Mission
To champion the creation and appreciation of the arts as an integral part of our lives.

Vision
Home to diverse and distinctive arts which inspire our people, connect our communities and position Singapore globally.
The past year has been a fruitful and eventful one for the National Arts Council (NAC).

The last 12 months have reminded us how the arts enrich us on an individual level while connecting different communities and creating a diversity of shared experiences. Singapore artists and arts companies continue to create works that forge a deeper appreciation of the aesthetic and understanding of the complex world we live in.

Whether it is free children’s theatre in an HDB town hub or an evening out at the Victoria Concert Hall, we see an increasing number of Singaporeans recognise the value of the arts and culture. The 2015 National Population Survey of the Arts revealed that eight in 10 Singaporeans attended an arts event, and almost nine in 10 Singaporeans believed the arts helped us understand people of different backgrounds better.

The 2016 Ministry of Culture, Community and Youth’s Cultural Statistics Report offers another insightful statistic: there were on average 23 arts performances and 72 visual arts exhibitions in Singapore every day. This is just one snapshot of the breadth of cultural offerings that Singaporeans now have access to, and how far the cultural landscape has evolved in the
“The Council cannot accomplish its mission by itself. Patrons and supporters are critical for a sustainable ecosystem.”

last two decades. From the Singapore International Festival of the Arts, the Singapore Writers Festival and community outreach initiatives like Arts in Your Neighbourhood and Silver Arts, audiences and visitors have no lack of options for an evening out or weekend excursion.

The Council continued to shine the spotlight and celebrate the artists who have shaped and contributed to our cultural landscape last year. At the Cultural Medallion Awards 2016, calligraphy artist, Koh Mun Hong, and Malay singer, Nona Asiah were conferred the nation’s highest cultural accolade. Both veterans of the arts have inspired audiences and arts lovers, and paved the way for the next generation of creative talents. The numerous commissioned shows, as part of the Council’s initiatives and new productions by Major Companies and Seed Grant recipients, also translated to opportunities aplenty for artistic talents.

Through NAC’s funding support and facilitation, artists and arts companies flew the Singapore flag and shared the nation’s diverse arts to a global audience. To cite but a few instances, the Singapore Symphony Orchestra completed a successful nine-day European tour in 2016, while the Singapore Chinese Orchestra became the first chinese orchestra to digitally broadcast their concerts online reaching out to music lovers beyond our shores.

Individual talents who made headlines include Wong Kah Chun who won the prestigious Gustav Mahler Conducting Competition and was also appointed Chief Conductor of Germany’s Nuremberg Symphony Orchestra. Singaporean writer Balli Kaur Jaswal clinched a two-book deal with publishing giant HarperCollins, while visual artist Angie Seah showcased her works at the Jakarta Ceramics Biennale and Ho Tzu Nyen represented Singapore at the Busan Biennale. These achievements not only added to our sense of pride, but also deepened our sense of affinity through the arts.

The Council cannot accomplish its mission by itself. Patrons and supporters are critical for a sustainable ecosystem. To boost cultural philanthropy, the Ministry of Culture, Community and Youth announced a top-up of $150 million to the Cultural Matching Fund. This dollar-to-dollar matching scheme aims to sustain the momentum of giving to the arts and heritage sector. I look forward to fostering a deeper spirit of shared ownership between the cultural and private sectors through the fund.

Reflecting on these achievements thus far, I would like to thank Ms Kathy Lai, former CEO of NAC who was the Council’s chief executive for three years. Her dynamic leadership and contributions helped steward the organisation and develop a more vibrant arts scene. I am certain Mrs Rosa Daniel, who joined us in March 2017, will continue the good work in harnessing the power of the arts to make Singapore an even better home.
CEO’s review

Rosa Daniel
Chief Executive Officer

Story of the Arts

The cultural scene in Singapore reflects our unique sense of belonging. Through the arts, we can bring communities together and strengthen our identity as Singaporeans. A vibrant arts landscape traces the path a nation has forged, as well as the possibilities that lie ahead. The arts also defines Singapore’s distinctiveness on the global stage, bringing us new audiences and providing opportunities for international collaborations to further our artistic growth.

We believe the arts are for everyone. Today, our heartlands have become a regular launchpad of arts activities, as we seek to increase access to the arts across age groups through our 15 Community Arts and Culture Nodes located where Singaporeans live, work and play.

The 2016 edition of Pop-Up Noise: Soul Searching aimed to inspire inter-generational bonding as young artists gain new insights to Singapore’s heritage through their connection with the older community. Part of Silver Arts 2016, Community Arts Project Home, led by artist Teo Huey Ling, engaged seniors in a journey of visual storytelling, allowing participants to

“Through the arts, we can bring communities together and strengthen our identity as Singaporeans.”
recount personal life stories and express themselves through visual arts mediums, encouraging meaningful possibilities that seniors can have in the arts.

In 2015, the Council's biennial National Population Survey of the Arts pointed to a growing recognition of the value of the arts. Four in five Singaporeans were found to value and recognise the benefits of engaging in the arts and culture. They believe culture helps us to understand people from different backgrounds, express ourselves creatively, and strengthen our sense of belonging and identity as Singaporeans. Major festivals like the Singapore Writers Festival 2016, Singapore Biennale 2016 and Singapore Art Week 2017 reported record high attendance, reflecting the survey findings. Beyond one-off attendances, the Council is also committed to meaningful engagement in these festivals to develop and grow new audiences in the long-term.

A key priority ahead is to support new entrants into the arts sector, while sustaining the established arts groups that currently fill strategic gaps in the industry. Following a year-long review, NAC introduced the Major Company Scheme, a new funding framework with three separate tracks. These are for art making, bridging to reach new audiences and being an intermediary to support the growth of the arts industry. The objectives are to professionalise the sector and better streamline arts groups' capabilities.

Our pursuit of distinction in the arts has allowed us to grow beyond the shores of Singapore. Platforms such as the Singapore Biennale and the Singapore Art Week connect our arts community and their international counterparts, providing opportunities for experimentation. In the past year, our local artists have had the chance to gain international exposure by showcasing their works at platforms such as Tanzmesse in Dusseldorf, Germany and in Australia's largest music industry platform, BIGSOUND.

Looking Ahead

Singapore's artistic story is a unique expression of who we are as a nation. As we pursue arts excellence, we need to ensure the arts is easily accessible and brings our communities together. We want Singaporeans to be proud of our artists, arts groups and those working in the cultural scene.

NAC remains committed to creating a vibrant arts sector which inspires our people, connects our communities and positions Singapore globally. With the Council's refreshed vision and mission, we will review the arts masterplans and work towards increasing stakeholders' engagement to address the changing needs of the industry.

While it continues to be an exciting journey for all of us at NAC in championing the arts, what is more important is that it is a meaningful one that will help strengthen the social fabric of our nation.

“We want Singaporeans to be proud of our artists, arts groups and those working in the cultural scene.”
Council members

Professor Chan Heng Chee  Chairman
Ambassador-at-Large
Ministry of Foreign Affairs

Goh Yew Lin  Deputy Chairman
Executive Director
GK Goh Holdings Pte Ltd

Rosa Daniel  Chief Executive Officer
National Arts Council

Alvin Tay  Managing Editor
(English/Malay/Tamil/Media Group)
Singapore Press Holdings Limited

Chong Siak Ching  Chief Executive Officer
National Gallery Singapore

Claire Chiang  Senior Vice President
Banyan Tree Holdings Pte Ltd

Guy Harvey-Samuel  Chief Executive Officer*
HSBC Singapore

Professor Kwok Kian Woon  Associate Provost, Student Life
Nanyang Technological University

Dr Meira Chand  Writer

Pierre Lorinet  Board Director
Trafigura Group

Richard Hoo  Deputy Chief Executive Officer*
Urban Redevelopment Authority

Sim Gim Guan  Chief Executive Officer
National Council of Social Services

Suhaimi Bin Zainul Abidin  Director and General Counsel
Quantedge Capital Pte Ltd

Professor Sum Yee Loong  Professor of Accounting (Practice)
Singapore Management University

Tan Li San  Deputy Secretary, Industry and Information
Ministry of Communications and Information

Wilson Tan  Chief Executive Officer
CapitaLand Mall Trust Management Limited

Wong Siew Hoong  Director-General of Education
Ministry of Education

Wu Hsioh Kwang  Executive Chairman
Straco Corporation Limited

*Accurate as of 31 March 2017
Senior management

Rosa Daniel
Chief Executive Officer

Paul Tan
Deputy Chief Executive Officer

Kenneth Kwok
Assistant Chief Executive
Planning & Engagement

Low Eng Teong
Assistant Chief Executive
Sector Development

Chua Ai Liang
Senior Director
Engagement & Participation

Elaine Ng
Senior Director
Performing Arts

Alice Koh
Chief Financial Officer

Bannon Jean
Director
Human Resource & Administration

Grace Ng
Director
Education & Development

May Tan
Director
Literary Arts

Sabrina Chin
Director
Precinct Development

Victor Leong
Head
Internal Audit

Yeoh Phee Suan
Director
Communications & Marketing

Yeow Kai Chai
Festival Director
Singapore Writers Festival & Projects
Corporate profile

**National Arts Council (NAC)**
NAC was established in September 1991

**Council members**
18 members from the people, private and public sectors, supported by a team of arts resource panel members who provide feedback and advice on the Council’s initiatives

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

**ENGAGEMENT**
To promote the arts for expression, learning, reflection and community building

We cultivate arts engagement from a young age by ensuring access to quality arts education at all levels. Our arts programmes are designed for the larger community to enhance life, tighten social bonds and strengthen our identity.

**EXCELLENCE**
To shape our cultural development through the arts

Singapore’s rich and diverse cultural heritage can encourage artistic creation that inspires local and global audiences. We focus on reconnecting to our artistic traditions and cultural heritage, striving for authenticity in our identity.

**ECOSYSTEM**
To develop a sustainable environment that enables artistic creations to entertain, enrich, and inspire

NAC aims to build a sustainable arts industry through grants, scholarships and schemes. We collaborate with other government agencies to nurturing an ecosystem of arts practitioners and professionals. Through art awards, we recognise our artists and patrons to spur them on.
The year in a nutshell

**Launch of Block O**

Block O, Goodman Arts Centre

**Silver Arts 2016**

2nd from right: Veteran singer Rahimah Rahim, with audience members at Remembering P. Ramlee, a musical concert presented by Orkestra Melayu Singapura held at The Plaza of National Library Building

**BIGSOUND 2016**

Singaporean Musician Daniel Sassoon performing at BIGSOUND 2016, Brisbane, Australia | Photo credit: BIGSOUND Festival

**Inaugural #BuySingLit: Buy Local, Read Our World**

A ventriloquist with his puppet Tiny Tiger telling a story from the Ranger Anne series

**Cultural Medallion and Young Artist Award 2016**

Recipients of the Cultural Medallion & Young Artist Award 2016

Top row, left to right: Young Artist Award recipients Marc Nair, Pooja Nansi, Alecia Neo, Liu Xiaoyi, Ezzam Rahman

Bottom row, left to right: Cultural Medallion recipients Koh Mun Hong, Nona Asiah

**Got To Move 2016**

GTM SPOTLIGHT: Urban 16 featuring O School Ltd at Suntec City Mall

**Singapore Writers Festival 2016**

A packed auditorium of attendees at the ever-popular SWF2016 Closing Debate
The year in a nutshell ✮

**Arts in Your Neighbourhood**

- District 27 by P7:1SMA at Chong Pang Amphitheatre, for Arts in Your Neighbourhood in March 2017

**Celebrating Traditional Arts at the National Museum**

- Traditional dancers at the back alley of Little India featured in a digital immersive artwork, Art of the Rehearsal

**Singapore’s First Youth Poet Ambassador**

- Pooja Nansi speaking to students of East Spring Secondary School in March 2017 as part of Words Go Round

**National Chinese Music Competition 2016**

- 12-year-old, Chen XinYu, who won First Prize in the Pipa Open Category performing alongside Singapore Chinese Orchestra

**First public art showcase at Gillman Barracks**

- Multi-disciplinary collective, The Kaizen M.D., performing with artist Mel O’Callaghan’s installation, Parade, as part of the launch of LOCK ROUTE during Art After Dark

**Patron of the Arts Award 2017**

- Minister Grace Fu, Ms Yeoh Chee Yan, Professor Chan Heng Chee, Mrs Rosa Daniel with performers at Patron of the Arts Awards 2017
Chapter I.

Connect

The arts can empower people and transform lives in myriad ways. We collaborate with like-minded artists, corporations and community partners to customise meaningful programmes that appeal to different generations. We nurture creative confidence by encouraging self-expression amongst the young. Through participatory art activities that inspire community bonding, we create a sense of belonging in everyone.
Children

NAC continues to engage children through learning programmes within immersive environments. Aimed at strengthening their appreciation of Singapore's heritage and the arts from a young age, these programmes will also create memorable experiences for them.

Ο Museum-based Learning

Designed to complement the art curriculum, students visited local museums and delighted in fun-filled learning adventures.

Who 3200 Primary 4 students from 15 schools

When September to November 2016

Where Asian Civilisations Museum, National Gallery Singapore and Singapore Art Museum

Rulang Primary School students listening to their teacher tell the story of mythological creature, Buraq, and its occurrence in Asian myths at the Asian Civilisation Museum.
Traditional Arts Taster Programme

Partners ACT 3 International, Era Dance Theatre and Bhaskar’s Arts Academy

Fostering an environment for the young that is appreciative of traditional arts and culture through exposure to the various traditional art forms of Singapore.

Who Over 380 students and teachers from eight pre-school centres

When Week of Racial Harmony Day, 18 to 22 July 2016

Youth

An initiative of the NAC, Noise Singapore counts among the youth arts scene as one of the most established platforms aimed at engaging young people in and through the arts. In the year, Noise Singapore offered various opportunities to enhance accessibility, understanding and participation in the arts. Inspiring spaces are created to enrich arts experiences while allowing youth to connect with their peers and other communities.

Noise Singapore 2016 Festival

Reach > 41,000 visitors

When 13 August to 30 September 2016
Noise Singapore 2016 Festival | ★ Highlights

Festival Exhibition at Capitol Piazza Outdoor Plaza
This large-scale exhibition captivated the public with original artworks, installations and music performances created by over 200 youth.

Noise (co)Lab at Capitol Piazza
Greater focus on the creative talent of young people was made possible through public showcases and unique collaborations with various partners like Converse, Ez-Link and SNUPPED. Together, we curated an indoor unit space at the Capitol Piazza for young artists to showcase their original art works. Over a period of seven weeks, the curated space was also home to workshops, talks and film screenings targeted at young adults to deepen learning and the quality of arts experiences.

Festival Concert at Esplanade Outdoor Theatre and Concourse
Held at the Esplanade over three days, the Festival Concert featured 13 Noise alumni music acts and three Australian bands.

Did you know?
The alumni of Noise Singapore programmes include musician Samantha Rui and artist Eunice Lim who are now established artists in their own rights.
Pop-Up Noise: Soul Searching

A platform to co-design programmes with youth-centric individuals, collectives or organisations through the Pop-Up Noise channel, this particular project celebrated Kreta Ayer’s rich history which formed backdrop to inspire 30 young artists in their works, ranging from visual art to interactive performances. This programme also allowed the public to interact and engage with the young artists and their creations, between both the artists and the community.

Reach 15,000 visitors
Who 37 young artists
When 21 to 30 October 2016

Curated by Jalyn Han, community artist, producer, and actress; Xu Jingyi, set designer; and Joseph Nair, photographer

Noise Art Mentorship (NAM) and Noise Music Mentorship (NMM)

Reach 13,268 visitors
Who 47 Noise mentees, 19 mentors + 2 advisors
When Six-month mentorship programme
What 2 group exhibitions and 1 music showcase

★ Highlights

NAM showcase #1
Between Home and Home by Objectifs
Working with Objectifs, we paired young aspiring artists with industry professionals in the field of photography and moving images. A total of 14 artists presented their photography and film works at Objectifs and satellite venues.

NAM showcase #2
Proposals for Waterloo by OH! Open House
In this interdisciplinary edition of NAM, 12 artists under the guidance of respected visual arts specialists created site-specific visual artworks to enliven underused spaces in an HDB block along Waterloo Street.

NMM showcase #1
House of Noise: The Final Showcase by Thunder Rock School
In this collaboration with space activator, Urban Ventures, 21 local music acts from the NMM 2016 performed at Keong Saik Street. This one-day outdoor urban music festival was programmed by the Thunder Rock School.

Did you know?
Through her conversations with the residents, mentee Cally Tan documented passers-by and residents' interactions, and created carpet designs in response which were placed at staircase landings at Waterloo Centre.
Seniors

NAC organised and supported different arts programmes and initiatives to reach out to seniors in Singapore, to deepen their understanding on how the arts can improve one’s well-being in the golden years.

- **Silver Arts Festival (5th Edition)**
  - Reach: 41,250 visitors
  - When: 1 to 25 September 2016
  - Where: 33 venues islandwide
  - What: 45 arts programmes

★ Highlights

**Main Festival**
Senior talents take centre stage as the festival featured more seniors in the programme line-up for the year. The incorporation of dialects and familiar themes revolving around life and family in the festival’s programmes resonated more deeply with Singapore’s silver community.

**Silver Films**
Comprising two distinct formats, Singapore Silver Shorts and Silver Features with films by homegrown directors, as well as four feature films that included both regional and local selections, the screenings were attended by 2,360 attendees in 2016.

**Community Arts Project: Home**
Led by artist Teo Huey Ling
20 senior participants from the Thye Hua Kwan Seniors Activity Centre at MacPherson shared their personal stories through various visual arts media. In their works, the seniors explored the themes of Home, Domesticity and Belongingness.

**Community Arts Project: Under Layers**
Led by artist Lim Bee Ling
In this printmaking community arts project, artist Lim Bee Ling and young art practitioners inspired seniors to recall and capture fond memories of the Civic District and turn them into artworks through printmaking techniques such as monotype, relief printing and screen-printing with stencils.

**Arts in Eldercare Seminar 2016**
An annual event bringing together social and healthcare practitioners, aged care policymakers and artists, the seminar was held from 1-2 September, featuring international speakers like Yoko Hayashi (Japan) and Tim Carpenter (US). Topics discussed focused on how the arts can play a critical role in the well-being of seniors.

Kampong Chempedak presented by The Glowers Drama Group at the Gallery Theatre of National Museum Singapore

Mdm Josie Yow, 66, showing off her artwork, from the Community Arts Project Under Layers led by artist Lim Bee Ling
The arts is for all

NAC aims to broaden the reach of arts experiences by making the arts accessible to all. Collaborating with artists, corporations and community partners, NAC brings arts programmes to different places and segments of the society, enhancing community bonding and energising community spaces.

Arts and Culture Nodes

NAC’s island-wide network of 15 Arts and Culture Nodes offers year-long arts programmes, bringing people together to participate, enjoy and experience the arts where they live, work and play. Node partners include the People's Association’s community clubs and centres, National Library Board’s regional libraries and SAFRA’s four clubhouses. In FY2016/2017, the nodes organised 456 arts programmes, reaching out to 109,376 people.

In February 2017, the Arts and Culture Nodes held a celebration with arts programmes at the various touch-points for people to enjoy a diverse range of arts activities.
I. Arts and Culture Nodes | ★ Highlights

i. *Shadow. Art. Play!* by Isabelle Desjeux  
The highly interactive experiential installation provided children and the young-at-heart the opportunity to creatively explore the work of shadowplay.

ii. *Shakespeare & the Navarasa* – The Nine Basic Human Emotions by Subin Subaiah, Gerald Chew and Krisy Jesudason  
The performance embarked on a journey to experience Navarasa, or the nine basic human emotions, through the words of William Shakespeare in celebration of his 400th anniversary.

iii. *The Rainbow Toymaker* by Sweet Tooth (by CAKE Theatrical Productions)  
A visually exciting theatrical performance of a magical tale told through the dynamic interplay of music, costumes, larger-than-life props and storytelling.

iv. *Drumming & Dancing in the City* by NADI Singapura and The Royal Dance-Off  
These two engaging lunchtime performances brought uplifting sounds of the Malayan drum beats and exhilarating contemporary dance moves to Mapletree business city.

II. Arts in Your Neighbourhood (AYN)

For this popular arts outreach programme, AYN partnered new agencies to activate new spaces, bringing a wider array of fun and interactive performances and activities in various neighbourhood vicinities island-wide. Among the many highlights, an arts carnival was held at an open-air carpark in Bedok, and Chinese opera performances in Ang Mo Kio and Toa Payoh. AYN also collaborated with the Ministry of Social and Family Development’s Families for Life to organise “Grandparents Day” picnic and the National Gallery Singapore’s Light to Night Festival.
AYN November

Reach  167,000 visitors
Who   15 artists/arts groups
When  10 to 27 November 2016
Where 16 venues
      (Focus on Bedok Neighbourhood)
What  43 activities

★ Highlights

Elevated dance acrobatic performance
‘The Three Belles’ by Strange Fruit Productions (Australia)
Through a whirlwind of dance and movement on five-metre high sway poles, this
dazzling and charming performance entertained the audience with their fluidity
and gracefulness.

Site-specific children’s theatrical performance
‘The Enchanted Flute’ by Paper Monkey Theatre
Inspired by Malay heritage, the performance unraveled the tale through nifty
movements of hand-crafted paper puppets with live music accompaniment by
SA The Collective.

Neighbourhood-centric music trail around Bedok on an open-top bus
‘Arts Imprints Around My Neighbourhood’ by Quek Ling Kiong
A music and storytelling trail that transformed iconic landmarks in Toa Payoh into
unusual sites for pop-up performances, inspiring residents to rediscover and
appreciate the forgotten landmarks in their neighbourhood.

Dicapella Dizi Ensemble performing at Bedok Food Centre, as part of Arts Imprints Around My Neighbourhood,
for Arts in Your Neighbourhood in November 2016

Continued on the next page
A musical extravaganza of traditional Malay music at Our Tampines Hub, for Arts in Your Neighbourhood in March 2017. Performers included Sri Mahligai, Sri Gemilang, Nobat Kota Singa and NADI Singapura, amongst others.

**AYN March**

**Reach**
- 140,000 visitors

**When**
- 9 to 26 March 2017

**Where**
- 12 venues
  - (Focus on Yishun Neighbourhood)

**What**
- 32 activities

**Highlights**

**Immersive site-specific dance performance which reminisces the heritage of Yishun and Sembawang | District 27 by P7:1SMA**

An experiential performance by dancers and musicians, the act drew inspiration from the lost landmarks of Yishun and Sembawang, such as Sultan Theatre, Naval Base and the coconut groves of Kampong Wak Hassan.

**Family-friendly theatrical performance | ‘A Dragon Behind The Door & More!’ by Sweet Tooth (CAKE Theatrical Productions)**

This family-friendly programme provided a wholesome and immersive experience of theatre, music, dance and craft activities where parents and children could try their hand at weaving paper dragons and making spotted-beetle puppets.

**Interactive visual and sound installation | ‘Whisper to a Roar’ by Angie Seah**

Inspired by the everyday sounds of living in a HDB flat, this sound installation drew on the voices, music and sounds from the surroundings such as conversations at the void deck. Visitors were invited to select their favourite everyday sounds to create a symphony of their neighbourhood.

**Showcase of traditional Malay music | ‘Muzik Kita’ by various artists (supported by the Malay Music Development Committee)**

A visual and aural music extravaganza, audiences were treated to performances by musicians and performers from prominent groups such as Sri Mahligai, NADI Singapura and local Dikir Barat troupes, Sahabat and Andika.
A journey with the arts

Arts Volunteers Programme

The Arts Volunteers Programme was launched in 2016, to build a community of volunteers who contribute their time, passion and skills to the arts. The volunteer portal [www.volunteers.sg/arts](http://www.volunteers.sg/arts) provides an online platform for volunteers to search for volunteering opportunities.

In addition, NAC organised regular training and engagement sessions to ensure a meaningful experience for the volunteers. These sessions provide volunteers an avenue to deepen their appreciation and knowledge of the arts:

- Letterpress workshop by artist Sun Yao Yu and film screening at the Singapore Writers Festival
- Guided tour of Gillman Barracks during Singapore Art Week
- Wayang Kulit puppet-making workshop and performance by Sri Warisan at Arts in Your Neighbourhood

Volunteers play an important role in reaching out to the public at events such as the Arts in Your Neighbourhood

Wider reach through digital platforms

With an active FaceBook presence and plans to roll out original content, NAC aims to deepen engagement with Singaporeans by increasing the digital presence of the arts. It is important for us to understand the value that the digital world brings to culture and how we can harness this in service of culture. In 2016, the Council embarked on its first digital engagement survey to better understand the digital landscape in order to build and grow its digital capabilities.

Volunteers met Sri Warisan artists and learnt about Wayang Kulit. They made their own shadow puppet and attended a live performance.
NAC took steps to strengthen its digital presence. As part of the Council’s digital engagement strategy, the Council’s social media channels were rebranded as NACSingapore for a consistent identity across offline and online channels.

NAC's arts and culture guide, *A List Singapore*, was developed in 2014 to share information about the arts to a wider public and to raise Singaporeans’ knowledge and appreciation of the arts. The refocus on digital for 2017, with exclusive online content and production of multimedia assets, has resulted in a 54% growth in monthly web traffic from January to March 2017.
Chapter II.

Inspire

NAC continues to celebrate and champion Singapore artists to build a robust and vibrant arts culture that Singaporeans would be proud of. In the pursuit of supporting artistic development, NAC is constantly looking out for opportunities to showcase the best of our arts, artists and arts groups to overseas audiences.
Literary arts

Singapore Writers Festival (SWF) 2016

SWF 2016 struck a chord with its ‘Sayang’ theme, the first vernacular language theme. Top billing authors and speakers who generated buzz among book lovers included Lionel Shriver, Hanya Yanagihara, Gosho Aoyama, Eka Kurniawan, Gail Carriger, Joanne Harris, Can Xue, Li Ang, Tan Twan Eng, Shobasakthi and Evan Puschak (The Nerdwriter), alongside Singaporean authors such as Edwin Thumboo, Lee Tzu Pheng, Balli Kaur Jaswal and Pooja Nansi.

★ Highlights

- The launch of SWF Classroom, a series of talks to engage audiences in wide-ranging topics
- The Festival reached out to the community with disabilities and offered sign-language interpretation to hearing impaired festival-goers at 13 events
- In collaboration with venue partner, the National Gallery Singapore, weekday programmes were introduced for its youngest festival-goers – pre-schoolers (aged two to six) from daycare centres and kindergartens

Debaters applauding at the end of the SWF 2016 Closing Debate at the Victoria Theatre

Pre-school programme with Katie Van Camp, children’s book author

Engaged audience members at 说故事, 论社会 (Storytelling as Social Commentary)
II. INSPIRE

ё #BuySingLit

#BuySingLit is the largest literary initiative in Singapore which involves more than 50 industry partners who have come together to raise the awareness of Singapore literature and to encourage the purchase of SingLit* publications.

Reach > 23,000 visitors

When 24 to 26 February 2017

★ Highlights

• 68% of survey respondents indicated a heightened interest in SingLit after attending the event
• Homegrown bookshops observed a boost in sales over the #BuySingLit weekend – some retailers reported an average 24% increase in sales
• Members of the public wrote to The Straits Times and Today to highlight the importance of supporting the local retailers of SingLit

#BuySingLit is an industry-led movement supported by the NAC
*SingLit is an affectionate term for literature written by Singaporean authors

ё Youth Poet Ambassador (YPA)

The inaugural YPA was appointed in March 2017 to nurture aspiring poets while cultivating an interest in poetry amongst young Singaporeans. One YPA is selected for a period of two years during which they will conduct at least six public programmes which can include talks, mentorships, translation projects or performances.

The inaugural YPA, Pooja Nansi, captivating the audience at Singapore Writers Festival with a mix of poetry, music and storytelling

The Commuting Reader series was commissioned containing original works in the four official languages, with a map of Singapore and a NETS Flashpay Card

Fans enjoying afternoon tea with Catherine Lim at the Singapore Cricket Club, as part of #BuySingLit

#BuySingLit is an industry-led movement supported by the NAC

*SingLit is an affectionate term for literature written by Singaporean authors

Youth Poet Ambassador (YPA)

The inaugural YPA was appointed in March 2017 to nurture aspiring poets while cultivating an interest in poetry amongst young Singaporeans. One YPA is selected for a period of two years during which they will conduct at least six public programmes which can include talks, mentorships, translation projects or performances.
Visual arts

Singapore Biennale 2016 (SB2016)

Commissioned by the Singapore Art Museum, the 5th edition of the Singapore Biennale continued to be critically well-received and attracted passionate arts lovers, marking a decade-long journey of establishing itself as a leading platform for contemporary art in Southeast Asia.

Reach  > 600,000 visitors

Who  63 artists and art collectives from 19 countries and territories

When  27 October 2016 to 26 February 2017

Where  7 venues in the Civic District and Bras Basah Bugis Precinct

Did you know?

Singapore Biennale 2016 partnered with Benesse Holdings – a first for an Asian Biennale – to award the prestigious Benesse Prize to the most outstanding artist. Zulkifle Mahmod clinched the special Soichiro Fukutake Prize for his sound installation, SONICreflection.
Singapore Art Week 2017

The 5th edition of Singapore Art Week kicked off the cultural calendar, celebrating local and international visual arts. The 12-day festival attracted diverse audiences from Singapore and abroad. This year, several new programmes were added to the stable of art fairs and gallery openings, offering visitors the opportunity to appreciate art in a new light. Spearheaded by NAC, the Singapore Art Week is a joint initiative with the Singapore Tourism Board and Economic Development Board.

Reach > 186,000 visitors
When 11 to 22 January 2017
What > 100 events

★ Highlights

• Art Stage Singapore, the region’s flagship international art fair returns for its 7th edition.
• Museum & Gallery Exhibitions: Showcased in the Bras Basah-Bugis, the Civic District and Gillman Barracks precincts
• Inaugural Events: The first public art showcase LOCK ROUTE at Gillman Barracks and the Contemporary Printmaking Festival, featuring interactive workshops
• Guided Tours & Film Screenings: The 2017 edition of State of Motion: Through Stranger Eyes delves into the history of Singapore cinema to explore the many film locations, where audiences are encouraged to traverse through the many different imaginations of Singapore as seen through stranger eyes
• Talks & Symposia on Contemporary Art: Held at National Gallery Singapore, the NTU Centre for Contemporary Art Singapore and the Singapore Biennale

Artist’s Open studio at Gillman Barracks

Gillman Barracks hosted a studio space for Singapore artist Zai Kuning to work on the creation of his artwork, Dapunta Hyang: Transmission of Knowledge, commissioned by NAC for the Singapore Pavilion at the 57th Venice Biennale 2017. The studio was open to public on several occasions, allowing them to witness the process of creating such an artwork of this scale for an international Biennale for the first time.
II. INSPIRE

Dance

1. Got To Move 2016

Got to Move is the first nationwide dance movement organised by NAC to celebrate the diversity of dance in Singapore. An annual event in Singapore’s arts calendar, Got to Move aims to ignite Singaporeans’ interest in dance and to deepen their appreciation for the art form. Through Got to Move, the public is encouraged to have a personal experience with the art form – whether it is through participating in a taster class, watching an open rehearsal, finding a new dance-cum-fitness related hobby, watching a dance performance or just plucking up the courage to dance. 2016 marked the second edition of Got to Move, where over 20,000 participants enjoyed 200 free dance activities that took place islandwide from 7 to 23 October 2016.

2. Dance Nucleus

Dance Nucleus, started in 2015, is a dedicated space for independent dance practice. It aims to provide a conducive environment for content creation through its artist-in-residency programme ELEMENT and showcase platform HATCH. To support artists’ professional development, programmes such as technique classes and dialogue sessions are also regularly organised.
Traditional Arts

NATIONAL CHINESE MUSIC COMPETITION (NCMC)

NCMC remains one of the most important platforms for Chinese music excellence and to encourage young talents. The 293 participants were assessed by a panel of local and international Chinese music professionals. The prize-giving ceremony and lively accompanying concert was staged on 11 December 2016 at the Singapore Conference Hall.

When: 29 November to 11 December 2016

Where: Singapore Conference Hall

Theatre

ASIAN THEATRE FOR YOUNG AUDIENCES (ATYA)

NAC hosted Ricca Ricca* Festa (Okinawa) the Japan Foundation Asia Centre, delegates from Malaysia and Thailand, as well as the Director of Children Arts Centre for a dialogue session to discuss future possibilities of regional collaboration. This was part of the Asian Theatre for Young Audiences (ATYA) network’s project to connect TYA professionals in the East and South-East Asia.

Through these networking sessions, NAC hopes to spark future collaborations towards developing the Asian TYA network, as well as Arts for Young Audiences in Asia.

When: 22 November 2016
Music

Amidst the increasingly vibrant classical music scene in Singapore, a new generation of conductors with strong roots in Singapore is gaining prominence internationally and winning highly competitive full-time positions at professional orchestras in Asia and Europe.

It was also a spectacular year for Singapore's indie and pop musicians. Local artists performed at top music events in the region and internationally, and Linying became the first Singaporean to be signed to Nettwerk Music Group, one of the largest labels in North America.

Premiere of O-Peh-Som by Diana Soh
Diana Soh, Young Artist Award Recipient (2015), premiered her new work O-Peh-Som as part of SYC (Singapore Youth Choir) Ensemble Singers’ concert, Schizophonia on 27 August 2016. O-Peh-Som is a song-cycle of 10 songs for SATB (soprano, alto, tenor, bass) choir, with each song containing text inspired by Singaporean colloquial utterances as well as children’s games unique to our island-state. The music is an exploration of the sounds and rhythms of our local language weaved into an abstract patchwork of sounds and movements. The creation of O-Peh-Som was supported through NAC’s Creation Grant.

One More Time: Tribute to Zouk at Jiak Kim Street
Supported by NAC's Production Grant, Dream Academy’s The Henderson Project pulled together players from different music genres to present a 2-night concert of house music at Capitol Theatre on 24 to 25 March 2017. The music was selected by Artistic Director Aldrin Quek, popular nightclub Zouk’s resident DJ from 1996 to 2007 and its ambassador until 2015, and represented the different genres of music played over the years in Zouk. The 48-piece orchestra under the baton of Music Director and Orchestra Indra Ismail, consisted strings, bass and wind instruments alongside a rhythm section with modern instruments, including electric guitars and drum sets. The 90-minute non-stop music brought audiences, who were also actively dancing in the mosh pit, through fresh arrangements of electronic dance music, club music, jazz, batucada drumming with a symphonic twist. Prominent soloists such as Lynnette Seah (co-concertmaster of SSO and Cultural Medallion Awardee 2006), M.S. Maniam (tabla musician who used to jam at Zouk), and jazz singers Rani Singam, Vanessa Fernandez, Alemay Fernandez also stole the show in their individual performances.
Internationalisation

NAC supports initiatives that enable Singapore artists and groups to showcase their work overseas, explore new artistic approaches or find international collaborators to develop their ideas or projects. Through targeted presentations, showcases and exchanges, we establish a Singapore presence beyond our shores and provide opportunity for our artists to be exposed to international best practices, networks and potential partners.

Imaginate and Spark Festivals
Edinburgh & Leicester, United Kingdom; 29 May to 4 June 2016

In partnership with the British Council, NAC and a delegation of artists attended two of the UK’s largest annual children’s arts festivals. The delegation met UK-based artists and arts companies who are experienced with young audiences in the arts and disability sectors.

A pop-up music performance at the National Museum of Scotland in Edinburgh UK, presented as part of the Imaginate Festival 2016

Brisbane Festival and OzAsia Festival 2016

Through intermediary CultureLink Singapore, NAC supported the performances of Singapore artists who were invited to Brisbane Festival 2016 and OzAsia Festival 2016.

Charlie Lim and The Mothership at OzAsia Festival 2016 | Photo credit: CultureLink Singapore
Noise x The Push Exchange
Melbourne, Australia; August & November 2016
Noise Singapore collaborated with The Push (Melbourne, Australia), for an exchange programme involving emerging musicians from both countries. The Singapore leg of this inaugural exchange saw three young and talented music acts from Melbourne – Alice Ivy, Frida and Tali Mahoney, perform at the Singapore Night Festival, Noise Singapore Festival and Hood Bar, from 19 to 28 August 2016.

Subsequently from 16 to 28 November 2016, three emerging Noise Singapore alumni acts – JAWN, Linying and Stopgap, went to Australia and performed at Face The Music Conference (as part of Melbourne Music Week), the Queenscliff Music Festival, as well as popular live music venues in Melbourne city.

This exchange allowed the young musicians to gain practical insights in audience development and marketing as well as the chance to expand their audience base beyond our shores. The opportunity to forge meaningful relationships between musicians from different countries will go a long way in inspiring and shaping their individual music careers.

internationale tanzmesse in Germany
Dusseldorf, Germany; 31 August to 3 September 2016
A delegation of dance artists and producers attended the international tanzmesse nrw 2016, a biennial contemporary dance marketplace, festival and international gathering of professionals. For the first time, Singapore was represented at Tanzmesse with a country booth and presentations of high-quality works. The Singapore delegation also hosted a reception for international delegates and participated in dedicated country networking sessions.
Australia-Singapore Dance Collaborative Projects

As part of the close cultural partnership between Australian and Singapore artists, five new collaborative dance projects emerged between artists from both countries. These projects have been created and presented in Australia, Singapore or beyond.

The Chan Project by Christina Chan (SG), Kristina Chan (AUS), Danielle Michich and Force Majeure (AUS)
6 to 11 March 2017 | 4 April to 5 May 2017
A dance-theatre duet choreographed by Danielle Michich and Force Majeure for Christina Chan and Kristina Chan. The creation process was held in two phases followed by a mini-showcase in Sydney.

Fire Monkey by The Arts Fission Company (SG), Victoria Chiu and Multicultural Arts Victoria (AUS)
27 November to 12 December 2016
A co-created site-specific performance at the open lawn of the Arts Centre Melbourne (ACM), presented by the Multicultural Arts Victoria as part of Mapping Melbourne 2016.

Singlish by Tania Goh (SG), Yarra Ileto (SG), Bani Haykal (SG), Ruby Jayaseelan (SG), Ruzaini Mazani (SG) and Annalouise Paul (AUS)
30 January to 17 February 2017
A dance-theatre work where the creation process took place in Singapore and concluded with a mini-showcase.

BIGSOUND 2016
Brisbane, Australia; 7 to 9 September 2016
Singapore music was presented for the first time at the 15th edition of BIGSOUND, Australia’s largest music industry platform. Singapore acts such as electronic duo, .gif, singer-songwriter iNCH and instrumental rock band In Each Hand A Cutlass, shared the festival stage with more than 150 international musicians over the three-day conference festival.

NAC also partnered with Singapore radio station, Lush 99.5FM to organised a special Singapore Sound System Party at BIGSOUND. Attracting close to 300 people, the party was a huge success, showcasing some of the best from Singapore’s contemporary music scene. It was also a platform for the musicians to network and explore long term opportunities with international industry leaders, including record labels, streaming service providers, festival organisers, presenters, as well as other musicians and industry professionals.
Inaugural Australia-Singapore Arts Group (ASAG) meeting
The group comprising representatives from key culture institutions in Australia and Singapore (including NAC), aims to drive and encourage more arts and cultural collaborations between Australia and Singapore in the long run.

The Hong Kong Leadership Roundtable
Then-CEO Kathy Lai was a member of the Hong Kong Arts Development Council’s International Advisory Panel. She was invited to speak at their bi-annual event which brought together arts and culture leaders across the Asia Pacific region to discuss issues and trends related to arts and culture.

Global Book Fairs
The Council promoted Singapore literature at international platforms like the London Book Fair, Frankfurt Book Fair, Beijing International Book Fair and Bologna Children’s Book Fair. For the first time, Singapore also participated at the 39th Chennai Book Fair as Guest-of-Honour Country, raising the profile of Singapore Tamil writers in the Indian market.

Singapore Orchestras Go Worldwide
The Singapore Symphony Orchestra completed a successful nine-day European tour in May 2016, including appearances at the celebrated Dresden Music Festival and Prague Spring International Music Festival. Besides presenting masterpieces from the classical music canon, the orchestra also performed a new commission work, An Ethereal Symphony by NAC Young Artist Award Recipient (2014), Chen Zhangyi, offering Europe a taste of what Singapore’s music scene has to offer as well.

In October 2016, the Singapore Chinese Orchestra became the world’s first Chinese Orchestra to broadcast online, reaching out to music lovers beyond our shores. In partnership with LianHe ZaoBao digital platforms, the online live streaming of the concerts featured internationally-renowned musicians including erhu performer Yu Hong Mei and konghou performer Wu Lin.

For the first time, the Singapore National Youth Orchestra and the Singapore Symphony Children’s Choir performed at the Dewan Filharmonik Petronas, Kuala Lumpur, Malaysia in December 2016. In their first combined concert, these young musicians presented a programme rooted in Singapore’s history and cultures, including music by Cultural Medallion Awardee (2010) Liang Wern Fook and up-and-coming Singaporean composer Wang Chenwei.

International Community Arts Festival Rotterdam 2017
With the support of the Market and Audience Development (MAD) Grant, Drama Box brought “The Lesson” to the International Community Arts Festival (ICAF) in Rotterdam in March 2017. They became one of the first Asian groups to participate in the ICAF, and performed the show in their signature inflatable theatre structure, the GoLi.
Chapter III.

Support

Everyone can play a part in contributing to our arts scene. Besides offering holistic support through industry facilitation as well as grants, partnerships and infrastructure, we also encourage greater giving to the arts. We do this by forging alliances and collaborations with patrons, ensuring the sustainability of our arts industry and its ecosystem.
**Industry facilitation**

1. **Arts and Culture Employment Study**

   The 2016 Arts and Culture Employment Study was commissioned to better understand the employment conditions of arts and culture professionals in Singapore. The study was conducted through face-to-face interviews in all four official languages, with a total of 938 respondents. Findings from this study are expected to be released by Q4 2017.

2. **NAC Arts and Culture Research Symposium**

   An Arts and Culture Research Symposium was organised to create awareness of the diversity of arts research in Singapore by providing an opportunity for arts practitioners and researchers to interact, discuss and explore ideas. The symposium covered diverse subjects such as creative placemaking, arts education, arts management and cultural policy, including a panel discussion on the future of arts and culture research in Singapore.

   **Who**  
   80 Participants including arts practitioners and researchers

   **When**  
   31 March 2017

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**Grants**

1. **Revised Major Company Scheme**

   Following a year-long review which included focus group discussions and meetings with the arts community, NAC launched a revised Major Company Scheme in October 2016. The Major Company Scheme now offers better support for the diversity of arts companies playing different roles in the industry. The revised scheme has three customised tracks, namely Artmaking, Bridging and Intermediaries. Each track offers specialised assessment criteria, funding parameters and Key Performance Indicators to better reflect the role of each arts group and their contributions to the arts ecosystem.

   **Matchbox: A Ride Through Race Course Road**

   Supported by Noise Matchbox, A Ride through Race Course Road by young artist Jaxton Su is a large-scale mural at 50 Race Course Road that was completed in one month. This meaningful project brought together 44 participants, including migrant workers, as well as students and teachers from Raffles Institution. Noise Matchbox is a grant scheme that provides young people aged 35 and below the chance to materialise their ground-up ideas with customised guidance and funding to support independent creative ventures.

   **Did you know?**

   As of Q2 2017, 48 companies are receiving support from the revised Major Company Scheme, including first-time entrants Traditional Arts Centre, Nam Hwa Opera, Sri Warisan Som Said Performing Arts, Arts Theatre of Singapore, Pangdemonium and Oh! Open House. Additionally, the revised Seed Grant scheme now supports 15 recipients. New recipients include Superhero Me, Emergency Stairs and P7:15MA.
Diverse partnerships

Skills Development

PulseCheck
Partner Centre for Non-Profit Leadership (CNPL)
Thirteen FY2016 Major Grant organisations participated in PulseCheck, a five-step self-diagnostic programme aimed at strengthening the capabilities of the arts organisations’ Board of Directors and management teams. NAC will be supporting up to another seven Major Companies to participate in the programme in FY2017.

Lead The Way Programme
Partner British Council
NAC launched Lead The Way in collaboration with the British Council to develop the knowledge and skills of emerging leaders from Singapore-based arts organisations.

The two 4-day workshops introduced key theoretical concepts of management and participants were engaged in rigorous discussions of case studies.

Teaching Artistry
Partners LASALLE College of the Arts, Ministry of Social and Family Development
Eric Booth, a widely-respected thought leader in the arts, conducted talks and workshops about the role of musicians in enabling audiences to forge meaningful and empowering connections with the arts and how the arts can effect powerful social change. These events drew over 200 participants from the arts, education and social sectors.
Skills Development

The Art of Giving

Partners National Volunteer and Philanthropy Centre

Launched in January 2017 and organised by the Arts and Culture Development Office in NAC, the Art of Giving is a networking series that aims to help various arts groups learn about the latest trends and perceptions about Art Philanthropy, and provide insightful tips from fundraising experts. Close to 100 artists and arts group representatives benefited from the session. In 2016, an Arts Philanthropy research was also conducted to understand the current and future philanthropic attitude and behaviour of individuals and different types of corporations on the giving of cash, in-kind and time. The results from this research was shared at the inaugural session.

In addition, as part of NAC’s efforts to advocate giving to the arts, Mr Rupert Myer, a prominent philanthropist and Chairman of the Australian Arts Council, was invited to share his extensive art philanthropy experience. Through the two sharing sessions held on 13 May 2016, Mr Myer shared his views on Foundation giving to the arts with prospective donors, and also provided insights to arts organisations on the motivations of funders when contributing to the arts.

Fundraising for Impact Workshops

Partner LASALLE College of the Arts

Fundraising for Impact: What’s the Plan? is a series of fundraising workshops for arts organisations, including a run specially customised for the Traditional Arts. A total of 102 participants from 71 arts organisations received essential fundraising knowledge over six runs of the workshops. The workshop facilitators included Professor Bill Byrnes, Professor of Arts Administration from the Southern Utah University in USA, Ms Jane Binks, independent fundraising consultant and previous Director of Philanthropy at the National Heritage Board, and Ms Michele Lim, adjunct lecturer with LASALLE.

Participants also received a 1-hour clinic session with the facilitators who offered personalised feedback and advice on their individual fundraising plans.
Raising the Visibility of the Arts

Rhyme and Reason
Partner The Straits Times
To cultivate a greater public appreciation for Singapore's poets and poetry, NAC partnered The Straits Times on an editorial series for Singapore literary writers to reflect on issues of the day, as well as to engage readers across a wider range of subjects. The 15-week series ran in the Opinion section of the papers every Saturday from April to July 2016, and it received positive feedback from readers.

As part of “Rhyme and Reason”, 15 poems dealing with issues ranging from mental illness, immigration, history and memory, to urban architecture and design were commissioned. Featured poets included Cultural Medallion recipients Professor Edwin Thumboo and Dr Anne Lee Tzu Pheng; Young Artist Award recipients Toh Hsien Min and Pooja Nansi; as well as poets who have contributed to the literature of Singapore, including Dr Leong Liew Geok, Koh Buck Song, Aaron Maniam, Eric Tinsay Valles, Tania De Rozario, and Joshua Ip.

Mid-Autumn @ Gardens by the Bay
NAC partnered Gardens by the Bay to programme a Traditional Arts showcase for Mid-Autumn Festival. The theme for 2016 was Moon | Conversations, which traced the relationships between past and present, man and moon, change and constant. The diverse showcase featured 17 traditional arts groups at the Gardens by the Bay Supertree Grove from 3 to 18 September 2016.

Reach 61,000 visitors
Who 416 performers from 17 traditional arts groups
When 3 to 18 September 2016
What 25 shows

"Art of the Rehearsal" Exhibition
Partner National Museum of Singapore
Multi-disciplinary artist Sarah Choo's immersive video installation portrayed traditional arts in a fresh perspective by offering behind-the-scenes glimpses into their rigorous training processes. Visitors to Gallery 10 at the museum can experience how dancers from dance companies Apsaras Arts Ltd, Era Dance Theatre Limited and Singapore Chinese Dance Theatre brought to life a quiet Singaporean back alley.
Strengthening Visibility

Mencari Kristal
Partner Berita Harian
To address the gap in new talent and contemporary fiction writing in the Malay literary scene, NAC partnered with Berita Harian to launch a short-story writing competition and talent development programme. 35 shortlisted participants took part in a six-month programme known as “Mencari Kristal” (Finding Crystal) that comprised a series of rigorous workshops conducted by award-winning writers on how to produce a best-seller, and a writing competition incorporating a popular voting component to determine the winning short-story.

An award ceremony was held on 9 December 2016 at SPH auditorium where three winners were selected by judges and popular vote.

The 35 shortlisted participants remain committed to developing their craft and working on new works. Some participants are working together to publish their works through the Mencari Kristal network.

Creating Access for Young Children and Students

Arts Education Programmes (AEP)
Partners Pre-Schools, Early Childhood Development Agency (ECDA), Ministry of Education Pre-school Education Branch (MOE-PEB), Tote Board
For pre-school AEP, our continued collaboration with ECDA supported 10 pre-school Artist-in-School Scheme projects this year. In addition, NAC also partnered MOE-PEB and two anchor operators, PAP Community Foundation and MY World, to offer the NAC-AEP to 55 pre-schools, up from 17 the year before.

Beyond pre-schools, with funding support from Tote Board, students from primary and secondary schools, junior colleges, centralised institute, ITE regional campuses and special education schools continue to gain access to quality arts programmes under the NAC-AEP.
Engaging New Audiences

Arts and Disability Forum 2016

The 2nd edition of the Arts & Disability Forum focused on fostering greater social inclusiveness through the arts, as part of the inaugural collaboration between NAC, British Council and Singapore International Foundation. The 3-day Forum brought together artists, arts and community organisations, social sector practitioners and government agencies to bridge the arts and disability sectors through cultural exchanges between local and international practitioners.

This project is part of the Memorandum of Understanding (MOU) between the British Council and the National Arts Council, Singapore.

Celebrating leaders

Singapore’s Cultural Icons

The 2016 Cultural Medallion recipients Koh Mun Hong and Nona Asiah, and five Young Artist Award recipients Marc Nair, Pooja Nansi, Alecia Neo, Liu Xiaoyi and Ezzam Rahman were honoured for their contributions to Singapore’s cultural scene at the Istana.

While the Cultural Medallion honours individuals whose artistic excellence and contributions to the arts have enriched and distinguished Singapore’s arts and cultural landscape, the Young Artist Award recognises young arts practitioners, aged 35 and below, whose artistic achievements have distinguished them among their peers. The awards are presented by the President, Republic of Singapore and Minister for Culture, Community and Youth respectively, and administered by NAC.
Infrastructure & Placemaking

Greenfield Containers Studios (Block O)

With the completion of Block O in 2016, there are now 11 additional arts studios at the Goodman Arts Centre (GAC), increasing the pool of affordable arts spaces available for rent. Created out of 30 recycled shipping containers, a focus on recycled and green features guided the design for this project.

Block O achieved the Building & Construction Authority (BCA) Green Mark Gold standard

A testament to how green buildings can be affordably constructed using innovative designs and recycled materials.

Built from 30 recycled shipping containers
Stamford Arts Centre (SAC)

The SAC is set to reopen in the second half of 2018 as a vibrant space for the performing arts, particularly the traditional arts, adding to the diversity of Singapore's arts scene and potentially cultivating new audiences. The Centre will house arts professionals and traditional arts companies from diverse cultural backgrounds. It will offer more opportunities for them to collaborate and create innovative cross-cultural content to appeal to a wider audience.

Children’s Arts Centre

The Council initiated plans to develop a multi-disciplinary arts centre dedicated to young audiences at the Goodman Arts Centre. Designed for young children aged 12 and below, the centre aims to offer quality arts programmes regularly for children and their families, as well as to provide a platform for local artists to create original works for the young.

In creating a space for young children, the Council wanted to adopt a customer-centric approach to the design of the space. An Open Call for proposals was conducted in early 2016 for assessment by an external panel of industry experts. In addition, NAC also sought the views of a children’s panel consisting of nine 10 to 12-year old students from five different primary schools. The students participated in discussions, providing feedback on the strengths and weaknesses of the different proposals, the programming they would like to see, the layout of the space and even ticket pricing.

Civic District

2016 saw a variety of programmes held at the Civic District:

Arts @ Civic District

The first arts-focused edition of Car Free Sunday reached new audiences for the arts.

Singapore Writers Festival

Apart from the main festival, two outdoor movie screenings Utter 2016: One Hour to Daylight and Charlie and the Chocolate Factory were held.

Got To Move @ Civic District

An outdoor dance carnival brought the district to life with interactive “dance trails”, workshops and traditional art forms.

Music@Empress

A regular outdoor concert series conceived to develop the awareness of the Civic District as a lifestyle destination.

River Nights with Asian Civilisations Museum

Festival highlights included a 200-person participatory Umbrella Project and Soundscape of the River on Empress Lawn

Gallery Light to Night Festival with National Gallery Singapore

Audiences were treated to outdoor music performances on the old City Hall steps and a film screening at the Padang.
Sustaining Art Philanthropy

Since MCCY launched the Cultural Matching Fund (CMF) in 2014, donations to the culture sector have more than doubled. In 2017, the CMF received a $150 million top-up. With the additional funds, NAC hopes to sustain the momentum of cultural philanthropy. The CMF also aims to enlarge the space for established arts and heritage groups to contribute more to the culture sector’s growth, whilst meeting the needs of new and emerging groups.

Tax Deductible Donations to the Arts and Heritage Sector from 2012 – 2015

<table>
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<th>Calendar Year</th>
<th>Pre-CMF</th>
<th>Post-CMF</th>
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<td>2015</td>
<td>$149.1m</td>
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LOCK ROUTE

Gillman Barracks presented the first public art showcase LOCK ROUTE curated by Khairuddin Hori. Since the launch, the showcase has created more fun and interesting ways for visitors in particular families and youths, to interact and engage with art when they visit Gillman Barracks.

Reach 62,000 visitors

Who 15 artists

What 16 works

Land of Shadow (on the wall) and The Marcher (foreground) by Cleon Peterson
Recognising our Patrons

$64.8 million contributions
$44.2 million cash
$20.6 million in-kind contributions

Arts patrons were celebrated at the 34th edition of the Patron of the Arts Awards ceremony and dinner. 118 organisations and 186 individuals were awarded at the annual event and individual giving in 2016 increased by more than two-folds from the year before. Some of our long-term supporters include Marina Bay Sands, HSBC, Keppel Corporation Limited, Temasek Foundation Nurtures CLG Limited, Singapore Press Holdings Ltd and The Ngee Ann Kongsi.
Financials

Statement by Members of the Council  F1
Independent Auditor’s Report  F1 - F3
Statement of Comprehensive Income and Expenditure  F4
Statement of Financial Position  F4
Statement of Changes in Capital and Reserves  F5
Statement of Cash Flows  F6
Notes to the Financial Statements  F6 - F22
STATEMENT BY MEMBERS OF THE COUNCIL
For the financial year ended 31 March 2017

The Members of the National Arts Council (the "Council") present their statement together with the audited financial statements for the financial year ended 31 March 2017.

In the opinion of the Members of the Council,
(a) the accompanying financial statements of the Council set out on pages F4 to F22 are drawn up so as to give a true and fair view of the financial position of the Council as at 31 March 2017 and the financial performance, changes in capital and reserves, and cash flows of the Council for the financial year then ended in accordance with the provisions of the National Arts Council Act (Chapter 193A) (the "Act"), Charities Act (Chapter 37) and other relevant regulations (the "Charities Act and Regulations") and Statutory Board Financial Reporting Standards ("SB-FRS");
(b) the accounting and other records required by the Act to be kept by the Council have been properly kept in accordance with the provisions of the Act;
(c) the receipt, expenditure and investment of moneys and the acquisition and disposal of assets by the Council during the financial year have been in accordance with the provisions of the Act;
(d) the use of the donation moneys is in accordance with the objectives of the Support for the Arts Fund as required under Regulation 11 of the Charities (Institutions of a Public Character) Regulations; and
(e) the Support for the Arts Fund have complied with the requirements of Regulation 15 (fund-raising expenses) of the Charities (Institutions of a Public Character) Regulations.

On behalf of the Members of the Council

Professor Chan Heng Chee  
Chairman  
28 June 2017

Rosa Daniel  
Chief Executive Officer

INDEPENDENT AUDITOR’S REPORT TO THE MEMBERS OF NATIONAL ARTS COUNCIL FOR THE FINANCIAL YEAR ENDED 31 MARCH 2017

REPORT ON THE AUDIT OF THE FINANCIAL STATEMENTS

Our opinion

In our opinion, the accompanying financial statements of National Arts Council (the "Council") are properly drawn up in accordance with the provisions of the National Arts Council Act, Chapter 193A (the "Act"), Singapore Charities Act, Chapter 37 and other relevant regulations (the "Charities Act and Regulations") and Statutory Board Financial Reporting Standards ("SB-FRS"), so as to present fairly, in all material respects, the state of affairs of the Council as at 31 March 2017 and the results, changes in capital and reserves and cash flows of the Council for the year ended on that date.

What we have audited

The financial statements of the Council comprise:
• the statement of comprehensive income and expenditure for the year ended 31 March 2017;
• the statement of financial position as at 31 March 2017;
• the statement of changes in capital and reserves for the year then ended;
• the statement of cash flows for the year then ended; and
• the notes to the financial statements, including a summary of significant accounting policies

Basis for Opinion

We conducted our audit in accordance with Singapore Standards on Auditing (SSAs). Our responsibilities under those standards are further described in the Auditor’s Responsibilities for the Audit of the Financial Statements section of our report.

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

Independence

We are independent of the Council in accordance with the Accounting and Corporate Regulatory Authority Code of Professional Conduct and Ethics for Public Accountants and Accounting Entities (ACRA Code) together with the ethical requirements that are relevant to our audit of the financial statements in Singapore, and we have fulfilled our other ethical responsibilities in accordance with these requirements and the ACRA Code.

Continued on the next page
INDEPENDENT AUDITOR’S REPORT TO THE MEMBERS OF NATIONAL ARTS COUNCIL FOR THE FINANCIAL YEAR ENDED 31 MARCH 2017

REPORT ON THE AUDIT OF THE FINANCIAL STATEMENTS

Other Information

Management is responsible for the other information. The other information comprises the Statement by Council Members but does not include the financial statements and our auditor’s report thereon.

Our opinion on the financial statements does not cover the other information and we do not and will not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If, based on the work we have performed on the other information, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Responsibilities of Management and Those Charged with Governance for the Financial Statements

Management is responsible for the preparation and fair presentation of these financial statements in accordance with the provisions of the Act, the Charities Act and Regulations and SB-FRS, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

A statutory board is constituted based on its Act and its dissolution requires Parliament’s approval. In the absence of a dissolution date, the Council’s internal control is based on the assumption that the Council will continue in business for the foreseeable future.

Those charged with governance are responsible for overseeing the Council’s financial reporting process.

Auditor’s Responsibilities for the Audit of the Financial Statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor’s report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with SSAs will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

As part of an audit in accordance with SSAs, we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control. However, in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Council’s internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management’s use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Council’s ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor’s report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor’s report. However, future events or conditions may cause the Council to cease to continue as a going concern.
- Evaluate the overall presentation, structure and contents of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Continued on the next page
INDEPENDENT AUDITOR’S REPORT TO THE MEMBERS OF NATIONAL ARTS COUNCIL FOR THE FINANCIAL YEAR ENDED 31 MARCH 2017

REPORT ON THE AUDIT OF THE FINANCIAL STATEMENTS

Report on Other Legal and Regulatory Requirements

Our opinion

(a) the receipts, expenditure, investment of moneys and the acquisition and disposal of assets by the Council during the year are, in all material respects, in accordance with the provisions of the Act; and

(b) proper accounting and other records required by the Act to be kept by the Council have been kept, including records of all assets of the Council whether purchased, donated or otherwise.

During the course of our audit, nothing has come to our attention that causes us to believe that during the year:

(a) the Support for the Arts Fund has not used the donation moneys in accordance with the objectives as required under Regulation 11 of the Charities (Institutions of a Public Character) Regulations; and

(b) the Support for the Arts Fund has not complied with the requirements of Regulation 15 of the Charities (Institutions of a Public Character) Regulations.

Basis for opinion

We conducted our audit in accordance with SSAs. Our responsibilities under those standards are further described in the Auditor’s Responsibilities for the Compliance Audit section of our report. We are independent of the Council in accordance with the ACRA Code together with the ethical requirements that are relevant to our audit of the financial statements in Singapore, and we have fulfilled our other ethical responsibilities in accordance with these requirements and the ACRA Code. We believe that our audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion on management’s compliance.

Responsibilities of Management for Compliance with Legal and Regulatory Requirements

Management is responsible for ensuring that the receipts, expenditure, investment of moneys and the acquisition and disposal of assets, are in accordance with the provisions of the Act and the Charities Act and Regulations. This responsibility includes implementing accounting and internal controls as management determines are necessary to enable compliance with the provisions of the Act and the Charities Act and Regulations.

Auditor’s Responsibility for the Compliance Audit

Our responsibility is to express an opinion on management’s compliance based on our audit of the financial statements. We planned and performed the compliance audit to obtain reasonable assurance about whether the receipts, expenditure, investment of moneys and the acquisition and disposal of assets, are in accordance with the provisions of the Act and the Charities Act and Regulations.

Our compliance audit includes obtaining an understanding of the internal control relevant to the receipts, expenditure, investment of moneys and the acquisition and disposal of assets; and assessing the risks of material misstatement of the financial statements from non-compliance, if any, but not for the purpose of expressing an opinion on the effectiveness of the Council’s internal control. Because of the inherent limitations in any accounting and internal control system, non-compliances may nevertheless occur and not be detected.

PricewaterhouseCoopers LLP
Public Accountants and Chartered Accountants
Singapore, 28 June 2017
# STATEMENT OF COMPREHENSIVE INCOME AND EXPENDITURE

For the financial year ended 31 March 2017

<table>
<thead>
<tr>
<th>Description</th>
<th>Note</th>
<th>2016/2017</th>
<th>2015/2016</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Operating income</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contributions and donations</td>
<td>4</td>
<td>1,677,163</td>
<td>1,126,431</td>
</tr>
<tr>
<td>Sale of tickets</td>
<td>5</td>
<td>106,106</td>
<td>126,000</td>
</tr>
<tr>
<td>Rental income</td>
<td>6</td>
<td>9,498,607</td>
<td>8,487,413</td>
</tr>
<tr>
<td>Miscellaneous income</td>
<td>7</td>
<td>245,938</td>
<td>414,996</td>
</tr>
<tr>
<td><strong>Total operating income</strong></td>
<td></td>
<td>11,527,814</td>
<td>10,154,840</td>
</tr>
<tr>
<td><strong>Other income</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Interest income</td>
<td>8</td>
<td>1,752,878</td>
<td>1,492,882</td>
</tr>
<tr>
<td><strong>Total other income</strong></td>
<td></td>
<td>1,752,878</td>
<td>1,492,882</td>
</tr>
<tr>
<td><strong>Operating expenditure</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Staff costs</td>
<td>9</td>
<td>(19,152,043)</td>
<td>(19,130,175)</td>
</tr>
<tr>
<td>Depreciation of property, plant and equipment</td>
<td>10</td>
<td>(12,159,864)</td>
<td>(11,865,671)</td>
</tr>
<tr>
<td>Grants</td>
<td>11</td>
<td>(70,025,103)</td>
<td>(70,877,586)</td>
</tr>
<tr>
<td>Scholarships and bursaries</td>
<td>12</td>
<td>(1,585,000)</td>
<td>(1,056,057)</td>
</tr>
<tr>
<td>Fees for services</td>
<td>13</td>
<td>(5,807,518)</td>
<td>(5,559,851)</td>
</tr>
<tr>
<td>Rental for land and building</td>
<td>14</td>
<td>(10,267,247)</td>
<td>(10,154,331)</td>
</tr>
<tr>
<td>Other rental expenses</td>
<td>15</td>
<td>(799,626)</td>
<td>(925,967)</td>
</tr>
<tr>
<td>Repairs and maintenance</td>
<td>16</td>
<td>(2,863,156)</td>
<td>(2,454,931)</td>
</tr>
<tr>
<td>Staff welfare and development</td>
<td>17</td>
<td>(594,342)</td>
<td>(994,833)</td>
</tr>
<tr>
<td>Office and other supplies</td>
<td>18</td>
<td>(262,688)</td>
<td>(198,450)</td>
</tr>
<tr>
<td>Utilities</td>
<td>19</td>
<td>(142,909)</td>
<td>(137,518)</td>
</tr>
<tr>
<td>Transport, postage and communication</td>
<td>20</td>
<td>(667,160)</td>
<td>(852,182)</td>
</tr>
<tr>
<td>Advertising, publicity and promotion</td>
<td>21</td>
<td>(3,006,311)</td>
<td>(4,541,730)</td>
</tr>
<tr>
<td>Subsidy to arts housing scheme</td>
<td>22</td>
<td>(8,329,804)</td>
<td>(7,402,991)</td>
</tr>
<tr>
<td>Property, plant and equipment written off</td>
<td>23</td>
<td>(1,380,852)</td>
<td>(40,158)</td>
</tr>
<tr>
<td>Other operating expenses</td>
<td>24</td>
<td>(6,076,007)</td>
<td>(5,107,859)</td>
</tr>
<tr>
<td><strong>Total operating expenditure</strong></td>
<td></td>
<td>(143,119,630)</td>
<td>(141,300,290)</td>
</tr>
<tr>
<td><strong>Deficit before grants</strong></td>
<td></td>
<td>(128,868,640)</td>
<td>(129,586,790)</td>
</tr>
<tr>
<td><strong>Grants</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Deferred capital grants amortised</td>
<td>25</td>
<td>3,364,426</td>
<td>2,718,996</td>
</tr>
<tr>
<td>Operating grants from government</td>
<td>26</td>
<td>125,427,349</td>
<td>121,004,529</td>
</tr>
<tr>
<td><strong>Total grants</strong></td>
<td></td>
<td>128,791,775</td>
<td>123,723,525</td>
</tr>
<tr>
<td><strong>Net deficit and total comprehensive loss</strong></td>
<td></td>
<td>(76,865)</td>
<td>(5,863,265)</td>
</tr>
</tbody>
</table>

The accompanying notes form an integral part of these financial statements.
## STATEMENT OF CHANGES IN CAPITAL AND RESERVES

For the financial year ended 31 March 2017

<table>
<thead>
<tr>
<th>Note</th>
<th>Capital account</th>
<th>Share capital</th>
<th>Singapore Arts Endowment Fund</th>
<th>Accumulated surplus</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
<td>$</td>
<td>$</td>
<td>$</td>
</tr>
</tbody>
</table>

### 2016/2017

<table>
<thead>
<tr>
<th></th>
<th>2016/2017</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Beginning of financial year</td>
<td>651,974</td>
<td>173,650,586</td>
<td>16,255,467</td>
<td>29,529,393</td>
<td>220,087,420</td>
</tr>
<tr>
<td>Total comprehensive loss</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>(76,865)</td>
<td>(76,865)</td>
</tr>
<tr>
<td>Issuance of share capital</td>
<td>14</td>
<td>-</td>
<td>3,353,500</td>
<td>-</td>
<td>3,353,500</td>
</tr>
<tr>
<td>End of financial year</td>
<td>651,974</td>
<td>177,004,086</td>
<td>16,255,467</td>
<td>29,452,528</td>
<td>223,364,055</td>
</tr>
</tbody>
</table>

### 2015/2016

<table>
<thead>
<tr>
<th></th>
<th>2015/2016</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Beginning of financial year</td>
<td>651,974</td>
<td>162,305,786</td>
<td>16,255,467</td>
<td>35,392,658</td>
<td>214,605,885</td>
</tr>
<tr>
<td>Total comprehensive loss</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>(5,863,265)</td>
<td>(5,863,265)</td>
</tr>
<tr>
<td>Issuance of share capital</td>
<td>14</td>
<td>-</td>
<td>11,344,800</td>
<td>-</td>
<td>11,344,800</td>
</tr>
<tr>
<td>End of financial year</td>
<td>651,974</td>
<td>173,650,586</td>
<td>16,255,467</td>
<td>29,529,393</td>
<td>220,087,420</td>
</tr>
</tbody>
</table>

The accompanying notes form an integral part of these financial statements.
### STATEMENT OF CASH FLOWS
For the financial year ended 31 March 2017

<table>
<thead>
<tr>
<th>Note</th>
<th>2016/2017</th>
<th>2015/2016</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
</tbody>
</table>

#### Cash flows from operating activities

**Deficit before grants**

(128,868,640) (129,586,790)

**Adjustments for:**

- Depreciation of property, plant and equipment 9
  - 12,159,864 11,865,671
- Gain on disposal of property, plant and equipment
  - (2,960) (1,200)
- Property, plant and equipment written off
  - 1,380,852 40,158
- Revaluation gain on financial assets at fair value through profit and loss
  - (970,298) (65,778)
- Interest income
  - (1,752,878) (1,492,882)

**Total adjustments**

(118,054,060) (119,240,821)

#### Changes in working capital:

- Other receivables, deposits and prepayments
  - 10,886,841 (11,294,645)
- Other payables
  - (398,273) 5,384,660

**Net cash used in operating activities**

(107,565,492) (125,150,806)

#### Cash flows from investing activities

- Proceeds from disposal of property, plant and equipment
  - 2,960 1,200
- Purchase of property, plant and equipment
  - (9,901,597) (11,760,767)
- Interest income received
  - 1,738,043 1,042,104

**Net cash used in investing activities**

(8,160,594) (10,717,463)

#### Cash flows from financing activities

- Government grants received
  - 12 125,695,639 130,197,022
- Addition of capital from Minister of Finance
  - 14 3,353,500 11,344,800

**Net cash provided by financing activities**

129,049,139 141,541,822

#### Net increase in cash and cash equivalents

13,323,053 5,673,553

**Cash and cash equivalents at beginning of financial year**

123,634,106 117,960,553

**Cash and cash equivalents at end of financial year**

136,957,159 123,634,106

---

### NOTES TO THE FINANCIAL STATEMENTS
For the financial year ended 31 March 2017

These notes form an integral part of and should be read in conjunction with the accompanying financial statements.

#### 1. General Information

The accompanying notes form an integral part of these financial statements.
NOTES TO THE FINANCIAL STATEMENTS
For the financial year ended 31 March 2017

1. General Information

The Members of the Council are drawn from a cross-section of leading and prominent figures from the private, people and public sectors, including the arts. Their role is to:

(a) guide the work of the Council in the development and promotion of the arts in Singapore; and
(b) oversee matters of corporate and financial governance and advise the management on the planning of major arts initiatives and schemes.

Included in the Council, is Support for Arts Fund which has been conferred with the status of Institution of a Public Character (IPC) for a period of 3 years commencing 1 August 2014 to 31 July 2017.

2. Significant accounting policies

2.1 Basis of preparation

These financial statements of the Council have been prepared in accordance with the provisions of the National Arts Council Act (Cap. 193A) (the “Act”), Charities Act (Chapter 37) and other relevant regulations (the “Charities Act and Regulations”) and Statutory Board Financial Reporting Standards (“SB-FRS”) including related Interpretations (“INT SB-FRS”) and Guidance Notes under the historical cost convention, except as disclosed in the accounting policies below.

The preparation of financial statements in conformity with SB-FRS requires management to exercise its judgement in the process of applying the Council’s accounting policies. It also requires the use of certain critical accounting estimates and assumptions. The areas involving a higher degree of judgement or complexity, or areas where assumptions and estimates are significant to the financial statements are disclosed in Note 3.

Interpretations and amendments to published standards effective in 2016

On 1 April 2016, the Council adopted the new or amended SB-FRS and INT SB-FRS that are mandatory for application for the financial year. Changes to the Council’s accounting policies have been made as required, in accordance with the transitional provisions in the respective SB-FRS and INT SB-FRS.

The adoption of these new or amended SB-FRS and INT SB-FRS did not result in substantial changes to the accounting policies of the Council and had no material effect on the amounts reported for the current or prior financial years.

2.2 Revenue recognition

Revenue is recognised to the extent that it is probable that the economic benefits will flow to the Council and the revenue can be reliably measured. Revenue is measured at the fair value of the consideration received or receivable, net of goods and services tax. The Council assesses its revenue arrangements to determine if it is acting as principal or agent and concluded that it is acting as a principal in all of its revenue arrangements. The following specific recognition criteria must also be met before revenue is recognised:

(a) Income derived from sale of tickets, advertisements and rental of theatres and other facilities is recognised when services have been rendered;

(b) Cash contributions and donations are recognised as income when the Council obtains control of the donations or the right to receive the donation;

(c) Contributions received for future events are recognised as income in the financial year in which the events take place to match the related expenditure;

(d) Interest income is recognised using the effective interest method; and

(e) Rental income from operating leases (net of any incentives given to the lessees) is recognised on a straight-line basis over the lease term.
2. Significant accounting policies

2.3 Government grants

Government grants are recognised as a receivable at their fair value when there is reasonable assurance that the grant will be received and the Council will comply with all the attached conditions.

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

Government grants relating to expenses are shown separately as other income. Government grants for the establishment of the Council are taken to the capital account.

Government grants relating to assets are deducted against the carrying amount of the assets. Where the grant relates to an asset, the fair value is recognised as deferred capital grants on the statement of financial position and is amortised to the statement of comprehensive income and expenditure using straight-line method over the expected useful life of the relevant asset.

2.4 Employee compensation

Employee benefits are recognised as an expense, unless the cost qualifies to be capitalised as an asset.

(a) Defined contribution plans

Defined contribution plans are post-employment benefit plans under which the Council pays fixed contributions into separate entities such as the Central Provident Fund ("CPF") on a mandatory, contractual or voluntary basis. The Company has no further payment obligations once the contributions have been paid.

(b) Employee leave entitlement

Employee entitlements to annual leave are recognised when they accrue to employees. A provision is made for the estimated liability for annual leave as a result of services rendered by employees up to the date of financial position.

2.5 Property, plant and equipment

Property, plant and equipment are recognised at cost less accumulated depreciation and accumulated impairment losses.

Subsequent expenditure relating to property, plant and equipment that has already been recognised is added to the carrying amount of the asset only when it is probable that future economic benefits associated with the item will flow to the Council and the cost of the item can be measured reliably. All other repair and maintenance expenses are recognised in statement of comprehensive income and expenditure when incurred.

Depreciation is calculated using the straight-line method over their estimated useful lives as follows:

<table>
<thead>
<tr>
<th>Description</th>
<th>Useful lives</th>
</tr>
</thead>
<tbody>
<tr>
<td>Leasehold property</td>
<td>30 years</td>
</tr>
<tr>
<td>Building works and improvements</td>
<td>30 years</td>
</tr>
<tr>
<td>Renovations</td>
<td>8 years</td>
</tr>
<tr>
<td>Plant and machinery</td>
<td>8 years</td>
</tr>
<tr>
<td>Office equipment, furniture, vehicles and audio visual equipment</td>
<td>3 to 10 years</td>
</tr>
<tr>
<td>Stage related and musical equipment</td>
<td>5 to 8 years</td>
</tr>
<tr>
<td>Public artworks</td>
<td>5 years</td>
</tr>
</tbody>
</table>

Included in stage related and musical equipment is a J B Guadagnini violin donated to Singapore Symphonia Company Limited during the year (2015/2016: $540,184) for which no depreciation is provided. Depreciation is also not provided for works of art and work-in-progress.

The residual values, estimated useful lives and depreciation method of property, plant and equipment are reviewed, and adjusted as appropriate, at each financial position date. The effects of any revision are recognised in statement of comprehensive income and expenditure when the changes arise.

On disposal of an item of property, plant and equipment, the difference between the disposal proceeds and its carrying amount is recognised in statement of comprehensive income and expenditure.
NOTES TO THE FINANCIAL STATEMENTS
For the financial year ended 31 March 2017

2. Significant accounting policies

2.6 Impairment of non-financial assets

Property, plant and equipment are tested for impairment whenever there is any objective evidence or indication that these assets may be impaired.

For the purpose of impairment testing of assets, recoverable amount (i.e. the higher of the fair value less cost to sell and the value-in-use) is determined on an individual asset basis unless the asset does not generate cash flows that are largely independent of those from other assets. If this is the case, the recoverable amount is determined for the cash-generating unit (CGU) to which the asset belongs.

If the recoverable amount of the asset or CGU is estimated to be less than its carrying amount, the carrying amount of the asset is reduced to its recoverable amount.

The difference between the carrying amount and recoverable amount is recognised as an impairment loss in the statement of comprehensive income and expenditure.

An impairment loss for an asset is reversed only if, there has been a change in the estimates used to determine the asset's recoverable amount since the last impairment loss was recognised. The carrying amount of this asset is increased to its revised recoverable amount, provided that this amount does not exceed the carrying amount that would have been determined (net of accumulated depreciation) had no impairment loss been recognised for the asset in prior years.

A reversal of impairment loss for an asset is recognised in the statement of comprehensive income and expenditure.

2.7 Loans and receivables

Cash and cash equivalents
Other receivables
Deposits

Cash and cash equivalents, other receivables and deposits are initially recognised at fair value plus transaction costs and subsequently carried at amortised cost using the effective interest method, less accumulated impairment losses.

The Council assesses at each financial position date whether there is objective evidence that these financial assets are impaired and recognise an allowance for impairment when such evidence exists. Significant financial difficulties of the debtor, probability that the debtor will enter bankruptcy and default or significant delay in payments are objective evidence that these financial assets are impaired.

The carrying amount of these assets is reduced through the use of an impairment allowance account which is calculated as the difference between the carrying amount and the present value of estimated future cash flows, discounted at the original effective interest rate.

These assets are presented as current assets except for those that are expected to be realised later than 12 months after the financial position date, which are presented as non-current assets.
NOTES TO THE FINANCIAL STATEMENTS
For the financial year ended 31 March 2017

2. Significant accounting policies

2.8 Financial assets at fair value through profit and loss

Financial assets at fair value through profit and loss

This category has two sub-categories: financial assets held for trading, and those designated at fair value through profit and loss at inception. A financial asset is classified as held for trading if it is acquired principally for the purpose of selling in the short term. Financial assets designated as at fair value through profit and loss at inception are those that are managed and their performances are evaluated on a fair value basis, in accordance with a documented Council investment strategy. Assets in this category are presented as current assets if they are expected to be realised within 12 months after the financial position date.

Financial assets at fair value through profit and loss are initially recognised at fair value, with the transaction costs incurred recognised immediately as expenses. Changes in fair values including the effects of currency translation, interest and dividends are recognised in statement of comprehensive income and expenditure when the changes arise.

Loan and receivables

Loan and receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market. They are presented as current assets, except those expected to be realised later than 12 months after the financial position date which are presented as non-current assets. Loans and receivables are presented as "other receivables and deposits" (Note 8) and "cash and cash equivalents" (Note 6) on the statement of financial position.

2.9 Other payables

Other payables represent unpaid liabilities for goods and services provided to the Council prior to the end of financial year. They are classified as current liabilities if payment is due within one year or less (or in the normal operating cycle of the business if longer). Otherwise, they are presented as non-current liabilities.

Other payables are initially recognised at fair value, and subsequently carried at amortised cost using the effective interest method.

2.10 Fair value estimation of financial assets and liabilities

The fair values of current financial assets and liabilities carried at amortised cost approximate their carrying amounts.

The fair values of financial assets traded in active markets (such as exchange-traded and over-the-counter securities and derivatives) are based on quoted market prices at the financial position date. The quoted market prices used for financial assets are the current bid prices; the appropriate quoted market prices used for financial liabilities are the current asking prices.

2.11 Operating lease payments

(a) When the Council is the lessee

The Council leases land under operating leases from related parties (state-controlled entities (Note 18)).

Leases where substantially all risks and rewards incidental to ownership are retained by the lessors are classified as operating leases. Payments made under operating leases (net of any incentives received from the lessors) are recognised in statement of comprehensive income and expenditure on a straight-line basis over the period of the lease.

(b) When the Council is the lessor

The Council leases land under operating leases to non-related parties.

Leases of land where the Council retains substantially all risks and rewards incidental to ownership are classified as operating leases. Rental income from operating leases (net of any incentives given to the lessees) is recognised in statement of comprehensive income and expenditure on a straight-line basis over the lease term.

Initial direct costs incurred by the Council in negotiating and arranging operating leases are added to the carrying amount of the leased assets and recognised as an expense in the statement of comprehensive income and expenditure over the lease term on the same basis as the lease income.
NOTES TO THE FINANCIAL STATEMENTS  
For the financial year ended 31 March 2017

2. Significant accounting policies

2.12 Provisions

Provisions are recognised when the Council has a present legal or constructive obligation as a result of past events, it is more likely than not that an outflow of resources will be required to settle the obligation and the amount has been reliably estimated. Provisions are not recognised for future operating losses.

Other provisions are measured at the present value of the expenditure expected to be required to settle the obligation using a pre-tax discount rate that reflects the current market assessment of the time value of money and the risks specific to the obligation. The increase in the provision due to the passage of time is recognised in the statement of comprehensive income and expenditure as finance expense.

Changes in the estimated timing or amount of the expenditure or discount rate are recognised in statement of comprehensive income and expenditure when the changes arise.

2.13 Currency translation

The financial statements are presented in Singapore Dollar, which is the functional currency of the Council.

Transactions in a currency other than the functional currency ("foreign currency") are translated into the functional currency using the exchange rates at the dates of the transactions. Currency exchange differences resulting from the settlement of such transactions and from the translation of monetary assets and liabilities denominated in foreign currencies at the closing rates at the financial position date are recognised in statement of comprehensive income and expenditure.

2.14 Cash and cash equivalents

For the purpose of presentation in the statement of cash flows, cash and cash equivalents include cash on hand and at banks, short-term highly liquid investments that are readily convertible to known amount of cash and which are subject to an insignificant change in value, and cash held under Centralised Liquidity Management ("CLM") scheme managed by the Accountant-General's Department.

2.15 Capital

Shares are classified as capital and reserves. Incremental costs directly attributable to the issuance of shares are recognised as a deduction from capital and reserves, net of tax effects.
3. Critical accounting estimates, assumptions and judgements

Estimates, assumptions and judgements are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

Critical accounting estimates and assumptions

In the application of the Council’s accounting policies, which are described in Note 2, management is required to make judgements, estimates and assumptions about the carrying amounts of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods.

(i) Critical judgements in applying the Council’s accounting policies

Management is of the opinion that there are no critical judgements involved that have a significant effect on the amounts recognised in the financial statements.

(ii) Key source of estimation uncertainty

Useful lives of property, plant and equipment

The cost of property, plant and equipment is depreciated on a straight-line basis over the estimated economic useful lives. Management estimates the useful lives of these property, plant and equipment to be within 3 to 30 years. Changes in the expected level of usage, repairs and maintenance and technological developments could impact the economic useful lives and residual values of these assets, therefore future depreciation charges could be revised.

The carrying amount of the Council’s property, plant and equipment at the end of the reporting period are disclosed in Note 9 of the financial statements.

4. Contributions and donations

Contributions and donations of $1,677,163 (2015/2016: $1,126,431) was received for the financial year, of which $99,600 (2015/2016: $356,543) tax deductible donations were received through Support for the Arts Fund.

5. Staff costs

<table>
<thead>
<tr>
<th></th>
<th>2016/2017</th>
<th>2015/2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wages and salaries</td>
<td>16,427,924</td>
<td>16,769,856</td>
</tr>
<tr>
<td>Employer’s contribution to CPF</td>
<td>2,724,119</td>
<td>2,360,319</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>19,152,043</strong></td>
<td><strong>19,130,175</strong></td>
</tr>
</tbody>
</table>

6. Cash and cash equivalents

<table>
<thead>
<tr>
<th></th>
<th>2016/2017</th>
<th>2015/2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bank balances</td>
<td>541</td>
<td>3,079,659</td>
</tr>
<tr>
<td>Cash held under CLM scheme managed by AGD</td>
<td>136,956,618</td>
<td>120,554,447</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>136,957,159</strong></td>
<td><strong>123,634,106</strong></td>
</tr>
</tbody>
</table>

Cash held under the Centralised Liquidity Management (“CLM”) scheme managed by the Accountant-General’s Department (“AGD”) earn floating rates based on daily bank deposit rates.
7. Financial assets at fair value through profit and loss

<table>
<thead>
<tr>
<th>Investments through quoted unit trusts</th>
<th>2016/2017</th>
<th>2015/2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beginning of financial year</td>
<td>27,591,212</td>
<td>27,525,434</td>
</tr>
<tr>
<td>Revaluation gain</td>
<td>970,298</td>
<td>65,778</td>
</tr>
<tr>
<td>End of financial year</td>
<td>28,561,510</td>
<td>27,591,212</td>
</tr>
</tbody>
</table>

The investments through quoted unit trusts offer the Council the opportunity for returns through fair value gains. The fair values of these securities are based on closing quoted market prices on the last market day of the financial year.

The Council’s investment in marketable securities managed by professional fund managers are designated at fair value through profit and loss. The investments are managed under the Accountant-General’s Department (AGD) Mandate A, which seeks to achieve capital preservation and optimise investment returns at acceptable risk levels through adequate risk diversification.

Under the investment guidelines, at least 60% of the fund shall be invested in Fixed Income, Cash and Other Money Market Instrument. The investment in Fixed Income instrument must have a minimum credit rating of A- by Standard and Poor (S&P), A3 by Moody’s Investor Services (Moody) or A- by Fitch Rating (Fitch). The investment in Money Market Instrument should have a minimum credit rating of A1 by S&P, P1 by Moody and F1 by Fitch. The investment guidelines also state that the fund should not have more than 30% invested in Equities and not more than 10% invested in physical gold-backed exchange-traded fund or physical gold-backed unit trust. The investment portfolio should keep to the Value at Risk threshold of 5% at 95% confidence level.

The investments through quoted unit trusts are classified at Level 1 of the fair value hierarchy and the valuation techniques and key inputs are based on quoted prices in an active market.

8. Other receivables, deposits and prepayments

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Receivables due from:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hirers and tenants</td>
<td>-</td>
<td>44,122</td>
</tr>
<tr>
<td>Tote Board</td>
<td>1,085,100</td>
<td>602,000</td>
</tr>
<tr>
<td>MCCY</td>
<td>923,831</td>
<td>11,457,064</td>
</tr>
<tr>
<td>Others</td>
<td>189,533</td>
<td>597,730</td>
</tr>
<tr>
<td>Total</td>
<td>2,198,464</td>
<td>12,700,916</td>
</tr>
</tbody>
</table>

| Interest receivable | 1,140,671 | 1,125,836 |
| Seconded staff costs recoverable | 298,467 | - |
| Prepayments | 382,929 | 945,905 |
| Prepaid rent for Venice Biennale | 119,880 | 119,880 |
| Total | 4,140,411 | 14,892,537 |

Non-current

| Prepaid rent for Venice Biennale | 2,007,990 | 2,127,870 |
| Prepaid rent for Venice Biennale (non-current) relates to expenses to be incurred from FY2018 to FY2034. |

Receivable from hirers and tenants are non-interest bearing and are generally on 30 days credit term. They are recognised at their original invoice amounts which represent their fair values on initial recognition.
### 9. Property, plant and equipment

<table>
<thead>
<tr>
<th></th>
<th>Works of art</th>
<th>Work-in-progress</th>
<th>Building works and improvement</th>
<th>Renovations</th>
<th>Plant and machinery</th>
<th>Office equipment, furniture, vehicles and audio visual equipment</th>
<th>Stage related and musical equipment</th>
<th>Public artworks</th>
<th>Leasehold property</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>2016/2017</strong></td>
<td>$</td>
<td>$</td>
<td>$</td>
<td>$</td>
<td>$</td>
<td>$</td>
<td>$</td>
<td>$</td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Cost</td>
<td>252,020</td>
<td>3,474,292</td>
<td>133,926,095</td>
<td>37,210,019</td>
<td>8,889,722</td>
<td>9,153,660</td>
<td>14,793,724</td>
<td>1,572,998</td>
<td>14,617,726</td>
<td>223,890,256</td>
</tr>
<tr>
<td>Additions*</td>
<td>16,000</td>
<td>4,861,406</td>
<td>54,426</td>
<td>250,313</td>
<td>18,636</td>
<td>1,184,554</td>
<td>6,684</td>
<td>-</td>
<td>-</td>
<td>6,392,019</td>
</tr>
<tr>
<td>Transfer</td>
<td></td>
<td>(2,596,734)</td>
<td>2,075,166</td>
<td>85,156</td>
<td>436,412</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Disposals/written off</td>
<td>(4,800)</td>
<td>-</td>
<td>(14,385,774)</td>
<td>(3,974)</td>
<td>(95,782)</td>
<td>(857,108)</td>
<td>-</td>
<td>-</td>
<td>(15,347,438)</td>
<td>-</td>
</tr>
<tr>
<td><strong>End of financial year</strong></td>
<td>263,220</td>
<td>5,738,964</td>
<td>133,980,521</td>
<td>25,149,724</td>
<td>8,989,540</td>
<td>10,678,844</td>
<td>13,943,300</td>
<td>1,572,998</td>
<td>14,617,726</td>
<td>214,934,837</td>
</tr>
</tbody>
</table>

### Accumulated depreciation and impairment

|                      | $             | $                | $                            | $          | $                 | $                                                            | $                                    | $              | $                | $            |
| **Beginning of financial year** | -            | -                | 8,923,794                    | 31,715,072 | 2,853,687         | 5,559,720                                                     | 4,882,449                           | 314,600        | 11,194,558       | 65,443,880  |
| Depreciation charge   | -            | -                | 4,466,147                    | 1,807,221  | 1,113,426         | 2,128,365                                                     | 1,841,080                           | 314,600        | 489,025          | 12,159,864  |
| Disposals/written off | -            | -                | (14,329,063)                 | (2,982)    | (85,759)          | (39,615)                                                     | -                                    | -              | (14,457,419)     | -            |
| Impairment            | -            | -                | -                            | -          | -                 | -                                                            | -                                    | 490,833        | -                | 490,833     |
| **End of financial year** | -            | -                | 13,389,941                   | 19,193,230 | 3,964,131         | 7,602,326                                                     | 6,683,914                           | 11,200,033     | 11,683,583       | 63,637,158  |

### Net book value

|                      | $             | $                | $                            | $          | $                 | $                                                            | $                                    | $              | $                | $            |
| **End of financial year** | 263,220       | 5,738,964        | 120,590,580                  | 5,956,494  | 5,025,409         | 7,259,386                                                     | 452,965                             | 2,934,143      | 151,297,679     | -            |

*Included $1,242,304 (2015/2016: $4,751,882) relating to additions to property, plant and equipment that is unpaid as at end of financial year (Note 11).
### NOTES TO THE FINANCIAL STATEMENTS

For the financial year ended 31 March 2017

9. Property, plant and equipment

<table>
<thead>
<tr>
<th>Works of art</th>
<th>Work-in-progress</th>
<th>Building works and improvement</th>
<th>Renovations</th>
<th>Plant and machinery</th>
<th>Office equipment, furniture, vehicles and audio visual equipment</th>
<th>Stage related and musical equipment</th>
<th>Public artworks</th>
<th>Leasehold property</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>$</td>
<td>$</td>
<td>$</td>
<td>$</td>
<td>$</td>
<td>$</td>
<td>$</td>
<td>$</td>
<td>$</td>
<td>$</td>
</tr>
</tbody>
</table>

#### 2015/2016

**Cost**

<table>
<thead>
<tr>
<th>Description</th>
<th>Beginning of financial year</th>
<th>Additions*</th>
<th>Transfer</th>
<th>Adjustments</th>
<th>Disposals/written off</th>
<th>End of financial year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Works of art</td>
<td>252,020</td>
<td>1,013,933</td>
<td>127,479,163</td>
<td>35,596,627</td>
<td>10,567,203</td>
<td>14,484,567</td>
</tr>
<tr>
<td>Work-in-progress</td>
<td>-</td>
<td>11,571,020</td>
<td>-</td>
<td>83,962</td>
<td>11,385</td>
<td>667,165</td>
</tr>
<tr>
<td>Building works and improvement</td>
<td>-</td>
<td>4,783,192</td>
<td>1,530,328</td>
<td>5,753</td>
<td>907,466</td>
<td>310,924</td>
</tr>
<tr>
<td>Renovations</td>
<td>-</td>
<td>1,687,073</td>
<td>-</td>
<td>(1,693,404)</td>
<td>6,331</td>
<td>-</td>
</tr>
<tr>
<td>Office equipment, furniture, vehicles and audio visual equipment</td>
<td>-</td>
<td>-</td>
<td>(23,333)</td>
<td>(898)</td>
<td>(1,215)</td>
<td>(106,244)</td>
</tr>
<tr>
<td>Stage related and musical equipment</td>
<td>-</td>
<td>-</td>
<td>(1,167)</td>
<td>(24,965)</td>
<td>-</td>
<td>(24,965)</td>
</tr>
<tr>
<td>Public artworks</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Leasehold property</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Total</td>
<td>252,020</td>
<td>3,474,292</td>
<td>133,926,095</td>
<td>37,210,019</td>
<td>9,153,660</td>
<td>14,793,724</td>
</tr>
</tbody>
</table>

**Accumulated depreciation**

<table>
<thead>
<tr>
<th>Description</th>
<th>Beginning of financial year</th>
<th>Depreciation charge</th>
<th>Adjustments</th>
<th>Disposals/written off</th>
<th>End of financial year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Works of art</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>8,923,794</td>
</tr>
<tr>
<td>Work-in-progress</td>
<td>-</td>
<td>-</td>
<td>210,885</td>
<td>(764)</td>
<td>31,715,072</td>
</tr>
<tr>
<td>Building works and improvement</td>
<td>-</td>
<td>-</td>
<td>(211,676)</td>
<td>(112)</td>
<td>2,853,687</td>
</tr>
<tr>
<td>Renovations</td>
<td>-</td>
<td>-</td>
<td>791</td>
<td>(759)</td>
<td>5,559,720</td>
</tr>
<tr>
<td>Office equipment, furniture, vehicles and audio visual equipment</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>(100,076)</td>
<td>4,882,449</td>
</tr>
<tr>
<td>Stage related and musical equipment</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>(14,786)</td>
<td>314,600</td>
</tr>
<tr>
<td>Public artworks</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>11,194,558</td>
</tr>
<tr>
<td>Leasehold property</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>65,443,880</td>
</tr>
<tr>
<td>Total</td>
<td>252,020</td>
<td>3,474,292</td>
<td>125,002,301</td>
<td>5,494,947</td>
<td>3,593,940</td>
</tr>
</tbody>
</table>

**Net book value**

<table>
<thead>
<tr>
<th>Description</th>
<th>End of financial year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Works of art</td>
<td>252,020</td>
</tr>
<tr>
<td>Work-in-progress</td>
<td>3,474,292</td>
</tr>
<tr>
<td>Building works and improvement</td>
<td>125,002,301</td>
</tr>
<tr>
<td>Renovations</td>
<td>5,494,947</td>
</tr>
<tr>
<td>Office equipment, furniture, vehicles and audio visual equipment</td>
<td>6,036,035</td>
</tr>
<tr>
<td>Stage related and musical equipment</td>
<td>3,593,940</td>
</tr>
<tr>
<td>Public artworks</td>
<td>9,911,275</td>
</tr>
<tr>
<td>Leasehold property</td>
<td>1,258,398</td>
</tr>
<tr>
<td>Total</td>
<td>3,423,168</td>
</tr>
</tbody>
</table>

*Included $1,242,304 (2015/2016: $4,751,882) relating to additions to property, plant and equipment that is unpaid as at end of financial year (Note 11).
10. Deferred capital grants

<table>
<thead>
<tr>
<th></th>
<th>2016/2017</th>
<th>2015/2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beginning of financial year</td>
<td>9,315,597</td>
<td>7,776,669</td>
</tr>
<tr>
<td>Amount transferred from government grants (Note 12)</td>
<td>3,122,641</td>
<td>4,397,124</td>
</tr>
<tr>
<td>Adjustment due to change in funding source (Note 12)</td>
<td>- (139,200)</td>
<td></td>
</tr>
<tr>
<td>Deferred capital grants amortised</td>
<td>(3,364,426)</td>
<td>(2,718,996)</td>
</tr>
<tr>
<td>End of financial year</td>
<td>9,073,812</td>
<td>9,315,597</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Current</th>
<th>Non-current</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2,003,072</td>
<td>7,070,740</td>
</tr>
<tr>
<td></td>
<td>2,036,908</td>
<td>7,278,689</td>
</tr>
<tr>
<td></td>
<td>9,073,812</td>
<td>9,315,597</td>
</tr>
</tbody>
</table>

11. Other payables

<table>
<thead>
<tr>
<th></th>
<th>2016/2017</th>
<th>2015/2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deposits received</td>
<td>312,883</td>
<td>304,485</td>
</tr>
<tr>
<td>Payables due to:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CPF Board</td>
<td>1,104,852</td>
<td>1,024,690</td>
</tr>
<tr>
<td>Arts groups</td>
<td>874,297</td>
<td>535,892</td>
</tr>
<tr>
<td>Purchase of fixed assets</td>
<td>623,319</td>
<td>735,518</td>
</tr>
<tr>
<td>Accruals for:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unutilised employee annual leave entitlement</td>
<td>715,831</td>
<td>627,091</td>
</tr>
<tr>
<td>Cultural Medallion &amp; Young Artist Award</td>
<td>2,987,240</td>
<td>3,039,940</td>
</tr>
<tr>
<td>General grants</td>
<td>11,039,578</td>
<td>11,288,134</td>
</tr>
<tr>
<td>Operating grants</td>
<td>11,455,944</td>
<td>12,798,557</td>
</tr>
<tr>
<td>Purchase of fixed assets</td>
<td>618,985</td>
<td>4,016,364</td>
</tr>
<tr>
<td>Others</td>
<td>3,761,829</td>
<td>3,308,926</td>
</tr>
<tr>
<td>Deferred income</td>
<td>42,437</td>
<td>41,754</td>
</tr>
<tr>
<td>Sinking fund for arts housing properties</td>
<td>1,163,141</td>
<td>1,005,336</td>
</tr>
<tr>
<td>Other payables</td>
<td>3,216,742</td>
<td>3,098,242</td>
</tr>
<tr>
<td></td>
<td>37,917,078</td>
<td>41,824,929</td>
</tr>
</tbody>
</table>
NOTES TO THE FINANCIAL STATEMENTS
For the financial year ended 31 March 2017

12. Government grants

<table>
<thead>
<tr>
<th></th>
<th>2016/2017</th>
<th>2015/2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beginning of financial year</td>
<td>55,464,155</td>
<td>50,529,586</td>
</tr>
<tr>
<td>Government grants received</td>
<td>125,695,639</td>
<td>130,197,022</td>
</tr>
<tr>
<td></td>
<td>181,159,794</td>
<td>180,726,608</td>
</tr>
</tbody>
</table>

Less:

<table>
<thead>
<tr>
<th>Note</th>
<th>2016/2017</th>
<th>2015/2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Transfer to deferred capital grants</td>
<td>(3,122,641)</td>
<td>(4,397,124)</td>
</tr>
<tr>
<td>Adjustment due to change in funding source</td>
<td>-</td>
<td>139,200</td>
</tr>
<tr>
<td>Transfer to statement of comprehensive income and expenditure</td>
<td>(125,427,349)</td>
<td>(121,004,529)</td>
</tr>
<tr>
<td></td>
<td>(128,549,990)</td>
<td>(125,262,453)</td>
</tr>
<tr>
<td></td>
<td>52,609,804</td>
<td>55,464,155</td>
</tr>
</tbody>
</table>

Current        50,601,814  53,336,285
Non-current     2,007,990   2,127,870

As at 31 March 2017, the current liabilities amounted of $50,601,814 (2015/2016: $53,336,285) relates to amounts earmarked for expenditures in the subsequent financial year, including $6,000,000 under the Public Art Trust which MCCY has reallocated to the Council. The non-current liabilities amount relates to grants received for prepaid rent for Venice Biennale from FY2018 to FY2034.

Operating grant income of $125,427,349 (2015/2016: $121,004,529) included depreciation funding from MCCY for Victoria Theatre & Concert Hall of $5,000,000 (2015/2016: $1,000,000).

13. Capital account

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

14. Share capital

<table>
<thead>
<tr>
<th></th>
<th>2016/2017</th>
<th>2015/2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beginning of financial year</td>
<td>173,650,586</td>
<td>162,305,786</td>
</tr>
<tr>
<td>Additions during the financial year</td>
<td>3,353,500</td>
<td>11,344,800</td>
</tr>
<tr>
<td>End of financial year</td>
<td>177,004,086</td>
<td>173,650,586</td>
</tr>
</tbody>
</table>

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

15. Singapore Arts Endowment Fund

<table>
<thead>
<tr>
<th></th>
<th>2016/2017</th>
<th>2015/2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beginning and end of the financial year</td>
<td>16,255,467</td>
<td>16,255,467</td>
</tr>
</tbody>
</table>

The Singapore Arts Endowment Fund was established under Section 13 of the Act. The Fund comprises all moneys transferred to the Council upon its formation, donations and gifts accepted by the Council for the Fund, such contributions to the Fund as the Minister may specify from moneys provided by Parliament and such other moneys as the Council may decide to transfer to the Fund. Income from investment of the Fund is applied towards the development and promotion of arts in Singapore and accounted for in the statement of comprehensive income and expenditure of the Council. The assets of the Fund are pooled with the assets of the Council in the statement of financial position.
NOTES TO THE FINANCIAL STATEMENTS
For the financial year ended 31 March 2017

16. Capital expenditure and other commitments

(a) Capital commitments

Capital expenditures contracted for but not recognised on the statement of financial position are as follows:

<table>
<thead>
<tr>
<th></th>
<th>2016/2017</th>
<th>2015/2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contracted capital expenditure</td>
<td>3,427,879</td>
<td>8,192,503</td>
</tr>
</tbody>
</table>

(b) Operating lease commitments – where the Council is a lessee

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

The future minimum lease payables under non-cancellable operating leases contracted for at the financial position date but not recognised as liabilities, are as follows:

<table>
<thead>
<tr>
<th></th>
<th>2016/2017</th>
<th>2015/2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not later than one year</td>
<td>9,016,252</td>
<td>8,114,545</td>
</tr>
<tr>
<td>Between one and five years</td>
<td>7,119,402</td>
<td>10,949,769</td>
</tr>
<tr>
<td>Total</td>
<td>16,135,654</td>
<td>19,064,314</td>
</tr>
</tbody>
</table>

(c) Operating lease commitments – where the Council is a lessor

The Council has entered into non-cancellable leases pertaining to the rental of arts housing properties, theatres and cafeteria which are disclosed in the statement of comprehensive income and expenditure. These leases, most of which have renewal options, expire at various dates up to the year 2020. Leases are negotiated and rentals are fixed for an average term of 1 year.

Future minimum lease payments receivable (net of committed rental subsidy) under non-cancellable operating leases at the financial position date are as follows:

<table>
<thead>
<tr>
<th></th>
<th>2016/2017</th>
<th>2015/2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not later than one year</td>
<td>621,650</td>
<td>825,625</td>
</tr>
<tr>
<td>Between one and five years</td>
<td>170,227</td>
<td>379,774</td>
</tr>
<tr>
<td>Total</td>
<td>791,877</td>
<td>1,205,399</td>
</tr>
</tbody>
</table>
NOTES TO THE FINANCIAL STATEMENTS
For the financial year ended 31 March 2017

17. Financial risk management

Financial risk factors

The Council's principal financial instruments comprise cash and cash equivalents, financial assets at fair value through profit and loss, other receivables, deposits and other payables. The Council has other financial assets and liabilities such as receivables from hirers and tenants and other payables, which arise directly from its principal activities.

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

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

(a) Market risk

(i) Currency risk

The Council's operations are not exposed to significant foreign currency risks as it has no significant transactions denominated in foreign currencies.

(ii) Price risk

The Council's price risk is associated with the investments managed by fund management companies. These fund managers adhere to the Council's investment guidelines but have discretion in managing the funds. The fund managers do not have to seek approval from the Council for investment decisions made within the investment guidelines set out by the Council. Portfolio diversification is adopted and financial derivatives may be used by fund managers for hedging purposes. The investment objectives, risk tolerance threshold and performance of the funds are reviewed by the Investment and Finance Committee.

The price risk associated with these investments is the potential loss resulting from a decrease in prices. The Council has used a sensitivity analysis technique that measures the estimated change to the statement of comprehensive income and expenditure, and capital and reserves of either an instantaneous increase or decrease of 10% in quoted investment prices, from the rates applicable at 31 March 2017 and 2016, for each class of financial instrument with all other variables constant.

(iii) Interest rate risk

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

The Council's interest-bearing assets consist mainly of short-term fixed deposits. The Council does not have any interest-bearing financial liabilities. A 0.5% increase or decrease is used when reporting interest rate risk internally to key management personnel and represents management's assessment of the reasonably possible change in interest rates. Management has assessed and is of the opinion that the change in interest rate as mentioned above has no significant impact to the financial statements of the Council.

Price risk sensitivity analysis

The effect of the price of investments increase or decrease by 10%, on surplus for the year ended 31 March 2017 and 31 March 2016 is as follows:

<table>
<thead>
<tr>
<th></th>
<th>2016/2017</th>
<th>2015/2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Increase in surplus</td>
<td>2,856,151</td>
<td>2,759,121</td>
</tr>
<tr>
<td>Increase in capital and reserves</td>
<td>2,856,151</td>
<td>2,759,121</td>
</tr>
</tbody>
</table>

Effect of a decrease in 10% of quoted prices

<table>
<thead>
<tr>
<th></th>
<th>2016/2017</th>
<th>2015/2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Decrease in surplus</td>
<td>(2,856,151)</td>
<td>(2,759,121)</td>
</tr>
<tr>
<td>Decrease in capital and reserves</td>
<td>(2,856,151)</td>
<td>(2,759,121)</td>
</tr>
</tbody>
</table>

Continued on the next page
NOTES TO THE FINANCIAL STATEMENTS
For the financial year ended 31 March 2017

17. Financial risk management

(b) Credit risk

Credit risk refers to the risk that a counterparty will default on its contractual obligations resulting in financial loss to the Council. The Council’s exposure to credit risk arises primarily from receivables from hirers and tenants and other receivables.

Cash and cash equivalents that are current and not impaired are placed with reputable financial institutions. Funds for investments are only placed with reputable fund managers.

The Council does not have any significant credit risk exposure to any single counterparty or any group of counterparties having similar characteristics.

The carrying amount of financial assets recorded in the financial statements, net of any allowances for losses, represents the Council’s maximum exposure to credit risk.

(i) Financial assets that are neither past due nor impaired

Receivables that are neither past due nor impaired are creditworthy debtors with good payment history with the Council.

(ii) Financial assets that are past due but not impaired

Included in the Council’s receivables from hirers and tenants are receivables with a carrying value of $Nil (2015/2016: $43,868) that are past due at the financial position date but not impaired. No allowance for impairment loss is made as there is no significant change in credit quality.

(c) Liquidity risk

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

(d) Capital risk

The Council’s capital management objective is to maintain a capital base to ensure that the Council has adequate financial resources to continue as a going concern. The Council review its strategic focus, and makes adjustments to its activities with consideration to the changes in economic conditions. New development projects are funded by equity injection by Ministry of Finance.

(e) Fair value of financial assets and financial liabilities

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

The fair values of other classes of financial assets and liabilities are disclosed in the respective notes to the financial statements.

The fair values of financial assets and financial liabilities that are traded in active liquid markets are determined with reference to quoted market prices.

The Council classifies fair value measurements using a fair value hierarchy that reflects the significance of the inputs used in making the measurements. The fair value hierarchy has the following levels:

(i) quoted prices (unadjusted) in active markets for identical assets or liabilities (Level 1);

(ii) inputs other than quoted prices included within Level 1 that are observable for the asset or liability, either directly (i.e. as prices) or indirectly (i.e. derived from prices) (Level 2); and

(iii) inputs for the asset or liability that are not based on observable market data (unobservable inputs) (Level 3).

Level 1

$ At 31 March 2017
Financial assets at fair value through profit and loss (Note 7) 28,561,510
Total assets 28,561,510

At 31 March 2016
Financial assets at fair value through profit and loss (Note 7) 27,591,212
Total assets 27,591,212

There were no significant transfers between levels of the fair value hierarchy for the year ended 31 March 2017.

Continued on the next page
NOTES TO THE FINANCIAL STATEMENTS
For the financial year ended 31 March 2017

17. Financial risk management

(f) Financial instruments by category

The following table sets out the financial instruments as at the financial position date:

<table>
<thead>
<tr>
<th>Category</th>
<th>2016/2017</th>
<th>2015/2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Financial assets</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Loans and receivables</td>
<td>140,594,761</td>
<td>137,460,858</td>
</tr>
<tr>
<td>Fair value through profit and loss</td>
<td>28,561,510</td>
<td>27,591,212</td>
</tr>
<tr>
<td>Total financial assets</td>
<td>169,156,271</td>
<td>165,052,070</td>
</tr>
<tr>
<td>Financial liabilities</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other payables (Note 11)</td>
<td>37,917,078</td>
<td>41,824,929</td>
</tr>
<tr>
<td>Less: Deferred income (Note 11)</td>
<td>(42,437)</td>
<td>(41,754)</td>
</tr>
<tr>
<td>Amortised costs</td>
<td>37,874,641</td>
<td>41,783,175</td>
</tr>
</tbody>
</table>

18. Significant related party transactions

In addition to the information disclosed elsewhere in the financial statements, the following transactions took place between the Council and related parties at terms agreed between the parties:

Related parties (i.e. entities in which some Members of the Council are directors) except for state-controlled entities:

<table>
<thead>
<tr>
<th>Category</th>
<th>2016/2017</th>
<th>2015/2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fees for services paid</td>
<td>1,174,479</td>
<td>1,479,574</td>
</tr>
<tr>
<td>Grants disbursed</td>
<td>36,893,596</td>
<td>37,413,592</td>
</tr>
<tr>
<td>Rental of venues paid</td>
<td>143,594</td>
<td>107,695</td>
</tr>
<tr>
<td>Purchase of fixed assets</td>
<td>291,893</td>
<td>1,330,531</td>
</tr>
<tr>
<td>Fees for services reimbursed</td>
<td>(4,330)</td>
<td>(294,429)</td>
</tr>
<tr>
<td>Rental income received</td>
<td>(484,771)</td>
<td>(342,633)</td>
</tr>
</tbody>
</table>

State-controlled entities (i.e. ministries, statutory boards and organs of state):

<table>
<thead>
<tr>
<th>Category</th>
<th>2016/2017</th>
<th>2015/2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fees for services paid</td>
<td>2,469,821</td>
<td>2,352,771</td>
</tr>
<tr>
<td>Grants disbursed</td>
<td>2,443,895</td>
<td>897,910</td>
</tr>
<tr>
<td>Rental of venues paid</td>
<td>10,343,705</td>
<td>10,209,051</td>
</tr>
<tr>
<td>Purchase of fixed assets</td>
<td>3,133,909</td>
<td>2,457,255</td>
</tr>
<tr>
<td>Fees for services reimbursed</td>
<td>(1,765,143)</td>
<td>(926,395)</td>
</tr>
</tbody>
</table>

Continued on the next page
NOTES TO THE FINANCIAL STATEMENTS
For the financial year ended 31 March 2017

18. Significant related party transactions

Key management personnel compensation

The senior management and Members of the Council are considered to be key management personnel. The Council adopts the guidelines set by the Public Service Division and takes into consideration individual officer’s performance in determining the remuneration of key management personnel.

Key management personnel compensation is as follows:

<table>
<thead>
<tr>
<th></th>
<th>2016/2017</th>
<th>2015/2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Salaries, bonuses and other short-term benefits</td>
<td>3,388,680</td>
<td>3,649,467</td>
</tr>
<tr>
<td>CPF contribution</td>
<td>270,099</td>
<td>238,569</td>
</tr>
<tr>
<td></td>
<td>3,658,779</td>
<td>3,888,036</td>
</tr>
</tbody>
</table>

Council Members’ allowances are as follows:

<table>
<thead>
<tr>
<th></th>
<th>2016/2017 $</th>
<th>2015/2016 $</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chairman</td>
<td>33,750</td>
<td>33,750</td>
</tr>
<tr>
<td>Deputy Chairman</td>
<td>25,315</td>
<td>25,315</td>
</tr>
</tbody>
</table>

Non-Public Sector Officers

<table>
<thead>
<tr>
<th></th>
<th>2016/2017</th>
<th>2015/2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chairman of Audit Committee</td>
<td>3,517</td>
<td>25,315</td>
</tr>
<tr>
<td>Chairman of Other Board Committee</td>
<td>20,366</td>
<td>8,440</td>
</tr>
<tr>
<td>Member of Audit Committee</td>
<td>16,875</td>
<td>23,906</td>
</tr>
<tr>
<td>Members</td>
<td>68,111</td>
<td>65,065</td>
</tr>
</tbody>
</table>

Public Sector Officers

<table>
<thead>
<tr>
<th></th>
<th>2016/2017</th>
<th>2015/2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Member of Audit Committee</td>
<td>16,875</td>
<td>9,844</td>
</tr>
<tr>
<td>Members</td>
<td>25,320</td>
<td>21,803</td>
</tr>
</tbody>
</table>

19. New or revised accounting standards and interpretations

Below are the mandatory standards, amendments and interpretation to existing standards that have been published, and are relevant for the Council’s accounting periods beginning on or after 1 April 2017 and which the Council has not early adopted:

SB-FRS 116 Leases (effective for annual periods beginning on or after 1 January 2019)

SB-FRS 116 will result in almost all leases being recognised on the statement of financial position, as the distinction between operating and finance leases is removed. Under the new standard, an asset (the right to use the leased item) and a financial liability to pay rentals are recognised. The only exceptions are short-term and low-value leases. The accounting for lessors will not change significantly.

The standard will affect primarily the accounting for the Council’s operating leases. As at the reporting date, the Council has non-cancellable operating lease commitments of $16,135,654 (Note 16(b)) as lessee. However, the Council has yet to determine to what extent these commitments will result in the recognition of an asset and a liability for future payments and how this will affect the Council’s surplus and classification of cash flows.

Some of the commitments may be covered by the exception for short-term and low-value leases and some commitments may relate to arrangements that will not qualify as leases under SB-FRS 116.

20. Authorisation of financial statements

These financial statements were authorised for issue by the Members of the Council on 28 June 2017.
Annexes

Council Members and Committees  A1
Arts Advisory Panel  A2
Singapore Writers Festival  A3
Noise Singapore  A4
Grants  A5
NAC Arts Scholarship Recipients 2016  A6
Cultural Medallion and Young Artist Award 2016  A7
Public Art Trust Advisory and Commissioning Panel  A8
Patron of the Arts Award 2017  A9
Cultural Matching Fund  A10
Arts Spaces Tenants  A11
**COUNCIL MEMBERS AND COMMITTEES**  | 13TH BOARD OF COUNCIL MEMBERS | The following members are serving on the Council from 1 September 2015 to 31 August 2017.

| CHAIRMAN | PROFEssOR CHAN HENG CHEE  
Ambassador-at-Large  
Ministry of Foreign Affairs |
| DEPUTY CHAIRMAN | GOH YEW LIN  
Executive Director  
GK Goh Holdings Ltd |
| MEMBERS | ROSA DANIEL  
Chief Executive Officer  
National Arts Council |
| DR MEira CHAND  
Writer |
| CLAIRE CHIANG  
Senior Vice President  
Banyan Tree Holdings Pte Ltd |
| CHONG SIaK CHING  
Chief Executive Officer  
National Gallery Singapore |
| GUY HARVEY-SAMUEL  
Chief Executive Officer  
HSBC Singapore |
| RICHARD HOO  
Deputy Chief Executive Officer  
Urban Redevelopment Authority |
| PROFESSOR KUOK KUAN Woon  
Associate Provost (Student Life)  
Nanyang Technological University |
| PIerre Lorinet  
Board Director  
Trafigura Group |
| AUDIT COMMITTEE | CHAIRMAN | GUY HARVEY-SAMUEL |
| MEMBERS | CHAN HENG CHEE  
RICHARD HOO  
SUM YEE LOONG |
| HUMAN RESOURCES COMMITTEE | CHAIRMAN | CHAN HENG CHEE |
| MEMBERS | ROSA DANIEL  
Pierre Lorinet  
SIM GIM GUAN  
TAN LI SAN |
| INVESTMENT AND FINANCE COMMITTEE | CHAIRMAN | CHONG SIaK CHING |
| MEMBERS | ROSA DANIEL  
SUHAIMI ZAINUL ABIDIN |

The Audit Committee's primary function is to assist the Council in fulfilling its oversight responsibilities by reviewing the financial reporting process; the system of internal controls including risk management; internal and external audit processes; and interested person transactions (if any).

The Human Resource Committee has the primary function of providing guidance on human resources management of the Council. It plays an advisory role in fostering a culture of continuous improvement while moving the Council towards high performance through making the best use of its human resources.

The Investment and Finance Committee's primary function is to assist the Council in fulfilling its oversight by governing the management of the investment assets belonging to the Council and reviewing the Council's financial reporting.

This includes funds that the NAC oversees or administers on behalf of the ministry. As of 2015, these funds are: 1) Support for the Arts Fund, 2) Cultural Diplomacy Fund and 3) Public Art Trust.
ARTS ADVISORY PANEL | Part 1 of 2

DANCE

ANGELA LIONG PUI-YIN
Artistic Director
The Arts Fission Company Ltd

DR CAREN CARINO
Vice-Dean, Dance Programmes, School of Arts Management, Dance and Theatre
Nanyang Academy of Fine Arts

JAMALUDIN JALIL
Independent Artist

JANEK SCHERGEN
Artistic Director
Singapore Dance Theatre Ltd

KUIK SWE BOON
Artistic Director
T.H.E Dance Company

LOW MEI YOKE
Artistic Director
Frontier Danceland

NORHAYATI YUSOFF
General Manager
Ciputra Artpreneur Jakarta

OSMAN BIN ABDUL HAMID
Artistic Director
Era Dance Theatre Limited

SANTHA BHASKAR
Artistic Director
Bhaskar’s Arts Academy

SHANTRA RATII
Artistic Director
Shantha Ratii Initiatives

SOM SAID
Artistic Director
Sri Warisan Som Said Performing Arts Ltd

ARTS ADVISORY PANEL | Part 1 of 2

LITERARY ARTS

DR CHUA CHEE LAY
Director, CL Lab, Singapore; Dean, Faculty of Art & Design, Director, Centre for Innovation in Teaching & Learning, Southern UC; Asia Director, Harry Susilo Institute for Ethics in a Global Economy, Boston University

EMERITUS PROFESSOR EDWIN THUMBBOO
Emeritus Professor
National University of Singapore

DR GWEEI LI SUI
Writer

KTM IQBAL
Writer

DR KOH HOCK KIAT
Chief Executive Officer
Heluo Pte Ltd

PETER SCHOPPERT
President, Singapore Book Publishers Association

PHILIP JEVERNETAM
Managing Partner
Rodyk & Davidson

RAMA KANNABIRAN
Writer

DR SA’EDA BUANG
Senior Lecturer, Asian Languages and Cultures, National Institute of Education, Nanyang Technological University

ASSOC PROF SEETHA LAKSHMI
Associate Professor, Tamil Language and Culture Division, Asian Languages and Cultures, National Institute of Education, Nanyang Technological University

ASSOC PROF SIMON TAY SEONG CHEE
Chairman
Singapore Institute of International Affairs

DR TAN CHEE LAY
Executive Director (Research and Development), Singapore Centre for Chinese Language
Acting Deputy Head, Asian Languages and Cultures, National Institute of Education, Nanyang Technological University

TAN DAN FENG
Managing Director, The Select Centre Ltd
Director, Interlexis (Frank Tan Research Associates)

YONG SHU HOONG
Poet

MUSIC

ARAVINTH KUMARASAMY
Creative and Managing Director
Apsaras Arts Ltd

ARIFFIN BIN ABDULLAH
President
Sri Mahligai

CHNG HAK-PENG
Chief Executive Officer
Singapore Symphony Group

DANNY LOONG HIAN HON
Co-founder/Chief Creative Director
Timbre Group Pte Ltd

ERIC JAMES WATSON
Composer and Conductor

GHANAVENOTHAN RETNAM
Music Director, Composer

ASSOC PROF HO CHEE KONG
Associate Professor and Head, Composition Studies,
Yong Siew Toh Conservatory of Music,
National University of Singapore

JENNIFER THAM
Artistic Director and Conductor
SYC Ensemble Singers

JIMMY YE
Head, CEPT (Creative Experience and Partnerships Team)
Singapore Management University

JOSHUA WAN
Musician/Producer

DR JOYCE KOH BEE TUAN
Composer, Conductor, Sound artist; Senior Lecturer and Vice Dean of Interdisciplinary Studies
LASALLE College of the Arts

ASSOC PROF KELLY TANG
Senior Academy Officer (Music), Ministry of Education Singapore Teachers Academy for the Arts

KEVIN MATHews
Founder, Power of Pop; Composer, KAMCO Music

DR LARRY FRANCIS HILARIAN
Assoc Professor, Ethnomusicologist, Visual & Performing Arts National Institute of Education

NG SIEW ENG
Head of Administration
The TENG Company

DR PETE KELLOCK
Composer, Inventor, Video Artist; Founder and Chief Executive Officer
Muvee Technologies

QUEK LING KIONG
Resident Conductor
Singapore Chinese Orchestra

RUTH LING
Director/Producer Music
Red Roof Records

SHABIR TABARE ALAM
Chief Executive Officer
Shabir Music Academy of Contemporary Music

Continued on the next page

Annexes
### ARTS ADVISORY PANEL | Part 2 of 2

#### MUSIC

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>KOK HENG LEUN</td>
<td>Artistic Director, Drama Box Ltd</td>
</tr>
<tr>
<td>JEFFREY TAN</td>
<td>Independent Theatre Director, Drama Educator, Arts Producer</td>
</tr>
<tr>
<td>JP NATHAN</td>
<td>Former Director of Programming, The Esplanade Co Ltd</td>
</tr>
<tr>
<td>TAY TONG</td>
<td>Managing Director, Theatreworks (S) Ltd</td>
</tr>
<tr>
<td>VENKA PURUSHOTHAMAN</td>
<td>Vice-President and Provost (Chief Academic Officer), Faculty of Performing Arts and Integrated Studies, LASALLE College of the Arts</td>
</tr>
</tbody>
</table>

#### THEATRE

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALVIN TAN CHEONG KHENG</td>
<td>Artistic Director, The Necessary Stage Ltd</td>
</tr>
<tr>
<td>ATIN AMAT</td>
<td>Artistic Director, Teater Kami Ltd</td>
</tr>
<tr>
<td>CHONG YUAN CHIEN</td>
<td>Writer, Critic</td>
</tr>
<tr>
<td>CHRISTOPHER CHOO SIK KWONG</td>
<td>Freelance Chinese Opera Practitioner</td>
</tr>
<tr>
<td>CLARISSA OON</td>
<td>Head, Communications &amp; Content, The Esplanade Co Ltd</td>
</tr>
<tr>
<td>GOH CHING LEE</td>
<td>Executive and Artistic Director, CultureLink Singapore</td>
</tr>
</tbody>
</table>

#### VISUAL ARTS

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>AHMAD BIN MASHADI</td>
<td>Head, NUS Museum, NUS Centre for the Arts</td>
</tr>
<tr>
<td>BRIDGET TRACY TAN</td>
<td>Director, Institute of Southeast Asian Arts &amp; Art Galleries, Nanyang Academy of Fine Arts</td>
</tr>
<tr>
<td>EMI EU</td>
<td>Director, STPI Creative Workshop and Gallery</td>
</tr>
<tr>
<td>DR EUGENE TAN</td>
<td>Director, National Gallery Singapore</td>
</tr>
<tr>
<td>IAN WOO</td>
<td>Programme Leader, Postgraduate Studies, LASALLE College of the Arts</td>
</tr>
<tr>
<td>JUNE YAP</td>
<td>Independent Curator</td>
</tr>
</tbody>
</table>

#### ARTS RESEARCH AND DEVELOPMENT

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>KWOK KIAN CHOW</td>
<td>Associate Professor of Arts and Culture Management, Program Leader, Arts and Culture Management Program, School of Social Sciences, Singapore Management University</td>
</tr>
<tr>
<td>DR MILENKO PRIVACKI</td>
<td>Senior Fellow, LASALLE College of the Arts</td>
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</tr>
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</tr>
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</tr>
</tbody>
</table>
NATIONAL ARTS COUNCIL ANNUAL REPORT FY 2016/2017

ANNEXES
A1
A2
A3
A4
A5
A6
A7
A8
A9
A10
A11
A

SINGAPORE WRITERS FESTIVAL

| Part 1 of 3 |

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Continued on the next page
SINGAPORE WRITERS FESTIVAL  | Part 2 of 3

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ALFIAN SAAT
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ASTEROID B-612

Alys

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KAMALADEVI ARAVINDAN

Sembawang

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The Kristang Club

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• “第九届新华文学奖”暨“第四届连士升文学奖”颁奖典礼
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THE STORYTELLING CENTRE LIMITED

Storyfest: International Storytelling Festival Singapore

WONG HONG MOK

倚窗听诗

Continued on the next page
GRANTS | Part 3 of 15

PRESENTATION & PARTICIPATION GRANT Continued

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LIN SHYUN
Let’s Go Play Outside!

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PRESENTATION & PARTICIPATION GRANT Continued

MUSIC Continued

SIEW YI LI THE INCURSION TRIO
• Back to Beethoven II - The Birth of Romanticism
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SIN KWOK TOONG
Hymn to Life (10)

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SEETS 44

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WECANDOT
Dastak

YEO KOK SIEW
Body x 2.0 “The Rehearsal”

TRADITIONAL ARTS

ART OF LAM KAM KANG
CANTONESE OPERA

ART OF LAM KAM KANG
CANTONESE OPERA

CHIA BOON HAN CAROLINE
Workshop-Collaboration and revitalisation of traditional hand puppetry

CHINESE CULTURAL ARTS CENTRE
- Cantonese Opera Extravaganza
- Remembering Cantonese Opera Master Chen Xiao Han

CHINESE OPERA & DRAMA SOCIETY (SINGAPORE)
- The Legend of the Red Lantern-Symphonic Singing Concert for 2nd Singapore International Chinese Opera Festival
- Lion City’s Liyuan Operatic Passion
- Free Beijing Opera Singing Class
- Free Chinese Opera Folded Fan Class

CHUA CHU KANG CC-KEAT HONG CHINESE ORCHESTRA
Trilingual

CHUA CHU KANG COMMUNITY CLUB
Chua Chu Kang CC-Keat Hong Chinese Orchestra

DIAN DANCERS
Eksepsi- "Ini Joget; Tari Kita"

DURGA DEVIO DIO MANI MARAN
Anubhavaa

ER WOO AMATEUR MUSICAL & DRAMATIC ASSOCIATION
Teochew Opera “The Virtuous Empress Dou”

ETHNIC SHADOW
Lyrics Writing Workshop 2017 (Tinta Perak)

EUNOS CC CHINESE OPERA GROUP
The Flirting Scholar

HAN TANG CHINESE GUZHENG ENSEMBLE
Han Tang Zhi Sheng - An Introduction of Pipa Rhyme by Liu Yang

HAN TANG PTD LTD
Han Tang Concert Xi Shui Chang Liu

HWA CHONG CHINESE DANCE ALUMNI
Stages 2016 - Hwa Chong Alumni x Pan Cheng Lei

JADE OPERA
Song Gong Mi Shi-Chen Lin saves the Master

JYOTI UNNI
Sculpting Space: An Odissi Narrative

KALPA/VRISHA FINE ARTS
Mudvill Onu Arambam

KONG CHOW WU KOON
Kong Chow Wu Koon 176th Anniversary Cultural Heritage Night

LALITHA SUBRAMONY
Firding Dignity - An Exploration of Mental Illness Through Bharatanatyam

LENG KEE COMMUNITY CENTRE MANAGEMENT COMMITTEE
Leng Kee Expression XII

MUSICIANS SOCIETY OF SINGAPORE
South East Asia Chinese Ensemble Concert
New Melodies in Chinese Music

NAM YEONG SOCIETY OF PERFORMANCE ARTS
A Showcase of Classical Cantonese Opera Pieces 2016

NEO AIK SIONG
The Grand Melody of Braddell Heights

NOBAT KOTA SINGA
Imbas - Perjalanan

NORSIDAH YUNOS
Karya 2016-Beings-Who are we?

OPERAWORKS
Collections from Yam Bak Cantonese Opera

PAT WO WUI KUN
Night of Cantonese Opera and Songs

PERFORMING ARTS ASSOCIATION OF SINGAPORE
6th International Youth Dance Festival

PERKUMPULAN SENI SINGAPURA
Satria Menara Putih Bangsawan : Satria Menara

PING SHEN SINGAPORE
Beijing Opera Night

QIONG JU SOCIETY OF SINGAPORE
Chained By Lust

RAFFLES ALUMNI CHINESE ORCHESTRA
心声 断声 Aspirations

RUAN ENSEMBLE (SINGAPORE),THE TWO Horizons

SEE YIAN NEE JENNY (DO OPERA)
Do Opera @ Anchorvale CC
Do Opera @ Ace the Place
Do Opera @ Bukit Batok CC

SHANTHA RATII INITIATIVES (SRI) LTD
Navodaya - Brink of Hope
MIX’IT UP

SIM SIEW TIN HOKKIIEN OPERA TROUPE
2016 Arts Appreciation at Heartland
2016 “Butterfly Lovers-Dream Awaken”

SINGAPORE DIKIR BARAT FEDERATION
Mega Perdana 2016/17

SINGAPORE FEDERATION OF CHINESE CLAN ASSOCIATIONS
My Clan, My Music!

SINGAPORE HAINAN SOCIETY
60th Anniversary Celebration Hainanese Opera Nite “One” & “Two”

SOUTH EAST ASIA CHINESE ENSEMBLE CONCERT

SINGAPORE INDIAN FINE ARTS SOCIETY
SIFAS Festival of Indian Classical Music and Dance 2017

SINGAPORE SHENG ASSOCIATION
My Clan, My Music!

SOUTH EAST ASIA CHINESE ENSEMBLE CONCERT

SRI WAHABAT FEDERATION (SRI) LTD
Navodaya - Brink of Hope
MIX’IT UP

Tunas Berseni 2016 - Dalang Cilik Wayang Kutu

UDIARTOS
WASYI YUNUS
Karya 2016-Beings-Who are we?

YEO KOK SIEW
The Glass Menagerie

YEO YOUNG SOCIETY OF PERFORMANCE ARTS

YONG SENG SINGAPORE
Sri Wasakrakarday-

ZAMPIRASI DANCE GROUP
Deruma - Sumpahan (Malay Dance Opera)
PRESENTATION & PARTICIPATION GRANT Continued

THEATRE

SRIWANA
100% Clik-Balik Kampung

TAS THEATRE COMPANY
• Chinatown Arts Festival *Matched Theatre 2016*
• 石叻艺风情音乐会 Shi Le Yi Feng Qin Yin Yue Hul

TFA LALITA KALA COMPANY
• Stree–Purusa: Learning Values through the Arts
• The Rajput Princess

TAS THEATRE COMPANY
• Chinetown Arts Festival "Matshed Theatre 2016"
• Shi Le Yi Feng Qin Yin Yue Hul

TFA LALITA KALA COMPANY
• Stree–Purusa: Learning Values through the Arts
• The Rajput Princess

THE FRONTIER CCMC
Opera Harmony 2016 @ Pioneer

THE KAIZEN M.D
Kaizen X Sound Lab

TIAN YUN BEIJING OPERA SOCIETY
• 2016 Beijing Opera Extravaganza-Excerpts
• Beijing Opera "Peach Blossom Village"
• Wang Xi Feng

VARIASI PERFORMING ARTS
Pestaniasi-Harakat

XIN YI DANCE COMPANY
A Test of Love-Yueju Showcase Performance

XIN YI DANCE TROUPE
B.E.I.N.G

YUE YUN XUAN CANTONESE OPERA GROUP
Yue Yun Xuan Cantonese Opera Performance 2017

VISUAL ARTS

AARON GAN
Chicky Chicks

ANG YING XIAN
The Mart of Intangible Goods

ARTCOMMUNE
Word: A Calligraphy Exhibition

BETTY SUSIARJO
Ubii, Ubii

BRUCE QUEK XIUXIAN
Ping-Pong Go Round

CHANG SHIH HSUN
The Bell Jar (TBC)

CHEN CHU DIAN
The Light of History: Sun Yat Sen and the Pioneers of Singapore

CHEN SAJ HUA KUAN
‘gone by just before the present time’

CHEN SHITONG
On Common Ground

CHIANG HAI TAT
Unique Multiples

CHOW E FUNG
Equivalence

DE ROZARIO TANIA MARIE
Ghost on the Wire (Singapore)

DR CHONG KENG HUA
Dande-lier

FAIZ BIN ZOHRI
Passing Town

FEDERATION OF ART SOCIETIES SINGAPORE
• Singapore Taiwan Renoun Artists Exhibition & Art Forum
• Literary & Visual Arts Showcase 2016

GREY PRACTICES
• Tinted Visions
• Funk The Time We Have Left

HEMAN CHONG
Bad Idea

IAN WOO
Impermanent Durations: On Painting and Time

IBSEN LIM
Prologue •序章

IPRECATION PTE LTD
• When Space Dissolves into Luminosity; Where Flowers Bloom Amidst Rocks
• Departure 2 - A Group Exhibition of Milenko Prvacki & Students
• Turn Loose The Mermaids
• After image....

JIAO SHENGTAO’s ink works solo exhibition

KHAIRULLAH AH RAHIM
Next Sunday

KOH LI QING SHIRLY
淡 . A lighter shade of pale.

LIM CHOON JIN
Interventions and Contemporary Ink

NG HUI HSIEH
The Weight of Air

ONG SEOK KHIM
The Kool Artists and Friends! Art Sculpture Exhibition

PLAYEUM LTD
A World Full of Stories

PRIVATE MUSEUM
Ahmad Abu Bakar & Suriani Suratman: Tanah Air (Homeland) *Working Title

PROJECT DREAMCATCHERS @ NUHKIDS
Project Dreamcatchers 2016

ROZAIMIE SAHBI
The Writers’ Bench

SCULPTURE SOCIETY
• INSight - 2017 Singapore International Miniature Sculpture Exhibition
• Sight - 2017 Sculpture Society (Singapore) Annual Exhibition (Outdoor Sculpture Show)

SEAH TZ-YN
THE SINGAPORE ART SHOW

SHICHENG CALLIGRAPHY & SEAL-CARVING SOCIETY
• The 24th Annual "Shiceng Moyun" Calligraphy & Painting Arts Exhibition 2016
• The Mini-Wood-carving Exhibition 2016
• The 20 World Calligraphy Itinerant Grand Exhibition cum Certificates Giving Away Ceremony on Award Works from Singapore, Malaysia, Indonesia & Brunei, Korea & Vietnam
• Singapore China (Jingsu) Calligraphy Arts Exchange Exhibition
• On Celebration of 50 Years Anniversary Between Singapore & Japan of Diplomatic Relationship Calligraphy Exchange Exhibition 2016

SIAW TAO SEAL CARVING CALLIGRAPHY AND PAINTING SOCIETY
Sial-Tao's 46th Anniversary Exhibition

SINGAPORE MALAYALEE ASSOCIATION
Varnum 2016

Continued on the next page
PRESENTATION & PARTICIPATION GRANT

VISUAL ARTS

SINGAPORE TEACHERS’ ART SOCIETY
Singapore Teachers’ Art Society Annual Art Exhibition - Aspirations 2016

SINGAPORE WATERCOLOUR SOCIETY
• Chew Piak San Solo Exhibition 2016
• Singapore Watercolour Society 47th Annual Exhibition 2016 - Metamorphosis

STEPHANIE JANE BURT
• A Solo Exhibition with Yeo Workshop at Gillman Barracks Singapore
• A Group of Exhibition at ICA Singapore

TAM KWN YUEN
Urban Landscapes

TAN SOCK FONG
ARTS ON THE HILL

TEO HUEY LING
A Thousand Cups and maybe more

THEBOOKSHOW
First Draft by THEBOOKSHOW

VANESSA BAN
Click Candy

VERY SPECIAL ARTS SINGAPORE LTD
• Re: Joy Art Exhibition at Raffles City
• VSA 2016 Art Competition Exhibition for Children and Youth with Special Needs
• ALIVE Art Exhibition - Gregory Burns & Chng Seok Tin

VIJAYALAKSHMI MOHAN
• Rangoli Puzzle Dazzle
• Rangoli Radiance

WARREN KHONG KWOK HOU
Light: Space+Image Bending

XIN HAI CALLIGRAPHY SOCIETY (SINGAPORE)
9th Xin Hai Calligraphy Society Exhibition

YEY WORKSHOP PTE LTD
Curator's Cut

YEY YAK KA, ASHLEY
• Petrichor
• DEPARTURE 2

YU LOON CHING
Solo Art Exhibition

YOUTH ARTS | MATCHBOX

ASHUA IMRAN
A Migrant Mural

AKAI CHEW
The Temporal Blooming of a Flower upon the Earth

AW SZE YIN
I've Cot You (Sayang, Sarong Baby)

BERNICE WONG
Hello Heartland!

BETH YAP
Beauty For Ashes

BENEDICT LEONG PUTT QUEN
Dear Jay

CANDICE TEDW
The Chekhov Cycle: Ivanov

CASSANDRA KOH
Multitudes in Carnival

DEXTER CHO CHUN ZHANG
Cloulded

ERNEST TAN
Introspception 2016

JONI SNG
• Café Cult-ure
• Have A Nice Death

JAY KWEK XING JIE
Hell's Engine Ft Simon Yong (Music Video)

PARAGRAPH
Lucid Spheres

MARICELLE WONG
Quick Fix

GLORIA ANG XIAO TENG
FoodPorn

DARREN KWOK KA SHING
• You, With Me
• The Merchant Memoirs

JAY TON SU AND CHEN JIEXIAO
Colours in Motion

ND81
In relation

NG MEITING
Cliff

NUS CHINESE CALLIGRAPHY SOCIETY
The 9th National Youth Chinese Calligraphy Competition

THE ROOFTOP COLLECTIVE
.06:58

THE SECOND BREAKFAST COMPANY
Family

THE SONG AND DANCE PLAYERS
Fighting Fish

PASSEBY PROJECTS
In Search of Salt

PEARLYN SIM
Let Us Discover Yet Again

STAPLE
STAPLE 02: Objects of Delight

SURENDRAN RACHANDRAN
Tattva

TAUFEK ASMARAK
Waxfeather Skateboard Zine

WINNIE YIP
X Mag

YOUTH ARTS | NOISE MOVEMENT

DANCEHALL NATION
Majulah Bashment

EV DANCE PTE LTD
Swaggout 5 - Evolve Through Movement

GIRL GUIDES SINGAPORE
Girl Guides Centenary Stories

GUINEVIERE LOW
Arts Photography Mentorship and Exhibition

JUMP PRODUCTIONS
Jump Faculty

KAGIN PTE LTD
The Open Stage

LEGACY DANCE CO. PTE LTD
The Legacy Experience

METHOD PRODUCTIONS
The Singapore Monologue Slam 2016

METHOD PRODUCTIONS
The Singapore Monologue Slam 2017

MONSTER GALLERY
Young Printmaker League 2017

NEO TOKYO PROJECT
The Final Throwdown 2016

SURENDRAN RACHANDRAN
The Legacy Experience

THE STORYTELLING CENTRE LTD
Young Storytellers Mentorship Project

ANNUAL REPORT FY 2016/2017

PRESENTATION & PARTICIPATION GRANT Continued

GRANTS | Part 7 of 15

Continued on the next page
PRESENTATION & PARTICIPATION GRANT
EP/FULL-LENGTH ALBUM
BENNETT RAY CHUAN SHENG
Compass LP
CHAN YANSHENG PIETREK
Production of Wildlife Project (EP & Marketing Content)
CHA XING RAN DANIEL
In the Moment – Daniel Chia’s First Full Length Album
GARETH NICHOLAS FERNANDEZ
Can't Stop Dancing EP
GLEN WEE
Sounds in the City
JASMINE WONG CHU QING
N^0 EP
JEAN TAN EN QI
EP Production & Launch
KUEO MIAO RU
妙不可言
(Unspoken Words)
LOU PEIXIN
Big Girl EP
NEO GEN RONG
1st Chinese EP Of Gen Neo
NG LING KAI
日照口笑 - 5 Song EP
NOORHAQMAL BIN MOHAMMED NOOR
Aqira
OH HAN LING
Evilonologue: Sxfive
RED ROOF RECORDS PTE LTD
Perfectly Fine
RIOT IN MAGENTA
Production of Wildlife Project (EP & Marketing Content)
CHIA XING RAN DANIEL
In the Moment – Daniel Chia’s First Full Length Album
SAMANTHA RUI
Samru Debut Untitled EP
SHU GAO Duan Pian Xiao Shuo Ji
• Translation of "The Non-Existent Lover" from Chinese to English
• Translation of "Stacey Goes to the Indian Heritage Centre" from English to Tamil
• Translation of "Stacey Goes to the Peranakan Museum" from English to Tamil
• Translation of "Stacey Goes to the National Museum" from English to Tamil
• Translation of "Tibby and Duckie" from English to Tamil
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• Translation of "Stacey Goes to the Lee Chuan LOW
寂寞的城市 Ji Mo De Cheng Shi

Continued on the next page
PRESENTATION & PARTICIPATION GRANT
PUBLISHING Continued

LITERARY ARTS Continued

LEE LENG KIONG
心田无疆 Photos for Thought III

LEE TEU LEY
用土地凝成的心

LINGZI MEDIA PTE LTD
• 一团辣椒子 Yi Yuan Chou Wa Zi
• 不见了的蓝色气球 Bu Jin Liao De Lan Se Qi Qiu

MONSOON BOOKS PTE LTD
• 亲爱的碗 Qin Ai De Wan

MRTTValley
• 谢谢萤火虫 Xie Xie Ying Huo Chong

PAM STRYDAH
• 一双袜子吵架了 Yi Shuang Wa Zi Chao Jia Le

PAN ASIA PUBLISHING PTE LTD
读书系列: 放大的老鼠, 硬嘴鱼 Du Shu Li Xie Liei: Fang Da De Lao Shu, Ying Zui Yu

PUSTAKA NASIONAL PTE LTD
• Translation of "Kampong Spirit, Gotong Royong, Life in Potong Pasir 1955 to 1965" from English to Malay

PUSTAKA NASIONAL PTE LTD
• Cerita Mimi
• Di Mana Butang Baju Danial?
• Pensel Warna Kuning Mimi
• Kucing Baharu Fandi
• Hari Ini Hari Apa

SINGAPORE ASSOCIATION OF WRITERS
The Search

SINGAPORE LITERATURE SOCIETY
• Translation of "Prince Bear & Pauper Bear" and "The Tale of Rusty Horse" from English to Slovak

SOCIETY OF LITERATURE WRITING
• Translation of 2015 Issue from Traditional Arts

TRADITIONAL ARTS
PERKUPLUMAN SENI
Malay Traditional Dance - Serampang 12 - Its history and development at Perkumpul Seni

SIN FENG XIANG SHENG SOCIETY
刹那3D-新加坡相声脚本及论文集

SRI WARISAN - SOM SAID PERFORMING ARTS LTD
Malay Dance in Singapore

VISUAL ARTS
BOOKSACTUALLY
Semi Private Life in Helsinki

YEO MANG THONG
Publishing of Book Titled: "Migration - Transmission - Localisation"《流动迁移 在地经历 - 新加坡视觉艺术现象(1886-1945)」

WORLD SCIENTIFIC PUBLISHING CO PTE LTD
C/O XU FU GANG
• Written in the Lion City: Essays on Film, Media and Singapore (1990-2015)

BLOCK PUBLISHING
BOOKSACTUALLY PTE LTD
Math Paper Press Publications

BUBBLY BOOKS PTE LTD
• Indoctrinate
• Ever
• Fossil Finders: Triceratops Trouble

EPIGRAM BOOKS PTE LTD
• Chronologue
• The Storyteller from Iphop
• Can You Keep a Secret
• Ria
• The Second Sun
MARKET & AUDIENCE DEVELOPMENT GRANT

DANCE

ASTEROID B-612
Presentation of 20-minute Work at TUUMATU Festival 2016 in West Africa

CHOU KA FAI
• SoftMachine Project at Sadler’s Wells and LiveWorks
• Choy Ka Fai Web Projects and Publications

CHRISTINA CHAN JIA AI
Presentation of AXIAL (working title) at Dance Massive Open Studio - New Works Programme

DAPHNEY CHEN ZI WEI
Participating at World Dance Alliance Asia - Pacific Conference

ELYSA WENDI
Participation in “Frame” The London Dance Film Festival under Delegate Accreditation

IMRAN MANAFF
• The Cold that Creeps in with a Thousand Cuts, 24th Quinzena De Danca De Almada International dance Festival, Portugal
• The Cold that Creeps in with a Thousand Cuts, World Dance Alliance (WDA) Asia Pacific Conference; Dance Routes – Danced Roots: Connecting the Local and the Global, South Korea
• The Cold That Creeps in with a Thousand Cuts at 1-Dance Festival, Hong Kong

KAHIRUL SHAHRIN JOHRY
• “The Conference”, World Dance Alliance (WDA) Asia Pacific Conference, South Korea
• KA presented at 1-Dance Festival, Hong Kong

KOK YIK LENG DANIEL
• Cheerleader of Europe @ Ignite Festival, New Delhi
• Planet Romeo@Hong Kong and Guangzhou
• Planet Romeo@Barcelona

LUM RUIXIA RACHEL
Pitch 2016, South Hill Park Arts Centre, United Kingdom

MAYA DANCE THEATRE LTD
• White Lotus
• Tour of Ifin Between the lines/ in Europe and Morocco
• Resist, Resurge: Traces of Hope & /Between the Lines/ at NAMAIM 2017, Barcelona

STEPHANIE ANNE BURRIDGE
Key Note Speaker at BOLD Festival in Canberra, Australia

ZHOU ZHAO
RealLine in Stockholm and Gothenburg

LITERARY ARTS

AMANDA LEE
German Tour of Ministry of Moral Panic

CHEONG SENG FEI FELIX
Big Sky Readers and Writers Festival

CHERYL TAN LU-LIEN
International Festival of Authors

CHIA HWEE PHENG
14th International Short Story Conference

COMICS SOCIETY (SINGAPORE)
Comic Nova Taiwan 2016

CRIMSON EARTH PTE LTD
Diaspora Global, South Korea

DE ROZARIO TANIA MARIE
Canberra’s Poetry On The Move Festival

DEBORAH EMMANUEL
Deborah Emmanuel Internates Tour

EDWIN THUMBOO
Goa Literary Festival

EPIGRAM BOOKS PTE LTD
Beijing International Book Fair 2016

ERIC FRANCIS TINSAY VALLES
Kistrech International Poetry Festival 2016

ISA BIN KAMARI
Seemannchal Literary Festival 2016

KIRAN KANTILAL SHAH
Alamaram Story Telling Festival

LEE MUN LEONG JOSEF
Creative Expo Taiwan 2017

LIM BOON GIM
Ce Heng Cup International Chinese Poetry Competition

LINGJI MEDIA PTE LTD
Beijing International Book Fair 2016

LOCALBOOKS CO PTE LTD
The MRT Reading Club

LOW HUI MIN FELICIA
Sherlock Sam U.S. Book Tour

MARC DANIEL NAIR
Performance in Kuching

NOELLE DE JESUS
Performance in Kuching

ROSEMARIE SOMAIH
• The 25th IBBY International Congress on Multicultural Works for Three Flutes - An Invitation from the USA National Flute Association

SINGAPORE LITERATURE SOCIETY
Kuala Lumpur International Book Fair 2016

SUSANNA GOHO-QUEK
Kolakta Children’s Literature Festival

THE SELECT CENTRE
LBF Literary Translation Centre

WILLIAM PHUAN CHEE HOONG
A Festival

YAP KOON CHAN
International seminar for eminent scholars, dedicated to 120th Anniversary of Mao Dun (茅盾)

MUSIC

ACAPPUCCINO
Vocal Asia Festival 2016 - 3rd Asia Cup

CHIM SHEN-KANG NICHOLAS
Nicholas Chim - Germany Tour 2016

CHOK KERONG
Chok Kerong Organ Trio at Tokyo Jazz Festival

COMPOSERS SOCIETY OF SINGAPORE
• Creation and re-launch of Composers Society of Singapore Website
• Nelson’s Composers Workshop New Zealand

CONTINEO MEDIA PTE LTD
• International Music Summit Shanghai
• ML/CON Seoul 2016

DAWN WONG
The Ark Royal Taiwanese Voyage

DR CHERYL LIM XUANZI
World Premiers by Singaporean Composers: Multicultural Works for Three Flutes - An Invitation from the USA National Flute Association

Continued on the next page
GRANTS | Part 11 of 15

MARKET & AUDIENCE DEVELOPMENT GRANT Continued

MICAPPELLA
- MICapella Reloaded China Tour 2016
- MICapella x Europe Tour 2017

MANGUANG MUSIC & ART SOCIETY
Australia Sydney Hwa Sheng 40 Anniversary Concert

NICHOLAS WONG WHYE KUIN
Sangriento - Ghosts of the Past tour (Japan 2016)

NORMAN NG
ReclaimEDM.com - a web portal for quality electronica and dance music

PORTSDOWN RECORDS
Playtime Festival 2016

RE: MIX
Celluloid Concertos (Tainan Arts Festival 2017) & Fringe Concert at Chimei Museum

SINGA BEATBOX ASSOCIATION
Grand Beatbox Battle

THE CAULFIELD CULT
The Caulfield Cult 2016 American Tour

THE GRADUATE SINGERS
The Graduate Singers in Concert - TG5xJapan

THE SINGAPORE YOUTH CHOIR LTD
TATLO: A Choral Celebration 2017

THE THEATRE PRACTICE LTD
Shanghai International Contemporary Theatre Festival

TRADITIONAL ARTS

CHINESE OPERA SOCIETY (SINGAPORE)
Guangzhou International Chinese Opera Festival 2016

CHINESE THEATRE CIRCLE
Guangzhou International Cantonese Opera Festival 2016

CHOWK PRODUCTIONS LTD
- Queensld Poetry Festival 2016
- Women Choreographer Meeting-Indonesia Umbrella Festival
- Dance Festival of India 2016

DICAPELLA DIZI ENSEMBLE
ASEAN Music Festival (中国东盟音乐节)

ER WOO AMATEUR MUSICAL & DRAMATIC ASSOCIATION
4th China - ASEAN Theatre Week

MOHAMAD SHAIFULBAHRI
bhumi at Edinburgh Fringe Festival, UK

NAJIB SOIMAN
6th International Arts Festival, Jogjakarta, Indonesia

NAM HWA OPERA
2016 China Suichang Tang Xianzu Cultural Festival and Deployment Meeting

OPERAWORKS
Guangzhou International Cantonese Opera Festival 2016

PENEROKA DAYA TARI
International Ethnic Folklore Festival, New Delhi, India

SHANTHA RATII INITIATIVES (SRI) LTD
International Dance Day Celebrations 2016, Chennai/India

SRI WARISAN SOM SAID PERFORMING ARTS
- The Intercultural Dialogue and Cultural Diversity Festival UNESCO 2016 in Qatar
- International Folklore Festival "Rainbow" in Poland

STRINGWERKZ
- Dance Festival of India 2016

THAU YONG AMATEUR MUSICAL ASSOCIATION
- 2nd Maritime Silk Road International Theatre Festival

TAN QING LUN
Hong Kong International Chinese Flute Festival 2016

THAY YONG AMATEUR MUSIC ASSOCIATION
2nd Maritime Silk Road International Theatre Festival

VISUAL ARTS

ANDREE WESCHLER
2nd *CONFLICTA LABORATORY*

ANG SOO KOON
- Objectivism: visual philosophies
- Group Exhibition

Continued on the next page
MARKET & AUDIENCE DEVELOPMENT GRANT

TRADITIONAL ARTS

ANNIE KWAN
• Conditions for Performance
• Krisis

ASHUA IMRAN
ANTITHESIS

BANI HAYKAL
Necropolis for those without sleep - Towards Mysterious Realities

BUDI WIJAYA HUANG CHEN HAN
• Krisis
• Derwent Art Prize
• Yinchuan Biennale

CHAN TUCK YEOW
8th International Printmaking Biennial of Douro 2016

CHARLES LIM YI YONG
The Tembang and The Trapeze

DENNIS TAN
Asiatopia: Performance Conference SE Asia 2016

ERIKA TAN
Diapora Platform / Repatriating The Object with No Shadow; TRAP

GAJAH GALLERY
Art Fair Philippines 2017

HO RUI AN
• Lecture-Performance at Asia Contemporary Art Week 2016
• DASH and Solar European Tour

HO TZU NYEN
• The Nameless
• NO MAIN
• One of Several Tigers (formerly known as 1001 Tigers)

IAN WOO
Impermanant Durations : On Painting and Time

IPRECIATION PTE LTD
Political Arts: Pioneers of Performance Art in Southeast Asia

JASON WEE
Future Islands

JUSTIN LEE CHEE KONG
Different Light 別の光

LAI YONGHUI JOLENE
Beside You

LEE YU JUAN
Calligraphic Matter

LIM CHOON JIN
Asian Silklkink International Art Exhibition 亚洲丝绸之路国际美术展, ASIAE

LIM QINYI
Common Tasks

LINA ADAM
Culinary History of Singapore Performance Art

LOKE KIAN WHEE, JUSTIN
‘Future Currencies’ as part of ‘Concept Context Contestation: art and the collective in Southeast Asia’ (CCC) Exhibition (Traveling Version)

LOO ZIHAN
ACAW Field Meeting and SAIC Artist Talk and Studio Visit

LUKE HENG
Luke Heng Solo Show

NG WOON LAM
American Watercolor Society 150th International Juried Exhibition 2017

POP AND CONTEMPORARY FINE ART C/O SASKIA JOOSSE
AFFORDABLE ART FAIR SINGAPORE
• OCEANS MIND
• PERANAKAN HERITAGE

SEAH YENG FONG ANGELINE
• Performances at International Low Fat Art Festival Volume 2 Bangkok Thailand
• Artist residency and participation in Jakarta Ceramics Biennale 2016

SHICHENG CALLIGRAPHY & SEAL CARVING SOCIETY
The Brilliance of The Calligraphy Exchange Exhibition in Beijing China "翰墨交辉" 中国*新加坡书法联展

SINGAPORE TEACHERS’ ART SOCIETY
Singapore Teachers’ Art Society Overseas Cultural-Exchange cum Art Exhibition 2016

SINGAPORE WATERCOLOUR SOCIETY
NIIGATA PAINTING TOUR AND INTERNATIONAL WATERCOLOUR EXHIBITION 2016
NIIGATA, JAPAN

SOGAN AND ART
Passage: Modern Ink in Southeast Asia - At Art Stage, Jakarta.

TAM KWAN YUEN
150th Annual Exhibition of the American Watercolor Society (AWS)

TAN WYN-LYN
• Art Basel Hong Kong 2017 Presented by FOST Gallery
• Where is Home

TAY WEI LENG
Travel to and participation in Concept Context Contestation exhibition programme in Yogyakarta

URICH LAU WAI YUEN
Osmosis - Audiovisual Media Festival 2016 - "Life Circuit X Orbital Cinema X 3rd View"

WEIXIN CHONG
Apocalypse Cloak

YEO SHIN YUN
South by Southeast: Art from Singapore

YEO YAK KA, ASHLEY
This sounds a bit like goodbye

CAPABILITY DEVELOPMENT GRANT

ARTS AND COMMUNITIES

LEE CAI JUN
Artist residency

AGELESS THEATRE
Exchange program with Penang Arts groups

ESTHER JOOSA
Developing self-advocacy and inclusive communities through the visual arts - A master class for stakeholders

SINGAPORE ASSOCIATION FOR MENTAL HEALTH
Moving Circle: Dance/Movement Therapy Conference

ARTS EDUCATION

BU SEE TIANG
Specialist Diploma in Arts Education

JUMAIJNI ARIFF
Specialist Diploma in Arts Education

LYDIA TAN
The San Francisco School presents The Jazz Course with Doug Goodkin

PAUL GROSSE JEROME
• 9th International Orff- Sculwerk Symposium in Salzburg
• Neuropedagogy and Music

DANCE

BERNICE LEE YIXUN
Southeast Asian Choreolab 2016, Rimbun Dahan

DAPHENY CHEN ZIWEI
• Impulstanz International Dance Festival
• Maxine Doyle Workshop-Strut Dance

I Continued on the next page
GRANTS | Part 13 of 15

CAPABILITY DEVELOPMENT GRANT Continued

DANCE
Continued

FILOMAR CORTEZANO TARIAO (DR)
Video-Presentation of the Asian Paragames:
Integrating a High Functioning Individual to a Community of Conservatoire-style trained dancers

JOHN MEAD DANCE CO LTD
JMDC Dance Workshop:
featuring Reconstruction of 2 historical repertory pieces, Occupational Therapy approaches, Dance Therapy approaches and Fundraising and Marketing insights

KOK YIK LENG DANIEL
Artist-in-Residence @
Kinosaki International Arts Center, Japan

LEXY LEE LEI TING

LIM MEI CHIAN AMICE
Paul Taylor Dance Company, New York Summer Intensive

LIU PEIYING (WIING)
International Contemporary Dance Program (ICD)

MA YUE RU
ODC's Beyond Technique Summer Intensive

MAYA DANCE THEATRE LTD
• Training in Contemporary Dance
• Training in Bharatha Natyam
• Modern Contemporary Dance Training with Rachel Arianne Ogle
• Residency with Esme Boyce

SEOW YI QING
• Italy Festival of Contact Improvisation 2016
• World Dance Alliance 2016

SHINING GOH SZU LING
Internship with City Contemporary Dance Company (HK)

SIGMA CONTEMPORARY DANCE
Sigma Contemporary Enrichment Programme 2017/2018

TANIA GOH WEE LING
Asian Producers Platform Camp (APP Camp) &
Asia Triennial of Performing Arts (Asia TOPA) 2017

WINNY YAP
Martha Graham School of
Contemporary Dance Winter Intensive

LITERARY ARTS

ANG JING HUAN
Graduate Certification in Intellectual Property Law

CHOW YING HOON CLARA
Mentorship with Madeleine Thien

DE ROZARIO TANIA MARIE
AWP 2017 Conference Panel

EPIGRAM BOOKS PTE LTD
Epiagram Books Publishing Internship 2017

GRACE CHIA KRAKOVIC
Asian Pacific Writers and Translators Conference

JEN WEI TING
Curtis Brown Online Writing Course

JENNANI DURAI
VONA/Voices Summer Workshop

JOSHUA YAP YONG GANG
Asian Pacific Writers and Translators Conference

LEE SHAO JUN GWEN
Emotional Craft of Fiction

RADHIKA DHAWAN PURI
Grammar, Mechanics and Usage for Editors

YE OL WEI
Professional Writing Academy
One-to-One Mentoring Scheme (online)

MUSIC

ABIGAIL SIN
Yellow Barn Program 2016

ANTHONY SEOW
Music Arrangement

BCUBE GROUP LLP
Advanced Live Sound Engineering

BENEDICT GOH CHIA YUNG
Taipei International Choral Festival 2016

DARYL PANG WEI CHEN
Professional Hit Melodies Composing with
Eric Ng and Jim Lim

DR CHERYL LIM XUANZI
Oberlin Baroque Performance Institute

ECHO PHILHARMONIC SOCIETY
Sanya Symphony Orchestra Competition

FABIAN LIM YONG LIANG
Popular Music as a Cohesive National Identity in the Local Singapore Context

FOONG HAK LUEN
Taipei International Choral Festival

GAMELAN ASMARADANA LIMITED
Balinese Gamelan Masterclasses by Dr Wayan Sudirana

HUMMINGBIRD CONCEPTS LLP
Hummingbird Internship Programme

IGNATIUS WANG
Jungfrau Music Festival - Conducting Masterclass

JOEL NAH
• Music and New Media Economics
• Hollywood Music Workshop - Orchestration and Arranging with Conrad Pope, and Mixing With
• The Masters Seminar with Alan Meyerson

KANE TEO YUDE
Taipei Philharmonic Choral Masterclass

KONG XUANG LEISTER
Zin Conducting Masterclass

DR LEE SHIN KANG
• Conference presentation and attendance in US
• Conference presentation and attendance in
Vancouver, Canada

LEE CHANG YONG
Professional Hit Melodies Composing with Eric Ng & Jim Lim

LEW KONG MENG
Understanding Cultural Differences in the Aesthetic Experiences from A Psychological Perspective

LIM CHANG HUNG CLEMENT
The 8th Asia Flute Congress Kobe 2016

LIM YI MIN DANIEL BONAVENTURE
soundsCAPE 2016: Composition and Performance exchange

LOH KAI WEN, KEVIN
• Guitar Foundation of America Convention and Competition 2016
• 9th International Competition for Young Guitarists in Monheim am Rhein

MICHELLINA CHAN
Asia Pacific Saxophone Academy 2016

MING XI
Ocean Butterflies Music Career Program

MOHAMED SHAHRIL BIN MOHAMED SALLEH
OCI Conducting Studies Conference 2016

NG HON WAI MARTIN
Training in German Romantic Opera

ONE CHAMBER CHOIR
Laurea Mundi Budapest

PANG MEE MEE
Professional Hit Lyrics Writing with Xiaohan

PHANG TAO CHERN, FELIX
2017 International Jazz Composers Symposium

Continued on the next page

ANNEXES
A1
A2
A3
A4
A5
A6
A7
A8
A9
A10
A11

NATIONAL ARTS COUNCIL ANNUAL REPORT FY 2016/2017

Continued on the next page
## GRANTS

### CAPABILITY DEVELOPMENT GRANT

#### MUSIC

**TANG TEE TONG**
- American String Teacher's Association Conference ASTA 2017
- Training for Violin and Viola Teachers

**THE APEX PROJECT (A CAPPELLA) LLP**
Vocal Asia Festival 2016 - Asian A Cappella Cup Competition

**WANG CONGYU**
- Jean-Paul Sevilla
- 3rd Karlovac Piano Festival

**WONG HOCK LING**
Mix With The Masters with Chris Lord Alge

**XU KAI XIANG**
- Instrumental Performance Scholarship

### THEATRE

**AK THEATRE LTD**
Kattai Kothu Workshop

**JOCELYN CHNG CHIN YING**
- IFTIR 2016 Streaming: "Presenting the Theatrical Past Interplays of Artefacts, Discourses and Practices"
- Viewpoints and Development Movement Workshop

**BENJAMIN WONG EIT MING**
RADA Acting Shakespeare

**CHEN YIYOU**
- Viewpoints and Development Movement Workshop

**CHOWK PRODUCTIONS LTD**
- CHOWK 2016-17 Training Programme - Dancers Showcase Platform "Closing Moments"
- World Dance Alliance-Asia Pacific AGM event

**CHONG GUO LEE**
- Viewpoints and Development Movement Workshop

## CONTINUED ON THE NEXT PAGE
**GRANTS | Part 15 of 15**

**CAPABILITY DEVELOPMENT GRANT Continued**

**VISUAL ARTS**

**WEE HONG LING**
Intensive 2-week Master class at Haystack School, Maine, USA

**NANDITA MUKAND**
L’Olivar Foundation Residency

**JOEY CHIN**
Calling the Current Conversation

**LOE CHEK SIAH KENNETH**
Radical Handbuilding course by Aaron Angell at Salzburg International Summer Academy of Fine Arts 2016

**NG HUI HSIEN**
Arteles Artist Residency

**TIO MENG SAMANTHA**
Green Art: Water Ecology Project (Residency at Bamboo Curtain Studio)

**TEO HUEY LING**
Residency at International Ceramics Studio, Hungary

**SHONA FINDLAY**
De Appel Curatorial Programme 2016 - 2017

**LOO ZIHAN**
Asiatopia 2016 Performance Conference S.E.A

**ANG SOO KOON**
Residency Unlimited New York

**CHARMAINE POH**
VII Masterclass 2016/2017

**CHUN KAI FENG**
Pottery Research Course at Home of Clay Arts in Tajimi, Japan

**GAN ZHEN YI, ELIZABETH**
Raku Speciality Course

**LOH XIANG YUN**
Youkobo Art Space, Artist-in-Residence Program (AIR)

**RESEARCH GRANT**

**LITERARY ARTS**

**ZHANG SONGJIAN**
The National Narratives of Chinese Literature in Postcolonial Singapore

**TRADITIONAL ARTS**

**NG TECK SENG**
Quantitative Acoustic Data Collection & Qualitative Feedback Gathering of Modernised Chinese Musical Instruments (Bamboo Flute & Erhu)
## NAC ARTS SCHOLARSHIP RECIPIENTS 2016

### UNDERGRADUATE

- **BETH YAP**  
  Bachelor of Arts in Music  
  Berklee College of Music

- **BJORN LEE VARELLA**  
  Bachelor of Arts in Art History  
  Columbia University

- **ELIZABETH CHUA**  
  Bachelor of Arts and Business  
  University of New South Wales (UNSW Australia)

- **GAUSS LEE**  
  Bachelor of Music  
  Wheaton Conservatory of Music

- **HAY TEOW KWANG**  
  Bachelor of Arts (Hons) Design for Performance  
  Royal Welsh College of Music and Drama

- **LIM JIA YI**  
  Bachelor in Dance Performance  
  (Chinese Ethnic & Folk Dance)  
  Beijing Dance Academy

- **NUR AQLIAH HASSAN**  
  Bachelor of Arts (Hons) Fine Arts  
  Glasgow School of Art

### POSTGRADUATE

- **CHARMAINE TOH**  
  Doctor of Philosophy  
  University of Melbourne

- **CHONG ANGELA**  
  Master of Arts in Fine Arts  
  LASALLE College of the Arts

- **CORRIE TAN**  
  MA Performance and Culture: Interdisciplinary Perspectives programme  
  Goldsmiths, University of London

- **FANG WEIZHE**  
  Master of Fine Arts in Theatre and Entertainment Arts  
  The Hong Kong Academy for Performing Arts

- **GENEVIEVE CHUA I-FUNG**  
  Master of Arts in Painting  
  Royal College of Art

- **GUO NINGRU**  
  Master of Fine Arts in Sound Design  
  University of California Irvine

- **LENA HENG**  
  MA in Research  
  McGill University - Schulich School of Music

- **LESLIE WONG**  
  Doctor of Music  
  Mahidol University, College of Music

- **MUHAMMAD NORAMIN BIN MOHAMED FARID**  
  PhD (Drama and Theatre Department / Centre of Asian Theatre and Dance)  
  Royal Holloway, University of London

- **NG XI JIE**  
  Master of Fine Arts in Art & Social Practice  
  Portland State University

- **YEO WEI WEI**  
  MA Creative Writing Prose Fiction  
  University of East Anglia
CULTURAL MEDALLION AND YOUNG ARTIST AWARD (CMYAA) 2016

AWARD RECIPIENTS

CULTURAL MEDALLION (CM)
ASIAH AMAN (NONA ASIAH)
KOH MUN HONG

YOUNG ARTIST AWARD (YAA)
ALECIA NEO
EZZAM RAHMAN
LILY XIAOYI
MARC NAIR
POOJA NANSI

SPECIALIST PANEL MEMBERS

MUSIC | CM
CHAIRPERSON
DR UMA RAJAN

CO-CHAIRPERSON
PAUL TAN

ERIC JAMES WATSON
GHANAVENOTHAN RETNAM
JENNIFER THAM SOW YING
DR KELLY TANG
DR TAY TEOW KIAT
VALARIE WILSON
WOO MUN NGAN
YUSNOR EF

MUSIC | YAA
CHAIRPERSON
TERENCE HO

CO-CHAIRPERSON
PAUL TAN

EDDINO ABDUL HADI
GHANAVENOTHAN RETNAM
JOSHUA TAN KANG MING
PHILIP ANTHONY JEYARETNAM
RUTH LING YAHUI
DR TAN SHZR EE
DR THOMAS MANHART
WONG LAI FOON

THEATRE | CM
CHAIRPERSON
CHOO THIAM SIEW

CO-CHAIRPERSON
PAUL TAN

ALICE HO
CAI BI XIA
DR CHARLENE RAJENDRAN
CLARISSA DON KAY YEN
HAN LAO DA
TAN TARN HOW

THEATRE | YAA
CHAIRPERSON
CHONG TZE CHIEN

CO-CHAIRPERSON
PAUL TAN

ADRIAN PANG
CLAIRE WONG
HEMI YUSOF
KOH HUI LING
ASSOC PROF QUAH SY REN
R CHANDRAN
RYDWIAN ANWAR

VISUAL ARTS | CM
CHAIRPERSON
LOW SZE WEE

CO-CHAIRPERSON
PAUL TAN

CHOW YIAN PING
HAN SAI POR
LEE HOCK MOH
ONG KIM SENG
TAY BAK CHIANG

VISUAL ARTS | YAA
CHAIRPERSON
AHMAD MASHADI

CO-CHAIRPERSON
PAUL TAN

AMANDA HENG
DR BRIDGET TRACY TAN
CHARMAINE TOH LAY PING
HUANG LIJIE
TAN SIU LI
YEOW CHEE KIONG
M. ZAKI RAZAK
PUBLIC ART TRUST ADVISORY AND COMMISSIONING PANEL

CO-CHAIRS

AHMAD BIN MASHADI
Head/Senior Associate Director
NUS Museum

PAUL TAN
Deputy CEO
National Arts Council

MEMBERS

MAE ANDERSON
Chairman
Art Outreach Singapore

ANDREW DAVID FASSAM
Senior Director (Strategic Projects), Planning,
Conservation & Urban Design Group
Urban Redevelopment Authority

SWEE MUN LEE
Senior Assistant Director, Conservation Services
National Heritage Board

DR SUSIE LINGHAM
Creative Director
Singapore Biennale 2016

VINCENT LEOW
Artist

JUNE YAP
Independent Curator

JANICE KOH
Stage and television actress, and
former Nominated Member of Parliament

YANN FOLLAIN
Managing Director - Head of Design
Founder
WY-TO PTE LTD

Please note that the panel's term ended 31 December 2016
## DISTINGUISHED PATRON OF THE ARTS

### CORPORATIONS

- ($1,500,000 AND ABOVE IN A YEAR)
  - ACCENTURE SINGAPORE
  - HSBC
  - KEPPEL CORPORATION LIMITED
  - MARINA BAY SANDS
  - Ngee ANN development pte ltd
  - SINGAPORE PRESS HOLDINGS LTD
  - TEMASEK FOUNDATION NURTURES CLG LIMITED
  - THE Ngee ANN KONGSI
  - UNITED OVERSEAS BANK LIMITED
  - YONG HONG KONG FOUNDATION

### INDIVIDUALS

- ($100,000 AND ABOVE IN A YEAR)
  - ALEXANDER TEDJA
  - BENSON T S PUH
  - CHEN KEZHAN
  - CHRISTOPHER & ROSY HO
  - HO KIAU SENG
  - JOSEPH GRIMBERG
  - PATRICK LEE KWOK KIE
  - POH CHOON ANN
  - TEO KIANG ANG
  - THIA SIA EANG
  - WILLIAM RANDALL & SIMONE LOUREY

### FRIEND OF THE ARTS

### CORPORATIONS

- ($50,000 AND $299,999)
  - ACE PIX
  - AL WEALTH PARTNERS PTE LTD
  - ARINA INTERNATIONAL HOLDING PTE LTD
  - ASCENDAS-SINGBRIDGE
  - ASPIRE
  - AUDI SINGAPORE PTE LTD
  - CANON SINGAPORE PTE LTD
  - CHIPI ENG SENG CORPORATION LTD
  - CLEAR CHANNEL SINGAPORE
  - DBS BANK LTD
  - DEUTSCHE BANK
  - ELKWOOD GROUP PRIVATE LIMITED
  - FAT FACTORY
  - FCB
  - FRASERS HOSPITALITY PTE LTD
  - G K GOH HOLDINGS LIMITED
  - GENEVA MASTER TIME MARKETING LLP / PATEK PHILIPPE
  - HSBC
  - IWC SCHAFFHAUSEN SOUTHEAST ASIA
  - JCDECAUX SINGAPORE PTE LTD
  - KIM CHOO KUEH CHANG PTE LTD
  - KINGHM LIMITED
  - LCH LOCKTON LTD
  - LSB
  - LWC ALLIANCE PTE LTD
  - LIANBEE-JECO PTE LTD (BRAUN BUFFEL)
  - LIM YONG PRODUCTIONS

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Continued on the next page
PATRON OF THE ARTS AWARD 2017 | Part 2 of 2

FRIEND OF THE ARTS Continued

INDIVIDUALS (BETWEEN $10,000 AND $49,999)

ADAM & BRITTANY LEVINSON
ADRIAN & SUSAN PEH
ALAN GOEI
ALBERT CHIU
ALEXANDER R W KWOK
ALFRED WONG
ALISON KENNEDY
ALVIN ARUMUGAM
ANAND THARMARATNAM
ANDREAS & DORIS SOH-MEN-PAO
ANDRESS GOH
ANDREY BERZINS
ANNE LEE PUI LUIN
ARTHUR LEE
ASTRIE SUNINDAR-RATNER
AY KAI PENG
BEN CHING
BEN Y.T. CHANG
CHAM TAO SOON
CHANDRA MOHAN S SIO RETHNAM
CHIA MIA CHIANG
CHOO CHIAU BENG
CHRISTINA ONG
CHRISTINE LOW
CHRISTINE YEH
CHUA SEOW ANN
CINDY CHIA-TAY
CLAIRE CHANG
CLARINDA TIJA DHARMADI-MARTIN
CONRAD & ANDREA LIM
DANG HUY NHU LCH MY
DANIEL TEO TONG HOW
DAVID HARRIS ZEMANS & CATHERINE PONEY
DAVID HENG & DANIEL LIM
DAVID LIAO TIAN SZE
DESMOND LIM
DOROTHY CHAN
EDMUND LIN & TRINA LIANG
ELISABETH DE ROTHCHILD
ELSEY YU CHEN CHEE
EU YEE MING RICHARD
EUGENY TUGOLOUKOV & NATALYA PAVCHINSKAYA
GEESON P LAWADINATA
GEH MIN

GEOFFREY & AI-AI WONG
GEORGE QUEK MENG TONG
GEORGE SO
GEORGES BARBEE
GOH-TAN CHOO LENG
GRACE, SHUA & JACOB BALLAS CHARITABLE TRUST
HARRIS ZAIDI
HAYDEN MAJAJAS
HO KIAN HOCK
HUGH YOUNG
HWANG YEE CHEAU
JACKSON & DIANA SEE
JANEK SCHERGEN
JEANETTE TAN
JIMMY VIM
JOHN CHIA
JOHN FRIEDMAN
JULIE LO
JUNE GOH
KOH SAUK KEOW
KONG ENG HUAT
LAURA HHWANG
LAUREL LEE SWEENER
LEE CHOOON BOK
LEE KAH HENG
LEE L MING
LEE LUNG NIAN
LEONG WAI LENG
LIM BOON HENG
LIM CHIN BOON
LIM PENG HOR
LITO & KIM CAMACHO
LOH BOON CHYE
LOW CHECK KIAN
MAISY KOH AND BEH SWAN GIN
MANARAJ S S. SEKHON
MARGARET BEE HOON WEE
MAVIS LIM GECK CHIN
MICHAEL HO HWANG
MICHAEL LIEU AND TAN KHEONG JU
MICHELANGELO SAMSON
NADAV N L HAVY
NG SIEW QUAN
NICHOLAS & MICHELLE
NICOLINA C. ELRICK
ODILE B. BENJAMIN
OEI HONG LEONG
OIE YEE CHOO
OLIVER BETTIN
OLIVIA LUM
ONG CHU POH
ONG PANG BOON
ONG YONG LOCK
PAUL BERNARD
PETE SEAH
PHILIP CHOI
PHILIP JYARETNAM
PHUA LAY PENG DENISE
PIERRE LORINET
PIERRE PERRETT
POH SOON ONG
RAI & MARY RAJKUMAR
REUBEN SAVI KHAFI
RICHARD EU KENG MUN
RICHARD NIJKERK
ROGER FLURI
ROGERIO BERNARDO
THE LATE S R NATHAN
SHARON S J CHANDRAN
SOON FONG- YENG
STELLA KON
SYLVIA LIM SOR KUAN
TAN KWANG HWEI
TAN WAN CHYE
TAN WHEEL M IEN JOY
TAY WEI JIN MICHAEL
THAM KWANG HSUEH YVONNE
THOMAS & MARY ZUELIG
TIMBER YEH
WAH KHEONG & TINA LEONG
WEE CHWEE HENG
WEE WEI LING
WINSTON & VALERIE KWEEK
WONG FONG FUI
WONG NG TIONG LIONG & TAN SIEW HOON
YAP CHEE MENG
YEO JAM LAM
YEO ENG KIONG
YONG PUNG HOW
YONG YING-I
ZHONG SHENG JIAN
CULTURAL MATCHING FUND

CULTURAL MATCHING FUND (CMF) TRUSTEES

YEEOH CHEE YAN
Permanent Secretary
Ministry of Culture, Community and Youth

VEMALA RAJAMANICKAM
Consultant
Allen and Gledhill LLP

EDMUND KOH
Head Wealth Management Asia Pacific
Country Head Singapore
Group Managing Director
UBS AG

YEOW CHEE KEONG
Real Estate & Hospitality Leader
PricewaterhouseCoopers LLP

CMF TRUST SECRETARY

YEO WHEE JIM
Senior Director (Arts & Heritage Division) and
Trust Secretary
Cultural Matching Fund
Ministry of Culture, Community and Youth
**ARTS SPACES TENANTS** | List of Art Tenants from 1 April 2016 - 31 March 2017

**ARTS HOUSING SCHEME**

| Chinese Calligraphy Society of Singapore |
| Dance Ensemble Singapore |
| Federation of Art Societies |
| Singapore Indian Fine Arts Society |
| The Substation Ltd |
| The Photographic Society of S’pore |
| Chinese Theatre Circle Ltd |
| Ping Sheh |
| Xin Sheng Poets’ Society |
| Singapore Assn of Writers |
| Toy Factory Productions Ltd |
| Er Woo Amateur Musical & Dramatic Assn |
| Shicheng Calligraphy & Seal-Carving Society |
| Harmonica Aficionados Society |
| TAS Theatre Co (S) Ltd |
| Drama Box Ltd |
| The Necessary Stage Ltd |
| Singapore Wind Symphony |
| Singapore Repertory Theatre Ltd |
| Theatreworks (Singapore) Ltd |
| Bhaskar’s Arts Academy Ltd |
| Wild Rice Ltd |
| Sri Warsian Som Said Performing Arts Ltd |
| I Theatre Ltd |
| Maya Dance Theatre Ltd |
| Gamelan Asmaradana Ltd |

**126 CAIRNHILL ARTS CENTRE**

| ACT 3 International Pte Ltd |
| Theaterv Ltd |
| The Arts Fission Company |
| Echo Philharmonic Society |
| The Finger Players Ltd |

**ARTS CENTRE SCHEME**

| Centre 42 Ltd |
| Objectifs Centre Ltd |
| The Theatre Practice Ltd |

**TELOK KURAU STUDIOS**

| Amanda Heng Liang Ngim |
| Baet Yeok Kuan |
| Chieu Shuyee Fook |
| Lim Leong Seng |
| Lim Yeow Kuan |
| Loy Chye Chuan |
| Raymond Lau Pooh Seng |
| San See Piau |
| Sim Lim Huat |
| Tan Kian Por |
| Tan Swee Hian |
| TEO Eng Seng |
| S’pore Watercolour Society |
| S’pore Colour Photographic Society |
| Goh Beng Kwan |
| Tan Wee Tar |
| Tang Mun Kit |
| Chng Seok Tin |
| LEO Hee Tong |
| Hong Sek Chen & Anthony Chua Say Hua |
| Lye Swee Koon |
| Chern Lian Shan |
| Thomas Yeo Chew Hong |
| Kit Tan Juat Lee |
| Yeo Chee Kiong |
| Tan Wynn Lyn |
| Sharma Jeremy Melvin |

**ALIWAL ARTS CENTRE**

| Ravindran Drama Group Company Limited |
| Abdul Yazid Bin Mohamed Juhuri |
| The A Cappella Society Ltd |
| Odyssey Dance Theatre Ltd |
| Re:Dance Theatre Limited |
| Word Forward Limited |
| Teater Ekamatra Ltd |
| Singapore I-Lien Drama Society |
| Mohammed Zulkarnaen Othman (Leader) + |
| EMAN Raharino Jemal + |
| SuFian Namri + |
| Chong Tze Chen, Anthony |
| Ho Tzu Nymen |
| Nam Hwa Opera Limited |
| Nine Years Theatre Ltd |
| The Chinese Opera Institute |
| John Mead Dance Company Ltd |

**GOODMAN ARTS CENTRE**

| Ding Yi Music Company Ltd (The Percussion Assembly/ The Bigger Bang) |
| The Observatory Music Ltd |
| The Philharmonic Winds |
| Paper Monkey Theatre Limited |
| Singapore Drama Educators Association |
| Tian Yan Beijing Opera Society |
| Young People’s Performing Arts Ensemble Ltd |
| T.H.E. Dance Company Ltd |
| Era Dance Theatre Limited |
| Apsaras Arts Ltd |
| Frontier Danceシアンド Ltd |
| Srijana Association of Comic Artists (Singapore) |
| Singapore Literature Society |
| Sonny Liew Gene Sien |
| Angkatan Sasterawan ’50 |
| Koh Wen Chil, Fiona |
| Han SAI Por |
| Lau Wai-Yuen Urich |
| Lee Chee Kong Justin |
| Lee Hong Hwee Michael |
| Jason Lim Eng Hwa |
| Chijn Kai Fong (Leader) + |
| Chijn Kai Qin + |
| Joo Chun Lin |
| Donna Ong Mei Ch’ing |
| Brian GohHong Tan |
| Zhao Renhui |
| Kamal Arts Ltd |
| Community Cultural Development (Singapore) Ltd |
| Singapore Association for Mental Health |
| Marvin Chew Kiew Jin |
| Association of Singapore Tamil Writers |
| Boo Junfeng |
| Chen Sai Hua Kuang |
| Ang Song Nian + |
| Tan Peiling |
| Andy Chia Qilong |
| Choral Association (Singapore) |
| Traditional Arts Centre (Singapore) |
| Checkpoint Theatre Limited |
| Tan Wee LIt |
| Song Lovers Choral Society + |
| Sourcewerkz Music Company (Co-Tenant) |
| Singapore Lyric Opera Limited |
| Suiak Abdul Rahman |
| Melissa Tan |
| Raw Moves Ltd |
| CH Night LTD |
| Ong Kian Peng |
| Foo Yun Ying + Chee Yong Hock (DANCE NUCLEUS) |