

# SETTING

NATIONAL ARTS COUNCIL

# THE

ANNUAL REPORT FY 2010/2011

# STAGE



NATIONAL ARTS COUNCIL  
SINGAPORE

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At the National Arts Council, we develop and deepen Singaporeans' engagement with the arts. We set the stage and partner the communities we serve to inspire all to enjoy, learn and be enriched through their interaction with the arts. We nurture our stakeholders in the arts to create a vibrant and sustainable cultural eco-system and together, we seek to build a shared vision of Singapore as our home, a gracious and creative society, and a global city for the arts.

**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 of Singapore.



## CHAIRMAN'S STATEMENT

**NAC will galvanise and empower the arts community and public as we move towards the vision of a nation of cultured and gracious people, proud of our heritage, and confident in the Singaporean identity.**

### ARTS TODAY – CHALLENGES AND OPPORTUNITIES

Singapore's arts scene continues to grow in diversity and vibrancy. In 2010, the number of arts activities had increased to close to 34,000; the ticketed attendance at arts events was about 1.4 million; and schools booked over 2,100 arts education programmes.

The realisation of ideas mooted in the Renaissance City Plan in 2000 has today created an energised and robust environment supporting Singapore's artistic aspiration as a distinctive global city for the arts. With the hosting of the high profile Arts Stage Singapore, the refurbishment of the Victoria Theatre and Concert Hall, the proliferation of new arts companies and societies, the emergence of new ways and genres of art-making, Singapore is truly on its way to realising this vision.

Following the interim report made by the Arts and Culture Strategic Review (ACSR) Steering Committee, NAC is poised to lead and work with partners from other sectors in the next phase of our arts and cultural development. NAC will galvanise and empower the arts community and public as we move towards the vision of a nation of cultured and gracious people, proud of our heritage, and confident in the Singaporean identity.

NAC aims to develop capabilities in a holistic approach that is dynamic in meeting evolving needs as we nurture "Peaks of Excellence" in the local arts scene – essentially institutions, content, talent, events and districts that represent the highest echelons of our cultural achievements which are relevant to Singaporeans yet distinct on the world stage. NAC will continue to focus on developing schemes and policies that can support and impact the nurturing of artistic talents, generating of creative ideas and presenting quality works of art.

### INSPIRING THE COMMUNITY

As we continue to broaden minds through the arts to improve the overall quality of life, there are ongoing plans for the administration of different types of funds and programmes to get Singaporeans of all age groups to be more involved and engaged in the arts by creating new touch points. The Creative Lifestyle at Work Programme will allow working adults to conveniently participate in the arts at the workplace. Interest groups and hobbyists who are keen to showcase their works, create original content, upgrade their skills, and organise outreach projects will be able to tap into the Community Arts and Culture Fund.

With our focus on the youths, tertiary students are also gaining greater opportunities in arts education. The NAC Arts Scholarship was introduced for undergraduate and postgraduate students to pursue studies in arts related courses in both local and overseas universities and institutes. NAC has also partnered the Nanyang Technological University (NTU) to launch the Singapore Writing Residencies. Under this new programme, local and international writers will teach and write at NTU while allowing students of creative writing to benefit from their mentoring.





## ASPIRATIONS AND PRIORITIES FOR THE FUTURE

The ACSR Steering Committee aims to get twice as many Singaporeans to attend and benefit from at least one arts and cultural event a year by 2025, and encourage half of Singaporeans to learn or take up an arts activity in their personal time, or volunteer for the arts. The Committee's aims tie in with NAC's three strategic thrusts – promoting the arts for self-expression, learning and reflection; shaping our cultural development through the arts; and developing a sustainable environment that enables the arts to entertain, enrich and inspire.

We want artists, arts groups, audiences, students, and the public to engage in the arts and find personal meaning in it. Through the Arts for All community engagement plan, NAC continues to bring the arts to the doorsteps – schools, community centres/clubs, hospitals and parks – to create opportunities for everyone to participate in the arts.

The arts strengthen our cultural identity and reconnect us to our cultural heritage. The Arts Creation Fund and International Arts Residency Programme allow artists and arts groups the provision to grow their capabilities and develop new content. We also showcase the traditional arts and works with a distinctive Singaporean and Asian flavour, on various platforms such as cultural exchanges programmes, festivals and in the media.

## MOVING AHEAD

As we continue to champion the arts and grow the capabilities of those who practise the arts as a vocation or as hobbyists, we also aim to make the arts an essential part of every Singaporean. More opportunities are being created for everyone, from young to old, to pursue any form of art at a level they are comfortable with during their personal time and in a convenient manner. Broadening the vocabulary of the arts will allow all sectors to recognise and appreciate the intrinsic value of the arts as a tool for social bonding, integration, enjoyment, enrichment and entertainment.

## A WORD OF THANKS

It would be impossible to achieve our vision and mission without stalwart arts supporters – sponsors, donors and arts patrons – who help advance the arts. Our partners from the government agencies to corporate organisations are also an invaluable part of the ecosystem which sustains and supports artists and arts groups. We are grateful for their contributions.

I would like to thank the outgoing Council members for their guidance and passion, and I am pleased to welcome our new Council members who will be sharing with us their knowledge and expertise. I am also appreciative of my management and staff's dedication and efforts as NAC leads the next wave in making the arts an integral part of people's lives.

**EDMUND CHENG WAI WING**  
Chairman

**Top left** The Arts Fission Company.

**Centre left** Kids Arts Village, Singapore Arts Festival.

**Bottom left** NAC-ExxonMobil Concert in the Park.



## CHIEF EXECUTIVE OFFICER'S REVIEW

We reached out to arts practitioners to discuss working closer together. We made our programmes even more accessible and proactively engaged all levels of the community, bringing together even more people through the arts.

### BETWEEN CONTINUITY AND CHANGE

2010 was a year of conversations and connections. We reached out to arts practitioners to discuss working closer together. We made our programmes even more accessible and proactively engaged all levels of the community, bringing together even more people through the arts. It was heartening that our dialogues encouraged an openness and willingness from participants to share insights, ideas and challenges that helped us better understand each other. These dialogues signalled a very good start towards more meaningful exchanges and engagements.

### CONNECTING WITH THE COMMUNITY

Integrating the arts into everyday life occurred at diverse platforms. The 2010 Singapore Arts Festival held its first edition of *com.mune*, a series of arts programmes, education and outreach activities which attracted strong public participation. Noise Singapore, an annual showcase platform for youths with passion and talent in the arts was part of the Singapore 2010 Youth Olympic Games. It featured a series of exhibitions, roving performances and concerts in the city centre, and helped forge connections with both Singaporeans and foreign visitors through the arts.

Our Arts for All efforts resulted in drumming enthusiasts from six community centres/clubs (CC) initiating their own Community Drumming Network. The network's first public drumming session titled, *Celebration of Drums* brought together Singaporeans from diverse backgrounds to enjoy and participate in this art form. Such a ground-up initiative where the arts energised and engaged the passions of so many Singaporeans was truly inspiring.

Artists, arts groups and community partners played a key role in facilitating these exchanges. Arts Fission, Maya Dance Theatre, Teater Ekamatra and Fengshan CC, received the Community Participation Grant for their projects which sought to bring the arts to the people. The projects ranged from drama workshops for children and dance movement workshops for senior citizens, to art workshops for the underprivileged. One NAC initiative that I believe was especially valuable was our regular, *Let's Connect* networking sessions. These sessions, which had Drama Box sharing their community arts projects gathered artists, arts groups and community partners to exchange ideas and explore opportunities for fresh collaborations.





### CONNECTING WITH WHO WE ARE

The arts are integral to who we are, our cultural identity as Singaporeans. Last year, we announced the National Plan for Traditional Arts. For a start, we introduced pilot projects that promoted the classical and folk traditions of our artistic heritage, as well as explored collaborations with contemporary practitioners. Other initiatives included master classes by renowned practitioners. For example, participants of the National Indian Music Competition received instruction from acclaimed Carnatic vocal and violin masters – Bombay Jayashri and Lalgudi GJR Krishnan, who were in town as adjudicators for the Competition.

Through the works our artists create, a deeper understanding of our history and the complexities that make up modern Singapore have been further explored in projects supported by the NAC. For example, composer Yusnor Ef's production of the book, *Muzik Melayu Sejak 1949-An*, chronicled the beginnings and evolution of the Malay music industry since the late 1940s. Under the Arts Creation Fund, composer Mark Chan received support for *The last Flight of the Jade Bird* – an original work he describes as a "tone poem opera", which draws from Asian folklore. This spirit of reconnections carried through to re-stagings of two seminal Singapore plays at the 2010 Singapore Arts Festival: Stella Kon's *Emily of Emerald Hill* and Haresh Sharma's *Those Who Can't, Teach*.

### CONNECTING WITH PRACTITIONERS AND INDUSTRY PARTNERS

NAC wants to work together with practitioners and industry players. We also hope to encourage and catalyse greater collaborations between artists and between the arts community and other industry partners.

In 2010, we collaborated with local and international partners – the Workforce Development Agency (WDA) and Sotheby's Institute of Arts (Sotheby's) – to provide training programmes in arts management, arts instruction, technical theatre and venue management for arts practitioners and professionals. For example in the area of arts management, the 12-month Professional Conversion Programme rolled out jointly with WDA and Sotheby's, trained and re-skilled experienced and new professionals, managers and executives to take on management and administrative roles in the arts and culture industry. 17 participants completed the programme.

To grow industry capabilities for technical theatre, production management and venue management, NAC and the Esplanade came together to meet the growing industry needs. Venues such as the Drama Centre became the canvas for the training of specialised capabilities for this sector of theatre professionals.

In the area of infrastructure, a significant development was the review of the Arts Housing Scheme and the introduction of the New Framework for Arts Spaces. We actively engaged existing tenants of the Scheme as well as the wider arts community for their views and aspirations on how their needs could be met. The series of dialogues and workshops facilitated by Nominated Member of Parliament, Audrey Wong were instructive and helped to seed new conversations between NAC and the arts community.

These dialogues resulted in the introduction of a variety of arts spaces such as shared facilities and tenanted studios at the Goodman Arts Centre (GAC). NAC's move to GAC signaled a new phase for us. We made a conscious decision to be closer to the communities we serve and partner to advocate the arts in this new meeting point for the arts. When fully completed, the public will also be able to participate in the exhibitions and public performances that will be held.

**Top left** Likay 101, Learning Workshop, Singapore Arts Festival.

**Bottom left** Multi-Purpose Hall at the Goodman Arts Centre.





## CONTINUING THE CONVERSATIONS IN 2011

2011 marked the beginning of a new decade and with it, our continued commitment to review, renew and refresh. More changes are afoot as we continue our work to better nurture the arts and make it an integral part of life in Singapore. These changes will be implemented only after consultations between NAC with the different communities we serve. In the days to come, we hope to continue to hear from you to better understand the industry's needs to create the effective arts milieu to support the total development in addition to providing the stimulus for content creation.

To develop artistic practices, we are focused on developing policies and programmes to fill the pipeline of future artistic talents, ideas and quality creative works that are relevant to Singaporeans and distinctive on the world stage. We will continue to support the development of new and original arts content. We will promote and present such content on various national platforms such as biennales, concerts and festivals.

To enhance NAC's role as champion for the arts, we are embarking on more research studies that will guide our national arts policies. We will also work towards fostering in our people a life-long interest and interaction with the arts by building upon our partnerships with community arts partners, schools, other ministries and statutory boards, and the private sector.

NAC can only succeed in our mission with the full support and confidence of the community. We would like to take this opportunity to thank you for all your support, contributions, recommendations, and feedback. You can be assured that these conversations will continue as NAC works with you to realise the transformative power of the arts. We are but an open door – or email – away.

**BENSON PUAH**

Chief Executive Officer

[benson\\_puah@nac.gov.sg](mailto:benson_puah@nac.gov.sg)

**Top left** Singapore Pavilion at the 54<sup>th</sup> Venice Biennale, Italy.

**Centre left** Noise Singapore concert at the Esplanade.

**Bottom left** Mega Line Dance, Singapore Arts Festival.



# COUNCIL MEMBERS

*Back row, clockwise:*

**Sim Ann**  
Senior Parliamentary Secretary  
Ministry of Education &  
Ministry of Law

**Yeoh Oon Jin**  
Head of Assurance  
PricewaterhouseCoopers LLP

**Vinod Kumar**  
Managing Director &  
Group Chief Executive Officer  
Tata Communications

*Back row, clockwise:*

**Audrey Wong**  
Programme Leader  
LASALLE College of the Arts

**Dick Chia**  
Group Chief Executive Officer  
Helu-Trans Group

**Melissa Aratani Kwee**  
Vice President  
Human Capital  
Pontiac Land Group

*Front row, left to right:*

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

**Priscylla Shaw**  
Member  
Shaw Foundation

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

*Front row, left to right:*

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

**Woo Mun Ngan**  
Assistant Editor  
Lianhe Zaobao  
Singapore Press Holdings Limited

**Aw Kah Peng**  
Chief Executive  
Singapore Tourism Board

*Not in picture:*

**Yam Ah Mee**  
Chief Executive Director  
People's Association

**Ng Cher Pong**  
Deputy Secretary (Policy)  
Ministry of Education





# SENIOR MANAGEMENT

*Back row, left to right:*

**Sabrina Chin**  
Director  
Place Making

**Wong Ai Fong**  
Director  
Corporate Communications  
& Marketing Services

**Alice Koh**  
Financial Controller

**Kenneth Kwok**  
Deputy Director  
Arts & Youth  
(Arts Education)

*Back row, left to right:*

**Rachelle Tan**  
Deputy Director  
Strategic Planning

**Paul Tan**  
Director  
Sector Development  
(Literary Arts)/  
Singapore Writers Festival

**Elaine Ng**  
Director  
Sector Development

**Chua Sock Hwang**  
Deputy Director  
Arts & Youth  
(Arts Education)

*Front row, left to right:*

**Philip Francis**  
Deputy Director  
Sector Development  
(Visual Arts)

**Chua Ai Liang**  
Director  
Arts & Community

**Khor Kok Wah**  
Deputy Chief Executive Officer

*Front row, left to right:*

**Benson Puah**  
Chief Executive Officer

**Yvonne Tham**  
Deputy Chief Executive Officer

**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.

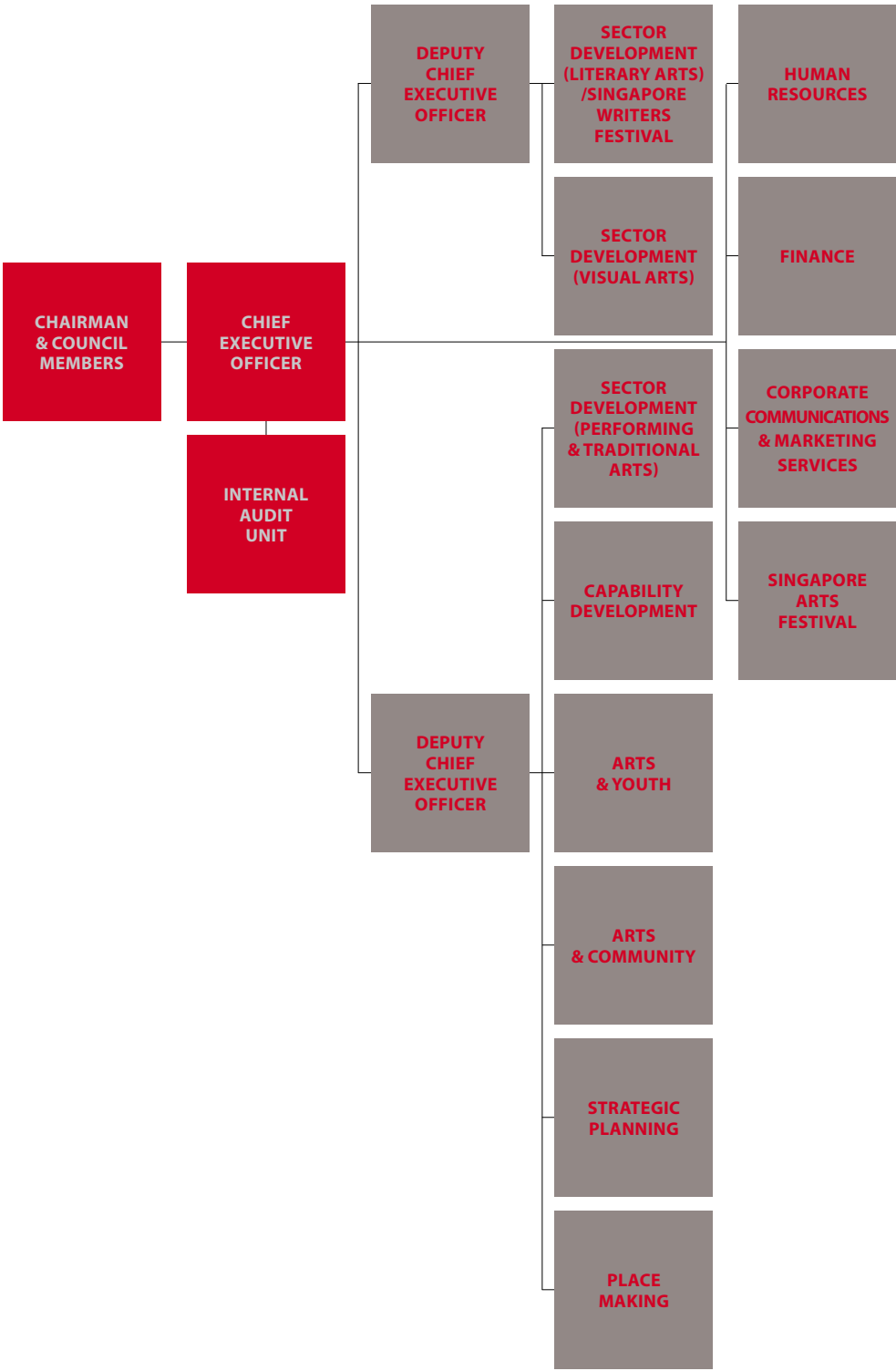
Singapore’s rich and diverse cultural heritage is a wellspring for artistic creation and inspiration which not only resonates with audiences here but is also distinctive on the global stage. NAC focuses on reconnecting to our artistic traditions and cultural heritage, and promoting and presenting local 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. The Council comprises 14 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







**TOUCHING  
LIVES  
DAILY**





**A**warded the Shell-NAC Arts Scholarship in 1993 to receive formal training at Jacques Lecoq International School of Theatre in Paris, France. Jean Ng is a passionate arts practitioner and educator. She finds meaning in her job and fondly recalls the times spent with her students.

The story below is her personal recount of a student named Jason (pseudonym) whose life has been changed through the arts.

“Four years ago, at a neighbourhood secondary school drama’s club where I was working as a resident drama coach, I met Jason who skipped about 80 percent of the drama sessions, so much so that I had written him off mentally. He was known to be “naughty” and often played truant.

One day, he suddenly reappeared and requested to be accepted back into the drama club. I agreed to take him back on the condition that his attendance and commitment improves. After a few months, recognising that he had a talent for acting, I took a gamble and cast him in a lead role for the 2009 Singapore Youth Festival (SYF) drama competition. However, not long after, his attendance started to be irregular again. Jason came from a lower income family with a bed-ridden grandmother and sister with special needs. So often, he had to either work part-time after school or stay home to take care of his grandmother and sister when his mother was away at work. It was tough for him, balancing these family commitments, financial problems, school work, very intensive SYF rehearsals and a demanding lead role. Often, I wasn’t sure if he was going to pull through and when he started to miss rehearsals, I had to find ways to get him back.

But his passion and interest in drama intensified and he worked really hard to juggle everything. Eventually, we won Gold with Honours for our SYF piece and in the same year, Jason topped his school’s Normal (Academic) level in many subjects. Last year (2010), he sat for the national GCE N-Level exams and was the top student in his school. Jason is currently in Secondary 5 preparing for the GCE O-Level exams at the end of the year, and participating in this year’s SYF again!”

**Top left** The Finger Players.

**Bottom left** Workshop in the Words Go Round Literary Programme.





## ARTS FOR LIFE

At the National Arts Council (NAC), our fundamental mission is to champion the arts for all Singaporeans. We believe that the arts have an important role to play in enriching lives, and building well-rounded, creative and confident citizens of the world. The arts is integral to expression, learning and reflection.

## ARTS FOR ALL

The Arts for All community engagement programme offers a wide variety of activities to encourage community arts participation and to inspire life-long engagement in the arts.

Working with community centres/clubs (CCs) and voluntary welfare organisations, the Arts Community Tours (ACT) and Arts 101 brought free performances, talks and workshops to many who previously had little exposure to the arts.

Over 6,000 people attended the 22 programmes of ACT and Arts 101. These included performances by T'ang Quartet (classical music), The Philharmonic Winds (orchestral music), Bhaskar's Arts Academy (Indian classical dance), Era Dance Theatre (Malay dance), GenDrum Network (Malay music) and The Theatre Practice (Chinese language theatre).

## PROVIDING TRAINING AND A PLATFORM FOR COMMUNITY TALENT

In addition, some 800 participants attended our Artlink Workshops targeted at specific groups such as youths, families and senior citizens.

One of the most popular community arts activities has been drumming, which is why NAC initiated the Community Drumming Network (CDN). Originally set up together with six community partners, CDN has now grown to eight representative community groups.

On 19 September 2010, the CDN and NAC co-organised an inaugural drumming concert at Dhoby Ghaut Green Amphitheatre which was attended by some 700 drumming enthusiasts. We also presented two facilitation skills training workshops for drumming leaders.

Talents in the community continued to be showcased at the District Arts Festivals organised by the Central, North East, North West, South East and South West Community Development Councils (CDCs) last year. There were close to 80 activities which reached over 84,000 people, featuring everything from traditional music to hip hop dance performances. Schools and community groups performed alongside established artists and arts groups.

The South East District Arts Festival featured a collaboration with drama group TheatreWorks, in the form of a 24-hour playwriting competition. The winning work, *Serunding*, subsequently travelled beyond the South East district. Central Singapore District Arts Festival focused on street performers while North East CDC's annual nation-wide dance competition Dance Xplosion continued to draw in the crowds.

## BRINGING ARTISTS AND THE COMMUNITY TOGETHER

The Community Participation Grant scheme, launched in 2008 to deepen arts engagement and build a culture of active community arts participation, continued to provide funding for artists-led community projects, co-created by and involving the public. For FY 2010, nine applicants comprising artists, arts groups and a CC were awarded grants totalling \$32,330. The grant recipients included Arts Fission, Maya Dance Theatre, Arts Theatre of Singapore, Teater Ekamatra and Fengshan Constituency Sports Club. The projects ranged from drama workshops for children and dance movement workshops for senior citizens, to art workshops for the underprivileged.

**Top left** Inaugural Drumming Concert at Dhoby Ghaut Green Amphitheatre.

**Bottom left** Mega Line Dance, Singapore Arts Festival.





On 1 July 2010, NAC held the second Let's Connect Networking Session for 46 guests, comprising community partners from CCs, Residents' Committees, CDCs as well as artists and arts groups at the Kallang CC. It was a chance to cultivate closer networks and links between community partners, and our artists and arts groups. The session profiled community arts projects by Drama Box and CDN.

The third Networking Session was held on 30 March 2011 at the new Goodman Arts Centre (GAC). Some 50 community partners, artists and arts groups attended the session which featured a talk by Wu Wen Wen, a dance movement artist from Taiwan who facilitated NAC's pilot Community Arts Project in April 2011.

### AN ARTS FESTIVAL FOR THE PEOPLE: SINGAPORE ARTS FESTIVAL 2010

Held from 14 May to 13 June 2010, the Festival presented 29 ticketed productions and six free productions, and featured a total of 976 international and local artists, attracting a total attendance of over 300,000 and an overall house attendance of 78 percent.

The 2010 edition was pivotal in positioning the Singapore Arts Festival for future editions, setting in place key initiatives to embrace a meaningful relationship between audiences and art makers, and signalling a renewed focus on audience engagement and artistic development.

To cultivate our patrons' ownership in the arts through participation, some of the Festival programmes featured elements of audience interaction with the artists or programme content. *The Carnival of the Animals* and *Peter & the Wolf* had audiences play along with the actors as part of the show, while *The Hood* drew audiences to experience a one-on-one theatre play with an actor. The Festival's closing project *Mega Line Dance* saw more than 4,000 members of the public partake in a massive outdoor dance event at Marina Barrage and Central Promontory which inspired Festival-commissioned filmmakers to capture content for a dance/film to be premiered in the 2011 Festival.

A key enhancement to the Festival was the introduction of a year-long series of participation programmes titled *com.mune*. Through learning workshops, master classes, talks, post-show dialogues, competitions and the Festival Ambassador volunteer programme, *com.mune* provided multiple access points for the general public and specific communities to engage with artists and art-making. Between February and June 2010, *com.mune* reached some 60,000 people through 128 activities by 234 international and local artists, and readied 336 volunteers to support and enhance the Festival's operations. *com.mune* also convened the Festival's first-ever Kids Advisory Panel (KAP). Comprising nine children between the ages of eight and twelve, the KAP attended various productions in the 2010 Festival, and will come together to curate, design and manage a visual and performing arts space called the Kids Arts Village, which will be part of the all-new Festival Village in 2011.

The Festival also placed strong emphasis on the creative process as well as the perspectives of art making in Asia, giving artists opportunities to explore, create and foster connections with heritage, cultures and audiences. The site-specific work *Cargo Kuala Lumpur-Singapore* contemplated the oft-invisible intricacies of Singapore society and drew overwhelming responses from audience and media alike, while the developmental platform *OPEN-STUDIO* invited audience feedback through a series of open workshops and showings. Local works such as the new commission *On The String* and the *re/visit/create/imagine/mix* projects *Those Who Can't, Teach* and *Emily of Emerald Hill* ran to full houses and received positive reviews.



**Top left** The Hood, Singapore Arts Festival play.

**Bottom left** Noise Singapore 2011 Festival Showcase at ION Orchard.





## GETTING YOUNG PEOPLE INVOLVED IN THE ARTS: NOISE SINGAPORE 2010 TO 2011

Noise Singapore has been running since 2005 and is aimed at youths aged 35 and below. This year a total of 1,377 youths submitted 11,061 original works through the Noise Singapore website. The submissions were assessed by an expert panel made up of 29 professionals from the creative industries. The judges included Pann Lim, creative director of Kinetic, Phunk Studio's co-founder Jackson Tan, photographer and President's Design Award Singapore 2010 recipient John Clang, musician and co-founder of Ublues Group Danny Loong, as well as musician and music journalist Eddino Abdul Hadi.

More than 1,500 selected works in the categories of art, design, photography and music were featured in multiple channels, including a public exhibition, concerts, merchandise, the Noise publication, CDs, the website and SMRT trains. The Noise Singapore Prize, first introduced in 2010, was awarded to three winners this year – photographer Lavender Chang, singer-songwriter Mariam Suso and indie rock band Run Neon Tiger.

The Noise Singapore 2011 festival exhibition was held at basement four of ION Orchard from 17 February to 7 March 2011. Conceptualised as an urban landscape, Noise City, the exhibition featured hundreds of submissions while providing a backdrop of edginess and energy for visitors to experience the creative works.

Noise artists with strong portfolios were commissioned to create new artworks in the form of billboards atop the Noise City's "buildings". In addition, with the materials provided on-site, the public could engage in simple arts creation through drawing and forming their very own paper buildings. Music showcases provided opportunities for budding musicians, who responded to the open call to perform at Noise City.

Noise also partnered the Esplanade for the 'Make Some Noise!' concert series, where young talented singer-songwriters and bands were selected after an online rating process and auditions. They were then given the opportunity to showcase their original music at the Upper Concourse and Outdoor Theatre. The concerts attracted 18,000 people over three nights.

Overall, the three-week-long festival showcase comprising the exhibition and concert reached over 41,000 people, while the online gallery attracted more than 9,000 visits during the same period.

A festival partner of the Singapore 2010 Youth Olympic Games (YOG), Noise Singapore organised exhibitions, roving performances and concerts from 14 to 26 August 2010.

Besides featuring young budding musicians from Singapore, Noise also worked with bands from India, Malaysia and Switzerland and performers from Australia, Indonesia and Cambodia to celebrate the inaugural YOG.

In addition to performing at \*scape, Suntec International Convention & Exhibition Centre and the Youth Olympic Village, Noise held concerts and roving performances at public venues, libraries and schools to increase the city's vibrancy through the arts during the YOG. A total of 27 Noise bands and singer-songwriters performed for some 9,300 people.

A series of exhibitions were set up to showcase visual works by Singapore's young artists. The main exhibition was at \*scape, while satellite showcases were set up at Raffles Place Park, ION Orchard, Bugis Junction and Changi Airport Terminal 3. Some 600 art works were showcased at these exhibitions.

Besides the exhibitions, more than 200 Noise works were showcased at the Youth Olympic Village along a prominent 234 metre-long fence. Noise also commissioned a total of 24 artists to create 34 works, which were produced in large formats and showcased on 95 bus-stop advertising panels around the island, mainly near youth-centric areas like schools and in the city. 21 artists were also commissioned to create 30 specially-designed works, such as crates, sofas, bottles, and wall murals at the exhibition venues. More than 20,000 visitors attended the six Noise showcases held during this period.

**Top left** Noise Singapore works at the Youth Olympic Village.

**Centre left** Noise Singapore, festival partner of the Singapore 2010 Youth Olympic Games.

**Bottom left** Les Poules, performance by theatre group Groupe Démons et Merveilles.





In FY 2010, Noise also paired 15 Noise bands with student filmmakers from Nanyang Technological University School of Art, Design and Media and LASALLE College of the Arts, as well as young freelance filmmakers. Some of the Noise bands worked with an Australian artist who created music videos featuring shadow puppetry for their original songs, while others had the chance to work with traditional Indian musicians from the Temple of Fine Arts as part of an experimental incubation process, culminating in an original song that was recorded and included in a Noise compilation CD. The compilation received good reviews from the media and featured original music by 30 bands and individual musicians that had taken part in Noise Singapore over the past four years. It also included six new tracks created for this CD.

Noise Singapore is an important part of our efforts to engage young people and demonstrates how the arts could be part of daily life in Singapore. By providing a platform specifically for young people, we hope to spark a love for the arts that, with nurturing and encouragement, will grow continue to grow in the future.

### WORKING WITH PARTNERS

The People's Association, National Parks Board and hospitals are key partners in promoting the benefits of the arts. During the year in review, NAC worked with the Singapore General Hospital's year-long Arts for Health programmes for staff, patients and visitors.

In addition, we collaborated with the Singapore Corporation of Rehabilitative Enterprises on the Yellow Ribbon Project Tribute of Love for the second year. This project is aimed at growing community spirit whereby inmates help to cook and serve the elderly while enjoying performances put up by established arts groups.

### NURTURING YOUNG ARTISTS THROUGH ARTS EDUCATION

NAC seeks to increase accessibility to and appreciation of the arts among the young. One of the ways in which the NAC nurtures and supports the artistic interests and aspirations of the young is through the promotion of quality arts education and arts appreciation in schools across all educational levels. The NAC works with the Ministry of Education, artists, arts groups and schools to develop programmes and support structures that promote the arts as a platform for deep and engaged learning. The arts enhance the education experience of students by developing their imagination and creativity, building lifeskills in communication and self-expression, and enhancing their cultural awareness.

In 2010, schools booked some 2,123 arts programmes in the NAC-Arts Education Programme, benefiting 331,000 students. Ranging from dance, music, theatre, film and multimedia, visual and literary arts, these programmes conducted by professional artists and arts groups, take the form of in-school assembly performances, hands-on workshops, performances and exhibitions at public arts venues. Most of these arts programmes were purchased with subsidy from the Tote Board Arts Grant which provides a total of about \$5.5 million annually.

The National Arts Education Award (NAEA) was set up in 2003 to help schools build sustainable arts education plan and programme. Since its inception, 30 percent of all local schools have been recognised for their efforts to provide a holistic arts programme that actively involves and develops their students in the arts.

In 2010, NAC conducted a review of the framework and award structure, and made three key changes. From 2011, the NAEA will consist of three tiers (Spark, Glow and Blaze) to recognise schools at different stages of arts development. An Arts Development Fund (ADF) has also been set up to help schools to strengthen their existing plans and implement new initiatives including the development of teachers and other resources. The ADF will support up to 10 proposals, with each school receiving a maximum of \$20,000 which can be spent over a period of two years. The NAEA, open to participation from all primary and secondary schools, junior colleges and the centralised institutes, will now be held biennially instead of annually.

**Top left** Noise Singapore showcase.

**Bottom far left** Spin an Asian Tale, Singapore Arts Festival.

**Bottom left** The Art of Makeup.





# EMBRACING --- OUR --- CULTURE





Being 60 and a grandmother of two did not stop Alice Wee from engaging in the arts, and learning a traditional musical art form – Chinese drumming.

When she first heard about the drumming workshop organised by the Community Drumming Network – initiated by a group of drumming enthusiasts from six community centres/clubs and the National Arts Council – she signed up immediately and convinced her *qi gong* group of friends to join her.

With the support of her instructors and fellow participants, today, Alice plays both the 腰鼓 (waist drum) and the cymbals, reads musical notes and has developed a better sense of rhythm.

Her social life has improved because the practice sessions provide opportunities for participants to bond. She has expressed interest to continue learning more about Chinese percussion instruments and if possible, to start a drumming interest group within her community.



Top left Community Drumming Network.

Bottom left Celebration of Drums 2010.





## CONNECTING WITH OUR CULTURES

History, culture and tradition are vital markers of cultural identity in today's fast-paced world. One of the National Arts Council's (NAC) strategic goals is to spearhead the development of the traditional arts to ensure their sustainability.

## THE TRADITIONAL ARTS PLAN: NEW INITIATIVES

Under this plan, NAC will nurture a broad base of traditional arts practitioners and groups to strengthen and stabilise potential peak companies while seeding new companies, to grow interest groups and supporting a diverse range of activities. At the same time, NAC will drive capabilities of these traditional artists and enhance their artistic, administrative and technical skills. NAC will also encourage the development of distinctive and original traditional arts content and focus on increasing the accessibility of traditional arts through community and outreach.

Three new initiatives were launched towards the end of FY 2010, specifically targeted at improving the quality of productions, growing potential peak companies and audience base for the traditional arts.

The Presentation & Promotion Grant (Traditional Arts) was increased by 20 percent, to provide up to 50 percent of the costs incurred for a traditional arts production. At the same time, the Seed Grant (Organisational Development for Traditional Arts) provides two-year seed funding to cover up to 70 percent of a group's overall operating and direct production costs.

The third initiative involved developing strategic partnerships with cultural and community organisations, venues and intermediaries to grow platforms to showcase the traditional arts. The Malay Dance Workgroup with members consisting of leaders from various Malay dance organisations, for example, will continue the series of workshops that began in 2010, and which are geared towards a full major production in 2012. This production will involve 22 dancers who were selected from the first-round of workshops.

## ENCOURAGING EXCELLENCE AND ENGAGEMENT

In consultation with the National Indian Music Competition advisory committee, two master classes in Indian music were organised in August. These featured Bombay Jayashri and Lalgudi GJR Krishnan, world-renowned masters in Carnatic vocal and violin respectively. Some 21 young talents, aged between 10 and 21, attended the master classes.

In conjunction with the Chinese Cultural Festival 2010, NAC collaborated with Singapore Press Holdings to present *A Celebration of Chinese Dance* from 28 August to 15 September 2010. The event involved 10 dance organisations and community groups and nine schools. NAC also collaborated with the Ministry of Education to present *Cadence – A Chinese Dance Showcase of Young Talents*. This event featured five primary schools, three secondary schools, NUS Chinese Dance and four outstanding young dancers who are pursuing professional training in Chinese dance overseas.

The biennial National Chinese Music Competition, held in December 2010, attracted a record 249 entries. For the first time, the event was co-organised with the Singapore Chinese Orchestra.

**Top left** Cadence – A Chinese Dance Showcase of Young Talents.

**Bottom left** Korea-Singapore Joint Cultural Performance.



NAC also supported the production of a book which chronicles the Malay music industry from the late 1940s, and its evolution through the years. Written by Yusnor Ef and titled *Muzik Melayu Sejak 1949-A*, it details the contributions of well-known Malay musicians and singers such as Zubir Said, P. Ramlee and Ahmad Jaffar. The book also contains a CD collection of songs that serves as an invaluable resource on Malay music. Also supported under the Publishing & Translation grant is emerging Malay writer, Noor Hasnah Adam and her collection of short stories, *Mis3 Budaya*.

NAC disbursed \$126,500 worth of grants in support of the visual arts groups and practitioners who specialise in the traditional arts.

To encourage traditional arts practitioners in reaching new audiences, the NAC also organised an Information Technology course conducted in Mandarin and English. 24 traditional arts practitioners were taught how to take advantage of online resources and communicate through online platforms.

### ENCOURAGING OUR HOME-GROWN CULTURES

NAC rolled out the National Plan for Literary Arts Development in 2010 with two focus areas: Community Engagement and Artistic Industry Development.

Literature – whether through the written or spoken word – is valuable as a medium of self-expression, as a canvas for our imagination and also as a record of a community's life to be passed down the generations. Its importance extends to the larger creative sphere and across different arts forms from theatre to dance and graphic novels. That is why NAC has always supported Singapore literature and the literary arts, through various initiatives, programmes and events. The role of the literary arts in the larger cultural life is important as Singapore matures.

Notwithstanding the developments in the literary arts, the Singapore Arts Festival 2010 also introduced seven new platforms to emphasise the curatorial focus on showcasing Singapore and Asian performances, and meaningful collaborations with international artists.

Four new local works were commissioned and two well-known Singapore seminal works were re-staged: Stella Kon's *Emily of Emerald Hill* and Haresh Sharma's *Those Who Can't, Teach*.

Original works created by Singapore artists were well received. Musician Joyce Koh's concert-installation *On the String* was sold-out while T.H.E Dance Company, which specialises in modern dance, had a chance to present for the first time at the Festival with *O Sounds* – the production subsequently toured Paris, France; Dubai, UAE; and Bytom, Poland.



**Top left** Bhaskar's Arts Academy.

**Bottom left** T.H.E Dance Company.





**REACHING**  
**NEW**  
**HEIGHTS**



She may only be 12, but Manita Goh is not too young to dream. The aspiring photographer was an apprentice mentored by Deanna Ng, an independent documentary photographer and educator. Deanna was a mentor in The Apprenticeship Programme (TAP) under the National Arts Council's Noise Singapore platform to help young people learn skills and gain experience from more experienced artists. Manita is the youngest person to be mentored under TAP.

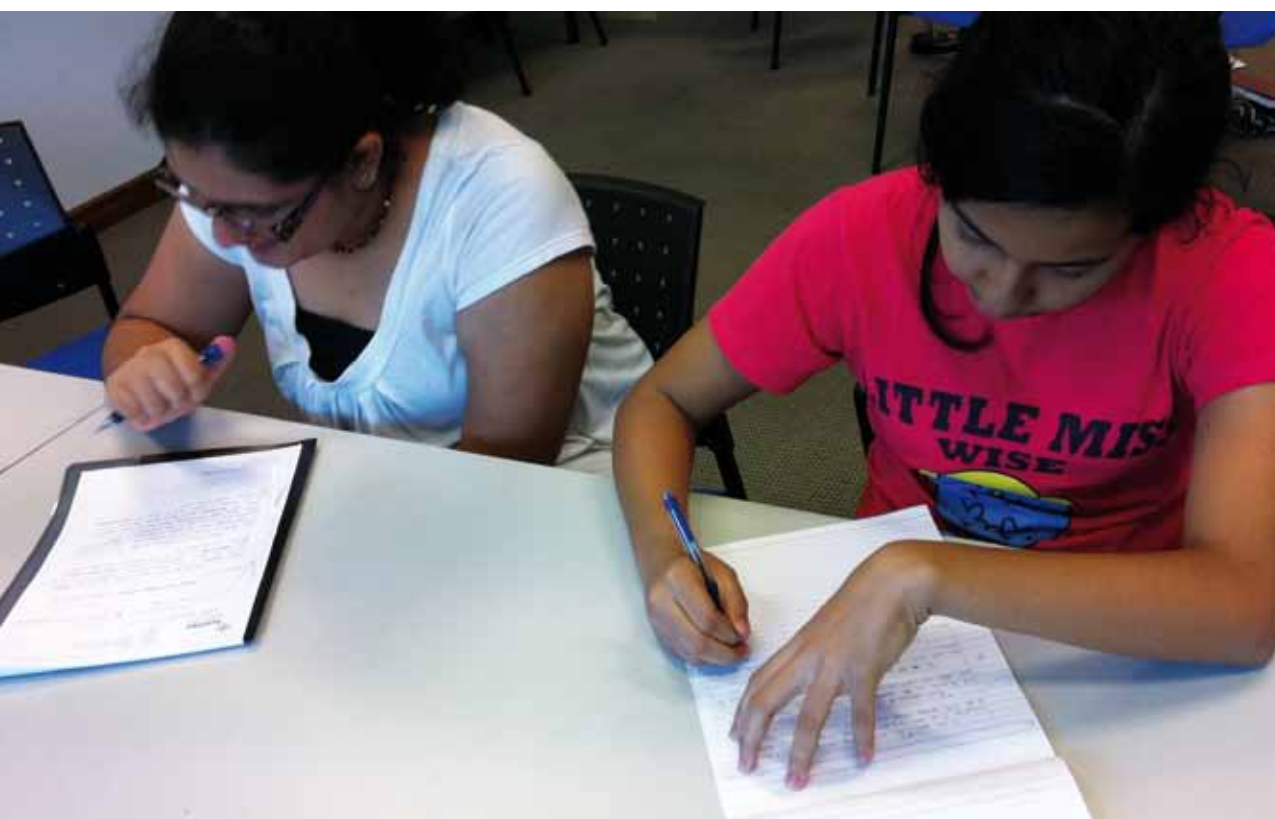
TAP has helped grow Manita's love for photography. She now proudly maintains a collection of her photos on Flickr and is actively sharing and learning tips from other photographers on online forums.



**Top left** Noise Singapore 2011 Festival Showcase at ION Orchard.

**Bottom left** Noise Music Mentor Don Richmond with Hip Hop artist and apprentice ShiGga Shay.





### CREATING A SUSTAINABLE ENVIRONMENT FOR THE ARTS

The arts need a supportive environment to thrive, one that nurtures young talent and provides conducive platforms to realise their artistic aspirations, cultivates them at their nascent stage, and then challenges them to scale new peaks as they mature. To build a strong, vibrant and active community of artists and arts groups in Singapore, one of the National Arts Council's (NAC) key priorities is therefore to nurture a pipeline of artistic and supporting capabilities.

### CAPABILITY DEVELOPMENT AND ARTS EDUCATION ROADMAPS

In 2010, the NAC crystallised the Capability Development roadmap and the Arts Education roadmap to guide our work over the next five years. Both roadmaps have been affirmed and supported by the Arts & Culture Strategic Review Steering Committee towards building a vibrant arts ecosystem.

The Capability Development roadmap outlines ways to plug immediate manpower gaps; support continual training and improvement; and actively identify and groom the next generation of cultural leaders and professional companies that can spur growth.

In the immediate term, this involves ensuring that artists, content creators and supporting professionals have the opportunities to undergo continuing education and training, while ensuring our funding framework is able to support the different phases in the development of arts organisations. It also entails grooming training institutions and associations; and developing robust data collection and analysis to better inform policies and shape talent development initiatives.

The Capability Development roadmap works in tandem with the Arts Education roadmap, which proposes multi-track approaches for NAC to promote lifelong engagement in the arts and to ensure a pipeline of talents for the arts sector and the wider creative industries.

For effective advocacy for the arts, the immediate priority areas are to develop a more professional pool of arts instructors who can develop and sustain the artistic interests of students; enhance talent identification and development; and review the tertiary arts education sector in terms of pre-employment and continuing education and training.

### RAISING THE QUALITY OF ARTS EXPERIENCES FOR STUDENTS

NAC recognises the need for professional development of the arts instructors. The instrumental value of the arts will be limited without quality arts instructors. Currently, most arts instructors engaged for Co-Curricular Activities in schools and enrichment programmes lack upgrading opportunities in terms of pedagogical and professional skills. NAC is thus working on a developmental framework for arts instructors in consultation and collaboration with local partners. The training programme will be piloted in 2011.

### TRAINING IN TECHNICAL THEATRE AND ARTS MANAGEMENT

In the past year, we worked closely with the Workforce Development Agency (WDA) on the Workforce Skills Qualification (WSQ) framework for the arts in the areas of technical theatre and arts management. In 2011, we will continue to collaborate with local and international partners to provide training programmes in arts management, arts instruction, technical theatre and venue management.

The 12-month Professional Conversion Programme rolled out jointly with WDA and Sotheby's Institute of Arts which ended in May 2010, trained and re-skilled experienced and new professionals, managers and executives to take on management and administrative roles in the arts and culture industry. A total of 17 participants completed the programme. A similar programme is currently being developed in partnership with WDA with feedback from arts professionals, and will be launched in FY 2011.

**Top left** Pottery class at Canossa Convent Primary School.

**Bottom left** Playwriting class.





### INTERNATIONAL ARTIST RESIDENCY SCHEME

The NAC's International Artist Residency Scheme supports both out-bound and in-bound residency programmes. Residencies help artists hone their skills in a supportive environment. Artists, writers and musicians who have had the opportunity to attend residencies not only gain new insights and fresh perspectives in art making, they are also provided the platform to showcase their works on the global stage.

Within the visual arts, a number of organisations have set up local residency programmes. They include Objectifs – Centre for Photography and Filmmaking, Sculpture Square, Interactive and Digital Media Institute – NUS and The Art Incubator.

Within the performing arts, NAC supported the Young Musicians' Society in the second installment of the in-bound Kodaly Seminar Asia which was aimed at developing and strengthening capabilities of music educators and choral conductors in Singapore. A total of 35 participants attended the seminar series that was held in June and November 2010.

NAC partnered T.H.E Dance Company to kick start the first edition of CONTACT 2010. This project consisted of intensive workshops, showcases, and forums presented by international artists Kim Jae Duk, Muslimin Bagus Pranowo, and local dance groups Frontier Danceland and Singapore Dance Theatre. Over 1,000 people attended the showcases, workshops and master classes.

NAC also collaborated with The Arts House, City of Melbourne, Australia and Frontier Danceland to conduct an in-bound dance choreographic residency programme (three stages) with up-and-coming Australian choreographer Byron Perry. The first stage, consisting of choreographic workshops, took place from 11 to 23 December 2010 and culminated in a showcase on 23 December 2010.

Philippe Gaulier conducted a week-long master class in a partnership between the NAC and The Theatre Practice. The event was attended by 28 budding and professional theatre artists.

NAC supported the Drama Box Blanc Space Master Class Series taught by Hong Kong theatre veteran Danny Yung and attended by 12 local theatre practitioners. The participants devised a new piece of work titled One Hundred Years of Solitude: Cultural Revolution, a collection of eight devised pieces in response to the given theme and inspired by traditional Chinese Opera techniques and modern music.

To hone literary skills, Budi Darma, a well-known Indonesian writer, critic and academic was invited to be a mentor for the ASAS '50 International Residency Programme (Advance). A total of 24 participants enrolled in the Programme which included an intensive six-month writing series which culminated in the creation of new works by the participants and the mentor. The Programme provided an avenue for local Malay language writers to work on a new manuscript and to exchange ideas about writing and reading.

The NAC was also active in promoting out-bound residencies. Artist Ang Soo Koon was selected by International Studio and Curatorial Programme (ISCP) to participate in the 12-month residency programme in New York, USA, while Ric Lu was selected to attend a nine-month training under the Philippe Gaulier International Arts Residency in Paris, France. The residency is a partnership between Singapore and Ecole Philippe Gaulier.

**Top left** Sculpture Square.

**Bottom left** T.H.E Dance Company.





Four theatre directors – Mohd Fared Zainal, Peter Sau, Oliver Chong and Samantha Scott-Blackhall – took part in the 2010 La Mama Director's Symposium held in Umbria, Italy.

The 2010 La Mama Playwrights Retreat was also held in Umbria, Italy and provided an opportunity for playwrights to work on existing scripts, facilitated by Pulitzer Prize winner Lyn Nottage. One of the participants, Chong Tze Chien, will be staging a work that he developed during the retreat as part of The Finger Players' core season in 2011.

Under a Memorandum of Understanding between the NAC and Arts Council Korea, writer Dr Gwee Li Sui took part in a residency programme in Wonju, Korea from 1 August to 30 November 2010. The programme was supported by the Toji Cultural Foundation.

Writer O Thiam Chin attended the 43<sup>rd</sup> session of the International Writing Programme (IWP) at the University of Iowa, USA from 28 August to 16 November 2010. IWP is a key long-standing creative writing programme by the University of Iowa, which attracts many international writers of diverse backgrounds.

### NATIONAL RECOGNITION

In recognition of artistic excellence, the President of Singapore, S R Nathan conferred the 2010 Cultural Medallion, Singapore's highest national arts accolade on writer Suratman Markasan, composer Dr Liang Wern Fook, and visual artist Amanda Heng. This brings the number of Cultural Medallions conferred since 1979 to 100.

The 2010 Young Artist Awards were conferred on artist/photographer Zhao Renhui, comic artist Sonny Liew, poet Toh Hsien Min, film maker Sun Koh and multimedia artist Choy Ka Fai. Since the Young Artist Award was introduced in 1992, the Awards have been given to 106 promising artists aged 35 and below.

The Cultural Medallion grant for recipients to continue their artistic pursuit funded visual artist Chng Seok Tin's planned retrospective exhibition which will take place in 2011, photographer Teo Bee Yen for the publication of *Teo Bee Yen's Journey in Photography*, a catalogue of his lifetime of work in photography, musician Vivien Goh, for the staging of her concert *One Great Symphony*, and author Chew Kok Chang, in publishing a series of six publication-compilation of all his past and new works, entitled *Zhou Can's Creative Writing Series*.

Like the Cultural Medallion grant, the Young Artist Award grant was established to support and encourage recipients in their artistic development. In 2010, the grant was awarded to visual artists Jason Wee, for his Masters in Design Studies at Harvard University, USA, Choy Ka Fai, for his Masters in Design Interaction at Royal College of Art, London, UK and Donna Ong, for her Masters in Fine Arts at LASALLE College of the Arts.

### REALISING ARTISTIC ASPIRATIONS

Providing a relevant education to outstanding students with a passion for the arts is a vital way to enhance the sector. In 2010, the NAC awarded 16 scholarships and 37 bursaries of about \$1.4 million to outstanding students and practitioners to pursue full-time studies in Singapore and abroad.

The NAC constantly reviews its scholarship and bursaries scheme to align it with the dynamic arts development strategy. In 2010, the NAC consolidated its resources and introduced a new local scholarship scheme to replace the NAC-funded bursaries. The five recipients of the new scholarships are currently pursuing undergraduate arts courses at local education institutes – Nanyang Academy of Fine Arts and LASALLE College of the Arts, taught in association with international tertiary institutions.



**Top left** 2010 Cultural Medallion Winners.

**Bottom left** Creative Industries and MICA Scholarships Award Ceremony 2010.



#### ARTS CREATION FUND

To support artists in the germination and development of new content, \$460,800 was disbursed under the Arts Creation Fund to 18 recipients.

Three performance arts productions received funding which included Mark Chan's *The last Flight of the Jade Bird*, an original opera which draws from Asian folklore. The Fund also supported 11 literary works by Zafar Hasan Anjum, Michele Koh Siu Lynn, Lee Ju-Lyn, Rosemary Charlotte Teresa Lim, Lin Yang, Alfian Bin Sa'at, Jeremy Jeyam Samuel, Yeo Wei Wei, Lee Yew Leong, Jason Wee and Mayandiyambalam Balakrishnam (Ma Elangkannan). Four visual artists also received funding for their new works – they were Dr. S. Chandrasekaran for multi-disciplinary work, Fran Borgia for film, Michael Lee for installation and Joo Chion Lin for a site-specific stop-motion animation.

#### ARTS MENTORING THROUGH NOISE SINGAPORE APPRENTICESHIP PROGRAMME

The Apprenticeship Programme under Noise Singapore is a mentoring programme for youths who want to learn more about their craft. Through the programme, selected apprentices experienced first-hand personal mentoring by professionals from the creative industries. 16 of the top professionals from the creative industries, including comic artist Sonny Liew, documentary photographer Ernest Goh and musician Dave Tan of Electrico, mentored 34 youths over 10 weeks. For youths considering a career in the arts, the programme provided the impetus into the creative industries.

#### ARTS HOUSING

The NAC's Arts Housing Scheme (AHS) inceptioned in 1985 continues to support 68 arts groups and 28 artists, who occupied 42 properties around Singapore.

Maintenance works costing some \$306,000 were carried out at the Telok Ayer Performing Arts Centre, Cairnhill Arts Centre, Telok Kurau Studios and Dance Ensemble Singapore which is housed in the Waterloo Street Arts Belt. The current AHS provides 90 percent rental subsidy for these premises. In 2010, this amounted to about \$2.9 million.

In June 2010, the Victoria Theatre was closed for a major refurbishment, together with the Victoria Concert Hall. The work will upgrade the facilities and amenities to modern day standards while remaining sensitive to the original architecture of the national monument. The two spaces are expected to re-open in 2013.

The NAC and Esplanade entered into a strategic partnership in October 2010 to develop industry capabilities to manage and operate its Drama Centre at the National Library Building. This move leverages Esplanade's strengths in operating performing arts venues to build capability for the technical theatre industry.



**Top left** Creative Industries and MICA Scholarships Award Ceremony 2010.

**Bottom left** Victoria Theatre and Victoria Concert Hall.





## NEW FRAMEWORK FOR ARTS SPACES

An important milestone was reached in December 2010 when NAC unveiled a new framework for arts spaces to support the development needs of a growing and increasingly diverse arts sector. This followed from a year-long review of the AHS to provide artists a home within which to develop their activities and thereby help foster a culturally vibrant society.

The framework was reviewed with feedback from the arts community and public. From the extensive consultations and discussions conducted over a 12-month period with over 120 stakeholders from the people, public and private sectors, and including the artistic community, careful consideration was made by NAC to better address the limitations of the AHS and meet the development and needs of the arts sector. The findings of the review and details of the new framework were also released as public reports, accessible from the NAC website.

A pilot of the framework for arts spaces was launched at 90 Goodman Road. Called the Goodman Arts Centre (GAC), it provides tenanted studios and shared purpose-built arts facilities and spaces for artists and arts groups from various disciplines, and is also where NAC moved into, in January 2011.

NAC has also identified new properties that can be redeveloped as arts centres, with a mix of shared facilities and spaces for lease, and will be undertaking more detailed feasibility studies of these properties and exploring suitable operating models.

Under the new framework, stronger connections will be forged between the arts practitioners and the wider public as artists and arts groups are co-located within commercial and community spaces such as schools, shopping centres and community and civic centres. NAC is exploring partnerships with suitable commercial and community facilities to unlock the facilities for arts use.

NAC also began work on redeveloping existing properties and working with appointed place managers to undertake the administration and maintain greater effectiveness and cost efficiency.

Under the new framework, three targeted schemes were introduced: the Incubation Scheme; a Scheme for Developing Artists and Arts Groups; and the Arts Centre Scheme.

NAC will be introducing the Incubation Scheme and the Scheme for Developing Artists and Arts Groups at GAC in 2011 to allow artists and arts groups the time to review and consider their future needs as well as to allow NAC to fine-tune the new framework and continue to meet the dynamic changing arts landscape.

NAC will also introduce the schemes under this new framework at existing properties in phases from 2011 to 2014. When assessing if an artist or arts group will qualify for the schemes, NAC will take a holistic approach, looking at the artist's or arts group's development goals, potential for growth, as well as their engagement of audiences or the wider community in their work. Like our other assistance schemes, NAC will tap on our advisory panel as well as industry experts and practitioners for feedback and inputs.

Top and bottom left Goodman Arts Centre.



## PARTNERS IN THE ARTS

Patronage has always been a key reason that the arts have flourished. In Singapore, we have been fortunate to have the assistance of forward-looking individuals and organisations who have helped to advance the local arts scene. In 2010, patronage contributions from 214 organisations and 34 individuals contributed to over \$26 million in cash and in kind to the arts. For their generous support, the organisations and individuals will be honoured in 2011 at the annual Patron of the Arts Awards organised by NAC to recognise arts philanthropy and sponsorship.

Last year concluded a three-year arts adoption programme which provided funding support of \$150,000 to five arts groups: Apsaras Arts, Ding Xiaoyan Ruan Ensemble, Cake Theatrical, Angkatan Sasterawan '50, Sculpture Society (Singapore). The aim of the programme was to nurture and support arts groups for up to three years in order for the groups to achieve some measure of artistic excellence, professionalism or self-sufficiency. All five groups passed their yearly evaluations and successfully completed the three-year programme.

The support of The Singapore Totalisator Board's funding of projects under the Dynamic Cultures One Singapore Agreement, continued to pave the way for greater international exposure for Singapore arts and artists, and enhanced Singaporeans' interaction with French arts and culture.

Singapore Festivarts, a showcase of Singapore arts and culture took place at the Musee du Quay Branly in Paris, France, at the end 2010 under the Singapore-France Cultural Cooperation Agreement signed in 2009. Singapore Festivarts featured the Singapore Chinese Orchestra, T.H.E Dance Company, The Finger Players, Mark Chan & Musicians, Andrew Lum and New Asia Band, and Ramesh Meyyapan. In turn, NAC brought in Groupe Démons et Merveilles for the District Arts Festival while French group Compagnie Carabosse was also featured in the 2010 Singapore Arts Festival as the opening act.

## RAISING THE PROFILE OF OUR ARTISTS AND THE ARTS

The media continued to be a key partner in NAC's efforts to champion the arts. Coverage featured many initiatives and events, including the Community Drumming Network; *SPROUTS* – a platform for choreographers; and the inaugural *A Celebration of Chinese Dance* programme that showcases traditional arts groups and new emerging talent.

Publicity for national platforms such as the 2010 Singapore Arts Festival, the National Chinese Music Competition and Noise Singapore was also supported, as was news of Singapore's participation at the 54<sup>th</sup> Venice Biennale, Italy.

**Top left** Patron of the Arts Awards Ceremony.

**Bottom left** National Chinese Music Competition.



# THE YEAR'S HIGHLIGHTS

## APRIL – JUNE 2010

Held from 14 May to 13 June 2010, the Singapore Arts Festival showcased 29 ticketed productions, six free productions and featured a total of 976 international and local artists. A key enhancement to the Festival was the introduction of a year-long series of participation programmes titled *com.mune* held between February and June 2010. *com.mune* reached some 60,000 people through 128 activities by 234 local and foreign artists, and readied 336 volunteers to support and enhance the Festival's operations.

A range of established artists and arts groups including Singapore Youth Festival (SYF) award winning schools participated in the *NAC-ExxonMobil Concert in the Park* series. Close to 2,800 people attended these concerts held at the various parks in Singapore.

The 12-month Professional Conversion Programme rolled out jointly with the Workforce Development Agency and Sotheby's Institute of Arts ended in May 2010. The programme trained and re-skilled experienced and new professionals, managers and executives to take on management and administrative roles in the arts and culture industry.

## APRIL – JUNE 2010 (cont'd)

In June 2010, the Victoria Theatre was closed for a major refurbishment, together with the Victoria Concert Hall. The refurbishment work will upgrade the facilities and amenities to modern day standards while remaining sensitive to the original architecture of the national monument.

## JULY – SEPTEMBER 2010

As festival partner of the Singapore 2010 Youth Olympic Games (YOG), Noise Singapore organised and held exhibitions, roving performances and concerts from 14 to 26 August 2010. A total of 27 Noise bands and singer-songwriters performed and close to 800 art works were showcased at various locations such as the Youth Olympic Village, \*scape, Raffles Place Park and ION Orchard during this period.

In 2010, patronage contributions from 214 organisations and 34 individuals contributed to over \$26 million in cash and in kind to the arts.

## JULY – SEPTEMBER 2010 (cont'd)

The National Arts Council expanded its overseas arts scholarships and introduced a new local scholarship scheme to better support promising individuals in their artistic and professional education and training.

Eight new Council members were appointed to the National Arts Council for a 2-year term from 1 September 2010 to 31 August 2012.

The Community Drumming Network and NAC co-organised an inaugural drumming concert, *Celebration of Drums* at the Dhoby Ghaut Green Amphitheatre on 19 September 2010 which was attended by some 700 drumming enthusiasts.

World renowned Indian music maestros conducted master classes for aspiring young musicians interested in participating in the 2011 National Indian Music Competition. The master classes were taught by violin maestro Lalgudi GJR Krishnan and Carnatic vocal maestro Bombay Jayashri.

## JULY – SEPTEMBER 2010 (cont'd)

NAC partnered the Chinese Cultural Festival 2010 and collaborated with Singapore Press Holdings to present a new platform, *A Celebration of Chinese Dance*, held from 28 August to 15 September 2010, to promote the appreciation of Chinese dance and to showcase dance talents. Under this platform, NAC collaborated with the Ministry of Education to present *Cadence – A Chinese Dance Showcase of Young Talents*. This event featured five primary schools, three secondary schools, NUS Chinese Dance and four outstanding young dancers pursuing training in Chinese dance overseas.

SPROUTS, an initiative that aims to provide a platform to identify new emerging choreographers and to offer more opportunities for the creation of original concepts and ideas for dance, was held from 7 August to 18 September 2010 and showcased 12 new works and choreographers to large audiences.

Under the Singapore – France Cultural Cooperation Agreement, NAC invited French theatre group Groupe Démons et Merveilles to present six roving performances of *Les Poules* at Singapore General Hospital, National Library, North West CDC District Arts Festival, West Coast Park and at Bukit Batok neighbourhood.



**Top far left** Noise Singapore Talents Perform for Singapore 2010 Youth Olympic Games. **Top left** NAC organised two Facilitation Skills Training Workshops for Drumming Leaders. **Top right** Cadence.

# THE YEAR'S HIGHLIGHTS

## JULY – SEPTEMBER 2010 (cont'd)

Writer O Thiam Chin attended the 43<sup>rd</sup> session of the International Writing Programme (IWP) at the University of Iowa, USA from 28 August to 16 November 2010 under the International Artist Residency Scheme.

## OCTOBER – DECEMBER 2010

NAC collaborated with Singapore Corporation of Rehabilitative Enterprises (SCORE) on the Yellow Ribbon Project, *Tribute of Love*, for the second year.

The biennial National Chinese Music Competition held in December 2010 was co-organised with the Singapore Chinese Orchestra for the first time and attracted a record 249 entries.

Singapore's highest national arts accolade, the Cultural Medallion, was conferred on writer Suratman Markasan, composer Dr Liang Wern Fook and visual artist Amanda Heng.

## OCTOBER – DECEMBER 2010 (cont'd)

The 2010 Young Artist Awards recipients were artist/photographer Zhao Renhui, comic artist Sonny Liew, poet Toh Hsien Min, film maker Sun Koh and multimedia artist Choy Ka Fai.

To support artists in the germination and development of new content, \$460,800 was disbursed under the Arts Creation Fund to 18 recipients.

NAC supported the British Council (Singapore) initiative, Writing the City, to promote and encourage creative writing. Launched in November 2010, the initiative was part of Civic Life, a major community project exploring identity, memory, architecture, a sense of place and civic space through film, prose and reflection.

Paul Tan was appointed as the Director of the Singapore Writers Festival to oversee the artistic direction, production and organisation of the Festival.

## OCTOBER – DECEMBER 2010 (cont'd)

NAC unveiled a new framework for arts spaces to support the development needs of a growing and increasingly diverse arts sector. Under the new framework, stronger connections will be forged between the arts practitioners and the wider public as artists and arts groups are co-located within commercial and community spaces such as schools, shopping centres and community and civic centres.

The NAC and Esplanade entered into a strategic partnership in October 2010 to develop industry capabilities to manage and operate its Drama Centre at the National Library Building.

Singapore Festivarts, a showcase of Singapore arts and culture took place at the Musee du Quay Branly in Paris, France at the end of 2010 under the Singapore-France Cultural Cooperation Agreement. The showcase featured the Singapore Chinese Orchestra, T.H.E Dance Company, The Finger Players, Mark Chan & Musicians, Andrew Lum and New Asia Band, and Ramesh Meyyapan.

## OCTOBER – DECEMBER 2010 (cont'd)

NAC partnered T.H.E Dance Company to kick start the first edition of CONTACT 2010. Over 1,000 people attended the intensive workshops, showcases, and forums presented by international artists Kim Jae Duk, Muslimin Bagus Pranowo, and local dance groups Frontier Danceland and Singapore Dance Theatre.

NAC collaborated with The Arts House, City of Melbourne, Australia and Frontier Danceland to conduct an in-bound dance choreographic residency programme with up-and-coming Australian choreographer Byron Perry.

## JANUARY – MARCH 2011

NAC moved into the Goodman Arts Centre (GAC), a pilot of the new framework for arts spaces launched at 90 Goodman Road. GAC provides tenanted studios and shared purpose-built arts facilities and spaces for artists and arts groups from various disciplines.



Top left 2010 Young Artist Award recipient comic artist Sonny Liew. Top right NAC supported the British Council (Singapore) initiative, 'Writing the City'.

Top left National Chinese Music Competition. Top right NAC's move to Goodman Arts Centre.



# THE YEAR'S HIGHLIGHTS

## JANUARY – MARCH 2011 (cont'd)

Artist Ho Tzu Nyen was selected to represent Singapore at the 54<sup>th</sup> Venice Biennale, Italy. The Commissioner for the Singapore Pavilion was the NAC and the curator was June Yap, an independent curator based in Singapore.

The Noise Singapore 2011 festival exhibition, Noise City, was held at ION Orchard from 17 February to 7 March 2011 and featured hundreds of artworks. The three-week long festival showcase, which also included a three-day concert featuring up-and-coming musicians at the Esplanade, reached over 41,000 people.

## JANUARY – MARCH 2011 (cont'd)

The inaugural Words Go Round programme for schools was launched under the 2011 Singapore Writers Festival for students to experience close-up opportunities to interact with local and international writers. 3,000 students participated in 36 literary programmes comprising 12 workshops, 17 talks and 7 open-house events conducted by 16 Singapore writers and four international writers.

Three new initiatives were launched and specifically targeted at improving the quality of productions, growing potential peak companies and audience base for the traditional arts.

Sixteen arts companies received altogether \$1.92 million through NAC's one-year major grant scheme in FY2011.

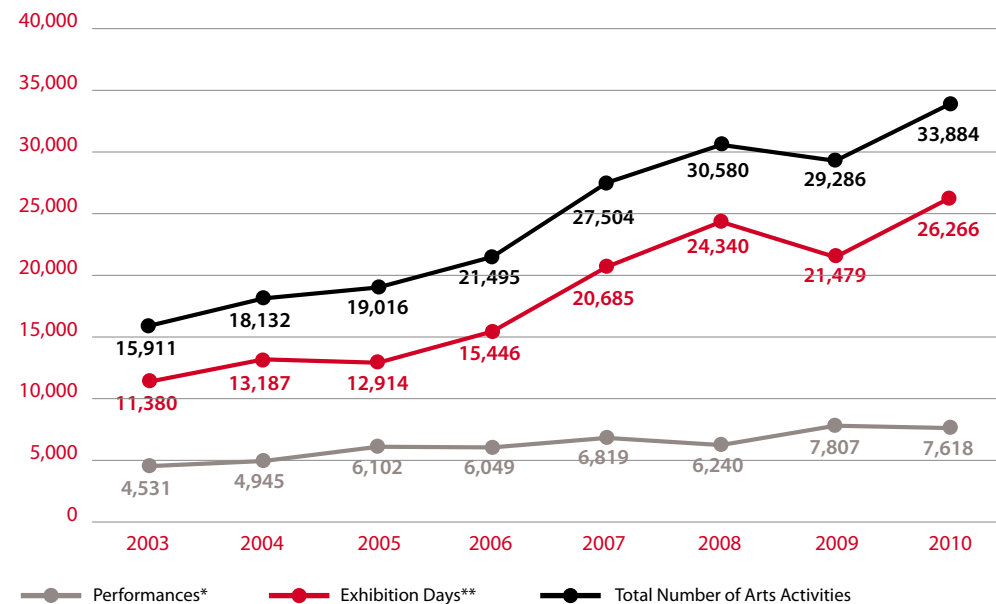


Top left Artist Ho Tzu Nyen selected to represent Singapore at 54<sup>th</sup> Venice Biennale, Italy. Top right The Noise Singapore 2011 festival exhibition, 'Noise City'.

# STATISTICAL OVERVIEW

## VIBRANCY

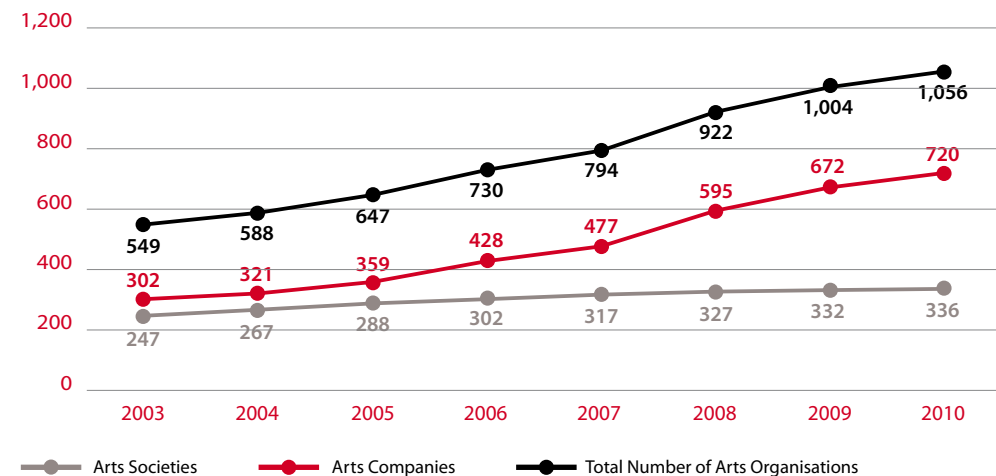
### Arts Activities (Performances and Exhibition Days)



\* Performances refer to folk, traditional, classical and contemporary forms of dance, music, theatre and other performances. Popular genres of music like pop and rock music are not included. Performances classified under 'Others' include acrobatic arts, cultural concerts and multi-disciplinary performances. Performances refer to the number of shows for each production, including both ticketed and non-ticketed performances.

\*\* Exhibition refers to public exhibitions of abstract or representational art objects such as painting, sculpture, pottery, ceramics, creative photography, installation art and multi-media art. Applied arts such as film, graphic design, fashion design, jewellery design and handicrafts are excluded. Exhibition days refer to the total number of days over which all exhibitions are held.

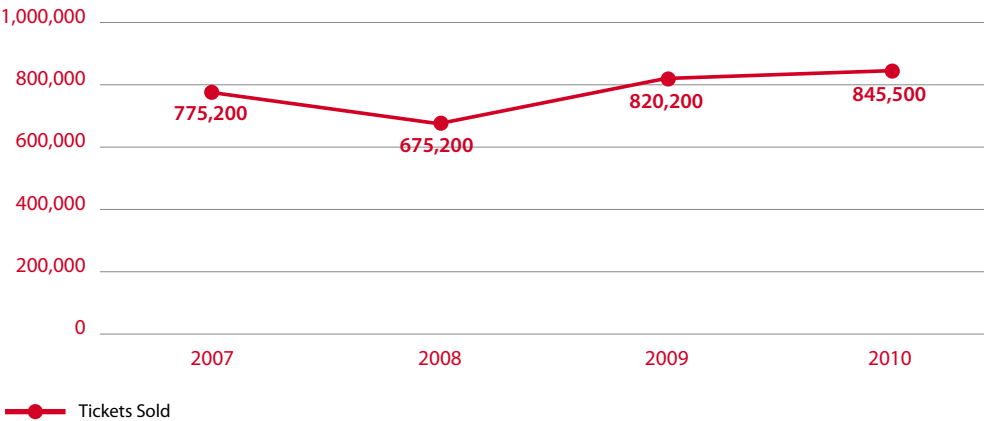
### Arts Organisations (Companies and Societies)



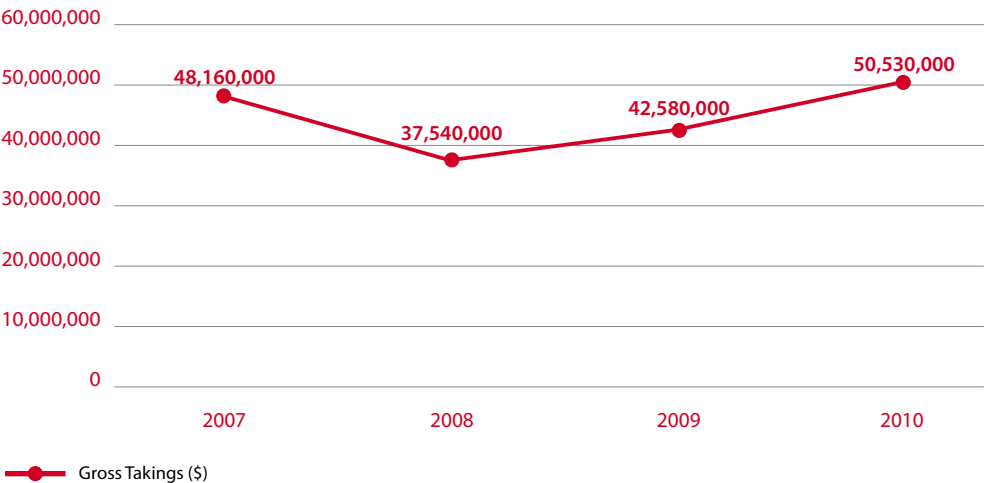
# STATISTICAL OVERVIEW

## INDUSTRY AND MARKET

### Ticket Sales for Performing Arts Events\*



### Gross Takings for Performing Arts Events\*

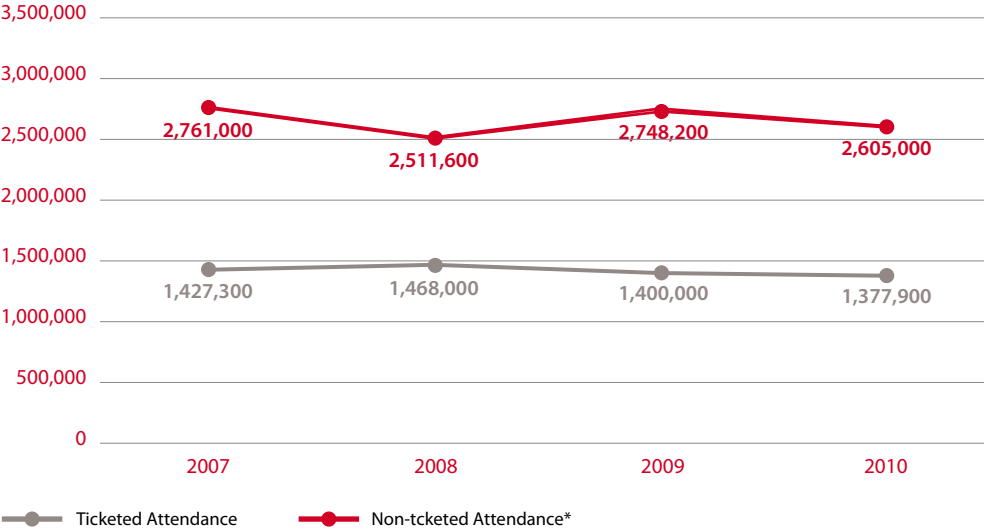


\* The figures do not include tickets sold through Ticketcharge/Tickets.com and other site-specific or independent ticketing service providers.  
Performing arts refers to folk, traditional, classical and contemporary forms of dance, music, theatre and other performances. Popular genres of arts events like pop and rock music and film are not included.

# STATISTICAL OVERVIEW

## ENGAGEMENT

### Ticketed and Non-Ticketed Attendance



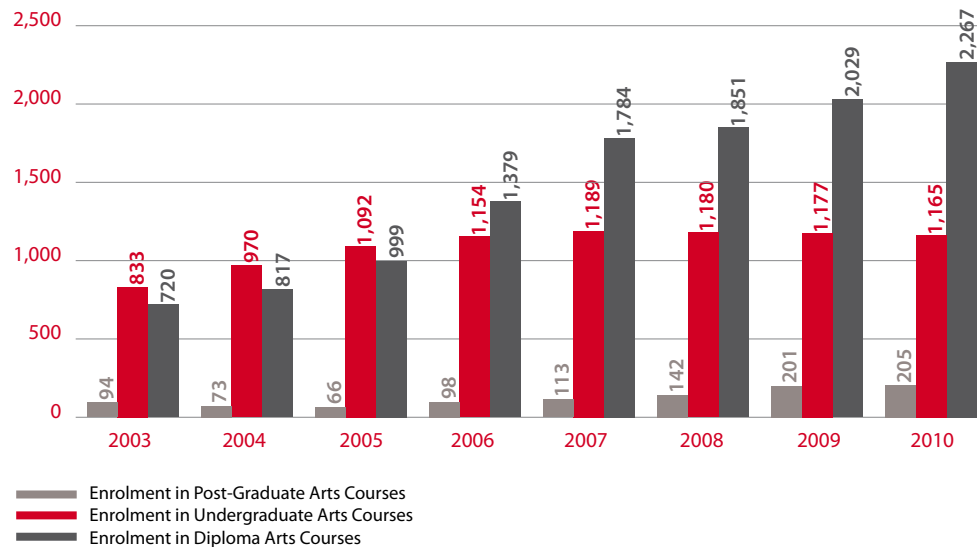
\* Refers to attendances at outreach events organised and supported by the National Arts Council (NAC), People's Association and the Esplanade.



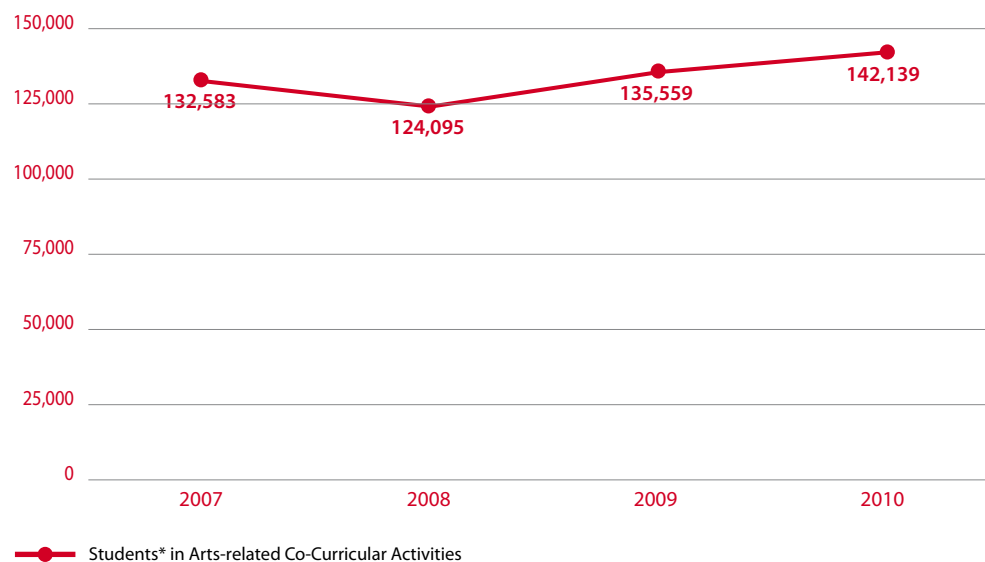
# STATISTICAL OVERVIEW

## EDUCATION

### Full Time Enrolment in Tertiary Arts Courses



### Student in Arts-Related Co-Curricular Activities



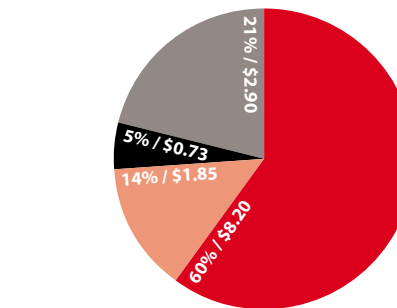
\* Comprising students from Primary and Secondary Schools, Junior Colleges and Centralised Institutes.

\*\* Total student enrolment in Primary and Secondary Schools, Junior Colleges and Centralised Institutes during the period of 2007 – 2009 were approximately 520,000 to 530,000. At the time of printing, 2010 student enrolment numbers were still being compiled. (Education Statistics Digest 2010).

# STATISTICAL OVERVIEW

The following charts include funds awarded through NAC's grant schemes (Open Call and Partnerships), Arts Housing Rental Subsidies, Scholarships and Bursaries. Direct operational funding provided to Singapore Symphony Orchestra (SSO), Singapore Chinese Orchestra (SCO), The Old Parliament House (TOPH), Singapore Tyler Print Institute (STPI) has not been included in the following calculations.

### GRANTS AND FUNDING ASSISTANCE COMMITTED IN FY 2010 (\$\$ MILLION)



Total Expenditure \$13.67 Million+

- Arts Creation, Production and Presentation\*
- Talent and Capability Development^
- International Presentation of Local Artistic Works and International Collaborations~
- Rental Assistance#

\* Funding for the creation, production and distribution of artistic projects and programmes. (i.e. Major Grants, Presentation and Promotion Grants, Arts Creation Grants.)

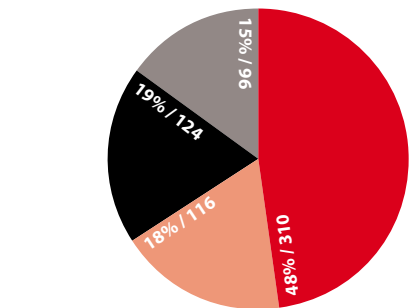
^ Funding in artists and arts groups to develop their artistic and organisational capabilities (i.e. Scholarships and Bursaries, Arts Professional Development Grant).

~ Funding provided for the international presentation of local artistic projects as well as international collaborations (i.e. International Development Grant, International Collaboration Grant).

# Rental subsidies provided to Arts Housing Tenants.

+ Total Expenditure might not add up to individual sub-categories as each sub-category was rounded off.

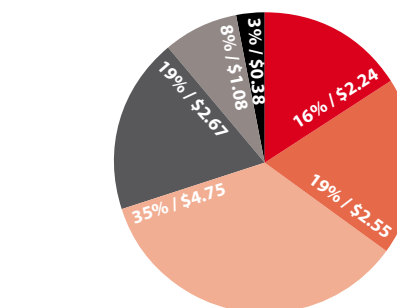
### NUMBER OF RECIPIENTS OF GRANTS AND ASSISTANCE COMMITTED IN FY 2010



Total Number of Recipients 646

- Arts Creation, Production and Presentation\*
- Talent and Capability Development^
- International Presentation of Local Artistic Works and International Collaborations~
- Rental Assistance#

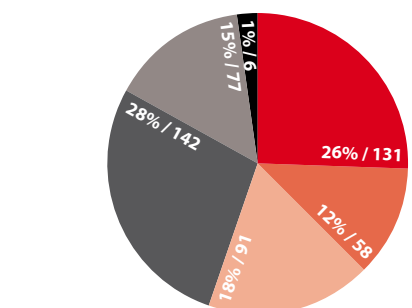
### DISTRIBUTION OF GRANTS AND ASSISTANCE COMMITTED IN FY 2010 BY ART FORM (\$\$ MILLION)



Total Expenditure \$13.67 Million

- Music
- Dance
- Theatre
- Visual Arts
- Literary Arts
- Others

### NUMBER OF RECIPIENTS OF GRANTS AND ASSISTANCE COMMITTED IN FY 2010 BY ART FORM

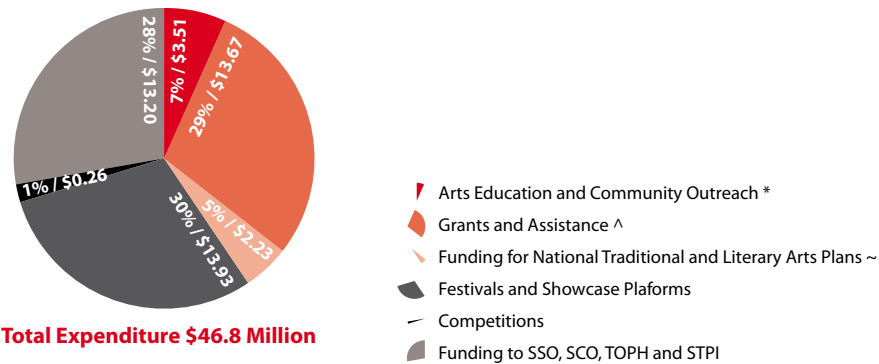


Total Number of Recipients 505

- Music
- Dance
- Theatre
- Visual Arts
- Literary Arts
- Others

# STATISTICAL OVERVIEW

## TOTAL COMMITTED EXPENDITURE ON ARTS DEVELOPMENT AND PROGRAMMES (S\$ MILLION)



\* Includes funding for education and outreach programmes like Arts Education Programme, Arts Community Tour, District Arts Festival and supporting Community Partners.

^ Includes grants, scholarships and bursaries, and arts housing rental subsidies as reflected in charts on page 63.

~ Includes Singapore Arts Festival, Singapore Biennale, Venice Biennale and Singapore-France project.  
Pie Chart excludes Corporate and Development budget.



## **FINANCIALS**

<b>STATEMENT BY THE MEMBERS OF NATIONAL ARTS COUNCIL</b>	<b>66</b>
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<b>INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF NATIONAL ARTS COUNCIL</b>	<b>67</b>
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<b>STATEMENT OF COMPREHENSIVE INCOME AND EXPENDITURE</b>	<b>68</b>
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<b>BALANCE SHEET</b>	<b>69</b>
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<b>STATEMENT OF CHANGES IN CAPITAL AND RESERVES</b>	<b>70</b>
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<b>STATEMENT OF CASH FLOW</b>	<b>71</b>
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<b>NOTES TO THE FINANCIAL STATEMENTS</b>	<b>72</b>
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## STATEMENT BY THE MEMBERS OF NATIONAL ARTS COUNCIL

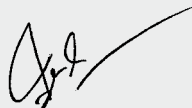
In our opinion:

- (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 2011, 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  
30 June 2011

## INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF NATIONAL ARTS COUNCIL

FOR THE FINANCIAL YEAR 31 MARCH 2011

We have audited the accompanying financial statements of National Arts Council (the "Council") set out on pages 68 to 102, which comprise the balance sheet of the Council as at 31 March 2011, and the statement of comprehensive income and expenditure, statement of changes in capital and reserves and statement of cash flow 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 of financial statements that give a true and fair view in accordance with the provisions of 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 and plan and perform the audit to obtain reasonable assurance about 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 value 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 Council'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,

- (a) the financial statements of the Council are properly drawn up in accordance with the provisions of the National Arts Council Act (Cap.193A) (the "Act") and 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 2011 and of the results, change in capital and reserves and cash flows of the Council for the year then ended on that date; and
- (b) the accounting and other records, and the registers required by the Act to be kept by the Council have been properly kept in accordance with the provisions of the Act.

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



**ERNST & YOUNG LLP**  
Public Accountants and Certified Public Accountants

Singapore  
30 June 2011



# STATEMENT OF COMPREHENSIVE INCOME AND EXPENDITURE

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2011

	Note	2010/11 \$	2009/10 \$
<b>OPERATING INCOME</b>			
Contributions and donations		2,160,512	4,754,932
Sale of tickets		1,190,093	1,215,496
Rental income		4,424,869	6,297,759
Services rendered		47,560	149,578
Miscellaneous income		113,170	266,396
		<b>7,936,204</b>	12,684,161
<b>OPERATING EXPENDITURE</b>			
Depreciation of investment property	14	366,238	488,318
Depreciation of property, plant and equipment	15	3,523,805	2,681,443
Grants		14,557,378	11,717,606
Scholarships and bursaries		1,405,000	1,841,166
Fees for services		5,249,192	3,348,062
Rental (land and building)		9,287,004	9,411,062
Rental (others)		833,450	1,500,849
Repairs and maintenance		836,305	1,452,148
Staff costs		12,659,555	10,677,522
Staff welfare and development		307,874	309,595
Office and other supplies		261,727	636,828
Utilities		223,248	299,142
Transport, postage and communication		924,345	1,142,277
Advertising, publicity and promotion		1,719,568	2,381,067
Subsidy to arts housing scheme and theatre rental		3,007,978	3,189,263
Other operating expenses		6,249,880	6,913,155
		<b>61,412,547</b>	57,989,503
<b>OPERATING DEFICIT</b>	4	<b>(53,476,343)</b>	(45,305,342)
<b>NON-OPERATING INCOME</b>			
Income from investments	5	265,942	262,888
Gain on financial assets at fair value through statement of comprehensive income and expenditure		1,050,966	2,981,552
		<b>1,316,908</b>	3,244,440
Less :			
<b>NON-OPERATING EXPENDITURE</b>			
Management fees paid to fund managers		98,838	116,812
<b>DEFICIT BEFORE GRANTS</b>		<b>(52,258,273)</b>	(42,177,714)
<b>GRANTS</b>			
Operating grants from government	6	52,280,133	50,191,777
Deferred capital grants amortised	7	2,829,621	2,903,134
<b>SURPLUS FOR THE FINANCIAL YEAR</b>		<b>55,109,754</b>	53,094,911
Other comprehensive income		–	–
<b>TOTAL COMPREHENSIVE INCOME FOR THE YEAR</b>		<b>2,851,481</b>	10,917,197

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

# BALANCE SHEET

AS AT 31 MARCH 2011

	Note	2010/11 \$	2009/10 \$
<b>CAPITAL AND RESERVES</b>			
Capital account	8	651,974	651,974
Share capital	9	25,450,186	5,620,186
Singapore Arts Endowment Fund	10	16,255,467	16,255,467
Accumulated surplus		35,019,407	32,167,926
		<b>77,377,034</b>	54,695,553
Represented by :			
<b>NON-CURRENT ASSETS</b>			
Available-for-sale investment	13	50,000	50,000
Investment property	14	–	6,795,754
Property, plant and equipment	15	30,275,417	9,286,267
Total non-current assets		<b>30,325,417</b>	16,132,021
<b>CURRENT ASSETS</b>			
Cash and short term deposits	16	61,025,586	40,305,985
Financial assets at fair value through statement of comprehensive income and expenditure	17	21,265,758	19,665,694
Other receivables, deposits and prepayments	18	22,694,689	18,876,081
Total current assets		<b>104,986,033</b>	78,847,760
<b>CURRENT LIABILITIES</b>			
Deferred capital grants	7	903,976	2,733,906
Other payables	19	19,367,066	13,317,545
Cash and bank balances held on behalf of trust funds	16	2,105,981	2,242,350
Government grants received in advance	6	25,828,983	11,458,774
Donations received in advance for future events		–	391,019
Obligations under defined benefit retirement plan	20	721,439	–
		<b>48,927,445</b>	30,143,594
<b>NET CURRENT ASSETS</b>		<b>56,058,588</b>	48,704,166
<b>NON-CURRENT LIABILITIES</b>			
Deferred capital grants	7	9,006,971	9,710,324
Obligations under defined benefit retirement plan	20	–	430,310
Total non-current liabilities		<b>9,006,971</b>	10,140,634
<b>NET ASSETS OF THE COUNCIL</b>		<b>77,377,034</b>	54,695,553
<b>NET ASSETS OF SUPPORT FOR THE ARTS FUND</b>			
	11	–	59,345
<b>NET ASSETS OF TRUST FUNDS</b>			
	12	14,312,439	14,439,833

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 2011

	Note	Capital account \$	Share capital \$	Singapore Arts Endowment Fund \$	Accumulated surplus \$	Total \$
Balance as at 1 April 2009		651,974	2,210,186	16,255,467	21,250,729	40,368,356
Addition of capital from Minister of Finance	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
Addition of capital from Minister of Finance	9	–	19,830,000	–	–	19,830,000
Total comprehensive income for the year		–	–	–	2,851,481	2,851,481
Balance as at 31 March 2011		651,974	25,450,186	16,255,467	35,019,407	77,377,034

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

# STATEMENT OF CASH FLOW

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2011

	Note	2010/11 \$	2009/10 \$
<b>OPERATING ACTIVITIES</b>			
Deficit before grants:		(52,258,273)	(42,177,714)
Adjustments for:			
Depreciation of investment property	14	366,238	488,318
Depreciation of property, plant and equipment	15	3,523,805	2,681,443
Gain on disposal of property, plant and equipment	4	(40,900)	(224)
Property, plant and equipment written off	4	193,776	123,483
Reversal of allowance for doubtful debts on other receivables	4	–	(5,000)
Accrual for obligations under defined benefit retirement plan	20	291,129	23,156
Allowance for doubtful debts	24	–	295,818
Allowance for doubtful debts written back	24	(24,390)	(31,209)
Gain on financial assets/liabilities at fair value through statement of comprehensive income and expenditure		(1,050,966)	(2,981,552)
Interest income	5	(265,942)	(212,107)
Amortisation of expenditure prepaid for future events		–	1,043,757
Deferred donation income recognised		(391,019)	(344,198)
Dividend income	5	–	(50,781)
Deficit before working capital changes		(49,656,542)	(41,146,810)
Other receivables, deposits and prepayments		(3,794,218)	(16,736,290)
Other payables		5,645,792	3,063,454
Donations received in advance		–	391,019
<b>NET CASH USED IN OPERATING ACTIVITIES</b>		<b>(47,804,968)</b>	<b>(54,428,627)</b>
<b>INVESTING ACTIVITIES</b>			
Proceeds from disposal of property, plant and equipment		40,900	224
Purchase of property, plant and equipment		(17,873,486)	(3,604,236)
Proceeds from sale of financial assets at fair value through statement of comprehensive income and expenditure		3,383,194	14,614,057
Purchase of financial assets at fair value through statement of comprehensive income and expenditure		(3,932,292)	(13,834,561)
Interest received	5	265,942	212,107
Dividends received	5	–	50,781
<b>NET CASH USED IN INVESTING ACTIVITIES</b>		<b>(18,115,742)</b>	<b>(2,561,628)</b>
<b>FINANCING ACTIVITIES</b>			
Government grants received	6	66,946,680	51,946,613
Addition of capital from Minister of Finance	9	19,830,000	3,410,000
<b>NET CASH GENERATED FROM FINANCING ACTIVITIES</b>		<b>86,776,680</b>	<b>55,356,613</b>
Net increase/(decrease) in cash and cash equivalents		20,855,970	(1,633,642)
Cash and cash equivalents at beginning of financial year	16	38,063,635	39,697,277
<b>CASH AND CASH EQUIVALENTS AT END OF FINANCIAL YEAR</b>	16	<b>58,919,605</b>	<b>38,063,635</b>

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



**1. CORPORATE INFORMATION**

National Arts Council (the "Council"), is a Singapore statutory board under the Ministry of Information, Communications and the Arts ("MICA") established under the National Arts Council Act (Cap. 193A). The registered office and principal place of business of the Council is at 90 Goodman Road, Goodman Arts Centre Block A #01-01, Singapore 439053. The financial statements are expressed in Singapore dollars.

The principal activities of the Council are:

- (a) to promote the appreciation, understanding and enjoyment of the arts;
- (b) to support and assist in the establishment and development of arts organisations;
- (c) to organise and promote artistic activities; and
- (d) 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 2011 ("FY 2010"), which are presented in Singapore dollars ("S\$"), have been prepared on a historical cost basis and in accordance with the provisions of the National Arts Council Act (Cap. 193A) and Statutory Board Financial Reporting Standards ("SB-FRS").

**2.2 CHANGES IN ACCOUNTING POLICIES**

The accounting policies adopted are consistent with those of the previous financial year except in the current financial year, the Council has adopted all the new and revised standards and Interpretations of SB-FRS (INT SB-FRS) that are effective for annual periods beginning on or after 1 April 2010. The adoption of these standards and interpretations did not have any effect on the financial performance or position of the Council.

**2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (cont'd)****2.3 STANDARDS ISSUED BUT NOT YET EFFECTIVE**

The Council has not adopted 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
SB-FRS 101	Amendments to SB FRS 101 – Limited Exemption from Comparative SB FRS 107 Disclosures for First-time Adopters	1 July 2010
INT SB-FRS 119	Extinguish Financial Liabilities with Equity Instruments	1 July 2010
INT SB-FRS 114	Prepayments of a Minimum Funding Requirement	1 January 2011
SB-FRS 24	Related Party Disclosures	1 January 2011
SB-FRS Guidance Note 4	Related Party Disclosures	1 January 2011

**Improvements to FRSs issued:**

SB-FRS 103	Business Combinations	1 July 2010
SB-FRS 27	Consolidated and Separate Financial Statements	1 July 2010
SB-FRS 101	First-time Adoption of Statutory Board Financial Reporting Standards	1 January 2011
SB-FRS 107	Financial Instruments: Disclosure	1 January 2011
SB-FRS 1	Presentation of Financial Statements	1 January 2011
SB-FRS 34	Interim Financial Reporting	1 January 2011
INT SB-FRS 113	Customer Loyalty Programmes	1 January 2011

The Council expects that the adoption of the other standards and interpretations above will have no material impact on the financial statements in the period of initial application.

**2.4 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.

Exchange differences arising on the settlement of monetary items or on translating monetary items at the end of the reporting period are recognised in statement of comprehensive income and expenditure.

**2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (cont'd)****2.5 PROPERTY, PLANT AND EQUIPMENT**

All items of property, plant and equipment are recorded at cost. Such cost includes the cost of replacing part of the property, plant and equipment. 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, leasehold property, renovations, plant and machinery, furniture and fixtures and stage related and musical equipment are measured at cost less accumulated depreciation and any accumulated impairment losses.

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

Leasehold property	– 30 years
Renovations	– 8 years
Plant and machinery	– 8 years
Office equipment, furniture, vehicles and audio visual equipment	– 3 to 8 years
Stage related and musical equipment	– 5 to 8 years

Included in stage related musical equipment is an amount of \$540,184 relating to the J B Guagnini 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.

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, and adjusted prospectively, if appropriate.

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.

**2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (cont'd)****2.6 INVESTMENT PROPERTY**

Investment property is property that is either owned by the Council or leased under a finance lease in order to earn rental income or capital appreciation or both, rather than for use in the production or supply of goods or services, or for administrative purposes. Property held under operating lease is classified as investment property when the definition of investment property is met and it is accounted for as finance lease.

Investment property is initially measured at cost, including transaction cost. Subsequent to recognition, investment property is measured at cost less accumulated depreciation and accumulated impairment loss. The carrying value of investment property is reviewed for impairment when events or changes in circumstances indicate that the carrying value may not be recoverable.

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.

**2.7 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 indication exists, or when an annual impairment testing 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 fair value less costs to sell and its value in use and is determined for an individual asset.

Where the carrying amount of an asset exceeds its recoverable amount, the asset is considered impaired and is written down to its recoverable amount. In assessing value in use, the estimated future cash flows expected to be generated by the asset are discounted to their present value.

Impairment losses are recognised in the statement of comprehensive income and expenditure 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 balance sheet date as to whether there is any indication that previously recognised impairment losses may no longer exist or may have decreased. If such indication exists, the Council estimates the asset's recoverable amount. 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 been recognised previously. Such reversal is recognised in the statement of comprehensive income and expenditure unless the asset is measured at revalued amount, in which case the reversal is treated as a revaluation increase.



**2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (cont'd)****2.8 FINANCIAL ASSETS***Initial recognition and measurement*

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. The Council determines the classification of its financial assets at initial recognition.

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.

*Subsequent measurement*

The subsequent measurement of financial assets depends on their classification as follows:

**(a) 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 are classified as held for trading if they are acquired for the purpose of selling or repurchasing on the near term. Derivatives, including separated embedded derivatives, are also classified as held for trading unless they are designated as effective hedging instruments. The Council has not designated any financial assets upon initial recognition at fair value through statement of comprehensive income and expenditure.

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 statement of comprehensive income and expenditure.

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.

**(b) Loans and receivables**

Non-derivative 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, less impairment. Gains and losses are recognised in the statement of comprehensive income and expenditure when the loans and receivables are derecognised or impaired, and through the amortisation process.

Trade debtors, including deposits and other debtors are classified and accounted for as loan and receivables.

**(c) 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 subsequently measured at fair value. Any gains or losses from changes in fair value of the financial asset are recognised in other comprehensive income, 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 other comprehensive income is reclassified from equity to statement of comprehensive income and expenditure as a reclassification adjustment 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 FINANCIAL ASSETS (cont'd)***Derecognition*

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 had been recognised in other comprehensive income is recognised in the statement of comprehensive income and expenditure.

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.

**2.9 IMPAIRMENT OF FINANCIAL ASSETS**

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

*Financial assets carried at amortised cost*

For financial assets carried at amortised cost, the Council first assesses individually whether objective evidence of impairment exists individually for financial assets that are individually significant, or collectively for financial assets that are not individually significant. If the Council determines that no objective evidence of impairment exists for an individually assessed financial asset, whether significant or not, it includes the asset in a group of financial assets with similar credit risk characteristics and collectively assesses them for impairment. Assets that are individually assessed for impairment and for which an impairment loss is, or continues to be recognised are not included in a collective assessment of impairment.

If there is objective evidence that an impairment loss on financial assets carried at amortised cost has occurred, 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.

**2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (cont'd)****2.9 IMPAIRMENT OF FINANCIAL ASSETS (cont'd)*****Financial 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***

In the case of equity investments classified as available-for-sale, objective evidence of impairment include

- (i) significant financial difficulty of the issuer or obligor,
- (ii) information about significant changes with an adverse effect that have taken place in the technological, market, economic or legal environment in which the issuer operates, and indicates that the cost of the investment in equity instrument may not be recovered; and
- (iii) a significant or prolonged decline in the fair value of the investment below its costs.

'Significant' is to be evaluated against the original cost of the investment and 'prolonged' against the period in which the fair value has been below its original cost.

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 statement of comprehensive income and expenditure is transferred from other comprehensive income to the statement of comprehensive income and expenditure.

In the case of debt instruments classified as available-for-sale, impairment is assessed based on the same criteria as financial assets carried at amortised cost. However, the amount recorded for impairment is the cumulative loss measured as the difference between the amortised cost and the current fair value, less any impairment loss on that investment previously recognised in the statement of comprehensive income and expenditure. Future interest income continues to be accrued based on the reduced carrying amount of the asset and is accrued using the rate of interest used to discount the future cash flows for the purpose of measuring the impairment loss. The interest income is recorded as part of finance income. If, in a subsequent year, the fair value of a debt instrument increases and the increases can be objectively related to an event occurring after the impairment loss was recognised in the statement of comprehensive income and expenditure, the impairment loss is reversed in the statement of comprehensive income and expenditure.

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.

**2.10 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, short-term highly liquid investments that are readily convertible to known amount of cash and which are subject to an insignificant change in value, cash held under Centralised Liquidity Management ("CLM") scheme managed by the Accountant-General's Department ("AGD") and fixed deposits with financial institutions, but excludes cash and cash equivalents held on behalf of trust funds.

**2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (cont'd)****2.11 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.

**2.12 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 statement of comprehensive income and expenditure 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.

**2.13 FINANCIAL LIABILITIES*****Initial recognition and measurement***

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. The Council determines the classification of its financial liabilities at initial recognition.

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

***Subsequent measurement***

All financial liabilities are measured at amortised cost using the effective interest method, except for derivatives, which are measured at fair value.

***Derecognition***

A financial liability is derecognised when the obligation under the liability is discharged or cancelled or expires. For financial liabilities other than derivatives, gains and losses are recognised in the statement of comprehensive income and expenditure 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. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (cont'd)****2.14 EMPLOYEE BENEFITS*****Defined 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.

**2.15 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.

**2.16 LEASES*****As 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 2.17.

**2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (cont'd)****2.17 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, excluding discounts, rebates, and sales taxes or duty. The Council assesses its revenue arrangements to determine if it is acting as principal or agent. The Council has concluded that it is acting as a principal in all of its revenue arrangements. The following specific recognition criteria must also be met before revenue is recognised:

- (i) Income derived from sale of tickets, advertisements and rental of theatres and other facilities is recognised when services have been rendered;
- (ii) Cash contributions and donations are recognised as income when the Council obtains control of the donations or the right to receive the donation;
- (iii) Contributions received for future events are recognised as income in the financial year in which the events take place to match the related expenditure;
- (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.

**2.18 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.

**2.19 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 JUDGMENTS AND ESTIMATES**

The preparation of the Council's financial statements requires management to make judgments, estimates and assumptions that affect the reported amounts of revenues, expenses, assets and liabilities, and the disclosure of contingent liabilities at the end of each reporting period. 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 periods.

**JUDGMENTS MADE IN APPLYING ACCOUNTING POLICIES**

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

**3. SIGNIFICANT ACCOUNTING JUDGMENTS AND ESTIMATES (cont'd)****KEY SOURCES OF ESTIMATION UNCERTAINTY**

The key assumptions concerning the future and other key sources of estimation uncertainty at the end of each reporting period, 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.

**(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 2011 was \$721,439 (2009/10: \$430,310). 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	2010/11 \$	2009/10 \$
The following items are included in arriving at operating deficit:			
Allowance for doubtful debts		–	295,818
Council members' allowances		<b>111,874</b>	135,939
Costs of defined contribution plans included in staff costs		<b>1,178,355</b>	968,979
Obligations under defined benefit retirement plans included in staff costs	20	<b>291,129</b>	23,156
Allowance for doubtful debts written back		<b>(24,390)</b>	(31,209)
Gain on disposal of property, plant and equipment		<b>(40,900)</b>	(224)
Property, plant and equipment written off		<b>193,776</b>	123,483
Bad debts recovered		<b>(266)</b>	–
Reversal of allowance for doubtful debts on other receivables		–	(5,000)

**5. INCOME FROM INVESTMENTS**

	2010/11 \$	2009/10 \$
Interest income	<b>265,942</b>	212,107
Dividend income	–	50,781
	<b>265,942</b>	262,888

**6. GOVERNMENT GRANTS RECEIVED IN ADVANCE**

Note	Operating grant 2010/11 \$	2009/10 \$	RCP grant <sup>(1)</sup> 2010/11 \$	2009/10 \$	Total grant 2010/11 \$	2009/10 \$
Balance as at 1 April	<b>11,350,012</b>	9,583,112	<b>108,762</b>	181,196	<b>11,458,774</b>	9,764,308
Add: Receipts/(payments) during the year						
Grants received for the current year	<b>61,232,798</b>	50,554,596	<b>16,090,000</b>	16,090,000	<b>77,322,798</b>	66,644,596
Payment to National Heritage Board	<b>(3,716,765)</b>	(483,235)	–	–	<b>(3,716,765)</b>	(483,235)
Payment to The Old Parliament House Ltd	<b>(1,500,000)</b>	(2,000,000)	–	–	<b>(1,500,000)</b>	(2,000,000)
Payment to Singapore Symphony Orchestra	<b>(2,500,000)</b>	(5,000,000)	–	–	<b>(2,500,000)</b>	(5,000,000)
Payment to Singapore Chinese Orchestra	<b>(2,000,000)</b>	(6,674,748)	–	–	<b>(2,000,000)</b>	(6,674,748)
Payment to Singapore Dance Theatre	<b>(359,353)</b>	(540,000)	–	–	<b>(359,353)</b>	(540,000)
Payment to Singapore Tyler Print Institute	<b>(300,000)</b>	–	–	–	<b>(300,000)</b>	–
Total receipts/(payment) during the year	<b>50,856,680</b>	35,856,613	<b>16,090,000</b>	16,090,000	<b>66,946,680</b>	51,946,613
	<b>62,206,692</b>	45,439,725	<b>16,198,762</b>	16,271,196	<b>78,405,454</b>	61,710,921
Less: Transfers						
Transfer to deferred capital grant	<b>(296,338)</b>	(60,370)	–	–	<b>(296,338)</b>	(60,370)
Transfer to statement of comprehensive income and expenditure	<b>(36,081,371)</b>	(34,029,343)	<b>(16,198,762)</b>	(16,162,434)	<b>(52,280,133)</b>	(50,191,777)
Total transfer	<b>(36,377,709)</b>	(34,089,713)	<b>(16,198,762)</b>	(16,162,434)	<b>(52,576,471)</b>	(50,252,147)
Balance as at 31 March	<b>25,828,983</b>	11,350,012	–	108,762	<b>25,828,983</b>	11,458,774

<sup>(1)</sup> To establish Singapore as a global city for the arts, the Government launched the Renaissance City Plan (RCP) with a budget of \$50 million for financial years 2000 – 2004, \$24 million for financial years 2005 – 2006, \$15.5 million for financial year 2007 and \$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 \$25,828,983 (2009/10: \$11,350,012) in operating grants as at 31 March 2011 relates to amounts earmarked for expenditures in the subsequent financial year.

The balance of \$nil (2009/10: \$108,762) in RCP grants as at 31 March 2011 relates to amounts earmarked for expenditures in the subsequent financial year.



# NOTES TO THE FINANCIAL STATEMENTS

31 MARCH 2011

## 7. DEFERRED CAPITAL GRANTS

	Note	2010/11 \$	2009/10 \$
Balance as at 1 April		<b>12,444,230</b>	15,286,994
Amount transferred from operating grants	6	<b>296,338</b>	60,370
Deferred capital grants amortised		<b>(2,829,621)</b>	(2,903,134)
Balance as at 31 March		<b>9,910,947</b>	12,444,230
Current liability		<b>903,976</b>	2,733,906
Non-current liability		<b>9,006,971</b>	9,710,324
Balance as at 31 March		<b>9,910,947</b>	12,444,230

## 8. CAPITAL ACCOUNT

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

## 9. SHARE CAPITAL

	2010/11 \$	2009/10 \$
Balance as at 1 April	<b>5,620,186</b>	2,210,186
Addition during the financial year	<b>19,830,000</b>	3,410,000
Balance as at 31 March	<b>25,450,186</b>	5,620,186

The share capital is held by the Minister for Finance, a body corporate incorporated by the Minister for Finance (Incorporation) Act (Cap. 183), under the Capital Management Framework.

## 10. SINGAPORE ARTS ENDOWMENT FUND

	2010/11 \$	2009/10 \$
Balance as at 1 April and 31 March	<b>16,255,467</b>	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 statement of comprehensive income and expenditure of the Council. The assets of the Fund are pooled with the assets of the Council in the balance sheet.

# NOTES TO THE FINANCIAL STATEMENTS

31 MARCH 2011

## 11. SUPPORT FOR THE ARTS FUND

	Note	2010/11 \$	2009/10 \$
Balance as at 1 April		<b>59,345</b>	73,773
Add:			
Donations received during the financial year		<b>1,045,880</b>	1,173,273
Less:			
Disbursement to Talent Development Fund	12	–	(20,000)
Disbursement for future programmes		–	(190,000)
Disbursement for past programmes		–	(25,000)
Grants and scholarships		<b>(200,000)</b>	(152,500)
Fees for services		<b>(905,225)</b>	(800,201)
		–	59,345
Represented by:			
Cash		–	59,345

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, in accordance with the objectives of Support for the Arts Fund.

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 and it has been renewed till 31 July 2011. 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 other charitable organisations (which have been designated as an institution of public character registered under the Charities Act Cap. 37), having objects as similar to objects of the Fund, as decided by the Council.

# NOTES TO THE FINANCIAL STATEMENTS

31 MARCH 2011

## 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	
	2010/11 \$	2009/10 \$	2010/11 \$	2009/10 \$	2010/11 \$	2009/10 \$	2010/11 \$	2009/10 \$	2010/11 \$	2009/10 \$
Balance as at 1 April	<b>70,434</b>	60,496	<b>918,143</b>	839,949	<b>2,417,528</b>	2,279,528	<b>43,449</b>	57,969	<b>50,000</b>	54,715
Add: Income										
Contributions										
and donations	-	-	-	-	-	-	-	-	-	-
Interest and										
other income	<b>8,598</b>	13,984	<b>23,120</b>	24,344	<b>43,503</b>	46,750	<b>159</b>	480	-	25
Fair value gain/(loss)										
on investments										
at fair value through										
statement of										
comprehensive										
income and										
expenditure	-	-	<b>3,620</b>	53,850	<b>13,460</b>	111,250	-	-	-	-
	<b>79,032</b>	74,480	<b>944,883</b>	918,143	<b>2,474,491</b>	2,437,528	<b>43,608</b>	58,449	<b>50,000</b>	54,740
Less: Expenditure										
Release of fund/										
bank charges	-	526	-	-	-	-	-	-	<b>9,855</b>	4,740
Scholarships	<b>4,874</b>	3,520	-	-	<b>14,000</b>	20,000	<b>15,000</b>	15,000	-	-
Miscellaneous										
expenses	<b>20,787</b>	-	-	-	-	-	-	-	-	-
Transfer/closure										
of Funds	<b>53,371</b>	-	-	-	-	-	<b>28,608</b>	-	-	-
Balance as at 31 March	-	70,434	<b>944,883</b>	918,143	<b>2,460,491</b>	2,417,528	-	43,449	<b>40,145</b>	50,000
Represented by :										
Investments										
at fair value										
through statement										
of comprehensive										
income and										
expenditure	-	-	<b>380,040</b>	376,420	<b>547,320</b>	533,860	-	-	-	-
Fixed deposits	-	-	<b>469,867</b>	464,755	<b>1,769,545</b>	1,754,420	-	36,000	-	-
Accrued interest	-	-	<b>5,213</b>	5,551	<b>13,604</b>	14,097	-	202	-	-
Cash held on behalf										
by the Council	-	70,434	<b>89,763</b>	71,417	<b>130,022</b>	115,151	-	7,247	<b>40,145</b>	50,000
Net assets	-	70,434	<b>944,883</b>	918,143	<b>2,460,491</b>	2,417,528	-	43,449	<b>40,145</b>	50,000

# NOTES TO THE FINANCIAL STATEMENTS

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## 12. TRUST FUNDS (cont'd)

	Singapore Dance Theatre Endowment Fund		Talent Development Fund		Violin Loan Scheme		Total	
	2010/11 \$	2009/10 \$	2010/11 \$	2009/10 \$	2010/11 \$	2009/10 \$	2010/11 \$	2009/10 \$
Balance as at 1 April	<b>10,377,978</b>	9,846,499	<b>562,301</b>	610,112	-	627,516	<b>14,439,833</b>	14,376,784
Add: Income								
Contributions								
and donations	-	-	-	20,000	-	-	-	20,000
Interest								
and other income	<b>231,567</b>	231,001	<b>1,530</b>	6,293	-	-	<b>308,477</b>	322,877
Fair value gain/(loss)								
on investments								
at fair value								
through statement								
of comprehensive								
income and								
expenditure	<b>8,940</b>	649,030	-	-	-	-	<b>26,020</b>	814,130
	<b>10,618,485</b>	10,726,530	<b>563,831</b>	636,405	-	627,516	<b>14,774,330</b>	15,533,791
Less: Expenditure								
Release of fund/								
bank charges	<b>206,928</b>	348,552	-	74,104	-	-	<b>216,783</b>	427,922
Scholarships	-	-	<b>108,468</b>	-	-	-	<b>142,342</b>	38,520
Miscellaneous expenses	-	-	-	-	-	2,559	<b>20,787</b>	2,559
Transfer/closure of Funds	-	-	-	-	-	-	<b>81,979</b>	-
Transferred to Council	-	-	-	-	-	624,957	-	624,957
Balance as at 31 March	<b>10,411,557</b>	10,377,978	<b>455,363</b>	562,301	-	-	<b>14,312,439</b>	14,439,833
Represented by:								
Investments								
at fair value								
through statement								
of comprehensive								
income and								
expenditure	<b>4,242,830</b>	4,233,890	-	-	-	-	<b>5,170,190</b>	5,144,170
Fixed deposits	<b>4,750,000</b>	4,750,000	-	-	-	-	<b>6,989,412</b>	7,005,175
Accrued interest	<b>28,039</b>	28,288	-	-	-	-	<b>46,856</b>	48,138
Cash held on behalf								
by the Council	<b>1,390,688</b>	1,365,800	<b>455,363</b>	562,301	-	-	<b>2,105,981</b>	2,242,350
Net assets	<b>10,411,557</b>	10,377,978	<b>455,363</b>	562,301	-	-	<b>14,312,439</b>	14,439,833



**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 ("AAPAF") 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. 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. During AAPAF 16<sup>th</sup> Executive Council Meeting, it was decided that the fund will be administered by the next appointed secretariat. The funds were then transferred to The Centre for China Shanghai International Arts Festival on 15 Dec 2010.

**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 the Estate of Chen Chong Swee. Mr Chen Chi Sing, the son of the late Chen Chong Swee, sits on the scholarship panel. NAC administers the funds on behalf of the 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 the Estate of Georgette Chen. Mr Lee Seng Gee, Executor of the Estate of Georgette Chen has administrated the Estate since February 1995. NAC administers the funds on behalf of the sponsor.

**GIFTED YOUNG ARTISTS' BURSARY SCHEME**

This scheme was set up by Rotary Club of Singapore East ("Rotary Club") 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. NAC administers the funds on behalf of the sponsor. Upon the instructions of the Board of Directors of Rotary Club, the funds were transferred back to Rotary Club on 7 Feb 2011.

**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 the sponsor.

**12. TRUST FUNDS (cont'd)****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 the sponsor.

**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**

	Note	2010/11 \$	2009/10 \$
<b>COST</b>			
At beginning of the financial year		<b>14,617,726</b>	14,617,726
Transfer to property, plant and equipment	15	<b>(14,617,726)</b>	–
At end of the financial year		–	14,617,726
<b>ACCUMULATED DEPRECIATION</b>			
At beginning of the financial year		<b>7,821,972</b>	7,333,654
Depreciation charge for the financial year		<b>366,238</b>	488,318
Transfer to property, plant and equipment	15	<b>(8,188,210)</b>	–
At end of the financial year		–	7,821,972
<b>NET BOOK VALUE</b>		–	6,795,754

The rental income of the Council for the year ended 31 March 2011 from its investment property, amounted to \$nil (2009/10: \$703,350). Direct operating expenses (including repair and maintenance) arising on the rental-earning investment property amounted to \$nil (2009/10: \$77,831).

***Transfer to property, plant and equipment***

The Council transferred the investment property to owner-occupied property on 17 January 2011 and commenced using the property partly as an administrative office and partly as a Centre for Arts.

# NOTES TO THE FINANCIAL STATEMENTS

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## 15. PROPERTY, PLANT AND EQUIPMENT

Note	Works of art \$	Works-in progress \$	Renovations \$	Plant and machinery \$	Office equipment, furniture, vehicles and audio visual equipment \$	Stage related and musical equipment \$	Leasehold property \$	Total \$
<b>COST</b>								
At 1 April 2009	251,996	170,100	31,128,837	2,570,862	3,884,369	3,120,124	–	41,126,288
Additions	–	2,663,894	240,447	6,900	43,460	649,535	–	3,604,236
Disposals/written off	–	–	(258,871)	(2,815)	(10,148)	–	–	(271,834)
At 31 March 2010 and 1 April 2010	251,996	2,833,994	31,110,413	2,574,947	3,917,681	3,769,659	–	44,458,690
Additions	10	18,004,808	73,198	8,830	190,369	–	–	18,277,215
Transfers	–	(8,086,806)	6,335,987	1,072,731	678,088	–	–	–
Transfer from investment property	14	–	–	–	–	–	14,617,726	14,617,726
Disposals/written off	–	(95,315)	(4,198,485)	(2,452,801)	(1,736,164)	(2,518,587)	–	(11,001,352)
At 31 March 2011	252,006	12,656,681	33,321,113	1,203,707	3,049,974	1,251,072	14,617,726	66,352,279
<b>ACCUMULATED DEPRECIATION</b>								
At 1 April 2009	–	–	23,630,373	2,526,906	3,668,349	2,813,703	–	32,639,331
Depreciation for the financial year	–	–	2,467,620	17,600	131,904	64,319	–	2,681,443
Disposals/written off	–	–	(135,388)	(2,815)	(10,148)	–	–	(148,351)
At 31 March 2010 and 1 April 2010	–	–	25,962,605	2,541,691	3,790,105	2,878,022	–	35,172,423
Depreciation for the financial year	–	–	2,997,239	150,304	197,818	56,365	122,079	3,523,805
Transferred from investment property	14	–	–	–	–	–	8,188,210	8,188,210
Disposals/written off	–	–	(4,147,286)	(2,439,829)	(1,729,664)	(2,490,797)	–	(10,807,576)
At 31 March 2011	–	–	24,812,558	252,166	2,258,259	443,590	8,310,289	36,076,862
<b>NET BOOK VALUE</b>								
At 31 March 2011	252,006	12,656,681	8,508,555	951,541	791,715	807,482	6,307,437	30,275,417
At 31 March 2010	251,996	2,833,994	5,147,808	33,256	127,576	891,637	–	9,286,267

# NOTES TO THE FINANCIAL STATEMENTS

31 MARCH 2011

## 16. CASH AND SHORT TERM DEPOSITS

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

	2010/11 \$	2009/10 \$
Cash and bank balances	<b>3,200,356</b>	20,620,038
Cash held under CLM scheme managed by AGD	<b>55,719,249</b>	8,434,308
Fixed deposits placed with financial institutions	–	9,009,289
Total cash and cash equivalents	<b>58,919,605</b>	38,063,635
Cash and bank balances held on behalf of trust funds	<b>2,105,981</b>	2,242,350
<b>TOTAL CASH AND SHORT TERM DEPOSITS</b>	<b>61,025,586</b>	40,305,985

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

The fixed deposits placed in 2009/10 earned interest at rates ranging from 0.3% to 1.1% per annum.

## 17. FINANCIAL ASSETS AT FAIR VALUE THROUGH STATEMENT OF COMPREHENSIVE INCOME AND EXPENDITURE

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

	2010/11 \$	2009/10 \$
Held by Fund Managers:		
Equity securities (quoted)	<b>4,874,617</b>	4,469,788
Unit trusts (quoted)	<b>16,307,202</b>	15,077,264
Derivative financial instruments	<b>83,939</b>	118,642
	<b>21,265,758</b>	19,665,694

During the financial year, a net fair value gain of \$202,581 (2009/10: net fair value gain \$139,400) with respect to the outstanding contracts was recognised in the statement of comprehensive income and expenditure.

The contractual/notional amount of forward currency contracts mainly denominated in USD at 31 March 2011 is \$12,001,097 (2009/10: \$10,601,392).



## NOTES TO THE FINANCIAL STATEMENTS

31 MARCH 2011

## 18. OTHER RECEIVABLES, DEPOSITS AND PREPAYMENTS

	2010/11 \$	2009/10 \$
Receivables from hirers and tenants	74,127	813,394
Interest receivable	175,319	52,190
Prepayments	80,758	92,531
Expenditure prepaid for future events	213,712	750,896
Contributions and donations receivable	–	1,000,000
Amount receivable from Tote Board	249,500	304,000
Seconded staff costs recoverable	177,899	104,061
Grant receivable from MICA	21,585,289	15,154,814
Other receivables	138,085	604,195
	<b>22,694,689</b>	<b>18,876,081</b>

*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.

## 19. OTHER PAYABLES

	2010/11 \$	2009/10 \$
Deposits received	194,968	378,982
Sinking fund for arts housing properties	664,620	545,903
Accrual for allowances due to council members	131,719	139,220
Accrual for staff performance bonus	–	794,533
Accrual for unconsumed employee leave entitlements	352,493	308,041
Amount payable to arts groups	500,829	3,329,179
Amount payable to Central Provident Fund	604,762	304,160
Deferred income	45,114	–
Other payables	6,321,436	2,991,046
Other accruals	10,551,125	4,526,481
	<b>19,367,066</b>	<b>13,317,545</b>

## 20. OBLIGATIONS UNDER DEFINED BENEFIT RETIREMENT PLAN

	Note	2010/11 \$	2009/10 \$
Balance as at 1 April		430,310	407,154
Charged to statement of comprehensive income and expenditure	4	291,129	23,156
Balance as at 31 March		<b>721,439</b>	<b>430,310</b>

There is currently 1 (2009/10: 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 the Accountant-General's Department and is excluded from the amount stated above.

## NOTES TO THE FINANCIAL STATEMENTS

31 MARCH 2011

## 21. RELATED PARTY TRANSACTIONS

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:

	2010/11 \$	2009/10 \$
Fees for services paid	377,887	289,736
Grants disbursed	8,035,236	6,155,439
Rental of venues paid	342,771	393,021
Fees for services reimbursed	(1,693,913)	–
Contributions and donations received	(100,000)	(275,000)
Rental income received	(203,869)	(942,081)

*Key management personnel compensation*

The senior management and Council members are considered by the Council to be key management personnel.

Salaries, bonuses and other short-term benefits	2,336,085	1,906,947
Post-employment benefits	–	735,456
	<b>2,336,085</b>	<b>2,642,403</b>

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

	2010/11 \$	2009/10 \$
Capital expenditure contracted but not recognised	21,402,037	12,980,149
Artists' performance fees committed	246,572	202,314

**23. OPERATING LEASE ARRANGEMENTS****THE COUNCIL AS LESSEE**

	2010/11 \$	2009/10 \$
Minimum lease payments under operating leases recognised as an expense in the financial year	<b>9,287,004</b>	9,411,062

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:

Not later than one year	<b>7,241,067</b>	7,736,917
Later than one year but not later than five years	<b>8,987,726</b>	12,184,566
Later than five years	<b>4,212,809</b>	5,509,058
Total	<b>20,441,602</b>	25,430,541

**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 statement of comprehensive income and expenditure. 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:

Not later than one year	<b>760,481</b>	2,156,512
Later than one year but not later than five years	<b>696,553</b>	2,244,194
Total	<b>1,457,034</b>	4,400,706

**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.

There has been no change to the Council's exposure to these financial risks or the manner in which it manages and measures the risks.

**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:

	2010/11 \$	2009/10 \$
Available-for-sale investment	<b>50,000</b>	50,000
Cash and short term deposits	<b>58,919,605</b>	38,063,635
Financial assets at fair value through statement of comprehensive income and expenditure	<b>21,265,758</b>	19,665,694
Receivables from hirers and tenants	<b>74,127</b>	813,394
Other receivables and deposits	<b>22,326,092</b>	17,219,260
	<b>102,635,582</b>	75,811,983

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

Current	<b>29,552</b>	682,311
Past due 1 – 6 months	<b>44,575</b>	126,614
Past due > 6 – 12 months	–	2,864
Past due > 12 months	–	1,605
	<b>74,127</b>	813,394



**24. FINANCIAL RISK MANAGEMENT OBJECTIVES AND POLICIES (cont'd)*****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.

***Financial assets that are past due but not impaired***

The Council has receivables from hirers and tenants amounting to \$44,575 (2009/10: \$131,083) 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:

	2010/11 \$	2009/10 \$
1 – 6 months	<b>44,575</b>	126,614
> 6 – 12 months	–	2,864
> 12 months	–	1,605
At end of the financial year	<b>44,575</b>	131,083

***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:

	2010/11 \$	2009/10 \$
Receivables from hirers and tenants	<b>299,731</b>	358,338
Other receivables	<b>34,677</b>	7,498
Less: Allowance for impairment	<b>(334,408)</b>	(365,836)
At end of the financial year	–	–

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

	2010/11 \$	2009/10 \$
At beginning of the financial year	<b>365,836</b>	106,227
Reversal of allowance for doubtful debts on other receivables	–	(5,000)
Bad debts written off against allowance	<b>(7,038)</b>	–
Allowance for doubtful debts written back	<b>(24,390)</b>	(31,209)
Charge to the statement of comprehensive income and expenditure	–	295,818
At end of the financial year	<b>334,408</b>	365,836

**24. FINANCIAL RISK MANAGEMENT OBJECTIVES AND POLICIES (cont'd)**

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 receivables could be written off.

**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.

## 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 \$
<b>31.3.2011</b>					
<b>ASSETS:</b>					
Available-for-sale investment	-	50,000	-	-	50,000
Investment property	-	-	-	-	-
Property, plant and equipment	-	-	-	30,275,417	30,275,417
Total cash and cash equivalents	61,025,586	-	-	-	61,025,586
Financial assets at fair value through statement of comprehensive income and expenditure	-	-	21,265,758	-	21,265,758
Other receivables, deposits and prepayments	22,400,219	-	-	294,470	22,694,689
	83,425,805	50,000	21,265,758	30,569,887	135,311,450

	Liabilities at amortised cost \$	Non- financial liabilities \$	Total \$
<b>31.3.2011</b>			
<b>LIABILITIES:</b>			
Deferred capital grants	-	9,910,947	9,910,947
Other payables	19,321,952	45,114	19,367,066
Government grants received in advance	-	25,828,983	25,828,983
Obligations under defined benefit retirement plan	-	721,439	721,439
Cash and bank balances held on behalf of trust funds	-	2,105,981	2,105,981
	19,321,952	38,612,464	57,934,416

## 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 \$
<b>31.3.2010</b>					
<b>ASSETS:</b>					
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
Other receivables, deposits and prepayments	18,032,654	-	-	843,427	18,876,081
	58,338,639	50,000	19,665,694	16,925,448	94,979,781

	Liabilities at amortised cost \$	Non- financial liabilities \$	Total \$
<b>31.3.2010</b>			
<b>LIABILITIES:</b>			
Deferred capital grants	-	12,444,230	12,444,230
Other payables	13,317,545	-	13,317,545
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
	13,317,545	26,966,683	40,284,228



## 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 \$
--	---	---	--	-------------

## 31.3.2011

## FINANCIAL ASSETS:

Equity securities (quoted)	4,874,617	–	–	4,874,617
Unit trusts (quoted)	16,307,202	–	–	16,307,202
Derivative financial instruments	–	83,939	–	83,939
	21,181,819	83,939	–	21,265,758

	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
Unit trusts (quoted)	15,077,264	–	–	15,077,264
Derivative financial instruments	–	118,642	–	118,642
	19,547,052	118,642	–	19,665,694

## 25. FINANCIAL INSTRUMENTS (cont'd)

## (b) FAIR VALUES (cont'd)

The Council has carried all investment securities and derivative instruments at fair value through statement of comprehensive income and expenditure.

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.

*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 (2009/10: \$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.

There have been no transfers between Level 1 and Level 2 during the financial years ended 2010 and 2009.

**25. FINANCIAL INSTRUMENTS (cont'd)****(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 capital and reserves of either an instantaneous increase or decrease of 10% in quoted investment prices or a 5% strengthening or weakening in Singapore dollar against all other currencies, from the rates applicable at 31 March 2011, 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 the income is as follows:

	2010/11 \$	2009/10 \$
USD/SGD – strengthened 5% (2009/10: 5%)	<b>-839,546</b>	-744,472
– weakened 5% (2009/10: 5%)	<b>+839,546</b>	+744,472
EUR/SGD – strengthened 5% (2009/10: 5%)	<b>-67,464</b>	-69,143
– weakened 5% (2009/10: 5%)	<b>+67,464</b>	+69,143

***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 10%, on surplus is as follows:

	2010/11 \$	2009/10 \$
Effect of an increase in 10% of quoted prices		
Increase in surplus	<b>2,360,040</b>	2,187,582
Increase in capital and reserves	<b>2,360,040</b>	2,187,582
Effect of a decrease in 10% of quoted prices		
Decrease in surplus	<b>(2,360,040)</b>	(2,187,582)
Decrease in capital and reserves	<b>(2,360,040)</b>	(2,187,582)

**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 2011 were authorised for issue by the members of the Council on 30 June 2011.

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The following members are serving on the Council from 1 September 2010 to 31 August 2012.

**CHAIRMAN****Edmund Cheng Wai Wing**

Deputy Chairman  
*Wing Tai Holdings Ltd*

**MEMBER****Benson Puah**

Chief Executive Officer  
*National Arts Council*  
Chief Executive Officer  
*The Esplanade Co Ltd*

**Audrey Wong**

Programme Leader  
*LASALLE College of the Arts*

**Aw Kah Peng**

Chief Executive  
*Singapore Tourism Board*

**Dick Chia**

Group Chief Executive Officer  
*Helu-Trans Group*

**MEMBER (cont'd)****Hsieh Fu Hua**

President & Executive Director  
*Temasek Holdings (Private) Limited*

**Melissa Aratani Kwee**

Vice President  
*Human Capital*  
*Pontiac Land Group*

**Ng Cher Pong**

Deputy Secretary (Policy)  
*Ministry of Education*

**Priscylla Shaw**

Member  
*Shaw Foundation*

**Vinod Kumar**

Managing Director &  
Group Chief Executive Officer  
*Tata Communications*

**MEMBER (cont'd)****Sim Ann**

Senior Parliamentary Secretary  
*Ministry of Education &  
Ministry of Law*

**Woo Mun Ngan**

Assistant Editor  
*Lianhe Zaobao*  
*Singapore Press Holdings Limited*

**Yam Ah Mee**

Chief Executive Director  
*People's Association*

**Yeoh Oon Jin**

Head of Assurance  
*PricewaterhouseCoopers LLP*

The following member served on the Council from 1 September 2010 to 1 June 2011.

**MEMBER****Latiff Ibrahim**

Managing Director  
*Inca Law LLC*

The following members served on the Council from 1 September 2008 to 31 August 2010.

**MEMBER****Dr Chua Chee Lay**

Chief Executive  
*CL Lab Pte Ltd*

**Guy Harvey-Samuel**

Chief Executive Officer, Singapore  
*The Hongkong and Shanghai  
Banking Corporation Limited*

**Isa Kamari**

Writer

**Iskandar Mirza Bin Ismail**

Music Composer

**Kok Lee Kwang**

Deputy Director  
*Aesthetics, Health & Moral Education  
Curriculum Planning  
& Development Division  
Ministry of Education*

**Kwek Leng Joo**

Managing Director  
*City Developments Limited*

**MEMBER (cont'd)****Lee Suan Hiang**

Executive Director  
*Arts & Cultural Development Office  
Ministry of Information  
Communications and the Arts*

**Nirmala Seshadri**

Dancer/Choreographer/Writer

**Professor Jeremy Monteiro**

Jazz Pianist/Composer/Educator

**Ong Kim Seng**

Visual Artist

**Ow Chio Kiat**

Executive Chairman  
*Stamford Land Corporation Ltd*

**Seow Choke Meng**

Executive Vice President  
*Administration Division cum  
Cultural Industry Promotion  
Chinese Newspapers Division  
Singapore Press Holdings Limited*

**MEMBER (cont'd)****Tan Boon Huat**

(Former) Chief Executive Director  
*People's Association*

**Venka Purushothaman**

Provost (Chief Academic Officer)  
*LASALLE College of the Arts*

**Woon Tai Ho**

Founder Director  
*The Green Orange Pte Ltd*

### STRATEGIC REVIEW COMMITTEE (SRC)

Edmund Cheng Wai Wing  
*Chairman for SRC*

Benson Puah  
Aw Kah Peng  
Hsieh Fu Hua  
Vinod Kumar  
Ng Cher Pong  
Audrey Wong

### HUMAN RESOURCE COMMITTEE (HRC)

Edmund Cheng Wai Wing  
*Chairman for HRC*

Benson Puah  
Melissa Aratani Kwee  
Ng Cher Pong  
Sim Ann

### AUDIT & FINANCE COMMITTEE (AFC)

Hsieh Fu Hua  
*Chairman for AFC*

Edmund Cheng Wai Wing  
Benson Puah  
Yeoh Oon Jin

### STRATEGIC REVIEW COMMITTEE TERMS OF REFERENCE

- To advise and feedback on NAC's strategic directions, policies, initiatives and programmes so as to achieve the Council's mission to nurture the arts and make it an integral part of the lives of Singaporeans.
- To support and assist NAC Management in strengthening the Council's partnerships with various institutions and agencies in the private and public sector.

### HUMAN RESOURCE COMMITTEE TERMS OF REFERENCE

- To advise and feedback on NAC's HR policies pertaining to talent acquisition, management and retention so as to ensure that the Council operates as a high performance organisation.
- To support NAC Management in identifying suitable officers for key appointments.
- To endorse the annual performance appraisal recommendations.
- To endorse the appointment/promotion of suitable officers to Superscale Grades.

### AUDIT & FINANCE COMMITTEE TERMS OF REFERENCE

- To support and assist NAC in ensuring integrity of financial reporting and to have in place sound internal control systems for financial, operational and compliance matters.
- To oversee the audit and business processes to manage and mitigate risks while safeguarding the Council's assets.

### FEATURED ARTISTS & ARTS COMPANIES

Academy of St. Martin in the Fields and Joshua Bell (UK)  
 Arco Renz/Kobalt Works (Germany/Belgium)  
 Artists from Street Revolution Jam! by Singapore Street Festival (Singapore/Indonesia/Thailand)  
 Atsuhiko Ito/Zai Kuning/The Analog Girl (Japan/Singapore/Singapore)  
 Beijing Paper Tiger Theater Studio (China)  
 Cloud Gate Dance Theatre of Taiwan (Taiwan)  
 Compagnie Carabosse (France)  
 Compagnie Une de Plus (France)  
 Country Line Dance Association/Line Dance Society Singapore/Line Dancing communities and filmmakers (Singapore)  
 East West Theater Company (Bosnia & Herzegovina)/Urban Street Team/Scarlet Yu/Philip Tan/Justin Hill/Laichan (Singapore)  
 Elevator Repair Service (USA)  
 Era Dance Theatre Limited/Yayasan Warisan Johor/Langkan Budaya Taratak (Singapore/Malaysia/Indonesia)  
 faifai (Japan)  
 ITE College East/National University of Singapore/Republic Polytechnic/Singapore Management University (Singapore)  
 Joyce Beetuan Koh (Singapore)  
 Kamchàtka Theatre Company/Singapore Festival Orchestra (Spain/Singapore)  
 Karrenbauer/Kaegi (Rimini Protokoll) (Germany)  
 La Passionata Svioni (Israel)  
 Makhampom Theatre Group (Thailand)  
 Margaret Chan/Jeremiah Choy (Singapore)  
 Meg Stuart/Philipp Gehmacher (Germany/Belgium/Austria)  
 Nitin Sawhney (UK)  
 Oliver Chong/Irfan Kasban/Elvira Holmberg/Casey Lim/Bryan Tan/Cheow Boon Seng (Singapore)  
 Peter Brook/Théâtre des Bouffes du Nord, Paris (France)  
 Pichet Klunchun Dance Company (Thailand)  
 Roysten Abel (India)  
 Sylvie Guillem/Robert Lepage/Russell Maliphant (France/Canada/UK)  
 T.H.E Dance Company (Singapore)  
 The Mobile Sewing Company (The Netherlands)  
 The Necessary Stage (Singapore)  
 Theatre Moollee (Korea)  
 Tim Crouch (UK)  
 Yuni Hadi (Singapore)/daniel k (Singapore)/Raymond Chow (Hong Kong)/Richard James Allen (Australia)/  
 Victric Thng and Sherman Ong (Singapore)/Maurice Lai, Noel Pong, Yuri Ng, Winnie Fu, Franku Lung,  
 Li Hanzhong, Ma Bo, Happy Wan, Sofaye Chan, Tze Yu Ling, Terry Chan, Xing Liang, Helen Lai, Hui Mo Yiu,  
 Joost van der Vleuten, Ng Sze-wan (Hong Kong)/Shelly Love (UK)/Lee Yanor (Germany)/Alex Reuben (UK)

### com.mune

Act 3 Theatrics Pte Ltd (Singapore)  
 David Ng/Ng Hui Ling/Cosmoprof (Singapore)  
 Dr Joe Winston/Dr Christina Marin/Kim Itoh (UK/USA/Japan)  
 Felix Cheong/Mohd Latiff Mohd/Dr Tan Chee Lay/Murugathasan (Singapore)  
 Homespun (Singapore)  
 Moephosis Concepts (Singapore)  
 National Library Board (Singapore)  
 Objectifs – Centre for Photography and Filmmaking (Singapore)  
 Tanjong Pagar Photographic Club (Singapore)  
 The Arts House/Natalie Hennedige/Oniatta Effendi/Ng Swee San/Jason Chan/Ian Loy (Singapore)

### IN ASSOCIATION EVENTS

Cantonese Opera Showcase from Nanning (Kreta Ayer People's Theatre)  
 ConversAsians Singapore (Esplanade)  
 Flipside (Esplanade)  
 International Museum Day 2010 (National Heritage Board and Museum Roundtable)

### FESTIVAL DRAMATURGS

Dr Robin Loon  
 Dr Tan Shzr Ee  
 Tang Fu Kuen



**DANCE****Angela Liong**

Artistic Director  
*The Arts Fission Company*

**Neila Sathyalangam**

Artistic Director  
*Apsaras Arts*

**Caren Carino**

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

**Fan Dong Kai**

Artistic Producer  
*Lifeskills & Lifestyle Division*  
*People's Association*

**Hannah Tan**

Arts Editor/Writer

**Jamaludin Jalil**

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

**Osman Bin Abdul Hamid**

Choreographer

**Janek Schergen**

Artistic Director  
*Singapore Dance Theatre*

**Goh Lay Kuan**

Co-Founder  
*The Theatre Practice*

**Kuik Swee Boon**

Artistic Director  
*T.H.E Dance Company*

**LITERATURE****Chua Chee Lay**

Chief Executive  
*CL Lab*

**LITERATURE (cont'd)****Hadijah Rahmat**

Deputy Head  
*Asian Languages and Cultures*  
Head  
*Malay Language and Culture Division*  
*National Institute of Education*

**Kirpal Singh**

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

**Wong Yoon Wah**

Professor  
*College of Humanities*  
*& Social Sciences*  
Director of International Language  
& Culture  
*Yuan Ze University*

**Yong Shu Hoong**

Poet

**Mohamed Pitchay Gani Bin**

**Mohamed Abdul Aziz**  
Coordinator  
*Special Training Programme (MT)*  
*National Institute of Education*

**Seetha Lakshmi**

Associate Professor  
*Tamil Faculty, Asian Languages*  
*& Cultures*  
*National Institute of Education*

**Rama Kannabiran**

Writer

**Philip Jeyaretnam**

Senior Counsel/Partner  
*Rodyk & Davidson*

**Edwin Thumboo**

Emeritus Professor  
*Department of English Language*  
*and Literature*  
*Faculty of Arts and Social Sciences*  
*National University of Singapore*

**MUSIC****Aravinth Kumarasamy**

Musician  
*Apsaras*

**Ariffin Bin Abdullah**

Musician

**Eric James Watson**

Senior Teaching Fellow  
*Department of Music*  
*Nanyang Academy of Fine Arts*

**Ghanavenothan Retnam**

Music Director & Composer

**Joe Peters**

Chief Consultant  
*Sonic Asia Music Consultants*

**Joyce Koh Bee Tuan**

Composer/Conductor/Sound

**Liong Kit Yeng**

Composer & Presenter

**Pete Kellock**

Composer/Inventor/Video Artist

**Tay Soon Huat**

Senior Management (Music)  
*SAF Music & Drama Company*

**Tony Makarome**

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

**Liu Bin**

Composer

**Ma Gyap Sen**

Artistic Director  
*Young People's Performing*  
*Arts Ensemble*

**Larry Francis Hilarian**

Associate Professor  
*Visual & Performing Arts (Music)*  
*National Institute of Education*

**THEATRE****Christopher Choo Sik Kwong**

Chinese Opera Actor & Director

**Kenny Wong Chee Cheong**

Technical Theatre Specialist

**Lee Chee Keng**

Writer and Theatre Director

**Michele Lim**

Committee Member  
*Singapore Drama Educators*  
*Association*

**Chong Yuan Chien**

Writer

**Venka Purushothaman**

Provost (Chief Academic Officer)  
*LASALLE College of the Arts*

**Alvin Tan**

Artistic Director  
*The Necessary Stage*

**Paul Rae**

Artistic Director  
*Spell #7*

**Lee Yew Moon**

Senior Lecturer  
*Nanyang Academy of Fine Arts*

**VISUAL ARTS****Ahmad Mashadi**

Head  
*NUS Museum*  
*University Cultural Centre*  
*National University of Singapore*

**Eugene Tan Jui-Te**

Programme Director  
(Special Projects)  
*Lifestyle Programme Office*  
*Economic Development Board*

**VISUAL ARTS (cont'd)****Lee Weng Choy**

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

**Susie Lingham**

Assistant Professor  
*Visual & Performing Arts*  
*National Institute of Education*

**Tay Kay Chin**

Photographer

**Teo Han Wue**

Executive Director  
*Art Retreat Ltd*

**S. Chandrasekaran****Ho Tzu Nyen**

Artist

**Heman Chong**

Artist

**Choy Weng Yang**

Artist

**Ian Woo**

Programme Leader  
*Postgraduate Studies*  
*LASALLE College of the Arts*

**Emi Eu**

Director  
*Singapore Tyler Print Institute*

**PROGRAMMERS****J.P. Nathan**

Programming Director  
*The Esplanade Co. Ltd*

**Norhayati Yusoff**

Programming Officer  
*The Esplanade Co. Ltd*

**ARTS RESEARCH & DEVELOPMENT****Eddie C. Y. 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*

**Kenneth Paul Tan**

Assistant Dean (Academic Affairs)  
& Associate Professor  
*NUS Lee Kuan Yew School*  
*of Public Policy*  
*National University of Singapore*

**Mark Cenite**

Acting Division Head  
(Communication Research)  
*Wee Kim Wee School*  
*of Communication & Information*  
*Division of Communication Research*  
*Nanyang Technological University*

**Kwok Kian Woon**

Associate Chair (Academic Services)  
*School of Humanities and Social*  
*Sciences*  
Head  
*Division of Sociology*  
*Nanyang Technological University*

## ANNEX 5 GENERAL GRANTS RECIPIENTS

### 2-YEAR GRANT

ARTS GROUP/ARTIST/PROJECT	QUANTUM
<b>DANCE</b>	
Singapore Dance Theatre Ltd	\$900,000.00
T.H.E Dance Company Ltd	\$117,000.00
The Arts Fission Company Ltd	\$140,000.00
<b>MUSIC</b>	
Singapore Lyric Opera	\$290,000.00
T'ang Quartet	\$130,000.00
<b>THEATRE</b>	
Drama Box	\$195,000.00
I Theatre	\$130,000.00
Singapore Repertory Theatre	\$300,000.00
The Finger Players Ltd	\$180,000.00
The Necessary Stage Ltd	\$350,000.00
The Theatre Practice	\$290,000.00
Theatreworks (Singapore) Ltd	\$280,000.00
<b>Overall Total For 2-Year Grant</b>	<b>\$3,302,000.00</b>

### ANNUAL GRANT

ARTS GROUP/ARTIST/PROJECT	QUANTUM
<b>DANCE</b>	
Bhaskar's Arts Academy Ltd	\$78,000.00
Dance Ensemble Singapore Ltd	\$80,000.00
Frontier Danceland	\$80,000.00
<b>LITERARY ARTS</b>	
National Book Development Council of Singapore	\$161,500.00
<b>MUSIC</b>	
City Chinese Orchestra	\$35,000.00
The Philharmonic Winds	\$38,000.00
Young Musicians' Society	\$96,000.00
<b>THEATRE</b>	
Cake Theatrical Productions Ltd	\$70,000.00
Chinese Opera Institute	\$75,000.00
Chinese Theatre Circle Ltd	\$124,000.00
Teater Ekamatra	\$98,000.00
Toy Factory Productions Ltd	\$100,000.00
Wild Rice Ltd	\$170,000.00

### ANNUAL GRANT (cont'd)

ARTS GROUP/ARTIST/PROJECT	QUANTUM
<b>VISUAL ARTS</b>	
Chinese Calligraphy Society of Singapore	\$62,000.00
Sculpture Square	\$88,000.00
The Substation	\$200,000.00
<b>Overall Total For Annual Grant</b>	<b>\$1,555,500.00</b>

### ARTS RESEARCH & DEVELOPMENT GRANT

ARTS GROUP/ARTIST/PROJECT	QUANTUM
<b>MUSIC</b>	
Ho Chee Kong	
<i>Singapore Soundscape</i>	\$12,000.00
<b>Overall Total For Arts Research &amp; Development Grant</b>	<b>\$12,000.00</b>

### COMMUNITY PARTICIPATION GRANT

ARTS GROUP/ARTIST/PROJECT	QUANTUM
<b>DANCE</b>	
Maya Dance Theatre Ltd	
<i>ASPIRE 2 Dance Programme</i>	\$2,700.00
The Arts Fission Company Ltd	
<i>PROJECT MOBILE DANCE – for active ageing seniors</i>	\$8,400.00
<b>MULTI DISCIPLINARY</b>	
Rhythms Aesthetic Society	
<i>Vision</i>	\$5,040.00
<b>MUSIC</b>	
Fengshan Constituency Sports Club	
<i>Community Drumming @ Fengshan</i>	\$2,250.00
Gunasegarn s/o Sinniah	
<i>Notes and Beats</i>	\$1,740.00
<b>THEATRE</b>	
Arts Theatre of Singapore	
<i>Kids from Community Participate in Chinese Drama</i>	\$3,800.00
Teater Ekamatra	
<i>My Own Stage @ 4PM</i>	\$3,900.00

## ANNEX 5 GENERAL GRANTS RECIPIENTS

### COMMUNITY PARTICIPATION GRANT (cont'd)

ARTS GROUP/ARTIST/PROJECT	QUANTUM
<b>VISUAL ARTS</b>	
Felicia Low Ee Ping	
<i>Artists In Us</i>	\$2,600.00
Noriko Suzuki Bosco	
<i>CRAFT-ASSEMBLY</i>	\$1,900.00
<b>Overall Total For Community Participation Grant</b>	<b>\$32,330.00</b>

### CULTURAL MEDALLION GRANT

ARTS GROUP/ARTIST/PROJECT	QUANTUM
<b>LITERARY ARTS</b>	
Chew Kok Chang	
<i>Zhou Can's Creative Writing Series</i>	\$80,000.00
<b>MUSIC</b>	
Vivien Goh	
<i>One Great Symphony</i>	\$80,000.00
<b>VISUAL ARTS</b>	
Chng Seok Tin	
<i>Chng Seok Tin Retrospective</i>	\$80,000.00
Teo Bee Yen	
<i>Teo Bee Yen's Journey in Photography</i>	\$80,000.00
<b>Overall Total For Cultural Medallion Grant</b>	<b>\$320,000.00</b>

### INTERNATIONAL COLLABORATION GRANT

ARTS GROUP/ARTIST/PROJECT	QUANTUM
<b>VISUAL ARTS</b>	
Chua Chye Teck	
<i>Other Possible Worlds – Proposals on this side of Utopia</i>	\$3,312.50
Salon Projects	
<i>The Scenic Bridge</i>	\$11,300.00
<b>Overall Total For International Collaboration Grant</b>	<b>\$14,612.50</b>

### INTERNATIONAL TRAVEL GRANT

ARTS GROUP/ARTIST/PROJECT	QUANTUM
<b>VISUAL ARTS</b>	
Adele Tan Wei Chuen	
<i>Action Script – Symposium on Performance Art Practice and Documentation Asia</i>	\$560.00
Amanda Heng	
<i>Recontre Internationale d'Art; Performance de Quebe (RIAP); International Visiting Artists Series – FADO Performance Art Centre hosted by Toronto Free Gallery</i>	\$3,914.00
Ana Prvacki	
<i>Wandering Band</i>	\$1,110.00
Ang Soo Koon	
<i>4th Beijing Biennale</i>	\$2,123.54
Angie Seah Yeng Fong	
<i>Performance Art Laboratory Project and #5 Performance Art Festival</i>	\$1,000.00
Boo Sze Yang	
<i>Affordable Art Fair Melbourne</i>	\$2,000.00
Cape of Good Hope Art Gallery	
<i>International Art Expo Malaysia 2010</i>	\$3,300.00
Chia Chu Yia	
<i>(1) Resistance Venice 2011</i>	
<i>(2) Take it Till you Drop</i>	\$2,437.00
Federation of Art Societies	
<i>2010 Asia Pacific (Beijing) Grand Art Exhibition 2010</i>	\$11,900.00
<i>2010 Singapore/Korea/Japan International Art Exchange Exhibition</i>	\$2,400.00
Fiona Koh Wen Chii	
<i>A View with a Room</i>	\$6,400.00
<i>Festival Ingravid</i>	\$8,300.00
Genevieve Chua I-Fung	
<i>Vision – APT Collections and Future Exhibition</i>	\$1,000.00
Hafiz Bin Osman	
<i>Real Presence 10</i>	\$2,500.00
Heman Chong	
<i>The Visionary Trading Project</i>	\$1,500.00
Ho Tzu Nyen	
<i>2010</i>	\$3,500.00
<i>Earth Sydney Festival 2011</i>	\$1,500.00
<i>Transmediale Award 2011</i>	\$2,300.00
Jason Lim Eng Hwa	
<i>9th International Performance; International Visiting Artists Series; Recontre Internationale D'art Performance de Quebec (RIAP)</i>	\$4,256.00

## ANNEX 5 GENERAL GRANTS RECIPIENTS

### INTERNATIONAL TRAVEL GRANT (cont'd)

ARTS GROUP/ARTIST/PROJECT	QUANTUM
<b>VISUAL ARTS (cont'd)</b>	
<i>Artist in Residence, Anjuo France</i>	\$2,256.00
<i>Asian Pulse, 10 + 1 Art Tactic</i>	\$1,500.00
<i>Performance Art Tours (Black Market International)</i>	\$2,159.00
Jason Wee	
<i>Faith and Reason</i>	\$1,600.00
Jennifer Teo Liak Theng	
<i>Tokyo Really Really Free Market</i>	\$1,289.50
Jeremy Hiah Buang Hoe	
<i>Performance in Frames (A series of performance photography from Singapore)</i>	\$3,600.00
Joo Choon Lin	
<i>Power within the City, Aichi Triennale 2010</i>	\$16,000.00
Joshua Yang	
<i>2010 Kuandu Biennale</i>	\$19,000.00
June Yap Teck Cheng	
<i>Action Script: Symposium on Performance Art Practice and Documentation in Asia</i>	\$689.00
<i>VideoZone5 – Fifth International Video Art Biennale in Israel</i>	\$3,010.00
Koh Nguang How	
<i>Participation as observer and commentator in 'Action Script: Symposium on Performance Art Practice and Documentaion in Asia'</i>	\$750.00
Lam Hoi Lit (Kai Lam)	
<i>Recontre Internationale D'art Performance (RIAP); International Visiting Artists Series (FADO); Deformes 2010, 3rd International Performance Biennale</i>	\$3,600.00
Lee Gim Lay	
<i>Singapore Component in Dali International Photography Festival</i>	\$15,000.00
Lee Wen	
<i>(1) 9th International Performance Art; (2) Rencontre Internationale d'art Performance de Quebec (RIAP); (3) International Visiting Artists; (4) Grace Exhibition Space; (5) Casa do Vento, Theatre Universidade de Sao Paolo</i>	\$7,627.67
<i>Black Market International (BMI) Tour 2010 &amp; BMI Residency – New Territories: This is Performance Art (Europe)</i>	\$4,589.40
Lucy Davis	
<i>The Secret Life of Fresh Products</i>	\$5,400.00
Lynn Charlotte Lu	
<i>A Crossroad</i>	\$1,661.00

### INTERNATIONAL TRAVEL GRANT (cont'd)

ARTS GROUP/ARTIST/PROJECT	QUANTUM
<b>VISUAL ARTS (cont'd)</b>	
Max Kong Kum Chuen	
<i>Link Exhibition</i>	\$1,500.00
Miao Hua Chinese Art Society	
<i>2010 Asia Pacific Grand Art Exhibition in Beijing, China</i>	\$13,400.00
<i>Asia Invitation Art Exhibition in Seoul 2011</i>	\$15,000.00
<i>Singapore/Korea/Japan International Exchange Art Exhibition 2010</i>	\$5,400.00
Michael Lee Hong Hwee	
<i>Muses and Drivers: 23 Curatorial Propositions for Tomorrow</i>	\$12,000.00
<i>Second-Hand City: Monuments to Everything Else</i>	\$22,100.00
Modern Art Society	
<i>Ex-Change – China &amp; Singapore Showcase 2011</i>	\$6,600.00
Modern Art Society Singapore	
<i>25th AIAE – Asian Spirit Blue Sky: Environment Balance and Change</i>	\$8,700.00
Ng Woon Lam	
<i>2nd Invitational Exhibition of Contemporary International Watermedia Masters at Nanjing</i>	\$543.00
Samantha Tio Meng	
<i>SIPF Showcase, Istanbul</i>	\$1,627.00
Stellah Lim Chii Sze	
<i>Quite</i>	\$2,300.00
Stephen C.H. Leong	
<i>Stephen C.H. Leong 60th Anniversary Singapore Contemporary Chinese Art Series (Beijing, China)</i>	\$5,900.00
Tang Mun Kit	
<i>Life Art Liberation 2nd Cycle</i>	\$1,000.00
Teng Jee Hum	
<i>Beyong "Isms" II</i>	\$7,500.00
The Singapore Watercolour Society	
<i>Marvin Chew's Participation in National Watercolour Society 90th Anniversary Annual Exhibition 2010 in Los Angeles, USA</i>	\$2,403.90
Urich Lau Wai Yuen	
<i>Videologue</i>	\$2,767.80
Wee Hong Ling	
<i>"Hong-Ling Wee: That House I Go Back To"</i>	\$1,000.00
Yap Poh Tiam	
<i>"Gloss"</i>	\$1,300.00
Zhao Renhui	
<i>Format International Photography Festival 2011</i>	\$2,228.00
<b>Overall Total For International Development Grant</b>	<b>\$265,001.81</b>

## ANNEX 5 GENERAL GRANTS RECIPIENTS

### INTERNATIONAL TRAVEL GRANT (cont'd)

ARTS GROUP/ARTIST/PROJECT	QUANTUM
<b>DANCE</b>	
Asparas Arts Ltd	
<i>Aalam – 55th December Art and Dance Festival, India</i>	\$10,000.00
Bhaskar's Arts Academy	
<i>Vinakaya (Singapore-Bali Collaboration)</i>	\$7,104.00
Caren Carino	
<i>World Dance Alliance Global Event 2010, New York</i>	\$1,200.00
Daniel Kok Yik Leng	
<i>Q&amp;A @ In-Transit Festival, Berlin</i>	\$4,800.00
<i>Q&amp;A by Daniel K, Hong Kong</i>	\$3,862.00
Danny Tan	
<i>World Dance Alliance Global Event 2010, New York</i>	\$1,200.00
Elysa Wendi	
<i>Dancing in Place, a site specific contemporary dance week under Back2Nature Festival, Kuala Lumpur</i>	\$878.00
<i>Jumping Frame Dance Video Competition Festival, Hong Kong</i>	\$650.00
Kiran Kumar	
<i>Interdisciplinary Young Choreographers' Platform (part of Attakkalari India Biennial 2011), India</i>	\$976.00
Maya Dance Theatre	
<i>Vaidehi's Rama, Indonesia</i>	\$6,000.00
Nirmala Seshadri	
<i>World Dance Alliance Global Event 2010, New York</i>	\$1,200.00
Raka Maitra	
<i>In Mira, India</i>	\$1,570.00
<i>Odissi International 2010, India</i>	\$4,000.00
Shantha Ratii	
<i>Sourabham, India</i>	\$599.63
Singapore Indian Fine Arts Society	
<i>Dance Xchange, Philippines</i>	\$4,185.00
Stephanie Anne Burridge	
<i>World Dance Alliance Global Event 2010, New York</i>	\$1,200.00
T.H.E Dance Company	
<i>O Sounds Tour to XVII Annual International Contemporary Dance Conference and Performance Festival 2010, Poland</i>	\$20,000.00
<i>Old Sounds Tour, Jakarta</i>	\$5,500.00
Yvonne Yuen Foon Peng	
<i>Football, Football, South Africa</i>	\$9,200.00
<b>LITERARY ARTS</b>	
Alvin Pang Khee Meng	
<i>5th Lviv International Literary Festival</i>	\$2,650.00
<i>Byron Bay Writers Festival 2010</i>	\$1,200.00
<i>Literary Festivals in Finland and Slovenia</i>	\$3,660.00

### INTERNATIONAL TRAVEL GRANT (cont'd)

ARTS GROUP/ARTIST/PROJECT	QUANTUM
<b>LITERARY ARTS (cont'd)</b>	
Books@Jacaranda LLP	
<i>London Book Fair 2011</i>	\$1,800.00
Catherine Lim	
<i>Melbourne Writers Festival 2010</i>	\$1,200.00
Lai Yong Taw	
<i>16th International Symposium on World Chinese Literature (China)</i>	\$951.48
Suchen Christine Lim	
<i>Hong Kong International Literary Festival</i>	\$687.20
Meira Chand	
<i>Hong Kong International Literary Festival</i>	\$522.60
O Thiam Chin	
<i>Byron Bay Writers Festival 2010</i>	\$1,200.00
Sharmini Mahadevan Flint	
<i>Sydney Writers' Festival 2011</i>	\$1,000.00
Daren Shiao Vee Lung	
<i>Melbourne Writers Festival 2010</i>	\$1,200.00
Tania Marie De Rozario	
<i>Writing Residency at Hedgebrook (USA)</i>	\$2,500.00
World Chinese Mini-Fiction Research Association	
<i>8th World Chinese Mini-Fiction Conference (Hong Kong)</i>	\$4,800.00
<b>MUSIC</b>	
Abdul Aziz Bin Abu Talib	
<i>Keroncong D' Temasek Tampines West Community Club at Shaoxing 2010</i>	\$5,000.00
Adrian Tan	
<i>Symphony Concert with Filharmonica &amp; Mihail de Bacau</i>	\$9,550.00
Bedsty Music	
<i>New Skool Rules Conference – Kevin Lester + Syaheed</i>	\$3,000.00
Benjamin Goh Chun Wei	
<i>Asian Youth Orchestra 20th Anniversary Summer Festival Rehearsal Camp and Tour</i>	\$4,300.00
Chia Xiang Rong	
<i>One Man Nation – Performance and Presentation at ISEA 2010</i>	\$3,000.00
<i>Presenting The Unifiedfield and Experimental Music from Singapore at the Guggenheim Museum and Beirut</i>	\$4,800.00
Clement Lim Chen Hung	
<i>Asian Youth Orchestra 20th Anniversary Summer Festival Rehearsal Camp and Tour</i>	\$4,300.00



## ANNEX 5 GENERAL GRANTS RECIPIENTS

### INTERNATIONAL TRAVEL GRANT (cont'd)

ARTS GROUP/ARTIST/PROJECT	QUANTUM
<b>MUSIC (cont'd)</b>	
Ding Yi Music Company (Arts Sphere Chamber Ensemble)	
28th Shanghai Zhi Chun International Music Festival Competition	\$5,000.00
Gamelan Asmaradana Ltd International Javanese Gamelan Festival	\$5,000.00
Hoh Chung Shih Birth and Death for Mixed Vocal Ensemble	\$738.60
Huang Liechuan Vokal Total 2011	\$5,000.00
Jonathan Lee Yizhi Asian Youth Orchestra 20th Anniversary Summer Festival Rehearsal Camp and Tour	\$4,300.00
Justina Ravi Vocal Solo Competition at Llangollen International	\$2,500.00
Katryna Tan Huey Wern World Harp Congress – I-Sis Trio Performance	\$7,500.00
Kong Zhi Rong Martin James Canadian Music Week, Canadian Music Festival	\$6,000.00
Larry Francis Hilarian Music and Minority	\$643.00
Visiting Scholar: Romanian Fulbright Alumni, University of Arts (Bucharest) and University of Romania	\$2,350.00
Ling Hock Siang 2010 International Summit for Huqin Pedagogy, Composition & Development	\$1,057.00
Loong Hian Hon Danny (on behalf of Ublues)	
East Coast Blues and Roots Festival 2011 (Bluesfest)	\$3,000.00
Mifiona Quah Asian Youth Orchestra 20th Anniversary Summer Festival Rehearsal Camp and Tour	\$4,300.00
Monteiro Jeremy Ian London Jazz Festival	\$11,000.00
Orchestra of the Music Makers Ltd OMM and the Penang Philharmonic	\$5,000.00
Roch Ong Chee Hau ZingO Performance in Taiwan	\$5,500.00
Soh Kuan Wei The XX International Festival of Young Musicians Kaunas 2011	\$3,312.00
Soh Ser Yee Bradshaw and Buono International Piano Competition Winner's Recital	\$2,000.00

### INTERNATIONAL TRAVEL GRANT (cont'd)

ARTS GROUP/ARTIST/PROJECT	QUANTUM
<b>MUSIC (cont'd)</b>	
T'ang Quartet Quartet-in-Residence at Sichuan	\$4,075.00
Taufik Abdullah (on behalf of MetalGunz)	
Spring Scream Rabbit 2011	\$3,000.00
The A Cappella Society Ltd Juz B Cashk Annual Gala 2010	\$3,000.00
Traditional Southern Fujian Music Society 3rd Manila International Traditional Southern Fujian Music Festival	\$5,600.00
Vivian Wang (on behalf of The Observatory)	
Theater Der Welt 2010 presents Invisible Room	\$20,000.00
Wang Gui Ying Singapore-China 20 Years of Diplomatic Relations Anniversary Performance	\$2,000.00
Wilson Goh Asian Youth Choir	\$1,000.00
Yan Yin Wing Korea Symphony Orchestra Regular Concert	\$1,180.00
Young Musicians' Society SYC Ensemble Singers, Europe Tour – Arezzo Competition	\$15,000.00
THREE	\$5,000.00
<b>THEATRE</b>	
Cai Bi Xia China-Japan-Korea Ancient Theatre Research Conference	\$1,000.00
Chinese Theatre Circle International Cantonese Opera Festival 2010 in Europe (Paris)	\$5,000.00
Drama Box "The Next Generations" New Vision Arts Festival (Hong Kong)	\$1,600.00
Elizabeth De Roza "Paper Boat" and Kalaripatyat workshop Vertice-Brazil: Meeting and Festival of Women in Contemporary Theatre (Brazil)	\$3,944.70
Jeremy Tiang National Asian American Theater Conference and Festival (Los Angeles)	\$1,200.00
Little Red Shop "Generations" Taipei Fringe Festival 2010	\$3,000.00
Mascots & Puppets Specialists 2nd International Marionette Festival (Hanoi)	\$2,000.00

## ANNEX 5 GENERAL GRANTS RECIPIENTS

### INTERNATIONAL TRAVEL GRANT (cont'd)

ARTS GROUP/ARTIST/PROJECT	QUANTUM
<b>THEATRE (cont'd)</b>	
Paper Monkey Theatre Ltd "Hug The Tree" 2010 International Yunlin Puppet Theatre Festival (Taiwan)	\$1,440.00
Qiong Ju Society of Singapore Cultural exchange for Hainan and Singapore Culture and Art (Hainan Province)	\$6,000.00
Kuching Hainan Association 125th Anniversary Opera Performance	\$3,500.00
Richard Chua Lian Choon Resident Critic Programme Macau Fringe Festival 2010	\$498.90
Singapore Bukit Panjang Hokkien Konghuay Yilan Opera Festival and Opera Appreciation Extravaganza (Taiwan)	\$8,000.00
Singapore Repertory Theatre Ltd "The Ugly Duckling" (Kuala Lumpur)	\$10,000.00
Spell #7 "Ghostwalking: Take Possession" (Prague)	\$7,000.00
Teater Ekamatra (on behalf of Ms Zizi Azah)	
Women Leaders of New Asia (Hong Kong)	\$610.00
Thau Yong Amateur Musical Association "Generals of the Yang Clan" The 22nd Changwon International Festival of Artistic Performance (South Korea)	\$6,000.00
The Necessary Stage "Model Citizens" (Kuala Lumpur)	\$4,000.00
Theatreworks Ltd "The Continuum: Beyond the Killing Fields" (Melbourne)	\$6,235.00
Toy Factory Productions Ltd "Crab Flower Club" The Fourth International Festival of Theatre (Beijing)	\$22,556.37
Wild Rice Ltd "Animal Farm" 2011 Ten Days on the Island (Tasmania)	\$26,250.00
<b>Overall Total For International Travel Grant</b>	<b>\$660,338.29</b>

### MARKETING DEVELOPMENT GRANT

ARTS GROUP/ARTIST/PROJECT	QUANTUM
<b>DANCE</b>	
Maya Dance Theatre Marketing Collaterals for Maya Dance Theatre	\$10,000.00
<b>LITERARY ARTS</b>	
Books@Jacaranda LLP Frankfurt Book Fair 2010	\$4,088.00

### MARKETING DEVELOPMENT GRANT (cont'd)

ARTS GROUP/ARTIST/PROJECT	QUANTUM
<b>MUSIC</b>	
Andrew Lum Womex 2010 – World Music Expo	\$8,870.00
Ding Yi Music Company (Arts Sphere Chamber Ensemble)	
Website, Portfolio, Audio Recording	\$10,000.00
Vivian Wang (on behalf of The Observatory) Omicron (website)	\$10,000.00
<b>VISUAL ARTS</b>	
Federation of Art Societies FASS Introduction Guide	\$3,500.00
Wee Hong Ling Exhibition Catalog for "Hong-Ling Wee: That House I Go Back To"	\$1,200.00
Manjeet Shergill Group Show in London and Paris	\$2,100.00
Toll a Duke Pte Ltd Trading as Give Art Now Boarding: Island Thinking and Flights of Fancy	\$1,000.00
Lucy Davis The Migrant Ecologies Project	\$3,083.00
<b>Overall Total For Marketing Development Grant</b>	<b>\$53,841.00</b>
<b>PARTNERSHIP FUNDING FOR ARTS BUSINESSES GRANT</b>	
ARTS GROUP/ARTIST/PROJECT	QUANTUM
<b>LITERARY ARTS</b>	
Association of Independent Authors Local Authors, Global Stage	\$12,900.00
Marshall Cavendish International (Asia) Book Launch – Miss Seetoh in the World by Catherine Lim	\$1,500.00
News For Kids Developing Creative Non-fiction Writers	\$17,000.00
Peony Literary Agency Working to Establish Singaporean Literature on the International Stage	\$25,000.00
Thumbs Up (Singapore Press Holdings) Artistic Youth Literary Column	\$13,700.00
<b>MUSIC</b>	
Artistes International Pte Ltd Singapore International String Conference 2010	\$12,000.00
Koelnmesse LIVE! Singapore 2011	\$50,000.00

# ANNEX 5 GENERAL GRANTS RECIPIENTS

## PARTNERSHIP FUNDING FOR ARTS BUSINESSES GRANT (cont'd)

ARTS GROUP/ARTIST/PROJECT	QUANTUM
<b>MUSIC (cont'd)</b>	
The Flute Studio	
<i>2nd Flute Festival Singapore 2011</i>	\$8,000.00
Tomas Music Consultants Pte Ltd	
<i>9th International Guitar Festival &amp; 5th International Guitar Competition</i>	\$10,000.00
<b>VISUAL ARTS</b>	
Art Stage Singapore	
<i>Art Fair</i>	\$80,000.00
Artreach Event Pte Ltd	
<i>ArtSingapore – The Contemporary Asian Art Fair 2010</i>	\$50,000.00
Chan Hampe Galleries Pte Ltd	
<i>Art Hong Kong 2011</i>	\$12,000.00
Dahlia Gallery LLP	
<i>Asia Top Gallery Hotel Art Fair</i>	\$6,500.00
<i>Young Art 2011; Art Revolution 2011</i>	\$8,800.00
Fost Private Limited	
<i>Art Stage Singapore 2011 Booth</i>	\$3,800.00
<b>Overall Total For Partnership Funding For Arts Businesses Grant</b>	<b>\$311,200.00</b>

## PRESENTATION & PROMOTION GRANT

ARTS GROUP/ARTIST/PROJECT	QUANTUM
<b>DANCE</b>	
Apsaras Arts Ltd	
<i>The Secret Garden</i>	\$4,000.00
Azpirasi Dance Group	
<i>Karya 2011 – A Life's Epilogue</i>	\$2,500.00
Chinese Dance Artistes' Association	
<i>Dancing in Unity 2010</i>	\$25,000.00
Dance Horizon Troupe	
<i>Evolution</i>	\$4,000.00
Era Dance Theatre Ltd	
<i>Kacip Mas Dulang Permata II</i>	\$20,000.00
Federation for Asian Cultural Promotion	
<i>28th Federation of Asian Cultural Promotion Conference</i>	\$20,000.00
Fuchun Community Club Malay Dance Group	
<i>Malay Traditional Dance Workshop</i>	\$4,707.00
<i>Pentas Lestari Seni</i>	\$4,951.00
Jayanthi Siva-Lecolley	
<i>Love Laboratory</i>	\$4,000.00
<i>Promenade</i>	\$4,500.00

## PRESENTATION & PROMOTION GRANT (cont'd)

ARTS GROUP/ARTIST/PROJECT	QUANTUM
<b>DANCE (cont'd)</b>	
Majlis Pusat	
<i>Rewang Nak Tari</i>	\$20,000.00
Odyssey Dance Theatre	
<i>Dance Bites – Studio Series</i>	\$3,000.00
<i>The Story Continues</i>	\$6,000.00
PA MESRA	
<i>Gentarasa 2010</i>	\$4,000.00
<i>Gentarasa 2011</i>	\$7,000.00
Perkumpulan Seni	
<i>Malam Jaluran Seni 2011</i>	\$3,500.00
Raka Maitra	
<i>Grey Festival 2010: VIVISECTIONS</i>	\$10,000.00
Singapore Hokkien Huay Kuan Arts & Cultural Troupe	
<i>SHHKACT Dance Night</i>	\$8,000.00
Sri Warisan Som Said Performing Arts Ltd	
<i>Tunas Berseni</i>	\$3,600.00
Sriwana	
<i>Sriwana 55 Years Emerald Celebration – An Ode to Believing</i>	\$14,400.00
<i>Sriwana 55 Years Emerald Celebration – An Ode to Believing (workshop)</i>	\$1,000.00
Tampines Arts Troupe	
<i>Spring in Our Midst 2011</i>	\$4,000.00
TFA Lalita Kala Company	
<i>Dance India Taste India</i>	\$2,000.00
Theatre Arts Troupe	
<i>Dances of the Orient 2010</i>	\$19,000.00
Yuying Secondary School Alumni	
<i>Chinese Folk Dance Workshop</i>	\$4,500.00
<i>Exuberance in Dance 2011</i>	\$8,850.00
<b>LITERARY ARTS</b>	
Angkatan Sasterawan '50	
<i>Literary Sojourn – "Santai Sastera"</i>	\$3,500.00
<i>Literary Sojourn Olympiad 2010</i>	\$2,000.00
Association of Singapore Tamil Writers	
<i>Muthamizh Vizha 2011</i>	\$5,000.00
Ceriph	
<i>Synaesthesia: Drawing Words, Reading Pictures</i>	\$4,170.00
Enoch Ng Kwang Cheng	
<i>firstfruits launch 2010: layang-layang</i>	\$1,500.00
Christopher Fok Jian Liang	
<i>Inventing Paper Speech</i>	\$1,620.00

# ANNEX 5 GENERAL GRANTS RECIPIENTS

## PRESENTATION & PROMOTION GRANT (cont'd)

ARTS GROUP/ARTIST/PROJECT	QUANTUM
<b>LITERARY ARTS (cont'd)</b>	
International Children Media (The International Committee of Children's Media)	
<i>Little Reporter Competition</i>	\$2,600.00
Koh Hong Teng & Dave Chua	
<i>Gone Case the Graphic Novel Launch at Singapore Toy Games and Comic Convention 2010</i>	\$2,400.00
Maisarah Binte Abu Samah	
<i>National Novel Writing Month</i>	\$900.00
Sher-May Loh	
<i>Archibald and the Blue Blood Conspiracy: Book Launch &amp; Marketing</i>	\$4,000.00
Sonny Liew	
<i>Singapore Toy Games and Comic Convention 2010</i>	\$1,500.00
Word Forward LLP	
<i>Lit Up Singapore 2010</i>	\$20,000.00
<b>MUSIC</b>	
Audiolmage Wind Ensemble	
<i>Concert &amp; Classics from the Big Screen</i>	\$500.00
<i>The Art of Wind Ensemble</i>	\$1,000.00
Braddell Heights Chinese Orchestra	
<i>Virtuoso of Harmony II</i>	\$5,000.00
Braddell Heights Symphony Orchestra	
<i>Dvorak Night</i>	\$4,000.00
<i>Favourite Classics</i>	\$4,000.00
<i>New Year's Eve Concert Nodame</i>	\$4,000.00
<i>Popular Classics</i>	\$3,700.00
Brass Society Ltd	
<i>Brass Explosion! 2011 International Brass Festival</i>	\$10,000.00
Chamber Players	
<i>10th Anniversary Concert – A Time to Celebrate</i>	\$4,000.00
Chan Yoong Han (for Take 5)	
<i>Take 5 Piano Quintet Series- Concert VI</i>	\$3,000.00
Chang Hong Arts Society	
<i>Chang Hong You Yue</i>	\$2,000.00
Chia Qi Long Andy	
<i>New Horizons V</i>	\$2,500.00
Choral Association of Singapore	
<i>1st Singapore International Vocal Competition</i>	\$8,000.00
<i>2011 Singapore International Chinese Choral Festival</i>	\$8,000.00
<i>Evergreen Cup Vocal Competition 2010</i>	\$2,000.00
<i>Songs of Joy 2010</i>	\$6,000.00
Chua Chu Kang Community Club	
<i>Keat Hong Chinese Orchestra</i>	
<i>Le Si Shu</i>	\$2,500.00

## PRESENTATION & PROMOTION GRANT (cont'd)

ARTS GROUP/ARTIST/PROJECT	QUANTUM
<b>MUSIC (cont'd)</b>	
Chua Yew Kok	
<i>Pipa. The Summit</i>	\$4,500.00
Composers and Authors Society of Singapore Ltd	
<i>Chinese Pop Lyric Writing Class – Advanced 2nd Intake</i>	\$6,000.00
<i>Chinese Pop Lyric Writing Class – Basic 4th Intake</i>	\$6,000.00
Ding Xiaoyan Ruan Ensemble Society	
<i>Ding Xiaoyan Ruan Ensemble 10th Anniversary Ruan Concert</i>	\$8,000.00
<i>Ruan Yue Xin Cui VIII</i>	\$1,000.00
Ding Yi Music Company (Arts Sphere Chamber Ensemble)	
<i>Sound of Winds</i>	\$3,800.00
<i>Spring Summer</i>	\$3,500.00
<i>String Classics</i>	\$10,000.00
<i>Wong Wee Siang &amp; Arts Sphere Chamber Ensemble</i>	\$5,000.00
ECHO Philharmonic Society	
<i>Yellow River Cantata</i>	\$8,000.00
Fuchun Community Club Marsiling Chinese Orchestra	
<i>Ling III – Time Rhapsody</i>	\$3,000.00
Gamelan Asmaradana Ltd	
<i>Gamelan SingaMurti presents: Suara Bali</i>	\$4,000.00
<i>Sumyar</i>	\$4,000.00
Harmonica Aficionados Society	
<i>A Night of Local Medlodies on Harmonica Concert</i>	\$2,500.00
Hsinghai Arts Association	
<i>Unswerving Sentiment – Yuling and Hsinghai</i>	\$3,000.00
<i>Youth Melodies 2011</i>	\$2,000.00
Joyous Music & Arts Limited	
<i>Sound of Joyous – Series 3</i>	\$2,000.00
<i>Sound of Joyous 2011 (The Star, the Moon &amp; the Sun)</i>	\$3,000.00
Jun Zubillaga-Pow	
<i>Music Space 2011 Homage à Kuo Pao Kun</i>	\$4,000.00
Kan Jia Yun Jasmine	
<i>Isotonic 2 by Tone</i>	\$800.00
Lalit Kumar Ganesh	
<i>Jagriti</i>	\$2,000.00
Lee Shi Mei	
<i>Terzett</i>	\$1,500.00
Melo Art Choir	
<i>A Night of Arts, Poems and Songs</i>	\$3,000.00
<i>Songs of Local Composers – A Joint Concert between Melo Art Choir and Singapore Philharmonic Choir</i>	\$5,000.00

## ANNEX 5 GENERAL GRANTS RECIPIENTS

### PRESENTATION & PROMOTION GRANT (cont'd)

ARTS GROUP/ARTIST/PROJECT	QUANTUM
<b>MUSIC (cont'd)</b>	
Melvin Tan	
<i>Night Songs – A Recital of German and English Art Song</i>	\$1,500.00
Metro Philharmonic Society	
<i>Ocean of Songs 2010</i>	\$4,500.00
Nanyang Schools' Alumni Association	
<i>Nanyang Schools' Alumni Choir – The Musical Nite 2010</i>	\$2,500.00
New Horizon Music Society	
<i>Splendour is the Harmony</i>	\$6,000.00
<i>The Crescent Moon Concert</i>	\$2,000.00
Orchestra of the Music Makers Ltd	
<i>OMM Goes to the Movies</i>	\$5,000.00
Re:mix	
<i>Altered State</i>	\$3,500.00
<i>Turn, Turn, Turn!</i>	\$12,000.00
Shane Christopher Thio	
<i>Sweet Lovers Love the Spring!</i>	\$5,000.00
<i>The Sing Song Club presents Call me Georgia, Hon!</i>	\$3,000.00
Sim Yi Kai	
<i>Violin and Piano Recital</i>	\$1,500.00
Sin Kwok Toong	
<i>Hymn To Life 6</i>	\$2,000.00
Singapore Foochow Association	
Chinese Orchestra	
<i>Qin Yun Yue Yang 2010</i>	\$3,000.00
Singapore Indian Fine Arts Society (SIFAS)	
<i>SIFAS Music and Dance Festival 2011</i>	\$3,000.00
<i>Tamil Isai Vizha (Tamil Music Festival)</i>	\$2,500.00
Society of Charis Singers	
<i>Bel Canto II – Young Artists Vocal Recital</i>	\$2,000.00
<i>New Horizon XIII</i>	\$1,300.00
Song Lovers Choral Society	
<i>7 by ONE</i>	\$2,000.00
<i>Commemorative Concert for Mdm Lee Howe</i>	\$1,500.00
SYAMA	
<i>Carnatic Musical</i>	\$3,500.00
Tang Tee Khoon	
<i>Schumann Fantasies</i>	\$6,000.00
TAS Theatre Co.	
<i>Masterpiece of Lee Ngoh Wah</i>	\$2,000.00
TFA Lalita Kala Company	
<i>Musical Confluence</i>	\$9,000.00
The A Cappella Society Ltd	
<i>A Cappella Championships</i>	\$4,000.00
<i>Acappuccino – Just the Few of Us</i>	\$2,000.00
<i>International A Cappella Festival</i>	\$6,000.00
<i>Youth Voices</i>	\$3,000.00

### PRESENTATION & PROMOTION GRANT (cont'd)

ARTS GROUP/ARTIST/PROJECT	QUANTUM
<b>MUSIC (cont'd)</b>	
The Belcanto Philharmonic Society	
<i>A Vocal Recital by Tan Ngian Hong (Bass Baritone), Ngian Hua and Friends</i>	\$5,000.00
The Mainworks	
<i>The Mainworks 20th Anniversary Concert (Re-21)</i>	\$1,000.00
The Philharmonic Choral Society	
<i>A Bridge of Silk</i>	\$4,000.00
The Philharmonic Orchestra Society	
<i>100 Years Later – The Firebird</i>	\$9,000.00
The Vocal Consort	
<i>Coro Di Signori</i>	\$2,500.00
Vivian Wang (on behalf of The Observatory)	
<i>Droning Fans</i>	\$8,000.00
<i>Playfreely</i>	\$2,500.00
Wind Bands Association of Singapore	
<i>Singapore International Band Festival 2010</i>	\$20,000.00
Yu Han Music Society	
<i>Ji Fu Rong Vocal Recital Concert</i>	\$1,000.00
<i>There is Love in this World</i>	\$2,000.00
<b>THEATRE</b>	
A Group of People	
<i>A Cage in Search of a Bird</i>	\$6,000.00
<i>A Note Went off in My Head</i>	\$8,000.00
Action Theatre	
<i>Ma Goes Home</i>	\$18,000.00
Agnes Christina	
<i>The Second Moon</i>	\$2,000.00
Art of Lam Kam Ping Cantonese	
Opera Performance Association Ltd	
<i>Cantonese Opera Show 2011</i>	\$6,000.00
<i>Jade Cantonese Opera Troupe Performance Night 2010</i>	\$12,000.00
Arts Theatre of Singapore Ltd	
<i>Journey to the West</i>	\$6,000.00
<i>Transformation of Mischievous Bunch to Heroes</i>	\$3,000.00
<i>Ugly Duckling</i>	\$2,000.00
<i>Youth Drama Skit Performance Series "Grow Up 3"</i>	\$5,000.00
Buds Theatre Company	
<i>Shades</i>	\$7,000.00
Chinese Cultural Arts Centre	
<i>Cantonese Opera Nite</i>	\$4,000.00
COLLAB Theatre Ensemble	
<i>Metamorphoses</i>	\$5,000.00

## ANNEX 5 GENERAL GRANTS RECIPIENTS

### PRESENTATION & PROMOTION GRANT (cont'd)

ARTS GROUP/ARTIST/PROJECT	QUANTUM
<b>THEATRE (cont'd)</b>	
Er Woo Amateur Musical and Dramatic Association	
<i>Teochew Opera Excerpts Highlight</i>	\$15,000.00
Eunos Community Club Chinese Opera Group (The ECHO Group)	
<i>Opera Matinee @ Eunos 2010</i>	\$3,000.00
Ganesan Selvananthan	
<i>Bhishma-Pitamaha</i>	\$5,000.00
Gunong Sayang	
<i>Pagar Makan Padi (Unreliable)</i>	\$15,000.00
Hainanese Cultural Society of Singapore	
<i>A Night in Shanghai</i>	\$2,000.00
Hum Theatre Ltd	
<i>Prisoner of Second Avenue</i>	\$7,000.00
Jasmine Yong Kah Yin	
<i>Something Old, Something New</i>	\$2,000.00
Kityang Huay Kwan Teochew Opera Group	
<i>Rui Yun</i>	\$7,000.00
Ko-nen Creative Ltd	
<i>Adventure of Wei Wei and Kang Kang</i>	\$8,000.00
Kreativ Outbox	
<i>Fat Girl Constipated</i>	\$3,000.00
Lim Ng Hwee, Fiona	
<i>TRAPPED? TRAPPED! TRAPPED...</i>	\$2,000.00
Nam Hwa Amateur Music & Dramatic Association	
<i>The Yin-Yang Ridge</i>	\$15,000.00
Nam Yeong Society of Performing Arts	
<i>Cantonese Opera Appreciation Series 2010</i>	\$3,000.00
OperaWorks (Singapore)	
<i>Cantonese Opera Night</i>	\$1,000.00
Panggung Arts	
<i>KABARET!!</i>	\$7,500.00
<i>PRO-JECX-A Double Bill of New Works</i>	\$8,500.00
Paper Monkey Theatre Ltd	
<i>Goldfish, GO FISH!</i>	\$15,000.00
<i>Monster Under My Bed</i>	\$12,000.00
<i>The Nonya Nightingale</i>	\$10,000.00
<i>White Bone Fiend</i>	\$7,000.00
Perkumpulan Seni	
<i>The Chosen Princess</i>	\$5,000.00
Ping Sheh	
<i>Beijing Opera Night</i>	\$10,000.00
<i>Beijing Opera Night – Hero Zheng Cheng Gong</i>	\$15,000.00
<i>Empress Ma Xiu Ying</i>	\$12,000.00

### PRESENTATION & PROMOTION GRANT (cont'd)

ARTS GROUP/ARTIST/PROJECT	QUANTUM
<b>THEATRE (cont'd)</b>	
Qiong Ju Society of Singapore	
<i>Hainan Opera Extravagance 2010</i>	\$7,000.00
<i>The Confession of Emperor Liang</i>	\$12,000.00
Ravindran Drama Group	
<i>Cinderella – Dreams Do Come True</i>	\$4,000.00
<i>RDG Puthiya Uthiram (Double Bill)</i>	\$6,000.00
Robin Loon Seong Yun	
<i>DNR</i>	\$6,000.00
Sing' Theatre Ltd	
<i>No Regrets, a tribute to Edith Piaf</i>	\$5,000.00
Singapore Bukit Panjang Hokkien Konghuay	
<i>2011 Spread the Beauty of Opera</i>	\$7,000.00
Singapore Hainan Society	
<i>Tao Li Mei and The Flower Match</i>	\$8,000.00
Singapore Hokkien Huay Kuan Arts & Cultural Troupe	
<i>Love Stages</i>	\$2,000.00
Sua Tock Swee	
<i>Beauty That Never Fades</i>	\$19,000.00
Teater Artistik	
<i>Akhir/Awal/Tengah-tengah</i>	\$3,000.00
Teater Kami Ltd	
<i>Kalut</i>	\$6,000.00
<i>Serpih Hati Rosa</i>	\$6,000.00
<i>TIGA = 1</i>	\$6,000.00
Tham Foong Meng	
<i>The Classic Cantonese Opera – 2010</i>	\$2,000.00
Thau Yong Amateur Musical Association	
<i>Love's Choices</i>	\$15,000.00
Tian Yun Beijing Opera Society	
<i>Wang Xi Feng</i>	\$12,000.00
Traditions & Editions Theatre Circus Ltd (TETC)	
<i>The Juggler's Tale</i>	\$12,000.00
Young People's Performing Arts Ensemble Ltd	
<i>Roaring Good Times 3</i>	\$18,000.00
<b>VISUAL ARTS</b>	
Alan Oei Chih Wey	
<i>7 days (working title)</i>	\$8,000.00
<i>Campaign City (working title)</i>	\$12,000.00
Andree Weschler	
<i>Change: Singapore 2011/Beijing 2011</i>	\$2,400.00
Ang Song Ming	
<i>The Book of Guilty Pleasures</i>	\$13,000.00
<i>You and I</i>	\$7,800.00



PRESENTATION & PROMOTION GRANT (cont'd)		PRESENTATION & PROMOTION GRANT (cont'd)	
ARTS GROUP/ARTIST/PROJECT	QUANTUM	ARTS GROUP/ARTIST/PROJECT	QUANTUM
<b>VISUAL ARTS (cont'd)</b>		<b>VISUAL ARTS (cont'd)</b>	
Angkatan Pelukis Aneka Daya		Kelly Lois Hing Ai Ping	
<i>APAD's 37th Contemporary 2011 Art Exhibition</i>	\$3,200.00	<i>Claylink 2010 – Connecting with Clay</i>	\$1,045.00
Baet Yeok Kuan		Lam Hoi Lit (Kai Lam)	
<i>Telok Kurau Studios Annual Exhibition 2010</i>	\$4,800.00	<i>Untitled (Wildlife)</i>	\$3,300.00
Boo Sze Yang		Lee Choon Kee	
<i>Vision of Lightness</i>	\$2,200.00	<i>75th Years Art Exhibition cum Dance Celebration</i>	\$3,600.00
Charmaine Toh		Lee Gim Lay	
<i>M.M. I Love You</i>	\$1,700.00	<i>2nd Singapore International Photography Festival</i>	\$50,000.00
Chan Tuck Yew		Life Art Society	
<i>1 x Suitcase</i>	\$1,720.00	<i>Members Art Exhibition 2010</i>	\$7,400.00
Chun Kai Feng		Lim Chong Hin	
<i>The Shock of the New – Meeting</i>	\$2,200.00	<i>Siaw-Tao's 40th Anniversary Exhibition</i>	\$7,300.00
Chun Kai Qun		Lim Qinyi	
<i>Utopia Highway</i>	\$2,500.00	<i>Open House 2010</i>	\$23,000.00
Donna Ong Mei Ch'ing		Lim Yew Kuan	
<i>Artvark</i>	\$11,520.00	<i>Lim Yew Kuan His Art and His Role</i>	\$16,400.00
Federation of Art Societies		Lynn Charlotte Lu	
<i>Chinese Cultural Festival Art Exhibition 2010</i>	\$2,000.00	<i>7 days &amp; R.I.T.E.S</i>	\$2,526.00
<i>FASS Mini Modern Art Exhibition 2010</i>	\$1,200.00	Marisa Keller	
<i>FASS Water Colour Exhibition 2010</i>	\$1,200.00	<i>Original Prints 2010</i>	\$2,400.00
Francis Ng Teck Yong		Mark Thia Wei Meng	
<i>2010 Asean – Korea Photography Exhibition</i>	\$7,300.00	<i>Paper Self</i>	\$1,000.00
<i>Month of Photography (MOP) Asia 2010 Solo Exhibition Francis Ng</i>	\$21,000.00	May Oon Filmeridis	
Francis Poon Ping Him		<i>Face of Singapore</i>	\$1,000.00
<i>Velvet Curtain</i>	\$1,200.00	Miao Hua Chinese Art Society	
Genevieve Chua I-Fung		<i>Bishan Community Club National Day Art Exhibition 2010</i>	\$1,600.00
<i>Child and Beast</i>	\$1,570.00	<i>Chinese Calligraphy &amp; Painting Art From China 2011</i>	\$2,500.00
Gillian Lim		<i>Miao Hua Chinese Art Society 15th Anniversary Celebration Art Exhibition 2010</i>	\$5,000.00
<i>Bonding: Art of 3 Generations</i>	\$1,500.00	<i>Stephen Leong 60th Anniversary Contemporary Chinese Art Exhibition (1951 – 2011)</i>	\$3,800.00
Hsiung Lu-Fang		Michael Lee Hong Hwee	
<i>Information</i>	\$1,800.00	<i>Monument to Everything Else: Mural, Mural on the Wall</i>	\$7,000.00
Jason Lim Eng Hwa		<i>Stadium: Stud House II</i>	\$5,600.00
<i>Islands</i>	\$5,100.00	Modern Art Society Singapore	
Jason Wee		<i>Annual-Show 2010</i>	\$1,300.00
<i>It is Not that We Can Go No Further. It is That We Went Nowhere at All</i>	\$3,100.00	Nanyang Academy of Fine Arts	
<i>MM I Love You</i>	\$1,000.00	Alumni Association	
<i>The Future of Exhibitions: Contemporary Art from the Peninsula</i>	\$2,400.00	<i>Celebration of 35 Years</i>	\$4,200.00
Jeremy Hiah Buang Hoe		Ong Hui Har	
<i>All Wok of Life</i>	\$3,780.00	<i>Home</i>	\$5,200.00
June Yap Teck Cheng		Poon Lian	
<i>Recounting Yesterday</i>	\$11,000.00	<i>Rebel in Arcadia</i>	\$3,300.00

PRESENTATION & PROMOTION GRANT (cont'd)		PUBLISHING & TRANSLATION GRANT (PUBLISHERS)	
ARTS GROUP/ARTIST/PROJECT	QUANTUM	ARTS GROUP/ARTIST/PROJECT	QUANTUM
<b>VISUAL ARTS (cont'd)</b>		<b>LITERARY ARTS</b>	
Rachel Law Cheok Chee		Ars Interpres Publications	
<i>Sublime Exhibition</i>	\$1,200.00	<i>Norden In The Eyes – Poems by Yong Shu Hoong, Heng Siok Tian, Toh Hsien Min and Yeow Kai Chai (Swedish translation)</i>	\$3,000.00
Rofizano Bin Zaino		Bokförlaget Tranan (Tranan Publishing)	
<i>Fragments of My Identity</i>	\$1,000.00	<i>Never Been Better by O Thiam Chin (Swedish translation)</i>	\$7,500.00
Ronald Tan Chye Tiong		MediaExodus	
<i>Tan Chye Tiong Art Exhibition</i>	\$1,000.00	<i>Primary Production People by Sim Wai Chew</i>	\$4,650.00
Rosihan Dahim		<i>Versions from the English by Nicholas Liu</i>	\$4,300.00
<i>The Flaming Sphere Principle</i>	\$2,000.00	Epigram Pte Ltd	
Rudy Djoharnaen Bin Mohamed Hussain		<i>Six Plays by Tan Tarn How</i>	\$12,500.00
<i>Illucynation: Open the mind's eye to Sophie's world</i>	\$1,000.00	<i>The Terrorist – Stories and Scripts by S. Rajaratnam</i>	\$13,600.00
See Yong Feng		Equatorial Wind Publishing House	
<i>Place: a collaborative exploration</i>	\$1,000.00	<i>Equatorial Wind Quarterly 2010</i>	\$6,000.00
Shafiyahtun Najak		<i>Equatorial Wind Quarterly 2011</i>	\$6,000.00
<i>Non-dominant Discourse</i>	\$1,200.00	Lingzi Media Pte Ltd	
Shicheng Calligraphy and Seal-Carving Society (Singapore)		<i>你的名字 by Liang Yue</i>	\$2,000.00
<i>The Chinese Calligraphy Itinerant Grand Exhibition cum Certificates Presentation on rewarded works of Singapore 2010</i>	\$5,400.00	<i>眼泪是胶囊 by Lim Koh Pang</i>	\$8,500.00
The Exclusive International Chinese Calligraphy Carving Exhibition 2010	\$1,000.00	<i>舞魂 by Lee Seng Chan</i>	\$2,000.00
Sim Lian Huat		<i>蝴蝶效应 by Lan Luh Luh</i>	\$2,000.00
<i>Sim Lian Huat Sculpture Retrospective 2010</i>	\$1,000.00	Marshall Cavendish	
Singapore Art Society		<i>Li Lienfung's Memoirs: Fragments of Life by Minfong Ho</i>	\$11,400.00
<i>Singapore 60th Annual Exhibition and Launching of 60th Annual Year Book</i>	\$3,700.00	Marshall Cavendish International (Asia)	
Singapore Contemporary Young Artists		<i>Right Mistakes: My Life as a Singapore Gangster by Joshua Foo</i>	\$4,000.00
<i>Singapore Contemporary Young Artists Website</i>	\$1,400.00	Monsoon Books Pte Ltd	
Singapore Teachers' Art Society		<i>Monkey Magic: The Great Wall Mystery by Grant S. Clarke</i>	\$7,500.00
<i>Singapore Teachers' Art Society Annual Exhibition 2011</i>	\$1,455.00	Pagesetters Services Pte Ltd	
Singapore Watercolour Society		<i>Aperture by Theophilus Kwek</i>	\$6,000.00
<i>Solo exhibition of Seah Kang Chui – Unchanged for 50 Years</i>	\$1,000.00	<i>Man/Born/Free – Writings on the Human Spirit from Singapore edited by Dr Gwee Li Sui</i>	\$6,000.00
Tan Guo Liang		<i>Reaching for Stones: Collected poems of Chandran Nair 1963 – 2009</i>	\$4,700.00
<i>We Who Saw Signs</i>	\$3,600.00	<i>Routes. A Singaporean Memoir by Robert Yeo</i>	\$15,000.00
Tara Tan Yan Lin		<i>The New Village by Wong Yoon Wah</i>	\$11,700.00
<i>Imagine Future Benefit</i>	\$8,900.00	<i>This Mortal World by Leonard Ng</i>	\$4,000.00
The Singapore Watercolour Society		<i>This World in Transit by Eric Tinsay Valles</i>	\$6,000.00
<i>Singapore Watercolour Society's 41st Annual Exhibition 2010</i>	\$6,200.00	<i>Traveler's Tale and other Poems by Damon Chua</i>	\$5,000.00
Xin Hai Calligraphy Society (Singapore)		Pustaka Nasional Pte Ltd	
<i>Xin Hai Calligraphy Society Exhibition 2010</i>	\$2,000.00	<i>Kerana Kau by Norisah Abu Bakar</i>	\$2,000.00
<b>Overall Total For Presentation &amp; Promotion Grant</b>		South Ocean Publishing House	
		<i>加法人生 by Xu Hui</i>	\$1,200.00

## ANNEX 5 GENERAL GRANTS RECIPIENTS

### PUBLISHING & TRANSLATION GRANT (PUBLISHERS) (cont'd)

ARTS GROUP/ARTIST/PROJECT	QUANTUM
<b>LITERARY ARTS (cont'd)</b>	
World Scientific Publishing Co.	
潮汐静止之处 (Where The Waves Stand Still)	
by Yin Songwei	\$1,200.00
<b>Overall Total For Publishing &amp; Translation Grant (Publishers)</b>	<b>\$157,750.00</b>

### PUBLISHING & TRANSLATION GRANT (WRITERS)

ARTS GROUP/ARTIST/PROJECT	QUANTUM
<b>LITERARY ARTS</b>	
Ahmad Jaafar Bin Munasip	
<i>Jago</i>	\$2,000.00
Alix Burrell	
<i>Chocolate Bunny</i>	\$4,500.00
Angkatan Sasterawan '50	
<i>Batas Langit</i> by Mohamed Latiff Mohamed (English translation by Shafiq Selamat)	\$19,500.00
Singapore Literary Heritage Collection	
(a) <i>Mutiara Bijaksana</i> by Muhd Ariff Ahmad	
(b) <i>Laluan Budaya</i> by Abdul Ghani Hamid	
(c) <i>Dari Syonanto ke Singapura: 70 Tahun</i> <i>Kepenyairan</i> by Masuri SN	
(d) <i>Mestika Pusaka</i> by Aliman	\$36,000.00
Association of Comic Artists Singapore (ACAS)	
<i>VACC Book 1 (English Version)</i>	\$9,000.00
Dave Chua Hak Lien	
<i>Gone Case Book 2 (a Graphic Novel)</i>	\$6,400.00
Isaac Cheong Kon Weng	
<i>The Eagle's Project</i>	\$1,200.00
Lee Hee Boy	
<i>自然, 自在 走在蕉风椰雨中 (Waltz With Nature)</i>	\$5,400.00
Lorraine Koh Shin Lin	
<i>Pop Rock Love</i>	\$1,800.00
Noor Hasnah Binte Adam [Pen name: mis3]	
<i>Mis3 Rasa Budaya</i>	\$6,000.00
Rajendra Gour	
<i>In Pursuit of Happy-ness – Heartache and Hope</i>	\$1,200.00
Ravindran Veloo	
<i>How do you know you are Chinese?</i>	\$3,000.00
<i>The Radio</i>	\$1,800.00
Seet Khiam Keong	
<i>A Single Tear – A Fairytale</i>	\$5,000.00

### **PUBLISHING & TRANSLATION GRANT (WRITERS)** **(cont'd)**

ARTS GROUP/ARTIST/PROJECT	QUANTUM
<b>LITERARY ARTS (cont'd)</b>	
Singapore Association of Writers	
<i>Singapore Chinese Literature: Volume 74</i>	\$6,500.00
Tan Kok Siew	
敬你一片蓝天	\$10,600.00
Tan Wah Hock	
我要夺奖	\$3,500.00
The Literary Centre	
<i>Yeng Pway Ngou: Poems</i>	\$19,500.00
Troy Chin Chien-Wen	
<i>Loti – Volume 3</i>	\$3,200.00
<i>The Resident Tourist Parts 1 &amp; 2 (Reprint)</i>	\$6,000.00
Venkataraman Gopalakrishnan	
<i>The Mythical Emblems of Gragodon (Part 1)</i>	\$10,000.00
Calvin Gideon Xie Zhongzhen	
<i>Aporia</i>	\$8,000.00
Yue Mei Qin	
乐美勤女士三部曲 ( <i>Yue Mei Qin Women Trilogy</i> )	\$2,000.00
Sandra Choo Siew Lin	
爱与慈 ( <i>Love &amp; Compassion</i> )	\$12,000.00
<b>Overall Total for Publishing</b>	
<b>&amp; Translation Grant (Writers)</b>	<b>\$184,100.00</b>

## YOUNG ARTIST AWARD GRANT

ARTS GROUP/ARTIST/PROJECT	QUANTUM
<b>VISUAL ARTS</b>	
<b>Choy Ka Fai</b>	
<i>Master of Arts (Design Interaction), Royal College of Art, London, UK</i>	\$10,000.00
<b>Donna Ong</b>	
<i>Master of Arts (Fine Arts), LASALLE College of the Arts</i>	\$10,000.00
<b>Jason Wee</b>	
<i>Master in Design Studies (Art, Design &amp; the Public Domain), Harvard University, USA</i>	\$10,000.00
<b>Overall Total For Young Artist Award Grant</b>	<b>\$30,000.00</b>

**ARTS CREATION FUND**

ARTS GROUP/ARTIST/PROJECT	QUANTUM
<b>VISUAL ARTS</b>	
Joo Choon Lin	
<i>Too Big in The Tank</i>	\$40,000.00

**ARTS CREATION FUND (cont'd)**

ARTS GROUP/ARTIST/PROJECT	QUANTUM
<b>VISUAL ARTS (cont'd)</b>	
Fran Borja	
<i>Natural History</i>	\$50,000.00
Michael Lee Hong Hwee	
<i>Factory: My Prodigal Child</i>	\$50,000.00
Dr. S. Chandrasekaran	
<i>Infinite Saree</i>	\$44,000.00

## DANCE

Gek Li San, Wang Chu Qiao & Lim Chin Huat  
U\_R\_NOT\_ME \$50,000.00

## LITERARY ARTS

<b>Alfian Bin Sa'at</b>	
<i>Malay Sketches</i>	\$17,000.00
<b>Jason Wee</b>	
<i>By Thirds and Halves</i>	\$8,000.00
<b>Jeremy Jeyam Samuel</b>	
<i>Macdonald House</i>	\$12,000.00
<b>Lee Ju-Lyn</b>	
<i>Millie and Her Dreams</i>	\$8,500.00
<b>Lin Yang</b>	
<i>Family Portrait</i>	\$13,800.00
<b>Mayandiyambalam Balakrishnan</b> (Ma Elangkannan)	
<i>Kuruvik Koattam (Bird Sanctum)</i>	\$22,000.00
<b>Michele Koh Siu Lynn</b>	
<i>Baggage</i>	\$11,000.00
<b>Rosemary Charlotte Teresa Lim</b>	
<i>Dat Ting Dare</i>	\$18,500.00
<b>Yeo Wei Wei</b>	
<i>In the South</i>	\$12,500.00
<b>Zafar Hasan Anjum</b>	
<i>Singapore Decalogue: Stories from the offices, bedrooms and playgrounds of modern Singapore</i>	\$12,500.00

## MUSIC

Mark Chan	
<i>The last Flight of the Jade Bird</i>	\$44,000.00

## THEATRE

Chong Tze Chien	
Turn By Turn We Turn	\$39,000.00
<b>Overall Total For Arts Creation Fund</b>	<b>\$460,800.00</b>

## INTERNATIONAL ARTS RESIDENCY PROGRAMME

ARTS GROUP/ARTIST/PROJECT	QUANTUM
<b>VISUAL ARTS</b>	
Sculpture Square	
<i>Sculpture Square International Artist Residency</i>	\$13,000.00
Objectifs – Centre for Photography and Filmmaking	
<i>Objectifs Residency and Lab</i>	\$13,760.00
IDMI – National University of Singapore	
<i>Art &amp; Science Residency Programme</i>	\$50,000.00
The Art Incubator	
<i>The Art Incubator 2011</i>	\$44,131.00
Ang Song Ming	
<i>Künstlerhaus Bethanien, Berlin</i>	\$79,418.00

## LITERARY ARTS

O Thiam Chin	
University of Iowa – 43rd International	
Writing Programme	\$18,996.00

## THEATRE

Chong Tze Chien	
<i>4th Annual La Mama International Playwrights' Retreat 2010</i>	\$5,505.00
Jean Tay	
<i>4th Annual La Mama International Playwrights' Retreat 2010</i>	\$5,780.00
Low Swee Cheong (Ric Liu)	
<i>Ecole Philippe Gaulier 2010</i>	\$35,000.00
Mohd Fared Jainal	
<i>11th Annual La Mama International Symposium for Directors 2010</i>	\$6,696.00
Oliver Chong	
<i>11th Annual La Mama International Symposium for Directors 2010</i>	\$7,574.00
Peter Sau	
<i>11th Annual La Mama International Symposium for Directors 2010</i>	\$7,585.00
Samantha Scott-Blackhall	
<i>11th Annual La Mama International Symposium for Directors 2010</i>	\$7,766.00
Verena Tay	
<i>4th Annual La Mama International Playwrights' Retreat 2010</i>	\$5,384.00

<b>Overall Total For International Arts Residency Programme</b>	<b>\$300,595.00</b>
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## ANNEX 5 GENERAL GRANTS RECIPIENTS

### ARTS BURSARY (LOCAL)

ARTS GROUP/ARTIST/PROJECT	QUANTUM
<b>MUSIC</b>	
Ling Wei Qiang <i>Bachelor of Arts (Hons) (Music), Nanyang Academy of Fine Arts</i>	\$7,000.00
Lo Chaixia <i>Diploma in Music Performance (Zhongruan), Nanyang Academy of Fine Arts</i>	\$8,000.00
<b>TECHNICAL THEATRE</b>	
Yap Kim Chye <i>Bachelor of Arts (Hons) (Technical Theatre), LASALLE College of the Arts</i>	\$7,000.00
<b>VISUAL ARTS</b>	
Tristan Cai Jinyuan <i>Bachelor of Fine Arts (Photography &amp; Digital Imaging), School of Art Design and Media, Nanyang Technological University</i>	\$6,000.00
<b>Overall Total For Arts Bursary (Local)</b>	<b>\$28,000.00</b>

### ARTS BURSARY (OVERSEAS)

ARTS GROUP/ARTIST/PROJECT	QUANTUM
<b>LITERARY ARTS</b>	
Muhammad Jailani Bin Abu Talib <i>Bachelor of Malay Studies (Hons) (Language &amp; Literature), University of Malaya, Malaysia</i>	\$15,000.00
<b>MUSIC</b>	
Americ Goh Ting Wei <i>Bakkalaureat (Music), University for Music &amp; Dramatic Arts, Graz, Austria</i>	\$12,000.00
Andris Koh <i>Bachelor of Arts (Music), Cleveland Institute of Music, USA</i>	\$11,000.00
Chen Kangren <i>Bachelor of Arts (Music), Central Conservatory of Music, China</i>	\$10,000.00
Chong Loo Kit <i>Bachelor of Arts (Music), The Boston Conservatory, USA</i>	\$15,000.00
Colin Tan Yi Liang <i>Bachelor of Music (Hons), Birmingham Conservatoire, Birmingham City University, UK</i>	\$15,000.00

### ARTS BURSARY (OVERSEAS) (cont'd)

ARTS GROUP/ARTIST/PROJECT	QUANTUM
<b>MUSIC (cont'd)</b>	
Danny Teong Shi Feng <i>Bachelor of Music (Classical Music, Trumpet), Hogeschool voor de Kunsten Utrecht, Netherlands</i>	\$15,000.00
Jeremiah Li Kai Han <i>Doctor of Musical Arts (Composition), University of Kansas, USA</i>	\$15,000.00
Jun Zubillaga-Pow <i>PhD (Musicology), King's College London, UK</i>	\$15,000.00
Lee Shi Mei <i>Master of Music (Violin Performance), Longy School of Music, USA</i>	\$15,000.00
<b>THEATRE</b>	
Johanna Pan <i>Bachelor of Fine Arts (Theatrical Production Arts, Design), Ithaca College, USA</i>	\$15,000.00
Koo Ching Long <i>Bachelor of Arts (Technical &amp; Production Arts/ Stage Management), The Royal Scottish Academy of Music &amp; Drama, UK</i>	\$15,000.00
Lim Wei <i>Bachelor of Science (Performing Arts, Technology, Sound Engineering), University of Michigan, Ann Arbor, USA</i>	\$15,000.00
Noorlinah Mohamed <i>PhD in Arts Education, The University of Warwick, UK</i>	\$15,000.00
Tay Kiat Ching <i>Master of Creative Industries (Music &amp; Sound), Queensland University of Technology, Australia</i>	\$15,000.00
<b>VISUAL ARTS</b>	
Ang Song Nian <i>Bachelor of Arts (Hons) (Photography), London College of Communications, UK</i>	\$15,000.00
Chui Yong Jian <i>Master of Arts (Conceptual Arts), Academy of Fine Arts Vienna, Austria</i>	\$15,000.00
Tan Kai Syng <i>Master of Philosophy/PhD (New Media Arts), Slade School of Fine Art, University College London, UK</i>	\$15,000.00
<b>Overall Total For Arts Bursary (Overseas)</b>	<b>\$258,000.00</b>

## ANNEX 5 GENERAL GRANTS RECIPIENTS

### ARTS PROFESSIONAL DEVELOPMENT GRANT

ARTS GROUP/ARTIST/PROJECT	QUANTUM
<b>DANCE</b>	
Anuja Varaprasad <i>DanceIntense 2010, Canada</i>	\$2,000.00
Daniel Kok Yik Leng <i>ImPuls Tanz – Vienna International Dance Festival (danceWEB Scholarship Programme), Austria</i>	\$5,680.00
Solo Practice Exchange, Australia	\$2,414.00
Danny Tan Koon Meng <i>ConversAsians, Singapore</i>	\$300.00
Elysa Wendi <i>Workshop 2010 Contemporary Choreography and Sada Noh-kagura, Japan</i>	\$3,800.00
Era Dance Theatre <i>Skills Development Workshop, Singapore</i>	\$15,000.00
Joey Chua Poh Yi <i>Find.Move.Love., Spain</i>	\$2,300.00
<i>Play.Move.Find., London</i>	\$1,687.00
Kiran Kumar <i>ConversAsians, Singapore</i>	\$300.00
Maya Dance Theatre Ltd <i>Balinese Dance Training Programme 2010, Singapore</i>	\$4,000.00
<i>Light Awareness Workshops 2010, Singapore</i>	\$1,000.00
Melissa Quek Shu-Chen <i>ConversAsians, Singapore</i>	\$300.00
<b>LITERARY ARTS</b>	
Eric Tinsay Valles <i>Vermont Studio Center Artist/Writer Residency</i>	\$2,000.00
Tan Kheng Hua <i>Arvon Foundation Residency</i>	\$2,825.00
<b>MUSIC</b>	
Azariah Tan Peng Chay <i>Kirishima International Music Festival</i>	\$6,500.00
Gabriel Lim <i>Kirishima International Music Festival</i>	\$2,000.00
Gamelan Asmaradana Ltd <i>Balinese Gamelan Training and Upgrading</i>	\$3,000.00
Lalit Kumar Ganesh <i>Intensive Tabla Classes and Practices in India</i>	\$300.00
Lee Yun Yee Amanda <i>MusicAlp, Académie Internationale de Courcheval 2010</i>	\$2,300.00
Lim Ming Yi (Siong Leng Musical Association) <i>Professional Nanyin Training</i>	\$3,000.00
Lin Shaoling (Siong Leng Musical Association) <i>Professional Nanyin Training</i>	\$3,000.00

### ARTS PROFESSIONAL DEVELOPMENT GRANT (cont'd)

ARTS GROUP/ARTIST/PROJECT	QUANTUM
<b>MUSIC (cont'd)</b>	
Muhammad Riduan Bin Zalani <i>Frame Drums Italia: Festival Internationale Di Tamburi A Cornice</i>	\$2,500.00
Seow Ming Fong (Siong Leng Musical Association) <i>Professional Nanyin Training</i>	\$3,000.00
Syed Ibrahim B Haja Mohideen <i>Village Music Circles European Mentor – Facilitators' Training</i>	\$2,500.00
Thow Xin Wei <i>Darmasiswa Ri Scholarship Program</i>	\$3,000.00
Wang Pheck Geok (Siong Leng Musical Association) <i>Professional Nanyin Training</i>	\$3,000.00
Wong Kah Chun <i>Bartok Festival and Seminar 2010 with Zoltan Pesko</i>	\$2,500.00
<b>THEATRE</b>	
Amanda Tee <i>SITI Summer Theater Workshop</i>	\$3,000.00
Cynthia MacQuarrie <i>Workshop by director Viadimir Bouchler</i>	\$150.00
Jayanthi Siva <i>Continuing Education – Movement Training For Actors (Tisch Asia)</i>	\$500.00
Ma Gyap Sen <i>ConversAsians</i>	\$300.00
Natalie Henedige <i>Observing Peter Sellars for "Nixon in China" at Metropolitan Opera</i>	\$6,000.00
Qiong Ju Society <i>Performers Training Class</i>	\$3,000.00
Singapore Hainan Society <i>Opera Acting Class</i>	\$3,300.00
Tan Khoo Song, James <i>The Live Design Master Class 2011 – Broadway Lighting Master Classes (BLMC)</i>	\$2,000.00
Tan Wen-Ling, Elizabeth <i>Professional Actor Conservatory Training</i>	\$13,000.00
<b>VISUAL ARTS</b>	
Deanna Ng Hui Yen <i>Multimedia Storytelling Workshop with Magnum photographer Chang Cien-Chi and Lead Multimedia Producer for Magnum in Motion Adrian Kelterborn</i>	\$1,000.00



ARTS PROFESSIONAL DEVELOPMENT GRANT (cont'd)		GEORGETTE CHEN ARTS SCHOLARSHIP (cont'd)	
ARTS GROUP/ARTIST/PROJECT	QUANTUM	ARTS GROUP/ARTIST/PROJECT	QUANTUM
<b>VISUAL ARTS (cont'd)</b>		<b>MUSIC (cont'd)</b>	
Dominique Hinlin Ahkong		Wong Qin Kai	
<i>Book Arts Studio Workshop</i>	\$1,300.00	<i>Diploma in Music Performance (Erhu),</i>	
Erica Lai Yuen Fang		<i>Nanyang Academy of Fine Arts</i>	\$2,000.00
<i>Visual Arts Fall II Self Directed Creative Residency</i>	\$2,300.00	<b>TECHNICAL THEATRE</b>	
Genevieve Chua I-Fung		Goh Yi Jing	
<i>Visual Arts Fall II Self Directed Creative Residency</i>		<i>Diploma in Technology &amp; Arts Management,</i>	
<i>at The Banff Centre</i>	\$2,300.00	<i>Republic Polytechnic</i>	\$2,000.00
Huijie Sarah Cai		<b>VISUAL ARTS</b>	
<i>Artist in Residence</i>	\$4,700.00	Kelly Ronette Dcruz	
Jeremy Hiah Buang Hoe		<i>Diploma in Fine Arts, LASALLE College of the Arts</i>	\$2,000.00
<i>3331 Arts Chiyoda Artists-in-Residence Programme</i>	\$3,600.00	<b>Overall Total For Georgette Chen Arts Scholarship</b>	
Joel Ong			<b>\$14,000.00</b>
<i>Auscultation 101</i>	\$2,300.00	<b>GIFTED YOUNG ARTISTS BURSARY</b>	
Lim Qinyi		<b>ARTS GROUP/ARTIST/PROJECT</b>	
<i>The Curatorial Intensive</i>	\$4,800.00	<b>QUANTUM</b>	
Mark Thia Wei Meng		<b>MUSIC</b>	
<i>SIMRES – Association of Icelandic Visual Artists (SIM)</i>		Deanna Lye Shuyan	
<i>Residency Programme</i>	\$2,500.00	<i>GCE 'A' Levels (Piano), The Purcell School, UK</i>	\$15,000.00
Sean Lee Puay Yang		Gabriel Ng Song Quan	
<i>Reflexions Masterclass</i>	\$4,600.00	<i>GCE 'A' Levels (Violin), Yehudin Menuhin</i>	
<b>Overall Total For Arts Professional Development Grant</b>		<i>Music School, UK</i>	\$15,000.00
	<b>\$140,856.00</b>	Helena Yah	
<b>GEORGETTE CHEN ARTS SCHOLARSHIP</b>		<i>Specialist Music &amp; Academic Course,</i>	
<b>ARTS GROUP/ARTIST/PROJECT</b>		<i>Yehudi Menuhin School, UK</i>	\$15,000.00
<b>QUANTUM</b>		Ho Qian Hui	
<b>ARTS ADMINISTRATION</b>		<i>GCE 'A' Levels (Violin), Yehudin Menuhin</i>	
Chou Ziyen		<i>Music School, UK</i>	\$15,000.00
<i>Diploma in Technology &amp; Arts Management,</i>		Janell Marianne Yeo Wei Ling	
<i>Republic Polytechnic</i>	\$2,000.00	<i>GCE 'A' Levels (Violin), The Purcell School, UK</i>	\$12,000.00
<b>DANCE</b>		Nigel Goh	
Khairul Shahrin Mohd Johry		<i>Performance Certificate (Singing), Vienna Boys'</i>	
<i>Diploma in Dance, LASALLE College of the Arts</i>	\$2,000.00	<i>Choir School, Austria</i>	\$15,000.00
Naomi Tan		Preston Gerald Yeo	
<i>Diploma in Dance, Nanyang Academy of Fine Arts</i>	\$2,000.00	<i>GCE 'A' Levels (Violin), The Purcell School, UK</i>	\$15,000.00
<b>MUSIC</b>		William Wei Chung Yee	
Sng Yiang Shan		<i>Pre-college (Piano), Manhattan School of Music, USA</i>	\$15,000.00
<i>Diploma in Music Performance,</i>		<b>Overall Total For Gifted Young Artists Bursary</b>	
<i>Nanyang Academy of Fine Arts</i>	\$2,000.00		<b>\$117,000.00</b>

NAC ARTS SCHOLARSHIP (LOCAL)		NAC ARTS SCHOLARSHIP (OVERSEAS) (cont'd)	
ARTS GROUP/ARTIST/PROJECT	QUANTUM	ARTS GROUP/ARTIST/PROJECT	QUANTUM
<b>MUSIC</b>		<b>LITERARY ARTS</b>	
Tan Su-Hui Sophy		Balasingham-Chow Yu Mei	
<i>Bachelor of Arts (Hons) (Music),</i>		<i>Master of Arts (Cultural Studies), Goldsmiths,</i>	
<i>Nanyang Academy of Fine Arts</i>	\$10,000.00	<i>University of London, UK</i>	\$21,000.00
Tan Su-Min Clara		Yeo Boon Ping	
<i>Bachelor of Arts (Hons) (Music),</i>		<i>Bachelor of Arts (Hons) (English), Girton College,</i>	
<i>Nanyang Academy of Fine Arts</i>	\$10,000.00	<i>University of Cambridge, UK</i>	\$100,000.00
<b>TECHNICAL THEATRE</b>		<b>MUSIC</b>	
Petrina Dawn Tan		Abigail Sin	
<i>Bachelor of Arts (Hons) (Technical Theatre),</i>		<i>Master of Performance (Piano), Guildhall School</i>	
<i>LASALLE College of the Arts</i>	\$10,000.00	<i>of Music &amp; Drama, UK</i>	\$100,000.00
<b>VISUAL ARTS</b>		Adrian Tan	
Koay Feng Ji Godwin		<i>Master of Music Studies (Conducting), Sydney</i>	
<i>Bachelor of Arts (Hons) (Fine Arts),</i>		<i>Conservatorium of Music, University of Sydney,</i>	
<i>LASALLE College of the Arts</i>	\$10,000.00	<i>Australia</i>	\$36,000.00
Yeo Yak Ka		Andrew Lim Kia Joon	
<i>Bachelor of Arts (Hons) (Fine Arts),</i>		<i>Master of Arts (Music), Aaron Copland School</i>	
<i>LASALLE College of the Arts</i>	\$10,000.00	<i>of Music, Queens College, The City University</i>	
<b>Overall Total For NAC Arts Scholarship (Local)</b>		<i>of New York, USA</i>	\$100,000.00
	<b>\$50,000.00</b>	See Ian Ike	
<b>NAC ARTS SCHOLARSHIP (OVERSEAS)</b>		<i>Bachelor of Music (Violin Performance),</i>	
<b>ARTS GROUP/ARTIST/PROJECT</b>		<i>Curtis Institute of Music, USA</i>	\$65,000.00
<b>QUANTUM</b>		<b>THEATRE</b>	
<b>ARTS ADMINISTRATION</b>		Celine Rosa Tan	
Glenda Ng		<i>Master of Arts in Musical Theatre (Performance),</i>	
<i>Bachelor of Arts (Arts Management), Edith Cowan</i>		<i>Royal Scottish Academy of Music &amp; Drama, UK</i>	\$90,000.00
<i>University-WAAPA, Australia</i>	\$100,000.00	Debra Chua Yuqian	
<b>DANCE</b>		<i>Bachelor of Fine Arts (Hons) (Theatre &amp; Entertainment</i>	
Ang Ai Jia		<i>Arts), Hong Kong Academy for Performing Arts,</i>	
<i>Bachelor of Fine Arts (Dance &amp; Dance Education),</i>		<i>Hong Kong</i>	\$80,000.00
<i>University of North Carolina, USA</i>	\$100,000.00	<b>Overall Total For NAC Arts Scholarship (Overseas)</b>	
Chia Poh Hian			<b>\$892,000.00</b>
<i>Bachelor of Arts (Hons) (Contemporary Dance),</i>		<b>Total For All Grants *</b>	
<i>London Contemporary Dance School, UK</i>	\$100,000.00		<b>\$10,248,936.79</b>
* An additional sum of \$0.5m was also dedicated to partner arts organisations to hold industry-wide content creation (ACF) and international residency platforms.			

## PLANNING COMMITTEE

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## PRIZE WINNERS

### DIZI JUNIOR

#### 2nd Prize

Pu Zong Han

#### 3rd Prize

Ng Yu Ting

#### 3rd Prize

Soh Hao Cheng Alarick

### DIZI YOUTH

#### 1st Prize

Yap Yi Heng, Stanley

#### 2nd Prize

Tham Jiang Jun

#### 3rd Prize

Goh Ting Xuan Beverly

#### Honourable Mention

Lee Jun Cheng

### DIZI OPEN

#### 1st Prize

Ho Bing Hong

#### 2nd Prize

Ong Ting Kai

### ERHU JUNIOR

#### 1st Prize

Alex Tan Kian Hye

#### 2nd Prize

Li Siyu

#### 3rd Prize

Cheng Wang Mun Timothy Joel

#### Honourable Mention

Sean Lee Wenwei

### ERHU YOUTH

#### 1st Prize

Sim Xsuen Rachael

#### 2nd Prize

Lim Qing

#### 3rd Prize

Yim Kum Foong Christine

## PRIZE WINNERS (cont'd)

### ERHU OPEN

#### 1st Prize

Goh Hock Jun Shunta

#### 2nd Prize

Lim Kwuan Boon

#### 3rd Prize

Teo Yu Yao

#### Honourable Mention

Chew Jun Ru

### GUZHENG JUNIOR

#### 1st Prize

Fung Chor Yee, Jerica

#### 2nd Prize

Low Jiaqing

#### 3rd Prize

Cheong Ming Fang

### GUZHENG YOUTH

#### 1st Prize

Ong Hai Rou

#### 2nd Prize

Nicholas Quek Wei Sheng

#### 3rd Prize

Ho Zhen Huan

### GUZHENG OPEN

#### 1st Prize

Tay Yvonne

#### 2nd Prize

Wang Kena

### PIPA JUNIOR

#### 1st Prize

Sim Yuen Rong, Marianne

#### 2nd Prize

Annabelle Lim Jia Yan

#### 3rd Prize

Miki Kok Wing Lam

## PRIZE WINNERS (cont'd)

### PIPA YOUTH

#### 1st Prize

Denise Yeo Jia Qi

#### 2nd Prize

Gale Tan

#### 3rd Prize

Ng Eng Xiang, Jaslyn

### PIPA OPEN

#### 1st Prize

Du Ruo

#### 2nd Prize

Koh Hui Rong

#### 3rd Prize

Han Xiao

### SHENG OPEN

#### 1st Prize

Cheong Yi Heng

#### 2nd Prize

Teo Kah Chin

#### 3rd Prize

Neo Ye Siang Desmond

### SOUNA YOUTH

#### 1st Prize

Ng Chu Ying

#### 2nd Prize

Lo Jun An

#### 3rd Prize

Ling Xiao Jun

### SOUNA OPEN

#### 1st Prize

Bennett Bay Chuan Sheng

#### 2nd Prize

Tay Jing Wen

### YANGQIN JUNIOR

#### 1st Prize

Sim Kai Ching

#### 2nd Prize

Lam Hsin Hui

#### 3rd Prize

Watt Sook Ling

## PRIZE WINNERS (cont'd)

### YANGQIN YOUTH

#### 1st Prize

Wong Zhen

#### 2nd Prize

Koh Cheng Jin

#### 3rd Prize

Goh Xiao You, Yuka

#### Honourable Mention

Lee Yen Yee

### YANGQIN OPEN

#### 1st Prize

Tan Yong Yaw

#### 2nd Prize

Wong Hui Wen

#### 3rd Prize

Koh Wen Jun, Derek

### ZHONGRUAN JUNIOR

#### 2nd Prize

Tan E-Zen

### ZHONGRUAN YOUTH

#### 1st Prize

Lim Si Ying, Hazel

#### 2nd Prize

Gillian Chong Ling Li

#### 3rd Prize

Peh Kai Wen

#### Honourable Mention

Lee Yao Zhang Jeremy Gerald

### ZHONGRUAN OPEN

#### 1st Prize

Ngeow Si Ming, Jonathan

#### 2nd Prize

Chan Jing Wen, Kenny

### COMBINED INSTRUMENTAL ENSEMBLE

#### 1st Prize

Toa Payoh West Community Club

Chinese Orchestra

#### 2nd Prize

Jing Ying Chinese Orchestra

## PRIZE WINNERS (cont'd)

### PERCUSSION ENSEMBLE

#### 1st Prize

Tao Nan Chinese Orchestra

Percussion Ensemble

#### 2nd Prize

Toa Payoh West Community Club

Chinese Orchestra

#### 3rd Prize

St Joseph's Institution

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**ARTS SUPPORTER AWARD  
(cont'd)**

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 Liao Tian Sze David  
 Lightspeed Technologies Pte Ltd  
 Ling Huat Seng Derek  
 Margaret Chan  
 Marina Centre Holdings Pte Ltd  
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 Seah Lim Huat Peter  
 SembCorp Industries Ltd  
 SF Consulting Pte Ltd  
 SG Private Banking (Asia Pacific)  
 Shabnam Arashan

**ARTS SUPPORTER AWARD  
(cont'd)**

Singapore Petroleum Company Ltd  
 Singapore Press Holdings  
 Foundation Limited  
 Singapore Telecommunications Ltd  
 (SINGTEL)  
 Sony Electronics (Singapore) Pte Ltd  
 Suzanne Liau  
 Stamford Land Corporation Ltd  
 Starlite Printers (Far East) Pte Ltd  
 Super Galvanising Private Ltd  
 SUTL Corporation Pte Ltd  
 T.K.H Lighting & Electrical Trading  
 Pte Ltd  
 Tan Ean Kiam Foundation Ltd  
 Tan Kong Piat (Pte) Ltd  
 Tang Tuck Kim Registered Surveyor  
 Teo Heng Trading  
 The American Chamber of  
 Commerce in Singapore  
 The Fullerton Heritage  
 The Fullerton Hotel Singapore  
 The Mill  
 Toh Soon Huat  
 Tow Heng Tan  
 Toyogo Singapore  
 Trevvy.com  
 Trussco Pte Ltd  
 Union Steel Holdings Ltd  
 Vinum Pte Ltd  
 Viz Branz Limited  
 WBL Corporation Ltd  
 White Space Living Pte Ltd  
 Wilmar International Limited  
 Winston Oh  
 Wong Fong Fui  
 Wong Nang Jang  
 WongPartnership LLP  
 Yeo-Leong & Peh LLC  
 Yim Wing Kuen Jimmy  
 Yuantai Fuel Trading Pte Ltd



**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  
Pangung 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  
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  
(till 31 January 11)  
Tan Wyn-Lyn  
Sharma Jeremy Melvin  
Huang YiFan  
(wef 1 March 11)

**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

**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

**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  
(till 30 Sep 10)

**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

**NATIONAL DAY AWARDS**

**EFFICIENCY MEDAL**

**Ching Keow Yung**

Senior Officer  
*Facilities Management*

**LONG SERVICE MEDAL**

**Khor Kok Wah**

Deputy Chief Executive Officer

**MICA AWARDS**

**MICA MERIT AWARD (INDIVIDUAL)**

**Elaine Ng**

Director  
*Sector Development*

**Kok Tse Wei**

Assistant Director  
*Youth Arts*

**MICA MERIT AWARD (TEAM)**

Singapore Arts Festival Team

**Low Kee Hong**

General Manager  
*Singapore Arts Festival*

**Jeffrey Tan**

Head  
*com.mune: Participation*

**Mathilda de Boer-Lim**

Head  
*Marketing, Sales & Development*

**Pang Su Li**

Manager  
*com.mune: Participation*

**Alicia Teng**

Manager  
*Marketing, Sales & Development*

**Ma Yanling**

Manager  
*Marketing, Sales & Development*

**Michelle Zee**

Manager  
*Marketing, Sales & Development*

**MICA AWARDS (cont'd)**

**MICA MERIT AWARD (TEAM)**

**(cont'd)**

**Chin Woon Ying**

Manager  
*Programming & Operations*

**Karen Loh**

Manager  
*Programming & Operations*

**Sylvia Low**

Manager  
*Programming & Operations*

**Nadhirah Binte Mohamed Shukor**

Officer  
*Singapore Arts Festival*

**MICA STAFF AWARD**

**Goh Sock Hoon**

Senior Officer  
*Human Resources*

**NAC LONG SERVICE AWARD**

**10 YEARS AWARD**

**Francisca Cho**

Officer  
*Sector Development*

**Russell Lim**

Deputy Director  
*Facilities Management*

**Susanna Tee**

Secretary

**15 YEARS AWARD**

**Koh Pek Hoon**

Deputy Director  
*Corporate Communications  
& Marketing Services*

**Quek Yeng Yeng**

Deputy Director  
*Arts & Community*

**Serene Leong**

Senior Officer  
*Human Resources*

**NAC LONG SERVICE AWARD  
(cont'd)**

**20 YEARS AWARD**

**Mohamed Khalid Bin Ismail**

Senior Officer  
*Sector Development*

**Poh Kheng Hong**

Officer  
*Finance*

**Rohanah Bte Ibrahim**

Receptionist

**30 YEARS AWARD**

**Khor Kok Wah**

Deputy Chief Executive Officer

**40 YEARS AWARD**

**Seah Woo Lye**

Officer  
*Administration*

**Stephanie Teo**

Personal Assistant