

Restricted
Technical Report
PP/1979-80/4/3.5/08

SINGAPORE

Contribution to activities of Member
States for the promotion of a wider
participation of populations in
cultural life

Ten-Year Cultural Development Plan

by Neil Duncan

Serial No. FMR/CC/CD/80/158



Paris, 1980

S I N G A P O R E

TEN-YEAR CULTURAL
DEVELOPMENT PLAN

by Neil Duncan

Report prepared for the Government
of Singapore by the United Nations
Educational, Scientific and Cultural
Organization (Unesco)

U N E S C O

Technical Report
PP/1979-80/4/3.5/08
FMR/CC/CD/80/158(Duncan)
31 August 1980

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Printed in France

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A. INTRODUCTION

1. The following report and recommendations are based on a consultancy of three months' duration, carried out for Unesco at the request of the Government of Singapore. The purpose was "to advise the competent authorities of the Republic of Singapore in matters pertaining to the formulation of a ten-year cultural development plan, ... and in particular to advise the Ministry of Culture (Cultural Affairs Section) on:

- a) planning and research in cultural development with a view to keep up with urbanization and industrialization;
- b) organizational set-up and man-power training of the Cultural Affairs Section;
- c) methods for adequate coordination of the cultural organizations so as to mobilize their efforts towards national cultural development;
- d) the implementation of a cultural development scheme to discover and develop young talents."

The consultant mission took place from 4th March to 3rd June 1980.

2. At a preliminary meeting with officials of the Ministry of Culture, it was agreed that the consultancy should, as far as possible, deal with all aspects of cultural life in the Republic, and not be restricted to such activities as were at present or might become in future the direct responsibility of the Ministry of Culture. In particular the consultancy would also cover the arts in education generally, education and training for the arts specifically, arts activities and facilities at community level, and the non-governmental aspects of cultural development, including the role of the private sector and the position of the individual creative artist.

3. Such a comprehensive approach was thought necessary and desirable as cultural manifestations cannot be viewed in isolation, but only in relation to educational opportunities, developments at community level, and work undertaken by associations and individuals not forming part of the governmental structure. This is especially the case in such a geographically small and concentrated community as exists in the Republic of Singapore.

4. The mission was undertaken according to the following plan:

March 4 - 21	:	Briefing and background research
March 21 - May 19	:	Visits, meetings, discussions
May 20 - June 3	:	Preparation of final report

5. During the course of the consultancy, visits were made to all the principal auditoria and galleries, to the main educational establishments, and to libraries and community centres in many parts of the island; meetings and discussions were held with all the major cultural organizations, both professional, amateur and educational; discussions were held with all of the Ministry of Culture's advisory committees; a questionnaire survey was carried out of registered cultural societies; a wide range of performances,

exhibitions, rehearsals and classes were attended; discussion papers on major topics were prepared and discussed at regular meetings with the Director and senior staff of the Cultural Division.

6. Details of visits made, organizations and individuals consulted, events attended, etc., are given in the appendices to this report.

7. I should like to acknowledge with gratitude the assistance rendered by all those who gave their time so generously, thereby making a comprehensive study possible. In particular I should like to thank Mr. Lee Wai Kok and the staff of the Ministry of Culture for their invaluable assistance and advice, as well as for providing secretarial and other practical help, and the National Theatre Trust, which provided an office for the period of the consultancy.

8. It is hoped that this report, as well as our many discussions over the last three months, will be of value to the Ministry of Culture, and to all those who have a contribution to make towards Singapore's cultural development over the next decade.

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B. GENERAL BACKGROUND AND OBSERVATIONS

Historical and Cultural Background

9. Any consideration of Singapore's present and future cultural life must take into account the Republic's particular and unusual history, geography and racial composition. One of the world's smallest independent nations, its population of over 2,300,000 occupies an island of only 571 square kilometres (plus a few sparsely populated islets). The population density is over 3,700 per square kilometre, as compared with figures of 39 and 74 for neighbouring Malaysia and Indonesia respectively. It is situated less than a kilometre off the southern tip of peninsular Malaysia, and is just over 1 degree north of the Equator. The population is largely urbanized, but its gentle geography allows for maximum land-use, and it is thereby spared the extremes of population density experienced further north in Hong Kong.

10. Its uninterrupted history is short, dating from its foundation and settlement by Stamford Raffles on behalf of the British East India Company in 1819. Selected for its strategic situation in the furtherance of trade, Singapore remains today an international crossroads of traffic both regionally and between continents. Singapore was ruled by the British continuously (except for three years of Japanese occupation) from then until 1959, when it achieved full internal self government. It became fully independent of Britain as part of the Federation of Malaysia in 1963, and became a sovereign and independent Republic in 1965 on separation from Malaysia. Ignoring earlier and partly conjectural history, the young Republic thus has a recorded history of only 180 years, and has enjoyed fully sovereign status for only fifteen of those.

11. While Singapore lacks historical monuments of antiquity, the inhabitants of Singapore are the inheritors of ancient cultures derived from their original countries of origin. Singapore has been the subject of immigration from China, India and Malaya, starting with the early colonial period and continuing until recent times. The result is a multi-racial, multi-lingual population. At present the ethnic composition is 76.2% Chinese, 15% Malay, 6.8% Indian, and 2% others. There are four official languages (English, Malay, Mandarin and Tamil), but Chinese dialects (mainly Hokkien, Cantonese and Teochew) are widespread and other Indian languages used include Bengali, Hindi and Punjabi. Official encouragement is given to the use of English and Mandarin, which are increasingly dominant.

12. These geographic, historic and ethnic factors are mentioned as they have influenced Singapore's cultural development fundamentally, and must be borne in mind in considering developments in the future.

Recent attitudes to Cultural Development

13. Since independence, Singapore has had to concentrate on 'nation building'. This has involved a necessary concentration on economic and technological development, a vigorous planning and housing programme, the development of a credible defence potential - in short, the transformation of a small, crowded, dependent and underdeveloped colony into a strong and independent nation. The degree of success is a remarkable achievement by any standards.

14. This has entailed a concentration on economic progress, on the productive organization and employment of citizens in pursuit of creating and strengthening the new nation. This is understandable. It has had two effects on Singapore's recent cultural life and development. The arts have not been ignored, as some critics have stated. Indeed the cultural life and vitality to be experienced, notably at amateur and community levels, is remarkable for a young rapidly developing and urbanizing society.

15. First, the arts are seen as an area of activity without immediate and tangible economic benefits to the nation. With the emphasis on material prosperity and economic productivity, Singaporeans are encouraged to pursue careers and professions which contribute visibly and financially to the nation's economic growth. Scientific, technological and business skills are seen as more 'useful' than artistic training in terms of the contribution individuals can make to the nation's development in their working lives. As a result circumstances have been unfavourable to gifted individuals pursuing the arts professionally. This has resulted in a cultural life comparable to a pyramid without a top - an active, rich and widespread cultural life in recreational terms, and an underdeveloped and undernourished culture in terms of qualitative achievement.

16. Secondly, as is the case with many younger nations, especially those with a diverse ethnic composition, and those until recently under colonial administration, culture and the arts are seen as having an important contribution to make to 'nation building'. It is hoped that the emergence of a recognizable and distinctive national identity can be assisted by the arts and cultural activities. This is not to say that the arts should serve the state as master, but rather that the cultural domain is expected to play its part, in concert with other human activities, in building up a new and vigorous national society. This has meant that the contribution of the arts has been, and is assessed not only in terms of artistic achievement, excellence and potential, but also as a cohesive component within the general aim to establish sound and lasting foundations for the 'new society'.

17. The attitudes summarized above are valid, and have been especially so during the rigorous years following independence. Indeed it is the very success achieved by Singapore in economic, social and political spheres that now makes it possible and timely to examine how the arts and culture can be given a new impetus in the coming years.

Existing Cultural Provision

18. There are many opportunities for the people of Singapore to take part in cultural activities as a recreational pursuit. This applies especially to the younger generation, who have opportunities and facilities connected with their schools and colleges. In this connection it should be noted that nearly one million of the Republic's population of 2.3 million are under the age of 20, and that over 770,000 are attending school, college or some form of educational establishment.

19. The People's Association is responsible for about 160 community centres, located in all parts of the country, and all of these have a wide range of cultural programmes. The National Library also arranges and fosters many cultural activities, not least at the growing number of branch libraries outside the central urban area.

20. There are also in excess of a hundred societies and associations which organize and promote the arts. Some of these provide training opportunities, and most present periodic or regular performances, exhibitions and competitions. Many of these are active in a particular branch of

the arts (music, dance, film, art, etc.), and some are concerned with the traditional arts of the diverse ethnic groups which make up Singapore's multi-racial community. In terms of participation, young people's activities and amateur work, Singapore enjoys a rich diversity, and the facilities available, while subject to continuing improvement and upgrading, are of a generally high standard. Many of these activities and facilities are more fully described in the third section of this report.

21. Adequate buildings for the presentation of the arts exist. Paragraphs 196 to 197 deal with the main auditoria for the arts, and it will be seen that shortage of buildings is not a principal problem encountered at this stage in Singapore's cultural life.

22. There are, however, two important ways in which the Republic's cultural life is decidedly lacking. First there are virtually no opportunities for advanced training in the arts. Secondly there is a near vacuum when one examines the professional level of performing arts. These two problems are inter-related, with lack of demand for advanced training in the arts because of the lack of subsequent employment prospects, and lack of adequately trained personnel being a continuing reason for the near absence of professional arts activity and performing arts organizations.

23. That is why, in the recommendations contained in this report, I have emphasized above all else the need for advanced training in the arts and the need to establish a professional dimension to the arts in Singapore. In discussions with many people concerned both with the arts and with education, I have found near-unanimity that these are the two most urgent and fundamental requirements.

24. The twin emphasis on training and on professional companies arises partly from the need to improve professional standards, but also because the development of a Singapore-based professional cultural life is seen also as a means of providing a stimulus to the very important amateur and community-based activities.

The Question of a Singaporean Culture

25. As has been stated, it is a concern of the Singapore Government that culture and the arts should be a unifying factor in the building up of a national sense of identity. A similar concern is shared by many Asian nations, which value their rich cultural heritages, and regard their preservation and continuing development as essential to retaining a distinct identity in a shrinking world. This 'cultural nationalism' is not narrowly chauvinistic, but reflects a pride in cultural traditions which pre-date the incursion of colonial powers and the spread of Western culture. In most countries the preservation and nurturing of indigenous traditional arts goes hand in hand with a readiness to embrace and foster appreciation of 'Western culture'. Where there is suspicion of Western culture, it is often a result of the indiscriminate and commercially-motivated spread of certain aspects of Western culture which are held to be undesirable. The 'values' underlying such manifestations as pop music, films and television programmes with a strong sexual or violent element, are sometimes seen as inconsistent with the social, moral or religious climate in the countries concerned.

26. In Singapore the situation is more complex, as Singapore, as such, has no traditional culture. Instead it is the inheritor of traditional cultures from China, Malaysia and India. Even that is a simplification, as the Chinese cultural inheritance is many-faceted ('learned' classical arts, the traditional folk cultures of the Cantonese, Hokkien and Teochew, the

individual 'Straits-Chinese' contribution, etc.), the Indian traditions are mainly, but not entirely, Southern Indian Tamil, and the Malay traditions derive from present-day Malaysia and from Indonesia.

27. While Singapore is thereby one of the richest countries in the world in terms of its plural cultural inheritance, there has not yet emerged a 'Singaporean' culture that can be identified as distinctive.

28. At the same time, Singapore is one of the most 'westernized' of countries in Asia. This is not merely or even principally a legacy of the colonial era, for Malaysia, Indonesia, the Philippines and the countries of Indo-China have comparable colonial pasts. It should however be mentioned that there was no indigenous Singaporean culture at the time of the island's occupation by the British, there being thus no strong counter-balance to the imported influence. A principal factor in Singapore's westernization is the nature of the Republic as a largely urban community, surviving and prospering as a modern nation through trade, industry and technology. Those working in agriculture and fishery represent a small (c 2%) proportion of the total working population, and the numbers are decreasing. Singapore is also international in that its economy is based on international trade and business. English is a national language, is increasingly used in education, is the language of administration, and is the main 'lingua franca' between different linguistic groups.

29. These considerations - the plural rather than single cultural inheritance, and the strong Western influence - pose special problems for Singapore in its search for a national identity. Conversely they offer special possibilities and opportunities not open to less heterogeneous nations.

30. In the early years following independence, some felt that a distinctive Singaporean culture might be created in the relatively short term. There was also a desire that such a culture be evolved rapidly, as the Government was naturally concerned that all elements in the multi-racial community should regard themselves as Singaporeans first and foremost. The fusion of disparate cultures into a national whole was seen as a means of binding the nation together, of giving a unity within diversity. The creation or evolution of a distinctively Singaporean culture remains a declared objective of the Government. It is the shared view of most people that this objective can, and will be attained. This report assumes the desirability of the objective, and in the following paragraphs examines the alternatives which may be considered in its pursuance.

31. The main alternatives that have been variously put forward can be summarized as follows:

- a) A conscious attempt at a 'fusion' of Chinese, Indian, Malay and Western cultures and art forms.
- b) The progressive abandonment of traditional ethnic cultures, and the creation of a new and 'synthetic' Singaporean culture.
- c) The modernization and development of one ethnic culture as a dominant force in the community.
- d) The adoption of 'Western' culture as the dominant force, naturally but unconsciously influenced by the diverse ethnic traditions.

After careful thought and many discussions on the subject I do not believe that any of the above are practicable or desirable.

32. The first alternative (a) has a theoretical attraction. It affords parity of recognition, and the resulting culture and art forms would truly represent the various elements and influences in society. It is on practical grounds that it must be rejected. A harmonious mix depends on the ability of the ingredients to blend. While, in the long term, disparate elements may change and grow together, an attempted artificial fusion would result in discord and rejection by the cultural stomach. The styles of Indian and Chinese dance are, for example, so fundamentally different that they could not be married. With drama and literature there are linguistic barriers to a fusion of equals. Malay, Chinese, Indian and Western musical instruments and styles are essentially different, and to play Western music on Chinese instruments or vice-versa produces curious pastiches, 'fancy-dress' music rather than a fusion of cultural styles. This is not to say there will not be, one hopes increasingly, mutual influences occurring naturally. Rather than an artificial fusion of diverse traditions and styles as they are now, will produce a hotch-potch not a culture.

33. The second alternative (b) would ignore the great value of the various inherited traditions, and the new 'synthetic' culture would lack a solid cultural foundation. A culture with new art forms cannot simply be brought into being. A new and up-to-date manufactured culture might be thought to be attractive in that it could mirror the modernity and progressive nature of this 20th century nation. There is however a limit to what can be achieved artistically, starting from scratch, or using such non-traditional means as electronics, lasers and other modes of expression peculiar to our time. The futurism and revolutionary art as experimented with in, for example, Italy and the Soviet Union some fifty to sixty years ago was justifiably short-lived. No one now puts forward this alternative seriously.

34. The third alternative (c) would be democratically unacceptable as well as culturally unworkable. The population is predominantly Chinese, but many Singaporeans of Chinese origin are more interested in 'Western' art forms and culture. The exclusive support and development of Chinese culture would be as unacceptable to the Chinese as well as to the Indian and Malay citizens of Singapore. It would also be unfitting for a modern and progressive nation like Singapore to base its future cultural development on any particular traditional culture, from whatever origin.

35. The fourth alternative (d) has most to recommend it in that Singapore is highly westernized, in that the adoption of 'Western' culture would not be divisive, it being external to all three ethnic traditions, and insofar as Western culture is highly developed and is rich in its 'repertoire'. Furthermore Western culture is continuously evolving, and to that extent, may be said to be more 'alive' than the traditional art forms of Asia's past. It is the use of the word 'dominant' that renders this alternative less than wholly recommendable. As has been said, the inherited cultural traditions of Singapore are exceptionally rich, and a distinctive and truly Singaporean culture must surely incorporate as far as possible this unique inheritance. Positive encouragement of 'Western' culture, but laissez-faire acceptance only of Chinese, Indian and Malay cultures would reduce what is essentially Singaporean in the result.

36. This leads to two further alternatives, which are, I believe, the only alternatives facing those concerned with the desire to see the eventual emergence of a distinct Singapore culture:

- e) Acceptance that 'Western' culture will increasingly take over, and that it will eventually exist to the exclusion of the Chinese, Indian and Malay inheritance.

- f) Simultaneous and conscious support for both 'Western' and the Asian cultures, coupled with the maximum inter-exposure.

37. The fifth alternative (e) is regarded as highly undesirable, but also as a likely future situation unless conscious efforts are made to avert it. Western culture is increasingly dominant, in both its finer and its less worthy manifestations. There is no single indigenous culture to provide a counter-balance, or with even a strong enough position to influence and modify the Western influence in any major way. The need for such a counter-balance or contributing influence is not because Western culture needs it, but because a Singaporean culture does. Western culture is rightly promoted on a wide scale, and this report recommends further such promotion. 'Western' is, indeed, increasingly a misnomer, for what is being considered is today an international cultural language and heritage. Its origins are largely in Europe, but it is now a world cultural property. However these paragraphs relate to Singapore's wish to establish its own distinct cultural identity, and the adoption of international culture, however fine, unmodified, will not achieve this. It is also suggested that an indiscriminate adoption of Western culture would lead to the worse as well as the better elements ousting local traditions. There are commercial interests which would like to see this happen, and positive rather than negative avoiding action is more likely to bear fruit.

38. This leads to the final alternative (f), which is the one I would commend to the responsible authorities in Singapore. Maximum support should be given to the existing traditional cultural activities. They are of considerable value and interest in themselves, and also have much to contribute towards the gradual evolution of a distinctive Singaporean culture. It is sometimes feared that the fostering and development of the distinct Chinese, Indian and Malay cultures could be socially divisive at worst, and at best would not contribute to the national cohesion and identity which is sought. There is no reason for this to be the case, especially if efforts are made to provide a greater degree of mutual interest in each other's cultures by Singaporeans of Chinese, Indian and Malay origin.

39. It has been disappointing to observe the limited extent of such mutual interest at present. Audiences at Chinese operas are almost entirely Chinese, and Indian and Malay cultural events are attended overwhelmingly by those of Indian and Malay ethnic origin. Given that the various ethnic groups have co-existed harmoniously in this multi-racial society for many years, the 'compartmentalization' of the respective cultural traditions is unfortunate. If Italian opera, French painting, English drama and other Western forms can command interest, then surely the same can happen with regard to the rich inheritance of Asian cultures. It is suggested that the authorities should devise means of encouraging such mutual interest and appreciation. This can be done most easily with such non verbal arts as art, dance and music, but more can also be done to promote interest in the linguistic arts such as drama and literature by means of translation and effective promotion.

40. At the same time as fostering the traditional arts and their continuing evolution and development, the maximum effort should be made to promote the practice and appreciation of Western or international art. Above all, attention should be paid to improving standards through advanced training and the secure establishment of performing arts organizations.

41. A distinctive Singaporean culture will emerge and evolve through ensuring that all the existing cultural streams are cultivated and strengthened. Cultural inter-action and mutual influence will take place naturally, but the process will be gradual and long-lasting. The

authorities can help advance this process by providing increasing opportunities for mutual exposure and by encouraging artists to seek inspiration and subject matter from within Singapore. All cultures are, to a large extent, synthetic in that they have been influenced by other cultures over a long period. If the child that is a future Singapore culture is to be healthy and vigorous, it will need to stem from healthy and vigorous parents, and should not suffer from premature birth.

42. Thus the emergence of a truly distinctive Singaporean culture is seen as depending on the simultaneous support of Western and traditional art forms, coupled with greater encouragement to artists and the public alike to learn from the many cultures Singapore is fortunate in having.

43. This question of a 'Singaporean culture' has been dealt with at some length, as it is a major concern of the Government and of the public, and there is no existing model or example that is entirely applicable to Singapore's particular circumstances.

C. MAIN FINDINGS AND CONCLUSIONS

44. In order to be able to make a considered assessment of existing cultural activities in Singapore, including how they are organized, financed and promoted, it was necessary to undertake a thorough survey as was possible within the time. Much information was readily available; much had to be sought out through meetings and discussions. Identification of particular problems or future possibilities required such meetings, and the first hand experience gained through visits, inspection of buildings and attendance at classes, rehearsals, performances and exhibitions has proved invaluable. The survey undertaken had to be selective rather than comprehensive, but it was possible to cover adequately the various art forms, education in the arts, community arts activities, and governmental provision and policies with regard to all of these. In this section of the report I report my main findings and conclusions in this order:

- Visual Arts
- Dance
- Drama
- Film
- Literature
- Music
- Traditional Cultural Forms
- Festivals
- The Arts at Community Level
- Radio, Television and the Media
- Promotion and Publicity
- Education in the Arts
- Buildings for the Arts
- Financial Support for the Arts
- Ministry of Culture: Structure, Staffing and Training

Visual Arts

45. The number of exhibitions which takes place in Singapore is quite considerable. The National Museum Art Gallery arranges a regular programme of exhibitions. Many of these are made available through foreign embassies and cultural agencies, which is appropriate for the main exhibition area in the Republic. These 'overseas' exhibitions enable the public to see a wide range of contemporary and historical art from other countries, thus complementing the Gallery's own permanent art collection, which is at present limited to Singaporean artists. In addition the National Museum Art Gallery arranges exhibitions by Singaporean artists, including two major annual shows plus regular exhibitions of work by young people in its Young People's Art Gallery. The Ministry of Culture also arranges regular exhibitions, exclusively of work by Singaporean artists in various media. The Ministry also undertakes a programme of exhibitions of art for and by young people. Their exhibitions are normally held in the exhibition area of the Singapore Conference Hall.

46. A number of privately owned art galleries also organize regular art exhibitions, notably the Gallery of Fine Art, the Alpha Gallery, the Raya Gallery and the Rising Art and Crafts Gallery. These are normally held at their own premises, but the Gallery of Fine Art holds its ambitious series of

exhibitions elsewhere, normally in the Mandarin Hotel, which has suitable exhibition space for this purpose.

47. In addition there are many active art societies which mount annual or regular exhibitions. The more important may take place at the National Museum Art Gallery, but, in addition to the Singapore Conference Hall, there are also exhibition facilities which are hireable by societies and artists at the National Library, Chinese Chamber of Commerce, Regional Language Centre, British Council, National Theatre and at branch libraries. Additional exhibition space will soon be available at the Victoria Memorial Hall (currently undergoing extensive rebuilding) and at the new premises of the Goethe Institute.

48. Although some of the occasionally used areas are far from ideal, lacking suitable lighting, proper display facilities, etc., shortage of exhibition space and paucity of exhibitions are not thought to be a principal problem in Singapore.

49. In terms of permanent collections, the National Museum and Art Gallery is the richest, with historical artefacts, notably ceramics, in the Museum's permanent display, and paintings and other works of art in the adjacent Art Gallery. However its present total annual acquisitions allocation of S\$40,000 seems far too small for a national institution with such wide responsibilities. It is probably right to concentrate on Singaporean artists, and perhaps to then build up its collection of art from neighbouring countries in the South East Asian region. Even within this defined policy, however, the funds for acquisition could usefully be considerably increased.

50. The Lee Kong Chian Museum of Asian Culture at Nanyang University has an interesting permanent collection of Chinese ceramics, bronze, painting and calligraphy, but space limitations probably preclude any significant expansion in this collection. Its location is not unfortunately such as to attract the casual visitor. It does now arrange one exhibition a year in the centrally located Chinese Chamber of Commerce. It is a matter for future consideration, with the forthcoming merger of Nanyang University and the University of Singapore, as to whether this Museum should remain in its present premises or be rehoused in a more accessible situation.

51. It is suggested that both the National Museum and Art Gallery and the Lee Kong Chian undertake limited programmes of circulating exhibitions or exhibits. Naturally security and a controlled environment are important considerations, and venues would need to be carefully selected, and objects of great value excluded from such loan exhibits. It could be argued that Singapore is sufficiently small to render such circulating exhibits unnecessary, particularly with the population concentration in the south of the island. However school-children (and older and poorer people) are not as mobile in their habits as others, and it is notable that, with the opening of the branch libraries of the National Library, the majority of young library users now use the non central branches rather than the central National Library. Carefully selected circulating exhibits at suitable locations, including the branch libraries, would certainly increase the accessibility of the art and museum collections to a large sector of the community.

52. It is unfortunate that, while the great masterpieces of music, drama, film and literature can be experienced in Singapore, the great masterpieces of art history are not readily transportable to Singapore. In this connection it is suggested that documentary or educational exhibitions might be prepared, using high quality reproductions accompanied by informative

texts. Well designed and assembled, these could be eminently suitable for touring to schools, libraries, etc. Admittedly a reproduction is not the same as an original, but one should not forget that records and cassettes play an important part in musical education and enjoyment, and appreciation of the arts, Western and Asian, including architecture, could well be encouraged through reproductive exhibitions. Artists today do not paint principally for exhibition purposes, but rather in order that their works may be owned and appreciated in domestic surroundings. The sale and ownership of works of art, whether by individuals or by companies, is to be encouraged. It would not be appropriate for the government to be involved with private or commercial galleries, though valuable assistance can be given by publicizing their exhibitions (see paragraphs 166 to 169).

53. In addition there is much to be said for picture lending schemes. Such schemes can operate in the same way as the lending of books or records, though deposits and/or subscriptions need to be at a higher level. Such schemes are operated by a number of public art galleries in various countries. Picture lending schemes can also stimulate the sale of works of art if pictures on loan are also purchaseable. In such cases the loan charge so far paid may be deducted from the selling price. Participation in a picture lending scheme enables more people to enjoy works of art in their own homes, and also enables people to have a picture on 'extended approval' before deciding whether or not to buy it. It is suggested that one or more picture lending schemes be introduced in Singapore, whether operated by the National Gallery and Museum, by the National Library service (perhaps the best choice) or by private galleries. The cost of setting up and operating such schemes is minimal, and they could indeed be operated on a commercial basis. In order that Singaporean artists could benefit, it is suggested that schemes concentrate, perhaps exclusively, on their works. Schools, colleges and public buildings could participate in such schemes, thereby enhancing their premises, stimulating interest in local artists, and bringing art to a wider cross-section of the community.

54. It is, perhaps, surprising that art in the environment has not been more encouraged so far in Singapore. The city is surely one of the most beautiful and best cared for in South East Asia. The quality of recent architecture compares favourably with other Asian cities, and the whole environment is enhanced by the enlightened 'garden city' policy of tree planting, parks and open spaces. The contrast with Hong Kong, even allowing for the latter's greater housing and population problems, is striking. And yet works of art in public places are less evident than one might expect. It is suggested that the Ministry of Culture might consider an annual award to the company, organization or establishment which is judged to have made the best artistic contribution to the built environment. This could be in respect of public sculpture, mural design or even imaginative preservation or conservation of the architectural heritage. The award need not be monetary, and both the commissioning organization or authority and the artist or architect commissioned could be thus honoured.

55. Lastly, there is scope for considerable improvement in the facilities available for training professional artists and art teachers. This is discussed in paragraphs 181 to 184. As with the other art forms, it is recommended that the first priority must be accorded to training facilities and improving professional standards.

Dance

56. Dance is one of the most popular art forms in Singapore. The Chinese, Indian and Malay traditions are rich in dance, and interest in ballet and Western dance is widespread. There is a rich tradition of ethnic dance

throughout Asia, ranging from sophisticated classical dances to more robust traditional forms, often with their origins in community festivals and rural celebrations. Interest and activity in ballet (of western origin) is more recent, but has spread rapidly and successfully. Traditional national dance is a distinct art form from western ballet, requiring different skills and training techniques. Nevertheless they have certain basic similarities, both employing expressive, narrative or decorative movement to the accompaniment of music. Dance is one of the most universal art forms, and people of different cultural backgrounds can enjoy and appreciate different styles of dancing more easily than they can appreciate arts with a linguistic content (drama, opera, literature). Even if the music is unfamiliar, there is the beauty of movement, costumes and spectacle. It is thus a form of art that may be considered especially worth developing in a multi-racial, multi-cultural society such as Singapore.

57. The National Dance Company is a part-time and amateur group, which has nevertheless a high reputation, and which has performed overseas as well as in Singapore. It is based on the inherited ethnic traditions of Singapore, adapted and modernized to give their productions a contemporary flavour. Its members attend regular classes and rehearsals, and receive free training. It is essentially three groups in one, reflecting the multi-cultural make-up of Singapore. The People's Association has a Dance Company, the nucleus of which is professional. Fourteen dancers are permanently employed, and they are joined by talented amateurs in many of their productions. Both the above groups are professionally trained.

58. There are many amateur dance companies and cultural associations with dance groups, including the Singapore Phoenix Dance Troupe, the Malay cultural group Sriwana, and a number of Indian cultural associations. Dance teaching is undertaken by both private teachers and by schools or cultural associations. Notable among the latter are the Singapore Ballet Academy, Bhaskar's Academy of Dance and the Indian Academy of Fine Arts. Such bodies provide serious professional instruction to a high level, all pupils being part-time, but with some full-time instructors employed. Ballet and dance are also popular cultural activities at the People's Association's community centres. Classes, courses and groups at these centres currently include classical ballet, Chinese cultural dance, children's Chinese cultural dance, international folk dance, Malay cultural dance, children's Malay cultural dance, Indian cultural dance, children's international folk dance, and social dance. The number of participants is immense, and in addition there is a variety of ballet and dance clubs attached to the National Library and its branches. The Singapore Tourist Promotion Board also presents daily an 'Instant Asia' show which includes participation by professionals in Chinese, Indian and Malay dance.

59. As with other areas of cultural activity participation and interest are widespread at the amateur and community level, but what is lacking is the 'top of the pyramid'. The climate is now right for the establishment of a full-time Singapore Academy of Dance, and of a full-time professional Singapore Dance Company. I have found widespread agreement at all levels that the proposed Academy and Company should be established as a matter of priority. The two proposals are necessarily inter-linked for three reasons. First, a professional company could only exist and flourish if fully trained dancers, choreographers and teachers were available. At present they are not. Secondly, the proposed Singapore Dance Company would, along with the People's Association, the voluntary societies and the educational sector, be a principal employer of those graduating from the Academy. Third, there would be artistic and economic benefit to be derived from the Company undertaking teaching at the Academy and vice-versa. The proposal to establish a

full-time Singapore Academy of Dance is set out in paragraphs 185 to 186 in the section on education.

60. I recommend the setting up of a full-time professional Singapore Dance Company, preferably to coincide with the foundation of the Singapore Academy of Dance. Autumn 1981 is suggested as the desirable starting date for both.

61. I do not believe one can, or should, attempt a 'fusion' of disparate styles. If a professional company is to be formed, it would have to be either a ballet company, or a traditional style group, perhaps devoted to one particular tradition. An alternative would be a company comprising small groups of dancers, not unlike the existing amateur National Dance Company, each of which specialized in a particular style. This question has been discussed with representatives of the Ministry of Culture's Dance Committee, and with many dance teachers and organizations, and it is recommended that the company should be a ballet company. The dancers should be trained in classical ballet techniques. This does not mean their repertoire would consist of classical ballets such as 'Giselle', 'Swan Lake', etc.; rather that their training should be based on western techniques, which could then be utilized in a contemporary way.

62. 'Ballet' as an independent art form (not incidental to a masque, opera, etc.) has a shorter history than its sister art of musical theatre, opera. The 'classical' ballets are of mainly nineteenth century origin, and the real rise of ballet in its own right took place in that century. The 'language' of classical ballet continues to be used in ballets created today (leaps, 'point work', pas de deux, - even the descriptive words are inherited from the earlier tradition). While contemporary themes, scenarios and music were used by such early twentieth century innovators as Diaghilev (who used such 'moderns' as Picasso and Stravinsky), the basic language, while extended and developed remained essentially the same. Modern choreographers such as Balanchine, Cranko and Ashton have continued to use this basic language of movement. Important changes and innovations took place in the United States, notably under the lead of Martha Graham. There are now many companies which have followed Graham in developing a contemporary dance language. Their ballets tend to be shorter, more obviously expressive, and less exclusively concerned with 'foot work'. Under the joint influence of classical and modern ballet have emerged major companies, where the dancers are classically trained, but the repertoire is contemporary in style and execution. It is this kind of company that would have the required breadth of style that I would suggest as most suitable for Singapore. It should be adaptable and flexible, able to absorb and reflect local influences. Such companies do not have full 'corps de ballet' though dancers may dance in groups. They tend to be modest in scale, to give solo opportunities to the whole company, not just to star 'ballerinas', and can be more stylistically eclectic than such major classical companies as the Bolshoi Ballet and the Royal Ballet. But, most importantly, their dancers have the skills, strength and flexibility of classical ballet training.

63. Such a Singapore Dance Company might comprise the following personnel:

Artistic

Director (1) (also a choreographer), Choreographer (1),
Ballet master/mistress (2), Designer (1), Wardrobe mistress (1),
Technical/Stage Staff (2), Musical Director (1), Dancers (14)

Management

General Manager (1), Publicity Officer (1),
General/Secretarial (1)

Total: 26

Some of the above staff might be shared with the proposed Academy of Dance, notably the Director/Choreographer, the second choreographer and the ballet master and mistress. The designer and musical director could possibly be part-time posts, with free-lance personnel also used on an occasional basis. It will be noted that no musicians are included, the assumption being that music would normally be recorded. Any live musicians could be engaged if and as required, but this would not be necessary, and would add greatly to the costs. It would anyway be better to use good recordings rather than live musicians of lesser quality.

64. The company would not require exclusive use of its own premises or auditorium, but could rehearse and train in cheaply built or converted premises, preferably sharing such premises with the proposed Academy. The proposed temporary and long-term 'housing arrangements' for the Company are dealt with in paragraph 201 in the section on buildings for the arts.

65. It would be desirable to recruit overseas personnel in limited numbers, and with a view to their being phased out as soon as the company could be fully 'Singaporeanized'. It may be possible for all the dancers to be Singaporean from the outset (including, one would hope, a number of Singapore's best dancers who have been trained and currently work overseas). It is suggested that the Director/Principal Choreographer should be an experienced person from overseas, and that he or she should be recruited for at least three years. Although there are experienced dance teachers in Singapore, it may be desirable initially also to have a ballet master and mistress from overseas, perhaps for two or three years, as experience of working with professional companies and wide knowledge of varying styles would be important.

66. The company's repertoire would have to be built up from scratch. Despite the existence of increasingly sophisticated dance-notation, the company could not simply take over or copy existing creations, although existing ballets could, of course, be re-choreographed and re-created to suit the company's size and particular nature. In any event it is desirable that its work should have a distinct Singaporean flavour. It would be the intention to have works based on traditional Asian themes and stories, on contemporary Singaporean themes, and for the evolving style of the company to absorb and incorporate such traditional styles as it could. A distinct Singaporean style could well emerge, though this could not take the form of an undigested mixture of essentially individual traditions. It would be a process of assimilation rather than a merger.

67. The number of performances per year would be less than the number that could be undertaken by a drama company. This is firstly on account of the physically taxing nature of the work, especially for newly-trained dancers, secondly because the dance company could not adapt as easily to less than adequate halls and stages, thirdly because the repertoire would take time to build up, and fourthly because the company's leading members would increasingly also teach at the proposed Academy, thereby sharing and saving costs for both the Company and the Academy. The Company should also undertake educational work, including scaled-down works, lecture-demonstrations, workshops for teachers, etc. A possible initial breakdown of the annual work might be along these lines:

Public performances (12 weeks), Educational performances (10 weeks),
Academy Teaching (10 weeks), Rehearsals (12 weeks), Overseas
Touring (4 weeks), Holidays (4 weeks)

(Note: the above 'weeks' are total days, and would not fall into block weeks.)

68. In view of the proposed pattern of work by the Company, the costs could be likely to be in the region of S\$450,000, with earned income (excluding income from Academy work) being of the order of S\$150,000, leaving a recurrent net cost of around S\$300,000 per annum, most of which would need to be in the form of subsidy and sponsorship. These are necessarily very approximate figures, and do not take into account any expenditure on premises for rehearsals, classes and performances.

69. It is partly the very individual and distinct nature of Indian, Chinese and Malay dance traditions that leads me to recommend a ballet/dance company rather than a company performing in traditional styles. Such traditional styles and performances will continue to flourish as at present organized, and they would receive an added impetus if they were included, as they could be, in the curriculum of the proposed Academy of Dance.

70. Furthermore the training in Asian dance at present available through existing organizations is widespread and conducted to a high standard. The proposed professional Company would provide a stimulus to dance activities throughout Singapore. The Company, in turn, would consciously seek inspiration and strength from the broad base of dance activities which represent a major part of the Republic's cultural life.

71. Grants to the leading existing dance companies, notably the People's Association Dance Company and the National Dance Company are recommended, to enable them to invite experienced teachers and choreographers to work with them for extended periods. Similar assistance to groups and associations specializing in Chinese, Indian and Malay dance is also recommended.

Drama

72. In many Asian cultures, 'drama' has traditionally been linked with music, dance and song. Spoken or 'straight' drama has occupied a central place in Western culture for many centuries. During the colonial era amateur drama performed by expatriates provided the main drama diet, with Chinese, Indian and Malay productions being of opera, dance-dramas and the like. While there is an important and continuing contribution being made by amateur expatriate actors, the situation is much changed today. Western influence remains important, as would be expected in an art form richly developed in the West but more recently espoused in the East. There are now many amateur drama groups, most performing in English, but with many using Chinese (principally Mandarin), and a smaller number performing in Malay and Indian languages. The preponderance of English language groups is accounted for by the extensive repertoire available, the increasing use of English as the medium of instruction in schools and colleges, the fact that English is spoken and understood by more Singaporeans than any other language, and the presence in the Republic of a number of expatriates with experience of acting and production.

73. Language is, of course, an important factor, and plays in languages other than English tend to attract audiences of a particular ethnic community almost exclusively. This will probably continue to be the case in the foreseeable future. It is understandable that the inter-cultural interest which one hopes to see growing in the non linguistic arts, or in those forms where music or dance help to dilute the language problem, is not so forthcoming in straight drama.

74. The standards of amateur performances vary enormously. The Stage Club is a largely expatriate society, and is the most successful drama group in consistently drawing a public. While light comedies and an annual pantomime remain major elements in its repertoire, plays by Max Frisch, Anouilh,

Shakespeare, Ibsen, Tennessee Williams and Shaw have also been produced in recent years. The Experimental Theatre Club has also made some enterprising choices, and many productions by drama groups linked to further education establishments have explored the classical and modern standard repertoires. The Chinese, Indian and Malay language groups have necessarily relied more heavily on contemporary plays as well as recent translations of European plays. In this lies both strength and weakness: strength, in that locally written plays have a particular relevance to the community; weakness in that the corpus of locally written plays is still relatively small and mediocre in quality.

75. The Ministry of Culture has encouraged the development and improvement of amateur drama in a number of ways, notably with its Play Production Scheme, whereby about two productions per month are offered financial assistance and are promoted by the Ministry. The aim of the scheme is good, but it is not thought to have had as significant an effect on the standard of productions as had been hoped. It has to be admitted that some groups simply lack the experience and expertise to benefit from financial assistance alone. It is suggested that the scheme be continued, but perhaps more selectively as regards subsidy provision. An annual drama festival is also mounted by the Ministry, and in 1979 ten groups were selected to participate, three performing in English, four in Chinese (two being Chinese opera productions), two in Malay, and one in Tamil. Such an event provides a useful annual conspectus of drama in Singapore and a stimulus to the groups taking part. The Ministry has also held a play-writing competition, which produced fair results in the English section, but little of value in Chinese.

76. It is suggested that a useful means of helping amateur groups to improve their standards would be a regular series of workshops on production, acting and technical matters. One or two have already been held with considerable success. In this connection it is also recommended that the Ministry of Education should appoint two Drama Advisers (see paragraph 178a).

77. It is also suggested that special thought be given to broadening the available repertoire by commissioning new plays in all the four principal languages, and by commissioning translations of existing plays, especially into Chinese, Malay and Tamil. Competitions have their place, but there are writers of quality in Singapore, and carefully placed commissions should offer not only a suitable fee, but also the guarantee of a sponsored production.

78. The various drama groups perform in the Victoria Theatre and Cultural Centre Theatre, as well as occasionally in other venues including school halls. Auditoria for the performing arts are considered separately and in detail in paragraphs 196 to 197.

79. So far this section has dealt entirely with amateur drama. There is, at present, no professional theatre company in Singapore. I recommend the establishment of a wholly professional and permanent drama company. Having discussed this with members of the Ministry of Culture's Drama Committee, Ministry staff, and a number of amateur groups and educationalists, I recommend that it should be an English language company. Although overseas participation would be essential initially, one can realistically look forward to an English language company comprised entirely of Singaporeans.

80. The company should initially be quite small. This need not impose an undue limitation on the repertoire, and would enable the company to perform in a wide variety of theatres and halls. It would also limit the initial costs, and provide an opportunity to assess and build up audiences over a period. An initial strength might be:

Artistic

1 Director, 1 Assistant Director, 1 Designer, 1 Technical Director, 1 Stage Manager, 1 Wardrobe/Properties, 1 Technical Assistant, 2 A.S.M./Stage-hands, 10 Actors/Actresses

Administrative

1 General Manager/Administrator, 1 Publicity/PRO,
1 Admin./General Assistant

Total: 22

81. It is suggested that the Director, Designer, Technical Director, Stage Manager, General Manager, and, say, 4-5 actors be recruited overseas. The Designer, Technical Director, Stage Manager and General Manager should be appointed on short-term contracts of, say, 6 months only, and should have Singaporean trainees working with them, who would take over the positions after the six-month period. The Director should be appointed for two years, and would train the Assistant Director, as well as produce most of the productions. The expatriate actors/actresses should also have a training responsibility. They would initially take many of the principal roles. It may well be necessary and desirable for the overseas actors/actresses to come on, say, six-month contracts, to be replaced by other overseas actors at six-monthly intervals for a period of at least two years, with overseas personnel being phased out as the Singaporean members of the company progressed and could take over. The company could be completely Singaporean within between two to three years. Resident expatriates would also, of course, be eligible for employment by the company, but the full-time nature of the company has to be clearly understood.

82. An alternative to the initial six-month employment of expatriate professionals as General Manager, Designer, Technical Director and Stage Manager would be to send Singaporeans overseas on short courses prior to the company being set up, who would then fill these positions from the outset. Such short-term overseas secondments for the Singaporeans who would soon occupy these positions would be desirable in any event, to broaden their horizons and give them comparative experience of other theatre companies. Suitable short courses and secondments do exist in the United Kingdom, and there is reason to believe that scholarships and bursaries would be forthcoming for this purpose. It would also be desirable for Singaporean actors and actresses to receive tuition overseas as well as 'in service' with the company in Singapore, but this is something for the long-term, with perhaps only one or two actors being trained overseas at any one time.

83. It is suggested that the company should undertake educational as well as public performances, and both the Ministry of Culture and the Ministry of Education might therefore be involved in setting up the company, and in providing the necessary finance. Selection of the overseas Director and acting personnel would need to take into account their required educational and training duties, as well as their directing and acting abilities. The company might also undertake work for radio and television, though this would be subsidiary to its public and educational commitments. In due course, the company could also undertake regional touring, as there is a limited demand for English language drama in other ASEAN countries, none of which possesses an English language company. It would be fitting for Singapore to take a lead in this direction, and the costs of such visits would be met by the countries visited.

84. The repertory of the company would include classical and modern plays, would make a special feature of plays which were set texts for GCE and other examinations, and should also include over the years an increasing proportion of plays by Singaporean writers, some of which might be commissioned.

The company's value as an aid to English language teaching and understanding would be considerable.

85. The company would not need its own theatre, but could perform in existing theatres, notably the Victoria Theatre and Cultural Centre Theatre, but also in other theatres and halls depending on the works performed and the intended audience. Productions would therefore need to be flexible and mobile as far as possible. Although not ultimately desirable, the administration, rehearsal space, workshop and main performing venue need not be in the same location. However, it is suggested that the Cultural Centre Theatre could be the main base of the company (see paragraphs 196g and 201). The company would eventually be one of the principal users of the proposed Centre for the Arts (see paragraphs 207 to 214), though this is a longer term possibility, and is not essential to the proposal to establish the company.

86. Assuming the company worked for forty-eight weeks of the year, the eventual annual pattern of work might be along these lines: rehearsals: 12 weeks, public performances: 18 weeks, educational performances: 12 weeks, TV, radio, tours: 6 weeks - total 48 weeks. Not all the company would be involved in every production. Sometimes, especially for educational work, the company would be split, either performing two plays or rehearsing and performing simultaneously.

87. The company would require subsidy on a continuing basis, though the ratio of subsidy to earned income would decrease with the Singaporeanization of the company, and with the building up of audiences. The amount of subsidy required will depend on a number of factors, including the levels of salary for the company, production costs, etc. (determinable) and the earned income (not accurately determinable, though estimated forecasts can be made). It is suggested that the costs of the initial overseas involvement might be met in part by overseas agencies and foundations. It is likely that the initial gross annual running costs would be not less than S\$350,000 (assuming no charges for premises or theatre hire). Initially it would be prudent not to estimate earned income at more than S\$75,000 leaving an initial subsidy/sponsorship requirement of S\$275,000 per annum. This would decrease with the progressive Singaporeanization of the company, and might eventually level off at around S\$200,000 at present-day costs.

88. It is suggested that, if possible, the company be established in late 1981, and its first performances could be given after a period of three to four months intensive training and rehearsal. Membership of the company should be by audition and interview exclusively, and the company's continuing existence should be guaranteed for a period of three or four years at least, as it would take time to build up standards, a varied repertoire, and regular audiences.

Film

89. There is now no film industry in Singapore, though this was not the case some years ago. Film going is a popular activity in the Republic with good attendance figures at a large number of cinemas throughout the island, but concentrated in the main urban areas. The quality and variety of films on commercial release at any one time is not particularly impressive, but reflect the main public demand - recent, well publicized expensive Western-made films (mainly from the U.S.A.) and lower budget films in Chinese (Mandarin and Cantonese), Malay and Tamil. The lack of a Singapore-based film-making industry is to be regretted, as there is a resulting lack of films using Singapore talent, a consequent lack of such talent emerging, and an absence of feature films on Singaporean themes. This is outside the

scope of this report, and it must be remembered that film production is not cheap, that Singapore has a relatively small population, and that competition from the U.S.A., Hong Kong, Taiwan, Malaysia and India is considerable. In Malaysia there are laws which restrict the proportion of overseas-made films shown, but such a restriction would be unrealistic in Singapore. Nevertheless the relevant Government department could give thought to incentives to encourage local film-making, such as the waiving of entertainment tax in respect of Singapore-made films, leading eventually to a modest quota system, requiring say 5% of films shown to be locally made. This may not be practicable in present circumstances, but may be worth investigation.

90. The situation with regard to screening of good quality films by film societies and other cultural agencies is much healthier. The Singapore Film Society has a membership of about 600, and usually presents 24 films a year, with two screenings of each on alternate Sundays. The Society also cooperates in the presentation of various short film seasons or festivals. Their shows are held in the Cultural Centre Theatre, which has 16mm. equipment only. The present arrangements with regard to membership and subscriptions would benefit from revision. Members pay a flat fee as an annual (or six-monthly) subscription, and are then entitled to attend all film shows free of charge. The relatively high subscriptions (\$30 and \$20 respectively, \$15 and \$10 for student members) act as a disincentive to those who may wish to attend a small number of films only. It would be much better to have smaller annual subscriptions plus an entrance fee for individual shows. This would help increase income, and would also encourage more people to attend the excellent films they present. The Society should also be permitted to sell 'guest tickets', particularly as their films are subject to exactly the same censorship as films available for commercial distribution. This again would help build up an appreciation of the art of the film. The commercially available films are no substitute for the kind of films shown by the Society, which include important historical works as well as more recent overseas productions. The Society itself would prefer the more flexible arrangements above, but there are current Government restrictions which render them impossible. The Government is recommended to remove such restrictions to enable the Society better to pursue its important function.

91. Feature films are also shown regularly by the Alliance Française and the Goethe Institute (both in the RELC auditorium), and periodically by the British Council in its own small theatre. These film shows, together with the occasional film festivals, usually arranged or sponsored by one of the foreign embassies or cultural agencies, add considerably to the quantity and quality of films that can be seen in Singapore.

92. All films shown under the auspices of the Singapore Film Society and by the foreign representations are 16mm. prints, and the main auditoria are not equipped with 35mm. equipment. It is strongly recommended that one of the auditoria should acquire 35mm. projection equipment. Ideally this would be the Singapore Cultural Theatre (see paragraph 196h), but, if this proves impossible the DBS Auditorium could be considered. The resulting improvement in quality and choice of films would be beneficial, though 16mm. showings should probably continue to predominate.

93. Mention should also be made of amateur film-making, and the very active Singapore Cine Club makes a useful contribution in this field.

Literature

94. Literature is the most 'solitary' of the arts, in that the writer creates alone, and the reader usually reads alone. Here we do not need to consider companies or auditoria, but rather the opportunities for encourag-

ing creative writing, and the means of making this writing available to the public. In the term 'public' should be understood four publics - those who speak and read principally English, Chinese, Indian and Malay. The problems of the writer and the publisher, already considerable in such a small nation, are compounded by the linguistic plurality.

95. It could be argued that 'natural selection' should determine what is published, and to a large measure it does. In the same vein it can be argued that sponsored or artificially encouraged publication could simply result in a proliferation of the second-rate, works that cannot justify publication commercially. There is validity in these views. Nevertheless literature is and can be a powerful influence on society, and can help or hinder the development of an educated and literate Singaporean society.

96. Securing publication does not seem to be a major problem as regards writing in Chinese. The output of the many publishing houses, large and small, and printing, promotional and distribution costs are relatively low. It has not been represented to me that there are writers in Chinese who merit publication and are unable to achieve it. They may be inadequately rewarded - it appears they are - but in the years 1966-1977 there appeared 74 books of prose and essays, 73 books of poetry, 52 books of literary criticism and 33 other 'literary' works. Furthermore it is common for a writer to be able to secure sales well in excess of a thousand. In this connection it should also be mentioned that the main Chinese language newspapers, Nanyang Siang Pau and Sin Chew Jit Poh, publish original creative writing and criticism regularly and prominently. To a lesser extent, and reflecting the smaller percentages of the population, writers in Malay and Tamil are able to secure publication and distribution without undue difficulty.

97. Writers in Chinese, Indian and Malay have inherited long literary traditions, often reflected in the nature and style of their writing, and are able to secure sales and readership in such countries as Taiwan, India, Malaysia and Indonesia. The quality of output is, as in any country, variable, with only a small proportion being of really high quality.

98. Singaporean writers in the English language have not inherited a literary tradition in the same way. While there is, of course, access to the European and American literary traditions, these do not represent a direct inheritance, but rather a learned and acquired model or set of examples. Singaporean (and also Malaysian) writing in English is of more recent origin, and real achievements in this field date from the last quarter century exclusively. In the circumstances, achievements have been considerable, though the number of books published remains comparatively few, and many of the publications have been undertaken by overseas houses with Singapore branches, notably Heinemann's and Oxford University Press. Such writing in English has local distribution, but little to no overseas sales.

99. Constructive and valuable work towards improving the situation in all languages has been carried out by the National Book Development Council, which has made awards in such fields as fiction, children's books and translation. The Ministry of Culture has also held a play-writing competition, and is soon to commence publication of an annual anthology, probably in English exclusively, of English writing, translations of writing in Chinese, Indian and Malay, and literary criticism. This development is much to be welcomed.

100. Good translations are in short supply, and if Singaporeans are to be fully aware of the creative writing in the various languages, further emphasis needs to be laid on the commissioning of new translations of a high literary quality. An annual translation commission from the Ministry of

Culture would slowly but effectively foster mutual interest and appreciation of Singaporean writing in the various languages. It is suggested that a commission rather than a competition would produce the desired high standards. Writers of repute should be so commissioned, and the fee should be substantial. Publication should, of course, be guaranteed, whether by the Ministry or by one of the existing publishing houses, and copies should be purchased for the National Library service, school and college libraries, etc. If possible more than one such commission should be made annually bearing in mind the four languages into and from which translations would be made, and the need to cover plays, poetry and prose.

101. The National Library serves both as a national institution and as a public library service, with three full-time branch libraries, more planned, and with part-time and mobile outlets. Its collection of some 1,200,000 books includes works in English (about 50%), Chinese, Malay and Tamil in that order. Nearly half the Chinese books are in the Young People's and Children's Sections. Over 3,100,000 loans were made in 1978/79, just over half being to children. Slightly over half the school-going population are members of the National Library, most younger members using the branch libraries at Marine Parade, Toa Payoh and Queenstown. Creative literature by Singaporean writers is, of course, included in these collections, providing one of the main, if least remunerative, outlets for local writers. I have been much impressed by the National Library service, not least by its programmes of cultural activities for young people.

102. There are also a number of periodicals which are literary in whole or in part. As with books, periodicals of Chinese writing are more numerous than those featuring English (or Malay and Tamil) writing.

103. It is suggested that 'Writers on Tour' and 'Writers in Schools' schemes be initiated. The former would involve writers visiting such venues as libraries and community centres to read and talk about their work. The latter, the need for which is more evident and pressing, would involve writers visiting schools for the same purpose. This could and should be linked with greater use of their works in schools as part of both linguistic and literature studies. This would make young people more aware of creative writing within their society, would introduce local themes, and the presence of the writers themselves would be an added stimulus. In secondary schools and junior colleges, writers could also lead workshops in creative writing. Such schemes would be inexpensive to implement, though writers should of course be properly remunerated. The schools scheme is referred to further in paragraph 178d in the section on education.

Music

104. Musical activity is widespread in Singapore. This applies to both Western music and to the instrumental and vocal music of the three ethnic traditions. Although there are no music departments at either University nor any college of music, imaginative work is being done both within and outside the formal curriculum by the Extra Curricular Activities Music Unit and by the Centre for Music Activities at the University of Singapore. The number of amateur choirs, orchestral and instrumental groups is immense, and this year (1980) sees the first Singapore Music Festival, a competitive event. At the apex is the recently established Singapore Symphony Orchestra. The absent link in this thriving musical life is advanced musical training, and the establishment of a College of Music is the principal recommendation with regard to music.

105. The Singapore Symphony Orchestra was established in late 1978, and commenced its first concert season at the beginning of 1979. There had been

talk of a fully professional orchestra for many years, and it was once thought that the amateur Singapore National Orchestra, sponsored by the National Theatre but now defunct, might form the basis of such an orchestra. In the event Singapore adopted the best and the boldest approach: the creation of an orchestra which was fully professional and permanent, and which aimed at the highest standards from the beginning. This development is the most important in Singapore's recent history, and deserves the maximum support and success. The initial strength was 41 members only, but it is planned to build up the orchestra to full symphonic strength by the late eighties. It is to be hoped that this progressive expansion can be accelerated, in order that more of the major and popular orchestral repertoire can be performed. Such an expansion should also lead to increased attendances through the inclusion of such popular favourites as Tchaikovsky and the late romantics. The orchestra was fortunate in securing the Singaporean conductor, Choo Hoey as its musical director, and it is to be hoped that other able Singaporean musicians, who perforce work overseas, may return to join the orchestra. Currently only 20% of the orchestra are Singaporean, the others having been recruited from a number of overseas countries, including the United States. As the orchestra progresses it will be possible to increase the proportion of Singaporean players, and an excellent scheme exists whereby up to eight young players may be selected annually for extended study abroad. After their three years' study, they are required to return to Singapore, and are 'bonded' to the orchestra for a period of years. Unfortunately it has not been possible so far to find sufficient students of the requisite level to take advantage of this scheme. This reflects partly on training inadequacies at pre-college level in Singapore. It is also a sign that many young people have not persevered with their musical training to a high level, partly, no doubt, because of the absence until now of professional employment possibilities in the Republic. The standards already achieved by the orchestra are considerable. It is already clearly a professional body in quality as well as organization.

106. At present the orchestra has its finances guaranteed by the Government for the initial two years only. Support from trust funds and from commercial sponsorship has contributed in a major way. There is no doubt that, if the Singapore Symphony Orchestra is to continue, to expand and to flourish, it will undoubtedly need continuing financial backing from the Government. Such continuing support is strongly recommended for what is, in term of quality and potential, Singapore's finest cultural achievement to date.

107. A secondary benefit to the community from the orchestra's existence is the presence of professional musicians who are able to teach and train the next generation of musicians. Such teaching already takes place, and is showing results. The orchestra runs its own scheme of providing free individual tuition to selected outstanding young instrumentalists, some of whom will achieve a standard whereby they can pursue their studies overseas on a full-time basis. Members of the orchestra also coach members of the Singapore Youth Orchestra, and one of the cellists actually trains and conducts the University of Singapore Chinese Orchestra.

108. Advanced full-time musical training is urgently required in Singapore. This is not only in order to train future members of the Singapore Symphony Orchestra, but also to train teachers and instructors of a high calibre for teaching in schools, for extra curricular tuition, for the People's Association's many music groups, both at national and at community level, and for the many amateur choirs and musical associations. A full-time College of Music is proposed in paragraphs 187 to 189 in the section on education.

109. Some indication of the widespread interest in music may be useful. The People's Association runs an excellent professionally based Chinese Orchestra. Its thirty full-time members are supplemented by talented amateurs for many of its concerts. The University of Singapore and the National Theatre Club both have amateur Chinese orchestras of high quality. The Singapore Youth Orchestra has a membership of over sixty players, who now include players from schools, graduates and working people, as well as undergraduates. The Goh Soon Tioe String Orchestra is an outstanding small orchestra of young players, who 'graduate' through two junior string orchestras. The Young Musicians Society teaches nearly 600 young people musical instruments at the Extra Curricular Activities Centre. The ECA (Music Unit) also provides teachers who instruct pupils up to 'O' and 'A' levels in music. More informally there are many musical activities, courses and classes at the 150 odd community centres throughout the Republic. During the last year these included a Chinese Orchestra, a number of pipe and wind bands, percussion bands as well as classes in piano, violin, brass instruments, guitar, accordian, cheng, er-hu, Malay drumming, Chinese flute, singing, Indian vocal and instrumental music and music theory.

110. Choirs are many, nearly forty taking part in the 1980 Festival of Choirs. Outstanding are the Singapore Youth Choir, Sing Sheng Philharmonic Society, People's Association Choir, University of Singapore Choir and Metro Philharmonic Society, but there is hardly a school, college or national institution which does not have a choral society. Most recently a Singapore Symphony Orchestra Chorus has been formed to perform major works with the orchestra. It will make its debut in the German Requiem by Brahms later this year.

111. It is estimated that nearly 10,000 children are studying for the Royal Schools of Music examinations. The new National Music Competition has attracted a wide entry, and includes Chinese as well as Western instruments and voice. There are currently some six thousand people studying at the independent Yamaha Music School.

112. It will be clear from the above that, in terms of quantity, amateur musical life is flourishing. There is, however, a universally acknowledged shortage of teachers, trainers and conductors to cope with such a wide range of activities. The proposed College of Music would have a major contribution to make here.

113. Standards amongst amateur groups are naturally variable, and it is suggested that the Ministry of Culture might arrange a series of intensive workshops, at which invited experts, including some from overseas, would help amateur conductors, instrumental and vocal coaches to improve their standards in terms of both technique and musicianship.

114. Singaporean composers need more encouragement, opportunities and stimulation by performances of their works. The most significant composers have, of course, studied abroad, and such overseas study will remain desirable for a selected few even with the introduction of the proposed College of Music. It is recommended that commissioning of works should be expanded, not only by the Ministry of Culture but also by the Singapore Broadcasting Corporation and by performing organizations. Particular emphasis might be placed on works for solo instruments (Asian and Western) and small ensembles, thus rendering professional performances and broadcasts more feasible. Choral works have understandably had, perhaps, more than their fair share of attention in this field in recent years. A Society of Composers is currently under discussion, and its formation would benefit composers in many ways.

115. Finally, mention should be made of the periodic recitals by professional musicians and ensembles from overseas. These are normally presented by the Ministry of Culture or by the National Theatre Trust, usually in association with a foreign embassy or cultural agency. These are a valuable part of the current music scene. The artists are usually on tour or 'en route'. It is to be hoped that such recitals will increase in number, and that visiting musicians will also be encouraged to undertake master-classes and workshop sessions. The provision of more realistic fees than are sometimes forthcoming will render such creative opportunities more feasible in the future.

116. Further reference to Asian traditional music is made in paragraphs 117 to 127, and musical education is discussed further in paragraphs 177 to 179 and 187 to 189 in the section on education.

Traditional Cultural Forms

117. The constituent ethnic communities in Singapore are fortunate in having inherited living cultural traditions from the past. Certain western countries are less fortunate in that their traditional cultures have almost entirely disappeared. In the United Kingdom, for example, traditional music, dance and crafts are virtually extinct, except in such relatively remote and rural areas as West Wales and Northern Scotland and the Scottish isles. There are many reasons for this, notably the urbanization and industrialization of the nineteenth and early twentieth centuries, and the early development of mass communications. There is no such thing as an English national dress, and folk music is a matter of scholarly study and conscious and artificial revival. Rural crafts have all but died out.

118. Asia's history, notwithstanding the colonial influences of the past two centuries, has been different, with traditional art forms living on as an important part of vital and developing cultures. One is missing much of the point if one regards 'Western' and 'Asian' cultures as comparable manifestations with different geographical origins. 'Western' culture, as has been said, now provides a common international means of expression. It is practised and enjoyed throughout the world, and has influenced and been adapted and adopted by people of widely differing ethnic and historical origins. This is not true in the same way of Chinese, Indian and Malay traditional cultures, which are more firmly rooted in the people of the respective countries of origin, with the artistic manifestations often linked to religious or communal festivals.

119. In the case of the ancient civilizations of India and China 'classical' art forms of an extremely advanced and scholarly nature continue to exist and flourish, together with more accessible 'folk cultures' of largely rural origin. It is suggested in paragraphs 38 and 39 that the maximum support should be given towards the maintenance and strengthening of the three inherited cultures. This is for a number of reasons. First, they are of great value in themselves. Secondly they are historically important and merit conservation. Thirdly they have a unique contribution to make to Singapore's own developing multi-racial culture. Fourthly they provide a much needed counter-balance to the ever more prevalent Western culture, without which Singapore's cultural future will be second-hand and unrelated to its citizens' cultural roots.

120. The vitality of the three ethnic traditions is considerable, and does not show signs of weakening. This is much to be welcomed, as strong, if separate, traditions are not socially or racially divisive, particularly in a multi-racial society based on mutual respect and equality.

121. Officially sponsored arts activities are predominantly, but not exclusively Western in form. This is especially so if one includes, as one must, the arts in education. The art and music taught in schools and colleges is overwhelmingly Western. Plays may be performed in Mandarin, Malay and Tamil, but the drama form itself is of largely Western origin. If, however, one examines the voluntary and private sector, one encounters many societies, associations and teaching work in the traditional art forms.

122. There are no less than 22 amateur Chinese opera companies (a number of which have benefitted from government support), and professional Chinese opera is widely performed in informal surroundings by about 20 companies. It is a matter for debate as to whether official support should be given to any of the professional opera troupes, whose standards are acknowledged to be low and declining. If so, it would have to be highly selective, and linked to schemes for improving standards. Tuition in Chinese instruments is widespread, and reference has already been made to the number of Chinese orchestras.

123. Among the active groups promoting Malay traditional arts are Sriwana, the Kemuning Society, Persatuan Kebudayaan Melayu and Persatuan Seni Muzik Melayu Singapura. This last teaches Malay instruments, and runs active Malay orchestral, choral, vocal and dance groups. This society as well as Sriwana and the Kemuning Society present Malay cultural performances regularly in the main auditoria of Singapore.

124. The Singapore Indian Fine Art Society, as well as presenting performances, runs an Academy of Fine Arts, at which a small permanent staff of experts give instruction in Indian dance, vocal and instrumental music. The Indian Arts Centre also presents regular performances, as does the Indian Dance and Cultural Society, which also provides tuition. The Singapore Indian Film, Arts and Dramatic Society provides classes in Indian music and dance, and arranges both film shows and staged performances. The work of Bhaskar's Academy of Dance has already been mentioned.

125. It is evident from visits, discussions and written information that young people are continuing to join these organizations, and that the traditions are remaining naturally not artificially alive. Understandably those who take part in performances are almost entirely from the ethnic group whose traditional culture is being studied and presented. There is no harm in this, and it is good to see the measure of support for these activities which is forthcoming from the business community. What is less encouraging is the relative lack of mutual interest shown by the respective ethnic groups in each other's cultures. There is of course acceptance, tolerance and mutual respect, but active interest is less forthcoming. The Ministry of Culture, National Theatre Trust, People's Association and, indeed, the cultural groups themselves have made efforts to improve this situation, notably by the organization and presentation of joint cultural shows featuring the performing arts of each ethnic group. This is to be encouraged.

126. As so often, education is a key factor. The Extra Curricular Centre does make available tutors who conduct extra curricular classes and training sessions in the traditional art forms, but more could be done. It is also recommended that the extra curricular 'points system' be made more flexible to allow school children to undertake more training and education in the traditional cultural activities organized by independent societies and associations of an approved standard (see paragraph 178c in the section on education). It is also suggested that experts be invited from time to time from overseas to provide 'workshops', mainly for teachers and instructors in Asian art, dance and music.

127. There are periodic visits to Singapore by performing arts groups from other Asian countries. The recent extended visit by the Quangdong Cantonese Opera Company from the People's Republic of China was outstandingly successful in every way. It is recommended that the Ministry of Culture and the National Theatre Trust should, in increasing the number of their professional presentations, place special emphasis on soloists, ensembles and dance groups from Asian countries, especially those which share with Singapore the inherited Chinese, Indian and Malay cultures. There is considerable scope for developing intra-regional tours, and this is further discussed in paragraphs 217 to 221 which deal with possible international and regional cultural developments.

Festivals

128. In a society with a wide range of amateur activity in diverse art forms and traditions, a festival can be a means of bringing together such groups for mutual stimulation, for competition, to provide an annual incentive at high points to aim at, and, not least, to provide a cultural feast for the community. Singapore has a number of such participatory events. The Singapore Festival of Arts and the Singapore Youth Festival are both multi-disciplinary, while the National Music Competition, Festival of Choirs and Singapore Drama Festival relate to one art form only.

129. Of course, if one considers festivals in general, non-local terms, one thinks of such major events as the Edinburgh, Holland and Salzburg Festivals, or, within the region, the Osaka and Hong Kong Arts Festivals. These are, by contrast, events of professional status, with an emphasis on the highest standards, and with artists and companies from many countries taking part. Just as, in considering the various art forms, we have noted that Singapore can be likened to an unfinished pyramid, so with festivals it is notable that mass participation by amateur and young performers from within the community is emphasized, and that the festivals are local in nature, and do not involve professional artists to any significant extent. They tend to be a concentration of events and performances such as take part throughout the year. As such they serve a useful if limited function.

130. It is suggested, however, that even with the existing local festivals, there is room for greater selectivity, for encouraging higher standards, for presenting major events in a festival setting - in short for using the festivals as a means of concentrating efforts and resources to produce results not at present possible outside the festival contexts.

131. The Singapore Festival of Arts dates in its present form from 1977, and was made possible then, as since, through general sponsorship by Mobil Oil Singapore. The first festival involved over 1,300 participants and lasted a week. Participation was based on competitive selection. The programmes were necessarily thereby eclectic, and consisted of a number of short items presented by different groups each evening. The second Festival was similar in concept and organization, and it has now been decided that the Festival should be a biennial event, organized by the Ministry of Culture with continuing and substantial support from Mobil. It is suggested that the programmes resulting from the competitive nature of selection and the wish to involve the widest possible participation lack a distinctive artistic shape. Thus the opening concert in 1978 included a Schubert Mass with orchestra, Elizabethan madrigals, Indian and Malay music and dance of various kinds. The choral night included eight groups performing variously excerpts from the Mozart Requiem, dance items, Gilbert and Sullivan and Asian and American folk songs. If this event is to be a highlight in the cultural diary it surely requires greater selectivity and more coherent artistic direction.

132. Such an eclectic approach is more suited to the Singapore Youth Festival, which is an annual event with its origins going back to 1965. Organized by the very active Young Musicians Society, it is funded principally by the Ministry of Education. The present pattern is that a 'full' Festival is held every other year, with a Band Competition and Parade taking place every year. Competition is again an important element, both in the selection of events, and in the presentation of awards in certain sections. Again, however, one is struck by the fact that programmes tend to have the maximum number of participating groups, resulting in programmes of short items, eclectic and diverse in nature. No major works are presented, but rather excerpts, adaptations and short items. This applies especially to the music and dance programme, but in drama too there were twenty schools presenting twenty-four plays, and each of the four final nights included no less than four separate playlets by four different schools and junior colleges. If mass participation is the principal aim, and it may well be with a Youth Festival (which includes sports and open-air events as well), then such a mixture may be thought right, but it is recommended that major works by some of the leading young organizations should be prominently featured. This would probably mean that participation would need to be by invitation and commission as well as by competition.

133. The Singapore Drama Festival is on the basis of invitation, and the selected groups present complete plays and Chinese operas to a high standard. This is an important event, representing a concentrated conspectus of the work by leading companies performing in all the four main languages of the community.

134. The Festival of Choirs was initiated in 1979, and again participation is by invitation. The number of choirs involved is considerable, and again the programmes thereby consist necessarily of many short items. It is suggested that the quality of performances could be improved by greater selectivity, by inviting some choirs to join together for major works, and by the inclusion of an opening choral and orchestral concert by the Singapore Symphony Orchestra and Chorus. In this way higher standards could be achieved, providing a stimulus and inspiration to participants and audiences alike. A succession of short items by six or seven choirs per concert can lead to a certain monotony, and the amount of time required for repeated re-arranging of forces on the platform could be usefully reduced.

135. It does appear from the above examples that there is a strong case to be made for the formation of a limited number of amateur and youth performing arts groups of particular merit. As it is, the majority of groups are part of particular organizations such as individual schools and colleges, and it is excellent to see how many such talented groups there are. Achievement, however, is as important as participation, and such groups as the Singapore Youth Orchestra, National Theatre Chinese Orchestra and Singapore Youth Choir show what can be achieved through joint participation by amateurs and young people from different schools and communities. The Ministry of Culture should consider how further such joint ventures could be selectively encouraged. For example a National Youth Theatre of Singapore, with perhaps both Chinese and English language companies, could be a vehicle for young talents working together, and making an important contribution to the cultural life of the Republic, including participation in the Drama and Youth Festivals. It is recommended that the formation of such a National Youth Theatre be actively pursued.

136. As all of the festivals referred to are essentially amateur and participatory in emphasis it is recommended that a Singapore International Festival of the Arts be initiated. This could either be a new event entirely, or it could be a natural but accelerated evolution from the exist-

ing Singapore Festival of Arts. There is much to recommend this second alternative, and the preface to the 1978 Festival brochure states that "it is the intention of the organizers to gradually expand the scope and improve on the standards to ultimately make the Singapore Festival of Arts a cultural event of international stature".

137. There is a strong case to be made for Singapore holding such a regular international festival, where the emphasis is on the presentation of the best professional companies and artists from Singapore and from overseas. The reasons for holding such a festival would be first to provide a regular opportunity for the people of Singapore to enjoy the arts at the highest level of excellence, secondly for the festival to act as an inspiration for year-round cultural activities by setting new standards and broadening artistic horizons, and thirdly to enhance the international reputation of Singapore as a country concerned with cultural development as well as material progress. Singapore is in many ways an obvious setting for an international festival. Above all it is an attractive city in itself, an important consideration when one considers how such Festivals as those of Edinburgh and Salzburg are enhanced by their settings. Secondly it has a variety of auditoria capable of accommodating a wide range of music, dance and drama performances. Thirdly it is an international centre with a considerable and growing tourist traffic. On the other hand, it currently lacks performers and companies suited to take a rightful and equal place in an international event.

138. It is useful to compare here the experience of Hong Kong. The Hong Kong Arts Festival was originally conceived largely as a tourist-attracting, image-enhancing event. It was started when Hong Kong also lacked many of the facilities and activities that now characterize its vital cultural life throughout the year. The Arts Centre did not exist, the Hong Kong Philharmonic Orchestra was an amateur body, such professional groups as the Hong Kong Repertory Theatre, Hong Kong Chinese Orchestra and Hong Kong Academy Ballet Company had yet to be formed. The Arts Festival served a useful purpose in focussing interest on the arts, and it was a potent influence in sowing the seeds for such future developments. There is no reason to believe the same could not be the case in Singapore, and indeed Singapore could benefit from the experience of the Hong Kong Arts Festival and, later, the (Hong Kong) Asian Arts Festival. The Hong Kong Arts Festival has always had a British-based artistic director, has had strong links with the United Kingdom and has made a major feature of overseas symphony orchestras and drama companies making extended visits during the month-long Festival. It has been an expensive undertaking, partly for this reason. To complement the Arts Festival, the Urban Council has, since 1976, mounted an annual Asian Arts Festival, where mainly, but not only, the traditional arts of Asia have been featured.

139. It is suggested that Singapore should mount an annual Arts Festival which would feature both 'Western' and traditional Asian arts. The Festival should be shorter than Hong Kong's, say two and a half or three weeks. The shorter duration would concentrate interest and attention, and would also, of course, reduce the cost of the event. The Festival should include the presentation of Singaporean artists and companies, but on a highly selective basis, and with professional standards being the principal consideration. Overseas participation should be principally by individual artists and smaller groups, with the Singapore Symphony Orchestra providing the main, or only, orchestral concerts. Overseas traditional performers and companies would, of course, come from countries in the Far East, India, and South East Asia. The Festival need not be unduly expensive, and the costs might be jointly borne by the Ministry of Culture (or Singapore Cultural Foundation) and the Singapore Tourist Promotion Board, with assistance in cash or in

kind from overseas embassies and cultural agencies and commercial sponsorship. Attached to this report is an outline specimen Festival programme, which shows the kind of range and balance that might be aimed at (Appendix D).

140. Where Singaporean groups are concerned, they would prepare special Festival programmes, and in the case of the Singapore Symphony Orchestra would have soloists of world-standing (and for some concerts, a guest conductor of similar repute). Programmes would need to contain a proportion of popular works, and works by well-known composers. Guest artists might also join the locally based companies in the Chinese operas. The English language drama should be provided by the proposed permanent Singapore company if in existence by then. Otherwise a well-known overseas company would need to be invited with a relatively small cast play, but this would add substantially to the costs. Art exhibitions would be included as part of the Festival, and one of the international foundations might provide a major contemporary exhibition, there being also an exhibition of Asian traditional art.

141. The actual cost cannot be accurately forecast, but a net cost of around S\$350,000 should enable such a Festival to be mounted. This does not take into account hire of halls, and assumes some sponsorship of travel and transportation costs, and the non-payment of local amateur participants, other than in respect of specially incurred costs.

142. The Festival should be organized by an independent Singapore International Arts Festival Society with a high level Festival Committee. This might be chaired by a distinguished member of the community, and would include senior representatives from the Ministry of Culture, Singapore Tourist Promotion Board, and other leading figures from the artistic and business community. The Festival would require an Artistic Director. This would be a part-time appointment, and it may be desirable to have initially someone with professional experience of festival direction and promotion. A full-time staff of two would be all that was required, but temporary staff would be needed for a small part of the year. A company or government department might provide an office as a contribution 'in kind', and much general promotion could be undertaken by the Singapore Tourist Promotion Board. Both the Singapore Tourist Promotion Board and the Ministry of Culture, through its administered outlets, could provide ticket sales facilities.

143. Ticket prices would need to be set at a suitable level. Festival patrons (both companies and individuals) could be sought, who for a contribution of say \$1,000 might be entitled to two or four tickets for all or selected events including the opening concert, for which tickets would be at 'fund-raising' prices. They would thereby also be assured of tickets for the expected 'sell-out' events such as the recitals and concerts by world-famous artists. The number of patron subscriptions would be limited, partly to increase their 'value', and partly to ensure that tickets were available for everyone. Some patrons might donate some of their tickets, which could be made available to students and educational establishments. It is suggested that there should be, say, three or four price levels for most events, with the best seats as expensive as thought possible, and the cheapest being within the reach of the less well off.

144. Although the principal purpose of the Festival would be to promote interest in the arts, it is suggested that the net financial outlay would be fully justified in purely 'image promotion' terms. In terms of the major overseas artists, forward planning must be a good two years ahead, and it is suggested that the first festival be held in 1982. To advance the project, however, a Festival Society should be established as soon as possible, a

part-time Director appointed, and a small office set up. Programme planning and fund raising could commence immediately. If the Festival is to be annual, some general commitment to future festivals would need to be made, though firm commitments could await appraisal of the success of the first Festival.

The Arts at Community Level

145. Singapore is now a highly urbanized nation. Many who, until quite recently, lived in kampongs or villages, or in relatively low-density urban areas, now live in modern housing estates consisting mainly of high-rise apartment blocks. This urbanization and concentration of the population has not been haphazard and unplanned. The Government building and home-ownership schemes have ensured orderly development, and a sense of belonging in the new urban areas. This report makes special reference to the arts at community level, partly because the terms of reference include the effects of urbanization, and partly because this is a field in which Singapore has proved particularly successful.

146. Elsewhere in the report reference is made to the need to introduce more advanced training and professionalism into the cultural life of the Republic. The 'incomplete pyramid' is a much-used metaphor. At community level however, the foundations are secure, and the range of arts activities and facilities to be found in estates, new towns and communities throughout Singapore is impressive, and could provide a model for other countries to follow.

147. The People's Association has been and is largely responsible for this excellent state of affairs. It is a statutory board, established in 1960. Its main objectives as set out in the People's Association Ordinance are:

"To organise and promote group participation in social, cultural, educational and athletic activities for the people of Singapore, in order that they may realise that they belong to a multi-racial community, the interest of which transcends sectional loyalties;

To establish such institutions as may be necessary for the purpose of leadership training, in order to instill in leaders a sense of national identity and a spirit of dedicated service to a multi-racial community;

To carry out any other activities as are incidental or ancillary to the objects set out in the above paragraphs."

The People's Association took over the functions of the Singapore Youth Centre, which operated 26 youth centres throughout Singapore. These were taken over by the People's Association. Other important aims behind the People's Association move are to involve local communities in running their own affairs, providing opportunities for leadership at community level, providing a means whereby government can consult at community level, and also provide a channel which can be used by government to inform and persuade the populace about government policies and actions. The People's Association is governed by a board of management, of which the Prime Minister is Chairman. The Deputy Chairman is also a government Minister. Eight members of the board are appointed by the Chairman and four members are nominated by some 70 'corporate members' which are mainly organizations concerned with sports, culture, religion, youth activities, etc.

148. While the formal objectives are couched in nationalistic and political language, and in some ways, the People's Association General Committees do have a social and informational role often associated rather with governmental bodies or with local government, the People's Association (PA) has built

up a network of thriving and well-run community centres, which have a major cultural and educational function. In this connection it would be remembered that Singapore has a uni-cameral single tier system of Government. There are no local authorities. This reflects Singapore's small size and concentrated population. It does mean that the Government is directly involved in many matters normally deputed in other countries to secondary levels of government. It also means that policies can be effectively pursued throughout the country and that needless duplication of effort and resources are avoided. The People's Association is a centralized body with national responsibilities, but it is the strong central organization with considerable resources that has enabled community involvement and activities to flourish in all parts of the country.

149. There are currently over 150 Community Centres. Some of these date from the early years of PA, or even earlier, but the majority are now modernized and relatively well-equipped. There is currently a five-year development programme under way, involving the planned building of about fifty new Community Centres and about twenty extensions to existing centres. This will not result in a vast increase in the total number of Centres, as many of the brand new Centres will replace existing ones. The standard specification for new Centres includes offices for staff and committees, conference rooms, indoor activity rooms for homecraft, games, library/reading, kindergarten classrooms, a hall with a stage, multi-purpose rooms plus outdoor facilities for games and sporting activities. The community is required to raise funds towards the building costs and towards equipment and additional facilities, though the central contribution towards the initial building costs now represents by far the larger proportion.

150. The People's Association employs the Organizing Secretaries and any other permanent staff employed at each Centre, though locally elected management committees are responsible for the day to day running of their Centres. The activities of the Community Centres fall principally into five categories: sports, vocational training, continuing education courses, cultural activities, and kindergarten teaching.

151. There is no membership as such of the People's Association. Anyone may take part in the various activities, with modest fees charged for most courses and activities. The vocational training includes a wide choice of subjects, notably visual arts and crafts. In 1977/78 there were 1,438 vocational courses offered, with an enrolment of 32,681, astonishingly high figures, especially when one considers the other extra mural, extra curricular and other classes offered by educational bodies and voluntary associations. Teachers and instructors are employed by the People's Association to teach in the various Centres, and some courses are taken by part-time instructors retained by individual Centres.

152. In 1977/78 'cultural activities' included 1,166 groups and classes with over 24,000 participants, an increase of 32% of the previous year. The activities included angklong, ballet, baton twirling, children's Chinese cultural dance, children's choir, children's drama, children's harmonica, children's instrumental band, children's international folk dance, children's Malay cultural dance, Cantonese opera/song, Chinese orchestra, choir, drama, electone organ, guitar, harmonica, Indian cultural dance, international folk dance, ku-ching, Malay cultural dance, Malay drama, Malay drum, music theory, percussion band, piano, photography, pop band, social dance, violin, accordion, bugle and drum, Chinese flute, er-hu, Indian vocal and instrumental music.

153. Finally it should be mentioned that the central People's Association runs eight cultural groups; these are the PA Dance Company, Singapore Girl

Fipers, PA Chinese Orchestra, PA Military Band, PA Choir, PA Singing Troupe, PA Children's Choir and PA Drama Group. The first four employ some eighty professional musicians and dancers on full-time contract. The Chinese Orchestra and Dance Company normally perform with additional amateur participants. The last four groups are entirely amateur. These PA groups perform at individual Community Centres, as well as taking part jointly in regular Cultural Shows for the People, which take place in the open air and attract huge audiences. They also participate in National Day and other public celebrations.

154. The 1977/78 Budget for the People's Association was nearly \$14,000,000 (excluding building programme), most of which was met by a Government grant of some \$12,700,000. This represents a healthy and enlightened investment in community development, education, youth leadership and cultural activities. It also reflects a concern that urban redevelopment and new estates should not take place at the expense of, or without due attention to, recreational provision.

155. The cultural activities and facilities of the developing National Library system also play an important part in cultural development at community level.

156. The only recommendation I would make on this subject is that the main professional arts organizations should reach out more into the community with suitable performances, film shows and exhibitions designed for the Community Centres and branch libraries. The possible role of the National Museum and Art Gallery in this connection has been referred to in paragraph 51. It is to be hoped that the Singapore Symphony Orchestra and the proposed professional Dance and Drama Companies will give special performances as circumstances permit outside the central urban area. Also, the Ministry of Culture's professional promotions in the 'Music for Everyone' series could usefully be expanded to include repeat or alternative performances in non-central areas.

Radio, Television and the Media

157. Brief mention should be made of the actual and potential use of the mass media as agents of cultural development. Radio and television are powerful cultural influences reaching far wider audiences than any live performance, exhibition or separate book. Radio and television authorities everywhere, except when they have a purely commercial motivation, are concerned to provide a balanced programme of popular entertainment, news and documentaries, and educational or cultural output. The laws of supply and demand cannot and should not be ignored: nor should the responsibility of the broadcaster. Ideally it should not be a balancing of opposites, but rather a wide range of options and programmes of both merit and popularity.

158. The Singapore Broadcasting Corporation came into existence in February 1980 as an autonomous statutory board, having previously, as Radio-Television Singapore, been a government department. This move is to be welcomed, and should stimulate the Corporation in undertaking new ideas and programmes. At present they provide programmes on two television channels, and radio programmes on five channels (Chinese, English, Malay, Tamil and FM Stereo). Operating a radio and television organization presents special problems in a small multi-lingual nation, and RTS/SBC's record of achievement is considerable in the circumstances. The proportion of 'own-produced' programmes on radio is extremely high, virtually 100% on the Chinese, Malay and Tamil channels, and nearly 90% on the English channel. The FM Stereo station broadcasts mainly in English and Mandarin, and also includes a majority of programmes produced by SBC, supplemented by programmes made

available by other national networks. The BBC overseas service, in English, is also broadcast and is widely followed. Singaporeans are also able to receive perfectly the two television channels of Radio-Television Malaysia.

159. As part of their public service function SBC broadcasts regular information on forthcoming cultural events (see paragraph 166). Their output of cultural programmes could and should be increased, and special efforts should be made to expose the various linguistic groups to each others' cultures. This is seen as one of the most important roles of SBC. It has already been observed that the extent of mutual appreciation of the Chinese, Indian and Malay cultures by the other sections of the community is less than one would wish. Radio and Television's potential to improve this situation is unique. In particular the four 'linguistically distinct' radio channels could do much to inform listeners about the other cultures of Singapore. One would ideally like to see at least an hour each day devoted specifically to one of the other traditional cultures. While it is right to provide a particular service to the various linguistic groups, this should not lead to cultural exclusivity on the air. Such programmes as suggested would present few problems with music. For example, Malay, Indian and Western music could be introduced, played and discussed on the Chinese channel, etc. Of course a polyglot listener can easily switch from one channel to another if he has the interest, but we are dealing here with the mass media, and there are few Singaporeans with both the linguistic ability and the motivation to be able to exercise such selectivity. With regard to the spoken arts of drama and literature, plays and stories should be further commissioned, and, again, translations should be commissioned so that plays originally written in, say, Chinese, can be broadcast in Malay on that channel. The relatively low cost of radio production and transmission and receivers makes this an ideal medium for cross-cultural promotion.

160. Television is more expensive and the available channels and hours available are fewer, but here too efforts should be made to encourage understanding, respect and enjoyment of the various cultural traditions of Singapore. The language of presentation would usually need to be Mandarin or English, but Indian and Malay arts should also be promoted. Much is already being done.

161. Radio and Television also have a unique role as patrons of contemporary artists, whether creators or performers. It is to be hoped that SBC will take full advantage of the proposed professional dance and drama companies. This will both enable the new companies to establish an awareness of their activities throughout the community, and will also enable SBC's output to reflect more nearly the cultural life of Singapore. Imported films and drama series will remain important, indeed dominant, but Singapore will be that much more self-reliant if it also uses local writers, composers and artists to an increasing extent.

162. It has already been mentioned that the main Chinese newspapers devote a large amount of space to contemporary Singaporean creative writing. This is not true to the same extent with the English language press, though the Straits Times has a good critical and informational coverage of arts activities. The 'Poetry Corner' series is useful at its own particular level, which is principally the publication and criticism of work by young amateur writers. It is to be hoped that this newspaper will also consider the regular publication of some of the best creative writing in English, including translations from Chinese, Indian and Malay literature. A monthly literary supplement, perhaps one page only, would render a great service to the promotion of this art, and to an appreciation of the many strands of creative writing in Singapore today.

163. The role of radio, television and the press as media of publicity is referred to in the following paragraphs.

Promotion and Publicity

164. Lack of adequate publicity is more of a problem than might be expected in a relatively compact community such as Singapore. A frequently encountered comment is that people 'didn't know that a performance was on' or that they only learnt about it on the day. People are often themselves to blame, but I make recommendations in this section which could help to improve the situation. These recommendations relate to joint arts promotion and publicity.

165. Individual arts organizations publicize their events with varying emphasis through the usual means of posters, leaflets and handbills, paid newspaper advertisements, and advance 'editorial' coverage by the press. Such individual promotion should, of course, continue. Furthermore events which are mainly of interest to a particular geographic community are adequately publicized locally, and do not require the benefit of additional jointly coordinated promotion. Again, special interest organizations may promote their events through direct mail publicity to their members. Thus the Alliance Française, British Council and Goethe Institute issue monthly or regular literature giving information about forthcoming events, as does the National Library service. Certain Chinese, Indian and Malay cultural events are publicized largely through the members and supporters of the promoting group or association.

166. The media plays a helpful role in publicizing forthcoming events. Outstanding examples are the 'What's on Today' entry in the Straits Times, and the excellent 'Cultural Diary' programmes on SBC radio and television. The only recommendation with regard to these are that the newspaper might also publish each week-end a 'What's on This Week' section, so that potential audiences can plan further ahead. At the moment some quite important events are first mentioned only on the day itself. This publicity service would be that much more useful if a weekly as well as daily entry were introduced. SBC's radio and TV programmes could usefully be expanded in content, though there is a limit to how much can be included, and the allocation of time is already generous. In particular more events which are independently arranged by non-sponsored organizations such as private art galleries and traditional arts groups could usefully be included.

167. The Singapore Tourist Promotion Board publishes a weekly 'What's On' booklet, but the section on events day by day is woefully inadequate. The impression given to overseas visitors must be one of a culturally deprived society, existing on a few amateur shows, the occasional exhibition and hotel cabaret performances. Foreign visitors may not be the main target audiences, but many would wish to know about what is available artistically, and the present Diary provides misleading and inadequate information. STPB would be greatly assisted by the creation of an expanded Ministry of Culture Arts Diary as proposed below.

168. The Arts Diary produced by the Cultural Affairs Division of the Ministry of Culture serves as a useful publicity medium for promoting selected cultural events in Singapore. At present it includes information principally, indeed almost exclusively, about events presented, organized or sponsored by the Ministry of Culture and its related organizations. Its present style and format date from June 1979. The present print order is 8,000 copies a month, and the monthly printing cost is approximately \$1,900. Distribution is free. Effective advance publicity for cultural events is, as has been said, a problem experienced by many cultural organizations, and

it is suggested that a more comprehensive monthly arts diary would fill a real need in Singapore. The Ministry of Culture would seem to be the ideal, and indeed, only organization equipped to meet this general need for better and more widespread information about cultural events. The Ministry has both a promotional and an assisting brief. The Government wishes to encourage a healthy and active artistic life at all levels throughout the community. In pursuit of this aim some activities are directly promoted by the Ministry itself or by organizations coming under the Ministry's direct supervision (National Theatre, National Gallery, etc.), some activities are promoted by independent organizations with assistance from the Ministry of Culture and other government departments, and some activities take place on a completely independent basis. All contribute to the general aim of a better cultural life in Singapore. It is in the general interest that all events should be effectively publicized and well attended.

169. It is suggested that the Arts Diary should include reference to all cultural events, whether or not they are arranged or sponsored by the Ministry. Such an expansion would have the following benefits:

- a) The public would be better informed about the many cultural events they could attend.
- b) There would be an expected improvement in attendance at many events, leading to wider participation in the arts, and better financial results.
- c) There would be a greater demand for a more comprehensive Diary, which would lead to more people being informed about the Ministry's own promotions.
- d) It would better represent the wide range of cultural activities available, and correct the present impression (both within Singapore and to overseas visitors) that less is going on than is the case.
- e) It would enable the Ministry to assist a much wider range of activities than at present, at minimal cost, and in a positive audience-building way.

Such an expansion need not involve a greatly increased work-load for the Ministry, and there follow some suggestions towards reducing the net cost to the Ministry and the additional work involved in producing an expanded publication. The suggestions are based on experience of editing and producing three such monthly publications - two in England, and one (bi-lingual) in Hong Kong.

170. The onus of ensuring that the Ministry receives correct information in a suitable form, and on time, should rest with the promoter, not with the Ministry. To this end 'diary cards' should be made available to the main promoting organizations, and on request to any other organization which may organize events from time to time. A specimen 'diary card' for this purpose has been discussed with the Ministry. These should be returnable to the Ministry by a fixed date each month, and no late entries should be accepted under any circumstances. The information on the cards should be such as to be transmitted direct to the printer, obviating the need for re-typing. The cards would need to be checked briefly, but this is a simple operation, and any errors would be the responsibility of the promoter. Editorial copy and photographs may be submitted by promoters for possible inclusion, but the Ministry would have absolute discretion as to what would be included, and only typed or printed material would be considered, with,

perhaps, a maximum length allowable. Editorial priority could be given to events promoted by, or linked with, the Ministry in some way.

171. The present copy date (10th of the preceding month), should be advanced to, say, the 1st of the preceding month. At present the Arts Diary is frequently published later than is desirable, and a publication date of around the 20th of the preceding month should be aimed at. The present Arts Diary usually has 16 or 20 pages. If the present page-size were adhered to, the number of pages would have to be increased. A larger page-size would allow a more economic use of space, and economies could be made in paper quality - perhaps with a central 'diary' section being on less expensive paper.

172. The increased size and expected increase in distribution would, of course, put up the production costs, though the unit cost would decrease as the print order increased. It is suggested that an increased cost would be justifiable in order to provide an improved and more efficacious publication, but it may be thought necessary to consider ways of decreasing the net cost to the Ministry. Income could be generated by the following means:

- a) charging promoters for inclusion in the Arts Diary;
- b) charging subscribers for receiving the publication;
- c) obtaining sponsorship for the Arts Diary;
- d) accepting paid advertisements within the publication.

It is suggested that the first two options should not be adopted, the Arts Diary remaining a free service both to promoters and to the general public. It is recommended that both sponsorship and advertisements should be investigated. A sponsor may wish to be the 'sole sponsor' of the publication, in which case the sponsor might be asked to cover the entire production costs. The widespread and year-round publicity could be attractive to a sponsor. As an alternative to, or in addition to sponsorship, advertisements could be accepted. These could be forthcoming from both arts-related companies (bookshops, music shops, publishers - even promoting organizations, to supplement their diary entries) and from other kinds of advertisers. (The Hong Kong Arts Centre's monthly magazine's printing costs are entirely offset by advertising revenue).

173. An incidental and considerable benefit of an expanded Arts Diary would be that it could be used as source material for other 'What's On' publications, guides and programmes such as those referred to earlier produced by the Singapore Broadcasting Corporation, Singapore Tourist Promotion Board and Straits Times.

174. It is further suggested that the 'diary' section of the new Arts Diary could be so designed as to be reproduceable as a monthly Arts Poster and also a monthly arts leaflet. This is done with the Hong Kong Arts Centre's monthly magazine, with 900 posters and 20,000 leaflets being produced with little additional work. Both the poster and the leaflet are paid for entirely by sponsorship and are distributed and made available free of charge.

175. Finally, three suggestions for improving publicity, promotion and ticket sales. First, spaces for displaying posters for arts events are limited. The Government might well consider commissioning attractively designed free-standing display units for erection on selected sites frequented by the public. These could be similar to the circular 'pillar box' type of advertising stands popular in a number of European countries such as France and Germany. Secondly, an investigation should be made into the feasibility and advantages of establishing a central box office at which

tickets for most events could be purchased. There are existing approved outlets, notably C K Tang and Cold Storage, but these could be usefully supplemented by a really central box office, open seven days a week. A suitable location might be near to the Victoria Memorial Hall and Theatre. Tickets could be sold on a consignment basis, and an appropriate commission charged. Tickets for events at all the main auditoria in Singapore have limited box office facilities or none at all. Such a central arts box office could also serve as an information centre, with posters on display, the Arts Diary leaflet freely available, etc. Thirdly, and this is a suggestion for the long-term, the Ministry of Culture should investigate the feasibility of setting up a computerized ticket selling service. The present scale of activities is not thought sufficient to make a computerized system advantageous or economic, but if the proposed dance and drama companies are formed and if a major Centre for the Arts is planned for the end of the decade (see paragraphs 207 to 214), then a computerized system might be found advantageous. Hong Kong Urban Council is currently investigating such a possibility, and their experience could provide a useful basis for studying this long-term possibility.

Education in the Arts

176. As stated earlier one of the main conclusions of my consultancy is that any serious attempt to develop the arts in Singapore over the next ten years must entail attention to education in the arts.

177. It is beyond the scope of this report to deal in any detail with the curricula in schools. At present both art and music are compulsory subjects up to Secondary 2 level, and there are opportunities for pupils to continue their studies in these subjects up to 'O' and 'A' levels. Art is taught up to 'A' level in schools while 'O' and 'A' level courses in music are provided by the Extra Curricular Activities Music Unit. The ECA Music Unit also provides peripatetic instrumental instructors. Drama and literature are taught as part of English and Chinese language and literature courses. It must be recognized that the fundamental emphasis on subjects leading to examinations, success in which will lead to employment in such essential fields as science, technology, business, the professions, etc. will remain as it is. What is proposed is not a change in policy or emphasis, but rather that teaching and training in arts subjects be upgraded in schools, and that greater opportunities be provided for the minority of students who wish and are qualified to study these subjects to a higher level, both within and outside the formal curriculum. It goes without saying that the present opportunities should not be diminished in any way. Present art and music education tuition in schools is at a minimum acceptable level. An extension of compulsory art and music beyond Secondary 2 level, while desirable in the long term, is not suggested at present, partly on account of the shortage of suitably qualified teachers. Upgrading the quality of teaching arts subjects cannot be achieved by any short-term expedient, but the creation of the three proposed colleges of advanced training will, it is hoped, create in time more teachers who are better qualified to teach art and music. Also the development of more, and more varied, cultural activities within the community generally, should provide additional motivation for a limited number of school-children to continue serious study of the arts to a more advanced level than at present.

178. Five specific recommendations are made with regard to teaching the arts at school level:

- a) The Ministry of Education should appoint two Drama Advisers (one Chinese, one English language stream). These would advise and assist schools on the development of drama both as part of

the language and literature curriculum and as an extra mural activity. They would also advise on preparatory and follow-up work relating to performances attended, especially by the new Drama Company, to ensure maximum educational benefit. The Drama Advisers could also play a part in developing a Singapore National Youth Theatre, as proposed in paragraph 135.

- b) A limited number of secondary schools and junior colleges - say not more than half a dozen initially - should be upgraded so as to be able to provide the highest quality of instruction in art and music. This would involve the deployment to these schools of highly qualified teachers, and the construction of proper teaching facilities including really well-equipped music rooms and art rooms. Students wishing to further their studies in these subjects could attend these selected schools, which would teach the normal full curriculum but enable more serious study and training in art and music, both practically and academically. If need be two schools only, one for each subject, might be selected, in order to be able to assess the practicability and results of such an arrangement.
- c) The system whereby points are awarded in respect of extra-curricular activities should be broadened and made more flexible to include recognition of selected outside school activities for this purpose. This would have the double advantage of enabling students to pursue a wider range of extra-curricular activities to a high level, and at the same time relieving pressure on existing school staff. It has been pointed out that extra-curricular activities are also intended to enable pupils to take part actively in school activities, thus making a contribution to the life of the school. However, as adults they will be members of the wider community that is Singapore, and enabling them to pursue special interests outside school in this way will prepare and enable them to make a special contribution to society when they have left school. Classes and training offered by outside organizations, whose standards are recognized as efficient, should be allowable within the 'points' system. In this respect I have in mind the study and practice of traditional art forms (Indian music and dance, Malay dance, Chinese opera, music, dance and art, etc.), as well as of instrumental teaching (private or institutional). Some extra-curricular teaching in these subjects is available, but does not cater adequately for exceptionally gifted children. This enlarged recognition of outside extra-curricular activities is felt to be of considerable importance in that it would enable students to pursue special cultural interests without affecting their curricular studies or their examination prospects.
- d) Creative writing by Singaporean writers should be used to greater extent in the study of both English and Chinese language and literature. To this end, the Ministry of Education might select or even publish literary works for such use. This is proposed both to encourage Singapore writers of prose, poetry and drama, and also to provide schools with more 'set books' with Singaporean background and themes. In connection with this, I would also suggest the implementation of a 'Writers in Schools' programme, whereby Singapore writers would visit schools to read their works, to talk about their works and about literature and creative writing generally. This would give an extra 'living' dimension to the study of literature. Such a scheme would be simple to implement,

and the cost (writers would naturally be paid fees in respect of their school visits) would be negligible.

- e) The Ministry of Education should engage the proposed professional drama and dance companies for special schools and educational programmes. In the case of drama, these could be reduced versions of plays, excerpts from set play texts, etc., or could be special educational programmes of a documentary or instructive nature. Performances could be in school halls. In the case of the dance company also, there could be special performances for schools (at the school or in one of the theatres) as well as documentary or instructive programmes. Educational and special school concerts by the Singapore Symphony Orchestra should also be increased in number, and overseas musicians presented by the Ministry of Culture could also give occasional special performances in schools.

179. The Universities, soon to be merged, offer little by way of degree courses in arts subjects other than literature. Both music and art used to play a more important part within the formal studies of the University of Singapore, but demand was small, and they are now only available as extra-curricular activities. It is regrettable but inevitable that the range of degree courses must be limited in a country with such a relatively small university population. In view of the recommendation that emphasis be given to practical training in the arts, it would be unrealistic to recommend that, at the same time, university courses in art and music be established or re-established. The very valuable work undertaken outside the formal curriculum, above all by the Centre for Music Studies at Bukit Timah Campus is recognized, and this should be further encouraged. It could be argued that the proposed College of Music should be based on an expanded Centre for Music Studies, with the diplomas awarded being university qualifications. There is much to recommend this view, but it is, on balance, suggested that the proposed College, being practical rather than academic in nature, should not be a university department, though its diplomas should be regarded as carrying equal status. It may nevertheless be located initially at Bukit Timah, and enjoy links with the Centre for Music Studies.

180. My principal educational recommendation is the establishment of three colleges or academies for advanced training in the visual arts, dance and music. It is recommended that they be established as soon as possible, housed in temporary or adapted premises, and that they transfer to the proposed Centre for the Arts by the end of the decade. It will be noted that the suggested foundation of the three colleges of further training, practical rather than academic in emphasis, and with entrance largely on the basis of aptitude, has relevance to the Government's concern to provide educational opportunities for the less academically gifted, though it is hoped that the colleges will attract students with varying levels of academic ability. They would in no way be 'second-best' options to university education.

a) Singapore College of Art

181. There are at present two institutions which provide tuition and training in art subjects. These are the privately run Nanyang Academy of Fine Arts and the Baharuddin Vocational Institute which is run by the Vocational and Industrial Training Board. Both offer full-time as well as part-time courses. Nanyang Academy teaches fine art, including painting, drawing, modelling, design and history of art, and its three-year full-time course leads to the award of a diploma. It also runs part-time courses, and the majority of its students take part-time courses, which do not lead to

the diploma award. The Baharuddin Vocational Institute is concerned principally with job-oriented courses in such practical subjects as dress-design, furniture making, printing, etc., but also has a department of applied arts, which consists mainly of commercial design, advertising art and interior design. The full-time applied arts course has recently been upgraded from a two-year ITC course to a three-year diploma course.

182. There is a clear need for a full-time College of Art in Singapore, offering a wide range of subjects. The College should offer a three-year full-time diploma course, and graduates would become artists, art-teachers, designers, etc. It is suggested that neither the Baharuddin Institute nor Nanyang Academy could fulfil this role. Nanyang Academy has served a very useful purpose over the years, providing instruction to full and part-time students. At one time, it was a principal training ground for art teachers, but this role has been largely taken over by the Institute of Education. It is a private establishment with scarcely adequate funds and premises. The quality of its tuition suffers accordingly, though this is not to deny its many and real achievements over the years. The Baharuddin Institute is essentially a place for vocational training, and is likely to remain so. I would recommend that Nanyang Academy of Fine Arts be offered the opportunity to be merged into the new College of Art, ceasing to exist as a separate establishment. The new College should not be an extension or enlargement of Nanyang Academy, but a new institution with newly re-thought courses of study, and under new and experienced direction. Such a merger would present a number of practical problems as entrance qualifications might be more demanding and diploma standards should certainly be higher. It is suggested that an early decision on this be taken, so that any future intake of students at Nanyang should take into account the requirements of the new College. Some form of special transitional diploma might need to be devised for existing Nanyang students who would transfer to the new College. It is suggested that, if Nanyang is not prepared to accept this loss of independence and identity, then the limited present Government support should be withdrawn. Alternatively the Nanyang Academy of Fine Arts might receive some continuing support in respect of part-time, non vocational art education.

183. The new Singapore College of Art's three-year full-time diploma should comprise a first year basic 'foundation' course, with increasing specialization in the second and third years. Subjects taught should include history of art, aesthetics, painting, sculpture, art-based crafts, art education, etc. An annual student intake of between 20 and 30 is suggested, and there would be minimum academic requirements, including satisfactory passes in art at GCE 'O' or 'A' level. Admission should, however, also be subject to an entrance examination, including the submission of a 'portfolio' of existing work. The Principal should be a person with considerable experience in art education at a high level, preferably with overseas teaching and administrative experience in a College of Art of repute. The administrative staff will be small (say an administrator/bursar/registrar combined, and a secretary), and the teaching staff might eventually comprise, say, only six full-time lecturers, supplemented by up to ten part-time lecturers. On initial establishment the full-time teaching staff might be even fewer, with part-time staff as required.

184. It is strongly recommended that a distinguished and experienced person be invited from overseas to undertake a study and formulate detailed plans for the establishment of the College. A relatively short secondment should suffice for this purpose. The College could be established as from the 1981/2 academic year at the earliest. It could occupy existing or converted accommodation in its first years, and it is suggested that the Fort Canning Centre, shortly to be converted for arts purposes, might provide

suitable accommodation for the College on one of its floors. Applications for admission from overseas, especially ASEAN countries, should be considered, such students paying full fees or being sponsored by their own country or by ASEAN. The College would be financed by the Singapore Government, though private donations should be sought towards initial establishment costs, and perhaps for endowed scholarships. The College might, as a secondary function, also undertake part-time or extra-curricular training, not least for existing art teachers, but its essential role would be that of a full-time College of Art, and such part-time work might await the College's move into purpose-built premises in the Centre for the Arts.

b) Singapore Academy of Dance

185. Ballet and dance are popular art forms in Singapore. The People's Association Dance Company has a nucleus of professional dancers, the National Dance Company provides opportunities for gifted amateurs in a range of dance styles, and the Singapore Broadcasting Corporation is now setting up a small choreographic/dance unit. Private tuition in ballet and in traditional dance forms is widespread and popular. The need for professional full-time training is widely recognized in this very demanding art form, and it would of course also train dancers for the proposed new Singapore Dance Company. A full-time Singapore Academy of Dance is proposed. It is suggested that this be established as from the 1981/2 academic year, and that the full-time course should be of three years' duration, leading to a suitably recognized qualification. It would teach classical ballet, modern ballet/dance, choreography, dance in education, and would also include courses in traditional Chinese dance, and perhaps other dance-styles.

186. The annual student intake might be about 20, and admission should be on a basis of thorough audition exclusively. It is suggested that there should be no purely academic admission requirement, and that students be admitted on completion of either secondary school or junior college. The Principal should be someone with considerable professional experience in dance-tuition, preferably with overseas experience in full-time ballet training. The administrative staff need be no more than two, and the full-time teaching staff might be initially as low as two or three. Part-time staff would also be employed, including members of the proposed Singapore Dance Company, and some of the best existing ballet and dance teachers in Singapore. A full-time pianist would be required for classes and rehearsals, not necessarily of professional performing standard. Ballet studios with sprung floors, mirrors and barres would be necessary, but otherwise the physical requirements would be simple and minimal. The Academy would need to be housed initially in temporary and cheaply converted accommodation, pending its eventual move to purpose-built premises in the proposed Centre for the Arts. Temporary or converted premises on the Bukit Timah university campus might be the most suitable expedient. As with the College of Art, it is suggested that student applications be considered from ASEAN countries. Again, an experienced overseas expert should be invited to undertake a thorough feasibility study and to prepare detailed plans for the new Academy.

c) Singapore College of Music

187. A full-time College of Music is recommended, and the earliest possible implementation of this recommendation is urged. There is an especially pressing need to provide within Singapore advanced training for musicians who will join the expanding Singapore Symphony Orchestra. As with the College of Art, the College of Music would also be for the purposes of providing a higher level of training for music teachers in schools, band

instructors, People's Association instructors, etc. It would also undertake the teaching of Chinese musical instruments, thereby improving the quality of the many existing Chinese orchestras.

188. It is suggested that the principal full-time course should be of three years' duration, leading to the award of a suitably recognized diploma or qualification. There could well be a fourth year of studies for students judged suitable for further advanced training. The College should be essentially a practical training establishment, with academic and theoretical studies forming an essential but subsidiary part of the curriculum. The courses would include history of music, theory (harmony, counterpoint, etc.), composition, music in education, conducting and instrumental training. The practical training would cover the whole range of orchestral instruments, piano, Chinese instruments and singing. Entrance would be by examination and audition, though there might also be some pre-entrance requirements, such as 'Grade 6' in one instrument. A successful result in Music at 'O' or 'A' level would be a distinct asset, but need not necessarily be a formal requirement. In addition to general musical studies (history and theory), especially in the first year, students could pursue studies in either one or two instruments, or voice and one instrument. Students would 'major' in one particular instrument, and any possible fourth year studies should be highly concentrated and specialized.

189. One would envisage an annual student enrolment of around 25, and students might be admitted either after secondary school or after junior college. The permanent staff would be relatively few, as maximum advantage should be taken of the availability of SSO members and other highly qualified instrumentalists and teachers. The Principal would need to be a highly qualified and experienced person, preferably with high-level experience in a full-time music faculty or college overseas. Administrative staff need be no more than two persons, at least initially, while a full-time teaching staff of about 6, supplemented by part-time tutors and instructors would be sufficient. As with the other Colleges recommended, temporary or adapted accommodation would be required prior to removal to purpose-built premises in the proposed Centre for the Arts. The Bukit Timah university campus is suggested, and the Centre for Musical Studies might be in some way linked with the new College (see paragraph 179). A senior and experienced person should be invited to undertake a thorough feasibility study and prepare detailed proposals for the establishment of the proposed College of Music. As with the College of Art and Academy of Dance, it is suggested that overseas students be accepted, particularly from ASEAN countries.

190. The simultaneous establishment of three colleges of advanced training might seem a lot to undertake at once, but there are advantages to be gained from concerted action in the various disciplines. They would all contribute importantly to the planned cultural developments of the next decade, including the successful operation of the two proposed professional companies and the Singapore Symphony Orchestra. They would also act as a stimulus towards the eventual creation of a Singapore Centre for the Arts, which could house the three colleges, and would incorporate educational and training facilities together with auditoria and exhibition galleries (see paragraphs 207 to 214). Indeed, the incorporation of three colleges of the arts in one building complex would enable certain economies to be made in terms of shared facilities. For example a single library could serve the needs of all three colleges, with one rather than three librarians in charge; some sharing of administration might take place; some lecture halls and classrooms could be used by all three colleges. It could even be argued that, with the bringing together of the three colleges in the proposed Centre for the Arts, they might be amalgamated into a single Singapore College of the Arts. This is something that could be examined at a later date. Certainly some courses or

classes might be provided by each college for the others, e.g. 'stage design' by the Art College for dance students, 'ballet music' by the Music College for dance students, etc.

191. If an order of priorities had to be established for financial or other reasons, it is recommended that the College of Music should take precedence, that the College of Art should come second (entailing an extension or even expansion of support for the Nanyang Academy), and that the Academy of Dance should be third, with the professional Singapore Dance Company taking on full-time student trainees as part of its programme of work. However, an early start for all three colleges is recommended, preferably as from 1981/82, especially bearing in mind that all the colleges as proposed are relatively small scale, and that expansion to a full student complement would not take place until the third year of operations. The impetus the colleges would give to Singapore's cultural development would be enormous. Indeed, without such advanced training facilities, it is difficult to foresee the envisaged cultural development taking place with any measure of success.

192. Finally two 'international' points. Some of the exceptionally talented students might still continue to pursue further studies abroad. The new colleges would make Singapore more self-reliant educationally, but not narrowly self-sufficient. Secondly, the establishment of the three colleges (including the acceptance of students from other ASEAN countries) would help to establish Singapore as a major cultural centre in the region. The intangible benefits resulting from such a situation would be considerable.

Buildings for the Arts

193. Quantitatively Singapore is comparatively well provided with buildings in which the performing arts can be presented. Qualitatively the situation is less satisfactory but is adequate for recent and present needs. Provision of buildings for the arts should be related, as far as possible, to needs of existing and envisaged activities and audiences. If, as is hoped, the next decade sees a development and expansion in cultural activities, with a consequent increase in public attendances, then the buildings presently available will no longer be adequate for the newly fostered requirements. This is the case both quantitatively and qualitatively.

194. Because of the foregoing, it has been recommended that the emphasis over the next four to five years be on the formation and development of performing arts companies and advanced training opportunities, rather than on any major building programme. At the same time I would recommend that thought be given to the eventual building of a Singapore Centre for the Arts to provide a suitable home for the new generation of performing arts companies and colleges of advanced training, as well as to accommodate the best visiting overseas companies and, indeed, major amateur presentations. In the meantime it would seem desirable to maximise use of existing buildings, to improve and upgrade them as resources permit, and to conserve and build up funds so that the eventual Centre for the Arts can be of the highest quality, be equipped in the most modern way, and fill a real and created need rather than being under-used. When such a purpose-built Centre is eventually completed and in use, certain existing or temporary structures might be demolished or put to other uses.

195. I have restricted comments and recommendations to buildings for the performing arts, as a new exhibition hall will soon be available in the basement of the renovated Victoria Memorial Hall, further exhibition space will be provided as part of the Fort Canning building which is shortly to be converted for arts usage, and some existing exhibition facilities are under-

used. The only general comment to be made with regard to all the available and planned exhibition halls is that professional advice be taken on the provision of lighting and display facilities. Some of the existing exhibition areas are inadequately and unsuitably provided in this regard.

196. In the following paragraphs suggestions for improvements to existing buildings are put forward, and comments are made on their present and possible uses. The comments are based on visits to all of the buildings referred to, for performances as well as for guided inspections. Nevertheless knowledge of the buildings is necessarily superficial given the short duration of the consultancy, and any alterations would naturally be subject to proper examination of their architectural, engineering, financial and legal feasibility.

a) National Theatre

This is the largest auditorium used for cultural performances (3,420 seats). It has a large stage, small orchestra pit, limited flying system, and recently modernized sound and lighting facilities. It is roofed, but has no side or rear walls. It is unsuitable for orchestral music, opera, ballet, and indeed for any kind of live performance without amplification. It is increasingly under-used for artistic performances, and is more suited to amplified 'spectaculars' of a commercial nature, mass meetings, etc. Its designation as Singapore's 'National Theatre' seems increasingly unfitting. It could either be left as it is (further 'marginal' improvements would not overcome its fundamental shortcomings), or subject to major rebuilding involving the enclosure of the auditorium. This would not, as has sometimes been suggested, be as expensive as complete rebuilding, and, subject to a re-costing at today's prices and a re-appraisal of the theatre's useful life and principal purpose, I would recommend that it should be done. There need be no structural change to the present building and roof, but rather the construction of a solid rear wall, and of sound-proof side walls, perhaps transparent. The side walls would not be load-bearing. The rear wall might 'carry' a second tier or balcony, and the number of seats on the stalls rake could be reduced. The overall number of seats could thus be retained, with better sight-lines, and a reduction in auditorium volume. In this way the National Theatre could be rendered suitable for a much wider range of activities, including large scale symphonic and choral music, opera and ballet, without impairing its suitability for more commercial and 'non artistic' use. It would seem that the main argument against such alterations would be the running costs of air-conditioning. It may also be felt that, if a major purpose-built auditorium is to be built as part of the proposed new Centre for the Arts, then Singapore can do without a suitable major auditorium during the interim period. Also, if the National Theatre were to be altered as proposed, there would need to be a lengthy period of closure. Nevertheless it is suggested that this seventeen-year old building is not filling a very useful purpose for the arts at the present time, and that, on balance, 'upgrading' by enclosure would be justified. Such a possibility was considered a number of years ago, but rejected. It is recommended that the possibility be re-examined, taking into account advances in building technology. Building costs and additional running costs may result in a negative decision, but as at present constructed, the National Theatre has a very limited use for the arts.

b) Victoria Memorial Hall

This is currently undergoing major rebuilding and improvement, and will soon be available as a concert hall of distinction and character. It will be the regular venue for Singapore Symphony Orchestra perfor-

mances and rehearsals and will also house the orchestra's administration. The only alterations suggested are that the platform should be extendable by movable units, that the front four or six rows of seats be also moveable to accommodate such an extension when in use, and that the acoustic reflector be adjustably mounted. The seating capacity is slightly less than desirable for professional symphony concerts, but is adequate. The exhibition area has been referred to earlier.

c) Victoria Theatre

This theatre is well utilized, and houses drama, Chinese opera, music concerts and other events satisfactorily. With the Memorial Hall, both centrally located and architecturally fine, it should remain an important venue for the arts, even after the completion of the proposed Centre for the Arts. The only improvements suggested are a re-furbishing of the interior, in particular the audience circulation areas. These should be improved and made more attractive to an increasingly sophisticated public (last refurbishing was 1955/8).

d) Singapore Conference Hall

The unusual shape of the auditorium floor (half flat, half steeply raked) is accounted for by the hall's intended multi-purpose nature. If the hall continued to be used for symphony concerts the platform area would need to be extended or extendable, into the auditorium. The availability of the Victoria Memorial Hall renders this unnecessary. If it were to be used for drama or opera, the stage would also need to be deeper, and back-stage facilities developed. This will not be the case, and no alterations are therefore proposed. The interval refreshment area could be improved.

e) DBS Auditorium

Administered by the Development Bank of Singapore this is an ideal and attractive auditorium for solo and chamber music, seating 556. The hall is under-used, has 16mm. film projection equipment, and could be used more for films despite poor sight-lines for films at the extreme sides. No improvements are recommended.

f) PUB Auditorium

Administered by the Public Utilities Board, this auditorium's main present use is for Singapore Symphony Orchestra rehearsals, which will soon move to the Victoria Memorial Hall. It is distinctly under-used in the evenings, and is especially suitable for smaller music and solo recitals as stage size is limited, and side sight-lines are not ideal for film. Nevertheless, like the DBS Auditorium, it has 16mm. equipment, and could be used more for films as well as for live performances. The 511 seats are arranged on a rake (321, fixed) and on a flat floor (190, movable). It could possibly be used for certain kinds of 'open stage' theatrical performances, the acting area being the flat floor of the auditorium, the stage not being used. If this were to happen, then additional and flexible lighting would be required. An assessment of this possibility could await the formation of the proposed professional company. No immediate alterations are proposed.

g) Cultural Centre Theatre

This theatre, seating 340, recently transferred to the management of the Ministry of Culture, has many imperfections, but is a popular venue, and could well be a principal venue (with the Victoria Theatre) for performances by the proposed professional theatre company. It is an

unattractive building which shows its age. Nevertheless it will remain a principal theatre for drama and film until the proposed Centre for the Arts is built, and should be improved and generally upgraded. Raking the stalls would be an improvement, but less costly would instead be the shallow 'stepping' of the rear rows of the stalls which would improve sight-lines. The audience areas and refreshment area could also be improved visually. It would serve as the temporary administrative and rehearsal headquarters of the proposed professional drama company, and it is therefore recommended that low-cost buildings be erected adjacent to the theatre to provide space for scenery construction and painting, scenery storage, wardrobe and administration. There may be existing adjacent buildings which could be acquired and converted cheaply for this purpose.

h) Cultural Theatre

Administered by the Singapore Tourist Promotion Board, this theatre is intensively used during the day for the 'Instant Asia' and 'Singapore Experience' shows. It seats 550. It is hireable by outside organizations, but is scarcely used at all in this way. It has some fundamental architectural shortcomings, some, unfortunately, not subject to easy or inexpensive remedy. Also its daily usage for the 'Instant Asia' show precludes its use for drama involving sets which cannot be struck and re-erected daily. The lack of 'wing to wing' access, except across the stage, also rules it out for any plays requiring such movement. This is a pity as the theatre is well situated, attractively designed, has good sight-lines and acoustics. Other shortcomings include a fly-tower of unsuitable dimensions, such as to render it unusable for flying scenery, and the construction of a sound/light/projection box which does not meet fire services requirements for film showing. It is suggested that evening usage of this auditorium be maximised for film, for music, and for stage presentations lasting one day only, for example India, Malay and Chinese amateur cultural shows. The theatre might also, together with the Victoria Theatre, be a principal venue for some performances of the proposed Singapore Dance Company, as these would not normally involve solid sets. It is recommended that the control box be altered and re-designed so as to meet fire services requirements, and that 16mm. and 35mm. film projectors be provided and installed. This should be done even if a certain amount of rebuilding is necessitated involving temporary short-term closure. This fine and comfortable auditorium could then be a real and continuing asset to Singapore's cultural life.

i) Kreta Ayer People's Theatre

This auditorium, seating 1,102, was built entirely by public subscription. The 'founders' built it especially for Chinese opera, still, its principal usage as far as the arts are concerned. It is also extensively used for film shows. Sight-lines appear good, and the stage is quite spacious, especially in width. It is not as well equipped as the Victoria Theatre, which many amateur opera groups prefer to use. It could well be used additionally for other 'ethnic' cultural performances too small for the National Theatre, especially as the Victoria Theatre becomes increasingly used by the proposed professional drama and dance companies. Large-scale music and choral concerts, as opposed to stage performances, would, however, be better accommodated in the Singapore Conference Hall and Victoria Memorial Hall. No alterations are recommended.

j) RELC Auditorium

This small auditorium seating 220 was built principally for conferen-

ces, meetings, etc., and these remain its principal use. It is also used regularly for film showings, especially by the Alliance Française and Goethe Institute. It has 16mm. projection equipment only. The platform is very small and shallow, and its only suitable use for live performances would be for soloists and small ensembles. The DBS Auditorium remains however more attractive for this purpose. The Goethe Institute will soon move their film-screenings to their own new auditorium. In view of its limited use for the arts, no alterations are recommended.

k) Fort Canning Arts Centre Conversion

A building, formerly used by the armed forces, and situated in Fort Canning, Central Park, is to be converted to provide space for cultural organizations. The general objective of the proposed conversion seems excellent - to provide a facility which could be used by a wide variety of cultural groups, principally for practice, rehearsal, preparation, etc. The need for such facilities in Singapore has been ascertained, partly by a survey, and the urban redevelopment programme will increase the need for such premises. Few societies and cultural groups can afford their own exclusive premises even if buildings were available, hence the principle of many organizations using shared facilities is sound. The location of the building seems excellent in that it is fairly centrally situated in a park and there would thus be no problem of noise interference; it is also in an area which houses other buildings for cultural or recreational use. The principal problem is that the three-storey building is constructed on a basis of the roof and floors being supported by a network of structural pillars. In the plans for conversion these pillars are necessarily left in place. While the pillars would not interfere with adequate conversion of the areas for an exhibition gallery, teaching rooms, music practice rooms, etc., they are too closely spaced together for the purposes of drama and dance rehearsal areas. For this reason the building is not considered ideal for its proposed usage. This is one reason for the proposal that the Singapore College of Art might be housed in this building pending the availability in purpose-built premises in the proposed Centre for the Arts. It would require the whole of one floor, which could suitably be partitioned into studios, art and craft workshops, teaching rooms and space for administration. It is also suggested (paragraph 204) that the Singapore College of Music could be located here initially, though this may not be the first choice, as the advantages of a location on Bukit Timah campus would be considerable (paragraphs 179 and 189).

There are two large hireable auditoria which are not referred to above, as both are regarded as unsuitable for enhancement for public performances. These are the Chinese Chamber of Commerce Auditorium and the Nanyang University Auditorium. The former has nothing to recommend it as compared to other auditoria, and the latter is too remote to justify the substantial expenditure that would be necessary to render it suitable, including the installation of air-conditioning.

197. Brief mention should also be made of a number of smaller auditoria, which provide useful venues for smaller scale recitals, lectures, film shows, etc. These include the National Library lecture hall, National Gallery small theatre, the auditoria of the branch libraries at Marine Parade, Toa Payoh and Queenstown, the British Council small theatre, the soon-to-be completed Goethe Institute auditorium, the Yamaha auditorium and of course the many halls forming part of People's Association's community centres. Detailed comment on these is beyond the scope of this report, other than to point out how useful they are, especially, perhaps, those outside the central urban area.

198. Reference should also be made to the many commercial cinemas there are in Singapore. Some of these, such as the Odeon, have stages, and some would undoubtedly be usable for occasional live performances. Some may be scheduled for closure. It is suggested that it might be worth while for the Ministry of Culture to undertake a brief enquiry into which cinemas could be used for live performances and under what circumstances. In the short term it is just possible that a cinema building could provide a better temporary venue for occasional visits by overseas opera or ballet companies or indeed certain large scale local performances. This might turn out not to be so, and the hiring costs might be too high to be considered, but a brief survey could conceivably discover something useful.

199. On a negative note, the Ministry is recommended to keep a careful watch on the possible planning of auditoria by private development, which could duplicate existing facilities, might be planned without necessary expert advice, and could detract from the demand to be built up for an eventual purpose-built Centre for the Arts. Mention has been made of a 1,000 seat auditorium, intended principally for conferences, to be incorporated in a new development near the Raffles Hotel. There may be other such proposals. An uncoordinated building of such halls could be counter-productive to all concerned.

200. As stated earlier, it is recommended that emphasis be placed by the responsible authorities on the creation and development of professional performing arts companies (drama and dance), and on the formation of advanced training institutions for art, dance and music, rather than on new buildings for the arts. It is desirable that the companies and training colleges be set up as soon as possible, and they would therefore need to be accommodated initially in existing and adapted buildings. In this connection the following suggestions are put forward.

201. The Drama Company could be based at the Cultural Centre Theatre (see paragraph 196g), with public performances being given at the Victoria Theatre, Cultural Centre Theatre, and perhaps even the PUB Auditorium (for workshops, experimental productions, etc.). This would create pressure as regards time available for other hirings at the Cultural Centre Theatre. This is one reason for the strong recommendation that the STBP's Cultural Theatre be properly equipped to accommodate film showings. The Singapore Film Society might merit special consideration with regard to the higher theatre rental that would be payable.

202. The Dance Company might possibly be based (administration, classes and rehearsals) in temporary accommodation on Bukit Timah campus, with performances being given at the Victoria Theatre and, possibly, the Cultural Theatre. This would have special advantages if the proposed Academy of Dance were also located temporarily at Bukit Timah (see paragraph 205). Alternatively the Dance Company could also have a temporary home in temporary or converted premises adjacent to the Cultural Theatre, but there may not be enough space to allow for this, and the Drama Company would have the stronger case for this location.

203. The College of Art would be accommodated initially in the converted Fort Canning premises as suggested earlier.

204. The College of Music could be adequately accommodated pro-tem in the Fort Canning conversion. Their requirements would be principally for teaching and practice rooms. The small auditorium on the top floor of the Fort Canning building would, if retained, be adequate for small student recitals, workshops and master-classes. Again this would mean that the space was used to good purpose, by accommodating the College until purpose-built premises

were provided in the Centre for the Arts. Alternatively the Academy could be housed at the Bukit Timah university campus, as suggested in paragraph 189. This would be especially suitable if there were to be a link with the Centre for Musical Studies. In terms of keeping costs down the former alternative may be the more attractive. In other respects the second alternative has more to recommend it.

205. The Academy of Dance should, as has been suggested in paragraph 186, be located at Bukit Timah campus. This would require additional low-cost temporary building; but the advantages of having the Academy of Dance and the Singapore Dance Company in the same premises are evident in terms of shared facilities, teachers instructing both the Company and the Academy, etc.

206. All of the low-cost temporary facilities or temporary buildings referred to in these paragraphs should be planned for short-term occupancy, and for the initial rather than the eventual needs of the three colleges, which should move to the proposed Centre for the Arts when completed. If the colleges proposed were started in, say autumn 1981, it would be 1983/4 before they had a full three-year complement of students. It would be better to make an early start with temporary facilities rather than waiting for purpose-built accommodation to be completed.

207. The most important long-term recommendation with regard to Buildings for the Arts is that Singapore should plan for the building of a major Centre for the Arts, with a view to its completion and opening by the end of the decade. Although priority should be given now to activities and to training rather than to new buildings, a major cultural complex requires considerable advance planning, and would, indeed, also require a long construction period. A site on reclaimed land has been provisionally earmarked for such a development.

208. It is suggested that the Centre for the Arts should include the following:

- a) Main auditorium, seating capacity 2,000, flexibly designed so as to be suitable for both concerts and lyric theatre (opera and ballet). It would also be usable for major conferences, etc., but must be planned as a performing arts auditorium, and with an acoustic designed for live music.
- b) Theatre, seating capacity 700, intended as a drama auditorium, but also usable for medium scale dance, etc.
- c) Studio theatre, seating capacity 300 in flexible arrangements, and usable for drama, workshops.
- d) Recital/Lecture hall, seating capacity 250 for small recitals, lectures, films, etc.
- e) Rehearsal hall (for dance, drama and music).
- f) Art Gallery/exhibition area.
- g) Singapore College of Art.
- h) Singapore Academy of Dance.
- i) Singapore College of Music.

- j) Arts Library (books, recording, audio-visual, etc., serving both the above colleges and the public).
- k) Restaurants, extensive, and providing both inexpensive meals and refreshments for students, etc., as well as first-class dining facilities.

209. The Singapore Centre for the Arts would have four main functions. It would be the home of the Republic's main professional performing arts groups, including the Singapore Symphony Orchestra and the two proposed dance and theatre companies; secondly it would be a venue at which the Ministry of Culture and national organizations such as the National Theatre Trust and the National Museum and Art Gallery, could present professional orchestras, cultural groups, performing arts companies and exhibitions in the best possible surroundings; thirdly the facilities should be available on a hiring basis to cultural organizations in Singapore; fourthly it would be the home of the Republic's three advanced Colleges of the Arts.

210. The 'resident' companies would require such ancillary facilities as rehearsal areas (in addition to the one listed above, intended principally for hirers), scenery construction and storage areas, wardrobes and space for administration. Their move to the Centre for the Arts would relieve pressure on the existing auditoria, which would be considerable by the end of the decade. The 'resident' companies could continue to give performances in other venues as the occasion required, and this would also ensure the availability of the auditoria of the Centre for the Arts to other promoters and users.

211. The new auditoria and galleries would enable a wider range of events to be presented in worthy surroundings. For example orchestras, opera and ballet companies from overseas, which cannot at present visit Singapore, could do so on an acceptable economic basis, and without compromise in staging and technical requirements.

212. The Singapore Centre for the Arts should also be available on hire for suitable performances by other cultural groups in Singapore, including amateur presentations. It is anticipated that the planned cultural developments over the next decade will significantly increase the number of such activities. It will be noted, in this context, that the suggested seating capacities do not duplicate existing facilities.

213. The juxtaposition within a single arts centre of presentation and educational facilities has been successfully pioneered on a smaller scale by the Hong Kong Arts Centre. The mutual benefits to each area of activity can be considerable. There can also be economies through certain facilities being used by both the colleges of the arts and for public performances and exhibitions. At a more mundane level, the existence within the Centre for the Arts of the three colleges and of the professional performing arts companies should help ensure the profitability of the restaurant and catering areas.

214. It is recommended that management of the Centre be vested in a Trust or Board of Governors, and that a Director of the highest calibre be appointed. The first Director would be appointed in advance of completion and opening, and should be a person with considerable professional experience in this field overseas. The colleges and the resident performing arts companies would retain their autonomy, and would exist as principal tenants and users of the facilities.

215. The Centre for the Arts should be outstanding architecturally, worth visiting in its own right. It should be an attraction for tourists and Singaporeans alike. It might be the subject of an international or regional competition, though this process is not without its pitfalls. It cannot be stressed too strongly that expert advice from specialist consultants and from the principal users should be sought with regard to the auditoria and their technical installations. Extensive car-parking, preferably covered, multi-storey and underground, with covered access to the Centre would be essential. Siting and routing of existing and planned public transport facilities would also be crucial.

216. It is recommended that the Centre be planned for completion and opening by the end of the decade. This is largely because it is foreseen that it will take a number of years for the colleges and companies proposed in this report to make their full impact, and because efforts must be concentrated in the short and medium term on increasing public education, understanding and appreciation of the arts. A Centre such as that proposed would be premature at the present time. Cultural development must lead to the increased public demand that would justify and, indeed, require such a major undertaking.

217. If the Centre were to be built in phases (and this would depend partly on the nature of the design), then it might be desirable to complete and open the colleges first. On the other hand, there is much to be said for the Centre being planned to open as a single entity with the maximum public impact.

218. It would be pure speculation to attempt any reliable estimate of building costs at this stage. Architectural technology is advancing rapidly, and the outlined brief set out in paragraph 208 might need to be reconsidered in the light of experience. With such a major undertaking, a considerable period of planning would be necessary, and although 1990 might be a suitable target date, outline planning in general terms should commence fairly soon. Furthermore, if part of the costs are to be borne by fundraising or public subscription, this too will need to start well in advance.

219. It goes without saying that the creation of such a Singapore Centre for the Arts would result in Singapore having the finest cultural facilities in the region, would enhance the Republic's international reputation, and would fill all foreseeable needs well into the next century.

International and Regional Considerations

220. The arts transcend boundaries. While emphasis has been given in this report to the education and training of Singaporeans and the development of Singapore's artistic life to a more professional level, some of the recommendations make reference to international and regional cooperation.

221. The very valuable contribution to the cultural scene by the overseas cultural agencies based in Singapore has been referred to. Without their involvement and assistance the number and quality of professional performances and major exhibitions would be greatly less than at present. Their continuing activities are of the utmost importance. The proposed International Festival of the Arts would by definition, juxtapose the best of Singapore's own creative and performing talent with performances and exhibitions from overseas, and with this project it has been suggested that the overseas element should have a strong Asian content. It has been further suggested that the proposed advanced training colleges should be prepared to entertain applications from students in other ASEAN countries, which may lack these facilities. Lastly it has been suggested that the newly formed

professional companies should undertake visits overseas. These should be principally to the ASEAN countries, partly because there is a relative lack of such companies in the ASEAN countries, partly because of the special mutual interest of ASEAN countries in each others' cultural development, and partly because of their geographic proximity.

222. There is a further possible development which could be of benefit not only to Singapore, but to the whole Far East and South East Asian regions. All of the countries in this extended region have regular or occasional visits by overseas artists and companies. In terms of Western arts these performances are normally given by artists and companies from Europe and America, though the contributions of Australia and Japan are significant and growing. The artists and companies are usually 'en route' to Australia or Japan, or less often are on special sponsored tours of the East. Hong Kong is, perhaps, in the position of receiving more such visits than all other countries in the region other than Japan. This is partly because it has better auditoria at its disposal than the other countries except the Philippines. It is also partly on account of Hong Kong's status as an 'international crossroads', making it a convenient stop en route for Australia and Japan. Recent developments in the People's Republic of China have also been to Hong Kong's advantage, in that overseas companies now visiting China in increasing numbers find it convenient to perform in Hong Kong prior to or immediately after such visits. The Urban Council of Hong Kong, the Hong Kong Arts Centre and the Hong Kong Arts Festival are all prepared to promote performances by overseas artists and companies, and to do so on a loss-incurring basis. With regard to intra-regional cultural visits the position is more haphazard. Such visits are less frequent than one might expect considering the strong links between the cultural traditions of the nations concerned. A development of intra-regional touring, to include traditional performing arts, 'Western' arts and exhibitions would be welcome.

223. Many of the countries share similar problems with regard to performances and exhibitions from other countries. They are still at a developing stage with regard to cultural facilities, the finance available is relatively limited, and their geographic situation is remote from such 'providing' areas as Europe and North America. The travel and transportation costs are thereby high, often prohibitively so. These problems might be alleviated by more systematic mutual cooperation.

224. The establishment of a Regional Touring Office is recommended as worthy of further investigation. Such an office would have a dual function. It would assist participating countries by negotiating and coordinating visits to the region by overseas artists, companies and exhibitions from outside the region. Secondly it would initiate and coordinate intra-regional touring by artists and companies from within the region. Such coordination would result in much-needed economic savings, and would also give the region a greater ability to initiate tours from overseas, rather than, as is the case at present, being wholly dependent on the availability of artists 'passing through' and on the selection of artists by and in their country of origin. The resulting programme of international and regional tours would supplement rather than replace existing arrangements.

225. The Regional Touring Office need not be a large or costly enterprise. It would function as a form of non-profit agency on behalf of its constituent members. Membership could be by governments and/or by cultural promoting agencies in the respective countries. Their joint payments would cover the administrative costs of the office only, and they would only incur expenditure on events to the extent they took advantage of the programmes available. It is suggested that the savings to be effected on such

programmes would more than offset the annual subscription payable. The office could comprise a small staff of four or five only, say two executives and supporting secretarial and administrative services. There would be no need for frequent regional conferences. Rather the office would maintain continuing information about the availability of venues and the requirements of participating countries, and would circulate full information on forthcoming touring possibilities. Coordination and negotiation would be by telex, telephone and correspondence. The office would fill the vacuum created by the non-existence in the region of any commercial artistic agency for this purpose, such as exist in Europe and the United States. The office would be located in one of the participating countries, and Hong Kong or Singapore would be the most suitable.

226. The nature of this proposal is such that it is not put forward for consideration by the Singapore Government at this stage. The recommendation has been included in this report, however, as a Regional Touring Office is thought to be a means whereby Singapore could derive greater benefit and secure economies as regards visits from overseas. If such an office were to be established there would need to be an initial study and survey, a detailed and costed proposal, and a regional conference to discuss, and, if thought fit, establish such an office. Interest in such a proposal has been expressed by a number of cultural agencies in this region. It is beyond the brief of this report to suggest whence the initiative might be forthcoming to enable the proposal to be further explored.

Financing the Arts

227. Cultural activities and facilities cost money. Expenditure on their provision is rarely matched by directly earned income. This is a simple fact of life which has been the case in all societies and at all times in history. This applies particularly to education in the arts and to the presentation of the arts to the public. The nature, extent and provenance of patronage has varied according to the historical, political and social circumstances, but the need has never been absent.

228. The principal exceptions to this prevailing generality are the work of individual creative artists (though here 'patronage' must take the form of payment for work done, by collectors, publishers, employers, etc.), the purely commercial sector (pop music, commercial cinema, etc.) and many purely amateur presentations. It is universally accepted in all countries today that cultural and artistic activities are to be encouraged and supported, and that this requires some form of financial investment and assistance.

229. The level of financial investment, whether from public or private sources, depends on the importance attached to cultural development, the financial resources available, the social objectives underlying the society's general cultural policies and other subsidiary factors. In different political systems the relative roles and importance of governmental and private support for the arts varies. In most non totalitarian democracies it is accepted that both the state and the private sector have important and complementary roles, the former usually predominating.

230. This is broadly the case in Singapore, where the main cultural developments have been made possible by government initiative, action and support, but where efforts are also made to maximise income from the private sector and individuals. The dominant role of government is especially clear if one includes, as one should, education in the arts, provision of buildings, the library service and community arts activities as part of cultural development. What is relatively new is continuing subsidy for professional arts events and permanent companies. The Singapore Symphony

Orchestra enjoys a generous government financial guarantee for its first two years and will continue to require both public subsidy and private sponsorship. The People's Association spends public funds on maintaining professional cultural groups. The Ministry of Culture allocates public funds for the presentation of overseas and local artists and also provides financial grants for amateur societies under approved schemes. The cultural developments outlined in this report will only be possible if public funds are made available on a continuing basis and at an appropriate level, which will inevitably be much higher than at present.

231. It must be the concern of the government, in this as in other spheres, that public funds be used as effectively as possible. This does not necessarily mean that expenditure should be reduced to the minimum, but rather that cultural facilities and activities should be sustained and supported at an appropriate level and in such a way as to assist them in achieving their objectives. There is no reason why the government should be the sole source of funds for cultural activities. Indeed, such a monopoly would be undesirable for artistic as well as financial reasons. If one takes the performing arts as an example, there are three main sources of income open to cultural organizations: earned income (sale of tickets, etc.), public subsidy, and private sponsorship (companies, trusts, individuals, etc.). The relative importance of each source of finance varies according to political, economic, administrative and other considerations. At one extreme are those countries (mainly communist), where earned income is deliberately low, and the provision of public support accounts for as much as 90% of the cost. Conversely, in extreme capitalist systems, earned income is much higher, and private sponsorship easily outweighs public support in importance. A fairly normal situation in European, North American and Australasian countries would be that about 50% might be earned income with the remaining 50% being provided by public subsidy (40%) and private sponsorship (10%). There are of course wide variations, and individual enterprises have varying income patterns within particular countries. The proportion of subsidy tends to be increasing.

232. In Singapore, the Government supports cultural activities through four principal channels:

- a) Ministry of Culture (promotions, administration of halls, limited grant-aid, libraries, museum and art gallery, etc.).
- b) Ministry of Education (schools, colleges, universities, extra-mural and extra-curricular activities, scholarships, etc.).
- c) People's Association (community centres, community-based activities and courses, mainly amateur work).
- d) Direct (major capital projects, Singapore Symphony Orchestra guarantee).

233. Private, non-governmental support is, has been, or will be forthcoming in three principal ways:

- a) Singapore Cultural Foundation
- b) Singapore Arts Council
- c) Direct donations by foundations, companies, individuals, etc.

It is suggested that some clearer distinction as to the respective roles of the various governmental departments and of the non-governmental sector might be helpful, particularly if there are to be important new developments during the coming years. There will inevitably remain areas of overlap, and

certainly many cultural developments would be aided by more than one of the possible sources, both governmental and non-governmental. This is desirable in itself, in that more than one source can be tapped, necessary costs can be suitably shared, and so that the contribution from the private sector can be maximised. What is to be avoided are unnecessary duplication, lack of co-ordination, and 'passing the buck'. Much can be done, especially in a small country like Singapore, by effective consultation. For this reason the suggestions below do not involve fundamental changes.

234. It is suggested that all basic annual recurrent grants to professional organizations be the responsibility of the Ministry of Culture. That is to say, the Ministry should provide annual subsidies to such permanent companies and organizations as may exist to enable them to continue in existence. These subsidies would not be open-ended guarantees, but carefully assessed subsidies, based on submitted plans and estimates. They would allow suitable margins to be raised from the private sector, and would take into account estimated earned income from paid attendances, and payments received, as appropriate, from educational funds for educational work. Subsidies would be re-assessed annually and in advance, and would be withdrawable, on adequate advance notice being given, if the aided organization failed to carry out its functions, whether artistically or financially, to the satisfaction of the Ministry. The Ministry's promotional function would continue as at present, though certain schemes might suitably be devolved to other cultural organizations.

235. The Ministry of Education will continue to support educational work as at present, the only change being the introduction of an increased allocation for educational work undertaken by the permanent companies and by other cultural organizations and individuals. The Ministry would, it is suggested, be the department responsible for the work of the three proposed colleges for advanced artistic training, as they are for other forms of higher education.

236. The role of the People's Association should not change in any way, and it would remain responsible for those professional groups maintained and employed at present as well as for its work at community level.

237. It is suggested that the Government should not provide annual or project subsidies direct, but rather through the Ministry of Culture, though of course the Government as a whole would retain overall control through its allocations to the respective ministries, based on their annual plans and estimates. However, the initial assessment of need, and the monitoring of the use made of subsidies would be a matter for the Ministry of Culture. It is suggested that the Government might, non departmentally, be directly responsible for any major capital developments, notably the proposed Singapore Centre for the Arts. In this, it would of course, be advised by the ministries jointly or severally concerned. Lesser capital expenditure such as conversions, improvements, upgrading of existing buildings and equipment could remain within departmental budgets.

238. As regards the private sector, it is suggested that the Singapore Cultural Foundation should not consider general contributions towards annual recurrent costs, but should instead assist organizations and individuals on a project basis only. This would clearly distinguish the Foundation's role from that of the Ministry of Culture, and would allow it the maximum flexibility to allocate its funds in innovative and developmental ways. It could thus enable cultural organizations to undertake certain activities beyond the basic level provided for by the Ministry of Culture. Such activities could include major productions, special events, overseas visits, awards to artists, initial setting-up or 'seeding' grants, purchase of equipment, research projects, experimental schemes, etc.

239. The Singapore Arts Council is an independent, membership-based organization. Having achieved one of its principal objectives (the setting up of the National Art Gallery), it has lost some of its impetus, and has made few contributions of note in the recent past. Its objectives overlap to a large extent with those of the Singapore Cultural Foundation. It is more difficult to foresee a clear, distinctive role for the Arts Council. A 'tidy' solution administratively would be for it to merge with and transfer its assets to the Cultural Foundation. On the other hand, it has an existing membership, including life members, and draws on the support and expertise of many voluntary people. It may be that, if a professional College of Art (its second main objective) is established, then the Arts Council might devote its remaining funds to that project, and 'wind up' in favour of the Cultural Foundation. This might be more likely if the Foundation were to adopt a 'membership', receive annual subscriptions, including the transferral to it of the membership of Singapore Arts Council, and have a members' nominee on the Foundation's Board and Management Committee. There are obvious problems here, but a greater non-governmental element in the Cultural Foundation could be to its advantage. This is a difficult matter requiring discussion with the Arts Council. What is to be avoided is any duplication of roles or competition for donations. One such joint fund would seem to be enough, and the potential of the Foundation seems to be greater.

240. Direct support for the arts from the private sector to individual companies and enterprises is, of course, not determinable in the same way as support from government and from agencies such as the Cultural Foundation and the Arts Council. This is as it should be. Individuals, companies or trusts that wish to support the arts should be free to do so either by contributing to a common fund, such as the Singapore Cultural Foundation, or by directly supporting organizations, projects or artists in which they have a special interest. Private donors, corporate or individual, often seek acknowledgement, recognition and publicity as a result of their support, and there is no harm in this. Indeed, favourable publicity and improved public relations are rightly incentives which induce companies to support the arts. In addition, many foundations and individuals respond favourably to financial appeals which perpetuate their name in some way (The Shaw Foyer, Pao Sui Loong Galleries and Shouson Theatre in the Hong Kong Arts Centre are so named in acknowledgement of donations totalling about HK\$13 million). In this connection the private sector could play an important part in the establishment and running costs of the proposed Colleges of the Arts (named areas; endowed scholarships, etc.), and of the proposed Singapore Centre for the Arts.

241. The above suggestions are necessarily tentative, and are intended to help in further discussion of the points raised. It has been thought necessary to consider these questions, as, while present arrangements may meet current requirements satisfactorily, they might be thought worthy of limited reappraisal, along the lines proposed, in anticipation of future developments.

242. The preceding paragraphs on financing the arts relate to grants and donations. There are other ways in which financial assistance can be provided by the Government in respect of cultural activities. These relate to the cost of hall rentals, entertainments duty, and tax relief on donations.

243. The Ministry of Culture is directly responsible for the management of the Victoria Theatre, Victoria Memorial Hall, Singapore Conference Hall and Cultural Centre Theatre. It has an indirect interest in the operation of the National Theatre and the hireable facilities of the National Library and National Museum and Art Gallery. The Government, through the Public

Utilities Board, has an interest in the operation of the PUB Auditorium. The hire charges for these various facilities are not unreasonable, and some have not been increased for some time. Nevertheless the contribution to the Government's income from these is relatively insignificant, whereas hire charges can represent a substantial outlay in terms of the limited budgets of many cultural organizations and promoters of the arts. It would be desirable for there to be a small decrease in rental charges to approved non-profit cultural organizations. This may not be feasible, in which case it is recommended that the present basic hire charges be retained without increase in the immediately foreseeable future. If increases prove unavoidable, as they will in the long term, it is suggested that higher charges be made with regard to events of a commercial nature, presented by organizations other than the approved non-profit cultural organizations referred to above. It is further suggested that rental charges, other than for commercial lettings, be at the basic level exclusively, without higher charges being payable on a sliding scale relating to income from ticket sales. Non-profit cultural organizations should be encouraged to maximise income from box office, and should not thereby be required to make additional payments. Such a restrained approach to hire charges would be of benefit to cultural activities 'across the board'. It would also stimulate demand to use the facilities, and the resulting competition for dates should lead to more forward planning by the better organized groups. Such increasing demand should be stimulated in any event, but would also lead to a situation in which there was a real need and demand for the proposed Centre for the Arts.

244. Entertainments duty is a tax payable in respect of income from ticket sales for all forms of entertainment including cultural activities. It is levied on a sliding scale according to the price of tickets. The following are examples relating to live performances:

<u>Ticket Price</u>	<u>Duty Payable</u>
£1	12½ cents = 12.5%
£2	40 cents = 20%
£5	£1.30 = 26%
£10	£2.80 = 28%
£20	£5.80 = 29%

The rates above apply to plays, ballets, concerts and other live performances. The rates for film shows are higher (25 cents on £1 = 25%; £1.15 on £3 = 38%; £2.15 on £5 = 43%). Government income from entertainments duty in 1979/80 amounted to £33.5 million, mostly derived from commercial cinema showings. A limited range of events, notably those promoted by or in association with the Ministry of Culture, are exempt from entertainments duty. It is felt that this level of taxation is inappropriately high in respect of cultural events. It is recommended, indeed, that exemption be extended to cover all artistic presentations by approved non-profit cultural bodies. This would again provide much needed assistance and stimulus across the board. It would make a significant difference to the limited budgets of cultural organizations, and would not have any major impact on overall Government revenue. Such exemption is strongly recommended, but, in the event of this not being acceptable to the Government, it is suggested that a new reduced rate be introduced in respect of cultural activities. A flat rate of 5% to 10%, without a sliding scale for higher ticket prices, would seem more suitable than the present high rates.

245. Finally, it is recommended that the situation with regard to tax-relief on donations to approved cultural projects be examined to ascertain whether fiscal measures could assist in increasing the contribution of the private sector. No specific proposals are made on this point, and due safe-

guards will, of course, need to be maintained. Any measure likely to encourage further individual and corporate support for the arts would be most useful, not least in the context of the cultural development foreseen over the next ten years.

Ministry of Culture: Structure, Staffing and Training

246. This report is concerned only with the Cultural Division of the Ministry of Culture, and makes no reference to the Ministry's other responsibilities. The Division is headed by a Director, has a Deputy Director (with responsibilities also outside the Cultural Division), two Assistant Directors (each with specific areas of responsibility in the arts), a Cultural Affairs Office, and five Assistant Organizers. The recommendations in this report would add to the responsibilities and work-load of the Division. In any event the present staff complement is seen as barely sufficient for the Division's present requirements.

247. On the other hand the Cultural Division could, it is thought, devolve a number of its lesser activities to other organizations. In particular it is suggested that the 'Concerts for the Young' series should be hived off, to become the responsibility of either the National Library service (in whose premises the concerts are usually given) or to the Young Musicians Society. The series is of considerable value, but does not require the direct involvement of a national Ministry. It is further suggested that the Cultural Division need not undertake the production of house-programmes for such sponsored events as plays produced under its Play Promotion Scheme. Fine quality printed programmes are not really necessary on all occasions, and less costly programmes could and should be produced instead by the amateur and schools groups concerned. There may be other matters that could be similarly devolved or 'hived off', releasing staff to undertake other existing and additional responsibilities.

248. In this connection it is suggested that the Cultural Division should take a long-term view, and devote efforts to advising and assisting cultural organizations to manage and promote their activities more effectively. Over the next ten years, the Ministry's grant-aiding, coordinating and advisory role should increase, while its direct organization and promotion of events may increase slightly, but decrease as a proportion of its total work.

249. In the light of the above comments no substantial increase is proposed in the number of staff employed within the Cultural Division. It is suggested that one additional Assistant Director is desirable to enable greater concentration on the various arts forms, and that one or two additional Cultural Affairs Officers are also desirable. Of the above three proposed appointments one extra Cultural Affairs Officer is seen as essential in view of the concentrated work-load at this level. An additional middle-level appointment with responsibility for information and publicity is also seen as desirable, partly on account of the proposal to expand the Arts Diary. The developing links between the arts and education, notably in connection with the two proposed companies and the three proposed colleges of the arts, suggest that an Educational Liaison Officer would be a useful appointment. On the other hand it may be felt that all of the Division's staff should be actively involved in such education liaison. Finally the Division has no research and development capacity of its own. It is recommended that this be remedied, with at least one middle-level officer devoted exclusively to this necessary work. Six additional appointments would result if all the above recommendations were adopted.

250. The Cultural Division, being part of a Government department, is staffed by civil servants, most of whom have been transferred from and may

be transferred to other departments. The result is that knowledge of the arts, and above all, training and experience in arts administration, is in relatively short supply. This is not a criticism of the staff. It is simply the inevitable result of the Division being staffed by a mobile, non-specialist, Civil Service. Any discipline can make a case for special treatment, but it is suggested that thought be given to the following possible courses of action:

- a) making the Cultural Division a 'closed division', staffed by people with special experience and qualifications in the arts, not necessarily recruited from within the Civil Service;
- b) reducing the size of the Cultural Division, limiting its responsibilities to overall policy and planning, possibly the determination of major grants, and high-level assessment of progress, creating at the same time a separate Arts Development Branch, which would take over responsibility for the actual promotion and development of particular events and activities.

251. Both these courses merit consideration, and could lead to greater flexibility of operation, as well as to the appointment and training of specialists whose future career development would be within the 'closed' Cultural Division or the Arts Development Branch.

252. Whatever the future form or status of the Cultural Division, there is a clear need for training in arts administration to be undertaken. There are two fundamental requirements for the good 'arts administrator', in which general term one includes theatre administrators, orchestra managers, arts centre directors, government servants concerned with arts subsidy and promotion, etc. First is administrative efficiency. Second is a knowledge of the arts, a strong personal motivation towards the arts, and wide and varied knowledge of how arts organizations are run. Administrative skills, experience and efficiency exist in Singapore to the same extent as in other advanced and well-organized countries. While knowledge of the arts is also present to a limited extent and in varying degrees, there is, in Singapore, a serious lack of professional experience in the management of the arts. This is inevitable in a small country where there are almost no opportunities to gain experience from existing and established well-run arts organizations. What seems to be needed, therefore, both in present circumstances and more particularly for the future, are opportunities for staff to gain practical and comparative experience with a variety of arts organizations. This can only be done overseas.

253. Ideally all members of the Cultural Division should be enabled to benefit by study visits overseas, and indeed this is what I recommend. There are obvious constraints, in that the Division could not function properly with a large number of personnel away overseas, nor could unlimited study grants be made available. Furthermore, competition for places in the courses referred to is formidable, and places may well be unavailable, which is one reason why special emphasis is placed on 'in service' study and secondment to arts organizations, whether or not connected with any formal courses. Four recommendations are made with regard to existing Cultural Division personnel. The formal courses referred to are all offered by the City University in London, but other courses are available:

- a) Study visits overseas for the most senior personnel (Director, Deputy Director).
- b) Study visits and/or the City University Practical Training Scheme (6 weeks study plus secondments up to 3 months), and/or Special

Overseas Students Course (4 weeks study plus 6 months secondments) for other senior personnel (Assistant Directors, Cultural Affairs Officer).

- c) Study visits and/or Diploma in Arts Administration Course at the City University (one year), or Special Overseas Students Course for selected middle and junior grade officers.

254. The Study Visits for the most senior personnel would not involve participation in any formal course. Instead they would visit selected arts organizations in more than one country, spending long enough at each to make the visits worthwhile. I would suggest that the United Kingdom and Australia would both be suitable for studying established arts organizations, especially the United Kingdom, and that Hong Kong might be suitable for studying arts development and administration in a country with certain similarities to Singapore. If the United Kingdom is visited, then visits should be made to the appropriate Government Office (there is no Ministry of Culture), to the Arts Council of Great Britain, to some major local authorities (Greater London Council, etc.), regional arts associations and, of course, to theatres, arts centres, galleries, concert halls, etc. Above all the selected personnel should attend a wide range of plays, concerts and exhibitions: this would be one of the most important components of the study visits. I would suggest about six weeks for the main overseas study visit, and about ten days for the regional (perhaps Hong Kong) study visit. These need not be consecutive.

255. The needs of other senior and middle level personnel are similar, but in their cases it may be possible to have more extended visits to the United Kingdom, perhaps to include either of two courses operated by the City University. During their absence abroad, other government staff may need to be seconded to cover their responsibilities, or more junior staff could be given temporary promotion with acting responsibilities. The visits overseas could be phased over a period, especially study visits not connected with specific courses. Again, attendance at events would be an essential and important component. Visits within the region, especially to Hong Kong, should also be arranged.

256. For more junior executive officers, especially those expected to remain with the Cultural Division for some time, or thought to be eligible or likely for promotion, the full-year Diploma in Arts Administration is to be recommended, and perhaps one student per year might be the target, though, as has been said, places are limited, and applications, even with Ministry backing, would not necessarily be accepted. It is suggested that those with responsibilities for the performing arts (music, drama and dance) be given priority. An alternative, less disruptive of the Ministry's continuing programme, would be the Overseas Students Course. It is suggested that all new appointees to the Cultural Division should automatically be sent on carefully arranged study visits, and if possible should seek places on either the one-year Diploma Course or the Overseas Students Course. Again, attendance at events will be important.

257. The preceding paragraphs refer to Ministry personnel only, but the need for training will be just as important, perhaps even more so, for management staff who are or will be responsible for Singapore's growing number of professional arts activities. The General Manager of the Singapore Symphony Orchestra should have an opportunity to study professional orchestral management, and the Singaporeans who will become the General Managers of the proposed Drama and Dance Companies should also undertake training and gain practical experience with established and well-run organizations overseas. The short-term saving by having inexperienced

personnel will be more than offset by the longer-term benefits of having staff who have experience of the special problems relating to orchestras and performing arts companies overseas. In these cases, more specialist training is desirable, and if personnel were to take the Overseas Students Course, then their secondments to art organizations should be fewer and of longer-term duration. In certain cases, such personnel might be sent on secondment only, seeking 'attachment' to well-run orchestras, dance and drama companies on a less formal basis, whereby they would work without salary for limited periods in return for the practical training and experience they would gain. Experience shows that even such informal arrangements must be carefully planned in advance, with the 'student' having regular sessions with senior personnel, being allowed to attend board meetings, etc., as well as taking part in the day-to-day practical work.

258. Finally, some general points. The United Kingdom has been suggested as the country best suited to assist in training requirements because arts administration training is perhaps more developed there than in other countries, because the range and variety of arts organizations is comparatively great, is relatively concentrated geographically and because English is the language spoken. It would be essential that all those going overseas for training have an excellent command of English, not necessarily absolute fluency, but good enough for there to be no language problem. It is recommended that a training programme, along the lines suggested above, and with special emphasis on study visits and secondments, be planned and implemented as soon as possible, so that the benefits to be derived can assist in the successful initiation of the cultural developments envisaged during the coming years.

SUMMARY OF PRINCIPAL RECOMMENDATIONS

General

- 1) That the main emphasis in cultural development over the next ten years should be on the provision for advanced full-time training in the arts, and on the building up of professional performing arts companies (paragraph 23).
- 2) That the development of a distinct and identifiable Singaporean culture be pursued by means of simultaneous support for both 'Western' and the inherited Asian cultural traditions, combined with increased opportunities for inter-exposure and mutual influence (paragraphs 38-42).
- 3) That successful cultural development can only be pursued in conjunction with improved opportunities for education in the arts at all levels (paragraph 176).

Specific

- 4) That a full-time professional Singapore Dance Company be established (paragraphs 60-70).
- 5) That a full-time professional drama company be established (paragraphs 79-88).
- 6) That continuing financial support for the Singapore Symphony Orchestra be provided (paragraph 106).
- 7) That a Singapore International Festival of the Arts be established (paragraphs 136-144 plus appendix).
- 8) That the Arts Diary of the Ministry of Culture be expanded to provide comprehensive information (paragraphs 168-173).
- 9) That a Singapore College of Art be established (paragraphs 181-184).
- 10) That a Singapore Academy of Dance be established (paragraphs 185-186).
- 11) That a Singapore College of Music be established (paragraphs 187-189).
- 12) That a major cultural complex, the Singapore Centre for the Arts, be planned with a view to completion and opening by 1990 (paragraphs 208-219).
- 13) That the creation of a Regional Touring Office would be of benefit to countries in the Far East and South East Asia to provide coordinated tours by overseas artists and to increase intra-regional touring (paragraphs 222-226).
- 14) That the respective grant-aiding responsibilities of Government departments, the Singapore Cultural Foundation and the Singapore Arts Council be reviewed along the lines proposed (paragraphs 231-241).

- 15) That exemption from payment of entertainments duty be extended to cover a wide range of approved cultural organizations, or that a reduced rate should apply to such organizations (paragraph 244).
- 16) That all new and existing staff of the Cultural Division undertake planned study visits overseas, and that special arts administration courses be taken where possible (paragraphs 253-256).

COMPLETE SUMMARY OF RECOMMENDATIONS

General

- 1) That the main emphasis in cultural development over the next ten years should be on the provision for advanced full-time training in the arts, and on the building up of professional performing arts companies (paragraph 23).
- 2) That the development of a distinct and identifiable Singaporean culture be pursued by means of simultaneous support for both 'Western' and the inherited Asian cultural traditions, combined with increased opportunities for inter-exposure and mutual influence (paragraphs 38-42).

Visual Arts

- 3) That the allocation for acquisitions by the National Museum and Art Gallery be substantially increased (paragraph 49).
- 4) That the location of the Lee Kong Chian Museum of Asian Culture be considered, taking into account its accessibility to the public (paragraph 50).
- 5) That the National Museum and Art Gallery and the Lee Kong Chian Museum undertake limited programmes of circulating exhibitions (paragraph 51).
- 6) That promotion of art exhibitions presented by private and commercial galleries be assisted through joint publicity media (paragraph 52).
- 7) That one or more picture lending schemes be initiated, whether by public or private galleries (paragraph 53).
- 8) That the Ministry of Culture should consider instituting an annual award for artistic enhancement of the built environment (paragraph 54).

Dance

- 9) That a full-time professional Singapore Dance Company be established (paragraphs 60-70).
- 10) That grants be made available to enable the best existing dance organizations to invite experienced choreographers and teachers to undertake training and workshops (paragraph 71).

Drama

- 11) That the Ministry of Culture's Play Production Scheme be administered more selectively (paragraph 74).
- 12) That regular workshops be organized with a view to raising the standards of amateur drama groups (paragraph 76).
- 13) That new plays and new translations of plays be commissioned (paragraph 77).

- 14) That a full-time professional drama company be established (paragraphs 79-88).

Film

- 15) That thought be given to the possible encouragement of Singapore film production, perhaps through exemption from entertainments duty (paragraph 89).
- 16) That government regulations be reviewed to enable the Singapore Film Society to introduce a more flexible system of membership and ticket sales (paragraph 90).
- 17) That one of the main auditoria be equipped with 35mm. projection equipment (paragraph 92).

Literature

- 18) That the Ministry of Culture should commission translations of literary works by Singaporean writers (paragraph 100).
- 19) That 'Writers on Tour' and 'Writers in Schools' schemes be initiated (paragraph 103).

Music

- 20) That the Singapore Symphony Orchestra be expanded to full symphonic strength as soon as possible (paragraph 105).
- 21) That continuing financial support for the Singapore Symphony Orchestra be provided (paragraph 106).
- 22) That the Ministry of Culture should organize a series of workshops to improve standards of music instructors and amateur conductors (paragraph 113).
- 23) That the Ministry of Culture and other organizations should further commission works by Singaporean composers (paragraph 114).
- 24) That the number of concerts by visiting musicians be increased, and that master-classes and workshops be undertaken by such visiting musicians (paragraph 115).

Traditional Cultural Forms

- 25) That wider exposure be given to traditional art forms with a view to broadening their appreciation (paragraph 125).
- 26) That workshops by visiting instructors in traditional art forms be arranged (paragraph 126).
- 27) That the Ministry of Culture and National Theatre Trust place greater emphasis on Asian arts in their programmes of professional presentations (paragraph 127).

Festivals

- 28) That existing participatory festivals would benefit from a greater measure of selectivity and artistic direction (paragraphs 130-134).

- 29) That the Ministry of Culture should consider the promotion of further joint performing arts groups to concentrate resources and improve standards (paragraph 135).
- 30) That the formation of a National Youth Theatre of Singapore be actively pursued (paragraph 135).
- 31) That a Singapore International Festival of the Arts be established (paragraphs 136-144 plus appendix).

The Arts at Community Level

- 32) That the main professional arts organizations be encouraged to provide exhibitions and performances in communities outside the central urban area (paragraph 156).

Radio, Television and the Media

- 33) That the output of arts programmes on radio and television be increased, with special emphasis on cross-cultural programmes, including the commissioning of new work and translations (paragraphs 159-161).
- 34) That creative writing be featured more frequently in the English language press (paragraph 162).

Promotion and Publicity

- 35) That the press consider weekly as well as daily announcements of cultural events (paragraph 166).
- 36) That the radio and television cultural diary programmes slightly extend their coverage (paragraph 116).
- 37) That the inadequacy of the printed information on cultural events provided by the Singapore Tourist Promotion Board be remedied (paragraph 167).
- 38) That the Arts Diary of the Ministry of Culture be expanded to provide comprehensive information (paragraphs 168-173).
- 39) That the Ministry of Culture should consider the production of a monthly poster and a leaflet listing cultural events (paragraph 174).
- 40) That consideration be given to the provision of special display facilities on selected sites (paragraph 175).
- 41) That the feasibility of establishing a central box-office and information centre be examined (paragraph 175).
- 42) That a computerized ticket-sales system be investigated as a long-term possibility (paragraph 175).

Education in the Arts

- 43) That successful cultural development can only be pursued in conjunction with improved opportunities for education in the arts at all levels (paragraph 176).
- 44) That the teaching of arts subjects in schools be upgraded retaining art and music as compulsory subjects up to secondary 2 level (paragraph 177).

- 45) That the Ministry of Education consider the appointment of two specialist Drama Advisers (paragraph 178a).
- 46) That selected schools be specially staffed and equipped to provide art and music tuition at the highest level (paragraph 178b).
- 47) That the extra-curricular points system be extended to include approved cultural activities outside school (paragraph 178c).
- 48) That creative writing by Singaporean writers be included to a greater extent within the schools' curriculum, and that a 'Writers in Schools' scheme be initiated in this connection (paragraph 178d).
- 49) That provision be made for the engagement of professional companies and artists for educational performances (paragraph 178e).
- 50) That a Singapore College of Art be established (paragraphs 181-184).
- 51) That a Singapore Academy of Dance be established (paragraphs 185-186).
- 52) That a Singapore College of Music be established (paragraphs 187-189).

Buildings for the Arts

- 53) That professional advice be sought with regard to display facilities in existing and planned exhibition areas (paragraph 195).
- 54) That reconsideration be given to the possible enclosure of the National Theatre auditorium (paragraph 196a).
- 55) That the platform area of the Victoria Memorial Hall be extendable (paragraph 196b).
- 56) That some interior re-furbishing take place in the Victoria Theatre (paragraph 196c).
- 57) That the Cultural Centre Theatre be subject to minor modification (paragraph 196g).
- 58) That low-cost buildings be erected or made available adjacent to the Cultural Centre Theatre to house the professional drama company (paragraph 196g).
- 59) That the Cultural Theatre be increasingly hired out in the evenings for live performances and films (paragraph 196h).
- 60) That the control-room of the Cultural Theatre be redesigned to enable both 16mm. and 35mm. films to be shown there (paragraph 196h).
- 61) That a brief survey be undertaken by the Ministry of Culture with regard to the possible availability and suitability of some commercial cinemas for live performances (paragraph 198).
- 62) That care should be taken to avoid duplication of facilities or the construction of unsuitable halls by private development (paragraph 199).
- 63) That the Singapore Dance Company be initially based in premises at Bukit Timah, with the Cultural Theatre as a second choice (paragraph 202).

- 64) That the Singapore College of Art be housed initially in the Fort Canning Arts Centre conversion (paragraph 203).
- 65) That the Singapore College of Music be housed initially in premises at Bukit Timah, with the Fort Canning conversion as a second choice (paragraph 204).
- 66) That the Singapore Academy of Dance be located initially at Bukit Timah campus (paragraph 205).
- 67) That a major cultural complex, the Singapore Centre for the Arts, be planned with a view to completion and opening by 1990 (paragraphs 208-219).

International and Regional Considerations

- 68) That Singapore's existing and proposed professional performing arts companies undertake overseas tours, particularly to ASEAN countries (paragraph 221).
- 69) That the creation of a Regional Touring Office would be of benefit to countries in the Far East and South East Asia to provide coordinated tours by overseas artists and to increase intra-regional touring (paragraphs 222-226).

Financing the Arts

- 70) That provision for annual recurrent grants to professional arts organizations be made by the Ministry of Culture (paragraph 232).
- 71) That the Ministry of Education make increased provision for educational performances by Singapore's professional arts organizations (paragraph 233).
- 72) That the Singapore Cultural Foundation support the arts on a project basis rather than by provision of annual recurrent subsidies (paragraph 238).
- 73) That the future role of the Singapore Arts Council be discussed (paragraph 239).
- 74) That rental charges for auditoria be retained without increase in the immediate future (paragraph 243).
- 75) That comparatively higher rental charges for auditoria be considered for commercial and non-artistic usages, and that basic charges only be made, without additional payment, in respect of higher seat prices for cultural events (paragraph 243).
- 76) That exemption from entertainments duty be extended to cover a wide range of approved cultural organizations, or that a reduced rate should apply to such organizations (paragraph 244).
- 77) That consideration be given to means whereby donations from the private sector can be further encouraged (paragraph 245).
- 78) That consideration be given to the existing copyright legislation and its enforcement with a view to encouraging local composers and artists (reference to Society of Composers in paragraph 114).

Ministry of Culture: Structure, Staffing and Training

- 79) That the Cultural Division should devolve certain activities to reduce the existing workload (paragraph 247).
- 80) That the Cultural Division adopt an advisory and supportive role to encourage better management and promotion by cultural groups (paragraph 248).
- 81) That up to six additional appointments be made to enable the Cultural Division to cover existing and proposed new activities more thoroughly (paragraph 249).
- 82) That thought be given to making the Cultural Division a 'closed division' or to the creation of a separate Arts Development Branch working to a reduced Cultural Division (paragraphs 250-251).
- 83) That all new and existing staff of the Cultural Division be enabled to undertake planned study visits overseas, and that special arts administration courses be taken where possible (paragraphs 253-256).
- 84) That the managers of the professional arts organizations in Singapore be enabled to undertake 'in-service secondments' overseas, perhaps linked with an arts administration course (paragraph 257).

APPENDIX A

CULTURAL ORGANIZATIONS VISITED OR CONSULTED

A. Meetings and Discussions

<u>Date</u>	<u>Name of Organization</u>
28.3	British Council
29.3	British Institute in South East Asia
1.4	National Theatre Trust
3.4	People's Association
9.4	Alliance Française
9.4	Goethe Institute
15.4	Indian Classical Dance and Cultural Society
16.4	Singapore Symphony Orchestra
18.4	Singapore Cine Club
19.4	Singapore Indian Film, Art and Dramatic Society
26.4	Singapore Society of Writers
27.4	Goh Soon Tioe String Orchestra
29.4	Raya Art Gallery
29.4	Singapore Broadcasting Corporation
30.4	Singapore Film Society
30.4	Singapore Indian Fine Arts Society
2.5	Gallery of Fine Arts
6.5	Kong Chow Wui Koon Amateur Cantonese Opera Troupe
6.5	Er Woo Amateur Musical and Dramatic Association
6.5	Professional Chinese Opera Troupes
7.5	Singapore I-Lien Dramatic Society
7.5	Singapore Kemuning Society
7.5	Sriwana
7.5	Stage Club
7.5	Raffles Group
8.5	Singapore Symphony Orchestra
13.5	Young Musicians Society
15.5	United States International Communication Agency
16.5	Singapore Book Publishers' Association

Appendix A
(continued)

B. Performances/Events Attended

<u>Date</u>	<u>Name of Organization</u>	<u>Event</u>
8.3	National Gallery	Schools Sculpture Exhibition
21.3	Singapore Symphony Orchestra	Concert
28.3	Quangdong Cantonese Opera	"An Embroidered Blouse"
29.3	Alpha Gallery	Three Singapore Artists
1.4	Raffles Institution	"A Midsummer Night's Dream"
2.4	National Theatre Trust	Ars Antiqua of Paris
6.4	Rising Art & Crafts Gallery	Exhibition by Chen Zhenming
6.4	Ministry of Culture	Young Painters Exhibition
12.4	Ministry of Culture	Concert for the Young
19.4	Stage Club	"Living Together"
19.4	Ministry of Culture	Tay Cheng Jim (vocal recital)
23.4	National Theatre Trust	Pakistan Performing Arts Company
25.4	Singapore Tourist Promotion Board	"Instant Asia" Show
25.4	Singapore Symphony Orchestra	Concert
26.4	Kong Chow Wui Koon Amateur Cantonese Opera Troupe	"Dream of the Red Chamber"
27.4	Goh Soon Tioe String Orchestra	Concert
29.4	Goethe Institute	Carl Orff films
3.5	Ministry of Culture	Concert for the Young
8.5	Gallery of Fine Arts	British Paintings
10.5	Ministry of Culture (12 School Choirs)	Festival of Choirs
13.5	Singapore Symphony Orchestra	Concert
18.5	Ministry of Culture (Heralds Choral Society, Metro Philharmonic Society, Singapore Teachers' Choir, Sriwana, Vigilante Corps Choir)	Festival of Choirs
19.5	Scandinavian Embassies	Scandinavian Film Festival

C. Rehearsals/Classes Attended

<u>Date</u>	<u>Name of Organization</u>	<u>Details</u>
12.4	Toa Payoh Branch Library	Classes in Malay drama, Guitar
13.4	National Theatre Club	Chinese Orchestra rehearsal, ballet class
17.4	Kreta Ayer Community Centre	Classes in Harmonica, Chinese Cultural Dance, Lion Dance Rehearsal

<u>Date</u>	<u>Name of Organization</u>	<u>Details</u>
24.4	Queenstown Community Centre	Chinese Orchestra Rehearsal, Guitar class
30.4	Indian Academy of Fine Arts	Classes in Indian dance, voice, violin and veena
1.5	Toa Payoh Community Centre	Classes in piano, guitar, ku cherng
3.5	Marine Parade Branch Library	Dance class
6.5	National Dance Company	Rehearsal
12.5	People's Association Chinese Orchestra	Rehearsal
12.5	Singapore Ballet Academy	Class
14.5	People's Association Dance Company	Rehearsal
18.5	Singapore Youth Orchestra	Rehearsal

D. Educational Establishments Visited

<u>Date</u>	<u>Name of Establishments</u>
5.4	Nanyang Academy of Fine Arts
8.4	Nanyang University (Department of Student Affairs)
10.4	University of Singapore (Centre for Music Studies)
15.4	Extra Curricular Activities Centre (Music Unit)
16.4	Institute of Education (Art and Music Departments)
17.4	Ministry of Education
30.4	Indian Academy of Fine Arts
6.5	Baharuddin Vocational Institute
9.5	Yamaha School of Music
12.5	Singapore Ballet Academy
16.5	Extra Curricular Activities Department
29.5	Ministry of Education

E. Written Evidence/Questionnaire Received

<u>S/No.</u>	<u>Name of Cultural Society</u>
1	Bel Canto Singers
2	Chinese Calligraphy Society of Singapore
3	Hwa Siah Musical Association
4	Hwa Hun Art Society
5	Hymn Rhyme Sing Opera Club
6	Ikebana International Singapore Chapter
7	Indian Arts Centre
8	Malay Musical Association of Singapore (Persatuan Seni Muzik Melayu Singapura)

Appendix A
(continued)

<u>S/No.</u>	<u>Name of Cultural Society</u>
9	Metro Philharmonic Society
10	Modern Art Society
11	Persatuan Kebudayaan Melayu (Society of Malay Culture)
12	Persatuan Persuratan Pemuda Pemudi Melayu (Malay Youths' Literary Association)
13	Photographic Society of Singapore
14	Ping Sheh (The Peiping Drama Society Singapore)
15	Sin Sing Poets Society
16	Sing Sheng Philharmonic Society
17	Singapore Amateur Players
18	Singapore Artistes Association
19	Singapore Association of Writers
20	Singapore Culture Research Society
21	Singapore Harmonica Society
22	Singapore Phoenix Dance Troupe
23	Southeast Asian Ceramic Society
24	Southern Arts Society
25	Stage Club, Singapore
26	Young Musicians Society
27	Thau Yong Amateur Musical Association
28	Kheng Lian Yew Dramatic Society
29	South-east Asia Photographic Society
30	Singapore Music Teachers' Association

APPENDIX B

BUILDINGS FOR THE ARTS

Visits Made

<u>Date</u>	<u>Name of Building</u>	<u>Nature of Visit</u>
8.3	Young People's Art Gallery (National Gallery)	Exhibition
11.3	Proposed Arts Centre Conversion (Fort Canning)	Inspection
11.3	Cultural Centre Theatre	Inspection
21.3	Singapore Conference Hall	Concert
25.3	RELC Auditorium	Film Show
26.3	National Library (including lecture hall)	Inspection
27.3	Kreta Ayer People's Theatre	Chinese opera
29.3	Alpha Gallery	Exhibition
1.4	Victoria Theatre	Play
2.4	National Theatre	Inspection
2.4	DBS Auditorium	Recital
3.4	Victoria Theatre	Inspection
3.4	Victoria Memorial Hall	Inspection
5.4	Nanyang Academy of Fine Arts	Inspection
6.4	Singapore Conference Hall	Exhibition
6.4	Rising Art and Crafts Gallery	Inspection
7.4	Odeon Cinema	Performance
8.4	Nanyang University (including Auditorium)	Inspection
9.4	Alliance Française	Inspection
9.4	DBS Auditorium	Inspection
9.4	PUB Auditorium	Inspection
9.4	Goethe Institute (including auditorium plans)	Inspection
10.4	Chinese Chamber of Commerce (auditorium & exhibition area)	Inspection
10.4	Centre for Music Studies (University of Singapore)	Inspection
11.4	RELC (Auditorium & exhibition area)	Inspection
12.4	Toa Payoh Branch Library (including auditorium)	Inspection, Concert and Classes
13.4	National Theatre Club premises	Inspection and rehearsals
14.4	British Council (including auditorium)	Inspection
15.4	British Council Auditorium	Film show

Appendix B
(continued)

<u>Date</u>	<u>Name of Building</u>	<u>Nature of Visit</u>
17.4	Kreta Ayer Community Centre	Inspection and classes
18.4	National Museum	Inspection
19.4	DBS Auditorium	Recital
19.4	Cultural Centre Theatre	Play
23.4	National Theatre	Performance
24.4	Queenstown Community Centre	Inspection and classes
25.4	Cultural Theatre (Singapore Tourist Promotion Board)	Performance and Inspection
25.4	Singapore Conference Hall	Concert
26.4	Victoria Theatre	Chinese opera
27.4	Singapore Conference Hall	Concert
29.4	Raya Art Gallery	Inspection
29.4	Cultural Centre Theatre	Film show
30.4	Indian Academy of Fine Arts	Inspection and classes
1.5	Toa Payoh Community Centre	Inspection and classes
2.5	Gallery of Fine Arts	Inspection
3.5	Marine Parade Branch Library (including theatre)	Concert, Inspection and classes
3.5	Indian Association (including auditorium)	Inspection
6.5	City Hall (Rehearsal area)	Rehearsal
8.5	Mandarin Hotel (exhibition area)	Exhibition
9.5	Yamaha Music School (including auditorium)	Inspection
10.5	Victoria Theatre	Choral concert
11.5	People's Association HQ	Rehearsal
11.5	Singapore Ballet Academy	Inspection and class
13.4	Singapore Conference Hall	Exhibition and concert
14.5	People's Association HQ	Rehearsal
15.5	United States International Communication Agency	Inspection
15.5	PUB Auditorium	Rehearsal
17.5	Singapore University	Orchestral rehearsal
18.5	Victoria Theatre	Choral concert

APPENDIX C

LIST OF PEOPLE MET FOR CONSULTATION OR DISCUSSION

A number of people were consulted on several occasions. These are marked with an asterisk and the date of the first meeting only is listed.

<u>Date</u>	<u>Name of Person</u>	<u>Designation/Organization</u>
10.3	*Mr. Lee Wai Kok *Mr. Michael Loke *Mr. Sng Boh Khim *Mr. Tay Teck Keng	Director (Culture), Ministry of Culture Deputy Director, Ministry of Culture Assistant Director, Ministry of Culture Assistant Director, Ministry of Culture
26.3	Mrs. Hedwig Anuar Mrs. Yoke-Lan Wicks	Director, National Library Deputy Director, National Library
27.3	*Mr. Christopher Hooi	Director, National Museum; Secretary, Singapore Arts Council
28.3	*Mr. John Harniman *Mr. Ian Frater	Representative, British Council British Council
29.3	*Dr. John Villiers	Director, British Institute in S.E. Asia
29.3	Mr. Lim Chong Beng Mr. Teo Eng Seng	Manager, Alpha Gallery Painter
1.4	Mr. Lim Siam Kim	Director, National Theatre Trust
2.4	*Mr. Yap Pau Eng Mr. R.I. Simon	Deputy Director, National Theatre Trust Senior Theatre Technician
3.4	Mr Ng Buck Huat	Superintendent, Victoria Theatre
3.4	*Mr. Lim Chin Teong *Mr. Douglas Koh	Chief Executive Director, People's Association Director/Programmes, People's Association
5.4	Mr. Wu Tsung Kan Mr. Lim Yew Kuan	Principal, Nanyang Academy of Fine Arts Deputy Director, Nanyang Academy of Fine Arts
6.4	Mr. Goh Song Chwee Mr. Tan Wan Tchang	Sales Manager, Rising Arts & Crafts Gallery Manager, Rising Arts & Crafts Gallery
8.4	Mr. Yeo Choo Kok Mr. Wong Kim Pong Miss Low Poh Gek	Director, Student Affairs Department, Nanyang University Public Relations Officer, Nanyang University Divisional Director (Operations), Singapore Tourist Promotion Board
9.4	Mr. Roland Drivon	Director, Alliance Française
9.4	Miss Ong Soh Cheng	Property Officer, DBS Building
9.4	Miss Khoo Beng Keow	Property Officer, PUB Building
9.4	Dr. Uwe Nitschke	Director, Goethe Institute
10.4	*Mr. Paul Abisheganaden	Director, Centre for Music Studies, University of Singapore

Appendix C
(continued)

<u>Date</u>	<u>Name of Person</u>	<u>Designation/Organization</u>
10.4	Mr. Ning Ngui Ngi	Public Relations Officer, Chinese Chamber of Commerce
11.4	*Mr. Leen Kim Swee	Cultural Affairs Officer, Ministry of Culture
11.4	Mr. Anthony Leong	Assistant Manager, RELC International House
12.4	Mrs. Lim Kim Char	Head, Young People's Section, Toa Payoh Branch Library
13.4	Miss Woon Lee Fong	Organising Secretary, National Theatre Club
15.4	Mr. Alex Abisheganaden *Mr. David Lim Mr. Goh Say Meng	(Inspectors of Schools/Music, (Extra Curricular Activities (Centre (Music Unit)
15.4	Miss Chua Ai Liang	Assistant Organizer/Dance Ministry of Culture
15.4	Mr. & Mrs. Maniam	Indian Classical Dance & Cultural Society
16.4	Miss Pearlie Ang *Miss Louise Cheng Mr. Chia Wai Hong	Public Relations Officer) Institute Head, Music Department) of Head, Art Department) Education
16.4	Mr. Liu Kang Mr. Ho Kok Hoe	Chairman) Visual Arts Advisory Vice-Chairman) Committee, Ministry of) Culture
17.4	Mr. Henry Lau Li Hien	General Manager, Singapore Symphony Orchestra
17.4	Mr. Chan Kai Yau	Director of Education, Ministry of Education
17.4	Miss Shirley Sing Mrs. Tsai Chook Lin	(Staff of People's Association - (Kreta Ayer Community Centre
18.4	Mr. Francis Choudhourie Mr. Michael Fu	President, Singapore Cine Club Adviser, Singapore Cine Club
19.4	Mr. C.S. Balan	Singapore Indian Film, Arts & Dramatic Society
24.4	Mr. K.P. Bhaskar *Miss Goh Soo Khim	Chairman) Dance Advisory Committee, Member) Ministry of Culture
24.4	Miss Foo Chuen Yenn Mr. Yeo Lim Sim Mr. Mak Pok Woh	(Staff of People's Association - (Queenstown Community (Centre
25.4	Miss Joyce Chew Mr. Tan Kim Chia	(Singapore Cultural Theatre, (Singapore Tourist Promotion Board
25.4	Dr. Wong Yoon Wah	Chairman, Literature Advisory Committee, Ministry of Culture
26.4	*Mr. Chandran Nair	Chairman, Singapore Writers' Society
29.4	Mrs. Marjorie Choo	Proprietor, Raya Art Gallery
29.4	*Mrs. Lim Mee Lian	Assistant Organizer/Music, Ministry of Culture

<u>Date</u>	<u>Name of Person</u>	<u>Designation/Organization</u>
29.4	Mr. Charles Lazaroo	Chairman)
	*Mr. Mathew Leong	Member) Music Advisory Committee,
	*Mr. Bernard Tan	Member) Ministry of Culture
	Mr. Peter Low	Member)
	Miss Patricia Goh	Member)
29.4	Mr. Vernon Palmer	Assistant Director/Training, Singapore Broadcasting Corporation
29.4	Mr. John Forrest	Managing Director, EMI Singapore
30.4	*Mr. Robert Yeo	Chairman, Drama Advisory Committee, Ministry of Culture
	*Mr. Leslie Wong	Director, Kong Chow Wui Koon Cantonese Opera Troupe
30.4	Mr. Subramaniam	Chairman, Singapore Film Society
30.4	Mr. I.S. Menon Teachers & Committee Members	Hon. Secretary, Singapore Indian Fine Arts Society
1.5	Miss Lam Kee Choo Mr. Lim Beng Kim Mr. Gan Cheong Chor	(Staff of People's Association- (Toa Payoh Community Centre
2.5	Miss Mabel Wong Mrs. Chionh Sew Yong	Assistant Organizer/Drama, Assistant Organizer/Visual Art, Ministry of Culture
2.5	Mrs. Della Butcher	Proprietor, Gallery of Fine Art
3.5	Mr. S.A. Nathan	Hon. Secretary, Singapore Indian Association
3.5	Mr. Chan Thye Seng	Head, Marine Parade Branch Library
6.5	Mr. V. Mahadevan	Training Manager, Baharuddin Vocational Institute
6.5	Mr. Lim Chin Teck	Er Woo Amateur Musical & Dramatic Association
	Mr. Gwee Lin San	Promoter, Professional Chinese Opera Troupes
7.5	Mr. Quek Luck Khoon	Singapore I-Lien Dramatic Society
7.5	Mrs. Sally Tunnicliffe Mrs. Anne Binton Mrs. Sandra Law	(Chairman and Members (of (Stage Club
7.5	Mr. Nongchik Ghani Mr. Rafei Burmawi	Sriwana Singapore Kemuning Society
8.5	Mr. Choo Hoey	Conductor, Singapore Symphony Orchestr
9.5	Mr. Khoo Hong Guan	Principal, Yamaha School
9.5	Mr. Alfred Wong	Architect, National Theatre
12.5	Mr. Ku Lap Man Mr. Lim Tiat Seng	Conductor) People's Association Bandmaster) Chinese Orchestra
13.5	Mr. John Hennings	British High Commissioner

Appendix C
(continued)

<u>Date</u>	<u>Name of Person</u>	<u>Designation/Organization</u>
15.5	Dr. Alfred Head	Director, Resource Centre, United States International Communication Agency
15.5	Mr. David Lewis	Fulbright Professor and Clarinet, Singapore Symphony Orchestra
16.5	Mr. Koh Hock Seng	Chairman, Singapore Book Publishers' Association
16.5	Mr. Joe David	Head, Extra Curricular Activities Centre
22.5	Mrs. Lee Suet Yue	Curator, Lee Kong Chian Museum of Asian Culture, Nanyang University
29.5	Dr. Lau Kam Cheong	Director) Education Development
	Mrs. Lau Chian Lee	Assistant Director,) Division, Ministry
		Moral Education) of Education

APPENDIX D

SPECIMEN SINGAPORE INTERNATIONAL ARTS FESTIVAL

VENUE	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
Memorial Hall	Singapore S.O. Festival Chorus	Singapore S.O. Festival Chorus	—	Tokyo String Quartet	Tokyo String Quartet	H.K. Chinese Orchestra	H.K. Chinese Orchestra
Victoria Theatre	—	Thai Classical Music-Dance	Thai Classical Music-Dance	—	Malay Drama Company	Malay Drama Company	Malay Drama Company
DBS Auditorium	—	—	Melvyn Tam (piano)	Emlyn Williams (Dickens)	Emlyn Williams (D. Thomas)	Emlyn Williams (Dickens)	—
Other venues	—	—	—	Cantonese Opera (Kreta Ayer)	—	—	T. Nishizaki, Yitkin Seouw (Conference Hall)
Memorial Hall	—	Yitkin Seouw (piano)	Korean Nat. Music Ensemble	Korean Nat. Music Ensemble	—	Singapore S.O. Menuhin	Singapore S.O. Menuhin
Victoria Theatre	—	—	English Language Drama Co.	English Language Drama Co.	English Language Drama Co.	English Language Drama Co.	English Language Drama Co.
DBS Auditorium	Indian Music Recital	Indian Music Recital	Indonesian Puppets	Indonesian Puppets	—	—	Pipa Recital
Other venues	Joan Sutherland (operatic) (Conference Hall)	—	—	Teochew Opera (Kreta Ayer)	Teochew Opera (Kreta Ayer)	Singapore Nat. Dance Company (Nat.Theatre)	Singapore Nat. Dance Company (Nat.Theatre)
Memorial Hall	—	Singapore Youth Orchestra Yo Yo Ma	—	Singapore Choirs	D. Barenboim (piano)	Singapore S.O. D. Barenboim	Singapore S.O. D. Barenboim
Victoria Theatre	English Language Drama Co.	—	Indonesian Music-Dance	Indonesian Music-Dance	—	Indian Dance Troupe	Indian Dance Troupe
DBS Auditorium	Fukien Puppets	Fukien Puppets	Chamber Music (piano trios, etc.)	Chamber Music (piano trios, etc.)	—	—	Chinese Instrumental Concert
Other venues	Band Concert (Nat. Theatre)	—	—	—	Mandarin Opera (Kreta Ayer)	Mandarin Opera (Kreta Ayer)	—

FIRST WEEK

SECOND WEEK

THIRD WEEK