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The Performing Arts Market in Singapore

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this Report. The opinions expressed
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Canada

Quick Facts

Market Highlights

- Singapore's growing stature as a sophisticated city for art and culture in South East Asia is enjoying world class acts from Broadway and London's West End, concerts by leading musicians, experimental theatre combining the artistic traditions of the East and West, classical and modern dance performances and much more.

Opportunities

- Singapore Arts Festival and other international festivals ranging from drama, comedy, jazz, busking, etc. and various outreach programs support the presence of foreign performers.

Key Players

- A complete list of Singapore presenters and venue owners can be found in Appendix 3. Other key players include government agencies such as the Singapore Tourism Board (STB) and the National Arts Council (NAC).

Customers

- Over the years wider audiences are attending performances but even larger numbers are required before arts programs are considered sustainable.

Export Checklist

- Censorship, entertainment license, private sponsorship issues are to be kept in mind when performing in Singapore.

INTRODUCTION

The Singaporean arts and cultural landscape has evolved greatly since the 1989 Advisory Council on Culture and the Arts Report that laid the foundation for the creation of institutions like the [National Arts Council \(NAC\)](#) and the [National Heritage Board](#), and paved the way for infrastructure development including the Singapore Arts Museum, the Asian Civilization Museum, the Singapore History Museum and [The Esplanade – Theatres on the Bay](#).

Singapore is now positioning itself in Asia Pacific as the “Renaissance City for the Arts”. As such, the city is seeking to represent the new face of Asia by becoming a global media hub, a reputable base for fine arts, antique dealing and auctioneering, a theatre gateway to the region, and an exciting cultural and entertainment destination. The opening of *The Esplanade - Theatres on the Bay* complex in October 2002, Singapore’s state-of-the-art national cultural centre, is part of this overall strategy to further develop the cultural sector in Singapore and to position itself regionally as an arts champion.

Recommendations of the 2000 report entitled Renaissance Singapore supports this vision. For instance, The Ministry of Information and The Arts (MITA) announced additional funding of \$50 million SGD over the next 5 years to deepen audiences’ appreciation for the arts and to attract, develop and support both local and overseas creative talents. These additional funds are over and above existing Government arts funding and does not include expenditure for infrastructure projects.

In addition, Singapore estimates that through partnerships between key players in the cultural sector, much can be accomplished effectively to identify and address the creative industry’s needs, to improve and streamline regulatory procedures among government agencies (e.g. customs and immigration clearances), and to facilitate companies’ plans to set up operations in Singapore.

Singapore’s arts renaissance is not only considered as the roll call of home grown arts events but nowadays international festivals covering various genres such as arts, comedy, jazz, film, piano, guitar, busking and fashion fill out the events calendar.

STATISTICS AT A GLANCE

Population: 4,353,893 (July 2004 est.)

Languages: English, Mandarin, Malay, Tamil

GDP for private consumption in 2003: S\$23,700

Average monthly wage/earnings: S\$3,283

Taxation system:

- Goods and services tax (GST) was increased from 4% to 5% in January 2003.
- Reduction in personal tax from 26% to 22% in assessment in year 2003/04; the target is to reach 20% by 2005/06
- Corporate profits tax cut from 24.5% to 22% in assessment in year 2003/04; target is to reach 20% by 2005/06

Source : <http://www.odci.gov/cia/publications/factbook/geos/sn.html>

Number of Arts Facilities: Theatres: 17 Concert Halls/Music Venues: 5

Arts Activities and Attendance in 2001:

Ticketed performing arts activities: Number – 2,203 Attendance – 940,168

Table 1: Singapore Performing Arts in Numbers

	1997	1998	1999	2000	2001	2002	2003
Performing Arts							
Number of Performances	2,510	3,777	3,768	3,876	4,111	5,177	4,654
- Music	849	1,113	1,264	1,318	1,341	1,632	1,889
- Dance	251	369	482	504	447	455	498
- Theatre	1,218	1,633	1,715	1,676	2,005	2,716	1,898
- Others	192	662	307	378	316	374	369
Ticketed Performances	1,511	1,749	2,066	2,061	2,203	2,652	2,437
- Music	394	377	500	525	535	602	610
- Dance	131	166	163	205	200	204	248
- Theatre	932	1,148	1,331	1,290	1,447	1,766	1,490
- Others	54	58	72	41	21	80	89
Attendance (ticketed only)	754,115	821,698	914,020	857,892	940,168	1,084,192	985,197
- Music	242,077	236,829	295,897	303,840	305,837	393,605	381,893
- Dance	74,587	89,009	90,986	149,554	87,656	101,271	108,853
- Theatre	398,243	439,764	387,228	361,114	532,177	475,078	432,483
- Others	39,208	56,096	139,909	43,384	14,498	114,238	61,968

Source: National Arts Council http://www.nac.gov.sg/arts_statistics/artsstats.htm

MARKET OVERVIEW

The arts in Singapore have developed tremendously over the past decade. Today, Singaporeans have more access and are more appreciative of the arts as compared to ten years ago.

Spoken drama (in English, Malay or Mandarin) is the most active performance genre in Singapore, and there is now increasing inter-relationships between the theatre groups of different languages. Singapore now has quite a large number of actors and musicians earning a living from performing.

Recently, Singapore's rapid increase in per capita income has prompted arts entrepreneurs to stage top dollar international pop stars. In 1997 [The Singapore Tourism Board](#) estimated a sales turnover of approximately \$80 million from the 2,000 performances held annually in the late 1990s, demonstrating that the arts and film industry is becoming an increasingly significant economic sector. For example, total receipts from the arts and entertainment industry increased from \$151.078 million in 1996 to \$248.535 million in 1997. In 1998, companies and individuals contributed \$39.9 million in arts sponsorships, a 6 percent increase over that in 1997 (\$37.6 million).

Notwithstanding these encouraging attendance figures, the Singapore government believes that wider audiences attending performances are required before these arts programs can be considered sustainable. Attendance at free concerts and performances is generally high, however, the situation is very different when it comes to paid performances because many still view arts as a luxury item and therefore think twice before buying tickets.

At the community level, there is a need to develop an appreciation for the arts. One avenue is through education. The catchment for arts audiences in Singapore remains unfortunately very small although NAC figures show that cultural activities such as music, dance, and theatre have risen both in terms of number of activities presented and attendance between 1997 and 1998. In 1997, NAC organized 299 shows/activities, which drew an attendance of 160,638 while in 1998 saw 553 performances/activities with an attendance of 275,846. The average utilization rates for the various halls in 1998 were more popular (54%) for theatre productions compared to music (5%) and dance (14%) events. In addition, several new performing arts venues and arts institutions have also been created recently with a view to strengthen Singapore's performing arts sector. Please refer to Appendix 3 for a list of key performing arts venues and institutions in Singapore.

In order to promote Singapore as an international arts events hub, MITA and the STB encourage international arts events to be staged in Singapore. Concessionary measures in areas such as the

withholding tax on income earned by foreign performing artists and tax on income earned by presenters of high level productions have been considered.

Public and Private Sources of Funding for the arts:

Overview of Government Funding Levels (1998/99)

Government expenditure on the arts:

- Operating expenditure – S\$28.07 million
- Capital expenditure – S\$73.91 million
- Total – S\$101.98 million

Per capita funding:

- Including capital expenditure – S\$26.42 million
- Excluding expenditure – S\$7.27 million

Government Grants to arts organization:

- Include lottery fund – S\$11.97 million
- Exclude lottery funds – S\$6.17 million

Source: Singapore – Renaissance City Report

Government Grants

The NAC's 2004 operating budget increased 21.6% to \$34.62 million, which represents approximately 0.2% of the national budget (the average being around 1% elsewhere in the world). Total support for the arts community last year amounted to \$11 million and is projected to increase by 5% this year.

Of the 500 registered arts groups and companies in Singapore (only 100 of which are active), 21 received direct funding from the NAC and the rest received assistance on an ad hoc or project basis. Typically, grants are capped at 30% of a company's operating costs while the balance of funds must be raised through ticket sales, donations, sponsorships and subscription drives. The following art organizations received part of the total \$3.568 million in grants in 2004: *Action Theatre, Singapore Dance Theatre, Singapore Repertory Theatre, The Necessary Stage, Theatre Practice, Theatre Works, Bhaskar's Arts Academy, Chinese Theatre Circle, City Chinese Orchestra, Dance Ensemble Singapore, Plastique Kinetic Worms, Sculpture Square, T'ang Quartet, Teater Ekamatra, The Arts Fission Company, The Chinese Calligraphy Society of Singapore, Singapore Lyric Opera, The Sbstation, Toy Factory Theatre Ensemble, Wild Rice, and Young Musicians' Society.*

Table 2: Grants to arts institution and arts groups

Schemes	1995	1996	1997	1998	1999
Grants to NAFA & LaSalle-SIA (\$ million) ¹	0	1.15	1.40	1.95	0
Training Grants (\$ million)	0.61	0.65	0.67	0.73	0.66
Total (\$ million)	0.61	1.78	2.07	2.68	0.66
Grants to art groups	170	253	293	344	367
Grants to schools & tertiary institutions ²	13	61	34	0	0
Grants to community centers/ clubs	6	17	19	16	17
Total	189	331	346	360	384

1. NAC started providing grants to NAFA and LaSalle-SIA in 1996 but no longer provides funding to both institutions with effect from FY 1999.

2. NAC no longer provides funding to schools and tertiary institutions with effect from FY1998

Private sources of sponsorship

Besides government grants, the arts sector in Singapore also needs the support and sponsorship of private individuals and the corporate sector. Sponsorship is key in bringing overseas acts given their high prices. Local presenters tend to want to secure sponsorship before signing up an act.

Table 3: Sponsorship of the arts (by discipline)

Art Discipline	1995		1996		1997		1998		1999	
	\$million	%	\$million	%	\$million	%	\$million	%	\$million	%
Music	3.73	15.2	20.10	35.2	2.53	6.7	3.669	9.18	3.67	9.2
Dance	0.57	2.3	9.53	16.7	1.00	2.6	0.839	2.10	0.84	2.1
Theater	1.80	7.3	1.58	2.8	3.52	9.4	3.109	7.78	3.11	7.8
Literature	0.26	1.0	0.13	0.2	2.19	0.5	0.147	0.37	0.15	0.4

Visual art	5.76	23.5	2.70	4.7	7.43	19.8	3.068	7.68	3.07	7.7
Festivals ¹	0.95	3.9	7.92	13.9	3.45	9.2	7.415	18.55	7.42	18.5
General ²	11.45	46.7	15.14	26.5	19.48	51.8	21.715	54.34	21.72	54.3
Total	24.52	100	57.09	100	37.58	100	39.962	100	39.98	100

1. The Festival of Arts and the Festival of Asian Performing Arts

2. Includes sponsorship of the Arts Education Program (S\$975,000), arts facilities, and films.

Arts Housing Scheme

The *Arts Housing Scheme* was implemented in 1985 to provide studio and administrative space to arts groups at subsidized rates. Its main purpose is to give arts groups a home within which they can develop their activities and thereby help foster a culturally vibrant society. Tenants are selected based on good track record, managerial strength, artistic standard, level of activity and growth potential. In addition, they are assessed on their need for housing, merit of planned activities and commitment to organizational and artistic development. Under this scheme, tenants pay 10% of the rental charged by the Singapore Land Authority while the NAC subsidizes the remaining 90%; utilities and maintenance costs are covered by the tenants.

Over 90 arts organizations and artists (66 arts organizations and 32 artists) are housed in 19 buildings, 20 units of shop houses and 2 co-located facilities in Marine Parade (Marine Parade Community Building) and Ghim Moh (Ulu Pandan Community Building).

Performing Arts Training:

Training in the arts and media sectors, including the performing arts, has also undergone rapid development to meet the demands of a growing arts and media industry. Efforts are increasingly paying off as works by Singaporean artists are attracting attention at leading festivals and showcases overseas. A recent example of this trend is the musical theatre production "Forbidden City".

Institutions currently offering training in the performing arts sector are found in Appendix 2: *Training Programmes in Singapore*.

In addition, it should be noted that in March 2005 the Singapore government reaffirmed its plans to develop the first pre-tertiary Arts School in the country by January 2008 that will run a six-year program for those aged 13 to 18, integrating academic subjects with a multidisciplinary arts program. Including artistic disciplines as an integral part of a specialized secondary educational curriculum is yet another step taken by the government's in support of the arts (*The Straits Times*, March 5, 2005).

Opportunities

Despite its size, Singapore can position itself as a global center of artistic and cultural exchange because of its strategic location and unique multicultural landscape.

Taking its place in the international arts arena, the NAC was admitted as a founding member of the inaugural International Federation of Arts Councils and Arts Agencies (IFACCA). The first global network of national arts funding bodies ever formed, the IFACCA's objective is to create an international resource for all who have a public responsibility for supporting excellence and diversity in artistic endeavor.

NAC is actively involved in international networking, marketing and publicity. Singapore has participated in international arts markets such as the Shanghai Arts Market and the CINARS Performing Arts Market in Montreal for several years. The arts in Singapore are also advertised in major international publications as well as arts directories, and marketing materials are produced for international distribution to target markets.

There are also various outreach programmes that bring arts and cultural activities to Singaporeans. These include the Concerts in the Park which is the most established programmes, Community Arts series, Singapore Arts Festival (three-week long celebration of cultural diversity and artistic innovation in June), Sing Singapore and Poem on the Move, CHIJAZZ – CHIJMES Annual Jazz Festival (Oct/Nov).

Asia is seen as the new frontier for musical theatre production. Several productions presented in Singapore originate from Australia and UK and tour Asia.

a) Training

Training for the arts will continue to undergo rapid development given increasing demands of the growing arts industry. For instance, LaSalle-SIA College of the Arts is offering a bachelor of arts honours degree in musical theatre, where students get periodic visits from overseas artists to help them learn from these practitioners. ("Where school is a song and dance", *Easy Streets*, Wednesday, October 15, 2003, p. 23)

Raising the standard of the degrees offered by the two multi-disciplinary institutes (LaSalle and Nafa) is an issue, which is dealt with by encouraging partnerships with more overseas universities. This also enables them to expand their degree programs. ("Growing the Arts", *The Straits Times*, Tuesday, March 18, 2004, pp 4-5)

b) International Performing Arts Events

Below are some of the international performing arts events held in Singapore that seek international programming and/or participation:

- *Asian Arts Mart*

A biennial event organized by the Esplanade Theatres on the Bay, Singapore, the *Asian Arts Mart* (AAM) provides a platform for arts community exchange, business cooperation and networking within the arts industry from Asia and the world. Participants include artists and companies, agents and managers, venue presenters, producers, festival directors, cultural institutions, government bodies and many others. The program comprises of a series of discussions, networking sessions, showcase performances and exhibition.

In 2005, AAM will coincide with the Singapore Arts Festival and the annual Conference & Programmers' Group Meeting of the Association of Asia Pacific Performing Arts Centres (AAPPAC). Over 300 delegates are expected to attend the AAM in 2005.

Dates: June 3 - 5, 2005

Web site: www.esplanade.com/asianartsmart/index.htm

- *Kidsfest*

[Kidsfest](#) is held during the Singapore Arts Festival 2004, and is known as being a feast for visual and performing arts. This festival targets children aged 4-14 and is jointly presented by the National Arts Council and ACT 3 International. There were three (3) ticketed programmes held at the Arts Centre (ACS Barker Road Campus).

Dates: June 2005

Web site: www.act3international.com.sg/kidsfest.htm

- *Prudential Children First!*

Prudential Children First! is Singapore's international festival for children presented by ACT 3 International. This very prestigious festival, featuring lively, absorbing and intelligent performances, provides an opportunity for young people to experience and understand emotions, appreciate the joyful art of expression, and feel the power of imagination. There are a wide variety of programs that cater to young and older children alike. In 2004, critically acclaimed works from Canada, Japan, Australia, Korea, America, Argentina and Britain were presented to Singapore audiences. Out of 9 acts, 3 were from Canada.

Dates: March 3 – 21, 2005

Web site: www.childrenfirst.com.sg

- *Singapore Arts Festival*

Established as one of Asia's leading arts festivals, the Singapore Arts Festival gathers internationally acclaimed and local artists annually for a three-week long celebration of cultural diversity and artistic innovation. The Festival presents among the best and latest in artistic developments around the world,

ranging from the classics to the highly experimental. In 2003, the Singapore Arts Festival attracted performing arts groups from more than 20 countries. The three-week festival drew attendance of over 348,000 as compared to 277,000 in 2002.

Dates: May 26 – June 22, 2005

Web site: www.singaporeartsfest.com

- *Singapore Buskers' Festival*

Since its launch in 1997, the [Singapore Buskers' Festival](#) has gained increasing popularity, attracting attendance of over 500,000 in 2002 from overseas visitors and local residents throughout the nine-day event. The festival has also established itself as the second largest street buskers' festival in Asia, following on the Japanese event. Bizarre, fantastic, engaging buskers have thrilled and enthralled audiences with their special blend of wacky off-beat comedy and stunning feats of the incredible. There are spectacular and spontaneous procession of international street performers, stilt-walkers, costumes, music and dance. In 2003, there were 9 Canadian buskers out of 23 buskers performers.

Dates: November 13 – 21, 2004

Web site: www.singapore-buskers.com

Ticket Prices for Foreign Performances

- *Ticket prices* tend to be very high for foreign performances, and prices for local performances are on par with Australia (around \$US8-16). The average run for a theatre performance is 2 weeks, 3 weeks being the maximum. Big-ticket performances are limited to only one or two night events at the most.
- Singapore levies an entertainment tax of 5% on all tickets sold. Some organizations such as the NAC are exempt when they present performances. Cultural events organized via embassies are not tax-exempt.
- The average price range for foreign performances is between SGD \$56 - \$86, and for well-known performers SGD \$61 - \$151. Prices for local theatre performances average SGD \$39.

Consumer Trends

- Singaporeans' interest in arts activities has been steadily increasing over the years. They now have a wider range of musical concerts, dance performances, plays and exhibitions to choose from.
- As a savvy, well-educated population and given the high prices for foreign performances, Singaporeans tend to prefer well-known artists/performers to unknown acts. An act has more chances to find a presenter if it was well-received by critics and audiences alike in the major markets such as the US, UK, Japan and Australia.
- Singapore can be considered as a consumer market gateway in the rest of the region; many well-off Asians shop in Singapore and follow its trends.
- Efforts have been deployed to promote the arts among Singaporeans. Attendance at free concerts and performances is high. However, when it comes to paid performances, many still view arts as a luxury item and many think twice before buying tickets. Key reasons offered for not attending arts events include difficulty in finding the time (57%) and not interested in the arts (52%) according to a recent survey.

Strategic Positioning for Canadian Cultural Firms

- Canadian performing arts firms are known as being extremely talented and capable of competing

against U.S. firms and competing in the U.S market. Accessing Singapore's world-class performing arts market as part of an Asian tour should provide Canadian companies with a cost-effective method of exporting their performances and reaching varied Asian audiences.

- It remains difficult to get a clear picture of the local production/capabilities other than anecdotally given that transparency is far from being achieved in the Singapore performing arts sector as compared to other markets or local industries. Annual reports from local production companies for example are difficult to obtain because they are not listed companies. This said, government efforts in recent years to position Singapore as an arts hub has greatly contributed to strengthened what was once a very limited sector, not known for its creativity or originality.

Niche markets

Niche markets that Canadian companies should target include children theatre and circus, given the well-known Canadian strengths in these sub-sectors.

Canadian competitive advantages

Canadian companies have undeniably cost advantages as compared to their European and American counterparts. They also have the creativity, and ability to work in a multicultural environment.

Children's theatre is a growth area in Singapore based on the importance given in recent years and in the future on the educational sector as well as the increasing push from the arts community towards creating stronger arts programs in schools.

Major competitors

UK, Australia and the USA have been identified as the major competitors to the Canadian companies based on their strong presence in Singapore's major performing arts festivals and various institutions' programming.

Export Checklist

- *Censorship*: The obstacles to mounting foreign performances in Singapore have more to do with censorship and politics than bureaucracy. The procedure for foreign groups is that immigration approval must first be obtained (2-4 weeks), then scripts vetted, and for modern dance a video is required. NAC vets the material.
- *Entertainment license*: The public entertainment license issued by the Criminal Investigation Department is required for any public performance whether it is commercial or non-commercial, local or imported.
- The *permit* procedure for performers is complex and time-consuming, and it is the same for foreign and local performers. Any group performing must have a [public entertainment license](#), which are issued by the Criminal Investigation Department (CID).
- Singapore has full-timed salaried stagehands. The technical assistance in Singapore is generally quite good.
- *Sponsorship opportunities*: High costs of performances often require additional funding from private sponsorship. There are few Canadian companies present in Singapore and capable of providing sponsorship. Local companies may in turn be interested in having a profile in the community if the performance package offered to them is targeted and touches the company's mission statement.

Key Contacts

- Singapore Government and Industry Contacts

Ministry for Information and the Arts (MITA)

Mr. Khor Kok Wah, Director, Arts and Heritage Development Division

<http://www.mita.gov.sg/>

National Arts Council (NAC)

Ms. GOH Ching Lee, Director, Programme Development

140 Hill Street, 03-01, MITA Building, Singapore 19369

Tel: (65) 6746-4622

Fax: (65) 6837-3014

DID: (65) 6837-9565

E-mail: goh_ching_lee@nac.gov.sg

<http://www.nac.gov.sg/>

The Esplanade – Theatres on the Bay

JP Nathan, Programming Manager

The Esplanade Co Ltd, 1 Esplanade Drive, Singapore 038981

Tel: (65) 6828-8222

Fax: (65) 6337-3633

DID: (65) 6828-8251

E-mail: jpnathan@esplanade.com

www.esplanade.com

Singaporean presenters and venue owners – See Appendix 3

- Canadian Government and Industry Contacts

Canadian Heritage

Mr. Paul Roch, Senior Development Officer (Performing Arts)

Trade & Investment Directorate - Trade Routes Program

Tel: (819) 956-9425

Fax: (819) 953-5367

Department of Foreign Affairs

Ms. Claire Marson, Head Performing Arts

125 Sussex Drive, Ottawa, Ontario K1A 0G2

Tel: (613) 995-0668

Fax: (819) 992-5967

International Trade Canada

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CAPACOA

(Canadian Arts Presenting Association/Association canadienne des organismes artistiques)

17 York Street, Suite 200

Ottawa, Ontario K1N 9J6

Tel.: (613) 562-3515

Fax: (613) 562-4005

E-mail: mail@capacoa.ca

We site: www.capacoa.ca

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- Economic Intelligence Unit, 2003 Country Profile on Singapore.
- Statistics Singapore: www.singstat.gov.sg
- Ministry of Information, Communications and the Arts, *Create.connect@sg Arts, Media & InfoComm in Singapore*, 2002
- *The Straits Times* (Singapore's leading daily newspaper)

Appendix 1

FACT SHEET: Canadian Cultural Exports to Singapore

While Singapore is not the only targeted market for Canadian cultural goods and services in Southeast Asia, it does represent an important hub for trade and investment in that region.

Canada exported \$2.9 million of cultural goods to Singapore in 2000, an increase of nearly 150 percent over 1999. Canada's top three categories of cultural good exports to Singapore were as follows: 1) music, other recordings and software (C\$1.6 million); 2) books and printing services (C\$812,000); 3) visual art (C\$232,000).

Exports of cultural services to Singapore are not captured by our data, but are expected to be of growing importance in overall cultural exports. On a global level, Canadian exports of cultural services increased 30 percent from 1996 to 2000.

Canadian Exports of Cultural Goods to Singapore, 2000:

Category	Singapore	Asia Total
Books and Printing Services	811,728	5,228,621
Newspapers and Periodicals	-	81,953
Other Written Material	132,774	154,389
Music, Other Recordings and Software	1,621,629	23,516,012
Printed Music	-	11,172
Visual Art	232,066	2,234,419
Architectural Plans	112	38,768
Other Pictorial Material	77,159	759,865
Advertising Material	130	331,582
Exposed Film and Video	27,938	117,951
TOTAL	2,903,536	32,474,732
% of Asia total	8.9%	100.0%

Data Source: Statistics Canada, Merchandise Trade Data

Appendix 2

Training Programs in Singapore

- **Stage Training and Grooming Entertainment Centre**

The Centre provides a million dollar facility with professional quality audio, video, stage lighting systems and auditorium. It provides an ideal environment for local and visiting artists to hone their talents.

Address: Stage Artist Entertainment, 600 Lorong 4 Toa Payoh #02-02, Singapore, 319515

Tel: (65) 6255-8122 Fax: (65) 6253-8122

Email: star@stage-entertainment.com

Website: <http://www.stage-entertainment.com>

- **Esplanade Training Program**

The Esplanade Technical Theatre Program is an initiative to develop and upgrade the technical skills in the theatre industry. The program, organized by Esplanade since 1999 caters to technical professionals in the theatre industry, students of theatre and technicians of other industries who would like to start a career in this industry.

Technical Theatre Programs - Foundation Course in Technical Theatre:

- Module 1 Introduction to Technical Theatre
- Module 2 Fundamentals of Stage Management
- Module 3 Fundamentals of Stage Lighting
- Module 4 Fundamentals of Performance Sound

Esplanade Technical Theatre Specialist Program - Specialist Courses:

These specialist courses are obviously more suitable for practitioners.

- Rigging for the Entertainment Industry
- Role of a Master Electrician
- Role of a Production Manager
- Supervising Safely in Theatre
- Working Safely in Theatre

Address:

The Esplanade Co Ltd, 1 Esplanade Drive Singapore 038981

Tel: (65) 6828-8241 Fax: (65) 6338-5838

Email: shweeleng@esplanade.com

- **NUS Centre of the Arts**

The [Theatre Studies Programme](#) provides training in the critical study and practice of theatre through the scope of knowledge of different theatrical histories, forms, methods and theories, and an understanding of how practice is tested and shaped by theoretical and socio-historical contexts.

The program in Theatre Studies has the general aims of providing students with (i) an in-depth understanding of theatre and of prevalent approaches to its study; (ii) practical experience of the theatre in operation both as a support to theoretical understanding and as a means of developing relevant performance skills; and (iii) training to undertake research in the field of theatre studies, especially as it pertains to its development in Southeast Asia.

Contact: Mr Zachery Rajendran, Arts Administrator

Ph: (65) 6874-4761 Fax: (65) 6874-1002

email: zachery@nus.edu.sg

- **The Yong Siew Toh Conservatory of Music**

The Yong Siew Toh Conservatory of Music was established in 2001 as a collaboration between the National University of Singapore and the Peabody Institute of the Johns Hopkins University. The Conservatory offers the Bachelor of Music degree. This is a 4-year undergraduate music degree programme with about three-quarters of the credits focusing on music performance and musical academics. The balance of the programme is made up of general studies and electives. Graduates of a BM programme are certified as performers to the standards established by the Conservatory. Majors are currently available in [orchestral instruments](#), [piano](#), and [composition](#).

Contact: Yong Siew Toh Conservatory of Music
Address: National University of Singapore
Blk ADM, Level 3
10 Kent Ridge Crescent. Singapore 119260
Tel: (65) 6874-1167 Fax: (65) 6872-6915
Email: music@nus.edu.sg

- **[La Salle-SIA College of the Arts](#)**

Founded in 1984, the College offers performing arts programs that involve the College community, leading local, regional and international performers. Creative arts research is encouraged through visiting artist and academic exchanges and artist/performer residencies. The bachelor of arts honours degree in musical theatre is a three-year course and costs: \$18,000/year. This new program was launched in July 2004. A maximum of 18 students will be admitted each year, given the size of the Singapore market.

Faculty of performing arts:

Dance –Ms Caren Carino, Head; Drama –Mr. Sabri Buang, Head; Music – Mr. Eric Watson, Head
Tel: (65) 6344-4300 Web site: www.lasallesia.edu.sg

- **[Nanyang Academy of Fine Arts](#)**

This private tertiary institution offers a diploma in Fine Arts and performing arts courses via its School of Performing Arts (SPA). The SPA comprises 4 departments that offer courses in Music, Dance, Drama and Arts Management (Performing Arts) at the Certificate and Diploma level.

Dr. YU Wei Jie, Director, Theatre Department
Tel: (65) 6331-0390 E-mail: theatre@nafa.edu.sg

Appendix 3

Performing Arts Venues and Institutions in Singapore

The Substation

Location: Armenian Street

Opened: September 1990

Background: Founded by the late drama doyen Kuo Pao Kun and converted from a disused power station

Facilities: 817 sq m of space including a 120-seat theatre, dance studio and gallery

Mission: Supports young Singapore artists and new and experimental work

Funding: Current budget is \$800,000 a year, 15 % of which comes from a National Arts Council annual grant. The remainder comes from foundations, rental, revenue from public arts courses, donations and sponsorship.

Web site: www.substation.org

The Esplanade

Location: Marina Bay

Opened: October 12, 2002

Background: The idea of building a world class performance complex was suggested by the Minister of Culture in 1976 and given the green light in 1990.

Facilities: This \$600 million complex houses a 2,000-seat theatre, 1,600-seat concert hall and smaller theatre and recital studios, plus restaurants and a retail mall.

Mission: To be an arts centre for all, presenting everything from free concerts to big-budget productions

Funding: Needs \$30 million a year from the Government, Singapore Pools and Totalisator Board. Earns income from ticket sales, corporate sponsorship and theatre rental.

Web site: www.esplanade.com.sg

The Arts House

Location: Between the Victoria Concert Hall and the new Parliament House

Opened: March 26, 2004

Background: A 177 year-old colonial building, it became Singapore's Parliament House in 1959. In 1999, Parliament moved and the place was refurbished for \$15 million.

Facilities: Its 3,000 sq m of space includes the original Parliamentary Chamber, a 120-seat theatre and a film theatre.

Mission: Strong on music acts. Hopes to attract first-time arts audiences with forms like stand-up comedy and film.

Funding: An estimated \$4 million a year is needed, half of which comes from NAC. The rest is from retail and F&B tenants, ticket sales and hirers.

International Centre of Asian Arts (ICAA)

Location: 72-13 Mohamed Sultan Road

Opened: April 2005

Background: Under the NAC's Arts Housing Scheme, drama company Theatre Works was offered an old warehouse three years ago. It plans to turn it into a centre for regional arts after renovations costing about \$3 million.

Facilities: The 1,220 sq m warehouse will include a gallery-cum-studio.

Mission: Encourage all forms of creativity from playwriting to new media, as well as traditional and contemporary Asian arts.

Funding: An estimated \$2 million a year from NAC grants, international foundations and donations.

DBS Arts Centre

Location: 20 Mercau Road, Robertson Quay

Background: Home of the Singapore Repertory Theatre, the DBS Arts Centre is an historical warehouse that showcases not only local productions but also award-winning works from around the world.

Web site: www.srt.com.sg

University Cultural Centre (UCC)

Location: Kent Ridge Crescent - within the campus of the National University of Singapore

Opened: September 5, 2000

Background: This theatre lends its stage to world-class performances by renowned artists. Its program line-up ranges from acts by university arts groups, local arts companies to international artists.

Facilities: Its concert hall comprises of a total of 1,700 seats in three raked tiers; a *theatre*, which seats up to 450; and a dance studio designed and equipped to facilitate dance rehearsals (the studio can also be converted for use as a rehearsal space for other presentations such as drama and music).

Mission: The UCC serves as a vibrant, innovative performing arts venue for high-quality events that reflect both the rich cultural heritage of Singapore and the best in international arts and entertainment - whether in classical or contemporary music, world music or jazz, dance or drama, literature or the visual arts, and whether the performances are from the East or the West.

Funding: The Centre is managed by the Cultural Centre for the Arts (CCA).

Web site: <http://www.nus.edu.sg/cfa/UCC/>

Sources: "Potential headaches and Other No-No's", The Straits Times, March 23, 2004, p. L7 and www.visitingsingapore.com/sections/3a/

Appendix 4

Singapore Presenters and Venue Owners

Organization Name	Contact Person	Contact Numbers/ Email
Act II Pte Ltd	Mr. Aloysius Wong Director	Tel: 6733-1529 Fax: 6735-6119
Act 3	Ms. Lilian Ee General Manager	Tel: 6734-9090 Fax: 6736-1196 act3@pacific.net.sg
Arts Management Associates	Dr Robert Liew Director of Regional Operations	Tel: 6250-3347 Fax: 6253-7053 artsman@pacific.net.sg
Bar None	Ms. Maria Cavosora	Tel: 6831-4657 Fax: 6323-3909
Caldwell Arts	Ms. Sandra Goh Senior Manager Arts & Entertainment	Tel: 6332-6275 Fax: 6337-9589 sandra@caldwellarts.com.sg www.caldwellarts.com.sg
Chijmes Investment Pte Ltd	Mr. Paul Chiew Manager of Sales & Marketing	Tel: 6337-7810 Fax: 6337-9589
Credo Communications Pte Ltd	Ms. Nellie Ha Director	Hp : 9788-7013 Fax : 6235-8089 nellie@wordmaster.org
Diakonos Production Pte Ltd	Mr. Hugh Yii Managing Director	Tel: 6220-8180 Fax: 6220-0632
Divertimento Productions	Mr. Michael Gaspar Music & Entertainment Consultant	Tel: 6284-1990 Fax: 6284-5660
Empire M&C Consultants Pte Ltd	Ms Mary Loh	Tel : 6339-0121 Fax : 6339-1282 kwuanloh@pacific.net.sg
Esplanade – Theatres On The Bay	Mr. Geoff Street Director of Programming	Tel: 6332-9127 Fax: 6337-3633 sgeoff@esplanade.com.sg www.esplanade.com.sg
	Mr. JP Nathan Programming Manager	Tel: 6828-8251 Fax: 6337-3633 jpnathan@esplanade.com
Eventful Events	Ms. Suki Murugaiyan Events Specialist	Tel: 6226-0747 Fax: 6224-0744 suki@eventfulevents.com.sg
Far East Square / Pavilion	Mr. David Chua Senior Manager	Hp: 9628-2817 Fax: 6536-7112

		davidchua@fareast.com.sg
Imaginarts	Mr. Brian Seaward Artistic Director	Tel: 6344-4840 Hp: 9652-6810
	Mr. Mervyn Goh Creative Director	Hp: 9753-5195 imaginarts@pacific.net.sg
IMG	Ms. Eileen Lim Project Coordinator	Tel: 6738-3669 Fax: 6738-3617 clim@imgworld.com
JP Entertainment Pte Ltd	Ms. Janette Loh	Tel: 6735-5373 Fax: 6737-7792 Hp: 9730-0081
Mr. Victor Khor	Mr. Victor Khor	Tel: 6737-2818 Fax: 6346-0782 Hp: 9628-3457
LAMC Productions UIC Building	Ms. Loretta Alabons Director	Tel : 6324-0764 Fax: 6324-0947 lamcpr7@singnet.com.sg
	Ms. Andre Alabons Assistant	Tel : 6324-0764 Fax : 6324-0947 Lamcpr7@singnet.com.sg
Legend Entertainment Pte Ltd	Mr. Brian Chow Director	Tel: 6738-3363 Fax: 6734-6581
	Mr. Sam Kheng Director	Tel: 6738-3363 Fax: 6734-6581
Lushington Entertainment Pte Ltd	Mr. Chan King Fook Director	Tel: 6731-4895 Fax: 6735-9912 lushent@singnet.com.sg
M2 Group concerts east One-Entertainment.com	Mr. Adrian Hobbs Director	Tel: 6225-9965 Fax: 6234-0722 ceo@m2us.com corporate@m2us.com www.M2us.com
MS Twilight Pte Ltd	Mr. Chan King Fook Chairman	Tel: 6222-8830 Fax: 6220-0083 Hp: 9677-8128 www.twilghtevents.com
Music & Movement Singapore Pte Ltd	Mr. Lim Sek	Tel: 6227-7087 Fax: 6227-3836 musimov@singnet.com.sg
National Arts Council	Ms. Goh Ching Lee Director Programme Development	Tel: 6837-9505 Fax: 6837-3014 goh_ching_lee@nac.gov.sg www.nac.gov.sg

	Ms. Chua Ai Liang Deputy Director Programme Development	Tel : 6837-9530 Fax : 6837-3014 chua_ai_liang@nac.gov.sg
	Mr. Tan Boon Hui Assistant Director International Relations	Tel: 6837-9523 Fax: 6837-3017 tan_boon_hui@nac.gov.sg
Orient Laser International	Ms. May Liu Director	Tel : 6251-1218 Fax : 6251-1205 mayliu16@hotmail.com
OZ Event Planners	Ms Magdalene Chong Marketing Executive	Tel: 6294-3487 Hp: 9618-7770 mag@ozeventplanners.com
Peapod Concepts	Ms. Racheal Wong Business Manager	Tel: 6733-2426 Hp: 9274-8607 Fax: 6738-2610 rae@peapod.com.sg
Pico Art International Pte Ltd	Mr. James Chia Managing Director	Tel: 6290-5665 Fax: 6290-5773 jameschia@pico.com
Raffles City Pte Ltd	Ms. Dorothy Koh Yee Hwee Manager Advertising & Promotions	Tel: 6430-1347 Fax: 6337-3618 kdorothy@rcpl.rhld.com.sg
Schema International	Mr. Carsten Feldkamp	Tel: 6254-9511 Fax: 6253-5746
Shaksfin Asia	Ms. Shireen Seow Managing Director	Tel: 6292-0644 Fax: 6292-0655 shireen@shaksfinasia.com.sg
Singapore Symphonia Co Ltd	Mr. Liew Chin Choy General Manager	Tel: 6336-4417 Fax: 6336-6382 ssonet@singnet.com.sg www.sso.org.sg
	Mr. George Wong Artistic Management	Tel: 6338-0490 Fax: 6336-6382
	Ms. Kua Li Leng Concerts & Programme	Tel: 6336-2292 Fax: 6336-6382
SunVic Productions	Mr. Victor Sassoon Managing Director	Tel: 6272-0036 Fax: 6272-0026
Sunnez Pte Ltd	Mr. J.P. Tan Consultant	Tel: 6221-1488 Fax: 6221-1955
	Mr Anthony Ng Director	Tel: 6221-1488 Fax: 6221-1955
Tanglin Mall	Ms. Jenny Ang Property Manager	Tel: 6839-3896 Fax: 6735-3898

The Centre For The Arts - University Cultural Centre	Mr. E Sukumar General Manager	Tel: 6874-2492 Fax: 6778-1956
	Ms. Chua Beng Hwee Assistance Director	Tel: 6874-6341 Fax: 6778-3466 cfacbh@nus.edu.sg
Tomas Music Consultants	Mr. Thomas Liauw Managing Director	Tel: 6344-3671 Fax: 6344-3615 tomas@pacific.net.sg
Twilight (International) Production Pte Ltd	Mr. David Lim	Tel: 6223-3800 Fax : 6220-0083
Theatre Works	Mr. Tay Tong Managing Director	Tel: 6338-4077 Fax: 6338-8297 tworks@singnet.com.sg
Unusual Productions Kallang Pudding	Mr. Ng Geng Whye Project Manager	Tel: 6841-4555 Fax: 6841-0129 unusual@unusual.com.sg
	Mr. Leslie Ong Sales Director	Tel: 6841-4555 Fax: 6841-0129 unusual@unusual.com.sg
WorldStage	Ms. Audrey Perera General Manager	Tel: 6372-1175 Fax: 6223-2911 Hp: 9617-9005