned.

Financial assets at fair value through statement of comprehensive income and expenditure

Financial assets at fair value through statement of comprehensive income and expenditure are financial assets classified as held for trading. Financial assets classified as held for trading are derivatives (including separated embedded derivatives) or are acquired principally for the purpose of selling or repurchasing it in the near term.

Subsequent to initial recognition, financial assets at fair value through statement of comprehensive income and expenditure are measured at fair value. Any gains or losses arising from changes in fair value of the financial assets are recognised in the income and expenditure statement. Net gains or net losses on financial assets at fair value through statement of comprehensive income and expenditure include exchange differences, interest and dividend income.

Loans and receivables

Financial assets with fixed or determinable payments that are not quoted in an active market are classified as loans and receivables. Subsequent to initial recognition, loans and receivables are measured at amortised cost using the effective interest method. Gains and losses are recognised in the income and expenditure statement when the loans and receivables are derecognised or impaired, and through the amortisation process.

Available-for-sale assets

Available-for-sale financial assets are financial assets that are not classified in any of the other categories. After initial recognition, available-for-sale financial assets are measured at fair value. Any gains or losses from changes in fair value of the financial asset are recognised directly in the fair value adjustment reserve in equity, except that impairment losses, foreign exchange gains and losses on monetary items and interest calculated using the effective interest method are recognised in the statement of comprehensive income and expenditure. The cumulative gain or loss previously recognised in equity is recognised in the statement of comprehensive income and expenditure when the financial asset is derecognised.

Investments in equity instruments whose fair value cannot be reliably measured are measured at cost less impairment loss.

2. Summary of Significant Accounting Policies (cont'd)**2.8 Impairment of financial assets**

The Council assesses at each balance sheet date whether there is any objective evidence that a financial asset is impaired.

Assets carried at amortised cost

If there is objective evidence that an impairment loss on financial assets carried at amortised cost has been incurred, the amount of the loss is measured as the difference between the asset's carrying amount and the present value of estimated future cash flows discounted at the financial asset's original effective interest rate. The carrying amount of the asset is reduced through the use of an allowance account. The impairment loss is recognised in the statement of comprehensive income and expenditure.

When the asset becomes uncollectible, the carrying amount of impaired financial assets is reduced directly or if an amount was charged to the allowance account, the amounts charged to the allowance account are written off against the carrying value of the financial asset.

To determine whether there is objective evidence that an impairment loss on financial assets has been incurred, the Council considers factors such as the probability of insolvency or significant financial difficulties of the debtor and default or significant delay in payments.

If in a subsequent period, the amount of the impairment loss decreases and the decrease can be related objectively to an event occurring after the impairment was recognised, the previously recognised impairment loss is reversed to the extent that the carrying amount of the asset does not exceed its amortised cost at the reversal date. The amount of reversal is recognised in the statement of comprehensive income and expenditure.

Assets carried at cost

If there is objective evidence (such as significant adverse changes in the business environment where the issuer operates, probability of insolvency or significant financial difficulties of the issuer) that an impairment loss on financial assets carried at cost has been incurred, the amount of the loss is measured as the difference between the asset's carrying amount and the present value of estimated future cash flows discounted at the current market rate of return for a similar financial asset. Such impairment losses are not reversed in subsequent periods.

Available-for-sale financial assets

Significant or prolonged decline in fair value below cost, significant financial difficulties of the issuer or obligor, and the disappearance of an active trading market are considerations to determine whether there is objective evidence that investment securities classified as available-for-sale financial assets are impaired.

If an available-for-sale financial asset is impaired, an amount comprising the difference between its cost (net of any principal payment and amortisation) and its current fair value, less any impairment loss previously recognised in the income and expenditure statement is transferred from equity to the income and expenditure statement. Reversals of impairment losses in respect of equity instruments are not recognised in the income and expenditure statement. Reversals of impairment losses on debt instruments are recognised in the income and expenditure statement if the increase in fair value of the debt instrument can be objectively related to an event occurring after the impairment loss was recognised in the statement of comprehensive income and expenditure.

2. Summary of Significant Accounting Policies (cont'd)**2.8 Impairment of financial assets (cont'd)**Available-for-sale financial assets (cont'd)

Certain equity shares held by the Council are classified as available-for-sale and are stated at cost less impairment given that there is no reliable measure of their fair value. Dividends on available-for-sale equity instruments are recognised in the statement of comprehensive income and expenditure when the Council's right to receive payments is established.

2.9 Derecognition of financial assets

A financial asset is derecognised when the contractual rights to receive the cash flows of the financial asset have expired.

2.10 Cash and cash equivalents

For the purpose of presentation in the cash flow statement, cash and cash equivalents include cash on hand and at banks, cash held under Centralised Liquidity Management ("CLM") scheme managed by Accountant-General's Department ("AGD") and fixed deposits with financial institutions, but excludes cash and cash equivalents held on behalf of trust funds.

2.11 Trade debtors and other receivables

Trade debtors, including deposits and other debtors are classified and accounted for as loans and receivables under SB-FRS 39 Financial Instruments: Recognition and Measurement. They are recognised initially at fair value and subsequently measured at amortised cost using the effective interest method, less allowance for impairment. An allowance for impairment of trade and other receivables is established when there is evidence that the Council will not be able to collect all amounts due according to the original terms of the receivables. The amount of the allowance is recognised in the statement of comprehensive income and expenditure.

2.12 Provisions

Provisions are recognised when the Council has a present obligation as a result of a past event, it is probable that an outflow of economic resources will be required to settle the obligation and the amount of the obligation can be estimated reliably.

Provisions are reviewed at each balance sheet date and adjusted to reflect the current best estimate. If it is no longer probable that an outflow of economic resources will be required to settle the obligation, the provision is reversed. If the effect of the time value of money is material, provisions are discounted using a current pre tax rate that reflects, where appropriate, the risks specific to the liability. When discounting is used, the increase in the provision due to the passage of time is recognised as a finance cost.

2. Summary of Significant Accounting Policies (cont'd)**2.13 Government grants**

Government grants for the establishment of the Council are taken to the capital account.

Government grants are recognised at their fair value where there is reasonable assurance that the grant will be received and all attaching conditions will be complied with. Where the grant relates to an asset, the fair value is recognised as deferred capital grant on the balance sheet and is amortised to the income and expenditure statement over the expected useful life of the relevant asset by equal annual instalments.

Other government grants are recognised as income over the periods necessary to match them with the costs for which they are intended to compensate, on a systematic basis. Government grants that are receivable as compensation for expenses or losses already incurred or for the purpose of giving immediate financial support to the Council with no future related costs are recognised in the statement of comprehensive income and expenditure in the period in which they become receivable.

2.14 Financial liabilities

Financial liabilities are recognised on the balance sheet when, and only when, the Council becomes a party to the contractual provisions of the financial instrument.

Financial liabilities are recognised initially at fair value, plus, in the case of financial liabilities other than derivatives, directly attributable transaction costs.

Subsequent to initial recognition, all financial liabilities are measured at amortised cost using the effective interest method, except for derivatives, which are measured at fair value.

A financial liability is derecognised when the obligation under the liability is extinguished. For financial liabilities other than derivatives, gains and losses are recognised in the income and expenditure statement when the liabilities are derecognised and through the amortisation process. Any gains or losses arising from changes in fair value of derivatives are recognised in the statement of comprehensive income and expenditure. Net gains or losses on derivatives include exchange differences.

2.15 Employee benefitsDefined contribution plan

The Council makes contribution to the Central Provident Fund scheme in Singapore, a defined contribution pension scheme. Contributions to national pension schemes are recognised as an expense in the period in which the related service is performed.

Employee leave entitlement

Employee entitlements to annual leave are recognised as a liability when they accrue to employees. The estimated liability for leave is recognised for services rendered by employees up to balance sheet date.

2. Summary of Significant Accounting Policies (cont'd)**2.16 Retirement benefit costs**

Defined benefit retirement obligation due to a pensionable officer is recognised in the balance sheet in accordance with the Pensions Act (Cap. 225). The pension amount payable is based on the last drawn salary of the respective officer and the officer's cumulative service period served with the Council at the time of retirement. The Council does not need to bear any medical liabilities for the pensionable officer upon retirement. The provision for pension due to the pensionable officer is determined based on the expected payments to be made by the Council in respect of services provided by the pensionable officer up to the balance sheet date.

2.17 LeasesAs lessee

Finance leases, which transfer to the Council substantially all the risks and rewards incidental to ownership of the leased item, are capitalised at the inception of the lease at the fair value of the leased asset or, if lower, at the present value of the minimum lease payments. Any initial direct costs are also added to the amount capitalised. Lease payments are apportioned between the finance charges and reduction of the lease liability so as to achieve a constant rate of interest on the remaining balance of the liability. Finance charges are charged to the statement of comprehensive income and expenditure. Contingent rents, if any, are charged as expenses in the periods in which they are incurred.

Capitalised leased assets are depreciated over the shorter of the estimated useful life of the asset and the lease term, if there is no reasonable certainty that the Council will obtain ownership by the end of the lease term.

Operating lease payments are recognised as an expense in the statement of comprehensive income and expenditure on a straight-line basis over the lease term. The aggregate benefit of incentives provided by the lessor is recognised as a reduction of rental expense over the lease term on a straight-line basis.

As lessor

Leases where the Council retains substantially all the risks and rewards of ownership of the asset are classified as operating leases. Initial direct costs incurred in negotiating an operating lease are added to the carrying amount of the leased asset and recognised over the lease term on the same bases as rental income. The accounting policy for rental income is set out in Note 2.18.

2.18 Revenue

Revenue is recognised to the extent that it is probable that the economic benefits will flow to the Council and the revenue can be reliably measured. Revenue is measured at the fair value of the consideration received or receivable;

- i. Income derived from sale of tickets, advertisements and rental of theatres and other facilities is recognised when services have been rendered;
- ii. Contributions and donations received for events held in the financial year under review are recognised as income when received;
- iii. Contributions and donations received for future events are recognised as income in the financial year in which the events take place to match the related expenditure;

2. Summary of Significant Accounting Policies (cont'd)**2.18 Revenue (cont'd)**

- iv. Interest income is recognised using the effective interest method; and
- v. Dividend income is recognised when the right to receive payment has been established;
- vi. Donation income is recognised when the Council obtains control of the donations or the right to receive the donation. Receipt in advance of a donation specified to cover expenditure in a future accounting period is deferred and recognised as a liability.

2.19 Prepaid expenditure

Expenditure incurred for future events are recognised as prepayments and will be recognised as expenditure in the financial year in which events take place.

2.20 Trust funds

A trust fund is defined as a fund for which the Council acts as custodian, trustee, manager or agent but does not exercise control over.

Cash of trust funds which are maintained within the Council's own bank accounts will be included as part of the cash and cash equivalent balances of the Council's balance sheet with a corresponding liability to the trust funds.

Trust funds are set up to account for monies held in trust for external parties. Income and expenditure of these funds are taken directly to the funds and the net assets relating to these funds are shown separately in the balance sheet. Trust funds are accounted for on an accrual basis.

3. Significant Accounting Judgements and Estimates

The preparation of the Council's financial statements requires management to make judgements, estimates and assumptions that affect the reported amounts of revenues, expenses, assets and liabilities, and the disclosure of contingent liabilities at the reporting date. However, uncertainty about these assumptions and estimates could result in outcomes that could require a material adjustment to the carrying amount of the asset or liability affected in the future.

Judgements made in applying accounting policies

In the current financial year, management has not made any critical judgements that have a significant effect on the amount recognised in the financial statements.

Key sources of estimation uncertainty

The key assumptions concerning the future and other key sources of estimation uncertainty at the balance sheet date, that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next financial year are discussed below.

a. Useful lives of investment property, property, plant and equipment

The cost of investment property and plant and equipment is depreciated on a straight-line basis over the investment property and plant and equipment's estimated economic useful lives. Management estimates the useful lives of these investment property and plant and equipment to be within 3 to 30 years. The carrying amounts of the Council's investment property and plant and equipment at the balance sheet date are disclosed in Notes 14 and 15 to the financial statements respectively.

Notes to the Financial Statements

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3. Significant Accounting Judgements and Estimates (cont'd)

b. Impairment of investment property, property, plant and equipment

Where there are indications of impairment of its assets, the Council estimates the carrying amount of these assets to determine the extent of the impairment loss, if any.

The recoverable amounts of these assets are determined based on the higher of fair value less cost to sell and value in use.

Value in use calculations require the Council to estimate the future cash flows expected to arise from the usage of its assets and a suitable discount rate in order to calculate present value. Based on management's value in use calculations, no provision for impairment loss is required.

c. Defined benefit plan

Provision for pension benefits of the Council as at 31 March 2010 was \$430,310 (2008/09: \$407,154). The provision has been determined based on certain assumptions and estimates disclosed in Note 20 and revisions to the assumptions and estimates could impact the provision made.

4. Operating Deficit

| | Note | 2009/10 \$ | 2008/09 \$ |
|--|------|---------------|---------------|
| The following items are included in arriving at operating deficit: | | | |
| Council members' allowances | | 135,939 | 139,219 |
| Costs of defined contribution plans included in staff costs | | 968,979 | 1,062,273 |
| Cost of obligations in respect of | | | |
| defined benefit retirement plan included in staff costs | 20 | 23,156 | 41,909 |
| Gain on disposal of property, plant and equipment | | (224) | (1,599) |
| Property, plant and equipment written off | | 123,483 | 132,199 |
| Bad debts written off | | – | 720 |
| Reversal of allowance for doubtful debts on other receivables | | (5,000) | (8,462) |

5. Income from Investments

| | 2009/10 \$ | 2008/09 \$ |
|-----------------|---------------|---------------|
| Interest income | 212,107 | 173,122 |
| Dividend income | 50,781 | 231,255 |
| | 262,888 | 404,377 |

Notes to the Financial Statements

31 March 2010

6. Government Grants Received in Advance

| | Operating grant | | RCP grant ⁽¹⁾ | | Development grant | | Total grant | |
|---|-----------------|---------------|--------------------------|---------------|-------------------|---------------|---------------|---------------|
| | 2009/10 \$ | 2008/09 \$ | 2009/10 \$ | 2008/09 \$ | 2009/10 \$ | 2008/09 \$ | 2009/10 \$ | 2008/09 \$ |
| Balance as at 1 April | 9,583,112 | 1,138,175 | 181,196 | 195,489 | – | 75,648 | 9,764,308 | 1,409,312 |
| Add: Receipts/(payments) during the year | | | | | | | | |
| Grants received for the current year | 50,554,596 | 64,053,909 | 16,090,000 | 16,090,000 | – | – | 66,644,596 | 80,143,909 |
| Refund of Central Vote Fund to MICA | – | (234,700) | – | – | – | – | – | (234,700) |
| Payment to National Heritage Board | (483,235) | – | – | – | – | – | (483,235) | – |
| Payment to The Old Parliament House Ltd | (2,000,000) | (2,000,000) | – | – | – | – | (2,000,000) | (2,000,000) |
| Payment to Singapore Symphony Orchestra | (5,000,000) | (11,000,000) | – | – | – | – | (5,000,000) | (11,000,000) |
| Payment to Singapore Chinese Orchestra | (6,674,748) | (8,145,884) | – | – | – | – | (6,674,748) | (8,145,884) |
| Payment to Singapore Dance Theatre | (540,000) | (2,578,513) | – | – | – | – | (540,000) | (2,578,513) |
| Refund of development grant to MICA | – | – | – | – | – | – | – | – |
| Grants received for the prior year | – | – | – | – | – | – | – | – |
| Total receipts/(payment) during the year | 35,856,613 | 40,094,812 | 16,090,000 | 16,090,000 | – | – | 51,946,613 | 56,184,812 |
| | 45,439,725 | 41,232,987 | 16,271,196 | 16,285,489 | – | 75,648 | 61,710,921 | 57,594,124 |
| Less: Transfers | | | | | | | | |
| Transfer to operating grant | – | – | – | – | – | (75,648) | – | (75,648) |
| Transfer from development grant | – | 75,648 | – | – | – | – | – | 75,648 |
| Transfer to other payables (Note 19) | – | (182,354) | – | – | – | – | – | (182,354) |
| Transfer to deferred capital grant (Note 7) | (60,370) | (15,402) | – | – | – | – | (60,370) | (15,402) |
| Transfer to statement of comprehensive income and expenditure | (34,029,343) | (31,527,767) | (16,162,434) | (16,104,293) | – | – | (50,191,777) | (47,632,060) |
| Total transfer | (34,089,713) | (31,649,875) | (16,162,434) | (16,104,293) | – | (75,648) | (50,252,147) | (47,829,816) |
| Less: Grants received for the prior year | – | – | – | – | – | – | – | – |
| Balance as at 31 March | 11,350,012 | 9,583,112 | 108,762 | 181,196 | – | – | 11,458,774 | 9,764,308 |

(1) To establish Singapore as a global city for the arts, the Government launched the Renaissance City Plan (RCP I) with a budget of \$50 million for financial years 2000 – 2004. This was followed by RCP II with a budget of \$24 million for financial years 2005 – 2006 and \$15.5 million for financial year 2007; and RCP III with a budget of \$116.25 million for financial years 2008 – 2012.

Transfer to deferred capital grants from operating/development grants relates to purchase of plant and equipment out of the operating/development grants.

The balance of \$11,350,012 (2008/09: \$9,583,112) in operating grants as at 31 March 2010 relates to amounts earmarked for expenditures in the subsequent financial year.

The balance of \$108,762 (2008/09: \$181,196) in RCP grants as at 31 March 2010 relates to amounts earmarked for expenditures in the subsequent financial year.

Notes to the Financial Statements

31 March 2010

7. Deferred Capital Grants

| | Note | 2009/10 \$ | 2008/09 \$ |
|--|------|---------------|---------------|
| Balance as at 1 April | | 15,286,994 | 21,388,634 |
| Less: | | | |
| Works-in-progress transferred to MICA | | – | (3,254,711) |
| Capital grants utilised during the financial year | | – | – |
| Amount transferred from operating grants | | 60,370 | 15,402 |
| Total grants transferred during the financial year | 6 | 60,370 | 15,402 |
| | | 15,347,364 | 18,149,325 |
| Less: Deferred capital grants amortised | | (2,903,134) | (2,862,331) |
| Balance as at 31 March | | 12,444,230 | 15,286,994 |
| Current liability | | 2,733,906 | 2,836,780 |
| Non-current liability | | 9,710,324 | 12,450,214 |
| Balance as at 31 March | | 12,444,230 | 15,286,994 |

In 31 March 2009 the Council transferred development costs of \$3,254,711 incurred for the development of School of the Arts, following the transfer of the management of School of the Arts to MICA.

8. Capital Account

The Capital Account comprises reserves and certain assets of the former National Theatre Trust, Singapore Cultural Foundation and the Arts Division of MICA which were transferred to the Council for its establishment.

9. Share Capital

| | 2009/10 \$ | 2008/09 \$ |
|----------------------------------|---------------|---------------|
| Balance as at 1 April | 2,210,186 | 276,726 |
| Issued during the financial year | 3,410,000 | 1,933,460 |
| Balance as at 31 March | 5,620,186 | 2,210,186 |

The share capital of the Council consists of 5,620,186 (2008/09: 2,210,186) shares with 3,410,000 (2009: 1,933,460) shares issued during the financial year. These shares are held by the Minister for Finance, a body corporate incorporated under the Minister for Finance (Incorporation) Act (Cap. 183), under the debt-equity framework.

Notes to the Financial Statements

31 March 2010

10. Singapore Arts Endowment Fund

| | 2009/10 \$ | 2008/09 \$ |
|------------------------------------|---------------|---------------|
| Balance as at 1 April and 31 March | 16,255,467 | 16,255,467 |

The Singapore Arts Endowment Fund was established under Section 13 of the National Arts Council Act. The Fund comprises all monies transferred to the National Arts Council upon its formation, donations and gifts accepted by the Council for the Fund, such contributions to the Fund as the Minister for Information, Communications and the Arts may specify from monies provided by Parliament and such other monies as the Council may decide to transfer to the Fund. Income from investment of the Fund is applied towards the development and promotion of arts in Singapore and accounted for in the income and expenditure statement of the Council. The assets of the Fund are pooled with the assets of the Council in the balance sheet.

11. Support for the Arts Fund

| | Note | 2009/10 \$ | 2008/09 \$ |
|--|------|---------------|---------------|
| Balance as at 1 April | | 73,773 | 101,432 |
| Add: | | | |
| Donations received during the financial year | | 1,173,273 | 1,268,000 |
| Less: | | | |
| Disbursement to Special Accounts | | – | (1,000) |
| Disbursement to Talent Development Fund | 12 | (20,000) | (200,000) |
| Disbursement for future programmes | | (190,000) | (270,000) |
| Disbursement for past programme | | (25,000) | (80,000) |
| Grants and scholarships | | (152,500) | (150,000) |
| Fees for services | | (800,201) | (579,659) |
| Repairs and maintenance | | – | (15,000) |
| | | 59,345 | 73,773 |
| Represented by: | | | |
| Cash | | 59,345 | 73,773 |

The Support for the Arts Fund was established on 1 July 2003 for the development and promotion of arts in Singapore. Monies received by the Fund are channelled to arts programmes, projects and sub-funds as indicated by the donor.

The Support for the Arts Fund has been designated as an institution of a public character under Section 37(2) of the Income Tax Act on 1 August 2003 for a period of 5 years and it has been renewed for a period of 3 years from 1 August 2008. The net asset of the Support for the Arts Fund is shown as a separate line in the balance sheet. Upon dissolution of the Support for the Arts Fund or when the Council ceases to exist, the remaining monies in the Fund shall be donated to charitable organisations which have been designated as institutions of a public character under Section 37(2) of the Income Tax Act and registered under the Charities Act Cap. 37, as decided by the Council administering the Fund.

Notes to the Financial Statements

31 March 2010

12. Trust Funds

These are funds set up to account for contributions received from external parties for specific purposes as described as follows :

The Council administers these funds on behalf of the external parties.

The various trust funds are :

| | Association of Asian Performing Arts Festivals | | Chen Chong Swee Arts Scholarship | | Georgette Chen Arts Scholarship | | Gifted Young Artists' Bursary Scheme | | Lee Huei Min Trust Fund | |
|---|---|---------------|-------------------------------------|---------------|------------------------------------|---------------|---|---------------|----------------------------|---------------|
| | 2009/10 \$ | 2008/09 \$ | 2009/10 \$ | 2008/09 \$ | 2009/10 \$ | 2008/09 \$ | 2009/10 \$ | 2008/09 \$ | 2009/10 \$ | 2008/09 \$ |
| Balance as at 1 April | 60,496 | – | 839,949 | 888,190 | 2,279,528 | 2,420,115 | 57,969 | 70,209 | 54,715 | 56,474 |
| Add: Income | | | | | | | | | | |
| Contributions and donations | – | – | – | – | – | – | – | – | – | – |
| Interest and other income | 13,984 | 75,950 | 24,344 | 31,803 | 46,750 | 58,478 | 480 | 2,760 | 25 | 194 |
| Fair value gain/(loss) on investments at fair value through statement of comprehensive income and expenditure | – | – | 53,850 | (80,043) | 111,250 | (169,063) | – | – | – | – |
| | 74,480 | 75,950 | 918,143 | 839,950 | 2,437,528 | 2,309,530 | 58,449 | 72,969 | 54,740 | 56,668 |
| Less: Expenditure | | | | | | | | | | |
| Release of fund/ bank charges | 526 | 13,073 | – | 1 | – | 2 | – | – | 4,740 | 1,953 |
| Scholarships | 3,520 | 2,381 | – | – | 20,000 | 30,000 | 15,000 | 15,000 | – | – |
| Balance as at 31 March | 70,434 | 60,496 | 918,143 | 839,949 | 2,417,528 | 2,279,528 | 43,449 | 57,969 | 50,000 | 54,715 |
| Represented by: | | | | | | | | | | |
| Investments at fair value through statement of comprehensive income and expenditure | – | – | 376,420 | 322,570 | 533,860 | 422,610 | – | – | – | – |
| Fixed deposits | – | – | 464,755 | 457,886 | 1,754,420 | 1,728,803 | 36,000 | 51,824 | – | – |
| Accrued interest | – | – | 5,551 | 6,463 | 14,097 | 22,024 | 202 | 518 | – | – |
| Cash held on behalf by the Council | 70,434 | 60,496 | 71,417 | 53,030 | 115,151 | 106,091 | 7,247 | 5,627 | 50,000 | 54,715 |
| Net assets | 70,434 | 60,496 | 918,143 | 839,949 | 2,417,528 | 2,279,528 | 43,449 | 57,969 | 50,000 | 54,715 |

Notes to the Financial Statements

31 March 2010

12. Trust Funds (cont'd)

| | Shell-NAC Arts Scholarship | | Singapore Dance Theatre Endowment Fund | | Talent Development Fund | | Violin Loan Scheme | | Total | |
|---|-------------------------------|---------------|---|---------------|----------------------------|---------------|-----------------------|---------------|-------------------|---------------|
| | 2009/10 \$ | 2008/09 \$ | 2009/10 \$ | 2008/09 \$ | 2009/10 \$ | 2008/09 \$ | 2009/10 \$ | 2008/09 \$ | 2009/10 \$ | 2008/09 \$ |
| Balance as at 1 April | – | 109,521 | 9,846,499 | 9,608,384 | 610,112 | 578,351 | 627,516 | 630,750 | 14,376,784 | 14,361,994 |
| Add: Income | | | | | | | | | | |
| Contributions and donations | – | – | – | 1,168,583 | 20,000 | 200,000 | – | – | 20,000 | 1,368,583 |
| Interest and other income | – | 161 | 231,001 | 398,499 | 6,293 | 2,262 | – | 315 | 322,877 | 570,422 |
| Fair value gain/(loss) on investments at fair value through statement of comprehensive income and expenditure | – | – | 649,030 | (964,405) | – | – | – | – | 814,130 | (1,213,511) |
| | – | 109,682 | 10,726,530 | 10,211,061 | 636,405 | 780,613 | 627,516 | 631,065 | 15,533,791 | 15,087,488 |
| Less: Expenditure | | | | | | | | | | |
| Release of fund/ bank charges | – | 8,279 | 348,552 | 364,562 | 74,104 | 170,501 | – | 3,549 | 427,922 | 561,920 |
| Scholarships | – | 101,403 | – | – | – | – | – | – | 38,520 | 148,784 |
| Miscellaneous expenses | – | – | – | – | – | – | 2,559 | – | 2,559 | – |
| Transferred to Council | – | – | – | – | – | – | 624,957 | – | 624,957 | – |
| Balance as at 31 March | – | – | 10,377,978 | 9,846,499 | 562,301 | 610,112 | – | 627,516 | 14,439,833 | 14,376,784 |
| Represented by: | | | | | | | | | | |
| J B Guadagnini violin | – | – | – | – | – | – | – | 540,184 | – | 540,184 |
| Investments at fair value through statement of comprehensive income and expenditure | – | – | 4,233,890 | 3,584,860 | – | – | – | – | 5,144,170 | 4,330,040 |
| Fixed deposits | – | – | 4,750,000 | 4,826,146 | – | – | – | – | 7,005,175 | 7,064,659 |
| Accrued interest | – | – | 28,288 | 27,946 | – | – | – | – | 48,138 | 56,951 |
| Cash held on behalf by the Council | – | – | 1,365,800 | 1,407,547 | 562,301 | 610,112 | – | 87,332 | 2,242,350 | 2,384,950 |
| Net assets | – | – | 10,377,978 | 9,846,499 | 562,301 | 610,112 | – | 627,516 | 14,439,833 | 14,376,784 |

Notes to the Financial Statements

31 March 2010

12. Trust Funds (cont'd)

Investments at fair value through statement of comprehensive income and expenditure consist of quoted and unquoted debt and equity securities.

Association of Asian Performing Arts Festivals

The Association of Asian Performing Arts Festivals was set up in 2004 with aims to recognise the growth of arts festivals in the Asian region; identify the potential advantages a regional festival network offers in co-sharing, commissioning, touring works, spin-offs in joint marketing efforts; providing a platform to connect with other networks and to access funding beyond the region. The founding festival members are: the Singapore Arts Festival, the China Shanghai International Arts Festival, the Hong Kong Arts Festival and the Jakarta International Arts Festival (JakArt). The Singapore Arts Festival is AAPAF's current Chair. NAC, which the Singapore Arts Festival sits within, is the Secretariat which administers the funds on behalf of the AAPAF members.

Chen Chong Swee Arts Scholarship

This scholarship was established with the aim to help promising practising visual artists pursue post-graduate studies or research programmes overseas. The sponsor of this fund is from the Estate of Chen Chong Swee. Mr Chen Chi Sing, the son of late Chen Chong Swee, sits on the scholarship panel. NAC administers the funds on behalf of their sponsor.

Georgette Chen Arts Scholarship

This scholarship was established to provide assistance to first, second and third year arts students pursuing full-time studies in fine arts, theatre, dance, music and arts management at Nanyang Academy of Fine Arts, LaSalle-SIA College of the Arts and Polytechnics. The sponsor of this fund is from the Estate of Georgette Chen. Mr Lee Seng Gee, Executor of the Estate of Georgette Chen have administrated the Estate since February 1995. NAC administers the funds on behalf of their sponsor.

Gifted Young Artists' Bursary Scheme

This scheme was set up by Rotary Club of Singapore East with the support of Braddell Heights Community Centre to provide financial assistance to gifted young musicians (below the age of 18) to pursue music studies overseas. The sponsor of this fund is Rotary Club of Singapore East. NAC administers the funds on behalf of their sponsor.

Lee Huei Min Trust Fund

The HSBC's Youth Excellence Initiative was set up with the objective to provide funding support towards young Singaporean talents to develop and realise their potential to the fullest, and achieve international recognition for themselves, and more importantly, for Singapore. Lee Huei Min became the first young talent to benefit from HSBC's \$250,000 donation. NAC administers the funds on behalf of HSBC.

Singapore Dance Theatre Endowment Fund

The Singapore Dance Theatre Endowment Fund was set up with the objective of meeting operating costs of the Singapore Dance Theatre Ltd. The settlor of this endowment fund is Singapore Totalisator Board. NAC administers the funds on behalf of their sponsor.

Talent Development Fund

This fund was established to raise funds from private individuals and corporations, to assist outstanding young talents with potential to pursue a professional career in the arts. The fund is used to provide the identified beneficiaries with assistance for specialised professional training, participation in major international competitions and arts events and for other forms of assistance to facilitate their artistic development. The main sponsor of this fund is HSBC. NAC administers the funds on behalf of their sponsor.

Notes to the Financial Statements

31 March 2010

12. Trust Funds (cont'd)

Violin Loan Scheme

Launched in 2000, this Scheme aims to support Singapore violinists who have the potential and commitment to pursue an international solo music career with the use of a fine instrument, so as to contribute to the international advancement of Singapore violinists. The Scheme owns a J B Guadagnini violin, c.1750. During the current financial year, this Scheme was de-recognised from trust fund and transferred to the Council's property, plant and equipment, in accordance with SB-FRS Guidance Notes 2 – Accounting and Disclosure for Donations whereby the Council's has the ownership and control over the J B Guadagnini violin.

13. Available-for-sale Investment

This represents a 5% equity interest in Singapore Freeport Pte Ltd, a company incorporated in Singapore, which is set up to promote a free trade zone for the arts.

As the fair value of the investment cannot be reliably estimated, the investment is stated at cost.

14. Investment Property

| | 2009/10 \$ | 2008/09 \$ |
|--|-------------------|---------------|
| Cost | | |
| At beginning and end of the financial year | 14,617,726 | 14,617,726 |
| Accumulated depreciation | | |
| At beginning of the financial year | 7,333,654 | 6,845,336 |
| Depreciation charge for the financial year | 488,318 | 488,318 |
| At end of the financial year | 7,821,972 | 7,333,654 |
| Net book value | 6,795,754 | 7,284,072 |

The rental income of the Council for the year ended 31 March 2010 from its investment property, amounted to \$703,350 (2008/09: \$937,800). Direct operating expenses (including repair and maintenance) arising on the rental-earning investment property amounted to \$77,831 (2008/09: \$113,497).

At the balance sheet date, the fair value of the investment property was determined at \$15,500,000 based on a desktop valuation on an open market value basis performed by an accredited independent valuer.

The investment property held by the Council as at the end of financial year is as follows :

| Description and Location | Existing Use | Tenure | Land area (sq. m.) |
|----------------------------|--------------|-----------------------------|--------------------|
| 90 Goodman Road, Singapore | School | 30 years from 22 March 1994 | 30,000 |

Notes to the Financial Statements

31 March 2010

15. Property, plant and equipment

| | Works of art \$ | Works-in-progress \$ | Renovations \$ | Plant and machinery \$ | Office equipment, furniture, vehicles and audio visual equipment \$ | Stage related and musical equipment \$ | Leasehold improvements \$ | Total \$ |
|-------------------------------------|--------------------|-------------------------|-------------------|---------------------------|--|---|------------------------------|-------------------|
| Cost | | | | | | | | |
| At 1 April 2007 | 251,996 | 3,529,439 | 31,128,837 | 2,563,774 | 4,247,210 | 3,300,124 | – | 45,021,380 |
| Additions | – | 8,286 | – | 12,032 | 28,186 | 290,034 | – | 338,538 |
| Disposals/written off | – | (112,914) | – | (4,944) | (391,027) | (470,034) | – | (978,919) |
| Transfer to MICA | – | (3,254,711) | – | – | – | – | – | (3,254,711) |
| At 31 March 2008 | | | | | | | | |
| and 1 April 2008 | 251,996 | 170,100 | 31,128,837 | 2,570,862 | 3,884,369 | 3,120,124 | – | 41,126,288 |
| Additions | – | 2,663,894 | 16,910 | 6,900 | 43,460 | 649,535 | 223,537 | 3,604,236 |
| Disposals/written off | – | – | (258,871) | (2,815) | (10,148) | – | – | (271,834) |
| At 31 March 2010 | 251,996 | 2,833,994 | 30,886,876 | 2,574,947 | 3,917,681 | 3,769,659 | 223,537 | 44,458,690 |
| Accumulated depreciation | | | | | | | | |
| At 1 April 2007 | – | – | 21,356,046 | 2,513,970 | 3,912,491 | 3,196,759 | – | 30,979,266 |
| Depreciation for the financial year | – | – | 2,274,327 | 17,561 | 146,840 | 68,057 | – | 2,506,785 |
| Disposals/written off | – | – | – | (4,625) | (390,982) | (451,113) | – | (846,720) |
| At 31 March 2008 | | | | | | | | |
| and 1 April 2008 | – | – | 23,630,373 | 2,526,906 | 3,668,349 | 2,813,703 | – | 32,639,331 |
| Depreciation for the financial year | – | – | 2,244,083 | 17,600 | 131,904 | 64,319 | 223,537 | 2,681,443 |
| Disposals/written off | – | – | (135,388) | (2,815) | (10,148) | – | – | (148,351) |
| At 31 March 2010 | – | – | 25,739,068 | 2,541,691 | 3,790,105 | 2,878,022 | 223,537 | 35,172,423 |
| Net book value | | | | | | | | |
| At 31 March 2010 | 251,996 | 2,833,994 | 5,147,808 | 33,256 | 127,576 | 891,637 | – | 9,286,267 |
| At 31 March 2009 | 251,996 | 170,100 | 7,498,464 | 43,956 | 216,020 | 306,421 | – | 8,486,957 |

16. Cash and cash equivalents

Cash and cash equivalents included in the statement of cash flow comprise the following :

| | 2009/10 \$ | 2008/09 \$ |
|--|-------------------|-------------------|
| Cash and bank balances | 20,620,038 | 33,697,277 |
| Cash held under CLM scheme managed by AGD | 8,434,308 | – |
| Fixed deposits placed with financial institutions | 9,009,289 | 6,000,000 |
| | 38,063,635 | 39,697,277 |
| Cash and bank balances held on behalf of trust funds | 2,242,350 | 2,384,950 |
| Total cash and cash equivalents | 40,305,985 | 42,082,227 |

Cash held under the Centralised Liquidity Management ("CLM") scheme managed by Accountant-General's Department ("AGD") and cash at banks earn interest at floating rates based on daily bank deposit rates.

The fixed deposits earn interest at rates ranging from 0.3% to 1.1% (2008/09: 0.60% to 0.61) per annum. The fixed deposits have an average tenure of approximately 305 days (2008/09: 185 days) and can be readily converted into cash.

Notes to the Financial Statements

31 March 2010

17. Financial Assets/Liabilities at Fair Value Through Statement of Comprehensive Income and Expenditure

Financial assets/liabilities include quoted debt securities, equity shares and derivatives held at fair value through statement of comprehensive income and expenditure.

| | 2009/10 \$ | 2008/09 \$ |
|----------------------------------|-------------------|-------------------|
| Held by Fund Managers: | | |
| Assets | | |
| Equity securities (quoted) | 4,469,788 | 3,213,321 |
| Debt securities (quoted) | – | 3,916,657 |
| Unit trusts (quoted) | 15,077,264 | 10,354,419 |
| Derivative financial instruments | 118,642 | 29,086 |
| | 19,665,694 | 17,513,483 |
| Liabilities | | |
| Derivative financial instruments | – | 49,844 |

During the financial year, a net fair value gain of \$139,400 (2008/09: net fair value loss \$20,758) with respect to the outstanding contracts was recognised in the statement of comprehensive income and expenditure.

The contractual/notional amount of forward currency contracts at 31 March 2010 is \$10,601,392 (2008/09: \$5,358,576).

18. Other Receivables, Deposits and Prepayments

| | 2009/10 \$ | 2008/09 \$ |
|--|-------------------|------------------|
| Receivables from hirers and tenants, net of allowance for doubtful debts of \$354,541 (2008/09: \$106,227) | 813,394 | 778,720 |
| Interest receivable | 52,190 | 24,791 |
| Prepayments | 92,531 | 134,456 |
| Contributions and donations receivable | 1,000,000 | 625,000 |
| Amount receivable from Tote Board | 304,000 | 350,000 |
| Seconded staff costs recoverable | 104,061 | 137,880 |
| Other receivables, net of allowance for doubtful debts of \$11,295 (2008/09: Nil) | 15,759,009 | 348,552 |
| | 18,125,185 | 2,399,399 |

Receivables from hirers and tenants

Receivables from hirers and tenants are non-interest bearing and are generally on 30 days' credit terms. They are recognised at their original invoice amounts which represent their fair values on initial recognition.

Notes to the Financial Statements

31 March 2010

19. Other Payables

| | Note | 2009/10 \$ | 2008/09 \$ |
|--|------|---------------|---------------|
| Deposits received | | 378,982 | 898,898 |
| Building fund for arts housing properties | | 545,903 | 450,900 |
| Accrual for allowances due to council members | | 139,220 | 139,219 |
| Accrual for staff performance bonus | | 794,533 | 1,094,922 |
| Accrual for unconsumed employee leave entitlements | | 308,041 | 470,061 |
| Amount payable – operating expenses | | 663,546 | 1,077,019 |
| Amount payable to arts groups | | 3,329,179 | 3,482,775 |
| Amount payable to Central Provident Fund | | 304,160 | 358,224 |
| Amount payable for major events | | – | 1,307,438 |
| Amount payable to MICA | 6 | – | 182,354 |
| Other payables | | 2,327,500 | 139,415 |
| Other accruals | | 4,526,481 | 652,866 |
| | | 13,317,545 | 10,254,091 |

20. Obligations Under Defined Benefit Retirement Plan

| | Note | 2009/10 \$ | 2008/09 \$ |
|--|------|---------------|---------------|
| Balance as at 1 April | | 407,154 | 365,245 |
| Charged to Statement of Comprehensive Income and Expenditure | 4 | 23,156 | 41,909 |
| Balance as at 31 March | | 430,310 | 407,154 |

There is currently 1 (2008/09: 1) employee of the Council who is under a pension scheme other than CPF. The pension amount to be paid to the employee upon retirement under this defined benefit retirement plan is dependent on, among other factors, the number of years of service, the retirement benefits options and the last drawn salary and is recognised in the balance sheet based on an estimate of the pension liability as determined by management.

Pension payable to the pensionable officer prior to the establishment of the Council on 15 October 1991 will be borne by Accountant – General's Department and is excluded from the amount stated above.

Notes to the Financial Statements

31 March 2010

21. Related Party Transactions

For the purpose of these financial statements, parties are considered to be related to the Council if the Council has the ability, directly or indirectly, to control the party or exercise significant influence over the party in making financial and operating decisions.

During the financial year, the Council entered into the following significant transactions with related parties (i.e. entities in which the members of the Council have control or significant influence) which are not state-controlled entities:

| | 2009/10 \$ | 2008/09 \$ |
|--------------------------------------|---------------|---------------|
| Fees for services paid | 289,736 | 73,525 |
| Grants disbursed | 6,155,439 | 2,776,304 |
| Rental of venues paid | 393,021 | 221,978 |
| Contributions and donations received | (275,000) | (315,037) |
| Rental income received | (942,081) | (575,297) |

Key management personnel compensation

Key management personnel are those persons having the authority and responsibility for planning, directing and controlling the activities of the Council. The senior management and Council members are considered by the Council to be key management personnel.

| | 2009/10 \$ | 2008/09 \$ |
|---|---------------|---------------|
| Salaries, bonuses and other short-term benefits | 1,906,947 | 2,156,624 |
| Post-employment benefits | 735,456 | 68,563 |
| | 2,642,403 | 2,225,187 |

The Council adopts the guidelines set by the Public Service Division and takes into consideration individual officer's performance in determining the remuneration of key management personnel.

22. Capital Expenditure and Other Commitments

| | 2009/10 \$ | 2008/09 \$ |
|--|---------------|---------------|
| Capital expenditure approved by the Council but not contracted | 164,490,518 | 180,000,000 |
| Artists' performance fees committed | 202,314 | 680,564 |

Notes to the Financial Statements

31 March 2010

23. Operating Lease Arrangements

The Council as Lessee

| | 2009/10 | 2008/09 |
|--|------------------|-----------|
| | \$ | \$ |
| Minimum lease payments under operating leases recognised as an expense in the financial year | 9,411,062 | 8,928,120 |

The Council leases office premises, arts housing properties and theatres under lease arrangements that are non-cancellable. These leases have no purchase options. These leases, most of which have renewal options, expire at various dates up to the year 2019. Leases are negotiated and rentals are fixed for an average term of 3 years.

Future minimum lease payments payable under non-cancellable operating leases as at 31 March are as follows:

| | 2009/10 | 2008/09 |
|---|-------------------|------------|
| | \$ | \$ |
| Not later than one year | 7,736,917 | 7,203,481 |
| Later than one year but not later than five years | 12,184,566 | 8,738,943 |
| Later than five years | 5,509,058 | 6,805,319 |
| Total | 25,430,541 | 22,747,743 |

The Council as Lessor

The Council has entered into cancellable and non-cancellable leases pertaining to the rental of arts housing properties, theatres and equipment as well as rental of cafeteria and office space which are disclosed in the income and expenditure statement. The rental of these premises are mainly ad-hoc and on a short term basis. These leases, most of which have renewal options, expire at various dates up to the year 2011. Leases are negotiated and rentals are fixed for an average term of 1.25 years.

Future minimum lease payments receivable under non-cancellable operating leases as at 31 March are as follows:

| | 2009/10 | 2008/09 |
|---|------------------|-----------|
| | \$ | \$ |
| Not later than one year | 2,156,512 | 3,096,972 |
| Later than one year but not later than five years | 2,244,194 | 488,758 |
| Total | 4,400,706 | 3,585,730 |

During the year, the Council entered into an arrangement for the use of computing equipment and related services under an agreement for Standard Infocomm Technology Operating Environment ("SOEasy"), which was entered into between the government and a service provider. The Council is committed to pay a monthly subscription for the use of those equipments and its related services. This said arrangement will be effective in the next financial year.

Notes to the Financial Statements

31 March 2010

24. Financial Risk Management Objectives and Policies

The Council's principal financial instruments comprise cash and cash equivalents, investments at fair value through statement of comprehensive income and expenditure, other receivables, deposits and other payables. The Council has other financial assets and liabilities such as receivables from theatres and tenants and other payables, which arise directly from its activities.

The main risks arising from the Council's financial instruments are credit risk, foreign currency risk, market price risk, interest rate risk, and liquidity risk. The Council's policies for managing each of these risks are summarised below.

Credit risk

Credit risk is the risk of loss that may arise on outstanding financial instruments should a counterparty default on its obligations. The Council's exposure to credit risk arises primarily from receivables from hirers and tenants and other receivables.

As of the balance sheet date, the carrying amount of the financial assets (net of allowance for doubtful debts) represents the maximum credit exposure of the Council. The major classes of financial assets of the Council and their corresponding carrying values are tabulated as follows:

| | 2009/10 | 2008/09 |
|--|-------------------|------------|
| | \$ | \$ |
| Available-for-sale investment | 50,000 | 50,000 |
| Cash and cash equivalents | 38,063,635 | 39,697,277 |
| Financial assets at fair value through statement of comprehensive income and expenditure | 19,665,694 | 17,513,483 |
| Receivables from hirers and tenants | 813,394 | 778,720 |
| Other receivables and deposits | 17,219,260 | 1,486,223 |
| | 75,811,983 | 59,525,703 |

The ageing of the Council's receivables from hirers and tenants as at the balance sheet date is as follows:

| | 2009/10 | 2008/09 |
|--------------------------|----------------|---------|
| | \$ | \$ |
| Current | 682,311 | 545,980 |
| Past due 1-6 months | 126,614 | 162,201 |
| Past due > 6 – 12 months | 2,864 | 58,398 |
| Past due > 12 months | 1,605 | 12,141 |
| | 813,394 | 778,720 |

Financial assets that are neither past due nor impaired

Receivables that are neither past due nor impaired are creditworthy debtors with good payment record with the Council. Cash and cash equivalents that are current and not impaired are placed with reputable financial institutions. Funds for investments are only placed with reputable fund managers.

Notes to the Financial Statements

31 March 2010

24. Financial Risk Management Objectives and Policies (cont'd)

Financial assets that are past due but not impaired

The Council has receivables from hirers and tenants amounting to \$131,909 (2008/09: \$232,740) that are past due at the balance sheet date but not impaired. These receivables are unsecured and the analysis of their ageing at the balance sheet date is as follows:

| | 2009/10 | 2008/09 |
|------------------------------|---------|---------|
| | \$ | \$ |
| 1 – 6 months | 126,614 | 162,201 |
| > 6 – 12 months | 2,864 | 58,398 |
| > 12 months | 1,605 | 12,141 |
| At end of the financial year | 131,083 | 232,740 |

Financial assets that are past due and impaired

As at the balance sheet date, receivables from hirers and tenants are the major financial assets of the Council that are subject to impairment. Impairment was performed on an individual basis. The carrying amount of the Council's receivables from hirers and tenants and the corresponding impairment provision are shown as follows:

| | | |
|-------------------------------------|-----------|-----------|
| Receivables from hirers and tenants | 358,338 | 106,227 |
| Other receivables | 7,498 | – |
| Less: Allowance for impairment | (365,836) | (106,227) |
| At end of the financial year | – | – |

Movements in allowance for impairment during the financial year are as follows:

| | 2009/10 | 2008/09 |
|---|----------|---------|
| | \$ | \$ |
| At beginning of the financial year | 106,227 | 78,822 |
| Reversal of allowance for doubtful debts on other receivables | (5,000) | (8,462) |
| Allowance for doubtful debts no longer required | (31,209) | – |
| Charge to the statement of comprehensive income and expenditure | 295,818 | 35,867 |
| At end of the financial year | 365,836 | 106,227 |

The allowance accounts in respect of receivables from hirers and tenants are used to record allowance for doubtful debts. The receivables amount will remain outstanding in the financial books until management considers that the receivables are irrecoverable after all possible collections efforts are exerted. Management approval is required before any amount of the trade receivables could be written off.

For the financial year ended 31 March 2010, a bad debt of \$Nil (2008/09: \$720) was written off directly in the statement of comprehensive income and expenditure.

Notes to the Financial Statements

31 March 2010

24. Financial Risk Management Objectives and Policies (cont'd)

Foreign currency, market price and interest rate risks

Exposure to foreign currency, market price and interest rate risks relates primarily to the Council's investment portfolio managed by reputable fund management companies. These fund managers adhere to the Council's investment guidelines but have discretion in managing the funds. The fund managers do not have to seek approval from the Council for investment decisions made within the investment guidelines set out by the Council. Portfolio diversification is adopted and financial derivatives may be used by fund managers for hedging purposes.

Foreign currency risk

The Council is exposed to the effects of foreign exchange rate fluctuations because of its foreign currency denominated investments managed by the fund management companies.

The fund managers manage the foreign exchange exposure using forward foreign currency contracts to hedge their future foreign exchange exposure. Such contracts provide for the fund managers to sell currencies at predetermined forward rates, and buy either foreign currencies or Singapore dollars depending on forecast requirements, with settlement dates that range from one month to three months.

Market price risk

The Council's market price risk is associated with the investments managed by the fund management companies and managed through portfolio diversification.

The market price risk associated with these investments is the potential loss resulting from a decrease in market prices.

Interest rate risk

Interest rate risk is the risk that the fair value or future cash flows of the Council's financial instruments will fluctuate because of changes in market interest rates.

The Council is not subject to significant interest rate risk as the Council's income and operating cash flows are substantially independent of changes in market interest rates. The Council's interest-bearing assets consist mainly of fixed income securities and short-term fixed deposits. The Council does not have any interest-bearing financial liabilities.

Liquidity risk

The Council has minimal exposure to liquidity risk as its operations are funded by government grants. The Council has ensured sufficient liquidity through the holding of highly liquid assets in the form of cash and cash equivalents at all times to meet its financial obligations.

Notes to the Financial Statements

31 March 2010

25. Financial Instruments

a. Classification of financial instruments

Financial assets and liabilities are measured on an ongoing basis either at fair value or amortised cost. The principal accounting policies in Note 2 describe how the classes of financial instruments are measured, and how income and expenses, including fair value gains and losses, are recognised. The following table analyses the financial assets and liabilities in the balance sheet by the class of financial instrument to which they are assigned, and therefore by the measurement basis:

| | Loans and receivables \$ | Available- for-sale \$ | Fair value through statement of comprehensive income and expenditure \$ | Non-financial assets \$ | Total \$ |
|---|--------------------------------|------------------------------|---|-------------------------------|-------------|
| 31.3.2010 | | | | | |
| <u>Assets:</u> | | | | | |
| Available-for-sale investment | – | 50,000 | – | – | 50,000 |
| Investment property | – | – | – | 6,795,754 | 6,795,754 |
| Property, plant and equipment | – | – | – | 9,286,267 | 9,286,267 |
| Total cash and cash equivalents | 40,305,985 | – | – | – | 40,305,985 |
| Financial assets at fair value through statement of comprehensive income and expenditure | – | – | 19,665,694 | – | 19,665,694 |
| Expenditure prepaid for future events | – | – | – | 750,896 | 750,896 |
| Other receivables, deposits and prepayments | 18,125,185 | – | – | – | 18,125,185 |
| | 58,431,170 | 50,000 | 19,665,694 | 16,832,917 | 94,979,781 |

| | Fair value through statement of comprehensive income and expenditure \$ | Liabilities at amortised cost \$ | Non-financial liabilities \$ | Total \$ |
|--|---|---|------------------------------------|-------------|
| 31.3.2010 | | | | |
| <u>Liabilities:</u> | | | | |
| Deferred capital grants | – | – | 12,444,230 | 12,444,230 |
| Other payables | – | 13,317,545 | – | 13,317,545 |
| Financial liabilities at fair value through statement of comprehensive income and expenditure | – | – | – | – |
| Government grants received in advance | – | – | 11,458,774 | 11,458,774 |
| Donations received in advance for future events | – | – | 391,019 | 391,019 |
| Obligations under defined benefit retirement plan | – | 430,310 | – | 430,310 |
| Cash and bank balances held on behalf of trust funds | – | – | 2,242,350 | 2,242,350 |
| | – | 13,747,855 | 26,536,373 | 40,284,228 |

Notes to the Financial Statements

31 March 2010

25. Financial Instruments (cont'd)

a. Classification of financial instruments (cont'd)

| | Loans and receivables \$ | Available- for-sale \$ | Fair value through statement of comprehensive income and expenditure \$ | Non-financial assets \$ | Total \$ |
|---|--------------------------------|------------------------------|---|-------------------------------|-------------|
| 31.3.2009 | | | | | |
| <u>Assets:</u> | | | | | |
| Available-for-sale investment | – | 50,000 | – | – | 50,000 |
| Investment property | – | – | – | 7,284,072 | 7,284,072 |
| Property, plant and equipment | – | – | – | 8,486,957 | 8,486,957 |
| Total cash and cash equivalents | 42,082,227 | – | – | – | 42,082,227 |
| Financial assets at fair value through statement of comprehensive income and expenditure | – | – | 17,513,483 | – | 17,513,483 |
| Expenditure prepaid for future events | – | – | – | 1,043,757 | 1,043,757 |
| Other receivables, deposits and prepayments | 2,399,399 | – | – | – | 2,399,399 |
| | 44,481,626 | 50,000 | 17,513,483 | 16,814,786 | 78,859,895 |

| | Fair value through statement of comprehensive income and expenditure \$ | Liabilities at amortised cost \$ | Non-financial liabilities \$ | Total \$ |
|--|---|---|------------------------------------|-------------|
| 31.3.2009 | | | | |
| <u>Liabilities:</u> | | | | |
| Deferred capital grants | – | – | 15,286,994 | 15,286,994 |
| Other payables | – | 10,254,091 | – | 10,254,091 |
| Financial liabilities at fair value through statement of comprehensive income and expenditure | 49,844 | – | – | 49,844 |
| Government grants received in advance | – | – | 9,764,308 | 9,764,308 |
| Donations received in advance for future events | – | – | 344,198 | 344,198 |
| Obligations under defined benefit retirement plan | – | 407,154 | – | 407,154 |
| Cash and bank balances held on behalf of trust funds | – | – | 2,384,950 | 2,384,950 |
| | 49,844 | 10,661,245 | 27,780,450 | 38,491,539 |

Notes to the Financial Statements

31 March 2010

25. Financial Instruments (cont'd)

b. Fair values

The fair value of a financial instrument is the amount at which the instrument could be exchanged or settled between knowledgeable and willing parties in an arm's length transaction, other than in a forced or liquidation sale.

Financial instruments carried at fair value

| | Quoted prices in active markets for identical instruments (Level 1) | Significant other observable inputs (Level 2) | Significant unobservable inputs (Level 3) | Total |
|--|--|---|--|-------|
| | \$ | \$ | \$ | \$ |

31.3.2010

Financial assets:

| | | | | |
|----------------------------------|------------|---------|---|------------|
| Equity securities (quoted) | 4,469,788 | – | – | 4,469,788 |
| Debt securities (quoted) | – | – | – | – |
| Unit trusts (quoted) | 15,077,264 | – | – | 15,077,264 |
| Derivative financial instruments | – | 118,642 | – | 118,642 |
| | 19,547,052 | 118,642 | – | 19,665,694 |

Financial liabilities:

| | | | | |
|----------------------------------|---|---|---|---|
| Derivative financial instruments | – | – | – | – |
|----------------------------------|---|---|---|---|

31.3.2009

Financial assets:

| | | | | |
|----------------------------------|------------|--------|---|------------|
| Equity securities (quoted) | 3,213,321 | – | – | 3,213,321 |
| Debt securities (quoted) | 3,916,657 | – | – | 3,916,657 |
| Unit trusts (quoted) | 10,354,419 | – | – | 10,354,419 |
| Derivative financial instruments | – | 29,086 | – | 29,086 |
| | 17,484,397 | 29,086 | – | 17,513,483 |

Financial liabilities:

| | | | | |
|----------------------------------|---|--------|---|--------|
| Derivative financial instruments | – | 49,844 | – | 49,844 |
|----------------------------------|---|--------|---|--------|

The Council has carried all investment securities that are classified as fair value through statement of comprehensive income and expenditure financial assets and all derivative instruments at their fair values.

The fair value of the investment securities is based on quoted closing market prices on the last day of the financial year.

The fair value of forward currency contract is determined by reference to open market forward rates.

Notes to the Financial Statements

31 March 2010

25. Financial Instruments (cont'd)

b. Fair values (cont'd)

Financial instruments whose carrying amounts approximate fair value

The carrying amounts of the following financial assets and liabilities approximate their respective fair values due to their short-term nature: cash and cash equivalents, other receivables, deposits and other payables.

Financial instruments carried at other than fair value

Available-for-sale investment amounting to \$50,000 (2008/09: \$50,000) for the Council is stated at cost because the fair value cannot be obtained directly from the quoted market price or indirectly using valuation techniques supported by observable market data.

The Council has no intention to dispose of their interests in the above investment in the foreseeable future.

c. Market risk sensitivity analysis

The Council has used a sensitivity analysis technique that measures the estimated change to the statement of comprehensive income and expenditure and equity of either an instantaneous increase or decrease of 15% in quoted investment prices or a 5% strengthening or weakening in Singapore dollar against all other currencies, from the rates applicable at 31 March 2010, for each class of financial instrument with all other variables constant.

Foreign currency risk

Under this assumption, with a 5% strengthening or weakening of Singapore dollar against all other currencies, the effect on income is as follows:

| | 2009/10 \$ | 2008/09 \$ |
|---|---------------|---------------|
| Effect of strengthening 5% of the Singapore dollar | | |
| Decrease in surplus | (813,615) | (391,401) |
| Decrease in capital and reserves | (813,615) | (391,401) |
| Effect of weakening 5% of the Singapore dollar | | |
| Increase in surplus | 813,615 | 391,401 |
| Increase in capital and reserves | 813,615 | 391,401 |

Notes to the Financial Statements

31 March 2010

25. Financial Instruments (cont'd)

c. Market risk sensitivity analysis

Market price risk

The Council's investment risk is managed by reputable fund management institutions, through portfolio diversification. The investment objectives, risk tolerance threshold and performance of the funds are reviewed regularly by the Audit and Finance Committee.

The effect of the market price of investments increase or decrease by 15% on surplus is as follows:

| | 2009/10 | 2008/09 |
|--|-------------|-------------|
| | \$ | \$ |
| Effect of an increase in 15% of quoted prices | | |
| Increase in surplus | 2,187,582 | 2,622,574 |
| Increase in capital and reserves | 2,187,582 | 2,622,574 |
| Effect of a decrease in 15% of quoted prices | | |
| Decrease in surplus | (2,187,582) | (2,622,574) |
| Decrease in capital and reserves | (2,187,582) | (2,622,574) |

26. Capital management

The Council's capital management objective is to maintain a capital base to ensure that the Council has adequate financial resources to continue as a going concern. The Council reviews its strategic focus, and makes adjustments to its activities with consideration to the changes in economic conditions. New development projects are funded by equity injection based on the debt-equity formula agreed with MICA.

27. Authorisation of financial statements for issue

The financial statements for the year ended 31 March 2010 were authorised for issue by the members of the Council on 22 June 2010.

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Annex 1

Advisors, Panels and Committees

Arts Resource Panel (1 Apr 2008 – 31 Mar 2010)

Dance

Aaron Khek
Freelance Choreographer

Angela Liong
Artistic Director
The Arts Fission Company

Caren Carino
Head
*Department of Dance
Nanyang Academy of Fine Arts*

Fan Dong Kai
Artistic Producer
People's Association

Hannah Tan
Arts Editor / Writer

Jamaludin Jalil
Deputy Head
*Department of Dance
Nanyang Academy of Fine Arts*

Jeffrey Tan Joo Kuan
Freelance Choreographer

Nirmala Seshadri
Dancer and Choreographer

Osman bin Abdul Hamid
Artistic Director
Teater Tari Era (Era Dance Theatre)

Tang Fu Kuen
Dance Critic

Teresa Pee
Dance Educator

Music

Aravinth Kumarasamy
Musician
Apsaras

Ariffin bin Abdullah
Business Development Manager
Sri Mahligai

Chang Tou Liang
Board Member
Singapore Symphony Orchestra

Eleanor Tan Ai Ling
Head of Studies (Academic)
*Department of Music
Nanyang Academy of Fine Arts*

Arts Resource Panel (cont'd) (1 Apr 2008 – 31 Mar 2010)

Music (cont'd)

Eric James Watson
Deputy Head of Department
*Department of Music
Nanyang Academy of Fine Arts*

Ghanavenothan Retnam
Music Director / Composer

Ho Chee Kong
Head, Composition
*Yong Siew Toh Conservatory of Music
National University of Singapore*

Jennifer Tham
Music Director
*Singapore Youth Choir
c/o Young Musicians' Society*

Joe Peters
Chief Consultant
Sonic Asia Music Consultants

Joyce Teo
Programme Chair
*School of Technology for the Arts
Republic Polytechnic*

Kelly Tang
Associate Professor of Composition
*Visual and Performing Arts
National Institute of Education*

Lim Soon Lee
Associate Principal
*Strings Performance, Faculty of Music
School of the Arts, Singapore*

Lum Yan Sing
Assistant Director
NUS Center for the Arts

Peter Kellock
Founder & CEO
Muvee Technologies Pte Ltd

Rebecca Chew
Principal & CEO
School of the Arts, Singapore

Tay Soon Huat
Music Director
*Music & Drama Company
Singapore Armed Forces*

Tony Makarome
Assistant Professor
*Yong Siew Toh Conservatory of Music
National University of Singapore*

Arts Resource Panel (cont'd) (1 Apr 2008 – 31 Mar 2010)

Music (cont'd)

Yeo Siew Wee
Secretary-General
*Singapore Chinese Instrumental
Music Association*

Zechariah Goh Toh Chai
Head of Studies (Composition)
*Department of Music
Nanyang Academy of Fine Arts*

Theatre

Alice Ho
Honorary Secretary
*Kreta Ayer People's Theatre Foundation
Management Committee*

Christopher Choo Sik Kwong
Actor & Director, Chinese Opera

Grant Shen
Associate Professor
Theatre Studies Programme
*Department of English Language & Literature
National University of Singapore*

Juliana Lim
Director of Community Affairs
Singapore Pools Pte Ltd

Kenny Wong
Technical Theatre Specialist

Kok Heng Leun
Artistic Director
Drama Box

Lee Chee Keng
Writer and Theatre Director

Michele Lim
Committee Member
Singapore Drama Educators Association

Noorlinah Mohamed
President
Singapore Drama Educators Association

Razif Bin Bahari
Assistant Professor
*Modern Malay/Indonesian Literature
Asian Language and Cultures
National Institute of Education,
Nanyang Technological University*

Robin Loon
Assistant Professor
*Theatre Studies Programme
Department of English Language & Literature
National University of Singapore*

Annex 1

Advisors, Panels and Committees

Arts Resource Panel (cont'd) (1 Apr 2008 – 31 Mar 2010)

Theatre (cont'd)

Yo Shao Ann
Lecturer and Programme Co-ordinator
*Technical Theatre Arts
LASALLE College of the Arts*

Yu Weijie
Head of Department
*Department of Theatre
Nanyang Academy of Fine Arts*

Literary Arts

Alvin Pang
Poet

Chia Hwee Pheng
President
Singapore Association of Writers

Chua Chee Lay
Chief Executive
CL Lab

Chua Chim Kang
Editor, MyPaper
Singapore Press Holdings

Djamal Tukimin
Writer / Theatre Activist

Hadijah Rahmat
Head
*Asian Languages and Cultures
National Institute of Education,
Nanyang Technological University*

K T M Iqbal
Poet

Kirpal Singh
Associate Professor of English Literature
*School of Social Sciences
Singapore Management University*

Koh Tai Ann
Professor / Senior Associate
*Centre of Liberal Arts & Social Sciences
Division of English
Nanyang Technological University*

Leong Liew Geok
Writer

Liang Wern Fook
Writer / Musician

Arts Resource Panel (cont'd) (1 Apr 2008 – 31 Mar 2010)

Literary Arts (cont'd)

Meira Chand
Writer

Mohd Latiff bin Mohd
Writer

Philip Holden
Associate Professor
*Department of English Language & Literature
National University of Singapore*

Pushpa Latha Devi Naidu
Senior Executive
*Heritage & Asia
National Library Board*

Yap Khoon Chan
President
Singapore Literature Society

Visual Arts

Ahmad Mashadi
Head
*NUS Museum
University Cultural Centre*

Eugene Tan
Director of Exhibitions
Osage Gallery

Kwok Kian Chow
Director
*National Art Gallery of Projects,
Research and Publications*

Lee Weng Choy
Director
Osage Art Foundation

Milenko Prvacki
Dean
*Faculty of Fine Arts
LASALLE College of the Arts*

Susie Lingham
Assistant Professor
*Visual & Performing Arts Department
National Institute of Education*

Vera Ong
Owner
ART-2 Gallery Pte Ltd

Ye Shufang
Head
*Faculty of Visual Art
School of the Arts, Singapore*

Arts Resource Panel (cont'd) (1 Apr 2008 – 31 Mar 2010)

Photo Art

Chris Yap
Founder & Master Printmaker
Light Editions

Dawn Teo
Director and Founder
Objectifs

Francis Ng
Photographer / Installation Artist

Ken Seet Thiam Wui
Photographer

Multi-Disciplinary Arts

Arun Mahizhnan
Deputy Director
The Institute of Policy Studies

Joyce Koh
Head of Music Faculty
School of the Arts, Singapore

K K Seet
Senior Lecturer
*Theatre Studies Programme
Department of English Language and Literature
National University of Singapore*

Mary Loh
Director, Theatricals
Resorts World at Sentosa

Soundarya Sukumar
Head
(Monitoring Unit)
Media Development Authority of Singapore

Tay Tong
Managing Director
TheatreWorks (S) Ltd

Teo Han Wue
Executive Director
Art Retreat Ltd

Venka Purushothaman
Provost and Vice President (Academic)
LASALLE College of the Arts

Annex 1

Advisors, Panels and Committees

Arts Resource Panel (cont'd) (1 Apr 2008 – 31 Mar 2010)

Film

Daniel Yun
Chief Executive Officer
MediaCorp Raintree Pictures

Kenneth Tan
Chief Operating Officer
Media Development Authority

Man Shu Sum
Chief Executive Officer
Mark Burnett Productions Asia

Royston Tan
Film Maker / Director

Victor T Valbuena
Director
*School of Technology for the Arts
Republic Polytechnic*

Arts Admin, Marketing, Business Development

Basskaran Nair
Senior Vice-President
*Corporate Communications
CapitalLand Ltd*

Chew Suyin
Head of Integrated Studies
*Faculty of Performing Arts & Integrated Studies
LASALLE College of the Arts*

Diana Ee-Tan
Director
Raffles Hotel (1886) Pte Ltd

Goh Kong Aik
Vice President, Group Public Affairs
HSBC

Gaurav Kripalani
Artistic/Managing Director
Singapore Repertory Theatre

Kay Kuok
Director
Kuok (Singapore) Ltd

Ken Low
Assistant Chief Executive
*Brand & Communications
Singapore Tourism Board*

Arts Resource Panel (cont'd) (1 Apr 2008 – 31 Mar 2010)

Arts Admin, Marketing, Business Development (cont'd)

Nah Juay Hng
Group Director
*Networks
People's Association*

Ng Siew Eng
General Manager
Singapore Lyric Opera

Robert Liew
Director
Arts Management Associates

William Hsu
Vice-President, Advertising Sales
Turner Broadcasting Sales Southeast Asia, Inc.

Arts Education

Bernd Michael Teichmann
Senior Lecturer
*Department of Dance
Nanyang Academy of Fine Arts*

Chan Tze Law
Associate Director (Ensembles
& Professional Development)
*Yong Siew Toh Conservatory of Music
National University of Singapore*

Madonna Stinson
Assistant Professor
*Centre for Research in Pedagogy and Practice
National Institute of Education*

Tan Wie Pin
Assistant Director
*Co-Curricular Activities Branch
Ministry of Education*

Arts Research & Development

Eddie Kuo
Professor
*Division of Communication
Nanyang Technological University*

Lily Kong
Vice President
(University & Global Relations)
National University of Singapore

Saranindranath Tagore
Associate Professor
*Department of Philosophy
National University of Singapore*

2009 Specialist Panels

Film

Chairperson
Eric Khoo

Vice-Chairperson
Dr Victor Valbuena

Members
Kelvin Tong
Kenneth Tan

Literary Arts

Chairperson
Dr Chua Chee Lay

Vice-Chairperson
Isa Kamari

Members
Dr Wong Meng Voon
Dr K K Seet
Assoc Prof Hadijah Rahmat

Dance

Chairperson
Dr Uma Rajan

Vice-Chairperson
Jamaludin Jalil

Members
Nirmala Seshadri
Dr Caren Carino

Music

Chairperson
Prof Bernard Tan

Vice-Chairperson
Prof Jeremy Monteiro

Members
Assoc Prof Chan Tze Law
Yusnor Ef
Dr Eleanor Tan
Dr Chang Tou Liang
K P Bhaskar
Prof Bernard Lanskey
Rebecca Chew

2009 Specialist Panels (cont'd)

Theatre

Chairperson
Venka Purushothaman

Vice-Chairperson
Dr K K Seet

Members
Christopher Choo
Alice Ho
Kenny Wong
Nadiputra
Ong Keng Sen

Visual Arts

Chairperson
Choy Weng Yang

Vice-Chairperson
Ong Kim Seng

Members
Tan Lip Seng
Teo Han Wue
Chua Soo Bin
Kwok Kian Chow
Milenko Prvacki

Malay Music Development Committee

Chairman
Yusnor Ef
President
PERKAMUS

Vice-Chairman
Elaine Ng
Director
*Arts Development
National Arts Council*

Members
Abdullah Shafie Sidik
President
Singapore Kemuning Society

Ariffin Bin Abdullah
Business Development Manager
Sri Mahligai

Dr Larry Francis Hilarian
Associate Professor /
Ethnomusicologist
National Institute of Education

Malay Music Development Committee (cont'd)

Members (cont'd)
Idris B Mohd Yusof
Consultant
Idris Music & Events Pte Ltd

Delphine Lee
Assistant Director (Artiste Network)
*Lifeskills & Lifestyle Division
People's Association*

David Tan
Music Officer
*Co-Curricular Activities Branch
Ministry of Education*

Salina Jefrydeen
Senior Executive Officer
Majlis Pusat

National Arts Education Award 2009

Steering Committee

Chairperson
Kok Lee Kwang
Deputy Director
*Aesthetics Health & Moral (AHM) Education
Branch, CPDD
Ministry of Education*

Members
Chua Ai Liang
Director
*Arts Engagement
National Arts Council*

Chua Sock Hwang
Assistant Director
*Arts in School
National Arts Council*

Helen Tan
Former Assistant Director
(Uniformed Groups)
*Co-Curricular Activities Branch
Ministry of Education*

Hoo Cher Liek
Senior Specialist Co-Curricular
Activities Officer (Music)
Ministry of Education

Kehk Bee Lian
Lecturer
National Institute of Education

Kon Mei Leen
Former Principal

National Arts Education Award 2009 (cont'd)

Members (cont'd)
Lee Mun Yee
Curriculum Planning Officer (Art & Craft)
Ministry of Education

Moses Sia
Former Principal

Ng-Gan Lay Choo
Former Principal

Olive Kan
Co-Curricular Activities Officer (Music)
Ministry of Education

Peh Siew Hoon
Curriculum Planning Officer (Music)
Ministry of Education

Shivashni Subramaniam
Manager
*Arts in School
National Arts Council*

Annex 2

General Grant Recipients

2-Year Grant

Supports the development of leading arts organisations in Singapore which develop, create and present innovative and artistically excellent programmes in the performing arts, nurture world-class artistic talent and build towards a national and international reputation for their work. The grant goes towards meeting part of the operating and production expenses of the organisation.

| Arts Group / Artist | Quantum |
|---------------------------------------|--------------------|
| Dance | |
| Singapore Dance Theatre Ltd | \$750,000 |
| Music | |
| Singapore Lyric Opera Ltd | \$290,000 |
| T'ang Quartet Ltd | \$99,000 |
| Theatre | |
| Drama Box Ltd | \$156,000 |
| Singapore Repertory Theatre Ltd | \$280,000 |
| The Finger Players Ltd | \$120,000 |
| The Necessary Stage Ltd | \$335,000 |
| The Theatre Practice Ltd | \$250,000 |
| Theatreworks (Singapore) Ltd | \$310,000 |
| Wild Rice Ltd | \$190,000 |
| Overall Total For 2 Year-Grant | \$2,780,000 |

Annual Grant

Assists full-time professional arts organisations in meeting part of the operating and production expenses on an annual basis.

| Arts Group / Artist | Quantum |
|--|-----------|
| Dance | |
| Bhaskar's Arts Academy Ltd | \$78,000 |
| Dance Ensemble Singapore Ltd | \$90,000 |
| T.H.E. Dance Company Ltd | \$78,000 |
| The Arts Fission Co Ltd | \$110,000 |
| Literary Arts | |
| National Book Development Council of Singapore | \$92,000 |
| Music | |
| City Chinese Orchestra Ltd | \$20,000 |
| The Philharmonic Winds | \$42,000 |
| Young Musicians' Society Ltd | \$96,000 |
| Theatre | |
| Cake Theatrical Productions Ltd | \$55,000 |
| Chinese Opera Institute | \$75,000 |
| Chinese Theatre Circle Ltd | \$124,000 |
| I Theatre Ltd | \$100,000 |
| Teater Ekamatra | \$98,000 |
| Toy Factory Productions Ltd | \$85,000 |

Annual Grant (cont'd)

| Arts Group / Artist | Quantum |
|--|--------------------|
| Visual Arts | |
| Chinese Calligraphy Society of Singapore | \$54,000 |
| Sculpture Square Ltd | \$103,000 |
| The Substation | \$149,000 |
| Overall Total for Annual Grant | \$1,449,000 |

Arts Research & Development Grant

Supports well-defined arts research project for the advancement of arts knowledge in Singapore

| Arts Group / Artist / Project | Quantum |
|--|-----------------|
| Dance | |
| Karen Loh Mui Ling (Ms) | |
| <i>Injury Profile of Ballet Dancers in Singapore and Normative data of the Balance of Dancers in Singapore</i> | \$11,000 |
| Music | |
| Jun Zubillaga-Pow Jun Kai | |
| <i>Singaporean Music and the Composers of National Identity</i> | \$4,500 |
| Theatre | |
| Chinese Opera Institute | |
| <i>Study of string puppets in Singapore</i> | \$10,000 |
| Overall Total for Arts Research & Development Grant | \$25,500 |

Community Participation Grant

To provide funding for community art projects led by trained artists and participated by members of the public in the creative process so as to increase arts appreciation and participation.

| Arts Group / Artist / Project | Quantum |
|---|---------|
| YMCA | |
| <i>Care to Dance</i> | \$2,850 |
| North West CDC | |
| <i>Ceiling Art Installation</i> | \$6,000 |
| Sri Warisan Som Said Performing Arts Ltd | |
| <i>Malay Music and Dance for Everyone</i> | \$3,000 |
| RSVP Singapore | |
| <i>SeniorsView</i> | \$3,000 |
| Musical Theatre Ltd | |
| <i>Polyphony</i> | \$2,000 |
| Kallang CC | |
| <i>Drumming</i> | \$7,700 |
| O'Joy Care Services | |
| <i>Drumming with Joy</i> | \$3,300 |
| Joo Choon Lin | |
| <i>Money Ain't A Problem</i> | \$1,500 |

Annex 2

General Grant Recipients

Community Participation Grant (cont'd)

| Arts Group / Artist / Project | Quantum |
|--|-----------------|
| Benjamin Puah Kia Teng | |
| <i>Colours of Life 2010: National Day Art T-Shirt</i> | \$1,500 |
| North West CDC | |
| <i>Wear My Arts</i> | \$1,800 |
| Juan Wong | |
| <i>People's Print</i> | \$3,000 |
| Overall Total for Community Participation Grant | \$35,650 |

Cultural Medallion Grant

Encourages the creation of new artist work by Cultural Medallion recipients and to increase their national and international profile.

| Arts Group / Artist / Project | Quantum |
|---|------------------|
| Music | |
| Leong Yoon Pin (CM 1982) | |
| <i>Concerts, odyssey of songs: Choral works of Leong Yoon Pin and transcribing of works</i> | \$80,000 |
| Visual Arts | |
| Teo Eng Seng (CM 1986) | |
| <i>Experiential Recall</i> | \$80,000 |
| Ang Ah Tee (CM 2009) | |
| <i>Solo art exhibitions at NAFA Singapore & Penang State Art Gallery</i> | \$65,000 |
| Overall Total for Cultural Medallion Grant | \$225,000 |

International Collaboration Grant

Provides support to facilitate the development of new co-productions and collaborative ventures with international artists, resulting in performances overseas and in Singapore.

| Arts Group / Artist / Project | Quantum |
|--|------------------|
| Dance | |
| Maya Dance Theatre Ltd | |
| <i>The Legend</i> | \$18,000 |
| <i>Standing in Line in Order of Height</i> | \$18,000 |
| Theatre | |
| Cake Theatrical Productions Ltd | |
| <i>Cuckoo Birds – Cake Theatrical Productions and Five Arts Centre</i> | \$10,000 |
| The Necessary Stage | |
| <i>Sofaman – The Necessary Stage and The KnAM Theatre</i> | \$60,000 |
| The Theatre Practice | |
| <i>Ing – The Theatre Practice, Theatre Pyut and Fat Bird Theatre</i> | \$35,000 |
| Overall Total for International Collaboration Grant | \$141,000 |

International Travel Grant

Provides support for touring productions or exhibitions to international festivals, art galleries and other established venues.

| Arts Group / Artist / Project | Quantum |
|---|----------|
| Dance | |
| Caren Carino (Dr) | |
| <i>Researching Dance, Paper Presentation at WDA (India)</i> | \$687 |
| Collective Mayhem | |
| <i>Yellow Monkey</i> | \$7,548 |
| Frontier Danceland | |
| <i>10th International Dance Festival 2010</i> | \$2,206 |
| Fuchun Community Club Malay Dance Group | |
| <i>Dance Exchange: 1st Int'l Damce Wkshps & Festival</i> | \$6,860 |
| Joey Chua Poh Yi | |
| <i>2009 World Dance Alliance – Americas General Assem Cross + Roads by EU & a little mistake at CESTA</i> | \$1,335 |
| | \$1,618 |
| Lim Fei Shen (Nirmala Seshadri & Siri Rama) | |
| <i>Prioritizing Asian Workshop at WDA (India)</i> | \$1,885 |
| Maya Dance Theatre Ltd | |
| <i>Invoking Rasas, Bangkok Fringe Fest 2010</i> | \$4,000 |
| Singapore Dance Theatre Ltd | |
| <i>Tour of Continuum to France</i> | \$40,000 |
| Sriwana | |
| <i>Sabah International Folklore Festival</i> | \$4,000 |
| <i>Archipelago Drums Festival – Colours of Temasek & Youth Beats</i> | \$3,500 |
| Stephanie Anne Burrridge (Dr) | |
| <i>WDA Asia Pacific Conference</i> | \$389 |
| T.H.E Dance Company Ltd | |
| <i>Guangdong Modern Dance Festival 2009</i> | \$7,663 |
| Tammy-Ling Wong | |
| <i>Visit/Participation at the American Dance Festival 2009</i> | \$2,500 |
| Wu Yue Dance Studio Arts Troupe | |
| <i>10th International Children's Festival of Performing Arts at New Delhi, India</i> | \$4,000 |

Literary Arts

| | |
|---|---------|
| Abdul Manaf bin Abdul Kadir (Manaf Hamzah) | |
| <i>Ubud Writers and Readers Festival</i> | \$400 |
| Adeline Yeo Wai May | |
| <i>Bengaluru Habba Writers' Workshops 2009</i> | \$1,123 |
| Alvin Pang Khee Meng | |
| <i>Cambridge Seminar and Arvon Foundation</i> | \$2,996 |
| Association of Singapore Tamil Writers | |
| <i>Seminar on Singapore-Malaysia Tamil Literature</i> | \$4,384 |
| Christopher John Mooney | |
| <i>Poetry festival and readings in Australia</i> | \$1,065 |
| Enoch Ng Kwang Cheng | |
| <i>Cambridge Literature Seminar</i> | \$2,323 |

Annex 2

General Grant Recipients

International Travel Grant (cont'd)

| Arts Group / Artist / Project | Quantum | Arts Group / Artist / Project | Quantum |
|--|----------|--|----------|
| Literary Arts (cont'd) | | Music (cont'd) | |
| Eric Francis Tinsay Valles | | Jun Zubillaga-Pow Jun Kai | |
| <i>Migrants' Hidden Stories</i> | \$1,150 | <i>The History of Traditional Malay Music from 12th to 21st century in Singapore</i> | \$228 |
| <i>A World in Transit – Poetry and Voice Conference</i> | \$1,500 | | |
| Felix Cheong Seng Fei | | Lee Ge Biao Gabriel | |
| <i>Bengaluru Habba Writers' Workshops 2009</i> | \$1,101 | <i>Asian Youth Orchestra</i> | \$4,300 |
| <i>Bookworm International Library Festival</i> | \$530 | Lee Ning | |
| <i>West Cork Literary Festival</i> | \$1,760 | <i>Asian Youth Orchestra</i> | \$4,300 |
| Isa Bin Kamari | | Li Yang | |
| <i>WordStorm 2010</i> | \$500 | <i>Competizione Dell'Opera</i> | \$1,758 |
| Jean Tay Inn | | Lim Yau | |
| <i>WordStorm 2010</i> | \$500 | <i>Asia Pacific Choral Summit 2009</i> | \$879 |
| Kim Hyejin | | Loh Jun Hong | |
| <i>Man Hong Kong International Literary Festival</i> | \$251 | <i>Seoul International Music Competition</i> | \$1,000 |
| <i>Shanghai International Literary Festival</i> | \$652 | | |
| Lim Ah Bah | | Loong Hian Hon | |
| <i>3rd International Chinese Poetry Conference</i> | \$1,200 | <i>Ublues Band at East Coast Blues & Roots Festival</i> | \$4,092 |
| Lim Sock Tin nee Chong | | Mohamed Famie Bin Suliman | |
| <i>Lecture at Hiroshima Jagakuin University, English Department</i> | \$1,000 | (on behalf of the Pinholes) | |
| Ng Yi-Sheng | | <i>The Pinholes Ready To Go SXSW 2010</i> | \$8,558 |
| <i>Ubud Writers and Readers Festival</i> | \$530 | Mus'Art Wind Orchestra | |
| <i>Bengaluru Habba Writers' Workshops 2009 & Chennai Reading</i> | \$570 | (Jurong Green Community Club) | |
| O Thiam Chin | | <i>World Music Contest 2009</i> | \$6,000 |
| <i>WordStorm 2010</i> | \$500 | Samuel Wong Shengmiao | |
| Toh Hsien Min, Rasiah Halil | | <i>Atlas Academy</i> | \$1,775 |
| and Muhammad Jailani Abu Talib | | Siong Leng Musical Association | |
| <i>Book Launch at Kuala Lumpur International Book Fair</i> | \$740 | <i>Soul Journey-International Nanyin Cultural Exchange & Symposium</i> | \$10,000 |
| Wong Yoon Wah | | <i>International Nanyin Symposium an Fujian Minnan Cultural Festival</i> | \$5,000 |
| <i>Shanghai Sunland Multicultural Summit</i> | \$16,800 | Sri Mahligai | |
| Woon Chet Choon | | <i>1st World Choir Championship</i> | \$6,000 |
| <i>Screenwriting Exposition – LA 2009</i> | \$3,724 | Tan Wee Han Vaughan (on behalf of Key Elements) | |
| Word Forward LLP | | <i>Jeju International Choir Festival</i> | \$3,000 |
| (Marc Nair Poojanansi & Chris Mooney Singh) | | T'ang Quartet | |
| <i>Poetry Theatre "Feed the Poets"</i> | \$4,785 | <i>Christchurch Arts Festival</i> | \$6,000 |
| Yong Shu Hoong | | <i>Port Fairy Spring Music Festival</i> | \$4,450 |
| <i>Bookworm International Literary Festival</i> | \$686 | Teo Tian Kai Luis | |
| Music | | <i>The 9th International Oboe Competition of Karuizawa, Japan</i> | \$1,557 |
| Ang Yi Xiang | | The Philharmonic Winds | |
| <i>Asian Youth Orchestra</i> | \$4,300 | <i>40th Anniversary of the Japan Band Clinic</i> | \$15,000 |
| Arts Sphere | | The Vocal Consort | |
| <i>The Llangollen International Musical Eisteddfod</i> | \$9,000 | <i>Oriente Concentus II-International Choral Festival</i> | \$4,000 |
| <i>Taiwan Performance Trip</i> | \$8,000 | Traditional Southern Fujian Music Society | |
| Idrus Bin Rashid Khan Surattee (on behalf of Veda9) | | <i>All-China Nan Yin Festival</i> | \$5,000 |
| <i>1st World Choir Championship</i> | \$2,000 | Vivian Wang (on behalf of The Observatory) | |
| Inch Chua Yun Juan | | <i>The Observatory – Live at SOL Bangkok</i> | \$3,000 |
| <i>South by Southwest Music Festival</i> | \$3,354 | <i>The Observatory in K:</i> | \$2,000 |
| Jailani Kuning (Zai Kuning) | | Wang Gui Ying | |
| <i>Asian Meeting Festival</i> | \$599 | <i>The 6th Baotou City Traditional Music Festival</i> | \$1,124 |
| | | Wong May Fah (The Analog Girl) | |
| | | <i>Spring Scream 2009</i> | \$1,232 |

Annex 2

General Grant Recipients

International Travel Grant (cont'd)

| Arts Group / Artist / Project | Quantum | Arts Group / Artist / Project | Quantum |
|--|----------|--|----------|
| Music (cont'd) | | Theatre (cont'd) | |
| Yew Hong Chow | | Theatreworks (Singapore) Ltd | |
| <i>7th Shenyang International Arts Festival</i> | \$1,650 | <i>Diaspora – The Playhouse, Edinburgh</i> | \$40,000 |
| Yuen Chee Wai | | <i>"The Continuum – Beyond the Killing Fields" – iDance 2009</i> | |
| <i>Asian Meeting Festival</i> | \$875 | <i>– Istanbul International Festival of Contemporary Dance and Performance"</i> | \$6,500 |
| Theatre | | Toy Factory Productions Ltd | |
| Act 3 International Singapore Pte Ltd | | <i>Spirits – International Theatre Kingfestival, Russia</i> | \$20,000 |
| <i>Shanghai International Children's Theatre Festival</i> | \$1,584 | Traditions & Editions Theatre Circus Ltd | |
| Alvin Tan Cheng Kheng | | <i>The Spirits Play – 12th Bhara Rang Mahotsav Festival 2010, India</i> | \$9,000 |
| <i>6th Busan International Performing Arts Festival Conference</i> | \$2,629 | Wang Ya Ping & Hor Chim Or | |
| Audrey Wong (with Alvin Tan, Noor Effendy Ibrahim & Elizabeth de Roza) | | <i>Beijing opera excerpts – 2nd China-South East Asia Beijing Opera KEleidOscope</i> | \$1,276 |
| <i>Shift – Performance Studies International Conference, Croatia</i> | \$6,743 | Wild Rice Ltd | |
| Aw Yeong Peng Mun | | <i>Animal Farm – Hong Kong Arts Festival 2010</i> | \$18,000 |
| <i>Cumberland – Vancouver, British Columbia</i> | \$2,283 | Young People's Performing Arts Ensemble Ltd | |
| Chinese Opera Institute | | <i>Cross Talk Performance – 2009 Tianjin International Children's Culture & Art Festival</i> | \$7,998 |
| <i>Ramayana – International Theatre Festival of Gorizia and Pesaro, Italy</i> | \$11,000 | Visual Arts | |
| Chinese Theatre Circle Ltd | | Agnes Lim Su-Chin | |
| <i>Works of Leslie Wong – Jiangnan Theatre, Guangzhou, China</i> | \$8,500 | <i>1 x Suitcase</i> | \$1,000 |
| <i>Chinese opera excerpts and talks – International University "Global Theatre Experience" (IUGTE) and "ArtUniverse", Slovenia</i> | \$12,000 | Agnes Lim Su-Chin on behalf of 3 artists | |
| Chua Soo Pong | | <i>– Agnes Lim, Ernest Chan & Iman Ismail</i> | |
| <i>Paper on Chinese opera – International Conference on Chinese Performing Practise and Theory, China</i> | \$1,200 | <i>1 x Suitcase</i> | \$1,740 |
| Elizabeth Theresa De Roza | | Angie Seah Yeng Fong | |
| <i>Curry Devil and Performance Methodology – Transit VI – Theatre-Women-On the Periphery, Denmark</i> | \$1,243 | <i>Art Plus-JP Performance Art Project 2009 (Matsushiro Contemporary Art Festival)</i> | \$1,049 |
| Dean Frederick Lundquist | | Cheo Chai Hiang | |
| <i>I Can Tell Your Handbag Is Fake – Sam French Off-Off Broadway Short Play Festival, New York</i> | \$2,267 | <i>Cash Converter (Sixth Asia Pacific Triennale of Contemporary Art (APT6))</i> | \$2,400 |
| Drama Box Ltd | | <i>Cheo Chai Hiang: The Story of Money</i> | \$4,500 |
| <i>Drift – 20th Macau Arts Festival</i> | \$7,000 | Chia Chu Yia | |
| <i>Trick or Threat! and Project Mending Sky Workshop – World Forum Theatre Festival, Austria</i> | \$12,000 | <i>Live International Performance Art Biennale, Vancouver 2009</i> | \$2,812 |
| In Source Theatre | | <i>The 10th Anniversary OPEN International Performance Art Festival</i> | \$1,192 |
| <i>Poisons – 4th Physical Theatre Festival, Korea</i> | \$4,000 | Chng Seok Tin | |
| Jean Tay Inn | | <i>China's Splendid</i> | \$900 |
| <i>Boom – Yellow Earth Theatre, United Kingdom</i> | \$1,758 | <i>Qijiang International Print Festival</i> | \$1,450 |
| Mascots & Puppets Specialists | | Chong Fah Cheong | |
| <i>Singapore Strings – Papet ASEAN 2009: The 2nd ASEAN Puppetry Festival and 3rd Meeting of the ASEAN, Philippines</i> | \$1,200 | <i>India Contemporary Arts Field Study</i> | \$2,750 |
| Orangedot Management Ltd | | Tania Marie de Rozario on behalf of 7 artists | |
| <i>Salusuah – City Festival 2010, Hong Kong</i> | \$2,000 | <i>– Shubigi Rao, Dana Malm, Hazel Lim, Chia Xiao Ling, Jane Porter, Haslinda A.R, Marhiah Osman & Tannia de Rozario</i> | |
| Singapore Bukit Panjang Hokkien Konghuay | | <i>Only Breath</i> | \$13,792 |
| <i>Excerpts and full-length works – 2009 Taiwan Yilian Province International Arts Festival</i> | \$12,000 | Dr Adele Tan Wei Chuen | |
| Teater Ekamatra | | <i>Relive – Third International Conference on the Histories of Media Art, Science and Technology</i> | \$1,200 |
| <i>Bilik Ahmad Berdaki – Kuala Lumpur Performing Arts Centre</i> | \$2,850 | Eliza Tan for Ming Wong | |
| <i>Kkenang – Cairo Opera House</i> | \$5,015 | <i>Ming Wong – Life and Death in Venice</i> | \$2,900 |

Annex 2

General Grant Recipients

International Travel Grant (cont'd)

| Arts Group / Artist / Project | Quantum | Arts Group / Artist / Project | Quantum |
|---|----------|--|------------------|
| Visual Arts (cont'd) | | Visual Arts (cont'd) | |
| Hafiz Bin Osman | | Yit Mun Khwan | |
| <i>Real Presence</i> | \$2,997 | <i>The Fifth Edition of Infr'action</i> – Festival International d'Art Performance 2009 | \$1,862 |
| Heman Chong | | Zulkifle Bin Mahmod | |
| <i>ShContemporary: Discoveries</i> | \$2,800 | <i>An Accelerated Photon: New Media Cultural Exchange Project</i> | \$4,200 |
| <i>Weak Signals, Wild Cards</i> | \$5,400 | | |
| Ho Tzu Nyen | | Overall Total for International Travel Grant | \$593,375 |
| <i>The Last Days of H the Happy Robot (production costs) and successful appeal (for airfare) for participation in APT</i> | \$1,317 | | |
| <i>Earth</i> | \$1,423 | Marketing Development Grant | |
| Jennifer Teo Liak Theng | | Provides support in developing marketing collateral for international promotion and for participation in international arts markets. | |
| <i>The 4th Fukuoka Asian Art Triennale 2009</i> | \$2,604 | | |
| Jeremy Hiah Buang Hoe | | | |
| <i>OPEN Festival</i> | \$1,195 | | |
| Joo Choon Lin | | | |
| <i>1) Come Out and Play</i> <i>2) From Green to Brown to Black to Brown to Green</i> | \$6,750 | | |
| Joshua Yang | | | |
| <i>Dojima River Biennale</i> | \$12,434 | | |
| Lam Hoi Lit (Kai Lam) | | | |
| <i>10th OPEN Performance Art Festival</i> | \$1,000 | | |
| Lee Gim Lay | | | |
| <i>SIPF International Roving Exhibition</i> | \$11,000 | | |
| Lee Hong Hwee for Michael Lee and Tang Ling Nah | | | |
| <i>Consulting the Supernatural</i> | \$3,750 | | |
| Lee Wen | | | |
| <i>10th OPEN Performance Art Festival</i> | \$1,184 | | |
| <i>Live Performance Art Biennale 2009</i> | \$2,457 | | |
| Lim Yew Kuan | | | |
| <i>Revolution Art 2009 Taipei</i> | \$1,000 | | |
| Low Kim Chit | | | |
| <i>Revolution Art 2009 Taipei</i> | \$1,000 | | |
| Lynn Charlotte Lu | | | |
| <i>10th OPEN Performance Art Festival</i> | \$1,192 | | |
| <i>Pro-Tribute Exhibition</i> | \$2,774 | | |
| Margaret Tan Hee Leng | | | |
| <i>Cage-Kaprow-Fluxus</i> | \$2,505 | | |
| Sai Hua Kuan | | | |
| <i>"Tower Kronprinz: Second Advent 2009"</i> | \$1,000 | | |
| Sam Kang Li on behalf of 2 photographers – Sam Kang Li & Justin Zhuang Yu Kang | | | |
| <i>ISEA2009</i> | \$4,000 | | |
| Samantha Tio Meng | | | |
| <i>Photography Exhibition: Kaleidoscope</i> | \$1,000 | | |
| Seah Yeng Fong | | | |
| <i>Open International Performance Art Festival</i> | \$1,008 | | |
| Stephen Leong Chun Hong | | | |
| <i>Stephen C.H. Leong's Contemporary Art Exhibition in China</i> | \$5,800 | | |
| Yap Wooi Hoe | | | |
| <i>Encore Singapore Exhibition</i> | \$3,000 | | |

Annex 2

General Grant Recipients

Partnership Funding for Arts Businesses

Encourages presentation of arts events by the commercial sector.

| Arts Group / Artist / Project | Quantum |
|--|-----------------|
| Music | |
| The Flute Studio | |
| <i>The Flute Festival-Singapore 2009</i> | \$8,000 |
| UBlues Group Pte Ltd | |
| <i>Timbre Blues Festival</i> | \$18,000 |
| Theatre | |
| S & S Festival Singapore Pte Ltd | |
| <i>Short + Sweet Festival 2009</i> | \$10,000 |
| Visual Arts | |
| Artreach Event Pte Ltd | |
| <i>Asia International Photography Fair</i> | \$14,400 |
| Salon Project | |
| <i>Blackout</i> | \$11,985 |
| Overall Total for Partnership Funding for Arts Business | \$62,385 |

Presentation & Promotion Grant

This grant supports the presentation and promotion of quality arts activities which reflect the diversity and cultural vibrancy of the Singapore arts scene, and contribute to its overall advancement.

| Arts Group / Artist / Project | Quantum |
|--|----------|
| Dance | |
| Dance Horizon Troupe | |
| <i>Why Not Dance?</i> | \$1,500 |
| Durga Devi Mani Maran | |
| <i>Maathe</i> | \$3,000 |
| Ecnad | |
| <i>Songs For GAIA</i> | \$3,000 |
| Frontier Danceland | |
| <i>Dancer's Locker</i> | \$10,000 |
| <i>"D1M3– One Dance, Three Mutations",</i> <i>Solos by 3 Asian Male Artists</i> | \$10,000 |
| Fuchun Community Club Malay Dance Group | |
| <i>Pentas Lestari Seni III – Showcase of Everlasting Arts</i> | \$4,000 |
| Jayanthi Sivaperuman | |
| <i>Beneath The Echo</i> | \$5,000 |
| Law Soo Leng | |
| <i>Night– A multi-disciplinary performance</i> | \$2,000 |
| Majlis Pusat, Kirana Seni | |
| <i>Ristari Zaman: Kirana Seni</i> | \$12,000 |
| Malay Heritage Centre | |
| <i>Malay Arts and Film Festival 2009 – Celebrating GAIA</i> | \$10,000 |
| Maya Dance Theatre Ltd | |
| <i>Spectra: Bailaesta – A Celebration of Dance!</i> | \$9,000 |

Presentation & Promotion Grant (cont'd)

| Arts Group / Artist / Project | Quantum |
|---|----------|
| Dance (cont'd) | |
| Melissa Quek Shu Chen | |
| <i>Timeline Revisited</i> | \$5,000 |
| Odyssey Dance Theatre | |
| <i>Fly With Me</i> | \$1,500 |
| <i>Red Tears</i> | \$6,000 |
| <i>New Moves</i> | \$2,000 |
| Perkumpulan Seni | |
| <i>Gejolak 2</i> | \$4,000 |
| Raka Maitra | |
| <i>Circular Ruins</i> | \$7,000 |
| Singapore Indian Fine Arts Society | |
| <i>Rama Katha: The Ramayana of Tulsidas</i> | \$2,000 |
| Sri Warisan Som Said Performing Arts Ltd | |
| <i>Anak Wayang</i> | \$15,000 |
| <i>Semarak Seni</i> | \$6,000 |
| <i>Tunas Berseni</i> | \$4,500 |
| Sriwana | |
| <i>Bangsawan Cilik</i> | \$3,000 |
| TFA Lalita Kala Company | |
| <i>Jonathan Livingstone Seagull</i> | \$8,000 |
| Literary Arts | |
| Association of Singapore Tamil Writers | |
| <i>Muthamizh Vizha 2010 (Annual Tamil Festival)</i> | \$5,100 |
| Maisarah Binte Abu Samah | |
| <i>National Novel Writing Month</i> | \$900 |
| Robert Yeo Cheng Chuan | |
| <i>An Evening With Robert Yeo</i> | \$360 |
| Word Forward LLP | |
| <i>Lit Up Singpaore 2009</i> | \$25,000 |
| Music | |
| Amadeus Choral Society | |
| <i>Leong Yoon Pin, A Choral Odyssey</i> | \$5,000 |
| Braddell Heights Symphony Orchestra | |
| <i>Fire & Ice</i> | \$4,500 |
| <i>Romantic Era Highlights</i> | \$4,400 |
| <i>Christmas Concert</i> | \$5,000 |
| <i>Classical Delights</i> | \$5,000 |
| Chamber Players | |
| <i>Chamber Concert</i> | \$2,000 |
| Chan Yoong Han (Take 5) | |
| <i>"Take 5" Piano Quintet Series-Concert IV</i> | \$4,500 |
| <i>"Take 5" Piano Quintet Series-Concert V</i> | \$2,500 |
| Chia Qi Long Andy | |
| <i>NewHorizons IV-Homecoming</i> | \$2,500 |
| Choral Association (Singapore) | |
| <i>Ge Ru Hai, Qu Ru He</i> | \$3,000 |
| <i>2009 Singapore International Chinese Choral Festival</i> | \$12,000 |
| <i>Youth Recital Concert 2009</i> | \$1,500 |

Annex 2

General Grant Recipients

Presentation & Promotion Grant (cont'd)

| Arts Group / Artist / Project | Quantum | Arts Group / Artist / Project | Quantum |
|---|---------|--|----------|
| Music (cont'd) | | Music (cont'd) | |
| Chua Chu Kang Community Club Keat Hong Chinese Orchestra | | Musical Theatre Limited | |
| <i>Keat Hong Chinese Orchestra 35th Anniversary Concert</i> | \$2,000 | <i>Wonder of Musicals-Hit Songs</i> | \$5,000 |
| Chua Lik Wuk | | New Horizon Music Society | |
| <i>Chua Lik Wuk and Lim Yan-In Concert</i> | \$2,500 | <i>Love as the Azure Sky</i> | \$2,500 |
| City Choir | | <i>The Most Wonderful Time 2009</i> | \$2,500 |
| <i>Chimes of Bella Voce</i> | \$3,000 | OperaStudio | |
| Composers and Authors Society of Singapore Ltd (COMPASS) | | <i>L'ampifarnaso by Orazio Vecchi</i> | \$2,500 |
| <i>Chinese Lyric Writing Class-Advance 1st Intake</i> | \$5,000 | Operaviva Ltd | |
| <i>Chinese Lyric Writing Class-Basic 2nd Intake</i> | \$6,000 | <i>Kannagi, the Story of the Jewelled Anklet</i> | \$5,000 |
| Ding Xiaoyan Ruan Ensemble Society | | Orchestra of the Music Makers | |
| <i>Ruan Tune 14</i> | \$1,500 | <i>Rach^2</i> | \$8,000 |
| Echo Philharmonic Society | | <i>Mahler 1: Memories of Youth</i> | \$4,500 |
| <i>Friendship Choral Concert</i> | \$3,000 | <i>Russian Romance</i> | \$5,000 |
| <i>Spring Flower Autumn Fruit-celebrating the life of an extraordinary music teacher</i> | \$3,000 | Siew Yi Li | |
| Foo Say Ming (Re:mix) | | <i>Rarity</i> | \$600 |
| <i>Offshoots</i> | \$5,000 | Singapore Hokkien Huay Kuan Choir | |
| <i>Celluloid Concert</i> | \$5,000 | <i>Ge Sheng Fei Yang 2009</i> | \$3,500 |
| Goh Toh Chai | | Singapore Indian Fine Arts Society | |
| <i>Rendezvous</i> | \$3,500 | <i>SIFAS Festival of Indian Classical Music & Dance 2010</i> | \$5,000 |
| Harmonica Aficionados Society | | Singapore Wind Symphony | |
| <i>Qin Yuen <Sound of Three Harmonicas> Harmonica Concert</i> | \$1,000 | <i>SWS and Tubinger Saxophon-Ensemble Concert</i> | \$3,000 |
| <i>Qin Yuen <Beats of Hainanica 25> Harmonica Concert</i> | \$4,000 | <i>SWSYW in Concert'09</i> | \$2,500 |
| Hsinghai Art Association | | Society Of Charis Singers | |
| <i>Min Ge Ming Qu-Qing Xi Shan He, Sentimental Folk Favourites-Melodies from Motherland</i> | \$4,000 | <i>Bel Canto-A Night with 10 Best Tenors in Town</i> | \$3,000 |
| <i>Youthful Melodies 2009</i> | \$3,500 | <i>Golden Melodies</i> | \$1,200 |
| Huang Liechuan | | <i>Paradox V Stella Zhou VS Ong Lip Tat</i> | \$4,500 |
| <i>AKA A CAPPELLA VI</i> | \$5,000 | Song Lovers Choral Society | |
| Jo Anne Sukumaran | | <i>Song Lovers 2009 Joint Vocal Recital</i> | \$1,500 |
| <i>The Jewelled Air</i> | \$650 | <i>Voices of Singapore, Beijing & Wu Han</i> | \$2,000 |
| Joyous Music & Arts Limited | | SYAMA | |
| <i>Sound of Joyous 2009</i> | \$1,500 | <i>Sant Mela</i> | \$2,000 |
| <i>Sounds of Joyous 2010</i> | \$1,500 | Tan Fong Sian Melvin | |
| Katryna Tan Huey Wern | | <i>Transcendent Love: a Recital of Chamber Works by Britten and Vaughan Williams for Tenor</i> | \$2,000 |
| <i>I-Sis Trio in Concert</i> | \$2,200 | Tang Tee Khoon | |
| Lim Yan | | <i>Portraits-Recital by Tang Tee Khoon</i> | \$4,500 |
| <i>Private Passions</i> | \$2,500 | TFA Lalita Kala Company | |
| Lim Yan Ting | | <i>Damaru-Cosmic Music & Rhythm through eternity</i> | \$7,000 |
| <i>Birds of Paradise</i> | \$1,200 | The A Cappella Society Ltd | |
| Melo Art Choir | | <i>Youth Voices</i> | \$2,500 |
| <i>Xian Ge San Yue (String & Song in March)</i> | \$4,500 | <i>Camp A Cappella</i> | \$2,000 |
| Metro Philharmonic Society | | <i>A Cappella Championships</i> | \$3,500 |
| <i>Ocean of Songs 2009_1</i> | \$2,400 | <i>A Cappella Xmas Jam</i> | \$3,000 |
| <i>Ocean of Songs 2009_2</i> | \$4,000 | <i>International A Cappella Festival</i> | \$5,000 |
| Mohammad Azhar Bin Talib | | The Belcanto Philharmonic Society | |
| <i>Confessions</i> | \$1,500 | <i>Voices of Lion City III</i> | \$5,000 |
| Mohd Noor Bin Mohd Yusofe (Yusnor Ef) | | The Eurasian Association Singapore | |
| <i>Aku Dia Dan Lagu (Audio CD Compilation Launch)</i> | \$4,000 | <i>Soundwaves 2009: Eurasiana-A Musical Tribute</i> | \$12,000 |

Annex 2

General Grant Recipients

Presentation & Promotion Grant (cont'd)

| Arts Group / Artist / Project | Quantum | Arts Group / Artist / Project | Quantum |
|--|----------|--|----------|
| Music (cont'd) | | Theatre (cont'd) | |
| The Millennial Orchestra Ltd | | Eunos Community Club Chinese Opera Group (ECHO) | |
| <i>The Millennial Orchestra presents "Composers & Talents from Home"</i> | \$3,000 | <i>The Fairy of Ninth Heaven</i> | \$5,000 |
| The Philharmonic Choral Society | | Fundamental Multi – Disciplinary | |
| <i>A Cappella Works by Composers of the Romantic Period-Mendelssohn and Schumann & Singapore Composers</i> | \$4,000 | <i>I Will Go Home</i> | \$2,000 |
| The Philharmonic Orchestra Society | | Gunong Sayang Association | |
| <i>Midsummer Night's Dream-Mendelssohn and Beyond</i> | \$8,000 | <i>Ayer Pasang Ayer Surut</i> | \$15,000 |
| Toh Meng Wan | | Ivann Productions | |
| <i>Enchanting Evening III with pianos and strings</i> | \$2,000 | <i>Rivers</i> | \$3,000 |
| Vivian Wang (on behalf of The Observatory) | | <i>Chinna Chinna Sithaandham</i> | \$3,000 |
| <i>Dark Folke: HEXA</i> | \$18,000 | <i>18 Days</i> | \$5,000 |
| William Wei Chung Yee | | Jasmine Yong Kah Yin (c/o Faithworks) | |
| <i>William Wei Brothers with Peter Vinograd Piano Recital</i> | \$2,000 | <i>Show Off 6</i> | \$1,500 |
| Yu Han Music Society | | Kityang Huay Kwan Teochew Opera Group | |
| <i>Choral and Vocal Recital Concert-Presented by Yu Han Choir</i> | \$2,500 | <i>The legendary Life of Mu Guiying</i> | \$7,000 |
| ZingO (24 Festive Drum Troupe) | | Ko-nen Creative Ltd | |
| <i>Drum (Cube) Concert</i> | \$3,000 | <i>Re: kindle Love</i> | \$8,000 |
| Theatre | | Michele Lim Mei Mei | |
| Action Theatre | | <i>The Rain came down like Pearls the Night I Died</i> | \$5,000 |
| <i>Shocks & Shiok (Vampire Monologues & The Patient)</i> | \$10,000 | Musical Theatre Limited | |
| <i>Imelda's Boys – upsized!</i> | \$3,000 | <i>Monkey</i> | \$3,000 |
| <i>Manhood</i> | \$13,000 | <i>Lost in Transit – A Musical</i> | \$6,000 |
| <i>Makan Drama</i> | \$14,000 | Nam Hwa Amateur Musical & Dramatic Association | |
| <i>Theatre Idols 2010</i> | \$10,000 | <i>46th Anniversary Teochew Opera Performance</i> | \$10,000 |
| Art of Lam Kam Ping Cantonese Opera Performance Association Ltd | | Nam Yeong Society of Performing Arts | |
| <i>Cantonese Opera Show 2009</i> | \$1,500 | <i>An Evening of Cantonese Opera 2009</i> | \$5,000 |
| <i>Jade Cantonese Opera Troupe Performance Night 2009 (Performance and Training)</i> | \$15,000 | Noor Effendy and Verena Tay | |
| Arts Theatre of Singapore Ltd | | <i>Bumiputra Cina</i> | \$4,000 |
| <i>I Am Number 1</i> | \$5,000 | OperaWorks (Singapore) | |
| <i>Am I Stupid?</i> | \$3,000 | <i>Princess Changping</i> | \$4,000 |
| <i>Community Tour Performance 2009</i> | \$10,000 | Panggung ARTS | |
| <i>Am I Stupid ? (Enhanced Version)</i> | \$3,000 | <i>Race to the End</i> | \$2,000 |
| <i>Ugly Duckling</i> | \$5,000 | <i>FEWLING!</i> | \$10,000 |
| Buds Theatre Company | | Paper Monkey Theatre Ltd | |
| <i>The Shagaround</i> | \$4,000 | <i>Hug The Tree</i> | \$8,000 |
| <i>Going Local</i> | \$8,000 | Ping Sheh | |
| Checkpoint Theatre Ltd | | <i>Beijing Opera Extravaganza</i> | \$8,000 |
| <i>Recalling Mother</i> | \$7,000 | <i>Beijing Opera Extravaganza</i> | \$8,000 |
| Chen Wai Kin | | Players Theatre Ltd | |
| <i>Cantonese Opera Extravaganza</i> | \$4,000 | <i>Othello</i> | \$7,000 |
| Cheung Kwan Ying | | Ravindran Drama Group | |
| <i>Cantonese Opera Extravaganza</i> | \$5,000 | <i>LOL Nights presents, Vetti</i> | \$5,000 |
| Chinese Cultural Arts Centre | | <i>Taj Mahal</i> | \$10,000 |
| <i>Masterpieces of Late Playwright Tang Di-Sheng</i> | \$5,000 | Rayann Condry (Miss) | |
| Er Woo Amateur Musical & Dramatic Association | | <i>Happiness</i> | \$3,000 |
| <i>The Talented Lady (Performance and Training)</i> | \$15,000 | Siglap Theatre Arts and General Entertainment Services Ltd | |
| | | <i>H is for Hantu</i> | \$5,000 |
| | | <i>Broadway 4 Suakus: Saving the Best for Lust</i> | \$3,000 |

Annex 2

General Grant Recipients

Presentation & Promotion Grant (cont'd)

| Arts Group / Artist / Project | Quantum | Arts Group / Artist / Project | Quantum |
|---|----------|---|----------|
| Theatre (cont'd) | | Visual Arts (cont'd) | |
| Sing' Theatre Ltd | | Angkatan Pelukis Aneka Daya | |
| <i>Members only</i> | \$6,000 | <i>Contemporary 2010 – APAD's 35th Art Exhibition</i> | \$2,820 |
| Singapore Broadway Playhouse | | Azlina Adam | |
| <i>The Collaboration</i> | \$3,000 | <i>Fetterfield, Singapore Performance Art Event 2009</i> | \$9,360 |
| Singapore Bukit Panjang Hokkien Konghuay | | Boo Sze Yang | |
| <i>2010 Hokkien Opera Night</i> | \$5,000 | <i>Boom! Recent paintings by Boo Sze Yang</i> | \$1,000 |
| Singapore Drama Educators Association | | Boo Sze Yang on behalf of 12 artists | |
| <i>Celebrate Drama ! 2009</i> | \$10,000 | <i>Excavation: Twelve 3rd Generation Artists</i> | \$2,700 |
| Singapore Hainan Society | | Brian Gothong Tan on behalf of Brian Gothong Tan | |
| <i>Hainanese Opera & Play</i> | \$6,000 | & Zulkiflie Mahmod | |
| Singapore Kemuning Society | | <i>Immersive</i> | \$7,600 |
| <i>Semarak Kasturi 2009</i> | \$4,000 | Cheo Chai Hiang | |
| Spare Room Productions | | <i>Drawings and Prints by Ng Yat-Chuan: Singapore Paris Singapore</i> | \$2,400 |
| <i>The Composer</i> | \$8,000 | Chieu Shuey Fook | |
| Teater Artistik | | <i>New Image</i> | \$5,920 |
| <i>Sewa</i> | \$2,000 | Choo Thiam Siew | |
| <i>Projek Monolog / Soliloquy</i> | \$4,000 | <i>A Selection of Poetic Calligraphy Exhibition by 5 Artists</i> | \$1,168 |
| Teater Kami Ltd | | Chow Hin Khong | |
| <i>Due Poo Loh Sein</i> | \$4,000 | <i>In The Mood for Love</i> | \$1,000 |
| <i>Gelora Jiwa Remaja</i> | \$4,000 | Chua Magdalen Wen Xian on behalf of Vertical | |
| <i>Wira Bukit</i> | \$8,000 | Submarine, Tan Wee Lit, Sha Najak & Kirsten Tan | |
| <i>Geisha</i> | \$10,000 | <i>These Things Must Be Done to Get Along in Life</i> | \$1,500 |
| Thau Yong Amateur Musical Association | | Chua Say Hua | |
| <i>Ka Ki Nang V</i> | \$10,000 | <i>Inscribed Spaces</i> | \$2,300 |
| The Teochew Drama Association | | Chua Teng Yeow on behalf of 10 artists | |
| <i>The First Emperor</i> | \$10,000 | <i>Palimpsest</i> | \$3,300 |
| The Tien Heng Kang Heng Nam Drama Association | | Dr Tan It Koon (Southeast Asia Art Association) | |
| <i>Hainanese Opera Performance</i> | \$2,000 | <i>Beautiful Green Wilderness</i> | \$1,900 |
| Tian Yun Beijing Opera Society | | Enoch Ng | |
| <i>Beijing Opera Highlights 2009</i> | \$6,000 | <i>Firstfruits Festival</i> | \$9,084 |
| <i>An Ode to the Plum Blossom</i> | \$10,000 | Ezzam Rahman on behalf of 6 artists (Angela Chong, | |
| <i>Beijing Opera Highlights 2010</i> | \$6,000 | Ezzam Rahman, Ghazi Alqudcy, Nur Ain, | |
| Traditions & Editions Theatre Circus Ltd | | Stella Lim & Suzanne Chin) | |
| <i>The Spirits Play & Creative Lab</i> | \$12,000 | <i>Quite</i> | \$2,200 |
| We Colour People Theatre and Company | | Fiona Koh Wen Chii | |
| <i>Awake with Nenek</i> | \$3,000 | <i>Analogic</i> | \$10,260 |
| World-In-Theatre Ltd | | Francis Ng Teck Yong | |
| <i>Precious Little: Brief Encounters with Beckett</i> | \$3,000 | <i>Juxtaposed</i> | \$12,720 |
| Young People's Performing Arts Ensemble Ltd | | Heman Chong on behalf of 8 artists (Ang Song Ming, | |
| <i>Roaring Good Times II</i> | \$15,000 | Heman Chong, Genevieve Chua, Chun Kai Feng, | |
| Visual Arts | | Michael Lee, Charles Lim, Ana Prvacki and | |
| Aiman Hakim Bin Mohd Amin | | Ming Wong) | |
| <i>For Ages 4 and Up</i> | \$2,900 | <i>Plural: Workshop (1) + Development of website</i> | \$1,500 |
| Alan Oei Chih Wey | | Jason Wee | |
| <i>Open House (OH!)</i> | \$6,800 | <i>Ruins: Captain's Log Entries On Days of No End</i> | \$1,800 |
| <i>These Children Are Dead</i> | \$7,770 | <i>Cartographic Lure</i> | \$1,000 |
| Ang Song Ming | | <i>Paradise Is Elsewhere</i> | \$2,100 |
| <i>Manifesto for Bad Music</i> | \$10,800 | <i>Exhibition of Contemporary Photography at the Institute</i> | |
| | | <i>of Contemporary Art Philadelphia</i> | \$2,500 |

Annex 2

General Grant Recipients

Presentation & Promotion Grant (cont'd)

| Arts Group / Artist / Project | Quantum | Arts Group / Artist / Project | Quantum |
|--|----------|---|--------------------|
| Visual Arts (cont'd) | | Visual Arts (cont'd) | |
| Jeremy Hiah Buang Hoe | | Seah Kang Chui on behalf of Telok Kurau | |
| <i>Performance In Frames</i> | \$11,600 | Studios Artists | |
| <i>The Ressurrection of Painting</i> | \$4,300 | <i>Modern Hermits</i> | \$4,100 |
| Jessie Liau Ching Kiat | | Shicheng Calligraphy and Seal Carving Society | |
| <i>Jessie Lim – Latest Works</i> | \$3,200 | (Singapore) | |
| Joyce Ho Kar Wye | | <i>The 13th World Itinerant Grand Exhibition 2009</i> | \$3,187 |
| <i>Fugitives Fleurs in Singapore</i> | \$1,850 | <i>The 15th Anniversary Shicheng Calligraphy and Seal-Carving</i> | |
| <i>Fugitives Fleurs at the Singapore Botanic Gardens</i> | \$1,672 | <i>Society Calligraphy Exhibition</i> | \$1,939 |
| Juneo Lee Eng Keong | | Singapore Teachers' Art Society | |
| <i>Layering the Fragment: Critique of Mickey Mouse Brush Painting</i> | \$1,550 | <i>Singapore Teachers' Art Society 20th Anniversary Art</i> | |
| Kew Min Choo on behalf of Kumari Nahappan, | | <i>Exhibition and Publication of Artists Directory</i> | |
| Jason Lim, Jason Wee, Vertical Submarine | | <i>to Commemorate the Event</i> | \$2,000 |
| & Michael Lee | | Syed Muhd Hafiz Bin Syed Nasir | |
| <i>"Nature Borne" First Joint Singapore</i> | | <i>"Next Chapter"</i> | \$9,600 |
| <i>– Korean Sculpture Exhibition</i> | \$21,900 | Tang Mun Kit | |
| Lee Gim Lay | | <i>"Life>Art>Liberation"</i> | \$1,640 |
| <i>Double Vision – SAS</i> | \$4,520 | Teo Huey Ling on behalf of 5 artists – Tay Swee Siong, | |
| Lee Keng Siang | | Teo Huey Ling, Chiah Chyi Yun, Chin Hwee Khim | |
| <i>CurioCity</i> | \$4,760 | & Jasmine Fang | |
| Lee Wen | | <i>Matter-Proofs</i> | \$1,000 |
| <i>"R.I.T.E.S." – Rooted in The Ephemeral Speak</i> | | The Artists Village | |
| <i>– A monthly time-based event</i> | \$3,930 | <i>Drawing as Form</i> | \$4,650 |
| <i>"Future of Imagination 6" – International Performance Art Event</i> | \$26,300 | The Singapore Watercolour Society | |
| Lee Weng Choy | | <i>SWS 40th Annual Exhibition 2009 – Dynamic Watercolour</i> | \$6,000 |
| <i>Radio Substation Podcasts on the SAS; Unconference;</i> | | Valerie Ng Lay Peng | |
| <i>Student Workshop; Blog</i> | \$3,990 | <i>Elemental Shifts</i> | \$1,000 |
| Life Art Society | | Valerie Ng Lay Peng on behalf of 3 artists | |
| <i>Wonder of Colour</i> | \$1,000 | – Valerie Ng, Wyn-Lyn Tan & Yeo Shih Yun | |
| Lim Shengen | | <i>Convergence</i> | \$2,000 |
| <i>Being Lost, Being Found</i> | \$1,700 | Wessex Artists Collective | |
| Modern Art Society Singapore | | <i>Wessex Art @SAS09</i> | \$4,500 |
| <i>The Call of Tradition</i> | \$18,750 | Zhang Chun Lei | |
| <i>Remade, Relived: Modern Art in Singapore 2009</i> | \$8,400 | <i>Impressive Singapore</i> | \$2,000 |
| <i>24 Asian International Exhibitions</i> | \$1,600 | Zulkifle Bin Mahmod | |
| Muhammad Zaki Bin Abd Razak | | <i>Arena</i> | \$2,946 |
| <i>Berita Harian 2 – Utusan Melayu; the surreal, contemporeal</i> | \$1,400 | | |
| Ng Ling Tze on behalf of 7 artists – Chong Li Sze, | | Overall Total for | |
| Christine Ang, Ken Kua, Leslie Lim Luo Qiaoping, | | Presentation & Promotion Grant | \$1,191,136 |
| Ng Ling Tze & Terence Koh | | | |
| <i>Unbound</i> | \$1,900 | Publishing and Translation | |
| Nur Aisha Bte Ramat on behalf of 4 artists | | Promotes excellence in creative writing and helps widen | |
| – Aida Dolrahim, Aiman Hakim, Nicholas Chai | | access to the work of Singaporean writers. | |
| & Aisha Rahmat | | | |
| <i>"A Marriage of Convenience"</i> | \$3,900 | Publishers / Writers / Project | Quantum |
| Ong Xiao Yun | | | |
| <i>Family</i> | \$1,000 | Publishers | |
| Peter Chan | | Epigram Pte Ltd | |
| <i>Disposable City: On Monuments and the Irony of Identity</i> | \$1,440 | <i>Everything But the Brain by Jean Tay</i> | \$4,500 |
| <i>in Singapore</i> | | <i>Boom by Jean Tay</i> | \$5,000 |
| | | <i>Those Who Can't, Teach by Haresh Sharma</i> | \$5,500 |
| | | Equatorial Wind Publishing House | |
| | | <i>Equatorial Wind Quarterly 2010</i> | \$3,000 |
| | | <i>Equatorial Wind Quarterly 2009</i> | \$2,000 |

Annex 2

General Grant Recipients

Publishing and Translation

| Publishers / Writers / Project | Quantum |
|--|----------|
| Publishers (cont'd) | |
| GGs Publication | |
| 10 Tamil Story Books (Boy and the Mynahs, Lovable Pet Puppies, Rat House, Kittu's Parrot, Dog And Cat, Manimaran, Mother's Love, Missing Pencil, Motor Car Race & Play Together) | \$3,220 |
| Lingzi Media Pte Ltd | |
| 黑珍珠 by Goh Lian Choo | \$1,850 |
| 跨越百年的美丽 by Loh Quee Yah | \$2,000 |
| 追虹 by Choo Liang Liang | \$3,000 |
| 午后的公园是猫儿散步的天地 by Tan Kar Chun | \$2,000 |
| 四面书香芳菲 (A Culture of Books) by Ng Bee Hoon | \$2,700 |
| Monsters Under the Bed Pte Ltd | |
| 14:59 | \$20,000 |
| Pan Asia Publishing Pte Ltd | |
| Little Joy Series | \$8,000 |
| Pustaka Nasional Pte Ltd | |
| Diari Seorang Gadis by Basiran Hamzah | \$2,360 |
| Puisi-Puisi Perjalanan by Suratman Markasan | \$2,000 |
| Salt Publishing | |
| Alex y Robert by Wena Poon | \$3,150 |
| World Scientific Publishing Co Pte Ltd | |
| Complete Works of Kuo Pao Kun, Vol 8: Interviews | \$5,500 |
| The Complete Works of Mr Chong Wing Hong (3 Volumes) | \$7,000 |
| Complete Works of Kuo Pao Kun Vol. 3: Plays in Chinese | \$5,500 |
| Writers | |
| Azlan Bin Mohamed Said (Pen Name: Azmosa) | |
| History of Malays Music Scene – From My Father's Album 1920's to 1965 | \$7,500 |
| Azni Bin Ismail | |
| Yang Pastiya... Cahaya Harapan | \$1,250 |
| Cyril Wong Yit Mun | |
| Oneiros | \$4,050 |
| Grace Chua Wan Jun | |
| The Stamp Collector's Wife | \$4,050 |
| Hadijah Bte Rahmat | |
| Burung Kenek-Kenek (The Little Bird) | \$16,000 |
| Lai Yong Taw | |
| Deep in the Jungle by Lai Yong Taw | \$16,800 |
| Ng How Wee | |
| The Glacial Equator | \$2,000 |
| Perkamus | |
| Moliano... Satu Perjalanan (A Journey) by Noor Hasnah Adam | \$5,000 |
| Rajendra Gour | |
| Come Home Grandma! | \$2,500 |
| Sanjay S/O Chittarajan Kuttan | |
| Where Fires Rage and Flowers Bloom | \$600 |
| Sarmukh Singh | |
| Short Pants No Underwear | \$4,000 |

Publishing and Translation (cont'd)

| Publishers / Writers / Project | Quantum |
|--|------------------|
| Writers (cont'd) | |
| Singapore Association of Writers | |
| Singapore Chinese Literature Vol. 71 | \$5,000 |
| Singapore Chinese Literature Vol. 72 | \$5,000 |
| Singapore Chinese Literature Vol. 73 | \$5,000 |
| Tay Bon Hoi | |
| Singapore: The Little Red Dot | \$5,600 |
| Teng Qian Xi | |
| They hear salt crystallising | \$4,050 |
| Wong Yoon Wah | |
| 花园城市与水的神话: 世博新加坡文选专辑 (Hua Yuan Cheng Shi Yu Shui de Shen Hua: Shi Bo Xin Jia Bo Wen Xuan Zhuan Ji) | \$40,000 |
| 双城物景图像 (Shuang Cheng Wu Jing Tu Xiang) | \$12,500 |
| Word Forward Limited | |
| Between Flight and Longing by Marc Nair | \$3,500 |
| The Bearded Chameleon by Chris Mooney Singh | \$4,000 |
| Zhang Xing Hong | |
| Translation of Haresh Sharma plays | \$1,810 |
| Overall Total for Publishing & Translation Grant | \$238,490 |
| Young Artist Award Grant | |
| Encourages Young Artist recipients to undertake arts projects or studies in support of their artistic pursuit. | |
| Arts Group / Artist / Project | Quantum |
| Dance | |
| Kuik Swee Boon (YAA 2007) | |
| 0 Sounds | \$10,000 |
| Film | |
| Han Yew Kwang (YAA 2009) | |
| When Hainan Meets Teochew | \$10,000 |
| Music | |
| Philip Tan Chin Wen (YAA 2007) | |
| Productions: The Comedy of The Tragic Goats, NUS Museum Open House and Asia on the Edge Outdoor Festival | \$10,000 |
| Theatre | |
| Cai Bixia (YAA 2008) | |
| Course in directing: Chinese Opera training at Central Academy of Drama, Beijing | \$10,000 |
| Aidli Mosbit (YAA 2008) | |
| Publication: CANTIK – The Plays by Aidli Mosbit | \$10,000 |
| Overall Total for Young Artist Award Grant | \$50,000 |

Annex 3/4

Arts Creation Fund

International Arts Residency Programme

Arts Creation Fund

To support the creation of original high-quality works that explore Asian subject matter. Funding provides artists with resources to support their artistic works in the germination phase and incentivise them to challenge artistic frontiers.

| Arts Group / Artist / Project | Quantum |
|---|------------------|
| Literary Arts | |
| Adele Wong Hui Shan | |
| A Tale of Greatness | \$21,000 |
| Alvin Pang Khee Meng | |
| New volume of verse | \$29,200 |
| Dave Chua Hak Lien | |
| The Beating | \$25,500 |
| Enoch Ng Kwang Cheng | |
| Family Matters | \$25,000 |
| Felix Cheong Seng Fei | |
| Gone, Left | \$26,000 |
| Gwen Lee Shao Jun | |
| The Cost of Belief | \$15,500 |
| Lee Chee Keng | |
| Text Me | \$25,000 |
| Lee Seng Chan | |
| Winding Mountain Path | \$25,000 |
| Nanny Eliana Ismail | |
| A Love of Broken Men | \$22,000 |
| Music | |
| Joyce Koh Bee Tuan | |
| On The String | \$50,000 |
| Theatre | |
| Choy Ka Fai | |
| The Lang Fang Chronicle Project | \$50,000 |
| Chua Soo Pong | |
| Plaque Fighter Dr Wu Lien The | \$30,000 |
| Jean Tay Inn | |
| Cold Comfort | \$45,000 |
| Kuo Jian Hong | |
| Liao Zhai Rocks! | \$42,000 |
| Leslie Wong | |
| The Golden Sabre | \$30,000 |
| Visual Arts | |
| Heman Chong | |
| A Thousand Interiors and Other Stories | \$50,000 |
| Ho Tzu Nyen | |
| The Zarathustra Project | \$50,000 |
| Kaylene Tan & Evan Tan | |
| Ghost Walking | \$48,000 |
| Tay Wei Ling | |
| To Be Chinese | \$50,000 |
| Zhao Renhui | |
| The Centre for Landscape Appreciation | \$32,080 |
| Overall Total for Arts Creation Fund | \$691,280 |

International Arts Residency Programme

To promote Singapore as an arts and cultural centre through supporting and developing local residency programmes and to enable arts practitioners to network, share, exchange and connect through key international programmes.

| Arts Group / Artist / Course | Quantum |
|---|------------------|
| Literary Arts | |
| Suchen Christine Lim | |
| Toji Residency | \$3,480 |
| The Literary Centre | |
| Pilot Writing Retreat | \$12,580 |
| Theatre | |
| Benjamin Ho Kah Wai | |
| 10th Annual La Mama International Symposium for Directors 2009 | \$9,522 |
| Li Xie (Lim Poh Poh) | |
| 10th Annual La Mama International Symposium for Directors 2009 | \$9,222 |
| Natalie Hennedige | |
| 10th Annual La Mama International Symposium for Directors 2009 | \$7,089 |
| Visual Arts | |
| Ang Soo Koon | |
| International Studio & Curatorial Program, New York | \$50,000 |
| Charmaine Toh | |
| The Art Incubator 2010 | \$10,000 |
| Chua Chye Teck | |
| Kunstlerhaus Bethanien, Berlin | \$86,686 |
| Overall Total for International Arts Residency Programme | \$188,579 |

Annex 5

Training Grants Recipients

Arts Professional Development Grant

Provides assistance to arts practitioners who wish to undertake short-term training in the visual, performing and literary arts in the form of artists residencies or workshops either locally or overseas.

| Arts Group / Artist / Course | Quantum |
|---|----------|
| Dance | |
| Chia Poh Hian <i>English National Ballet School Summer School</i> | \$1,200 |
| Kimmie Marie Cummings <i>English National Ballet School Summer School</i> | \$1,330 |
| Leong Jian Hao <i>Impulz Tanz Dance Festival</i> | \$4,000 |
| Thaddeus Low Teik Liang <i>English National Ballet School Summer School</i> | \$1,284 |
| Vanessa Ang Xin Yi <i>English National Ballet School Summer School</i> | \$1,284 |
| Yeo Li Shwan Sian <i>English National Ballet School Summer School</i> | \$1,284 |
| Chua Teow Khee (Mr) <i>27th Annual Conference Federation for Asian Cultural Promotion</i> | \$600 |
| Sri Warisan Som Said Performing Arts Ltd <i>Traditional and Contemporary Malay Dance Course</i> | \$3,000 |
| Kiran Kumar <i>Danceintense Toronto</i> | \$3,000 |
| Singapore Indian Fine Arts Society (SIFAS) <i>Bharatanatyam Master Classes</i> | \$1,500 |
| Lakshmi Krishnan <i>Nattuvangam and Choreography in Dance</i> | \$2,689 |
| Literary Arts | |
| Indiase Media Pte Ltd <i>Indian Writers' Festival</i> | \$10,100 |
| Music | |
| Raghavendran s/o Rajasekaran <i>Flute Master Classes by Ronu Mojumdar</i> | \$700 |
| Gamelan Asmaradana Ltd <i>Dewa Ketut Alit (Indo Balinese Gamelan Musician) artist-in-residence to train GA's new ensemble Gamelan Singamurti (Traditional & Contemporary Balinese Gamelan Music)</i> | \$6,000 |
| Lalit Kumar Ganesh <i>Advanced Learning of Tabla from Ustad Mohammad Hanif Khan Mirajkar and Ustad Usman Khan</i> | \$3,500 |
| Chen Si En <i>Professional Nanyin Training</i> | \$2,800 |
| Seow Ming Xian <i>Professional Nanyin Training</i> | \$2,800 |
| Seow Ming Fong <i>Professional Nanyin Training</i> | \$2,800 |
| Chelsea Leong Hui Ling <i>Professional Nanyin Training</i> | \$2,800 |
| Foong Hak Luen <i>9th Taipei International Choral Festival</i> | \$1,500 |
| See Ian Ike <i>30th Kirishima International Music Festival</i> | \$3,425 |

Arts Professional Development Grant (cont'd)

| Arts Group / Artist / Course | Quantum |
|--|---------|
| Music (cont'd) | |
| Wong Kah Chun <i>Conducting Masterclass with Jorma Panula, The Jena Philharmonic Orchestra at the Liszt School of Music</i> | \$2,500 |
| Zhang Aidi <i>30th Kirishima International Music Festival</i> | \$1,397 |
| Loh Jun Hong <i>Academie Internationale De Courchevel</i> | \$2,000 |
| Tay Weicheng Albert <i>2010 Taipei Bach Festival Masterclass</i> | \$1,500 |
| Theatre | |
| Ngo Mui Leok Judy <i>SITI Summer Theatre Workshop, New York</i> | \$3,400 |
| Tan Geok Kim Eleanor <i>SITI Summer Theatre Workshop, New York</i> | \$3,400 |
| Koh Wan Ching <i>Suzuki and Viewpoints Methods of Actor Training Intensive Course, New York</i> | \$4,000 |
| Adelina Ong I-Zheng <i>Performer's Physicality in the methods of Meyerhold, Chekhov and Stanislavsky, Italy</i> | \$2,000 |
| Helene Larivee <i>Taxation and Intellectual Property (IP): What you Need to Know, Singapore</i> | \$650 |
| The Finger Players <i>Saigo Puppetry (Wayang Kulit) Workshop, Indonesia</i> | \$2,800 |
| Chiam Hwee Chin (Alvin) <i>Understudy and Practical Teaching Practice with Theatre Master Philippe Gaulier, Paris</i> | \$2,200 |
| <i>Pedagogy of body training in actors by Monika Pagneux, Barcelona</i> | \$3,500 |
| Jocelyn Chua Lay Hong <i>DAH Theatre Research Centre's Eight International School of Directors and Actors, Serbia</i> | \$2,000 |
| Poh Cheng Leong (Rei Poh) <i>Theatre of the Oppressed Training 2009, London</i> | \$1,700 |
| See Too Hoi Siang <i>Professional Training with Guangzhou Hong Dow Cantonese Opera Troupe, China</i> | \$3,000 |
| Singapore Hainan Society <i>Hainanese Opera Training, Singapore</i> | \$5,000 |
| Visual Arts | |
| Ang Soo Koon <i>Asia Pacific Artist Fellowship Program 2009</i> | \$1,260 |
| <i>Vermont Studio Center Residency – Freeman Fellow</i> | \$1,000 |
| Chan Kent <i>Newfoundland: 'The New Seekers' Scotland & Venice Residencies 2009</i> | \$2,400 |
| Fern Min Eng <i>Bamboo Village International Arts Workshop</i> | \$748 |

Annex 5

Training Grants Recipients

Arts Professional Development Grant (cont'd)

| Arts Group / Artist / Course | Quantum |
|---|------------------|
| Visual Arts (cont'd) | |
| Jason Wee <i>Artists-In-Residence</i> | \$3,800 |
| Lim Ibsen <i>International Workshop for Ceramic Art in Tokoname</i> | \$1,440 |
| Lin Qingjiang <i>Asia Cultural Artists Residence Project</i> | \$1,335 |
| Sai Hua Kuan <i>Artist Residency</i> | \$1,000 |
| Tan Haur <i>Beijing n Singapore / Red Gate International Artist Residency Program</i> | \$1,000 |
| Tan Kai Syng <i>HotSpots</i> | \$3,284 |
| Vincent Twardzik Ching <i>Professional Art Training in Old Master Painting and Drawing</i> | \$2,895 |
| Overall Total for Arts Professional Development Grant | \$118,805 |

NAC Arts Scholarship (Overseas)

Provides assistance to outstanding students or practising artists to pursue full-time overseas undergraduate or postgraduate studies in visual arts (fine art courses only), performing arts, literary arts, arts management, technical design and production in the arts.

| Name / Course | Quantum |
|---|------------------|
| Music | |
| Aaron Yong <i>Bachelor of Music (Tuba), Indiana University, Jacobs School of Music, US</i> | \$100,000 |
| Dance | |
| Serene Tan <i>Bachelor of Arts (Chinese Dance), Beijing Dance Academy, PRC</i> | \$100,000 |
| Kwok Min Yi <i>National Diploma in Professional Dance, English National Ballet School, UK</i> | \$100,000 |
| Visual Arts | |
| Choy Ka Fai <i>Masters of Arts (Design Interaction), Royal College of the Arts, UK</i> | \$100,000 |
| Technical Theatre | |
| Carolene Ruth Liew <i>Bachelor of Arts (Hons) (Stage Management), Royal Welsh College of Music and Drama, UK</i> | \$100,000 |
| ARTS ADMINISTRATION | |
| Rydwon Anwar <i>Masters of Arts (Cultural and Creative Industries), King's College London, UK</i> | \$80,000 |
| Overall Total for NAC Arts Scholarship (Overseas) | \$580,000 |

Georgette Chen Arts Scholarship

Provides assistance to first, second and third year students pursuing full-time diplomas in visual and performing arts at Nanyang Academy of Fine Arts, LASALLE College of the Arts or local polytechnics.

| Name / Course | Quantum |
|--|-----------------|
| Music | |
| Benjamin Boo Chong Wei <i>Diploma in Music, Nanyang Academy of Fine Arts</i> | \$2,000 |
| Sng Yiang Shan <i>Diploma in Music (Performances), Nanyang Academy of Fine Arts</i> | \$2,000 |
| Wong Qin Kai <i>Diploma in Music Performance (Erhu), Nanyang Academy of Fine Arts</i> | \$2,000 |
| Dance | |
| Goh Shou Yi <i>Diploma in Dance, Nanyang Academy of Fine Arts</i> | \$2,000 |
| Visual Arts | |
| Gan Kwang Chuen <i>Diploma in Fine Arts (Sculpture), LASALLE College of the Arts</i> | \$2,000 |
| Ruben Pang <i>Diploma in Fine Arts (Painting), LASALLE College of the Arts</i> | \$2,000 |
| Chong Weixin <i>Diploma in Fine Arts (Printmaking), LASALLE College of the Arts</i> | \$2,000 |
| Technical Theatre | |
| Lee Kong Shen <i>Diploma in Technology and Arts Management, Republic Polytechnic</i> | \$2,000 |
| Petrina Dawn Tan <i>Diploma in Technical Theatre (Lighting Design), LASALLE College of the Arts</i> | \$2,000 |
| Arts Administration | |
| Glenda Ng Hui Yi <i>Diploma in Technology and Arts Management, Republic Polytechnic</i> | \$2,000 |
| Overall Total for Georgette Chen Arts Scholarship | \$20,000 |
| Gifted Young Artist's Bursary | |
| Provides assistance to young music and dance students aged 18 years and below, to pursue full-time, pre-tertiary studies in overseas music and dance institutions. | |
| Name / Course | Quantum |
| Clare Yeo <i>Pre-College Division (Piano), The Julliard School, USA</i> | \$15,000 |
| Gabriel Ng Song Quan <i>GCE 'A' Levels, Yehudi Menuhin Music School, UK</i> | \$15,000 |
| Cason Kang Kai Wei <i>GCE 'O' & 'A' Levels, Chetham's School of Music, UK</i> | \$12,000 |
| Janell Marianne Yeo <i>GCE 'O' & 'A' Levels (Music Academic Education), The Purcell School, UK</i> | \$12,000 |
| Deanna Lye Shuyan <i>GCE 'A' Levels, The Purcell School, UK</i> | \$15,000 |

Annex 5

Training Grants Recipients

Gifted Young Artist's Bursary (cont'd)

| Name / Course | Quantum |
|--|------------------|
| Frances Lee Shi Hui <i>GCE 'O' & 'A' Levels (Music), The Purcell School, UK</i> | \$12,000 |
| William Wei <i>Pre-College, Manhattan School of Music, USA</i> | \$15,000 |
| Ho Qianhui <i>GCE 'A' Levels, Yehudi Menuhin Music School, UK</i> | \$15,000 |
| Nigel Goh <i>Performance Certificate (Singing), Vienna Boys Choir School</i> | \$15,000 |
| Preston Gerald Yeo <i>GCE 'A' Levels (Violin), The Purcell School, UK</i> | \$15,000 |
| Overall Total for Gifted Young Artists' Bursary | \$141,000 |

Arts Bursaries (for Overseas Students)

Provides assistance to arts students pursuing full-time tertiary studies in the performing, literary and visual arts (fine art courses only) as well as in arts administration and technical design and production overseas.

| Name / Course | Quantum |
|---|----------|
| Music | |
| Ramu Thiruyanam <i>Bachelor of Music, Berklee College of Music, USA</i> | \$10,000 |
| Cheryl Ong Ying Ying <i>Bachelor of Music (Chinese Percussion), Central Conservatory of Music, Beijing, China</i> | \$11,000 |
| Khor Shang Jin <i>Bachelor of Music, Manhattan School of Music, USA</i> | \$11,000 |
| Mohd Hafiz Bin Mohd Razali <i>Diplome National Orientation Professionnelle Musicale, Le Conservatoire de Musique, Danse et Art Dramatique a Rayonnement Regional de Cergy-Pontoise, France</i> | \$8,000 |
| Leslie Wong <i>BA in Music Performance, Mahidol University, College of Music, Thailand</i> | \$8,000 |
| Shaun Choo Yung Sheng <i>Bachelor of Music, Salzburg Mozarteum University, Austria</i> | \$15,000 |
| Chong Loo Kit <i>Bachelor of Music, The Boston Conservatory, USA</i> | \$15,000 |
| Seow Yibin <i>Masters of Oboe Performance, Basel Hochschule, Switzerland</i> | \$12,000 |
| Americ Goh <i>Bakkalaureat, University for Music & Dramatic Arts, Graz, Austria</i> | \$12,000 |
| Andris Koh <i>Bachelor of Music, Cleveland Institute of Music, USA</i> | \$11,000 |
| Chen Kangren <i>Bachelor of Music, Central Conservatory of Music, China</i> | \$10,000 |
| Muhd Iskandar bin Mohd Rashid <i>Bachelor of Music (Percussion), San Francisco Conservatory of Music, USA</i> | \$11,000 |
| Danny Teong Shi Feng <i>Bachelor of Music (Classical Music – Trumpet), Hogeschool voor de Kunsten Utrecht, Netherlands</i> | \$15,000 |

Arts Bursaries (for Overseas Students) (cont'd)

| Name / Course | Quantum |
|--|----------|
| Music (cont'd) | |
| Jun Zubillaga-Pow <i>PhD (Musicology), King's College London, UK</i> | \$15,000 |
| Colin Tan Yi Liang <i>Bachelor in Music (Honours), Birmingham Conservatoire, Birmingham City University, UK</i> | \$15,000 |
| Lee Shi Mei <i>Master of Music (Volin Performance), Longy School of Music, USA</i> | \$15,000 |
| Wong Yun Qi <i>Diplom in Musik (Piano performance), University of Music and Drama Hannover, Germany</i> | \$15,000 |
| Deborah Gan Li Chuen <i>Masters in Music Pedagogy, Kodaly Institute, Hungary</i> | \$15,000 |
| Li Kai Han <i>Doctorate in Musical Arts (Composition), University of Kansas, USA</i> | \$15,000 |
| Dance | |
| Sherry Tay Ming Yuan <i>Bachelor of Fine Arts in Dance, University of Oklahoma, USA</i> | \$13,000 |
| Bernice Lee Yixun <i>Bachelor of Fine Arts in Dance, Ohio State University, USA</i> | \$12,000 |
| Elaine Heng Xing Ling <i>Bachelor of Arts (Hons), Central School of Ballet, UK</i> | \$15,000 |
| Vanessa Kang Pei Shi <i>Bachelor of Fine Arts in Ballet and Contemporary Dance, Rambert School of Ballet and Contemporary Dance, UK</i> | \$15,000 |
| Cai Shiji <i>MA in Choreography, Purchase College, State University of New York, USA</i> | \$15,000 |
| Christina Chan <i>Bachelor of Fine Arts (Dance), The Boston Conservatory, USA</i> | \$15,000 |
| Chen Guohui <i>Bachelor of Fine Arts, Dance, Purchase College, State University of New York, USA</i> | \$15,000 |
| Yan Xiangyi <i>Bachelor of Fine Arts, Dance, Purchase College, State University of New York, USA</i> | \$15,000 |
| Visual Arts | |
| Zhao Renhui <i>Masters in Arts (Photography), London College of Communication, University of the Arts, London, UK</i> | \$15,000 |
| Nooraidah Dolrahim <i>MA Fine Arts, Chelsea College of Art and Design, UK</i> | \$15,000 |
| Ang Song Nian <i>BA (Hons), Photography, London College of Communication, UK</i> | \$15,000 |
| Chui Yong Jian <i>Magister (degree), Conceptual Arts, Academy of Fine Arts, Vienna, Austria</i> | \$15,000 |
| Tan Kai Syng <i>M.Phil/PhD, New Media Arts, Slade School of Fine Art, University College London, UK</i> | \$15,000 |
| Chun Kai Feng <i>Master in Fine Art, The Glasgow School of Art, UK</i> | \$15,000 |

Annex 5

Training Grants Recipients

Arts Bursaries (for Overseas Students) (cont'd)

| Name / Course | Quantum |
|---|------------------|
| Technical Theatre/Theatre | |
| Gabriel Chan <i>Bachelor of Fine Arts (Honours), The Hong Kong Academy for Performing Arts, Hong Kong</i> | \$15,000 |
| Natalie Lim <i>Master of Fine Arts, California Institute of the Arts, USA</i> | \$15,000 |
| Liong Tze Hui, Windson <i>Masters in Music Theatre, Central School of Speech and Drama, UK</i> | \$15,000 |
| Koh Hui Ling <i>Masters in Applied Drama, University of Exeter, UK</i> | \$15,000 |
| Koo Ching Long <i>Bachelor of Arts (Technical & Production Arts / Stage Management), The Royal Scottish Academy of Music & Drama, UK</i> | \$15,000 |
| Johanna Pan <i>Bachelor of Fine Arts – Theatrical Production Arts, Design, Ithaca College, USA</i> | \$15,000 |
| Tay Kiat Ching <i>Master in Creative Industries (Sound & Music), Queensland University of Technology, Australia</i> | \$15,000 |
| Lim Wei <i>Bachelor of Science, Performing Arts (Technology) Sound Engineering, University of Michigan, Ann Arbor, USA</i> | \$15,000 |
| Noorlinah Mohamed <i>PhD in Arts Education, The University of Warwick, UK</i> | \$10,000 |
| Literary Arts | |
| Muhammad Jailani Abu Talib <i>Bachelor of Malay Studies (Hons), University of Malaya (Universiti Malaya), Malaysia</i> | \$15,000 |
| Arts Administration | |
| Rachel Lim Yan Ling <i>Master of Arts – Cultural Policy & Management, City University London, UK</i> | \$15,000 |
| Overall Total for Arts Bursaries (For Overseas Students) | \$604,000 |

Arts Bursaries (for Local Students)

Provides assistance to arts students pursuing full-time degree courses in theatre, dance, music or visual arts (fine art courses only) at Nanyang Academy of Fine Arts and LASALLE College of the Arts, taught in association with international partners. Students pursuing the Theatre Training and Research Programme offered by the Practice Performing Arts School are also eligible.

| Name / Course | Quantum |
|---|---------|
| Music | |
| Ling Weiqiang <i>Bachelor (Hons) in Music, Nanyang Academy of Fine Arts</i> | \$7,000 |
| Lo Chaixia <i>Diploma in Music Performance (Zhongruan), Nanyang Academy of Fine Arts</i> | \$8,000 |

Arts Bursaries (for Local Students) (cont'd)

| Name / Course | Quantum |
|---|-----------------|
| Visual Arts | |
| Tan Jack Ying <i>Bachelor of Fine Arts (Hons), LASALLE College of the Arts</i> | \$7,000 |
| Muhammad Zaki bin Abd Razak <i>Master (Fine Arts), LASALLE College of the Arts</i> | \$7,000 |
| Cai Jinyuan, Tristan <i>Bachelor in Fine Arts, Photography & Digital Imaging, School of Art Design and Media, Nanyang Technological University</i> | \$6,000 |
| Muhamad Harezam Abdul Rahman <i>Bachelor (Hons) Fine Art – Painting and Drawing, Nanyang Academy of Fine Arts</i> | \$7,000 |
| Technical Theatre/Theatre | |
| Yap Kim Chye <i>Bachelor (Hons), Technical Theatre (Scenic Design), LASALLE College of the Arts</i> | \$7,000 |
| Chim Sin Yee <i>Bachelor (Hons), Technical Theatre (Stage Management), LASALLE College of the Arts</i> | \$7,000 |
| Iskander Abori <i>Bachelor (Hons), Technical Theatre (Lighting Design), LASALLE College of the Arts</i> | \$7,000 |
| Leong Zhang Rong, Brian <i>Bachelor (Hons), Technical Theatre (Scenic Design), LASALLE College of the Arts</i> | \$7,000 |
| Arts Administration | |
| Wong Liang Yan <i>Bachelor of Arts (Hons) Arts Management, LASALLE College of the Arts</i> | \$7,000 |
| Eunice Yee Yen Nee <i>Bachelor of Arts (Hons) Arts Management, LASALLE College of the Arts</i> | \$7,000 |
| Overall Total for Arts Bursaries (For Local Students) | \$84,000 |

Annex 6

Singapore Arts Festival

Steering Committee

Chairman

Lee Suan Hiang

Graham Berry
Goh Ching Lee
Isa Kamari
Lynette Pang
Benson Puah
Venka Purushothaman
Tan Boon Huat
Woon Tai Ho

Programme Advisors

Chang Tou Liang
Robin Loon
Tang Fu Kuen

Core Programme

Music

The Moscow Soloists and Yuri
Bashmet (*Russia*)
Moscow State Chamber Choir (*Russia*)
Jeremy Monteiro & T'ang Quartet
(*Singapore*) with special guests
Randy Brecker (*USA*), Ernie Watts
(*USA*) and Richard Jackson (*USA*)
Joanna Macgregor (*UK*)
Arnie Roth (*USA*) with the Singapore
Festival Orchestra, Victoria Chorale,
The Vocal Consort (*Singapore*)
Ladysmith Black Mambazo (*South Africa*)
The Observatory (*Singapore*) in
collaboration with Ho Tzu Nyen
(*Singapore*)
The Magic Flute – Impempe
Yomlingo, an Eric Abraham –
Isango Portobello production,
adapted and directed by Mark
Dornford-May (*South Africa*)

Dance

Sidi Larbi Cherkaoui (*Belgium*) / Antony
Gormley (*UK*) / Monks from the
Shaolin Temple (*China*)
Finnish National Ballet (*Finland*)
Aurélien Bory (*France*)
Cullberg Ballet – Mats Ek / John Inger
(*Sweden*)
Jecko Siompo (*Indonesia*)
Grupo de Rua (*Brazil*)
Forward Moves featuring Joavien Ng
and daniel k (*Singapore*)

Core Programme (cont'd)

Theatre

Lin Zhao Hua Theatre Studio (*China*)
The Suzuki Company of Toga,
directed by Suzuki Tadashi (*Japan*)
New Riga Theatre (*Latvia*)
Visible Cities, written by Chay Yew
(*Singapore*), directed by Giorgio
Barberio Corsetti (*Italy*)
Toy Factor Productions Ltd (*Singapore*)
Compañía Teatrocinema (*Chile*)
Muziektheater Transparant /
Collegium Vocale Gent (*Belgium*)
Rotozaza (*UK*)
spell#7 (*Singapore*) and Bodies in
Flight (*UK*)

Outreach Programme

Alfred Lee Seng Yew
Association de Malfaiteurs
Benjamin Qwek
Blind Meets Mute
Brass Kinetics
Central Singapore CDC
Chan Mei Hsien
ClogTwo
Compagnie Beau Geste
D.LaB
Diaz Peter
Duxton Plains
Electric-Circus
Eng Xiu Qin Brenda & Pearlyn
EN-X
Four-4 Percussion
Fritz Quartet
Gamelan Naga Kencana
Iswarya Jayakumar
ITE College East Daiko Club
Jalyn Han
Jessica Tan
Johnny Ng
Jolyon Peter Caplin
Kent Ridge Harmonica
Kirana Seni
Kityang Huay Kwan Teochew
Opera Group
Knik, Pang Tuan Kit

Outreach Programme (cont'd)

La Compagnie Malabar
Lee Eng Kiat
Lim Chee Wei Alan
Lim Wei Ling
Liu Xiaoyi
Loh Chiang How
Monochrome
Moving Arts
Ng Chee Yang
Orkes Mutiara
Osage Singapore
People's Association Malay Activity
Co-ordinating Council (PA MESRA)
Polyglot Puppet Theatre
S.P.O.N.G.E
Scissors Paper Stone
Seah Ching Siew Vennifer,
Suzanna & Huey Foong
SEIS Dance
Serra Ni Song Song
Sienta la Cabeza
Sinema Mobile
Singapore Art Museum
Singapore Street Festival
Siong Leng Musical Association
Stalker Theatre Company
Sticky Planet Network
Symphonic Percussion
Tang Wan Chin
The DCP
The Dream Engine
The Flying Buttresses
The Lion Story
The Mimes
The Observatory
The Sand Animators
The Substation & Timbre Music
The Triqnaqi
The World Famous
Upbeats Percussion
Women Police Pipes & Drums
Wong Ah Choo (Ling Ying)
Yap Moh Feng Moses
ZingO

Annex 7/8

Singapore Art Show

Singapore Pavilion at 53rd Venice Biennale

Singapore Art Show

Programme Partners

Singapore Art Museum
NUS Museum
National Museum of Singapore
2902 Photo Gallery
Andrewshire Gallery Singapore
Art-2 Gallery
AICA (International Art Critics
Association), Singapore
Art Gallery Association Singapore
Art Glass Solutions
Art & Printmaking Studio
ART SEASONS Singapore
Black Earth Art Museum
Cape of Good Hope Gallery
Combinart
D'Peak Art Space
Eagle's Eye Art Gallery
Esplanade Presents: Visual Arts
Federation of Art Societies Singapore
Fill-Your-Walls.com
Give Art.net
graphis.inc.
instinc
LASALLE College of the Arts
Malay Heritage Centre Museum
Modern Art Society Singapore
Nanyang Academy of Fine Arts
Ngee Ann Kongsi/Cultural Centre
Old School @ Mount Sophia
Om Mee Ai
Omni-Theatre, Science Centre
Singapore
Osage Singapore
Peter Schoppert
Post Museum
Raffles City Shopping Centre
Salon Projects
Sculpture Square
Shicheng Calligraphy & Seal-carving
Society
Singapore International Photography
Festival
Singapore Tyler Print Institute
Singapore Watercolour Society

Singapore Art Show (cont'd)

Programme Partners (cont'd)

TAKSU Singapore
Tan Lip Seng
Tan Swie Hian Museum
The Art Incubator
The Artists Village
The Substation
Valentine Willie Fine Art Singapore
Wessex Estate Artists' Collective
Vijayalakshmi Mohan

Singapore Art Exhibition Prize Winner

Chun Kaifeng

Singapore Art Exhibition Voters' Prize

Jason Wee

Singapore Pavilion at 53rd Venice Biennale

Steering Committee

Chairperson

Lee Suan Hiang

Commissioner

Lim Chwee Seng

Member

Liew Choon Boon
Milenko Prvacki
Melissa Kwee
Heman Chong
Henri Chen
Lock Wai Han
Kwok Kian Chow

Participating Artist

Ming Wong

Curator
Tang Fu Kuen

Annex 9

Singapore Writers Festival

| Steering Committee | Participants (cont'd) | Participants (cont'd) | Participants (cont'd) |
|--|---|---|---|
| Chairman Philip Jeyaretnam | Edda de Silva Eddie Tay Edwin Thumboo Eleanor Wong Elmo Jayawardena Emily Lim Eric Hartmann Felix Cheong Fiona Caulfield Ghulam-Sarwar Yousof Giddens Goh Eck Kheng Grant S Clark Gwee Li Sui Haresh Sharma Heng Siok Tian Hyejin Kim Hyoung-Su Park Ignatius Low Imtiaz Dharker Isa Kamari Isabela Banzon Izara Garcia Rodriguez Janet De Neefe Jayanthi Sankar Jeni Caffin Jennifer Hamilton-Emery Jenny Niven Jiu Jian John Ajvide Lindqvist John Boyne Jonathan Webster K Kanagalatha K S Maniam Kamini Ramachandran Kate McCaffrey Katie Ham Kaveri Lalchand Kelvin Lee Kevin Tan Kiran Khalap Kirpal Singh Koh Hock Kiat Kra Narasiah Lai Yong Taw Lat | Lee Huay Leng Lee Jin Pyn Leong Liew Geok Leung Ping Kwan Li Shi Zheng(Duo Duo) Lily Rose R Tope Lily Yulianti Farid Lim Beng Choo Lim Cheng Tju Lim Jen Erh Lin Wei Dong Louis Ng Ma Jian Mabel Lee Manreet Sodhi Someshwar Maree Dawes Marianne Bohr Mark Waid Marysia juszczakiewicz Meira Chand Miguel Mendo Miguel Syjuco Mohammad A Quayum Mohammed Hanif Mohd Latiff Mohd Pitchay Gani Naldo Rei Neel Chowdhury Neil Gaiman Ng Wai Choy Ng Yi-Sheng Noridah Kamari Norulashikin Jama'in O Thiam Chin Omar Musa Ovidia Yu Palamalai Thangavel Paul Wee Pauline Parry Perihan Magden Peter Gordon Peter Nazareth Peter Schoppert Phan Ming Yen Philip Jeyaretnam Qiu Xiaolong | Rajat Das Rakesh Khana Rama Kannabiran Raman Krishnan Rasiah Halil Richard Lord Robert Yeo Robin Loon Ronny Someck Sa 'eda Buang Sandra Thibodeaux Sarah Mow Sarika Seetha Lakshmi Shamini Flint Shashi Warriar Shirley Hew Sidhartha M Jain Sinead Collins Sonny Liew Stella Kon Stephanie Yap Steve Grimwade Suchen Christine Lim Sunil Doshi Sunil Govinnage Taichi Yamada Tan Chee Lay Tay Yeak Keak Terence Chua Tham Yew Chin (You Jin) Thiru Kandiah Tina Kanagaratnam Ting Kheng Siong Triena Ong Vasin Permsup Wan Jumaiah Mohd Jubri Wee Tian Beng Wena Poon Wong Meng Voon Wong Phui Nam Wong Yoon Wah Yan Lianke Yazid Hussein Yeng Pway Ngon Yong Shu Hoong |
| Participants | | | |
| Aandeappan Narayanan Aaron Lee Adeline Foo Ahmed Hussain Alvin Pang Amanda Palmer Angelia Poon Ann Blainey Anna Lim Anwar Ridhwan Arun Mahizhan Baha Zain Catherine Lim Chandran Nair Chart Korbjitti Cherian George Chia Hwee Pheng Chitra Sankaran Chris Pash Chris Wood Chua Chee Lay Chua Chim Kang Chua Hong Koon Cyril Wong Dai Sijie Danny Yeo Daren Shiau David Leo Dawn Farnham Deepika Shetty | | | |

Annex 10/11

Golden Point Award

Mentor Access Project Applicants

| Golden Point Award | Golden Point Award (cont'd) | Mentor Access Project Applicants |
|--|--|--|
| English Poetry | Malay Poetry | Mentor / Mentee |
| Judges Alvin Pang Dr Kirpal Singh Simon Powell | Judges Rasiah Halil Djamal Tukimin Mohd Haji Salleh | Robert Yeo Chew Yi Wei, Sharleen Ong Yu Han |
| 1st Prize Eric Low Soon Liang | 1st Prize Muhammad Khairool Haque Bin Abdul Kadir | Felix Cheong Burt, Stephanie Jane Chia Suet Ling, Juliet |
| 2nd Prize Koh Xin Tian | 2nd Prize Hamed Bin Ismail | Aaron Maniam Nurul Amillin Hussain |
| 3rd Prize Liew Wai Yee Janet | 3rd Prize Muhammad Rafi Bin Abu Bakar | Alvin Pang Tan Pei Sze, Betsy |
| English Short Story | Malay Short Story | Yeow Kai Chai Tham Zhen Teng |
| Judges Meira Chand Wena Poon Preeta Samarasan | Judges Isa Kamari Dr Shaharuddin bin Maaruf Dr Anwar Ridhwan | Rafaat Hamzah Farah Sabrina Binte Jamal |
| 1st Prize Jeremy Jeyam Samuel | 1st Prize Yazid Bin Hussein | Chairul Fahmy Hussaini Muhd Hafiz Bin Yusof Norlila Binti Abdul Ghani |
| 2nd Prize Lew Yew Leong | 2nd Prize Muhammad Jailani Bin Abu Talib | Dave Chua Fok Jian Liang, Christopher |
| 3rd Prize Ho Lin Lee | 3rd Prize Roslie Bin Buang Sidik | Tan Teck Howe Lee Wen Loong |
| Chinese Poetry | Tamil Poetry | Cyril Wong Rozario, Tania De |
| Judges Lew Poo Chan Dr Liang Wern Fook Dr Leung Ping-kwan | Judges KTM Iqbal K Kanagalatha Palamalai Thangavel | Meira Chand Wong Jia Li, Clara |
| 1st Prize Chow Teck Seng | 2nd Prize Govindarajan Elangovan | Anuar Othman Hassan Hasaa'ree s/o Ali |
| 2nd Prize Lee Yit Seong | 3rd Prize Rajendran Neethipandi | Mohamed Latiff Mohamed Muhammad Jailani Bin Abu Talib Yazid Bin Hussein |
| 3rd Prize Lee Chee Keng | Tamil Short Story | |
| Chinese Short Story | Judges M Balakrishnan Dr Seetha Lakshmi Appala Narasiah | |
| Judges Chia Hwee Pheng Dr Gabriel Wu Yeow Chong Yan Lianke | 1st Prize Perinbam Vasudevan | |
| 1st Prize Li Qingsong | 2nd Prize Ismail Meera d/o Syed Sulaiman | |
| 2nd Prize Ang Li Wei | 3rd Prize Subramaniam Arjunan | |
| 3rd Prize Wang Zhenye | | |

Annex 12

National Piano and Violin Competition

| Advisory Committee | Winners | Winners (cont'd) |
|--|--|---|
| Chairperson Chang Tou Liang | Piano Junior Category | Violin Intermediate Category |
| Vice Chairperson Elaine Ng | 1st Prize Lee Yun Yee Amanda | 1st Prize Kong Xianlong |
| Chan Tze Law Chan Yoong Han Foo Say Ming Thomas Hecht Lim Soon Lee Benjamin Loh Eleanor Tan Yang Tien | 2nd Prize Ong De En Zacharus | 2nd Prize Lee Ryce |
| Adjudicators Rae de Lisle Bryce Morrison Logan Skelton Ning Kam Dong-suk Kang Walter Verdehr | 3rd Prize Ong Shu En Nicole | 3rd Prize Evan Chia En Yao |
| | Piano Intermediate Category | Violin Senior Category |
| | 1st Prize Soh Kuan Wei | 2nd Prize Tang Kam Yin Selina |
| | 2nd Prize Li Chu Ren | 3rd Prize Gabriel Lim Jen-Wei |
| | 3rd Prize Tan Yu Jia Jessica | 3rd Prize Choong Hong Yi |
| | Piano Senior Category | Violin Artist Category |
| | 1st Prize Azariah Tan Peng Chay | 1st Prize Zhao Meng Chan |
| | 2nd Prize Zhang Aidi | 2nd Prize Du Shuaili |
| | 3rd Prize Jonathan Shin Zi Yang | 3rd Prize Toh Wan Ni Wendy |
| | Piano Artist Category | |
| | 1st Prize Li Zhen | |
| | 2nd Prize Maria Immaculata Setiadi | |
| | 3rd Prize Shaun Choo Yung Sheng | |
| | Violin Junior Category | |
| | 1st Prize Dylan Wee Hong Xuan | |
| | 2nd Prize Chan Fay Ching Casey | |
| | 3rd Prize Tsai Qi Yun Shalynn | |

Annex 13

Patron of the Arts Awards

| Distinguished Patron of the Arts | Friend of the Arts | Associate of the Arts |
|---|---|--|
| Conrad Centennial Singapore Hong Leong Foundation HSBC Keppel Corporation Limited Lee Foundation M1 Limited Ngee Ann Kongsi NTUC Income Insurance Co-operative Limited OCBC Bank Radio1003, SPH UnionWorks Pte Ltd Singapore Press Holdings Ltd SMRT Corporation Ltd Suntec Singapore International Convention & Exhibition Centre The Shaw Foundation United Overseas Bank Group Visa Worldwide Pte Ltd | Ace Pix Asia Pacific Breweries Limited Barclays Wealth, Singapore BSI Bank Ltd City Developments Limited ExxonMobil Asia Pacific Pte Ltd F J Benjamin (Singapore) Pte Ltd Fraser Hospitality Pte Ltd Fridae.com Geneva Master Time Marketing LLP Hyflux Ltd Japanese Chamber of Commerce & Industry, Singapore JCDecaux Singapore Kuo Pao Kun Foundation L.C.H. (S) Pte Ltd Dr Lee Boon Yang Mapletree Investments Pte Ltd Marina Mandarin Singapore MasterCard Asia Pacific Pte Ltd Ngee Ann Development Pte Ltd Old Chang Kee Ltd Old School Pioneer Electronics AsiaCentre Pte Ltd Prudential Assurance Company Singapore (Pte) Ltd Raffles City Shopping Centre Raffles Studio SCA Creative Group Singapore Airlines Limited Singapore Hokkien Huay Kuan Singapore Management University Singapore Press Holdings Foundation Limited StarHub Tan Chin Tuan Foundation Tata Communications the coffee connoisseur Trevvy.com University of Western Australia / PSB Academy Yahoo! Southeast Asia Zhong Sheng Jian ZoMedia Pte Ltd | Ascendas Pte Ltd Besta DigiTech Pte Ltd BMW Asia Pte Ltd BNP Paribas Wealth Management CapitaLand Limited Chew Hua Seng Foundation Christopher Ho Wing On Coca-Cola Singapore Corlison Pte Ltd Far East Organization Golden Agri International Pte Ltd Hooy Kok Wai Eric Hotel Royal@Queens IndoChine Group Pte Ltd InFocus Corporation International Herald Tribune Kwan Im Thong Hood Cho Temple M.A.C Milk Photographie Pek Sin Choon Pte Ltd Plaza Singapura Poh Tiong Choon Logistics Limited Prestige Magazine Rendezvous Hotel Singapore SAFRA Radio SembCorp Industries Ltd Societe Generale Private Banking Singapore Petroleum Company Ltd Singapore Technologies Engineering Ltd The Bank of New York Mellon The Community Foundation of Singapore The Heeren Shops The Swatch Group S.E.A (S) Pte Ltd Viz Branz Ltd Wing Tai Holdings Limited |
| Patron of the Arts | | |
| Samuel Seow Law Corporation | | |

Annex 14 Arts Supporter Award

Arts Supporter

Acts of Life Pte Ltd
Agility Fairs & Events Logistics Pte Ltd
Ang Seo Ming
Anthonia Hui & Leonardo Drago
Apsara Asia Pte Ltd
Asdew Acquisitions Pte Ltd
Asia Industrial Development Pte Ltd
Asia Pacific Strategic Investments Ltd
Asia Square Tower 1 Pte Ltd
Audio Image Engineering
Avitra Aviation Services Pte Ltd
Aviva Ltd
Aw Tee Hong
B.A.L.L.S
Beam Global Asia Pte Ltd
Becton Dickinson & Company
Singapore Branch
Beijing 101 Hair Consultants
Bengawan Solo Pte Ltd
Broth
Business Traveller
Cathay Ad-House Pte Ltd
Dorothy Chan
Chong Yoon Chou
Dr Chuah Chee Leng Gerard
City Gas Pte Ltd
Clear Channel Singapore Pte Ltd
Coe Marketing (S) Pte Ltd
Contemporara Holdings Pte Ltd
Continental Steel Pte Ltd
Daimler South East Asia Pte Ltd
DBS Bank
Deloitte & Touche LLP
Deutsche Bank
Dianomiq Pte Ltd
EFG Bank Ltd, Singapore Branch
Electronic Arts Asia Pacific Pte Ltd
Ernst & Young LLP
Estate of Georgette Chen
Estate of Tan Sri Khoo Teck Puat
EZ-Link Pte Ltd
F&N Foods Pte Ltd
Field Catering & Supplies Pte Ltd
Fitness First
Giant Hypermarket
Gibson Guitar Singapore Pte Ltd
Gold Roast Food Industry Pte Ltd
Golden Pagoda Buddhist Temple
Graphic Point International Pte Ltd
Singgih Gunawan
Häagen-Dazs
Harry's International Pte Ltd
Hermill Investments Pte Ltd
Hi-P International Limited
Ho Bee Group
Hotel Properties Ltd

Arts Supporter (cont'd)

I NUOVI Group
Ijndesijn Dimensions
ING Bank N.V. Singapore Branch
Ink Publishing Pte Ltd
inSing.com
Interlocal Exim Pte Ltd
Susanna Kang
Kewalram Chanrai Group
KPMG LLP
Aravinth Kumarasamy
Kimmie Lim
Lam Kun Kin
Lan Shui
Arthur Lee King Chi
Raymond Leong Thim Wai
LGT Bank (Singapore) Ltd
Li Yu Chi Helen
Lianbee-Jeco Pte Ltd
Liao Tian Sze David
Lightspeed Technologies Pte Ltd
Lim & Tan Securities Pte Ltd
Peter Lim Eng Hock
Lim Peng Hor
Lippo Group
Liu Chee Ming
Hilary Low
Leon Lui Yuen Leung
Low Check Kian
Margaret Mary Wearne Charitable Trust
Marina Bay Financial Centre
Marina Centre Holdings Pte Ltd
Mark Law Photography
Matterhorn Advisory Singapore Pte Ltd
Miele Pte Ltd
Morgan Stanley Asia (Singapore) Pte
Ng Siew Quan
Nicholas & Michelle
NSL Ltd
Nuffnang Pte Ltd
Dr Winston Oh
Omy.sg
Christina Ong
Ong Hie Koan Jopie
Pasta Fresca Da Salvatore Pte Ltd
Peak Homes Development Pte Ltd
Peninsula.Excelsior Hotel
Penta-Ocean Construction Co Ltd
Petrochemical Corporation of
Singapore Pte Ltd
Philips Electronics Singapore Pte Ltd
Philips Lighting
Pontiac Land Group
Powerlife Student Services
Prima Limited

Arts Supporter (cont'd)

Riverside Property Pte Ltd
RJ Paper Pte Ltd
Robinson & Co (S) Pte Ltd
Rodyk & Davidson LLP
Rotary Club of Singapore East
Rotary Engineering Limited
Rubina Watch Co Pte Ltd
Dilhan Pillay Sandrasegara
Sanofi-Aventis Singapore Pte Ltd
SC Peirce (Six) Pte Ltd
Seagate Technology International
Seet Keng Yew
Sevenoaks Wines
Shell Companies in Singapore
Simmons (SEA) Pte Ltd
Sincere Watch Limited
Sing Lun Investments Pte Ltd
Singapore Chinese Chamber of
Commerce Foundation
Singapore Institute of Management
Singapore Telecommunications Ltd
(SINGTEL)
SL Global Pte Ltd
Suntec F&B Holdings Pte Ltd
Super Galvanising Pte Ltd
Tan Choo Leng
Tan Kok Lai
Tan Kong Piat (Pte) Ltd
Tang Holdings Private Limited
Tee Yih Jia Food Manufacturing Pte Ltd
Tetra Pak Jurong Pte Ltd
The Fullerton Heritage
The Fullerton Hotel Singapore
Toyogo Singapore
Transtechnology Pte Ltd
Travel + Leisure Southeast Asia
Vinum Fine Wines
Kris Taenar Wiluan
Wine & Dine
Yong Ying-I
Yuantai Fuel Trading Pte Ltd
Zarch Collaboratives

** Information is correct as of 9 September 2010*

Annex 15 Arts Housing Tenants

Arts Housing Tenants

ONE-TWO-SIX Cairnhill Arts Centre

126 Cairnhill Road
ACT 3 International Pte Ltd
Echo Philharmonic Society
Teater Kami
The Arts Fission Company
The Finger Players Ltd

Telok Ayer Performing Arts Centre

182 Cecil Street
Arts Theatre of Singapore Ltd
Angkatan Pelukis Aneka Daya
Association of Singapore Tamil Writers
Chinese Cultural Arts Centre
Choral Association (Singapore)
EcNad Project Ltd
Nam Hwa Amateur Musical &
Dramatic Association
Odyssey Dance Theatre
Ravindran Drama Group
Singapore I-Lien Drama Society
Singapore Kemuning Society
Singapore Repertory Theatre Ltd
Southern Arts Society
Sriwana
Teater Artistik
Teater Ekamatra
Theatre Arts Troupe
World-In-Theatre Ltd
Apsaras Arts Ltd
Tian Yun Beijing Opera Society
The A Cappella Society Ltd
Chinese Opera Institute
Panggung Arts
Word Forward Limited

Telok Kurau Studios

91 Lorong J Telok Kurau
Amanda Heng
Anthony Chua Say Hua
Baet Yeok Kuan
Chieu Shuey Fook
Chng Seok Tin
Goh Beng Kwan
Hong Sek Chern

Arts Housing Tenants (cont'd)

Telok Kurau Studios (cont'd)

91 Lorong J Telok Kurau (cont'd)
Leo Hee Tong
Lim Leong Seng
Lim Yew Kuan
Loy Chye Chuan
Lye Swee Koon
Raymond Lau
San See Piau
Sim Lian Huat
Tan Kian Por
Tan Swie Hian
Victor Tan Wee Tar
Tang Mun Kit
Teng Nee Cheong
Teo Eng Seng
Singapore Colour Photographic Society
Singapore Watercolour Society
Chern Lian Shan
Thomas Yeo Chew Hong
Kit Tan Juat Lee
Yeo Chee Kiong
Chua Boon Kee
Tan Wyn-Lyn
Sharma Jeremy Melvin

The Substation

45 Armenian Street
The Substation Ltd

Waterloo Street Arts Belt

42 Waterloo Street
ACTION Theatre Ltd

Singapore Calligraphy Centre

48 Waterloo Street
The Chinese Calligraphy Society
of Singapore

YMS Arts Centre

54, 56, 58 Waterloo Street
Young Musicians' Society Ltd

60 Waterloo Street
Dance Ensemble Singapore Ltd

Arts Housing Tenants (cont'd)

Stamford Arts Centre

155 Waterloo Street
Frontier Danceland
Hsinghai Art Association
Nam Yeong Society of Performing Arts
Nrityalaya Aesthetics Society
The Theatre Practice Ltd
Singapore Broadway Playhouse
Song Lovers Choral Society
The Singapore Lyric Opera Ltd

155 & 161 Middle Road
Sculpture Square Ltd

Selegie Arts Centre

30 Selegie Road
The Photographic Society of Singapore

Chinatown Arts Belt

5, 5A & B, 7A & B Smith Street
Chinese Theatre Circle Ltd

11A & B Smith Street
Ping Sheh

13A Smith Street
Xin Sheng Poets' Society

13B Smith Street
Singapore Association of Writers

15A & B, 17A & B Smith Street
Toy Factory Productions Ltd

19A & B Smith Street
Er Woo Amateur Musical & Dramatic
Association

21A Smith Street
Shicheng Calligraphy & Seal-Carving
Society

21B Smith Street
Harmonica Aficionados Society
(Singapore)

12A, B & C Trengganu Street
TAS Theatre Co (S) Ltd

14A, B & C Trengganu Street
Drama Box Ltd

Annex 15/16

Arts Housing Tenants Staff Awards

Arts Housing Tenants *(cont'd)*

Little India Arts Belt

3A, 31 & 33 Kerbau Road
WILD RICE Ltd

19 Kerbau Road
Bhaskar's Arts Academy Ltd

27 Kerbau Road
I Theatre Ltd

47 & 59 Kerbau Road
Sri Warisan Som Said Performing
Arts Ltd

61 Kerbau Road
Maya Dance Theatre Ltd

63 Kerbau Road
Gamelan Asmaradana Ltd

65 Kerbau Road
SPELL#7

Other Arts Housing

10 Kampong Eunus
Federation of Art Societies,
Singapore

2A Starlight Road
Singapore Indian Fine Arts Society

170 Ghim Moh Road
Ulu Pandan Community Building
#02-01
Singapore Wind Symphony

278 Marine Parade Road
Marine Parade Community Building
#B1-02
The Necessary Stage Ltd

19 & 20 Merbau Road
Singapore Repertory Theatre Ltd

72-13 Mohamed Sultan Road
TheatreWorks (Singapore) Ltd

Staff Awards

National Day Award

Efficiency Medal

Soh Guek Keow
Personal Assistant to Chairman
& Chief Executive Officer

MICA Awards

Merit Award (Individual)

Tan Sin Nah
Assistant Director (Dance)

Calvin Ng
Assistant Director (Information
Technology)

Merit Award (Team)

Outreach Programme Team

Mona Tan
Assistant Director

Sandy Teo
Manager

Wong Han Juan
Manager

Saiful Amri Bin Ahmad Elahi
Officer

MICA Staff Award

Ching Keow Yung
Senior Officer (Infrastructure
Development)

Staff Awards *(cont'd)*

NAC Long Service Award

10 Years Award

Tan Sin Nah
Assistant Director (Arts Development)

Ng Boey Lan
Assistant Director (Finance)

Goh Sock Hoon
Senior Officer (Corporate Services)

Mohamad Zahidi Bin Abdul Hamid
Sr Technician (Drama Centre)

Sayuthi Bin Jasmin
Higher Technician (Drama Centre)

15 Years Award

Chua Sock Hwang
Assistant Director (Arts in School)

Soh Guek Keow
Personal Assistant to Chairman
& Chief Executive Officer

Lee Mui Lian
Senior Officer (Corporate
Communications & Marketing
Services)

20 Years Award

Elaine Ng Lay Yian
Director (Arts Development)

30 Years Award

Chua Ai Liang
Director (Arts Engagement)

35 Years Award

Jumirah Bte Nomopawiro
Senior Officer (Arts Engagement)



NATIONAL ARTS COUNCIL
SINGAPORE

140 Hill Street
#03-01 MICA Building
Singapore 179369
T +65 6746 4622 F +65 6837 3010
www.nac.gov.sg