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National Culture & Arts Foundation

2005 Annual Report

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Preface

The National Culture and Arts Foundation (NCAF) was established as a non-profit organization in January 1996 in line with the National Culture and Arts Foundation Founding Provisions. Its objectives are to create a favorable environment for arts and culture-related undertakings, and to subsidize the arts and culture industries so as to elevate the level of culture and arts in Taiwan.

We seek to monitor the Foundation's progress toward these objectives through research and development, to actively observe and track developments in the arts and culture environment; to encourage artists' long-term commitment and promote arts education through grants and awards; and to disseminate information related to arts and culture to artists and the public at large through promotional efforts. Efforts undertaken during the year 2005 followed these missions and objectives.

In the effort to encourage and reward outstanding contributors in arts and culture demonstrating ongoing accomplishments, since 1997 the NCAF began presenting the National Award for Arts (formerly known as the National Culture and Arts Foundation Award for Arts). Each year a review is undertaken and modifications to the award guidelines made in line with current conditions to ensure that the NCAF National Award for Arts maintains its status as the highest honor for creative work in Taiwan. Key points of focus underlying the presentation of the Ninth Annual National Award for Arts included: balanced emphasis on both artistic achievement and continued creative spirit in the award objectives, expanded scope of incentives, more comprehensive entry recommendations, and adjustments to review mechanisms.

After seven months of work, from recommendations, to nominations, through the judging process, the Foundation announced the Ninth Annual National Award for Arts winners on 4 July 2005, as follow: Playwright Ms. Wang An-chi, choreographer Ms. Lin Li-chen, film director Mr. Hou Hsiao-hsien, novelist Mr. Cheng Ching-wen, and composer Mr. Chien Nan-chang. In a unique departure from past editions, this year's awards presentation took place at Kaohsiung's Chung Cheng Cultural Center. In addition to inviting friends from around the arts and culture community down south to pay their respects to award winners, we sought to link the image of a "long cultural river" with Kaohsiung through this ceremony recognizing masters of arts and culture, injecting sustained vitality into this national-level award. President Chen Shui-bian's attendance and speech at the ceremony was a further significant measure of the award's standing.

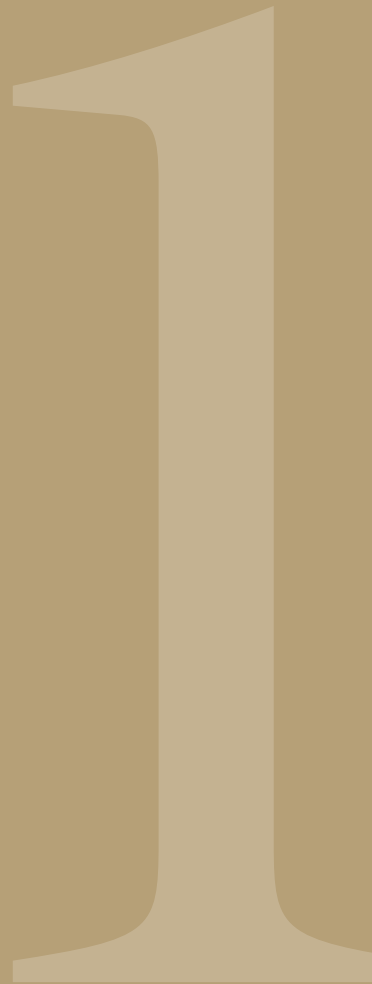
In addition to continued provision of regular grants, we attempted to play a more active role in project grants, developing projects to benefit development of particular areas while actively assisting in the marketing and promotion of fine exhibition and performance productions. Among these, we contributed our resources to the Curatorial Practice in Exhibition Project, Taiwanese Opera Production and Presentation Project Grant Program, Performance Art Marketing Platform Project Grant Program, Performance Art Pursuit of Excellence Project – Performance Art Production and Presentation Award Program, and the Techno Art Creation Project Grant Program.

In respect to research and development, during the 2005 year the Foundation completed analysis of grant efforts, resulting in the Establishment of NCAF Grant Categories and Budget Forecast Parameters. Meanwhile, we carried forward work on the Arts and Culture and Local Festivals Assessment Indicators research project, the 2005 Formosa Arts Festival Events Series Execution Evaluation and Human Resource Support Program commission project, the Cultural and Creative Industries Integrated Promotional Plan commission project, Civic Aesthetics Community Outreach Movement commission project, and other research projects and activities concerning the general arts and culture environment.

The Foundation also continued active efforts aimed at promoting greater cooperation between the business sector and the art community, in which respect the Friends of NCAF played an instrumental role. Conceived in October 2003 and formally launched on 26 February 2004, the Friends of NCAF counted 72 members by the end of 2005. Friends of NCAF and other cooperative arts planning projects raised over NT\$12.24 million in 2005, planning and executing 10 diverse projects including grants, performances and exhibitions, publications, and camps.

The *National Culture and Arts Foundation 2005 Annual Report* provides results and analysis for each of the grants and awards categories and the Foundation's internal administration, including: the National Award for Arts, Regular Grants, Project Grants, Research and Development, Resource Development, Credit Record, Financial Report, and Organization to enable understanding of the Foundation's state of operations. These statistics and figures may be cited freely.

Organization



Curatorial Practice in Exhibition Project: Opening – Totally Economics Laboratory, curated by Hsu Wen-jui and Maren, presented at the Trend Gallery.

1. Structure

The National Culture and Arts Foundation was officially established as a non-profit organization in January 1996. Its aims are to raise the level of arts- and culture-related work in Taiwan, and to subsidize the arts and culture industries.

Article 19 of the Arts and Culture Subsidy Act states, “The National Culture and Arts Foundation was established to guide and organize art and cultural activities and to subsidize the arts and culture industries.” The scope of the NCAF includes:

- Organizing arts and cultural activities
- Subsidizing the arts and culture industries
- Awarding grants to workers in the arts and culture industries
- Executing any other duties covered in the Arts and Culture Subsidy Act

The NCAF has a Board of Directors and a Board of Supervisors. These have different roles and responsibilities and work together to ensure the effective management and application of revenue and expenditure. The Foundation’s executive departments are responsible for promoting various policies and projects.

2. Organizational Structure

(1) Board of Directors

The board is made up of 21 directors who serve for a period of three years, appointing one of their peers as chairman. The responsibilities of the Board of Directors are as follows:

- Establishing work guidelines
- Appraisal and approval of major projects and grant funding
- Raising and managing funds
- Examination and approval of the budget and final accounts
- Drafting and revision of key regulations
- Appointment and dismissal of key personnel
- Consideration and approval of other important business

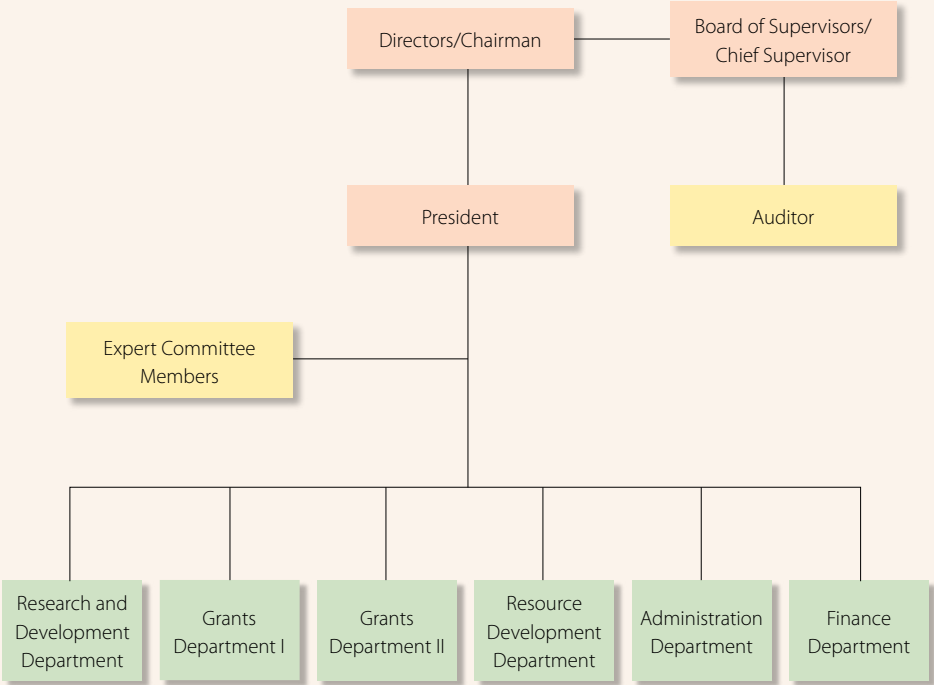
(2) Board of Supervisors

The Board of Supervisors is comprised of three to five supervisors who serve for a period of three years and choose one of their peers as Chief Supervisor. The responsibilities of the Board of Supervisors are as follows:

- Auditing of funds and accounts
- Supervision of NCAF finances
- Discussion and approval of final accounts

The current (fourth) terms of the Board of Directors and Board of Supervisors run from 1 January 2005 through 31 December 2007.

Organizational Structure



(3)Executive Departments

One Executive Director, overseen by the Board of Supervisors, is retained for a three-year term to run general affairs. On 21 February 2005, the appointment of Ms. Su Chao-ying as Executive Director was approved at the second session of the fourth Board of Directors.

Executive departments include the Research and Development Department, Grants Department I, Grants Department II, Resource Development Department, Administration Department, and Finance Department. The responsibilities of these departments are detailed below:

Research and Development Department: Responsible for NCAF development direction and policy formulation, the provision of art and culture information, including surveys, statistics analysis and research into grant funding and other projects.

Grants Department I: Responsible for drafting regulations on the sponsorship, promotion and execution of Category A art and culture activities (music, dance and drama) and other projects.
Grants Department II: Responsible for drafting regulations on the sponsorship, promotion and execution of Category B art and culture activities (literature, fine arts, cultural heritage, folk art, Audiovisual media) and other projects.

Resource Development Department: Responsible for planning NCAF fund raising events, public relations, publishing, organizing the National Award for Arts and related projects.

Administration Department: Responsible for all matters relating to the Board of Directors and Supervisors, NCAF personnel management, documents, officials, seals, payments, general affairs, assisting different departments and other related projects.

Finance Department: Responsible for NCAF financial planning, budget drafting and control, examination of expenses, account management, final accounts and other related business.

In addition, NCAF has auditors reporting directly to the Chief Supervisor of the Board of Supervisors. These auditors evaluate internal control operations, thereby optimizing the efficiency of NCAF financial management and business.

3. Board Members and Supervisors (Jan. 1, 2005 - Dec. 31, 2007)

Honorary Chairman / Sun Yun-hsuan

Chairman / Lee Kuei-hsien

Directors / Wang Chih-cheng, Youma · Dalu, Lee Tien-tsai, Wu Ching-yu, Lin Ku-fang, Lin Shu-chen, Ma Shui-lung, Nita Ing, Chen Sen-teng, Tseng Kuei-hai, Huang Pi-tuan, Liu Ju-jung, Liu Chao-huei, Liao Ping-huei, Liao Chiung-chih, Hsieh Li-fa, Chin Heng-wei, Ku Chung-hua, Wu Chin-fa, Cheng Li-chun

4th Board of Supervisors (Jan. 1, 2005 - Dec. 31, 2007)

Standing Supervisor / Chiu Huang-chuan

Supervisors / Wang Tai-sheng, Wang Huei-kuang, Chang Chao-shun, Ku Wan-ping

Grant Operations



Regular Grants, Fine Arts: E Chen, String of Time.

The National Culture and Arts Foundation (NCAF) is dedicated to maintaining a grant mechanism for maximizing limited resources and faithfully representing the arts and culture climate in Taiwan. Following the principles of fairness, openness, and transparency, grants are awarded in line with the Grant Application Guidelines approved by the NCAF board, grant application materials are made publicly available, and grant operations are conducted on a regular basis. Category selection committee meetings are convened to make objective recommendations, which are subsequently announced upon board approval, and recipients are reviewed under follow-up evaluation.

Regular Grants

Regular grants were once again a key focus for allocation of resources in 2005, accounting for 78% of grants with the remainder of 22% going to project grants. Complementing regular grants, project grants are awarded in consideration of strategic initiatives of relative urgency or significance in the arts and culture realm.

This year's regular grants were awarded in two stages, under strict adherence to the spirit and letter of posted regulations. In order to provide a full accounting to the public, in addition to presenting statistical analysis of the number and value of grants awarded in each category, the NCAF Annual Report also offers comparative statistics on the overall number and amount of grants by year, as well as a detailed operational summary.

In order to serve the interests of both groups and individuals in the arts and culture fields, the NCAF held 10 informational sessions on grant applications in various geographical regions around Taiwan, both providing potential applicants with the latest relevant information and offering first-time applicants and those with questions on filling out the forms with quick and thorough guidance.

Selection Committee members are instrumental in recommending grant recipients and monetary awards. This year the board's team chose 114 scholars and experts representing a broad cross-section of geographic regions, professional fields, and perspectives to form category selection committees. Over the course of 22 days, 18 selection meetings were held to review applications with the current state of each category in mind. During the process, the NCAF also retained committee members to survey the administration of grant operations, producing a total of 299 evaluation reports.

Grant application guidelines undergo annual review and revision, where necessary, to best reflect the demands of the arts and culture environment. Six sessions were held in 2005, at which board members, scholars, experts, and arts and culture professionals reviewed and discussed revisions to grant application guideline codes and operations.

Project Grants

This year's NCAF project grants were distinguished by clear objectives, a limited number of recipients, and ample monetary awards. A total of 37 grants were awarded from 222 applicants, with success rates of 42.6% for regular grants and 16.7% for project grants, respectively. The average regular grant awarded was worth NT\$198,497, versus an average of NT\$904,277 per project grant. Applicants presenting detailed proposals of project objectives were most likely to stand out amidst particularly intense competition for project grants.

Project grants are conducted on a two- to three-year trial basis to allow the team plenty of time to map out a blueprint for the future to optimize its operational make-up. Projects can benefit from relatively ample resources and production time available, and may incorporate recommendations made by the NCAF team of professionals during the execution of plans to achieve greater results.

Given the integrated and focused nature of projects, project grants stand a relatively higher likelihood of receiving corporate support. Three of the project grants undertaken in 2005 were cooperative programs bridging the arts and business communities. The execution of these plans incorporated the addition of interviews to the review process, utilizing interviews, consultations, seminars, and follow-ups during the early stages of the plans to get a feel for the difficulties at hand, through assisting step by step in integrated promotions from arranging press conferences to box office and media marketing. Participation throughout this entire process deepens understanding of the development and challenges facing the arts and culture sphere, allowing arts and culture groups to put their minds together to conceive solutions. From grant amounts, program development, to executional approaches, project grants often pool the resources and expertise of the NCAF, sponsors, and grant recipients, transcending restrictions of capital, time, and creativity to engender forward-looking results.

In addition to the Audiovisual Media Project, Creative Writing (Novel) Project, Taiwanese Opera Production and Presentation Project, Performing Arts Pursuit of Excellence Project, Curatorial Practice in Exhibition Project, Techno Art Creation Project, and Learning Through Art-Art Education Project categories in place from 2003, the categories of Performing Arts Feature Revival and Performing Arts Marketing Project were added in 2005.

Regular Grants

1.Objectives and Criteria

NCAF regular grants, in accordance with the overall mission of the Foundation, employ public resources toward the development of Taiwan's art and culture, and maintenance of the cultural and artistic heritage of Taiwan's different ethnic groups. Grants are given to work according to the following criteria:

- (1) Forward looking art, art that promises major breakthroughs;
- (2) Professional seminars and investigative studies into art and culture;
- (3) Work designed to expand artistic and cultural exchange on the international level;
- (4) Artistic and cultural organizations that raise artistic standards and ensure the continuation of art and cultural group operations.

2. Application Categories and Schedule

The regular grants were awarded in each of two periods of 2005 in the following categories: literature, fine arts, music, dance, drama, cultural heritage (including folk crafts and art), audiovisual media, interdisciplinary art, development of art and cultural environment, private museums and alternative art space.

Regular grants in the above categories were awarded to superior plans based upon publicly announced review and selection procedures, facilitating the realization of project proposal contents.

Regular grant application information:

Grant application guidelines and forms can be downloaded from the Foundation's Web site at www.ncaf.org.tw or picked up in person at the Foundation.

Information: 886-2-2755-6161

Email: ncaf@ncafroc.org.tw

Audiovisual Media

Period \ Item	Project Grants (Awarded Annually)	Regular Grants (Awarded Annually)
Application Period	1 Jan.-31 Jan.	1 Jun.-30 Jun.
Evaluation Period	1 Feb.-30 Apr.	1 Jul.-30 Sept.
Funding Announcement date	30 Apr.	30 Sept.
Recipients	Professionals in audio/video field with minimum four years' experience (excluding university study)	No restrictions.

2005 Regular Grant Evaluation Procedures

Period \ Item	2005, 1st half	2005, 2nd half
Application Period	1 Jan.-31 Jan.	1 Jun.-30 Jun.
Evaluation Period	1 Feb.-30 Apr.	1 Jul.-30 Sept.
Funding Announcement date	30 Apr.	30 Sept.
Project begin dates	1 May 2005 and later	1 Oct. 2005 and later

Annual Evaluation Items, Projects, Categories

Audiovisual media	Accepted during 2 nd half of 2005.
Alternative Art Space	Plans for 2006 accepted during 2 nd half of 2005.
Private Museums	
Creative Workshops	
Rehearsal Venue Rent	
Annual Performances	
Individual creative work	Plans for 1 Oct. 2005 and later accepted during 2 nd half of 2005.
Commissioned creative work	
Group-affiliated artists	Plans for Jan. 2006 to Dec. 2007 accepted during 2 nd half of 2005.

Note: Categories, projects, or items not listed are open to submission during both annual application periods.

3.Application Process for Regular Grants



4.Regular Grants: Results and Analysis

(1)Summary of Regular Grants

The registry of new and continuing grantees is available on the NCAF website, and is published in summary form by the Foundation. A total of 114 (non-unique) members were present at Selection Committee meetings during both periods of 2005 to evaluate project grant proposals. For a detailed exposition of grants, consult the “*Table 1: 2005 Annual Regular Grants Analysis*”. In total, 1,393 applications were considered, amounting to a potential NT\$1,640,789,948. At the annual board meeting, 594 grants were awarded, at 42.6% marking a decrease of 1.9% in the award rate compared to the previous year’s 44.5% of applications received. Grants awarded totaled NT\$117,907,400, or 18.8% of funds requested, representing a decrease of 1.3% from the previous year’s 20.1% figure. See “*Table 2: Projects and Funding Analysis*” for more information. Category committees selected by the board group in accordance with Foundation procedures conducted evaluation meetings. For a complete list of selection committee members see “*Table 3: 2005 Selection Committee Membership, by Category*”.

According to year-end Foundation statistics, the category with the most applicants in 2005 was music, with 405 submissions, followed by drama with 253 and fine arts with 240, respectively. A total of 167 grants were awarded to individuals this year, 95 of which were for first-time awardees. A total of 242 groups were awarded grants, with 65 first-time awardees. For more information, see “*Table 4: First-time Grant Recipients Analysis*”.

(2)Brief Description of Approved Projects, by Category:

Literature: Infusion of New Talent, Encouraging Multi-dimensional Focus

The literature category encourages exploration of multi-faceted topics, such as “*Feminine Classics Reading Club*” (Women’s Books Cultural Publishing), which promotes the reading of works of feminine literature; travel and reportage literature, such as Chang Chuan-fen’s “*Traveling in the Land of Mud*” and Liu Mu’s “*Tales of Drifting*”. Critical research on a broad spectrum of Taiwanese authors was also encouraged, such as the large NT\$1 million grant awarded to the Literary Taiwan Foundation for the “*Authors of Taiwan Lifetime Works Data Survey*.” Awards for creative projects were notable for the emergence of newcomers, who accounted for half of all grant recipients. Among these, in addition to those probing topics concerning Taiwanese culture, some projects touched upon autobiographical experience – many incorporating experiences living overseas in the effort to broaden readers’ horizons to socio-cultural vistas in other lands. Liao Hung-chi’s “*Territory on the Move · Reports from Taiwanese Marine Transport Container Ships*” is one such example. The grant awards also show encouragement of such specialized areas as Taiwanese children’s literature, science fiction research, and publication of modern poetry, demonstrating focus on multiple aspects of literature ranging from original writing and integrated programs to obscure categories.



Techno Art Creation Project: Lost Tense /Virtual Reality Project, Lin Chun-ting.

Fine Arts: Rise in Creative Work and International Exchange Applications

A total of 91 applications were received in the creative work category of Fine Arts, or 20 more than the previous year, indicating the entry of active creative artists into the fine arts milieu. Applications in the international cultural exchange area showed a steep climb over the previous year. Major international cultural exchange projects receiving grants included Chen Chieh-jen's "The Experience of Art," shown at the 51st Venice Biennial, and his "Liverpool FACT solo exhibition"; Wu Mali and Chen Shun-chu's residency at the Dieppe artists' village in Normandy, France; E Chen's representative solo exhibition at the Indianapolis Museum of Art; Chu Fang-yi's "advanced workshop study program at the Anderson Ranch Arts Center in the United States"; a group exhibition featuring the works of Chih Nung-shen, Yang Shih-chih, Po Yin-ping, Yu Shan-shan, and Chen Hsing-wan; and senior curator Hsu Wen-jui's "study of new media art curation at the OK Center for Contemporary Art in Linz, Austria". Among symposiums and workshops receiving grants, in addition to "the Fourth Aboriginal Art Creative Symposium project" submitted by Taiwanese aborigines, an international symposium on curation organized by the Contemporary Art Foundation was one of the key projects in the area of cross-national exchange receiving high marks from review committee members.

Music: Record Applicants, Strong Support for Original Local Work

A total of 405 applications were received in the music category this year, a new record over the previous mark set in 2002. The proportion of those applicants receiving grants remained steady, at 47%, with projects encompassing original work creation and presentation winning significant favor from the selection committee. Grants for original works went to 11 recipients, namely Chou Tsu-ling, Sun Ying-chieh, Peng Ching, Lu Yan, Lien Ya-wen, Chung Yo-kuang, Chen Mei-chun, Yang Tsung-hsien, Chin Hsi-wen, Shih Chieh-yung, and Lee Tsu-sheng. Publication of audio data on works created in Taiwan included the *"Luo Wei-tao Vocal Works Collection CD Issue"*, *"Contemporary Chinese Art Composition Sheet Music Publication"*, *"Lu Chuan-sheng – A Life of Music Publication Project"*, *"the Taipei Philharmonic Arts Foundation: Impressions of Taiwan – Collected Choral Compositions of Chien Nan-chang Sheet Music Publication Project"*, *"the Modern Taiwanese Music Collection (III) – Original Music Composition and Recording Preservation Project (Pan Huang-lung, Chung Yao-kuang, Chao Ching-wen, Lee Yuan-chen) "*; and *"the Pan Huang-lung Compositions for Brass and Strings CD Publication Project"*. Support for presentation of original music by local composers included the *"Modern Music Association Modern Music Collection Concert"*; *"Shih Fang Music Collective Recital of Works by Lee Tai-hsiang"*; *"Kuo Chih-yuan Choral Works Recital"*; *"Chang Chun-yen Coral Works Recital"*; *"Melodies of Taiwan New Taiwanese Chamber Music Compositions Recital"*; *"Shih Fang Music Collective Three Music Forums"*; *"Profile of Shih Fang Music Collective Contemporary Composers – Recital of Compositions by Chen Shu-hsi"*; *"Taipei Percussion Group: 2005 Taiwanese Percussion Compositions Recital – Pure II"*; *"Little Giant Bamboo Group: Recital of Works by Shih Pei-yu"*; *"Fan Hsiang Brass and Strings Orchestra and Youth Brass and Strings Orchestra: Movement of Life Against the Current"*; *"Miaoli Kuo Chih-yuan Music Association: Music of Kuo Chih-yuan Touring Concert Series"*; *"Shih Fang Music Collective: Modern Taiwanese Music Forum (X) – Wang Tsu-ya's Leaking Shadow and Tseng Yu-chung's Landscape Mirage"*.

Dance: Continued Encouragement of Original Presentations, Supporting Outstanding Works to Gain Global Exposure

This year was marked by continued encouragement of creative productions in the dance category, with 55% of grant funds allotted to the production and presentation of original works. This support helped provide choreographers and dancers a stage for their work and support the presentation of these original productions through tours around the island to give audiences outside the Taipei area the chance to enjoy fine works and help mitigate the disparity in allocation of resources between northern and southern Taiwan. International exchange saw local troupes performing at major overseas arts festivals, including the Cloud Gate Dance Theatre's appearance at the Shanghai International Art Festival, the Assembly Dance Theatre's date at the American Dance Festival, and Ku & Dancers' performance at the Seoul Fringe Festival. Exchange was made in the opposite direction as well, with support for plans featuring appearances by some of the world's most illustrious dance troupes in Taiwan, including the Martha Graham Dance Company and the Novel Dance Series of events, helping broaden the horizons of local dance aficionados.

Drama: Old Classics and New Originals

A considerable number of grants in the drama category were awarded to new productions by modern theater groups of classic works, as well as performance tours in central and southern Taiwan. These included *"the Ping- Fong Acting Troupe 20th Anniversary Classics Revisited"*; *"Contemporary Legend Theater – 2006 City of Desire 20th Anniversary Reinterpretation"*; *"Godot Theater – "Tamsui Town" Theater Production Island-wide Tour"*. Traditional theater groups also received support for creative performances, such as the Tang Mei-yun Taiwanese Opera Troupe's *"Don't Forget the Figures in the Shadows"*; *"Taiwanese Opera Company – Christmas Opera: "Fleeing the City"*; *"Hongxingge Shadow Puppet Theater – New Works Performance"*. The selection committee was also mindful of encouraging the work of new original artists, as evidenced by support given to inaugural performances by newly formed groups such as the Sardine Punk Theater and the Thing Self-production Entity.

Cultural Heritage: Supporting Traditional Handicraft Legacy and Aboriginal Culture Research

Special encouragement in the cultural asset category was given this year to exchanges and conservation of traditional handicrafts, as well as support for groups engaged in large-scale cultural history surveys and surveys on aboriginal culture. One such project receiving a grant was Chen Chiu-tzu's *"Investigative Research on the Bunun Tribe Porters and Mountain Guides of Hsinyi Township."*

Audiovisual Media: Global Perspective and Multi-dimensional Cultural Focus

Grants were awarded to 12 applicants in the Audiovisual Media category this year, but what set this year's recipients apart was the global perspective of documentary film material. For instance, Lee Hsiu-mei's *"Sixteen, Turning into an Adult"* chronicles the self-awakening of 16 year-old boys and girls in Taiwan and Uzbekistan after experiencing coming-of-age rituals. Hsueh Chang-huei's *"Meeting on the Frontier"* is an account of four young people of different nationalities who encounter one another on the border between Thailand and Myanmar (Burma). Chu Yun-ti's *"New Year, New York"* records the New Year experienced by immigrants to that city. Among experimental films, Hung Chung-jen's *"HOME"* uses digitalized 8-mm. film to deconstruct and re-construct imagery. Lin Hao-po's *"Seven Experiments About Memory"* applies experiences living in Paris to seven experiments concerning feelings. In the animated short film area, Tsai Chih-wei's *"Clear"* elaborates on the notion of "courage" in the protagonist's single-minded pursuit of goals and freedom. Also notable was the grant support awarded to the publication of *"The History of Film Censorship in Taiwan – 1945-90,"* by Yeh Lung-yen, the author of 12 published volumes on film history.



Performance Arts Production and Presentation Project: The Game of Diabolo Dance, Diabolo Dance Theatre.
(Photo: Lee Ming-hsun)

Interdisciplinary Art: Integrated and Distinctive Aesthetics Shine

This year 30 submissions reached the final round of consideration, with 12 receiving grants. The volume of performance art projects receiving grants during the first half of the year was particularly notable, including such projects as the ArTrend Performance Group's *"In Love with the Body ·Performance Among Society: 2004 Taiwan Asian Performance Art Meeting Document Installation Exhibition"*, the Critical Point Theater Phenomenon's *"Making Relations?!!: 2005 The Same Camp Festival and Cross-disciplinary Art Movement,"* and the Taiwan International Performance Art Festival's *"Taiwan International performance Art Workshop"*. Five first-time applicants earned grants during the second submission period, accounting for a significant increase representing the influx of new talent to this category.

Development of Art and Cultural Environment: Rise in Visual Art Development and Research

Driven by recent art gallery fairs in Beijing and Singapore, this year saw a marked upsurge in applications related to visual art industry development and research. Among these, ongoing event series received the best reception from the selection committee, with notable projects including the following: "2005 Artist-in-Residence at Schools Program – School Participation in Public Art and Curriculum Planning II" by the Dimension Endowment of Art; the "2005 City Cultural Exchange Conference – Shenzhen Annual Conference" by the Performance Art Society; the "Fourth Artists' Fair – Visual Art Promotion Workshop" by the Visual Art Association; and the "On-line Art Information Reformatting Project" by the Dimension Endowment of Art.

Alternative Art Space: Encouraging Long-term Operation and Public Service

Competition in this category, distinguished both by a large volume of applications and a diverse showing of strengths, was especially intense. Eight of the total of 12 applicants received grants, an increase over 2004. Among recipients, IT Park – long maintaining its standing as the most important window on Taiwanese contemporary art, having followed a distinct approach, and furnishing a major venue for the showing of original artwork and art exchange – earned the selection committee's highest plaudits. First-time grant recipient, Wenxian Paint Engineering, also earned wide support for its many years of quiet dedication, building up a particular artistic energy, and for its role as a space for serving the public.

Project Grants

Project grants were set up by the NCAF to meet the immediate needs of the arts community, providing funding for special programs that lie outside the scope of the regular grant funding system. Resources for project grants are derived from both the NCAF and the Friends of NCAF. This is explained in more detail in the chart below.

	2005 Project Grants	Maximum Number of Awards	Maximum Individual Award (NT\$)	Application Period	Announcement Date	Total Grant Funding (NT\$)
NCAF Projects	Audiovisual Media Project	4	1,200,000	1/16-31/2005	4/30/2005	4,550,000
	Creative Writing (Novel) Project	4	500,000 for living costs Publishing costs offset by purchase of 1000 copies by the CCA at retail price.	Submissions 9/1-15/2005	12/31/2005	2,000,000
				Recommendations 10/1-31/2005		
	Curatorial Practice in Exhibition Project	6	2,000,000	10/15-31/2005	12/31/2004	8,000,000
	Taiwanese Opera Production and Presentation Project	3 projects, Nominating 6 plays	880,000	10/1-20/2005	2/28/2006	2,720,000
	Performing Arts Marketing Project	4	1,200,000	8/1-25/2004	9/30/2004	4,800,000
Arts & Business Projects	Performing Arts Feature Revival Project	6	2,500,000	10/1/2004	12/20/2004	7,285,845
	Performing Arts Production and Presentation Project	No restrictions	1,000,000	4/1-20/2004	5/31/2004	7,500,000
	Learning Through Art-Art Education Project	10	250,000	8/1-10/2005	9/19/2005	1,938,250
	Techno Art Creation Project	6	500,000	10/15-31/2005	12/31/2005	2,400,000



Regular Grants, Dance: Cloud Gate Dance Theatre, Cursive.

Audiovisual Media Project

These grants are for funding projects in new and developing medias, especially digital film productions. NCAF makes bringing Taiwan's digital production standards up to internationally renowned levels a priority, and funds projects that can help accelerate the pace of our development. Applicants should have at least four years of experience in digital production or digital re-mastering. We are also open to applicants who plan to produce digitally filmed documentaries, animated features, or experimental works. Each year, up to NT \$1,200,000 is awarded to up to 4 applicants. These grant winners are expected to hone their skills and master their arts, and are encouraged to participate in activities that advance international artistic interchange, such as international film festivals.

Creative Writing (Novel) Project

Regular grants in the category literature have had less success than expected in their goal of stimulating large-scale creative-writing projects. Therefore, the creative writing project has been established, covering the living expenses of selected potential novelists and other creative writers, an arrangement with the Council for Cultural Affairs under which the CCA purchased new books at retail price.

NCAF understands the uncertainty of the writer's market, and so wishes to upgrade its support of literary creation to levels that will sustain writers despite the markets. In addition, to help discover as many new writers as possible, the project awards are open to both public application and recommendations. This year the selection committee is continuing to search for writers that whose outlook is toward the future – trendsetters and experimentalists whose potential has earned them our support despite limited marketability factors.

Initiated in 2004, the Creative Writing (Novel) Project, open to individual applicants only, allows the recipient a two-year period in which to complete a work of at least 150,000 Chinese characters. In three years under the project, 12 awards have been given to date.

Curatorial Practice in Exhibition Project

Increase in the number of exhibitions of Taiwanese arts both locally and abroad make funding curatorial practice project an important responsibility. For this reason, NCAF is implementing the project grant of curatorial practice in exhibition this year. Applicants should be preparing exhibitions whose works are complete, multifaceted, and of competitive exhibition quality. Many of the curators selected have extensive qualifications and experience both locally and abroad. And many of the exhibitions are interdisciplinary in nature, though they are presented as visual arts creations. Exhibitions that explore contemporary social and economic facets of culture, as well as the social criticism are also awarded. A portion was also awarded to projects opening in international traveling exhibitions.

As part of this project, five exhibitions receiving grants were reorganized for a touring exhibition at campuses around the island in cooperation with the Quanta Culture & Education Foundation, maintaining that organization's proven focus and commitment to arts education. In addition, selected projects were selected for exhibitions abroad, broadening the experience of curators and artists, enhancing their visibility on the international stage, and extending the reach of cooperation between the arts and business communities.

Taiwanese Opera Production and Presentation Project

Grant awards in this category went to performance groups to support writing, composing and direction of traditional Taiwanese operatic performance. Our hope was to inject new life into Taiwan's traditional drama forms. Tainan's Hsiu Chin Taiwanese Opera Troupe, Kaohsiung's Chun-Mei Taiwanese Opera Troupe, and Pingtung's Ming Hua Yuan (tien) Taiwanese Opera gave nine performances over a three-week period in July 2005 at temples in Tainan, Fengshan, and Pingtung. Support from the Jih Sun Holdings and Jih Sun Foundation for Education in Taiwan enabled a comprehensive marketing plan to be conceived. Using lamp post pennants, publicity trucks, and press conferences to draw attention to the performances, the promotional boost helped bring about a strong wave of enthusiasm for Taiwanese opera among the people in Tainan, Kaohsiung, and Pingtung.

Performing Arts Marketing Project

Some of the key difficulties of performing arts in Taiwan include limited ticket sales, which prompt many groups to travel to different counties and towns to perform. Groups are then faced with travel and marketing costs. In light of these difficulties, the performing arts marketing project was launched. These are meant to help new avenues of marketing, and to create a base of municipal and educational promotion venues to work with. By simultaneously pushing performers, audiences, and venues, it is hoped that new levels of performance activity may be reached.

This project contributed to the marketing and promotion of nearly 80 performances and exhibitions in 2005, aiding ticket sales, attendance, and establishing a good database for audience development and follow-up contact. Four units provided assistance at or near the location of each event, including: organizing press conferences, handling local arts and culture reporter liaison and venue information; event promotion materials, distribution of posters, and bulk mailings; organizing lectures, conducting promotions and performance demonstrations in schools; arranging radio interviews with performance groups, television ticker announcements, and radio ads; establishing local marketing channel and audience databases. NCAF hopes that these grassroots-level efforts will help bring ticket sales to performance arts events to new levels.

Performing Arts Feature Revival Project

As with the performing arts production grant and the marketing support, the performing arts feature revival project is meant to help build a more stable audience base. Performance groups that travel among counties and cities all over Taiwan, accumulating success and the potential for entertaining even more audiences, can win awards to expand their high-quality performances to even larger scales. That way, their works can be enjoyed by even more new audiences.

Cultivation of Young Creative Talent Project

The National Securities and Finance Group Foundation cooperate with NCAF to produce youth creativity seminars, helping to advance one of the core goals of our foundation: discovering and training youth interested in the arts. The second annual Cultivation of Young Creative Talent Project, hosted by Lin Huai-min and Celia Chieh, featured coaches from the upper echelons of the Taiwan and Hong Kong arts communities like Wang Chi-mei, Chuo Ming, Edward Lam, and Miguel Li. These people, along with 25 specially selected young artists, participated in creative exchange and exciting study sessions. In addition, there was a lecture series, demonstration performances, and artistic creation seminars. These activities help build a new generation of high-caliber art and culture makers.

Learning Through Art-Art Education Project

Mr. Lee Yi-wen, chairman of the board of Lion Pencil Co., Ltd, sponsored the foundation's creation of the arts and humanities education project grant, of which our present "Friends of NCAF" program is a major result. Since 2003, the friends of NCAF have given us major returns in arts and arts education, earning it the enthusiastic approval of the NCAF board of directors. The program was expanded in 2004 to include NT \$1 million of NCAF funds in addition to continued sponsorship from Lion Pencil, all for sponsoring activities to foster arts and humanities education.

The 2005 award winners represent groups from all over Taiwan and the outlying islands, cooperating in arts and humanities teaching projects that have the selection committees excited about the next results exhibition.

Techno Art Creation Project

A key part of modern arts communities is technological talent, and these project grants combine arts and business enterprises to cultivate this up-and-coming area. A total of NT \$1,500,000 was raised from the sponsorship of Chew's Cultural Foundation, the ACER Foundation, and the Lite-On Cultural Foundation together with matching fund of the equivalent amount from NCAF, to support artists for one year. To encourage artists to engage in the creation of techno art, NCAF also assisted them to obtain equipments and venues for their exhibitions. The six award-winning projects were showcased in a collective tour beginning in November 2005, covering such stops as the Hong-Gah Museum (Taipei), National Taiwan Museum of Fine Arts (Taichung), Kaohsiung Museum of Fine Arts (Kaohsiung). The tour benefited from substantial promotional support from Shiseido.



Award winners and special guests at the Ninth National Award for Arts awards ceremony

National Award for Arts



Award Guidelines and Modifications

Since presenting the inaugural National Award for Arts in 1997, the National Culture and Arts Foundation has continued to identify outstanding contributors to the arts field and honor them with awards. In the effort to respond to an ever-changing arts environment and ensure that the National Award for Arts maintains its status as Taiwan's highest honor in its field, each year the NCAF board convenes to discuss revisions to the National Award for Arts policies and guidelines. Accordingly, the 9th National Award for Arts results were determined in line with the National Award for Arts Policy Guidelines passed by the board on 17 September 2003.

As a result of the modifications approved by the board, the awards were conceived to place balanced emphasis on both artistic achievement and continued creative spirit, expanded scope of incentives, and a limit of five total award winners. Seven award categories were determined, including Literature, Visual Art, Music, Dance, Theater, Architecture, and Film. Further, method of entry was adjusted to comprise separate and independent recommendations and nominations for greater range of reference. In addition to enlisting scholars and experts across various fields to form category selection committees to undertake nomination, first-round, and second-round judging, a cross-disciplinary committee was added to undertake final judging. Composed of a maximum of 13 representatives from category-specific committees and specially retained cross-disciplinary committee members, this panel determined a maximum of five award winners with the approval of at least two-thirds of the members present.

Jury Decisions

Recommendations for the 9th National Award for Arts were opened on 1 November 2004. Following the closing of recommendations on 31 December 2004, nominations were made between 27 January and 1 February 2005 in the Literature, Visual Arts, Music, Dance, Theater, Architecture, and Film categories. First-round judging was held from March 1 through March 28, resulting in a maximum of seven nominees in each of the seven categories. The second round of judging took place from May 2 through May 12, producing one nominee in each category, and on July 2 the cross-disciplinary final judging panel selected the five National Award for Arts winners for 2005. Following approval of the results by the NCAF board on July 4 the list of winners was formally announced and the awards presentation held on 20 October. The winners of the 9th National Award for Arts include: playwright Ms. Wang An-chi, choreographer Ms. Lin Li-chen, film director Mr. Hou Hsiao-hsien, novelist Mr. Cheng Ching-wen, and composer Mr. Chien Nan-chang. Background information on the determination of these award winners, selection committee findings, and committee membership is given below to shed light on the results of the 9th National Award for Arts.



Ms. Wang An-chi – Playwright

Background

Born in 1955, Wang An-chi holds a doctorate degree in literature from National Taiwan University. She currently holds positions as professor in the Chinese Literature Department of National Tsing Hua University, adjunct professor in the Drama and Theatre Department of National Taiwan University, and art director of the National Guoguang Chinese Opera Company. Ms. Wang has been recognized for her work as the recipient of such honors as the Outstanding Academic Research Award from the National Science Council, the Military Arts and Culture Gold Awards Best Script Award, the Golden Melody Award Lyrics Prize, the Ministry of Education The Literary and Artistic Creation Award, the Society of Writers and Directors Star Award, and the 10 Outstanding Young Women of Junior Chamber International Taiwan awards.

Well versed in the principles of classical aesthetics, and having thoroughly assimilated the chief devices of modern theater, Wang An-chi's plays are distinguished not only for their literary value but also for their professionalism, placing her in a singular position as a beacon in the realm of modern Peking opera in Taiwan. A refined writing style steeped in classical Chinese literature equips her particularly well to distill the essence from classical theater. Basing her writing on theatrical theory, she places particular emphasis on laying down a plot, keeping in mind the possibilities for on-stage performance and the demands of contemporary audiences and aesthetic development. With these in mind, she places on-stage experience into discourse, and upon reflection conceives ways to reform Peking opera. The products of this ongoing cycle have established the uniqueness and artistic nature of her writing for Peking opera. Having amassed an extensive audio/visual collection, Wang has closely observed and compared developments and changes in traditional opera performances on both sides of the Taiwan Strait, and her reviews and discourse in recent years has been marked by extraordinary depth and breadth, contributing greatly to the developmental history of contemporary Chinese opera in Taiwan.

Major Accomplishments

Professor Wang An-chi boasts a deep background in classical Chinese literature, an output of works in traditional Chinese opera as accomplished as it is prolific, a graceful flair for words and a rich range of emotion reflecting contemporary thinking and offering insight into the human condition. An outstanding playwright equally versed in theory and practice, Wang's approach to playwriting is notable particularly for her ability to create lyrical settings, enabling a thorough grasp over the fluid theatrical dynamics of Chinese opera. In addition to her original plays, her critical reviews and discourse runs both deep and wide, bearing a far-reaching impact on the modernization of traditional Chinese opera in Taiwan.

Consensus of the Selection Committee

1. A highly influential figure in Taiwan's arts environment.
2. Purveyor of inspirational artistic achievements.
3. Progressive, cumulative accomplishments in professional field while continuing creative output in recent years.



Ms. Lin Li-chen – Choreographer

Background

A graduate of the Dance Department at Chinese Cultural University, Ms. Lin Li-chen, currently artistic director at the Legend Lin Dance Theater, has taught dance and been active as a Taiwan-based choreographer for nearly 30 years. Her first solo public dance performance, in 1978, set attendance records at the Sun Yat-Sen Memorial Hall's theater, with the audience spilling into the aisles. Since then, in addition to solo works, she has collaborated with Taiwan's most prominent performance art groups, including the Cloud Gate Dance Theatre and the Lanling Theatre Workshop. She has also branched into dance film choreography in such films as *Wrong Bus* (1994), *Girl with a Sword* (1995), and *Taipei Fable* (1996).

Always approaching local dance with a sense of rigorous reflection, Lin Li-chen set out in a new direction in 1994 with the formation of the Legend Lin Dance Theater, with compositions inspired by human sacrificial rites that exuded the creative spirit and essence of modern Taiwanese dance. Her only two large dance productions, *Dip* and *Anthem to the Fading Flowers*, not only forged a singular approach for Taiwanese dance theater, but received fervent appreciation and praise in France, Germany, Spain, and Italy, prompting the European Union art television station ARTE to name Lin among the world's top eight most important contemporary choreographers.

A singular product of Taiwan, Lin Li-chen's passion for Taiwanese culture and dedication to dance is inexhaustible. Never having apprenticed under a foreign dance guru, she fuses her own life experience with deliberate, polished Eastern corporeal aesthetics, weaving art and spiritual reflection into an ineffable mystique. The result is an authentic display of the vitality of homegrown Taiwanese art.

Major Accomplishments

1. Never having followed the precepts of foreign schools of dance, Lin Li-chen has drawn on personal life experiences, combined with deep reflection on art and spiritual matters, to develop a refined dramatic visual approach embodying Oriental aesthetics of physicality and understatement. This approach, uniquely fostered by Taiwan, embodies the island's artistic vitality.
2. With exceptional patience and determination while honing her art, Lin has distilled timeless classics, establishing a distinctive aesthetic style on the international scene for which she continues to earn recognition and performance dates.

Consensus of the Selection Committee

1. Has demonstrated progressive and accumulated accomplishments in professional field.
2. Has achieved exemplary artistic accomplishments.
3. Has exerted a palpable influence on the arts environment.



Hou Hsiao-hsien – Film Director

Background

Born in 1947, Hou Hsiao-hsien entered the film industry in 1973 after receiving a degree in film from the National Taiwan College of Arts, making his directorial debut with the film *Lovable You* in 1981. His next two films, *The Sandwich Man* and *The Boys from Fengkuei* (both from 1983), were hot topics of discussion among Taiwan's new school of film critics. Subsequent films, *A Summer at Grandpa's*, *The Time to Live and the Time to Die*, and *Dust in the Wind*, continued to focus on chronicling small town life and adolescent coming of age. These films helped shape such topics into New Taiwanese Cinema's recognizable aesthetic style and exerted a far-reaching impact on the direction of Taiwanese film, both immediately and over the years.

Hou Hsiao-hsien's *City of Sadness* (1989) won the Golden Lion prize for best picture at the Venice Film Festival, earning distinction as the first film from Taiwan to take top honors at one of Europe's three major film festivals (the other two being Cannes and Berlin). Not only did *City of Sadness* earn excellent box office receipts, but it also hit the entire Taiwanese film community like a shock wave. Emboldened by Hou Hsiao-hsien's award, the new generation of local film industry professionals departed the ivory tower aloofness that had predominated, creating a surge of interest in New Taiwanese Cinema with films depicting the authentic side of life in Taiwan, while also establishing the international film festival approach subsequently seized upon by Taiwanese cinema.

Continually mining Taiwan's past history for material, Mr. Hou Hsiao-hsien gave Taiwan's new generation of viewers a chance to get to know Taiwan's past and present. His constantly flowing creativity helped him establish his own brand in cinematic history and gave Taiwan's young generation of filmmakers a body of work to explore and learn from.

Major Accomplishments

1. One of the most important contributors to New Taiwanese Cinema, his uninterrupted creative output has had a far-reaching impact on today's film industry professionals.
2. The artistic achievements forged through his distinctive personal cinematic aesthetic have achieved international recognition and can justifiably represent Taiwan.
3. While enjoying a lofty international status, has continued to experiment and innovate.
4. Displaying a keen focus on history, society, and culture, Hou's films have had a positive impact on cinema culture's social value.

Consensus of the Selection Committee

1. Progressive, cumulative accomplishments in creative output.
2. Influential figure in the development of Taiwan's original film and music fields.
3. Displays a keen focus on society and a broad socio-cultural perspective.



Mr. Cheng Ching-wen – Novelist

Background

Born in 1932, with a bachelor's degree in business from National Taiwan University, Cheng Ching-wen is now retired from his career at Hua Nan Bank. As a writer, Cheng's output consists largely of novels that typically depict the ups and downs and comings and goings of people through all strata of Taiwanese society. The recipient of the Taiwanese Literature Award, Wu San-Lien Arts Awards, and the *China Times* Literature Prize Commendation Award, the English translation of his 1999 work, *The Three-legged Horse*, received the American Kiriama Pacific Rim Book Prize, making him the first Taiwanese novelist to be recognized with the award.

Chen Ching-wen's novels – characterized by elegant language, candid and compassionate themes, and expansive subject matter – are populated by regular city and country dwellers and their everyday lives. Rare is it that the author points an accusing finger at the times or appeals to society's emotions; rather, in spare and elegant prose he details characters, actions, and incidents as they unfold, reaching each novel's set conclusion with a natural rhythm. Even in the works that probe deeper into social reality, such as *Feeding Fish at the Park*, *Murder at CKS Memorial Hall*, or the recent *Year of the Wolf*, Cheng chooses to express painful real events with calm poise rather than excited narrative. Major works include the full-length novel *Fire*; short stories *Rosary Pea*, *Collected Short Stories of Cheng Ching-wen* (seven volumes), and the English translation of *Three-Legged Horse*; short children's story *Lantern Song*, and the full-length children's story *Picking Peaches*.

Major Accomplishments

Since publishing his first novel in 1958, Cheng Ching-wen has continued to create an uninterrupted output for nearly half a century. Invested with a strong social consciousness and an unwavering focus on his native land, Cheng's works include short stories (over 260), full-length novels (three), children's stories (three), and literary critiques.

In these works, the author frequently encourages people to fight hard in the midst of adversity and puts forward universal values, exhibiting a keen understanding of human nature, polish and a sense for details, and sweeping, sure-handed artistic ideals. The English-language translation of *The Three-Legged Horse* (1999), published by Columbia University Press in the United States, received the Kiriama Pacific Rim Book Prize and was reviewed in publications including the *New York Times* and *San Diego Union-Tribune*.

Consensus of the Selection Committee

1. Works are creative and artistic in both form and contents.
2. Cheng, who can claim outstanding and cumulative achievements, is an outstanding author who has continued to augment his creative output in recent years.
3. Notable for focus on society and humanitarian perspective.



Chien Nan-chang – Composer

Background

Born in 1948. In the autumn of 1966 he entered the music department at Chinese Culture University as a piano major, studying theoretical composition in private under Professor Liu De-yi. He continued to his pursuit of advanced studies in theoretical composition in Germany in 1973 at the Munich Conservatory, during which time he attracted notice and acclaim through frequent performances of his works both on and off the campus. The performance of Five Chinese Songs for Soprano and Orchestra in May 1978 by the Munich Philharmonic Orchestra was conducted by W. Killmayer and sung by Du Ling-chang. After concluding his studies, he returned to Taiwan in September of the same year to teach theoretical composition at his alma mater, Chinese Culture University. During a subsequent return to West Germany in the autumn of 1984 to study composition techniques, his Dragon Dance composition was recorded by the Munich Radio Orchestra in September 1985 and gained air time on radio stations around the world, attracting notice for Taiwan's musical contributions.

Chien's works cover considerable ground, ranging from refined chamber music, choral music rich with harmony, and instrumental compositions, to pieces for large brass and string ensembles and operas. From his early adaptation of aboriginal music, incorporating Taiwanese folk color into his works, to integration of the essence of traditional art into later works, Chien employs the techniques of modern music, emphasizing melody and harmony to create works bearing distinctive style and cultural value. As an Asian composer, he has assimilated what he learned in the West and found paths to create within his native cultural context. The resulting compositional style is the main factor contributing to his wide acclaim in Taiwan and around the globe.

Major Accomplishments

1. Fuses disparate elements to create diverse compositions.
2. Compositions display originality and a global perspective.
3. Works have been performed throughout Europe, Asia, and North America to high acclaim, contributing measurably to culture and arts exchange.
4. Continuing to compose, Chien's prolific output is matched in quality; his perseverance and commitment set a shining example and have earned broad recognition.

Consensus of the Selection Committee

1. Top consideration for this year's Award was given to composition.
2. Has earned acclaim at home and abroad for his artistic gifts and professional accomplishments, and continues to pursue his calling today.
3. Exemplifies Taiwan's distinctive character and possesses an international perspective.
4. Musical career is exemplary as a role model of artistic character and cultivation.
5. Works are inspiring, forward-looking, and have helped raise the level of music in Taiwan.



President Chen Shui-bian attended the Ninth National Award for Arts awards ceremony in honor of the award recipients. From left: Mr. Chien Nan-chang, Mr. Hou Hsiao-hsien, Ms. Lin Li-chen, President Chen Shui-bian, Ms. Wang An-chi, Mr. Cheng Ching-wen, and NCAF Chairman Mr. Lee Kuei-hsien.

Research and Development



Regular Grants, Interdisciplinary Art: Taishun Street Vocal Group, Advanced Technology Slowdance / Firestealing Project / Mid-tempo live performance.

The NCAF's research and development efforts are geared toward reflecting the arts and culture environment, refining incentive methods, formulating forward-looking policies and developing revitalization strategies, accumulating research results and forming a knowledge pool. These are the roots of sustained organizational operation, and the fundamental tasks for the Foundation. These tasks require not only the ability to reflect the current state of the arts and culture realms and a progressive vision, but also an appreciation of the NCAF's role in the context of overall cultural development.

In terms of reflecting the state of arts and culture, the Cultural Art and Local Festivals Evaluation Indicators Research Project and 2005 Formosa Arts Festival Performance Evaluation Project and Festival Professionals Training Workshop, completed this year, endeavored to establish parameters for evaluation of cultural festivities and inspired reflection across various fields on the core values and meaning of holding arts festivals and events. Additionally, the conclusions and recommendations of the NCAF Grant Categories and Budget Evaluation Structure Establishment will help refine incentive methods as reference for revision of grant guidelines and budget allocation by taking stock of the suitability and fairness of the Foundation's standards for grant awards, the designation of categories, and budget allocation.

In addition, digitization of grant information continues to fortify the Grant Profile Database, accessible via the ncaf.org.tw Web site. Furthering the formulation of forward-looking policy and development of revitalization strategies, we continue to focus attention to issues related to the cultural and creative industries by conducting surveys and accumulating a case study database. Other research items include planning for compilation of an Art Licensing Handbook Program to promote the concept of art sanctioning in an easily understood style that makes ample use of case studies to maximize the conception, application, and added value of artistic pursuit. The Foundation has also been commissioned to undertake the Cultural and Creative Industries Integrated Promotional Plan, which aims to highlight the distinctive color of Taiwan's cultural and creative industries and demonstrate its progressive power through carefully conceived exhibitions. And finally, the Civic Aesthetics Movement Outreach commission project, using the Civil Aesthetics Mobile, lectures and forums, and promotional items, endeavors to encourage the public's hands-on participation in activities to foster appreciation of the meaning and value of civic aesthetics. Looking back at 2005, cooperation with government agencies, academia, and civic groups bore significant fruit through a diversity of research projects and events, giving the NCAF's efforts to develop a reservoir of cultural brainpower additional impetus.

1. NCAF Performance Evaluation Program

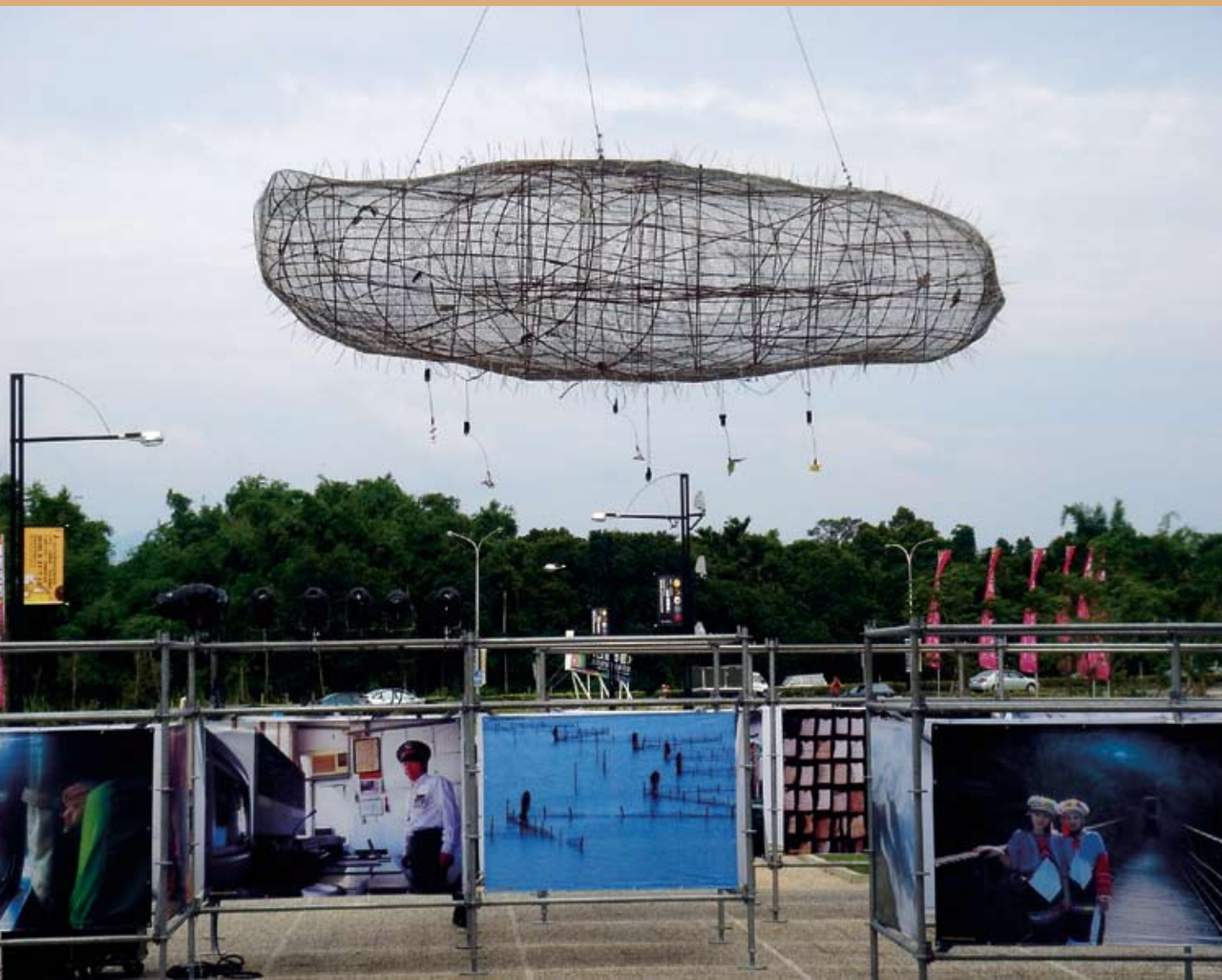
In light of concerted efforts by agencies under the Executive Yuan in the areas of performance management and performance evaluation, the National Audit Office sent a communication to the Council for Cultural Affairs (CCA) requesting that the latter enlist the NCAF to review the “Performance Management Operational Handbook for Agencies Under the Executive Yuan,” and along with internal research and evaluation procedures, to formulate annual performance objectives and criteria. Given the demands these objective and subjective conditions, the NCAF enlisted a team led by Professor Huang Chao-meng of Taipei University to work with our research and evaluation team to conduct the National Culture and Arts Foundation Performance Evaluation Program based on a performance management structure supplemented by a balanced scorecard of four main criteria in order to assist the NCAF in establishing a performance management system and promotional measures suited to the NCAF’s particular characteristics and needs.

The program is arranged in five phases of performance evaluation, including examination of values and formulation of a vision; strategic issues, strategy formulation, performance rating, and gap analysis; completion of Foundation’s balanced scorecard; discussion and revision, establishment of evaluation criteria based on performance objectives to formulate an integrated action plan; proposal of Program Status and Performance Report, and completion of annual strategic performance objectives achievement criteria system with executive departments in line with 2006 annual plan (including evaluation criteria, measures, standards, and annual performance objectives).

2. NCAF Grant Categories and Budget Evaluation Structure Establishment

In line with the resolutions of the Board’s Grant Parameters Review Group, from the standpoint of grant resource allocation with the overall arts environment in mind, following review and evaluation of the Foundation’s grant category arrangements and grant amount distribution mechanisms, the Foundation’s executive departments adjusted regular grant categories. The National Taipei University Department of Public Administration and Policy was enlisted to conduct this program.

According to policy evaluation theory and general standards – taking into account effectiveness, efficiency, adequacy, fairness, and responsiveness – this plan examined and evaluated the appropriateness and soundness of current standards, category and budget distribution, allocation, and calculation formulas for arts and culture grants so as to enhance the efficacy of limited grant funding and propose recommendations for grant budget distribution mechanisms and methods. These recommendations shall be presented to the Board’s Grant Parameters Review Group and the Board for discussion as reference for revision of grant parameters and budget allocation.



Chiayi art Festival on the Tropic of Cancer

3. Art Licensing Handbook Program

The employment of added value occupies a central role in the operation of cultural and creative industries. People involved in this field today are faced with issues related to the dissemination of the concept of added value in arts and culture, intellectual property, the production and consumption of cultural commodities, agent representation, appraisal and cultural assets. Such issues must each be examined and overcome over the course of promotion of the cultural and creative arts industries.

This plan, undertaken in cooperation with a team from the National Chengchi University graduate Institute of Intellectual Property, aimed to develop an Art Licensing Handbook to introduce, elucidate, and promote the concept of art licensing with the requirements of arts and culture professionals in mind. By establishing correct concepts, it is hoped that arts professionals engaged in creative conception, application, and added value may receive support and motivation to sustain creative work. Further, through examination of analysis and contractual guidelines at play in actual cases, the project aims to offer recommendations for addressing and mitigating shortcomings in legal regulations governing art licensing in Taiwan so as to have a positive impact on Taiwan's arts environment and create a better creative space for arts professionals to work in.

Handbook contents cover: the importance of promoting the concepts and meaning of art licensing; actual applications and case studies related to related concepts in the cultural and creative industries; protection and advocacy of arts and culture professionals' rights; questions and answers; examples of regulatory contracts.

4. Cultural and Creative Industry Case Study Database

Following the case study survey of cultural and creative industry trends undertaken in 2004, the Foundation carried out a National Creative Arts Industry Case Study Compilation Project, comprised of case study data in such categories as Handicraft Industry, Cultural Facilities Industry, Creative Living Industry, Local Color Industry, Performing Art Industry, and Visual Art Industry. This was undertaken in the search for examples demonstrating highly creative elements, cultural and artistic merits, and potential for strong market competition, in an attempt to give a feel for the current state and development of Taiwan's cultural and creative industry. Following analysis by the NCAF Cultural and Creative Industry Trends Research Team, these studies have been released on the Foundation's website (in the Arts Business Creativity section, Chinese only) and the electronic newsletter. To date, 115 fundamental studies have been completed and made available for review on the Internet.

5. Grant Profile Digitization Project

Since 2002 the Foundation has compiled, collated, and archived in digital form information on NCAF grant recipients and projects as a comprehensive database of Foundation grants available for public review.

As of the conclusion of 2005, digitalization of 416 grants awarded in 2003, 317 grants awarded in 2004, and 79 grants awarded in 2005 has been completed; information on 834 grants in various categories has been posted on the ncaf.org.tw Web site, along with digitalization of information on 22 project grants.

6. Cultural Art and Local Festivals Evaluation Indicators Research Project

The Cultural Art and Local Festivals Evaluation research project is intended to establish criteria for society's review and assessment of cultural festivals as well as enable recollection and reflection of art and culture's core values. For this project we enlisted Hung Huei-kuan, director of the National Chiao Tung University Arts Center, as co-host, in tandem with the 2005 Formosa Arts Festival Events Series Performance Evaluation project commissioned by the Council for Cultural Affairs. A wide spectrum of committee members from academia and various local cultural bureaus were asked to offer their assessments based on provisional indicators including creativity execution and management, media and marketing, economic impact, and sustained operation to draft festival criteria guidelines, and scholars were asked to form a core task force to make adjustments to evaluation criteria and methods where deemed necessary.

7. 2005 Formosa Arts Festival Performance Evaluation Project and Festival Professionals Training Workshop

A total of 21 municipal and county arts and culture festivals were surveyed for the 2005 Formosa Arts Festival Performance Evaluation over the period of May to December 2005. The results of opinions, basic festival data, interview records, and event photographs were compiled together and presented in abbreviated and complete form to the Council for Cultural Affairs. In addition, the Festival Professionals Training Workshop was held at the Shih Hsin University Assembly Hall on 9-12 August 2005, with 63 participants drawn among arts and cultural event organizers at municipal and county cultural bureaus and private organizations. Chen Chi-nan, minister of the CCA, dropped by twice during the proceedings to offer guidance and take part in a forum with participants. In addition, teams presented their case study findings for review as a fitting conclusion to the workshop.

8. Civic Aesthetics Movement Outreach Commission Project

The Civic Aesthetics Movement Outreach, commissioned to the NCAF by the Council for Cultural Affairs, encompassed four sub-programs as follow:

A. Civic Aesthetics Mobile Exhibition Event Production:

Exhibitions were divided among 12 districts, featuring installations and static exhibitions to help guide viewers' awareness of problematic consciousness, clarify the spirit of civic aesthetics, and through actual community cases, to show how various areas throughout Taiwan are putting civic aesthetics into practice. These efforts were coupled with a rich and lively assortment of events, to induce viewers to deeply appreciate the core values of civic aesthetics through mutual interaction and involvement.

B. Civic Aesthetics Design Conception Lecture Series:

A series of 14 lectures on the theme of Community Life Small Space Aesthetics was held, with two or three speakers engaging in dialogue and exploring various related ideas to actively cultivate local organizations, shape community consensus to put vitality and potential into community development.

C. Making Home a Lovely Place Postcard Series Publication:

The Making Home a Lovely Place postcard series was developed upon the design theme of the Civic Aesthetics Mobile and surveys of community case studies to communicate ways to make the environment more attractive and comfortable. In total, 30 different postcards were grouped under six themes.

D. Promotional Short Film Production:

Also picking up upon the Civic Aesthetics Mobile design theme, and taking material from community case studies, an 18-minute short film entitled "Settling Down" was produced. With a "sportsmanlike" tone and manner intended to encourage and engage viewers, the film imparted the atmosphere of living aesthetics established by various communities.

9. Cultural and Creative Industry Integrated Promotion Commission Project

During the initial phase of the government's promotion of its creative industries development project, the NCAF was involved in defining the definition and parameters of the Taiwanese cultural and creative industry, focusing at first on issues related to industry development and local development stimulation, and subsequently conducting a cultural and creative industry case study survey. Moving through the communities on the ground, surveying and recording, a good picture of the true state of development in Taiwan's cultural and creative industry emerged.

Building upon an established foundation, in October 2005 the Council for Cultural Affairs (CCA) enlisted the Foundation to conduct a Cultural and Creative Arts Industry Integrated Promotion Commission Project. The mission of this project was to present the core values and creativity of the cultural and creative industry using an exhibition format and bring together related industry professionals to demonstrate the unique character and strength of Taiwan's cultural and creative industry. Related events were expected to be held in the first half of 2006.

Resource Development



Regular Grants, Fine Arts: Hua Chien-chiang, Fresh Immortals series.

The Department of Resource Development has experienced a fruitful year by bringing its mission in both fundraising and reinforcing private sector's interest to a new plateau. Three years into its establishment, Friends of NCAF has turned on a new chapter by welcoming a new Chairman, Mr. Richard Hung (Chairman of Panasonic, Taiwan) and accumulating over 72 members. With the immense power of support by these corporate leaders, numerous exciting projects were initiated in 2005. Among them were some really high profile sponsorships in the contemporary art scene, including Yageo Foundation's support for Bias II, a sound exhibition in The Taipei Fine Arts Museum which attracted over 130,000 audiences. Another major sponsorship was a matching fund campaign by Quanta Foundation, where 5 young independent curators were given over 1,300,000 dollar grant for local exhibitions as well as overseas collaboration opportunity and an educational tour exhibition for kids.

New model of collaborations are the highlights in 2005. Shishedo's sponsorship on media and promotion, making possible for the first time, contemporary digital arts being advertised in buses, subway, and street banners. In addition, Panasonic and Taishin bank also donated their product and ATM spaces as in-kind support for Techno Art Grant Project, which attracted over 170,000 audiences in three cities.

In addition, the department's duo role in public relations and international exchange was also materialized by a high profile exchange of 4 talented art administrators in France for their arts festivals, which is a continuation of exchange program with the French Ministry of Culture. Meanwhile, the annual arts and business workshop co-organised by the British Council has once again experience another year of breakthrough by inviting 30 corporate executives to join.

Finally, the hosting of the 9th Arts Award in the city of Kaohsiung was the first time the awards were ever presented in a city outside of Taipei, marking yet another innovative effort for public relations of NCAF.

During 2005 the NCAF planned and advanced fund raising and resource development activities as part of its mission to benefit the Taiwan arts community by forging a better working environment. In summary, resource development projects undertaken in 2005 were as follow:

1.Friends of NCAF

(1) Member Organizations

Friends of NCAF initially began fundraising activities in October 2003, but was not formally established until 26 February 2004. By 2005 the program counted 72 members, among them CEO of Taishin Financial Holding Co. Mr. Thomas Wu, who served as president; CEO of Jih Sun Securities Co., Ltd. Ms. Tsai Shu-yuan, and CEO of Lion Pencil Co., Ltd., Mr. Li Yi-wen, who both served as vice presidents; Chairman of Panasonic, Mr. Richard Hong, Art & Collection Group President Ms. Chien Hsiu-chih, General Manager of BML Art, Mr. Liao Yi-kuo, and Ms. Chou Hsiu-ju, who served as conveners. Gathering for regular monthly meetings, organization operation is steady, with 14 Arts and 58 Corporate members, respectively.

(2) Arts and Business Projects

Since Friends of NCAF’s establishment, the Foundation has initiated arts and business cooperative projects to raise funds to subsidize the arts community.

During 2005, 10 major corporate sponsorships were conducted, spanning performing arts, visual arts, art education and training, and publishing. Numbering among these were multiple joint grant projects using matching funds provided by the Foundation to attract a capital infusion from private enterprise into culture and arts events. A summary of these projects follows in the table below:

(3) “For the Love of Art” Events

Even before it was officially established, the Friends of NCAF began holding monthly “For the Love of Art” activities, not only providing business members useful bits of arts information, but also arranging for them to gain first-hand understanding and appreciation of arts exhibits and performances and the requirements of corporate cooperation. Business members are also encouraged to interact with the artists to foster familiarity between sponsors and artists at exhibitions and performances, and exchange of experiences through lectures and informal gatherings.

“For the Love of Art” Events for 2005

- Jan. 14 Viewing of Performance Workshop’s Tonight, Women Perform Cross-talk.
- Mar. 18 Viewing of Lotto Charity Program Exhibition: Lotto – Visible and Invisible.
- Apr. 1 Viewing of Cloud Gate Dance Theatre’s performance of Dream of the Red Chamber.

Project Sponsored	Sponsoring Institution	Funds Allotted
2 nd Curatorial Practice in Exhibition Project	Quanta Cultural Foundation	NT\$5 million / matched with NT\$8.6 million
Marketing Promotion for 1 st Techno- Arts Project Touring Exhibition	Shiseido Co., Ltd.	NT\$900,000
1 st Curatorial Practice in Exhibition Project – BIAS: International Sound Art Exhibition	Yageo Foundation	NT\$4.6 million / matched with NT\$1.4 million
Documentary Film on 9 th National Award for Arts Award Winners	Prudential Co., UK	NT\$400,000
2005 Corporate Sponsorship Training Workshop	British Council in Taiwan	NT\$143,927
Marketing Promotion for 2 nd Taiwanese Opera Production and Presentation Project	Jih Sun Holdings / Jih Sun Foundation for Education in Taiwan	NT\$500,000
Techno-Art Creation Project	Chew's Culture Foundation / Acer Foundation / Lite-On Cultural Foundation	NT\$4.5 million over three years / matched with NT\$4.5 (2005 was the project's second year)
Learning Through Art-Art Education Project	Lion Pencil Co., Ltd.	NT\$3 million / matched with NT\$2 million annually from the second year (2005 was the project's third year)
Performing Arts Pursuit of Excellence Project –Cultivation of Young Creative Talent Project	NSFG Foundation	NT\$600,000
Performing Arts Pursuit of Excellence Project –Performing Arts Production and Presentation Project	NSFG Foundation / Fuhua Cultural Foundation / Wu Dong-Jinn Foundation / Shinkong Wu Foundation	NT\$7million over three years / matched with NT\$7 million from NCAF (2005 was the project's second year)

- Apr. 22

Viewing of the Third Taishin Arts Awards Nominees Exhibition.
- June. 2

Viewing of U Theatre's performance of A Touch of Zen.
- Aug. 30

International symposium: "Art and Architecture Stroll Together – Creating a Beautiful New Urban Environment."
- Sept. 9

Viewing of Jimmy's Mr. Wing – A Romantic Rhapsody.
- Sept. 23

Viewing of BIAS: International Sound Art Exhibition at the Taipei Fine Arts Museum.
- Oct. 14

Viewing of Inbal Pinto Dance Company of Israel's Oyster, part of Novel Hall's "New Dance Styles" series.
- Nov. 11

Viewing of Hong-Gah Museum's "Vision and Beyond" exhibition.
- Dec. 23

Year-end dinner on Yangmingshan, Taipei.

(4) Training and Publishing

In 2004 the Friends of NCAF initiated art and business workshops to promote business and arts cooperation and foster professionals to run arts and business cooperative programs in Taiwan. For the first workshop, senior cultural policy consultants Andrew McIlroy and Philip Spedding of the United Kingdom's Arts & Business were invited to Taiwan to develop the program for a five-day workshop and serve as lecturers. This year, participants were recruited from the business community for the event, formally named the 2005 Corporate Sponsorship Workshop, marking a singular step forward in formal arts/business cooperation. Altogether, 30 corporate executives from 19 different fields took part in the three-day workshop, which featured speeches, case study investigation, and attendance at various arts and culture events. Throughout the proceedings, such issues as arts community and corporate sector cooperation and strategic alliances were explored in depth, helping establish a useful network between the business and arts communities and sustainable arts/business community relations. Held with support from EVA Air and the British Council in Taiwan, the workshop itself was an example of cooperation between the arts and business communities, and the prospects are good with the British Council indicating interest in continued support.

2. Fund Raising

(1) The Arts Card

The Arts Card, issued by Taishin Bank in association with the NCAF, is Taiwan's first credit card that shows support for art and culture. A small percentage (0.2%) of each transaction made on the Arts Card is donated to the NCAF to boost grant support for arts organizations. As of November 2005 a total of 134,106 cards had been issued, generating NT\$1,152,213 in donations.

(2) Other Donations

Many businesses have generously donated funds and materials to help in the many programs and activities conducted by the Foundation. In 2005, Taiwan Matsushita Co., Ltd. donated two 42-inch plasma televisions for use in the first Techno-Arts Project touring exhibition.



Curatorial Practice in Exhibition Project: The Great Deception, curated by Kao Chien-huei, exhibited at the Taipei Contemporary Art Museum.

3. Taiwan-France Arts Administrators Exchange Program

In the effort to establish additional exchanges with arts and culture organizations and professionals in the field, the NCAF has teamed up with the French Ministry of Culture and the France in Taiwan Association to hold the Taiwan-France Arts Administrators Short-term Exchange Program. In place since 2001, the two-way exchange program arranges visits between arts and culture professionals in Taiwan and France to observe the operative models of cultural agencies in both countries and share arts administration experience. In 2005, a delegation of administrators from Taiwan's arts field visited France, marking the fourth such exchange.

This year's program, arranged along the theme of arts festivals, included visits, interviews, and viewings to fully benefit from France's invaluable experience and achievements over the years. Over the course of the two-week visit, Taiwan's delegation was especially impressed with the seemingly unlimited possibilities that arts festivals afford for cultural promotion and marketing. Both sides were able to establish channels for future arts program collaboration, and it is hoped that more such opportunities for cooperation with France's arts community will present themselves in the future.

4. Arts Information Services

As one of Taiwan's major supporters of arts and culture, the NCAF's policies and projects receive considerable attention throughout society. Consequently, it is imperative that the Foundation's correspondence and relations with the community and the communication of its policies and programs be handled in a timely and open manner to maximize credibility.

The Foundation arranges and operates various information exchange channels to communicate important messages when and where needed. These include press releases, information sessions, press conferences, Web site content maintenance, electronic bulletin circulation, and publication of our own Newsletter and this NCAF Annual Report in the effort to offer open and efficient arts and culture informational services.

(1) Media Liaison

The Foundation issued 43 news releases (including press conferences) in 2005, as well as maintaining media contacts and holding question and answer sessions. Information on provisions concerning arts and culture grants and revisions to the Foundation's related regulations and procedures is made available at all times to enable the Foundation's research and development department to formulate appropriate responses.

(2) Publications

The Foundation publishes a regular Newsletter and a bilingual (Chinese and English) Annual Report. Four issues of the Newsletter, the Foundation's bridge of communication with the arts community, were issued in 2005, providing information on operations, grants, and the activities of current grant recipients. The Annual Report is issued once each year to report on the Foundation's activities and financial status, detailing the year's National Award for Arts winners, regular grants, project grants, research and development, resource development and other notable activities, both updating the community on such issues and serving as a reference tool for academic research and tracking of cultural statistics. In addition, the Foundation published a separate record, the 2005 9th National Award for Arts catalogue, and also cooperated with Taiwan Public Television Service produce and broadcast a documentary on award recipients, entitled Faces of Culture. NCAF also worked with the Times Culture Publishing Company to publish biographies of National Award for Arts winners Hsiao Chin (2002 winner for fine arts) and Pan Huang-lung (2003 winner for music).

(3) Integrated Arts & Culture Information Website

The Foundation maintains a Website to serve arts and culture professionals with thorough and timely information on its operations and achievements and raise the quality and efficiency of its services. This year, in addition to ongoing digital archiving of our grants files and redesigning our website, we issued a bi-weekly electronic newsletter, providing subscribers with foundation news, grant activities, arts seminars and workshops, employment opportunities, and news items issued by the International Federation of Arts Councils and Cultural Agencies (IFACCA) news reporting service.

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Table 1: 2005 Annual Regular Grants Analysis

Period	Category	Literature	Fine Arts	Music	Dance	Drama
2004-1	Applications Received	15	72	171	53	114
	Activity Costs (NT\$)	6,353,880	39,868,824	178,129,574	106,375,985	244,175,504
	Funding Applied For (NT\$)	4,380,180	21,044,375	57,364,266	47,062,630	72,887,264
	Projects Approved by Board of Directors	10	23	72	38	39
	Ratio of Approvals to Applications	66.7%	31.9%	42.1%	71.7%	34.2%
	Amount Applied for in Approved Grant Applications (NT\$)	3,615,180	7,866,955	27,206,476	40,277,754	29,591,020
	Funding Approved by Board of Directors (NT\$)	1,440,000	3,890,000	12,155,000	12,548,000	8,370,000
	Ratio of Approved Funding to Applied for Funding	32.9%	18.5%	21.4%	26.7%	11.5%
	Ratio of Approved Funding to Amount Applied for in Approved Grant Applications	39.8%	49.4%	45.2%	31.2%	28.3%
2004-2	Applications Received	78	168	234	63	139
	Activity Costs (NT\$)	28,673,750	89,935,045	178,645,013	142,982,087	387,068,157
	Funding Applied For (NT\$)	23,751,510	55,160,683	72,844,044	62,454,061	77,613,593
	Projects Approved by Board of Directors	27	50	117	51	67
	Ratio of Approvals to Applications	34.6%	29.8%	50.0%	81.0%	48.2%
	Amount Applied for in Approved Grant Applications (NT\$)	9,842,000	17,262,385	42,871,613	52,411,161	43,969,297
	Funding Approved by Board of Directors (NT\$)	5,700,000	7,910,000	13,283,500	13,886,000	12,970,000
	Ratio of Approved Funding to Applied for Funding	24.0%	14.3%	18.2%	22.2%	16.7%
	Ratio of Approved Funding to Amount Applied for in Approved Grant Applications	57.9%	45.8%	31.0%	26.5%	29.5%
Totals	Applications Received	93	240	405	116	253
	Activity Costs (NT\$)	35,027,630	129,803,869	356,774,587	249,358,072	631,243,661
	Funding Applied For (NT\$)	28,131,690	76,205,058	130,208,310	109,516,691	150,500,857
	Projects Approved by Board of Directors	37	73	189	89	106
	Ratio of Approvals to Applications	39.8%	30.4%	46.7%	76.7%	41.9%
	Amount Applied for in Approved Grant Applications (NT\$)	13,457,180	25,129,340	70,078,089	92,688,915	73,560,317
	Funding Approved by Board of Directors (NT\$)	7,140,000	11,800,000	25,438,500	26,434,000	21,340,000
	Ratio of Approved Funding to Applied for Funding	25.4%	15.5%	19.5%	24.1%	14.2%
	Ratio of Approved Funding to Amount Applied for in Approved Grant Applications	53.1%	47.0%	36.3%	28.5%	29.0%
	Proportion of Total Grant Funding	6.1%	10.0%	21.6%	22.4%	18.1%

Cultural Heritage	Audiovisual Media	Interdisciplinary Art	Development of Arts and Cultural Environment	Private Museum	Alternative Art Space	Total
61		14	36			536
30,642,850		23,976,570	36,216,8495			665,740,036
22,134,340		11,577,430	15,093,329			251,543,814
23		7	12			224
37.7%		50.0%	33.3%			41.8%
8,765,270		6,460,430	7,793,429			131,576,514
5,030,000		1,190,000	3,290,000			47,913,000
22.7%		10.3%	23.1%			19.2%
57.4%		18.4%	44.8%			36.7%
56	66	17	18	4	14	857
31,368,027	44,296,755	19,885,570	13,058,990	5,519,337	33,617,181	975,049,912
19,338,532	26,260,835	11,781,880	8,519,360	3,790,870	12,880,038	374,395,406
20	12	7	9	2	8	370
35.7%	18.2%	41.2%	50.0%	50.0%	57.1%	43.2%
7,809,404	5,740,000	6,625,960	5,177,440	2,113,800	10,038,116	203,861,176
2,890,000	4,880,000	1,481,500	1,933,400	1,000,000	4,060,000	69,994,400
14.9%	18.6%	12.6%	22.7%	26.4%	31.5%	18.7%
37.0%	85.0%	22.4%	37.3%	47.3%	40.4%	34.3%
117	66	31	54	4	14	1,393
62,010,877	44,296,755	43,862,140	49,275,839	5,519,337	33,617,181	1,640,789,948
41,472,872	26,260,835	23,359,310	23,612,689	3,790,870	12,880,038	625,939,220
43	12	14	21	2	8	594
36.8%	18.2%	45.2%	38.9%	50.0%	57.1%	42.6%
16,574,674	5,740,000	13,086,390	12,970,869	2,113,800	10,038,116	335,437,690
7,920,000	4,880,000	2,671,500	5,223,400	1,000,000	4,060,000	117,907,400
19.1%	18.6%	11.4%	22.1%	26.4%	31.5%	18.8%
47.8%	85.0%	20.4%	40.3%	47.3%	40.4%	35.2%
6.7%	4.1%	2.3%	4.4%	0.8%	3.4%	100.0%

Table 2: Projects and Funding Analysis

Category	2005-1	2005-2	2005 Total	2004 Total
Total Received Applications	536	857	1,393	1,233
Activity Costs (NT\$)	665,740,036	975,049,912	1,640,789,948	1,473,639,109
Funding Applied For (NT\$)	251,543,814	374,395,406	625,939,220	588,856,399
Projects Approved by Board of Directors	224	370	594	549
Ratio of Approved Projects to Received Applications	41.8%	43.2%	42.6%	44.5%
Funding Approved by Board of Directors (NT\$)	47,913,000	69,994,400	117,907,400	118,073,505
Ratio of Approved Funding to Applied for Funding	36.7%	34.3%	35.2%	36.8%

Table 3: First Time Grant Recipients Analysis

Year	Number of First Time Grant Recipient Groups	Accumulated Number	Number of First Time Grant Recipient Individuals	Accumulated Number	Total	Accumulated Total
July 1996-June 1997	217	217	237	237	454	454
July 1997-June 1998	128	345	294	531	422	876
July 1998-June 1999	91	436	289	820	380	1256
July 1999-June 2000	136	572	214	1034	350	1606
2001	57	629	107	1141	164	1770
2002	48	677	84	1225	132	1902
2003	41	718	78	1303	119	2021
2004	56	774	91	1394	147	2168
2005	65	839	95	1489	160	2328

2003 Total	2002 Total	2001 Total	July 1999-Dec. 2000 Total	July 1998-June 1999 Total	July 1997-June 1998 Total	July 1996-June 1997 Total
1,300	1,165	1,916	3,038	2,098	1,698	1,603
1,487,031,645	1,356,354,722	2,471,793,932	3,511,392,410	2,278,645,051	2,138,430,033	2,355,634,121
621,864,770	570,440,654	1,124,973,042	1,633,058,234	1,000,310,143	990,364,800	1,119,824,981
540	495	694	1,213	902	802	622
41.5%	42.5%	36.2%	39.9%	43.0%	47.2%	38.8%
119,337,920	102,771,210	164,145,705	299,949,919	199,424,060	160,245,934	110,677,340
40.1%	40.4%	37.9%	42.1%	47.3%	44.1%	30.0%

Table 4: Statement of Change in Fund and Surplus December 31, 2004 and 2005
(all amounts in NT\$)

ITEMS	Flotation Fund	Donated Funds	Other Funds	Accumulated surplus	Total
Balance as of December 31, 2003	\$ 2,000,000,000	\$ 3,936,237,941	\$ 215,762,059	\$ 89,060,227	\$ 6,241,060,227
Surplus for 2004	-	-	-	(22,837,577)	(22,837,577)
Balance as of December 31, 2004	\$ 2,000,000,000	\$ 3,936,237,941	\$ 215,762,059	\$ 66,222,650	\$ 6,218,222,650
Donated funds transferred from accumulated surplus	-	14,202,166	-	(14,202,166)	-
Usage of Donated Funds	-	(85,355,166)	-	85,355,166	-
Usage of Other Funds	-	-	(74,644,834)	74,644,834	-
Donated Revenue Transfer to Donated Funds	-	1,156,213	-	-	1,156,213
Surplus for 2005	-	-	-	91,113,222	91,113,222
Balance as of December 31, 2005	\$ 2,000,000,000	\$ 3,866,241,154	\$ 141,117,225	\$ 303,133,706	\$ 6,310,492,085

Table 5: Income and Expenditure Statements

For the years ended December31, 2004 and 2005
all amounts in NT\$

Items	2005		2004	
	(2005.1.1-94.12.31)		(2004.1.1-93.12.31)	
	Amount	%	Amount	%
INCOME				
Donation-related income	12,779,763	6.16	14,202,166	6.23
Service income	654,552	0.32	130,190	0.06
Engagement-related income	12,840,693	6.19	1,597,233	0.70
Financial income- interest income	89,579,725	43.21	69,873,681	30.63
Financial income-net investment income (loss)	81,782,449	39.45	134,797,532	59.10
(investment income NT\$192,384,195 for the period) (investment loss NT\$110,601,746 for the period)				
Other non-operating income	9,674,644	4.67	7,485,589	3.28
TOTAL INCOME	207,311,826	100.00	228,086,391	100.00
EXPENDITURE				
General administration expenses	41,075,747	19.81	38,876,006	17.04
Grant expenses	39,922,967	19.26	176,750,380	77.49
Award expenses	8,400,633	4.05	8,381,304	3.67
Donation-related expenses	2,416,049	1.17	3,521,221	1.54
Service expenses	443,639	0.21	835,055	0.37
Engagement-related expenses	12,840,693	6.19	1,431,405	0.63
Other operating expenses	11,098,876	5.35	21,128,597	9.26
TOTAL EXPENDITURE	116,198,604	56.04	250,923,968	110.00
ANNUAL SURPLUS	91,113,222	43.96	(22,837,577)	-10.00

Table 6: Balance Sheets

December 31, 2004 and 2005
(all amounts in NTS)

ACCOUNT	December 31, 2005		December 31, 2004	
	Amount	%	Amount	%
Current Assets	\$ 6,370,424,793	99.87	\$ 6,374,518,227	99.86
Cash and Cash Equivalents	\$ 5,924,413,095	92.88	\$ 5,642,758,162	88.40
Marketable Services (net)	417,000,000	6.54	720,796,817	11.29
Notes Receivable	9,000	0.00	-	-
Accounts receivable (net)	9,879,121	0.15	1,162,499	0.02
Other receivables	2,527,981	0.04	3,079,223	0.05
Prepaid expenses	16,080,394	0.25	6,509,847	0.10
Prepayments	-	-	131,679	0.00
Other current assets	515,202	0.01	80,000	0.00
Fixed assents (net)	\$ 6,462,922	0.10	\$ 6,914,993	0.11
Costs:				
Information equipment	\$ 5,090,251	0.08	\$ 6,084,423	0.10
Office equipment	4,650,183	0.07	4,787,018	0.06
Communication equipment	1,952,130	0.03	1,952,130	0.03
Other equipment	5,588,036	0.09	5,611,417	0.09
Less: accumulated depreciation	(10,817,678)	-0.17	(11,519,995)	-0.18
Other assets	\$ 1,986,710	0.03	\$ 2,163,489	0.03
Refundable deposits	\$ 1,929,456	0.03	\$ 1,929,456	0.03
Deferred charges	57,254	0.00	234,033	0.00
TOTAL ASSETS	\$ 6,378,874,425	100.00	\$ 6,383,596,709	100.00
Liabilities	\$ 68,382,340	1.08	\$ 165,374,059	2.59
Current liabilities	\$ 67,394,644	1.06	\$ 164,111,600	2.57
Notes payable	\$ 41,500	0.00	\$ 6,766,623	0.11
Grants payable	42,216,295	0.66	118,813,095	1.86
Accrued expenses	19,353,231	0.30	37,861,604	0.60
Other payable	217,290	0.01	609,721	0.01
Advanced Receivable Payment	5,418,506	0.09	-	-
Other current liabilities	147,822	0.00	60,557	0.00
Other liabilities	\$ 987,696	0.02	\$ 1,262,459	0.02
Accrued pension costs	987,696	0.02	1,262,459	0.02
Funds and Surplus	\$ 6,007,358,379	94.17	\$ 6,152,000,000	96.37
Flotation fund	\$ 2,000,000,000	31.35	\$ 2,000,000,000	31.33
Donated funds	3,866,241,154	60.61	3,936,237,941	61.66
Other funds	141,117,225	2.21	215,762,059	3.38
Capital surplus	\$ 303,133,706	4.75	\$ 66,222,650	1.04
Accumulated surplus	\$ 303,133,706	4.75	\$ 66,222,650	1.04
TOTAL LIABILITIES, FUNDS AND SURPLUS	\$ 6,378,874,425	100.00	\$ 6,383,596,709	100.00

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