



NATIONAL ARTS COUNCIL
SINGAPORE



NATIONAL ARTS COUNCIL

TAKING SHAPE

ANNUAL REPORT
FINANCIAL YEAR 2022/2023

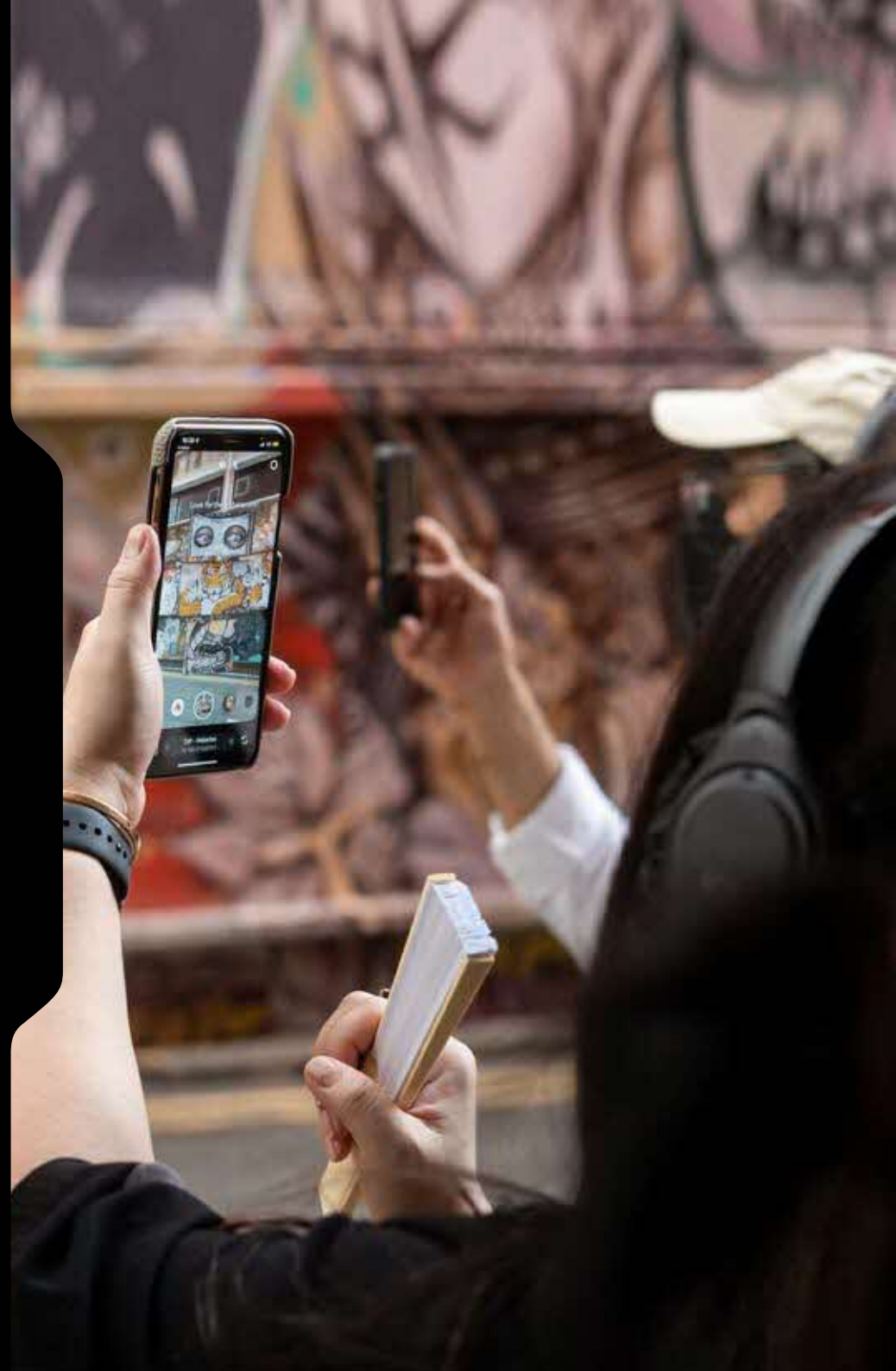
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(Cover photo: Park visitors interacting with the public artwork *n o o n (at play)* by Adeline Kueh and Hazel Lim-Schelegel, commissioned by the Public Art Trust as part of *As You Were (2022)*, at Punggol Waterway Park.

(Pictured right: Augmented Reality (AR) filters created by MeshMinds bringing street art murals by RSCLS at Waterloo Link to life.

Credit: Colossal Pro)



MISSION

We champion an arts sector that inspires society, sparks creativity, and connects Singapore to the world.

VISION

A creative city that inspires.

STRATEGIC OUTCOMES

A CONNECTED SOCIETY

Anchored on Shared Arts & Culture

A DISTINCTIVE CITY

Inspired by and for the Arts

A CREATIVE ECONOMY

Powered by Artistic Talent, Excellence & Innovation

Enabled by **Technology & Innovation, Data Insights, and Partnership**

CHAIRMAN'S STATEMENT

The past year was eventful and meaningful for the arts sector. As the world continues to recover from the far-reaching consequences of the pandemic, our global climate has become increasingly challenging to navigate, shaped by complex socio-economic forces and economic uncertainties. In this evolving landscape, the arts play an ever-crucial role in fostering unity, facilitating open dialogues, and reflecting our collective aspirations.

In engaging with stakeholders both within and outside of the arts sector to shape the next iteration of the Arts Plan, we were deeply encouraged by the strong sense of optimism and hope that Singaporeans have for the arts. Findings from the 2022 Population Survey of the Arts also signaled the robust recovery of our arts sector, with physical attendance and participation in the arts recovering to levels comparable to that of pre-pandemic times, complemented with a significant increase in interest towards the arts.

Thriving in a Dynamic World

In 2022, the National Arts Council (NAC) continued to present captivating programmes to delight audiences and deepen public appreciation for the arts. With the easing of COVID-19 restrictions, flagship events such as Singapore Art Week (SAW) 2023 made a triumphant return in their physical format. Still, hybrid forms of art presentation have since become the norm, and our programmes continue to embrace the intersection between physical and digital spaces in the creation and presentation of art. The Singapore International Festival of the Arts 2022, for instance, saw a record number of 11 commissioned works, offering an eclectic blend of virtual and live performances which captured the imagination of audiences across diverse platforms.

To ensure that our arts sector remains at the forefront of the rapidly evolving creative economy and keeps pace with the changing world, the Council nurtures opportunities to champion its growth and long-term sustainability. One significant milestone was the signing of the NAC-UOB Memorandum of Understanding (MOU), a strategic partnership that combines ideas, resources, and ecosystem partners from both the private and public sectors. This collaboration serves to strengthen artists'

capabilities while also opening pathways to engage new audiences. By establishing more partnerships and initiatives, we aim to foster a vibrant and resilient arts scene in Singapore.

The Power of the Arts in Our Everyday Lives

In tandem with our efforts to grow capabilities for our artists and arts organisations, we endeavour to broaden the audience base and cultivate a deeper appreciation for the arts among all Singaporeans. In February 2023, we launched *The Arts Can Inspire Your Every Day* campaign in public spaces, amplifying the voices of key segments of Singapore's society, including our youth, seniors, PMEBs, and young families. Through their inspiring stories, we highlighted how the arts have the power to touch and transform lives, embedding the art's profound impact in our collective consciousness.

Expanding Singapore's Influence in the Arts

In 2022, the Council fortified Singapore's position as a global thought leader in arts and cultural policy. Our participation in prestigious international conferences, such as the Mondiacult 2022 World Conference on Cultural Policies and the International Federation of Arts Councils and Cultural Agencies (IFACCA) 8th General Assembly and Leadership Summit in September 2022, facilitated meaningful contributions to the global dialogue on cultural governance and the creative economy. We also showcased our artistic prowess on renowned international platforms, including the Singapore Pavilion at the 59th Biennale Arte 2022, which marked our milestone 10th year of participation in Venice. To share this success with our local community, we organised the Singapore Pavilion Return Show in January 2023 during this year's SAW. Drawing over 3,000 visitors, the exhibition demonstrates NAC's dedication to making the arts available to Singaporeans and reflects how it unites the larger community through a shared experience.

Exciting Times Ahead

Looking ahead, the new iteration of *Our SG Arts Plan (2023 - 2027)* heralds a period of immense growth and opportunity for the arts sector. The plan, shaped through a year-long process of engagements and gathering feedback from various stakeholders, will guide the development of an increasingly vibrant and diverse arts scene in Singapore, fuelled by collective ownership and increased societal support.

As we reflect upon the Council's achievements during the past financial year, I would like to express our heartfelt gratitude to then-CEO of NAC, Rosa Daniel, whose visionary leadership over the past six years has played a pivotal role in nurturing a resilient arts sector. I am certain that CEO Low Eng Teong will continue the good work of the Council in championing our arts sector and bringing the arts in Singapore to new heights.



Goh Swee Chen, Chairman

CEO's REVIEW

In the face of unprecedented challenges brought forth by the pandemic, the arts scene has matured significantly in recent years. We are very heartened and encouraged by the resilience and adaptability of our arts practitioners, who have shown unwavering dedication in their practice and creativity in finding new avenues for artistic innovation.

The theme for this year's Annual Report, *Taking Shape*, aptly captures the next stage of NAC's work and aspirations. With the launch of our second iteration of the Arts Plan, *Our SG Arts Plan (2023 - 2027)*, this moment presents an opportune time to reflect on the accomplishments achieved under the first *Our SG Arts Plan (2018-2022)* which mapped NAC's priorities for arts development. The first plan laid the groundwork for a promising future, where the arts can continue to thrive and enrich the lives of all Singaporeans.

Sustaining Key Programmes and Initiatives

In 2022, our distinctive programmes continued to contribute to a robust arts scene in Singapore, as we celebrated key milestones. The 25th edition of the Singapore Writers Festival in November 2022 featured an impressive lineup of 475 Singaporean and international authors and speakers across over 200 physical and online programmes. We continued to recognise and honour artistic excellence through our annual Cultural Medallion and Young Artist Award. NAC also supported and empowered artists to build capabilities and stretch their artistic potential through residencies and educational programmes throughout the year. Additionally, the technical beta launch of Catch in March 2023, Singapore's first platform which aggregates diverse arts and culture offerings, promises to make the arts more accessible and appealing to Singaporeans through personalised recommendations and bite-sized arts content.

Providing Arts for All

A central focus for NAC is also to deliver opportunities for all to appreciate and participate in the arts, and we have made remarkable progress in engaging diverse audience segments. Tailored programmes such as #SilverArts during the months of September to December 2022 enabled seniors to actively participate in the art-making process, while the Museum-Based Learning (Art) programme exposed over 32,000 Primary level students to local arts through guided tours organised by National Gallery Singapore.

For more audiences to enjoy the arts, we also partnered with the Singapore Tourism Board and four other agencies to introduce the inaugural Wellness Festival Singapore in June 2022. Initiatives like these demonstrate the potential of the arts to invigorate adjacent industries, paving the way for more instances of synergy between the arts and the larger creative economy.



Low Eng Teong, Chief Executive Officer

Ensuring Sustainability for the Arts

Through various means, the Council remains committed to driving sustainable growth for the arts in Singapore. To incentivise support for our artists through arts patronage, we continued to administer the Cultural Matching Fund, which provides dollar-for-dollar matching grants for private cash donations to arts and heritage charities. The Fund had received a further top up of \$150 million effective from April 2022, enabling the Council to continue driving a shared ownership of the local arts scene.

In our commitment to broaden the local arts scene outreach, we also explored opportunities for our artists to benefit from international exposure. In July 2022, we signed a MoU with the Embassy of France in Singapore to support the creation of a bilateral Artist-in-Residency Programme over the next five years.

Keeping Momentum

In our efforts to co-develop *Our SG Arts Plan (2023 - 2027)* with over 16,500 stakeholders from July 2021 to February 2023, we were heartened by the public's suggestions and feedback, reaffirming the arts' relevance in the lives of Singaporeans. We believe that people lie at the heart of the arts, and the arts serve an intrinsic purpose in providing a shared sense of belonging for all Singaporeans. To that end, we will continue to foster strong relationships with our artists, stakeholders, and the public, working together to strengthen our connections through the arts.

We will explore how avenues to access the arts can be embedded in our country, from the city centre to the heartlands. This will culminate in our vision of the arts in Singapore contributing to a distinctive city landscape, one that we can be proud to call home. We will also explore opportunities to build the creative economy with heightened fervour, with a key focus on fostering greater collaborations between the public, private and people sectors to introduce new possibilities for the arts. Technology and data

will continue to be transformative forces which power the arts, and we will leverage technology to explore innovative approaches to art creation and presentation.

All in all, as we chart the next chapter of *Our SG Arts Plan (2023 - 2027)*, we will sustain the momentum we have built and propel it to new heights.

Strengthening Internal Capabilities

To drive sector-wide developments envisioned as part of *Our SG Arts Plan (2023 - 2027)*, the Council also continues to evolve internally. We have established the Strategic Partnerships and Engagement department to explore more avenues for partnerships and cross-pollination between public, private, and people sectors.

Additionally, the Technology and Innovation department will drive sector and internal transformation through technology, while a dedicated Incentive Policy team will review grant policies and process management. With these changes, arts stakeholders can look forward to more efficient processes, increased support, and opportunities to hone their craft and inspire audiences.

Looking Ahead

As we anticipate the forthcoming developments, it is our sincere hope that Singaporeans look forward to the future of our arts sector and continue to support the arts. With arts offerings that illuminate Singapore's cityscape, more avenues to connect with each other through the arts, and the integration of the arts into the broader creative economy, the opportunities for artistic excellence and passion to flourish are boundless.

Whether you are a student embarking on your initial artistic endeavours, an arts practitioner seeking avenues for personal and professional growth, or business owner seeking collaborative opportunities to tap into the creative potential of our arts sector, the upcoming *Our SG Arts Plan (2023 - 2027)* will present valuable opportunities for all.

On behalf of the Council, I would like to extend our heartfelt thanks to our artists, members of the public, and all stakeholders who have contributed to various conversations in shaping the future of the arts. We would also like to express our appreciation to the Ministry for Culture, Community and Youth, for their unwavering support in sustaining state resources to enable us to grow a vibrant arts scene year after year.

COUNCIL MEMBERS

CHAIRMAN

Goh Swee Chen

Chairman
Nanyang Technological University
Board of Trustees

DEPUTY CHAIRMAN

Wilson Tan

Chairman
Arts House Limited



Low Eng Teong

Chief Executive Officer
National Arts Council



Sharon Ang

Group Director (Planning)
Ministry of Health



Beatrice Chia-Richmond

Creative Director
Presplay Pte Ltd



Warren Fernandez

Chief Executive Officer
Asia Pacific
Edelman



Goh Geok Cheng



Azman Jaafar

Managing Partner
RHTLaw Asia LLP



COUNCIL MEMBERS



Anne Lee
Investments Director
Bowen Enterprises Pte Ltd



Prof Liow Chinyong Joseph
Dean
College of Humanities,
Arts and Social Science
Nanyang Technological University

Tan Chen Kee
Deputy Director-General of Education
(Schools) & Director of Schools
Ministry of Education

Tan Kay Ngee
Principal Architect
Kay Ngee Tan Architects



Wahab Yusoff
Founding Partner / Acting CEO
Rekanext Capital Partners Pte Ltd



Dr Wong Tien Hua
Director
Mutual Healthcare Pte Ltd



Karen Teo
Vice President
Android Partnerships (APAC)
Google



SENIOR MANAGEMENT

Low Eng Teong
Chief Executive Officer



Lynette Pang
Deputy Chief Executive Officer



Alice Koh
Chief Financial Officer
Finance, Cultural Matching
Fund



Aruna Johnson
Director
Literary Arts, Access
& Community Engagement

Bannon Jean
Head
Workplace



Clara Dyeo
Acting Director
Policy & Planning



May Tan
Director
Education
& Manpower Development

SENIOR MANAGEMENT



Rebecca Li
Director
People & Culture



Sabrina Chin
Director
Infrastructure Planning
& Development

Sam Lay
Director
Strategic Partnerships
& Engagements

Serene Lim
Director
Performing Arts,
Incentive Policy



Sharon Chang
Chief Research Officer
Data & Research



Tay Tong
Director
Visual Arts



Victor Ang
Director
Technology & Innovation



SENIOR MANAGEMENT

Victor Leong
Head
Internal Audit

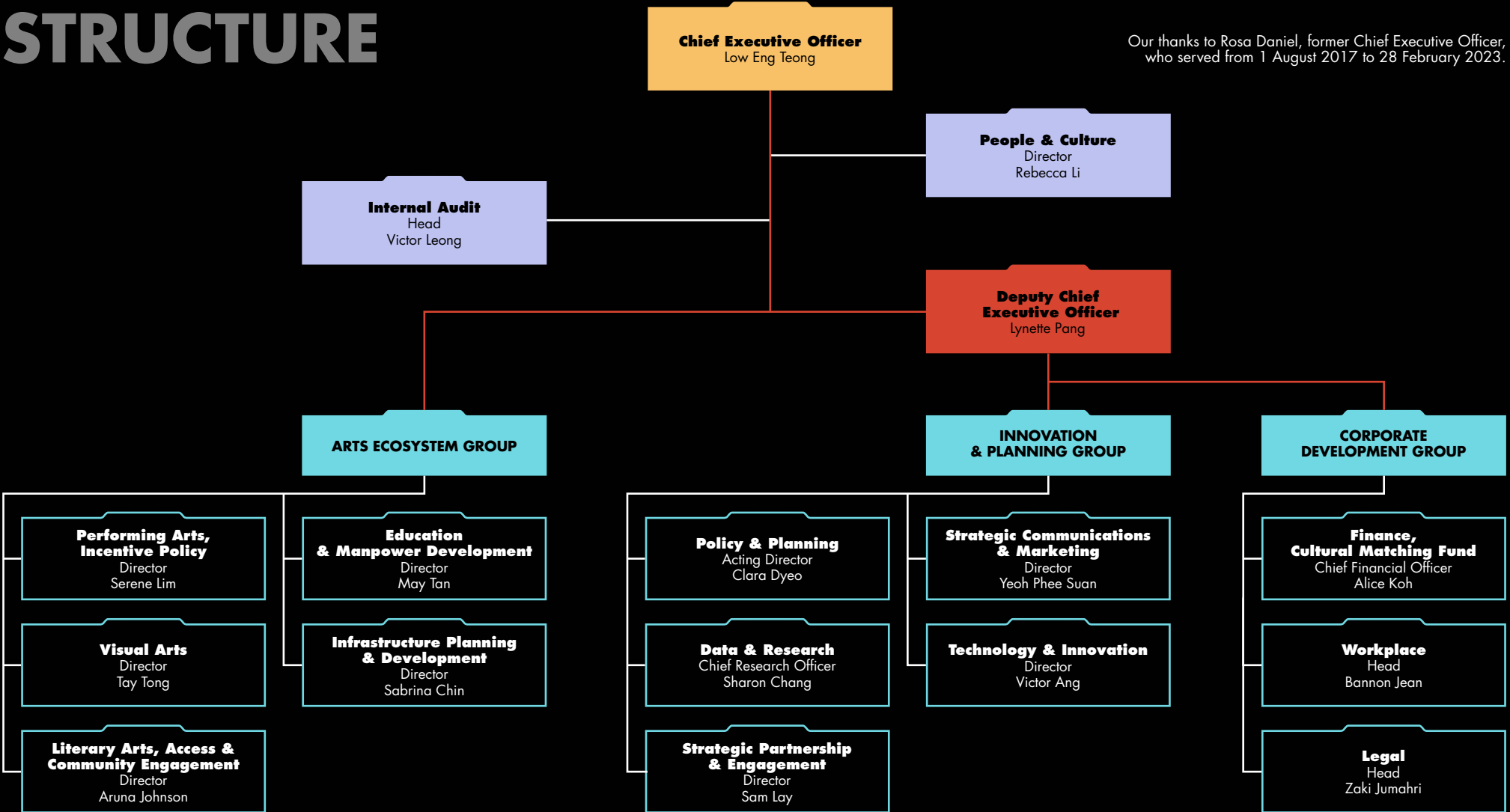


Yeoh Phee Suan
Director
Strategic Communications
& Marketing



Zaki Jumahri
Head
Legal

ORGANISATION STRUCTURE



Our thanks to Rosa Daniel, former Chief Executive Officer, who served from 1 August 2017 to 28 February 2023.

THE YEAR AT A GLANCE



Embassy of France - NAC MoU Signing

The Embassy of France in Singapore and NAC signed a five-year Memorandum of Understanding (MoU) in July 2022, committing to support the creation of a bilateral Artist-in-Residency Programme by arts and culture institutions in the fields of visual, literary, and performing arts.

(Pictured above: French Ambassador His Excellency Marc Abensour and Rosa Daniel, then-NAC CEO signing the MoU for a bilateral residency programme.)



NAC - UOB MoU Signing

Wee Ee Cheong, United Overseas Bank (UOB) Deputy Chairman and CEO, and Rosa Daniel, then-NAC CEO at the signing ceremony for a three-year partnership to develop competencies of arts groups to build more sustainable and long-lasting careers, expand audience reach, as well as support collaborations on art projects with positive social impact.

Credit: United Overseas Bank (UOB)



Singapore International Festival of Arts 2022

SIFA 2022 saw a strong comeback of live performances across the island, and a record number of 11 commissioned works, including *MEPAAN*, a collaboration between local designers, the Singapore Chinese Orchestra, and Borneo cultural agency, The Tuyang Initiative, at Pasir Panjang Power Station.

(Pictured above: *MEPAAN* by the Singapore Chinese Orchestra and The Tuyang Initiative.

Credit: Arts House Limited)



Singapore Writers Festival 2022

The iridescent signage at the front lawn of The Arts House at the Old Parliament building captured visitors' attention.

Credit: Arts House Limited



#SilverArts

In 2022, NAC established partnerships with the social sector and community partners to create opportunities for artists to engage seniors. By participating in the art-making process, seniors were empowered to share perspectives from their diverse backgrounds, create unique experiences that bond them, and deepen their understanding and appreciation of the arts.

(Pictured above: Seniors presenting a riddle at the final showcase of senior participatory programme *Telling Your Stories, Sharing Your Memories* at Anglican Senior Centre (Yishun) as part of Silver Arts 2022.

Credit: Singapore Chinese Cultural Centre)

THE YEAR AT A GLANCE



Growing Home – A showcase about The Arts Plan and You

NAC launched *Growing Home: A showcase about The Arts Plan and You* to invite the public to embark on an interactive journey to explore the next five-year masterplan for the local arts scene, and to share their views. The first roadshow took place at The Arts House in the Civic District from 6 to 15 January 2023, and the second roadshow was held at One Punggol from 10 to 12 February 2023.
Credit: Island Boys



#ArtsInYourNeighbourhood

Participants from the community shared their stories of living in Telok Blangah, and these were used as inspiration to make their own miniature home units, favourite foods and shared community spaces using paper craft over a period of three months. Their artworks collectively formed an art installation that was exhibited between the Telok Blangah Market and Food Centre.

(Pictured above: Larry Yeung, producer of *Better2Gather*, together with artist and illustrator Cheryl Teo, Rachel Ong, MP for West Coast GRC (Telok Blangah) with participants and visitors at the launch of *Better2Gather* as part of #ArtsInYourNeighbourhood
Credit: Participate in Design.)



Cultural Medallion and Young Artist Award 2022

Cultural Medallion & Young Artist Award 2022 recipients with (first row from Left to Right) Rosa Daniel, then-NAC CEO, Edwin Tong, Minister for Culture, Community and Youth & Second Minister for Law, Halimah Jacob, then-President, Goh Swee Chen, NAC Chairman, Low Yen Ling, Minister of State for Culture, Community and Youth (MCCY) & Trade and Industry, and Lee Tung Jean, Deputy Secretary (Culture and Sports), MCCY.



Singapore Art Week 2023

Visitors at S.E.A. Focus, a leading showcase and curated platform dedicated to Southeast Asian contemporary art presented by STPI – Creative Workshop and Gallery, as part of Singapore Art Week 2023.

TRANSITIONING TO OUR SG ARTS PLAN (2023 - 2027)



Shaping the Next Five Years of Our SG Arts

The first five-year roadmap of *Our SG Arts Plan (2018 - 2022)* laid out a vision for the arts and culture sector. Three strategic thrusts and eight key priorities were identified to chart the path forward for the arts sector:

3 STRATEGIC THRUSTS

- Inspire Our People
- Connect Our Communities
- Position Singapore Globally

8 KEY PRIORITIES

- Strengthening NAC's role in leading and championing the arts in Singapore
- Increasing our focus on growing audiences
- Building diverse capabilities in the arts sector
- Increasing sector-wide support for freelance arts professionals
- Utilising technology to improve art-making and outreach efforts
- Strengthening research in the arts sector
- Strengthening programme design to maximise the impact of the arts on society
- Taking Singapore's arts beyond our shores

Phases 1 & 2: Focus Group Discussions & Engagements

When July 2021 - July 2022

Some 1,000 stakeholders attended virtual and physical focus group discussions as part of a two-part engagement. First, to gather insights on stakeholders' vision of an ideal arts and culture sector across various domains. Second, to dive deep into the proposed strategic thrusts within *Our SG Arts Plan (2023 - 2027)* after analysing the insights gathered. Attendees included arts practitioners and stakeholders from the public, private, and people sectors. The insights and feedback gathered were then incorporated into the draft plan which was shared with the public in November 2022.

(From Left to Right): Emmeline Yong, Ma Yanling, Daniel Goh, Mae Anderson, Kathleen Ditzig and Edwin Tong, Minister for Culture, Community and Youth & Second Minister for Law.

Credit: Colossal Pro



Phase 3: It Begins With The Arts Plan An Interactive Walking Tour

When 28 July – 2 August 2022
Where Waterloo Street Arts Belt
Reach 300
Partners Creative Partners: Marc Nair, Eugene Soh, Shaun Koh, MeshMinds
 Performance partners: Maya Dance Theatre - Diverse Abilities Dance Collective, Strawberries Inc.
 Venue Partners: The Theatre Practice, 42 Waterloo Street, National Design Centre, Stamford Arts Centre



Some 300 stakeholders attended 11 audio tours along the Waterloo Street Arts Belt. The audio tour weaved together the three pillars of *Our SG Arts Plan (2023 - 2027)*, including:

- Creating a Distinctive City, where street art murals by RSCLS at Waterloo Link were brought to life by Augmented Reality (AR) filters by MeshMinds.
- Exploring opportunities in the Creative Economy through a gameshow sketch by Strawberries Inc., featuring cross border projects and artists who applied their skills across different sectors.
- Advocating for a Connected Society with a dance performance presented by Maya Dance Theatre's Diverse Abilities Dance Collective.

The showcase ended with a short film, *Intervals: Voices from Singapore's Art Scene*, where arts practitioners shared how we can work together to shape the scene for the next five years and beyond. Participants were also invited to pen their thoughts on *Our SG Arts Plan (2023 - 2027)* at the end of the tour.

(Pictured above: Low Yen Ling, Minister of State, Ministry of Culture, Community and Youth & Ministry of Trade and Industry, along with other stakeholders participating in an audio walking tour at National Design Centre.
 Credit: Ministry of Culture, Community and Youth)

Phase 4: Public Roadshows, Listening Points and The Arts Plan Webpage

When November 2022 – February 2023
Where Various locations
Reach More than 15,000
Partners Listening points: Ministry of Communications and Information (MCI) REACH TAP roadshow: One Punggol, The Arts House



To engage the public, NAC launched a public roadshow, *Growing Home: A showcase about The Arts Plan and You*, which featured close to 100 artists. The roadshows were held at The Arts House (6 to 15 January 2023) and One Punggol (10 to 12 February 2023) to reach out to different demographic groups.

NAC also partnered with government feedback unit, REACH, to organise two listening points – a digital survey gathered the views of youth stakeholders from 21 November to 9 December 2022, and a physical feedback booth was set up to hear from seniors at Heartbeat@Bedok on 14 January 2023. In total, NAC engaged over 15,000 members of the public from November 2022 to February 2023.

NAC also launched TAP webpage from December 2022 to February 2023 for the public to read the draft plan and share their views via a feedback form.

(Pictured below: Dr Janil Puthuchear, Senior Minister of State, Ministry of Communications and Information & Ministry of Health and MP of Pasir Ris-Punggol GRC enjoying a tour of The Arts Plan roadshow at One Punggol.
 Credit: Island Boys)



MOVING TO OUR SG ARTS PLAN (2023 - 2027)

With feedback from more than 16,500 people including arts practitioners, patrons, stakeholders from the public, private and people sectors, three strategic thrusts were identified to ensure that artistic excellence and engaged audiences remain at the core of building a sustainable arts ecosystem. These are:

OUR ^{SG}
ARTS
PLAN

2023 ——— 2027

A Connected Society

A Connected Society, where our national identity is anchored on our shared arts and culture, and Singaporeans across different life stages and from all walks of life will be able to enjoy and partake in more quality arts programmes.

A Distinctive City

A Distinctive City, where spaces are invigorated by the arts and contribute to making Singapore an endearing home and attractive destination where the arts can breathe new life into familiar spaces and transform Singapore into an iconic cultural city.

A Creative Economy

A Creative Economy, where our arts sector is powered by artistic talent, excellence and innovation, as well as close collaborations with the larger creative industry.

CHAPTER 1: BUILDING UP OUR CREATIVES

The arts should be a part of our everyday lives. Not just in arts-dedicated spaces but also in our living, working and playing spaces. In our efforts to support and champion our local artists, we have begun to open up more spaces around Singapore where they can hone their practice, showcase their works and better engage with their audiences. Our goal is to connect our creative talents with the right partners and opportunities both locally and internationally so that they can flourish in their art.



Credit: Arts House Limited

MEPAAN by the Singapore Chinese Orchestra and The Tuyang Initiative *Credit: Arts House Limited*

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TRANSITIONING TO
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(2023-2027)

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BUILDING UP
OUR CREATIVES

CHAPTER 2
STRENGTHENING
OUR COMMUNITIES

CHAPTER 3
BROADENING
OUR REACH

CHAPTER 4
DEVELOPING
THE SCENE

FINANCIALS ANNEX



NAC-NLB One Story Project 2022-2023

When July 2022 – 31 May 2023
Where NLB libraries islandwide & Digital
Reach Ongoing
Partners National Library Board (NLB)

The NAC-NLB One Story Project supported the translation and publication of a Singaporean-authored story, 蹲向传统或坐看现代 (*Squat for Tradition, Sit for Modernity*), by Cultural Medallion recipient Chia Joo Ming, into the other three official languages, along with the development of public programming around the story to encourage the public to read. A book launch event was organised on 25 February 2023 to launch this publication – the third instalment in the One Story series – in both print and digital mediums.

(Pictured below: Launch of *Squat for Tradition, Sit for Modernity*, the third instalment in the One Story series, on 25 February 2023. (From Left to Right) Ng Cher Pong, National Library Board CEO, Chia Joo Ming, Cultural Medallion recipient and author of *Squat for Tradition, Sit for Modernity* and Low Eng Teong, NAC CEO. Credit: National Library Board)



Singapore Writers Festival 2022

When 4 – 20 November 2022
Where Physical (The Arts House and other venues) & Digital
Reach Over 46,000
Partners Arts House Limited



Singapore Writers Festival (SWF) 2022, organised by Arts House Limited and commissioned by NAC, marked the return to a largely physical programme format. With an extended duration over three weekends for its milestone 25th edition, SWF 2022 featured 475 Singaporean and international authors and presenters across more than 200 physical and online programmes.

The diverse slate of authors and presenters included Hugo and Nebula Award-winning science fiction writer Ted Chiang, and acclaimed writer and Fellow of the Royal Society of Literature Jeanette Winterson. Homegrown award-winning writers like Shubigi Rao, Wong Koi Tet, Hamed Ismail and Suriya Rethna also formed part of the festival line-up.

Festival highlights included:

- The SWF Literary Pioneer exhibition on pioneering Malay female writers like Raja Aisyah Sulaiman, Adibah Amin, Dr Hadijah Rahmat, Dr Sa'eda Buang, Rasiyah Halil and the literary collective, Kumpulan Bebas Melata
- Multilingual reading sessions by Cultural Medallion recipients or their representatives
- The inclusion of Youth Moderators in programme sessions, building on the past success of involving Youth Curators in developing programmes

(Pictured above: As the Singapore Writers Festival returned with more physical events this year, the festival grounds came alive with crowds of readers, writers and book-lovers. Credit: Arts House Limited)

SINGAPORE INTERNATIONAL FESTIVAL OF ARTS 2022: THE ANATOMY OF PERFORMANCE - RITUAL

The Singapore International Festival of Arts (SIFA) 2022 marked the first year of new Festival Director (FD), Natalie Hennedige's three-year arc for the festival with an overall theme, *The Anatomy of Performance*. The festival showcases three layers of programming:

- **Creation** - a platform for SIFA's prime offerings.
- **Life Profusion** - SIFA's virtual stage which runs parallel to the live festival.
- **SIFA X** - diverse and eclectic performance offerings.

SIFA 2022 saw a strong comeback of live performances across the island, with over 70 performances and activities in-person and online, featuring more than 430 local and international artists, and a record number of 11 commissioned works.

FD Natalie also took an unconventional approach of involving key designers across various disciplines to draw out unique characteristics of the shows and venues. This was strongly reflected in SIFA's opening commission, *MEPAAN*, where multimedia artist Brian Gothong Tan, costume designer Max Tan, lighting designer Andy Lim and set designer Wong Chee Wai, came together to conceptualise the visual aesthetics complementing the arresting sonic journey by the Singapore Chinese Orchestra and Borneo cultural agency, The Tuyang Initiative, at the unconventional performance venue, Pasir Panjang Power Station.

| | |
|-----------------|--|
| When | 20 May – 5 June 2022 |
| Where | Various & Digital |
| Reach | Over 20,000 |
| Partners | Singapore Tourism Board, US Embassy Singapore, Warner Bros. Discovery, Grand Park City Hall, DSV, JCDecaux, The Show Company, Singapore Airlines |



MEPAAN by the Singapore Chinese Orchestra and The Tuyang Initiative

Credit: Arts House Limited



SINGAPORE ART WEEK 2023

When 6 – 15 January 2023
Where Islandwide & Digital
Reach Over 1.4 million
Partners Singapore Tourism Board, People’s Association and others



Singapore Art Week (SAW) 2023 marked its 11th edition with a dynamic showcase of new works and playful interventions that transformed spaces across the island, from the city centre to the heartlands.

With *Play* as its theme, SAW 2023 featured over 180 events, including two prominent art fairs – S.E.A. Focus and the inaugural ART SG. SAW 2023 also presented two highlight commissions, the homecoming presentation of *Pulp III: A Short Biography of the Banished Book* from the 59th International Art Exhibition of La Biennale di Venezia and the Singapore Biennale named *Natasha*. In addition, the Civic District was adorned with captivating art installations as part of the annual *Light to Night 2023: Here and Now*, organised by National Gallery Singapore (NGS).

This edition saw the arts community enlivening spaces in neighbourhoods, providing more opportunities for audiences to experience and interact with art. SAW collaborated with People’s Association (PA) to present a new platform for artists to work alongside Community Arts & Culture Clubs (CACCs) to engage with communities in five neighbourhoods across Singapore - Yew Tee, Bukit Gombak, Bedok, Pasir Ris and Radin Mas. Workshops by artists were conducted in each community to co-create artworks that were then presented during SAW.

Held in conjunction with SAW was the NAC Art Thought Leadership Forum, which involved over 100 prominent thought leaders from Singapore and the world in attendance. In bringing together international and local audiences to connect through a common love for the arts, SAW continues to heighten the global visibility of Singapore artists.



NGS presented *Light to Night 2023: Here and Now*, a marquee event of SAW. Light to Night showcased new art installations and light projections crafted by both local and international artists within the Civic District.



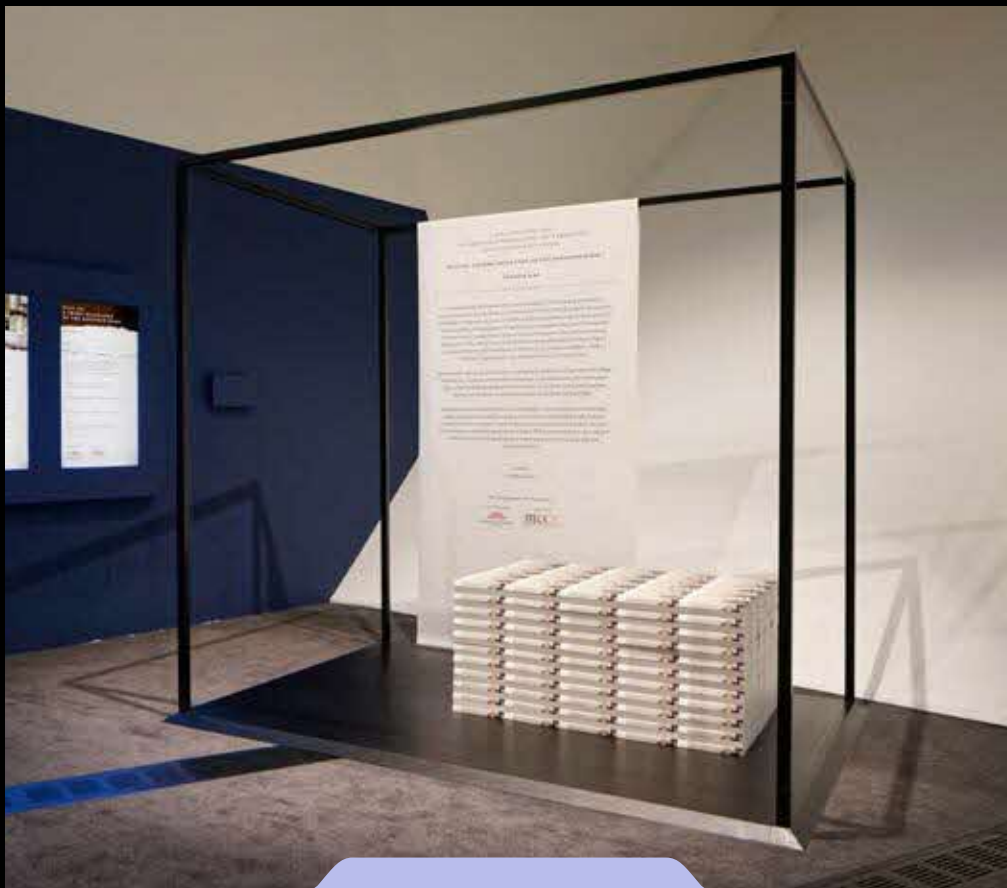
Residents of the Bukit Gombak Constituency participating in the *Insect Inventorium* workshop led by artists, Isabelle Desjeux and Faye Lim.
 Credit: Alicia Lim



First panel discussion titled *Becoming an Art Capital: Key Global Trends Shaping Visual Art in the Next Decade*. (From Left to Right) Shareen Khattar, Aaron Seeto, Elaine W. Ng, Dr Zoé Whitley and Lito Camacho.
 Credit: Family Office for Art



Visitors at ART SG, the first edition and largest art fair launch in Asia-Pacific in over a decade - featured a line-up of leading international and regional galleries such as Gagosian, White Cube, Lehmann Maupin and more.
 Credit: ART SG.



Singapore Pavilion Return Show 2023

When 6 – 24 January 2023
Where ArtScience Museum

Following its successful run at the 59th Venice Biennale in 2022, the exhibition titled *Pulp III: A Short Biography of the Banished Book* by artist Shubigi Rao and curated by Ute Meta Bauer opened for Singapore audiences at the ArtScience Museum in Singapore. The exhibition featured aspects from the Venice presentation and focused on Rao's film *Talking Leaves* with daily screenings opened to the public throughout the exhibition period. The exhibition drew over 3,000 visitors during its 18-day run.

(Pictured above: Shubigi Rao, *Pulp III: A Short Biography of the Banished Book*, 2023. Commissioned by NAC, Singapore, for the Singapore Pavilion at the 59th International Art Exhibition, La Biennale di Venezia; curated by Ute Meta Bauer; exhibition design by Laura Miotto.
 Credit: Photograph by Ung Ruey Loon)

New Public Art Commission at Stamford Arts Centre

The Public Art Trust (PAT) unveiled a new public art commission by visual artist Leo Hee Tong, supported with donations from Tsai Eng Rung, at the external facade of Stamford Arts Centre (SAC) on 17 August 2022.

Titled *Culture and Harmony*, the artwork symbolises the importance of SAC's mission in supporting Singapore's multi-ethnic cultural heritage through performing arts. The vibrant blue represents the spirit of dynamism that strengthens new visions and innovations in performing arts, and marks SAC as a landmark with its striking presence and motif.

(Pictured below: A close-up night view of *Culture and Harmony* (2022) by Leo Hee Tong at SAC.)





As You Were

When 28 April – 16 October 2022
Where Jurong Lake Gardens, Bishan-Ang Mo Kio Park and Punggol Waterway Park
Reach Over 78,000
Partners NParks



Presented by the Public Art Trust (PAT), *As You Were* featured five new commissions by a range of emerging to established artists, responding to how the pandemic has affected our ideals of self-discovery and future aspirations. Presented across three park spaces in Singapore - Jurong Lake Gardens, Bishan-Ang Mo Kio Park and Punggol Waterway Park, the artworks encompassed the ideas of hope, recovery and transformation, with the aim of highlighting visual dialogues that are both inward and onward looking. Along with a series of tailored public programmes, the commissions served to embrace our shared humanity.

(Pictured below: Park visitors view the public art commission *Can You Hear Me* by Quek Jia Qi and Aaron Lim at Bishan-Ang Mo Kio Park.)



Singapore Biennale 7th Edition: Natasha

When 16 October 2022 – 19 March 2023
Where Islandwide
Reach Over 1.1 million
Partners Singapore Art Museum

Commissioned by NAC and organised by the Singapore Arts Museum (SAM), the Singapore Biennale returned from 16 October 2022 to 19 March 2023. Established in 2006, it has evolved into the country's pre-eminent platform for international dialogue in contemporary art, and reflects the vigour of artistic practices in Singapore and the region within a global context.

This edition was named *Natasha* by Co-Artistic Directors Binna Choi, Nida Ghouse, June Yap and Ala Younis. The act of naming sought to encourage fellow artists, collaborators, and audiences to rediscover ways of seeing and relating to the world through the medium of contemporary art. Presenting works at various locations around Singapore including SAM at Tanjong Pagar Distripark, regional libraries, Yan Kit Playfield, No. 22 Orchard Road, Sentosa Cove, as well as the Southern Islands, the biennale challenged the way art can be experienced in non-traditional spaces and as a means for everyday audiences to interact with.

(Pictured above: Activation of Haegue Yang's *The Hybrid Intermediates – Flourishing Electrophorus Duo* (The Sonic Intermediate – Hairy Carbonous Dweller and The Randing Intermediate – Furless Uncolored Dweller).
 Credit: Image courtesy of SAM)



HONOURING EXCELLENCE

Cultural Medallion and Young Artist Award 2022

When 5 December 2022
Where Istana and The Arts House

On 5 December 2022, six individuals were conferred Singapore’s highest arts accolades at the Cultural Medallion and Young Artist Award (CMYAA) Ceremony held at the Istana. The Cultural Medallion was conferred on Artistic Director of Apsaras Arts, Aravindh Kumarasamy and Theatre Practitioner, Director and Playwright Kok Heng Leun, for their invaluable contributions to the local traditional Indian dance and theatre scenes.

The Young Artist Award was conferred upon four artists who pushed boundaries through exemplary practices across disciplines – Sound Designer Guo Ningru, Visual Artist Ho Rui An, Animation Filmmaker Jerrold Chong and Flautist and Composer Rit Xu.

A post-ceremony reception, *Arts to-GATHER*, hosted by Edwin Tong, Minister of Culture, Community and Youth & Second Minister for Law, was held at The Arts House in the evening on the same day. The reception was attended by over 200 guests including past Cultural Medallion and Young Artist Award recipients and members of the arts community.

(Pictured above: (From Left to Right) Aravindh Kumarasamy and Kok Heng Leun, the Cultural Medallion 2022 recipients at the Istana.

CAPABILITIES

NAC-NTU Asia Creative Writing Programme 2022

When January 2020 – March 2023
Where Various locations
Partner Nanyang Technological University

The NAC-NTU collaboration supports writers in Singapore by offering year-round creative writing courses at intermediate to advanced levels, delivered by expert and experienced writers. Visiting writers included the renowned Jing Jing Lee, Mary Jean Chan, Khor Ewe Pin, Akhil Sharma, Claire Keegan, A.L. Kennedy, Alice Pung, Aliette de Bodard and Dr. Feng-en Tu. To date, the programme has supported over 619 participants.

(Pictured below: Claire Keegan and Dr. Prasanthi Ram at the May 2023 ACWP event, *An Evening with Claire Keegan*.)



CAPABILITIES

NAC-Sangam House Residency 2022 - 2023

When 2 – 23 November 2022
Where The Jamun, Bangalore, India
Partner Sangam House

In partnership with Sangam House, NAC supports one Singaporean Tamil writer each year to participate in the Sangam International Writers’ Residency programme in Bangalore, India. Singaporean Tamil writers get the opportunity to hone their skills, develop their manuscripts and engage with other resident writers while benefitting from Sangam’s extensive international network. From 2 to 23 November 2022, Singaporean Tamil writer, Panchaksharam Azhagunila was jointly selected by NAC and Sangam House to participate in the residency.

(Pictured above: Dinner Party with Local Writers. (Seated, from Left to Right) Nikita Saxena, Meher Varma, Riya Matthew, Arshia Sattar, Jeet Thayil, Nandini Oza, Azhagunila (Singaporean Tamil Writer), (Standing, from Left to Right) Ajay Krishnan, Chandni Doulatramani, Jahnvi Phalkey, Sohini Basak. Credit: Sangam House)



National Centre For Writing - Singapore Virtual Writers & Translators Programme 2022

When June – December 2022

NAC supports Singaporean writers to participate in the Virtual Writers & Translators Programme, managed by the National Centre for Writing (NCW), UK. This is part of NAC's ongoing capability development efforts to provide writers opportunities to develop their skills and build international networks.

NCW hosted three participants for the second run of the virtual residency in 2022: prosewriter Akshita Nanda (mentored by Anjali Joseph), poet Crispin Rodrigues (mentored by Will Harris), and prosewriter Daryl Qilin Yam (mentored by Juliet Jacques).

In addition to regular virtual meetings with their Norwich-based mentors, participants were offered a range of opportunities to interact with Norwich-based writers and translators. This included sharing work-in-progress, running a writing workshop with NCW's youth group, Lit from the Inside, conducting a translation workshop with the British Centre for Literary Translation, and recording podcasts and articles for the NCW Blog. The podcasts helped promote the voices of Singaporean and Asian writers to UK audiences.

(Pictured above: Akshita Nanda, National Centre for Writing (NCW) – Singapore Virtual Writers & Translators Programme 2022 participant.

Credit: Joyce Fang)

Create, Remake or Adapt? 2022

When 5 – 6 December 2022
Where LASALLE College of the Arts
Partners Embassy of France Singapore and Infocomm Media Development Authority (IMDA)

Create, Remake or Adapt? is a workshop on the business of transmedia adaptation, executed in collaboration with the Embassy of France, Singapore. Targeted at professionals and practitioners working in the literary arts and audio-visual industries, this pilot initiative covered a range of topics on what it takes to realise adaptation across page, screen and audio-visual media. The workshop was facilitated by industry practitioners from France, Singapore and the region.

Over two days, participants went through a series of panel discussions, case studies, break-out circles and a networking session at the end of the programme. Participants were also given the opportunity to practice pitching a title at the Asia TV Forum and Market.

(Pictured below: Welcome remarks by Her Excellency Minh-di Tang, Ambassador, Embassy of France in Singapore.)



Traditional Arts Residencies 2022

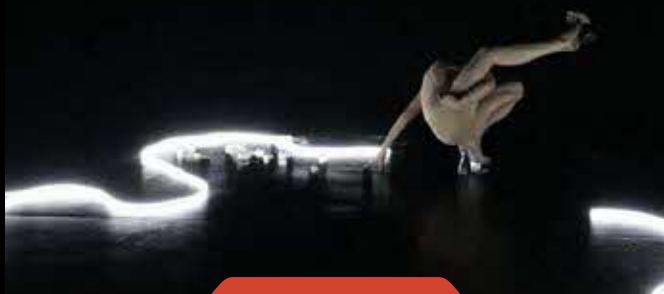
When June – October 2022
Where Stamford Arts Centre

2022 marked the fourth run of the Traditional Arts Residency, a 16-week programme that supports the incubation of innovative content with a traditional performing arts focus. This year, Chinese dance practitioner, choreographer and educator, Li Ruimin, was awarded the residency for her project 草动知风向: *Ta Ri Ki Ta* (A straw will show which way the wind blows: *Our Dance*), and received support through funding, space and guidance from an interlocutor. In collaboration with Sufri Juwahir, the project incorporated Chinese, Indian and Contemporary dance to portray the intercultural fusion of the Singapore identity.

A new research residency was also introduced to support joint applications between artists and academics to collaborate on practice-based research and/or documentation initiatives. Dr. Caroline Chia was awarded the residency for her project *Revitalising traditional Chinese theatre: Case study of the last Hainanese puppet troupe San Chun Long*. Through this project, the artist-in-residence further documented and raised awareness of this traditional art form, and engaged contemporary theatre practitioners on how to sustain the interest of today's audiences.

(Pictured above: Li Ruimin performing in her residency project as part of the work-in-progress showcase.

Credit: Jingkai Kuang)



Contemporary Performing Arts Research Residency 2022

When April – June 2022

Organised by Esplanade – Theatres on the Bay and supported by NAC, the Contemporary Performing Arts Research Residency aims to develop collective and diverse perspectives on body, space and identity within performance research and expand habits in performance making. For the first edition of the 2022 residency, the thematic focus was *Potential Territorialities: Body, Space, and Identity in Performance*. Coming out of the pandemic, the theme endeavoured to uncover the potentials of realignment between relations within a territory (geographic, political, social, cultural or artistic) during a time of planetary change.

The open call received 300 applications from practitioners working across disciplines and in diverse contexts, of which seven independent practitioners, two duos and one collective as Artists and Researchers-in-Residence (from Singapore, Finland, Denmark, India, Vietnam, Japan, Philippines and Hong Kong) were selected. The residency was held from April to June 2022, culminating in 10 public work-in-progress sharing sessions, sessions which garnered a total of 114 attendees.

(Pictured above: *Ontogenesis dreams: a sideways stretching of the sensory limbs* by Weixin Quek Chong (Singapore/Spain) and Astrid Sweeney (Denmark/Belgium) is a collaborative project that encompasses a hybrid of performance, sculptural objects and installation.

Credit: Image courtesy of the artist)

Inaugural UOB-NAC Acceleration Programme For the Arts

When 14 March – 4 April 2023
Where National Gallery Singapore, UOB Far Eastern Bank Building & Bridge+@CapitaSky

The inaugural Acceleration Programme for the Arts took place between 14 March and 4 April 2023. The four-week programme was part of the three-year Memorandum of Understanding between NAC and United Overseas Bank (UOB) and was the first run to help arts organisations strengthen their digital, business and financial capabilities to achieve their vision for growth and development. 20 arts organisations participated in the programme and learnt from industry experts through curated workshops, consultations and peer discussions around topics such as business development and digital marketing.

(Pictured below: Group photo of participants with programme speakers, NAC and UOB, at the opening ceremony held at National Gallery Singapore (NGS).)



Catch

When End March 2023
Partners National Heritage Board (NHB), National Gallery Singapore (NGS), The Esplanade Company Limited (TECL), Arts House Limited (AHL), SISTIC

Following the technical beta launch at the end of March 2023, *Catch* (catch.sg) was officially launched in September 2023. As a personalised go-to guide for all things art and culture in Singapore, users can discover the latest happenings and make bookings on this one-stop digital platform as *Catch* aggregates events from cultural institutions and ticketing platforms such as NHB, NGS, TECL, AHL and SISTIC. It also delivers a curated list of most sought-after experiences to its users based on their preferences, saved searches and booking history.

Other functions, such as enhanced recommendation capabilities, automated content syndication with partners, and integration with additional ticketing platforms, will be rolled out progressively next year.

(Pictured above: Beta version of the Homepage of *Catch*, a personal go-to guide for all things arts and culture. It eases the discovery of arts and culture experiences by delivering a curated list tailored to its users' preferences.)

OUR DIGITALISATION JOURNEY

In line with the ongoing Public Sector Transformation drive for digitalisation, NAC continues our journey in leveraging technology and data to improve processes, promote digital adoption, and provide opportunities for staff to upskill their digital and data competencies.

Process Improvement

Onboarding for new hires between the People & Culture, Technology & Innovation and Workplace teams were augmented with the implementation of Workflow, a solution with configurable forms to enhance communications among multiple users to submit, support and/or review information on a single document.

The Asset Management System was an officer-centric digital tool and contract tracking system to track the full lifecycle of assets. One of its successful deployments was the digitalisation of the tracking process for the loan of IT assets in NAC. Another project in the pipeline will help the Finance team to streamline and improve the physical asset tracking and stocktaking processes as part of the migration to Cumulus system.

Digital Adoption

In addition to the Digital Workplace (DWP) tools that the Council adopted in previous years, NAC continues to partner GovTech to introduce newer DWP tools such as *SG-Teams*, a file sharing and collaboration platform, *Transcribe*, an automatic speech-to-text platform and *GovText*, a text analytics tool. These new DWP tools reduced the time spent on administrative and manual tasks, empowering staff to use digital tools to aid in their core function.

Notable Achievements

Our efforts were recognised with the awards received. NAC's *Corporate website* emerged top five in three categories for the WOGAA (Whole-Of-Government Application Analytics) Digital Services Awards 2022, ranking 2nd for Best Accessibility, 3rd place for Best SEO, and 4th place for Best Functionality.

On 9 December 2022, *The Arts Plan (TAP)* microsite was launched on NAC's Corporate website, where the public read the draft version of *Our SG Arts Plan (2023 - 2027)* that charts the path of Singapore's arts and culture sector over the next five years and our engagement journey. The microsite, as a digital extension complementary to the physical roadshows conducted in January 2023, provided opportunities for the public to share their thoughts on a digital platform.

These recognitions are testament to NAC's digital transformation efforts in improving our ways of working.

Upskilling Digital and Data Competencies

From April to July 2022, NAC's Policy & Planning, Access & Community Engagement, and Technology & Innovation teams partnered with MCCY's Research Team to pilot and leverage Text Analytics for *Our SG Arts Plan (2023 - 2027)* deep-dive engagements, to analyse key topics and insights from the engagements, shape upcoming engagement plans and inform the drafting of *Our SG Arts Plan (2023 - 2027)*. Subsequently, a team of officers from the Policy & Planning, Citizen & Sector Engagement and Digital Strategy teams, participated and emerged as champions at the Data Arcade Tournament (DAT) x Ministry of Culture, Community and Youth (MCCY) Family Tournament 2022 – a data visualisation and storytelling competition organised by MCCY as part of the GovTech Singapore Whole-of-Government (WOG) DAT. Officers became more adept at using data and text analytics.



CHAPTER 2: STRENGTHENING OUR COMMUNITIES

The arts provide a powerful way for us to experience the world. It helps us in our journey of self-discovery and form meaningful connections with those around us. We believe that the arts has a place in our everyday lives which is why our focus is on creating more opportunities for Singaporeans from all walks of life to enjoy, participate in and contribute to the arts scene together.



Colin Lai, Lead Client Adviser (& former SOTA teacher), MoneyOwl, David Siow, Music Export Professional and Laura Kee, Actress, Emcee & Voiceover Artist engaging Arts SEP at ARH Connects event, *Financial Literacy Dialogue: Making Your Money Work for You*.

Credit: Luire Image



NAC Preschool Arts Education Programme

When March – November 2022
Where Islandwide and Digital
Partners Preschool anchor operators and centres

NAC supports artist-led hands-on learning experiences for students in the preschool sector through the NAC-AEP (Arts Education Programme). Through early exposure to the arts, children learn to be confident, articulate, and creative individuals. They can express themselves in various ways and develop communication skills. 217 such arts education programmes were made available to preschools in 2022.

Partnering five preschool anchor operators – PAP Community Foundation (PCF), NTUC My First Skool, E-Bridge Pre-School, M.Y World Pre-School Ltd and Skool4Kidz, NAC contributed over \$780,000 to fund arts education programmes for over 24,000 preschoolers in 2022. These learning experiences in literary arts, theatre, dance, music, and visual arts support children’s holistic development and foster a greater appreciation of other cultures.

(Pictured above: Children at My First Skool (Haig Road) learning and drawing traditional Indian Rangoli patterns as part of the Colours of Singapore Art series.
 Credit: My First Skool)

Words Go Round 2022

When 23 May – 31 August 2022
Where Physical and Hybrid
Partners Singapore Book Council, Sing Lit Station and Closeful of Books

Words Go Round (WGR) is a school outreach programme that began in 2011 as part of the Singapore Writers Festival, with the objective of bringing literary authors and programmes directly to students in schools. WGR 2022 has now expanded into a standalone commission, featuring a multilingual slate of programmes in English, Chinese, Malay and Tamil.

WGR 2022 featured 45 programmes, with Singaporean authors and presenters like Balli Kaur Jaswal, Chen Shuai and Nirrosette being joined together with international authors and presenters like Jeeva Raghunath, Nat Amooore and Jason Chin. The Singapore Book Council presented the preschool/primary programmes while Sing Lit Station presented the secondary/tertiary programmes. Closeful of Books supported WGR 2022 as the official bookseller.

(Pictured below: Su Zhangkai and preschool students from Cherie Hearts @ Charlton during the programme, So... I am a Stress(ed) Ball!
 Credit: Singapore Book Council)





Museum Based Learning (Art) With National Gallery Singapore

When April 2022 – March 2023
Where National Gallery Singapore (NGS)
Partners Ministry of Education and NGS

Supported by NAC, the Museum Based Learning (Art) programme saw over 32,000 Primary Four students participating in guided tours organised by NGS as part of their arts curriculum, to achieve the learning outcome of enabling students to value local art as part of Singapore’s heritage.

As Safe Management Measures relaxed towards the second half of 2022, NGS saw more schools taking up on-site tours as compared to digital or blended format tours. The on-site tours provided opportunities for students to participate in a shared cohort experience as they looked closely and learnt about Singaporean visual artists and their works from museum educators and peers.

(Pictured above: Students discussing Koeh Siah Yong’s *Cannot Grow Vegetables Anymore* with a facilitator during their on-site tour.
 Credit: National Gallery Singapore)

Artist-in-School Scheme

The Artist-in-School Scheme (AISS) for mainstream schools received a record number of applications between September to October 2022, with a total of 67 projects across 59 schools supported by NAC – the highest number since the scheme’s introduction in 2001. Arts teachers recognise that the scheme presents unique opportunities for students to engage in authentic exchanges with practising artists and gain exposure across a variety of art forms.

Special Education Artist-in-School Scheme (SPED-AISS) continues to support partnerships between schools and arts professionals to deepen students’ engagement in and through the arts, and SPED educators’ knowledge and skills in arts-based lessons, with a total of 24 projects across 13 schools supported.

(Pictured below: Timely feedback and guidance are offered by the artist to each student, providing opportunities for them to refine their artwork by employing new skills and knowledge acquired during the programme.
 Credit: Singapore Book Council)



#SILVERARTS AND ARTS AND AGEING FORUM 2022

When September – December 2022
Partners Lions Befrienders Service Association,
 Singapore Chinese Cultural Centre (SCCC)
 and The Esplanade Co. Ltd.

NAC continued to celebrate the meaningful possibilities for seniors in the arts through #SilverArts 2022, reaching over 1,000 participants. We established partnerships with arts groups, the social sector, and community partners to co-develop deep engagement programmes for seniors at various spaces near their homes, and aggregated senior-centric arts programmes by various arts organisations and cultural institutions across Singapore such as the Singapore Art Museum, The Teng Ensemble and Singapore Symphony Orchestra.

To encourage networking and the exchange of ideas on the future of arts and ageing, NAC organised the Arts and Ageing Forum on 7 October 2022, which brought together over 120 participants from the arts, social, education and other sectors. The forum saw international guests from Lifetime Arts (USA) sharing and exchanging ideas with key arts practitioners and representatives such as anGie Seah and Grace Low, as well as with healthy ageing experts like Dr Emi Kiyota.



Panel discussion at the Arts and Ageing Forum as part of #SilverArts 2022. (From Left to Right) Dr Charlene Rajendran, Maura O'Malley, anGie Seah, Grace Low and Professor Emi Kiyota.



Programmes Director, SCCC, Lee Ee Wurn sharing with participants on age-friendly programmes and practices during the Arts and Ageing Forum.



Senior participants presenting their artwork to audiences at Anglican Senior Centre Havelock.
 Credit: Singapore Chinese Cultural Centre



Participants touring the SINGAPO人 exhibition at the SCCC
 Credit: Singapore Chinese Cultural Centre



Arts And Culture Nodes

Where Various locations
Reach Over 1 million
Partners People's Association, National Library Board, National Parks Board, SAFRA and others.

Initiated in 2012, NAC's islandwide network of Arts and Culture Nodes offers regular quality arts programmes that bring people together to participate in, enjoy and experience the arts.

In October 2022, Bukit Canberra, an integrated sports and community hub, joined the network, bringing the total number of Nodes to 21. With the ease of the Safe Management Measures restrictions, the Nodes featured a mix of engaging on-site and online arts programmes that reached out to more than 1 million audiences in total.

(Pictured above: The Second Breakfast Company presented the musical *The Paiseh Pieces* at Wisma Geylang Serai, on issues faced by youths.
 Credit: Wisma Geylang Serai)

Wellness Festival Singapore 2022

When 3 – 12 June 2022
Where Various locations
Partners Bukit Canberra, Enterprise Singapore (ESG), Health Promotion Board (HPB), Jurong Lake Gardens, Kallang CC, National Youth Council, National Gallery Singapore, Republic Polytechnic, SAFRA Punggol, SAFRA Toa Payoh, Sentosa Development Corporation (SDC) Singapore Tourism Board (STB) and Sports Singapore (SportSG)

Wellness Festival Singapore (WFS) is an initiative that promotes holistic well-being, organised by the STB in collaboration with ESG, HPB, NAC, SDC and SportSG.

In the inaugural edition of WFS, NAC worked with various partners from government agencies, the Arts and Culture Nodes Network and cultural institutions to curate a line-up of exciting Arts x Wellness programmes which engaged over 35,000 participants. This ranged from workshops to art trails across art forms like music, literary arts, visual arts, and dance/movement.

(Pictured below: A 10-metre mural at SAFRA Toa Payoh titled *Becoming Still* by Baked, accompanied by a calming soundscape by Cherry Chan.)



Let's Connect! 2022

When 7 June 2022
Where Lifelong Learning Institute
Reach Over 200

Let's Connect! is a platform for the sharing of best practices, creating networks and discovering common good for community partners, artists and anyone interested to use the arts for community engagement.

The 2022 edition titled *Supporting Well-being through the Arts* featured Rosemary McGowan, Applied Theatre Practitioner, Rosemary McGowan and Counsellor, Amanda Chong, Poet and Playwright, Chang Mei Yee, Applied Drama Practitioner, May Wong, Head, Allied Health Services, St Joseph's Home, as well as Yvonne Farquharson, Founder, Breathe Arts Health Research (UK). Attendees commended the diverse real-world examples discussed at the platform on how the arts can heal and appreciated the inspiration to explore new approaches to arts and well-being.

(Pictured above: Panelists and participants at *Let's Connect! 2022 - Supporting Well-being through the Arts*, held in-person at the Lifelong Learning Institute and livestreamed on Zoom on 7 June 2022.)



Arts & Disability Forum 2023

When 18 – 23 February 2023
Where ART:DIS Singapore @ Bukit Merah, Gateway Theatre, and Singapore Art Museum
Partners ART:DIS Singapore and Singapore Art Museum

The 5th Arts and Disability Forum (ADF) organised by ART:DIS Singapore and NAC brought together 516 international and local speakers from the arts and disability sectors to discuss best practices in disability arts and access. The theme of the forum was *Enabling Aspirations, Diversifying Pathways*, which focused on the continuum of access in community-based programmes to programmes that support the professional development and leadership of D/deaf, disabled, and neurodiverse persons in the arts.

(Pictured above: *Performance of Day I Met The Prince* by Timothy Lee, Ivni Yaakub and Choo Jun Wei, featuring artwork by Amelia Tan, at the ADF 2023.
 Credit: ART:DIS Singapore)

#ArtsInYourNeighbourhood

When Potluck Zine @ Toa Payoh East: June – November 2022
 Better 2gather @ Telok Blangah: July – November 2022
 OTH Community Theatre by Act 3 International, July – November 2022
 Garden of Joy, January – April 2023
Where Canberra, Tampines, Telok Blangah, and Toa Payoh East
Reach Over 10,000
Partners Bishan-Toa Payoh Town Council, Our Tampines Hub and Bukit Canberra, PA Integration Division, Telok Blangah CC, Telok Blangah Town Council, Toa Payoh East CC and West Coast GRC

NAC presented arts programmes with partners, to continue engaging communities in neighbourhood spaces, to build a more connected society through #ArtsInYourNeighbourhood. Two such programmes were POTLUCK Zine and OTH Community Theatre at Toa Payoh East and Our Tampines Hub, respectively.

OTH Community Theatre, organised with Our Tampines Hub and led by Act 3 International, created a family-based performance through weekly theatre workshops with residents of Tampines. Participants worked together in a creative process of theatre-devising to put up a performance for their community and loved ones.

In collaboration with People's Association and produced by System Sovereign, POTLUCK Zine @ Toa Payoh East brought communities together through art, food culture and sharing of stories. Over a period of four months, participants shared personal stories, picked up skills in various art forms like photography and print-making, and produced a zine and a showcase of their artworks at a void deck in Toa Payoh East.

(Pictured below: Led by multidisciplinary studio System Sovereign, residents from Toa Payoh East bonded as they shared personal stories, picked up skills in photography, writing and printmaking, and worked together to create an e-zine and put up an exhibition of their works at the void deck. The exhibition included a mural painted by artist BAKED and the residents, inspired by conversations among them on hornbill sightings in the neighbourhood.
 Credit: Participate in Design)



The Arts Can Inspire Your Every Day

When 1 February – 31 March 2023
Partners Ministry of Communications and Information (MCI), StellarAce, Dementia Singapore, Decadance Co, Lorong Boys, Stephanie Dogfoot, Quek Jia Qi, Luke Chong



The Arts Can Inspire Your Every Day aimed to broaden perception of the arts and convince the relevance of the arts for the everyday Singaporean. It celebrated the vibrancy of the arts industry through four commissioned films, featuring key segments and voices of society – the youths, seniors, working professional and young families.

The campaign, which reached over 1.3 million people from 1 February to 31 March 2023, showcased how the arts can positively impact our every day. Through encounters with various artforms, we saw ordinary moments turned into extraordinary experiences and audiences are encouraged to look at #OurSGArts in a new way.

(Pictured above: A snippet from *A Dance to Remember*, one of the four films of The Arts Can Inspire Your Every Day.)



Arts Matters Conference

When 26 September 2022
Where *SCAPE
Reach Over 70 arts sector participants from key arts organisations and Self-Employed Persons (SEPs) community



The inaugural Arts Matters conference organised in line with the focus on creative economy, was co-organised by Branded that took place on 26 September 2022. The event attracted over 70 arts sector participants from key arts organisations and arts SEPs who came together to learn, upskill and build new connections with the broader creative economy.

The Arts Matters conference unpacked industry insights from global leaders, with discussion topics spanning Web3, blockchain, technology, music, gaming, marketing and branding domains to facilitate interdisciplinary learning.

(Pictured below: Audiences engaging with panel speakers during the Q&A session.)



Arts SEPs Engagement Session

When 3 February 2023
Where 42 Waterloo Street

NAC held an engagement session hosted by Ms. Low Yen Ling, Minister of State, Ministry of Culture, Community and Youth & Ministry of Trade and Industry, with arts practitioners, including Self-Employed Persons (SEPs), SEP advocates and representatives from arts organisations that work closely with arts SEPs. During the session, participants discussed ideas on continued employability, career mobility and working conditions for arts SEPs. To ensure that the Arts Resource Hub (ARH) continues to support arts SEPs meaningfully, NAC will be reviewing ARH and will continue to invite arts SEPs to share their feedback as part of the process.

(Pictured above: Arts SEPs engagement session with Ms. Low Yen Ling, Minister of State, Ministry of Culture, Community and Youth & Ministry of Trade and Industry.)



ARH Connects

Where 42 Waterloo Street & Digital
Partners Banupriya Ponnarasu
 Centre 42 & Artwave Studio
 Chong Gua Khoo & Faye Lim (CITRUS Practices)
 David Tan
 Fié Neo
 Kamal Dollah & Saiful Amri (Kamal Arts, Singapore)
 Lee Sze-Chin
 Mervyn Ye (Venture Music Asia)
 National Gallery Singapore (NGS)
 Ng Sze Min & Hoo Kuan Cien (Producers SG)
 NTUC Freelancers and Self-Employed Unit (U FSE)
 Pro Bono Singapore
 Seet Yun Teng & Chong Gua Khoo
 Singapore Association for Mental Health
 Usha Menon

The ARH Connects event series supports learning and networking for arts Self-Employed Persons (SEPs), and spans the fields of finance, legal, wellness and more.

In May 2022, ProBono Singapore (then Law Society ProBono Services), NGS, and the Singapore Association for Mental Health took arts SEPs through online sessions covering freelancer contracts and copyright laws, debunking myths around non-fungible tokens and how to destress via mark-making.

In September 2022, ARH Connects resumed in-person sessions, bringing recipients of the 2021 Self-Employed Person Grant (SEPG) and Organisation Transformation Grant (OTG) together with arts SEPs to network and share insights. In addition, Producers SG and Centre 42 also took participants through hands-on workshops on project management, audio production and editing. In March 2023, arts SEPs came together to learn more about networking, leveraging technology for arts projects, copyright laws across different arts disciplines and various financial resources available to them.

(Pictured above: Arts SEPs and speaker Usha Menon at the *Networking: A Vital Marketing Strategy* session in March 2023.)

Busking Engagement Sessions

When March – November 2022
Where Various locations

Following the resumption of live busking activities on 29 March 2022, NAC has had more than 15 engagement sessions and briefings from March to November 2022 with stakeholders in the busking community. The session sought the buskers' input on a range of topics - from their experiences and challenges while busking, to feedback on the busking e-service portal and auditions.

(Pictured below: Buskers sharing their feedback at an engagement session.)



CHAPTER 3: BROADENING OUR REACH

Through the arts, we get to share our culture and stories with the rest of the world. Whether it is giving an international stage to our artists or inviting critically-acclaimed industry figures to our shores to experience and engage with our arts scene, we are committed to expanding our horizons and broadening our reach.



Credit: Arts House Limited

Shubigi Rao, *Pulp III: A Short Biography of the Banished Book*, 2022.
Installation view, Singapore Pavilion, 59th International Art Exhibition, La Biennale di Venezia. Commissioned by National Arts Council, Singapore, curated by Ute Meta Bauer; exhibition design by Laura Miotto.
Credit: Photograph by Alessandro Brasile



Singapore Pavilion At The 59th Venice Biennale 2022

When 23 April – 27 November 2022
Where Venice, Italy
Reach 244,000 (Singapore Pavilion)
 823,000 (Venice Biennale)

Representing Singapore for our 10th participation at the prestigious contemporary art platform were artist Shubigi Rao and curator Ute Meta Bauer. Titled *Pulp III: A Short Biography of the Banished Book*, the exhibition marked the mid-point of Rao's 10-year project *Pulp*, which explores the history of book destruction and its impact on the futures of knowledge. The Biennale took place from 23 April to 27 November 2022 and saw a record-high of close to 244,000 visitors to the Singapore Pavilion throughout the exhibition period.

(Pictured above: (From Left to Right) Low Eng Teong, then-NAC Deputy CE; Minister Edwin Tong, Minister for Culture, Community and Youth; Ute Meta Bauer, Curator; Shubigi Rao, Artist; Lee Tung Jean Deputy Secretary (Culture and Sports), Ministry of Culture, Community and Youth; Tay Tong, Director of Sector Development (Visual Arts), NAC.)

ARKO International Arts Symposium 2022

When 7 – 8 June 2022
Where Digital
Partners Arts Council Korea



The International Arts Symposium 2022, organised by Arts Council Korea (ARKO), saw Rosa Daniel, then-NAC CEO delivering the welcome remarks virtually. Additionally, Chief Executive of The Esplanade Co Ltd, Yvonne Tham, shared on sustainability and arts, while digital artist duo Spang & Lei spoke about creative friction and their ongoing project, *Pluritopia*, supported under the auspices of the ARKO - NAC Memorandum of Understanding (MoU).

(Pictured below: Digital artist duo Spang & Lei spoke about Creative Friction and their ongoing project *Pluritopia*, supported under the auspices of the ARKO - NAC MoU.)

ARKO INTERNATIONAL SYMPOSIUM 2022

Session 2 예술가들의 창조적인 행동 - 창조적 마찰
 Artists' Creative Action - Creative Friction





8th World Cities Summit

When 31 July – 3 August 2022
Partners Centre for Liveable Cities, Ministry of National Development (MND) and Urban Redevelopment Authority (URA)

Rosa Daniel, then-NAC CEO and Low Eng Teong, then-NAC Deputy CE joined global government leaders and industry experts at the 8th edition of the World Cities Summit (WCS) to share insights on the integral role of arts and culture in driving a creative economy, connected society and distinctive city in Singapore. The theme of the Summit was *Liveable and Sustainable Cities: Emerging Stronger*, which focused on sustainable financing, smart cities, real estate, and planning.

The WCS is a biennial national event organised by the Centre for Liveable Cities, MND and URA. WCS attendees included city mayors, senior government officials, officials from international organisations, business leaders, academics, policy makers and civil society.

[Pictured above: Rosa Daniel, then-NAC CEO speaking at the Senior Leaders Roundtable at 8th World Cities Summit.]

IFACCA 8th General Assembly And Leadership Summit And The Mondiacult 2022 World Conference On Cultural Policies

When 27 – 30 September 2022
Where The International Federation of Arts Councils and Agencies (IFACCA) & the Ministry of Culture of the Government of Mexico

The Ministry of Culture of the Government of Mexico invited Rosa Daniel, then-NAC CEO to the Mondiacult 2022 World Conference on Cultural Policies as well as the IFACCA 8th General Assembly (GA) and Leadership Summit from 27 - 30 September 2022. The Mondiacult conference is a key dialogue platform for UNESCO Member States and the international community to foster multilateral cooperation and action in the field of culture. The Ministry also concurrently hosted the IFACCA 8th GA on 27 September 2022.

Rosa Daniel, then-NAC CEO was a panellist at IFACCA's In Focus Forum, which discussed policies to improve working conditions in the cultural and creative sectors.

[Pictured below: Rosa Daniel, then-NAC CEO speaking at the IFACCA's In Focus Forum.]





Pluritopia Biennale

When 23 – 28 September 2022
Reach Over 2,000
Partners Arts Council Korea and Spang & Lei



Commissioned by NAC, Spang & Lei organised the *Pluritopia Biennale*, an NAC commission for the ARKO - NAC MoU, comprising week-long virtual tours culminating in a two-day biennale in the Metaverse. Artists from Singapore and South Korea also gave talks and masterclasses on topics such as art practice in the new ecology of the Metaverse, and interconnectivity in multiple utopias and between various beings. Lynette Pang, NAC Deputy CE delivered the opening remarks at the Biennale.

(Pictured above: *Pluritopia* launch party taking place in the Metaverse, attracting thousands of views from South Korea, Singapore and the region.
 Credit: *Pluritopia*)

4th Edition of The International Arts Leadership Roundtable

When 15 December 2022
Where Hong Kong Arts Development Council

The Hong Kong Arts Development Council invited Rosa Daniel, then-NAC CEO to the 4th edition of the International Arts Leadership Roundtable (IALR) held on 15 December 2022. Inaugurated in 2013, the IALR gathers international arts leaders to share and develop new ideas to improve the arts ecology. This edition of the IALR was held in conjunction with the 12th Asia Cultural Co-operation Forum to foster regional and international cultural co-operation of the cultural and arts industries, as a highlight of the 25th anniversary of the HKSAR.

Rosa Daniel, then NAC-CEO spoke on the theme of *Rethinking the Age of Digital Transformation* on the IALR panel along with Director General, Business Innovation Division, Arts Council Korea, Lee Yoon-hee, and CEO of the Australia Council for the Arts, Adrian Collette.

(Pictured below: Rosa Daniel, then-NAC CEO (fourth from Left) on stage with other leaders at the 4th edition of the International Arts Leadership Roundtable.)



2023 International Society For The Performing Arts Congress

When 10 – 12 January 2023
Where New York, International Society for the Performing Arts (ISPA)

As part of NAC's partnership with the ISPA, the following four arts practitioners were selected to participate in the Fellowship from 2021 to 2024 and attended the ISPA 2023 New York Congress: *Urgency of Now*:

1. Kuik Swee Boon, Founding Artistic Director, Board Director & Principal Choreographer of T.H.E Dance Company
2. Kuo Jian Hong, Artistic Director of 实践剧场 The Theatre Practice
3. Mohamad Shaifulbahri, Artistic Director of Bahri & Co.
4. Shridar Mani, Company Manager & Co-Artistic Director of The Opera People Ltd

Fellows attended panel sessions and discussions covering topics such as inclusive practices in the arts, leadership and digital programming. Fellows had the opportunity to participate in networking sessions and ProEx, an informal trade fair to pitch and sell their works. In January 2023, the Congress was attended by over 500 delegates from over 200 cities and 51 countries.

(Pictured above: Lunch session with ISPA Fellows, New-York-based Singaporean Artists, Singapore Tourism Board and Consulate of the Republic of Singapore officers in New York.)

CHAPTER 4: DEVELOPING THE SCENE

The arts belong to all of us. Ensuring a sustainable arts ecosystem in Singapore means that everyone has a part to play. Our partners and patrons work closely with us to provide support to our arts community through partnerships, grants and infrastructure. We look forward to receiving more support from the public as we work together to continue developing a robust and vibrant arts scene.



Arts & Disability Forum organised by ART.DIS Singapore and NAC. (From Left to Right) Dr Balbir Singh, Advisor and Founding Chair, Down Syndrome Association; Eric Chua, Senior Parliamentary Secretary, Ministry of Culture, Community and Youth & Ministry of Social and Family Development; and Sky Shen, Singer-Songwriter.



NAC - UOB MoU Signing

On 10 October 2022, United Overseas Bank (UOB) and NAC signed a three-year Memorandum of Understanding (MoU) committing to a collaborative and strategic partnership to support the development of a vibrant arts scene in Singapore.

The partnership provides necessary support for the arts sector to strengthen its capabilities in business and finance management, cultivate new potential patrons and audiences, and demonstrate the value of arts. This builds on UOB's long standing support of Southeast Asian art and artists over four decades and will cultivate longer term sustainability of the sector.

(Pictured above: Wee Ee Cheong, UOB Deputy Chairman and CEO and Rosa Daniel, then-NAC CEO at the signing ceremony.
Credit: United Overseas Bank)

Embassy of France - NAC MoU Signing

When 22 July 2022
Where The Arts House
Partner Embassy of France in Singapore

The Embassy of France in Singapore and NAC signed a MoU in July 2022, committing to support the creation of a bilateral Artist-in-Residency Programme by arts and culture institutions over the next five years in the fields of visual, literary and performing arts.

(Pictured below: Guests of the Embassy of France - NAC MoU Signing event on 22 July 2022 at The Arts House with French Ambassador His Excellency Marc Abensour and Rosa Daniel, then-NAC CEO (sixth and seventh from Left). Guests include (first from the Left) Gwen Lee, Director of Singapore International Photography Festival, and Jason Wee, founder of Grey Projects (Right!.)



Community of Practice

for arts volunteer managers



Arts Volunteerism

A Community of Practice was started in 2021 to provide a platform for arts volunteer managers to share best practices. Using facilitation techniques such as Fishbowl and World Cafe, the group explored various ways to overcome challenges in recruiting, retaining and recognising arts volunteers. Led by consultant Mr Gopinathan, the group consists of freelance artists as well as representatives from arts organisations such as National Gallery Singapore, Singapore Book Council, Singapore Drama Educators Association and Voices of Singapore.



KEY ACHIEVEMENTS

>\$7.1 million raised

31 arts organisations funded

ORGANISATIONAL FUNDING

15 arts organisations have been funded, 3 of which in 2022.

7 arts organisations attained Institute of Public Character (IPC) status, 5 of which in 2022.

PROGRAMME FUNDING

19 programmes funded across 13 organisations in 2022

16 programmes completed in 2022

Sustain the Arts Fund

The Sustain the Arts (stART) Fund is an initiative by NAC, supported by the private sector to boost the long-term sustainability of small arts organisations, and to nurture a culture of giving to the arts. Over \$7.1 million has been raised to scale up small arts organisations with capability development through Organisation Funding and empower them to deliver impactful programmes for our community through Programme Funding.

The achievements of the arts organisations were made possible by the stART Fund's Founding and Major Donors, as well as our community's collective giving. This was mapped out against the desired outcomes and impact in the stART Impact Evaluation Report published in Q2 2022.



Cultural Matching Fund

The Cultural Matching Fund (CMF), administered by NAC, has received a further top-up of \$150 million effective from April 2022, thus making the total fund committed by the government to \$500 million. This would enhance the long-term sustainability of Singapore's arts and heritage charities and further encourage cultural philanthropy in Singapore.

To date, the CMF has funded over 121 arts and heritage charities and provided dollar-for-dollar matching for over \$340 million in private cash donations to arts and heritage charities and Institutions of a Public Character (IPCs).

Through the CMF's continuous effort in supporting smaller charities, many arts organisations such as Singpop Music Limited, Chamber Music and Arts Singapore Limited and Red Dot Baroque Ltd have benefited.

The CMF enables recipients to curate impactful programmes, such as ART:DIS Singapore whose visual and performing arts programmes enable persons with disabilities (PwDs) to develop their artistic interests, while growing their self-confidence and becoming active members of a supported community.

(Pictured above: A staging of, *Day I Met The Prince*, by ART:DIS for the Arts & Disability Forum 2023.
Credit: ART:DIS)

40TH PATRON OF THE ARTS AWARDS 2023



KEY GIVING STATISTICS

> \$45 million contributed by 404 award recipients

> \$19 million in-kind contributions

> \$25 million cash contributions

> 45% first-time award recipients

Patron of the Arts Awards 2023

The 40th edition of the Patron of the Arts Awards honoured 404 patrons on 12 September 2023 at Hotel Equarius. Giving to the arts reached a three year high of more than \$45 million contributed by more than 400 award recipients since COVID-19, demonstrating a strong recovery from the pandemic. SPH Media and UOB received the inaugural Honorary Patron of the Arts Award for their longstanding support towards holistic development of our local arts landscape, empowering artists to create a positive impact with arts to our wider community. The arts sector also saw an influx of first-time patrons, which has increased by 45 percent, a testament to the maturing arts philanthropy landscape and an increase capability of our arts organisations in fundraising. The partnerships with distinguished patrons, Ngee Ann Kongsi, UOL and Pan Pacific Group, and The Liu Kuo-sung Foundation have continued to provide strong support for our arts practitioners in elevating their craft, facilitating shared arts experience, which strengthens bonds among our community.

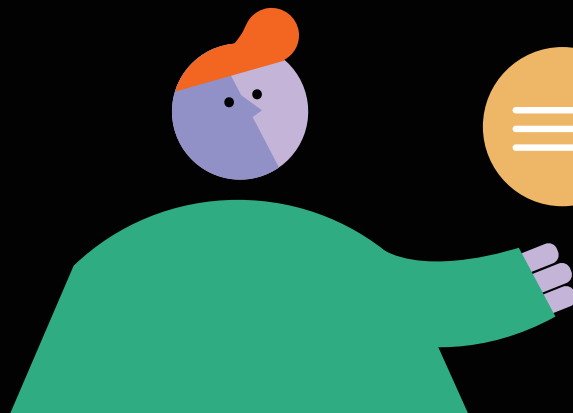
DIGITAL ENGAGEMENT OF ART AND CULTURE STUDY

Technology has increasingly influenced artistic practice, audience engagement, delivery of arts programmes and services as well as how the arts sector operates. External factors such as the COVID-19 pandemic have also hastened the arts sector's pivot towards digitalisation and new ways of audience engagement.

The second edition of the Digital Engagement of Arts and Culture Study revealed that while the overall digital arts engagement remained consistent with the first study conducted in 2016, online consumption across art forms increased significantly, with more people searching and consuming.

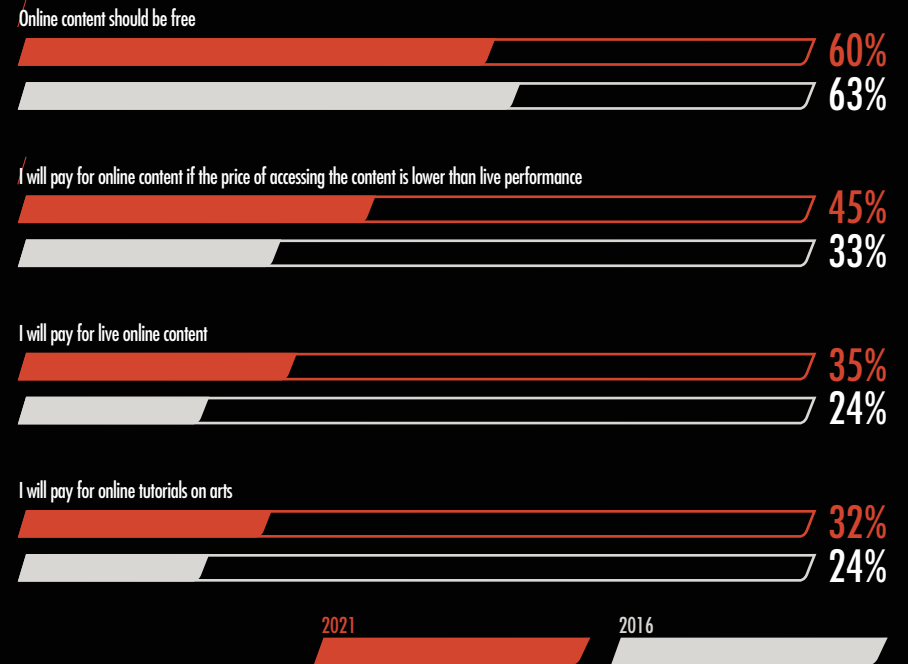
While preferences for live and online arts engagement continue to vary across art forms, there is an increase in willingness to pay for online content.

More digital users also feel a sense of pride towards arts and culture, a sense of belonging as well as consider arts and culture as a medium to build better relationships with family and friends.



Willingness to pay for online content

Increase in willingness to pay for online content under certain conditions – if price is lower than live performance, if the online content is live and for online tutorials





3rd National Music & Consumption Survey 2022



When 10 June – 22 July 2022

The third National Music Consumption Survey sought to understand music consumption habits of Singaporeans, and their perceptions toward music composed or performed by Singaporeans. Over 1,000 Singapore residents aged 15 and above were surveyed through door-to-door interviews from 10 June to 22 July 2022.

The 2022 edition captured changes in lifestyle and preferences following the pandemic and is the first survey conducted post-pandemic.

Findings showed that Singaporeans spent three hours a day listening to music – an hour more compared to 2019, and higher than the Global Weekly Average of 20.1 hours in 2022^[1]. Online media has been steadily gaining traction as the primary means of listening to music and discovering new music. The survey also revealed that a significantly higher proportion of respondents aged 15 to 34 years showed more interest in music than other age groups, while seven in 10 respondents listened to music made by Singaporean artists in the past year. 2022 also saw an upward trend in music event attendance following the pandemic.

¹Source: IFPI Engaging with Music Report 2022, <https://www.ifpi.org/ifi-releases-engaging-with-music-2022-report/>

Arts Philanthropy: Corporate Giving Research 2022

NAC commissioned the second edition of the Arts Philanthropy Research in 2022 to gather insights to broaden and deepen support from the private sector.

Focused on corporates' motivations and sentiments towards arts philanthropy, the research identified growth areas for arts organisations and provided comprehensive current and future giving trends to enhance engagements. The findings indicated that corporations are motivated to give to the arts because creating a creative economy and a distinctive city for the arts can help their company better meet business objectives, attract individuals and retain talent.

Key Statistics

In the next three years:

- About one-third intend to start giving to the arts
- More than half of the current corporate givers intend to increase their giving to the arts

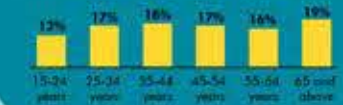
National Music Consumption Survey 2022

The National Arts Council tracks and seeks to understand the music consumption habits of Singaporeans. This includes their affinity towards music by Singaporeans (SG Music).

The **2022** survey is in its **third edition**, with the first and second edition conducted in 2017 and 2019.

1,008

Singapore Residents surveyed
Methodology: Door-to-door interviews





NAC Arts Education Framework

The NAC Arts Education Framework, consisting of three focus areas and five points of emphasis, was launched in January 2023. The framework highlights the importance of learning in the arts as well as through the arts and guides intentional programme design with clear learning outcomes that reflect shared priorities among NAC, Ministry of Education (MOE), and the arts sector.

The framework was developed in response to the changing education landscape, which led to NAC embarking on a strategic review in 2019 to ensure that artist-led arts education programmes continue to achieve desired education outcomes and remain relevant to the wide range of school profiles from preschool to pre-tertiary levels. Inputs were sought from MOE and Early Childhood Development Agency, school leaders and teachers as well as teaching artists, arts groups, and arts education companies. The pandemic years brought about disruptions to students' learning experiences and reaffirmed the importance of arts learning across levels to strengthen social and emotional well-being and foster understanding across communities and cultures.

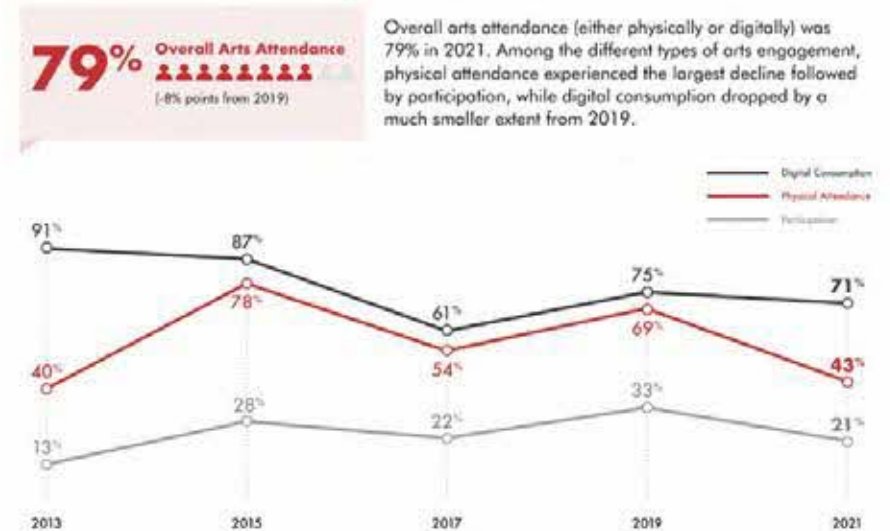
Population Survey for the Arts 2021

As part of its on-going efforts to monitor the state of the arts and culture in Singapore, NAC has conducted the Population Survey on the Arts on a biennial basis since 2009. Published on 24 November 2022, the survey examines Singaporeans' perceptions of the value of arts and culture, their levels of engagement, and the motivations and barriers faced by Singaporeans in attending arts and cultural events and activities.

Compared to the last survey in 2019, overall arts attendance saw a decrease of 8% to 79% in 2021, with physical attendance declining from 69% to 43% due to the pandemic. Digital arts consumption decreased by a smaller margin (4%-points). The survey also observed that 82% of respondents believe that the arts is something that they can be proud of, with 71% affirming that the arts and culture can contribute to Singapore's economy as a creative industry. Among those who engaged in the arts, more than one third intentionally consumed content by local artists, with 47% citing an interest in content and 40% expressing desire to support local artists.

(Pictured below: Overall arts attendance as captured in the Population Survey on the Arts 2021.)

Overall Attendance and Participation in the Arts



| Group | Digital Consumption | Physical Attendance | Participation |
|--------------------------------|---------------------|---------------------|---------------|
| Students | 84% (10%) | 65% (19%) | 43% (12%) |
| PMBs | 76% (10%) | 51% (19%) | 25% (12%) |
| Married with Children (S/D/W)* | 68% (10%) | 38% (14%) | 16% (12%) |
| Seniors | 66% (10%) | 28% (11%) | 12% (10%) |
| Youths | 80% (10%) | 57% (19%) | 35% (11%) |



Malls Making Space for the Arts

Partners GR.iD; Kallang Leisure Park

Since 2013, NAC has been supporting artists for co-location within malls under, by leveraging URA's Community/Sports Facilities Scheme, aiming to increase community access to arts and culture experiences within lifestyle spaces.

In March - April 2022, NAC supported Singapore Ballet Academy (SBA) and O School, two established dance companies, to co-locate at Kallang Leisure Park and GR.iD, respectively. The relocation to GR.iD mall has enabled O School to activate the space for more dance classes, and bring the dance community together by opening up the space for both freelance artists and groups to run dance events (e.g. showcases, battles, courses). There is also strong alignment between GR.iD and O School in appealing to the youth target audience and bringing greater vibrancy to the precinct. SBA has also been able to cater dance classes and other educational programmes like educational presentations, lectures, and demonstrations, to different community segments. Their co-location within Kallang Leisure Park also allows them to find synergies with the crowd attracted by the active lifestyle hub.

(Pictured above: Ballet classes at Singapore Ballet Academy studios within Kallang Leisure Park.

Credit: Singapore Ballet Academy)

Arts Group Supported with Arts Spaces Through Open Call

The Gross Floor Area (GFA) for the arts managed by NAC has grown more than five times since 1985, where NAC makes arts spaces available for art-making, rehearsals, programming and creative placemaking.

In rolling out the Framework for Arts Spaces in 2010, NAC recognised that arts housing is a key resource for the arts sector, and endeavoured to ensure access to this through regular open calls as the spaces are highly subsidised.

Additionally, from September - October 2022, NAC conducted open calls for spaces within Goodman Arts Centre and encouraged arts organisations who had or have placemaking interest, to participate in open calls for arts centre spaces at Waterloo Street and Middle Road.

(Pictured below: An example of open call for Arts Centre spaces at Waterloo Street and Middle Road.)



Institute of Policy Studies - NAC Arts and Culture Research Symposium 2022

When 25 August 2022
Partner Institute of Policy Studies (IPS)

The annual Arts and Culture Research Symposium creates awareness of the diversity of arts research and encourages arts practitioners and researchers to discuss ideas.

The symposium delved into the growing interest and research in using the arts in healthcare to complement traditional clinical approaches to improve well-being at a personal and societal level. Hence, the theme centred on, *The Role of Arts in Well-Being and Social Inclusion*, and was co-organised with IPS. Held in a hybrid format, the symposium was attended by over 200 participants from the arts, academic, public, as well as health and social sectors.

(Pictured above: Panel discussion between (from Left to Right) Dr Kathleen Agres, Victor Zhuang, and Dr Jesvin Yeo, moderated by Dr Justin Lee.

Credit: Institute of Policy Studies)

FIN NCIALS

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STATEMENT BY MEMBERS OF THE COUNCIL

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2023

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 2023.

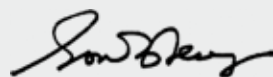
In the opinion of the Members of the Council,

- (a) the accompanying financial statements of the Council set out on pages F5 to F21 are drawn up so as to give a true and fair view of the Council as at 31 March 2023 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 Public Sector (Governance) Act 2018, Act 5 of 2018 (the "Public Sector (Governance) Act"), the National Arts Council Act 1991 (the "Act"), Charities Act 1994 and other relevant regulations (the "Charities Act and Regulations") and Statutory Board Financial Reporting Standards ("SBFRS");
- (b) 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 Public Sector (Governance) Act, the Act, Charities Act and Regulations and the requirements of any other written law applicable to moneys of or managed by the Council;
- (c) proper accounting and other records have been kept by the Council, including records of all assets of the Council whether purchased, donated or otherwise;
- (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 has complied with the requirements of Regulation 15 (fundraising expenses) of the Charities (Institutions of a Public Character) Regulations.

On behalf of the Members of the Council



Goh Swee Chen
Chairman
1 June 2023



Low Eng Teong
Chief Executive Officer

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF NATIONAL ARTS COUNCIL

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2023

Report on the Audit of the Financial Statements

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 Public Sector (Governance) Act 2018, Act 5 of 2018 (the "Public Sector (Governance) Act"), the National Arts Council Act 1991 (the "Act"), Charities Act 1994 and other relevant regulations (the "Charities Act and Regulations") and Statutory Board Financial Reporting Standards ("SBFRS"), so as to present fairly, in all material aspects, the state of affairs of the Council as at 31 March 2023 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 2023;
- the statement of financial position as at 31 March 2023;
- 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.

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF NATIONAL ARTS COUNCIL

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2023 (CONTINUED)

Other Information

Management is responsible for the other information. The other information obtained at the date of this auditor's report is the Statement by Members of the Council 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 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 obtained prior to the date of this auditor's report, 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 the financial statements in accordance with the provisions of the Public Sector (Governance) Act, the Act, 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 constitutional act and its dissolution requires Parliament's approval. In preparing the financial statements, management is responsible for assessing the Council's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless there is intention to wind up the Council or for the Council to cease operations.

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

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF NATIONAL ARTS COUNCIL

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2023 (CONTINUED)

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.
- Obtain an understanding of internal control relevant to the audit 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 content 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.

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF NATIONAL ARTS COUNCIL

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2023 (CONTINUED)

Report on Other Legal and Regulatory Requirements

Opinion

In 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 Public Sector (Governance) Act, the Act, Charities Act and Regulations and the requirements of any other written law applicable to moneys of or managed by the Council; and
- (b) proper accounting and other records have been kept by the Council, 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 the 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 Public Sector (Governance) Act, the Act, the Charities Act and Regulations and the requirements of any other written law applicable to moneys of or managed by the Council. This responsibility includes monitoring related compliance requirements relevant to the Council, and implementing internal controls as management determines are necessary to enable compliance with the requirements.

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF NATIONAL ARTS COUNCIL

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2023 (CONTINUED)

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 Public Sector (Governance) Act, the Act, the Charities Act and Regulations and the requirements of any other written law applicable to moneys of or managed by the Council.

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 internal control system, non-compliances may nevertheless occur and not be detected.



PricewaterhouseCoopers LLP

Public Accountants and Chartered Accountants

Singapore, 1 June 2023

STATEMENT OF COMPREHENSIVE INCOME AND EXPENDITURE

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2023

| | Note | 2022/2023 \$ | 2021/2022 \$ |
|--|------|----------------------|-----------------|
| Operating Income | | | |
| - Contributions and donations | 4 | 399,600 | 456,589 |
| - Sale of tickets | | 273 | 140 |
| - Rental income | 5 | 8,943,277 | 8,956,306 |
| - Miscellaneous income | | 8,851 | 83,316 |
| | | 9,352,001 | 9,496,351 |
| Other Income | | | |
| - Interest income | | 2,311,715 | 408,641 |
| | | 2,311,715 | 408,641 |
| Other loss | | | |
| - Revaluation loss on financial assets at fair value through profit and loss | | (1,000,479) | (305,889) |
| | | (1,000,479) | (305,889) |
| Operating expenditure | | | |
| - Staff costs | 6 | (26,246,433) | (24,146,908) |
| - Staff welfare and development | | (592,320) | (488,791) |
| - Depreciation of property, plant and equipment | 10 | (18,824,877) | (21,475,891) |
| - Grants, partnerships & commissions | | (71,447,961) | (85,973,894) |
| - Scholarships and bursaries | | (1,023,229) | (922,425) |
| - Fees for services | | (3,572,851) | (3,672,290) |
| - Rental for land and building | | (128) | - |
| - Other rental | | (205,204) | (212,743) |
| - Repairs and maintenance | | (4,581,175) | (4,374,026) |
| - Office and other supplies | | (234,064) | (323,785) |
| - Utilities | | (40,157) | (122,603) |
| - Transport, postage and communication | | (830,893) | (570,529) |
| - Advertising, publicity and promotion | | (2,484,066) | (1,960,139) |
| - Subsidy to arts housing scheme | | (7,933,540) | (7,439,717) |
| - Property, plant and equipment written off | | (152,914) | (30,555) |
| - Interest expense | | (236,423) | (181,982) |
| - Other operating expenses | | (8,632,582) | (7,657,745) |
| | | (147,038,817) | (159,554,023) |
| Deficit before grants | | (136,375,580) | (149,954,920) |
| Grants | | | |
| - Deferred capital grants amortised | 13 | 3,690,463 | 3,696,256 |
| - Operating grants from government | 15 | 134,084,137 | 147,317,327 |
| | | 137,774,600 | 151,013,583 |
| Net surplus and total comprehensive gain | | 1,399,020 | 1,058,663 |

The accompanying notes form an integral part of these financial statements.

STATEMENT OF FINANCIAL POSITION

AS AT 31 MARCH 2023

| | Note | 2022/2023 \$ | 2021/2022 \$ |
|--|------|--------------------|-----------------|
| ASSETS | | | |
| Current assets | | | |
| - Cash and Cash Equivalents | 7 | 217,454,795 | 200,081,267 |
| - Financial assets at fair value through profit and loss | 8 | 32,829,583 | 33,830,062 |
| - Other receivables, deposits and prepayment | 9 | 6,261,389 | 4,602,515 |
| | | 256,545,767 | 238,513,844 |
| Non-current assets | | | |
| - Property, plant and equipment | 10 | 127,569,516 | 125,766,885 |
| | | 127,569,516 | 125,766,885 |
| Total assets | | 384,115,283 | 364,280,729 |
| LIABILITIES | | | |
| Current liabilities | | | |
| - Deferred capital grants | 13 | 2,245,391 | 3,162,753 |
| - Other payables | 14 | 43,433,493 | 44,224,103 |
| - Borrowings | 16 | 8,236,458 | 6,420,897 |
| - Government grants | 15 | 87,059,261 | 75,293,677 |
| | | 140,974,603 | 129,101,430 |
| Non-current liabilities | | | |
| - Deferred capital grants | 13 | 6,552,688 | 8,579,147 |
| - Borrowings | 16 | 10,945,507 | 4,512,170 |
| | | 17,498,195 | 13,091,317 |
| Total liabilities | | 158,472,798 | 142,192,747 |
| NET ASSETS | | 225,642,485 | 222,087,982 |
| Capital and reserves | | | |
| - Share capital | 17 | 182,201,798 | 180,046,315 |
| - Capital account | 18 | 651,974 | 651,974 |
| - Singapore Arts Endowment Fund | 19 | 16,255,467 | 16,255,467 |
| - Accumulated surplus | | 26,533,246 | 25,134,226 |
| | | 225,642,485 | 222,087,982 |

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 2023

| | Note | Share capital \$ | Capital account \$ | Singapore Arts Endowment Fund \$ | Accumulated Surplus \$ | Total \$ |
|------------------------------------|------|---------------------|-----------------------|--|------------------------------|--------------------|
| 2022/2023 | | | | | | |
| Balance as at 1 April 2022 | | 180,046,315 | 651,974 | 16,255,467 | 25,134,226 | 222,087,982 |
| Total comprehensive gain | | - | - | - | 1,399,020 | 1,399,020 |
| Issuance of share capital | 17 | 2,155,483 | - | - | - | 2,155,483 |
| Balance as at 31 March 2023 | | 182,201,798 | 651,974 | 16,255,467 | 26,533,246 | 225,642,485 |
| 2021/2022 | | | | | | |
| Balance as at 1 April 2021 | | 180,046,315 | 651,974 | 16,255,467 | 24,075,563 | 221,029,319 |
| Total comprehensive gain | | - | - | - | 1,058,663 | 1,058,663 |
| Balance as at 31 March 2022 | | 180,046,315 | 651,974 | 16,255,467 | 25,134,226 | 222,087,982 |

The accompanying notes form an integral part of these financial statements.

STATEMENT OF CASH FLOWS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2023

| Note | 2022/2023 \$ | 2021/2022 \$ |
|--|----------------------|-----------------|
| Cash flows from operating activities | | |
| Deficit before grants | (136,375,580) | (149,954,920) |
| Adjustments for: | | |
| - Depreciation of property, plant and equipment | 18,824,877 | 21,475,891 |
| - Loss on disposal of property, plant and equipment | - | 39,375 |
| - Property, plant and equipment written off | 152,914 | 30,555 |
| - Revaluation loss on financial assets at fair value through profit and loss | 1,000,479 | 305,889 |
| - Interest expense | 236,423 | 181,982 |
| - Interest income | (2,311,715) | (408,641) |
| | (118,472,602) | (128,329,869) |
| Changes in working capital: | | |
| - Other receivables, deposits and prepayments | (34,235) | 431,183 |
| - Other payables | (927,591) | 817,372 |
| Net cash used in operating activities | (119,434,428) | (127,081,314) |
| Cash flows from investing activities | | |
| - Purchase of property, plant and equipment | (2,822,053) | (2,928,365) |
| - Disposal of property, plant and equipment | - | 280 |
| - Interest income received | 687,076 | 469,255 |
| Net cash used in investing activities | (2,134,977) | (2,458,830) |
| Cash flows from financing activities | | |
| - Government grants received | 146,596,363 | 167,131,007 |
| - Principal payments of lease liability | (9,572,490) | (10,014,353) |
| - Interest paid | (236,423) | (181,982) |
| - Additions of capital from Minister of Finance | 2,155,483 | - |
| Net cash provided by financing activities | 138,942,933 | 156,934,672 |
| Net increase in cash and cash equivalents | 17,373,528 | 27,394,528 |
| Cash and cash equivalents at beginning of financial year | 200,081,267 | 172,686,739 |
| Cash and cash equivalents at end of financial year | 217,454,795 | 200,081,267 |

The accompanying notes form an integral part of these financial statements.

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2023

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

1. General information

| | | |
|---------------------------|---|-------------------------------|
| National Arts Council | UEN Number | T08GB0033C |
| | Establishment Date | 17 August 1991 |
| Support for the Arts Fund | UEN Number | T08CC3019F |
| | IPC Number | IPC000544 |
| | IPC Status | 1 August 2020 to 31 July 2023 |
| Legal Panel / Solicitors | Adsan Law LLC Lee & Lee Kelvin Chia Partnership | |
| Bankers | The Hong Kong and Shanghai Banking Corporation Limited DBS Bank Limited OCBC Bank Accountant-General's Department (Centralised Liquidity Management Scheme) | |

The National Arts Council (the "Council") is a statutory board under the Ministry of Culture, Community and Youth ("MCCY") established under the National Arts Council Act 1991.

The registered office and principal place of business of the Council is at 90 Goodman Road, Goodman Arts Centre Block A #01-01, Singapore 439053.

The principal activities of the Council are:

- (a) to promote the appreciation, understanding and enjoyment of the arts;
- (b) to support and assist the establishment and development of arts organisations;
- (c) to organise and promote artistic activities; and
- (d) to establish and maintain arts theatres and other arts facilities.

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2023

1. General Information (continued)

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 the Arts Fund which has been re-conferred with the status of Institution of a Public Character (IPC) for a period of 3 years commencing 1 August 2020 to 31 July 2023.

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 Public Sector (Governance) Act 2018, Act 5 of 2018 (the "Public Sector (Governance) Act 2018"), the National Arts Council Act 1991 (the "Act"), Charities Act 1994 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 2022/2023

On 1 April 2022, the Council has adopted the new or amended SB-FRS and Interpretations of SB-FRS ("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 Council's accounting policies and had no material effect on the amounts reported for the current or prior financial years.

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2023

2. Significant accounting policies (continued)

2.2 Revenue recognition

- (a) Income derived from sale of tickets, advertisements and rental of arts housing 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.
- Donations with restrictions and/or conditions attached are recognised as income if the restrictions and conditions are within the Council's control and there is sufficient evidence that the conditions will be met. Otherwise, these donations are recognised and taken to the "deferred donations" account until the above criteria are fulfilled or when the restrictions and/or conditions are met.
- (c) Contributions/sponsorships-in-kind are measured at the fair value of the contributions received and are recognised as income when the rights to receive the contributions/sponsorships-in-kind have been established.
- (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.

2.3 Government grants

Grants from the government 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 operating expenses are recognised as income in the current year. Government grants for the establishment of the Council are taken to the capital account.

Government grants relating to the purchase of depreciable assets are recognised as deferred capital grants on the statement of financial position and amortised to the statement of comprehensive income and expenditure using straight-line method over the expected useful life of the relevant asset.

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2023

2. Significant accounting policies (continued)

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 postemployment 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 Council has no further payment obligations once the contributions have been paid.

(b) Employee leave entitlements

Employee entitlements to annual leave are recognised when they accrue to employees. An accrual 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 to allocate depreciable amounts over their estimated useful lives. The estimated useful lives are as follows:

Useful lives

| | |
|---|---|
| Building works and improvements | 30 years |
| Renovations | 8 years |
| Plant and machinery | 8 years |
| Office equipment, furniture, vehicles and audio visual equipment | 3 to 10 years |
| Stage related and musical equipment | 5 to 8 years |
| Public artworks | 5 years |
| Leasehold property | 30 years |
| Leasehold land and buildings | Based on remaining period of lease term |

Depreciation is not provided for works of art and work-in-progress.

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2023

2. Significant accounting policies (continued)

2.5 Property, plant and equipment (continued)

The leasehold land and building is depreciated over the shorter of its lease term and useful life. The useful life is the period over which an asset is expected to be available for use by an entity. When assessing the useful life of an asset, all commercial, technical and legal factors, as well as the asset's expected utility to the entity should be considered.

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.

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, the 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.

Management assesses at the end of the reporting period whether there is any indication that an impairment recognised in prior periods may no longer exist or may have decreased. If any such indication exists, the recoverable amount of that asset is estimated and may result in a reversal of impairment loss. 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 any accumulated amortisation or 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.

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2023

2. Significant accounting policies (continued)

2.7 Financial assets

The Council classifies its financial assets into the following measurement categories:

- Amortised cost; and
- Fair value through profit or loss (FVPL).

The classification of debt instruments depends on the Council's operating model for managing the financial assets as well as the contractual terms of the cash flows.

The Council reclassifies debt instruments when and only when its operating model for managing those assets changes.

(i) At initial recognition

At initial recognition, the Council measures a financial asset at its fair value plus, in the case of a financial asset not at fair value through profit or loss, transaction costs that are directly attributable to the acquisition of the financial assets. Transaction costs of financial assets carried at fair value through profit or loss are expensed in statement of comprehensive income and expenditure.

(ii) At subsequent measurement

1. Debt instruments

Debt instruments of the Council mainly comprise of cash and bank deposits and other receivables.

There are three prescribed subsequent measurement categories, depending on the Council's operating model in managing the assets and the cash flow characteristic of the assets. The Council managed these group of financial assets by collecting the contractual cash flow and these cash flows represents solely payment of principal and interest. Accordingly, these group of financial assets are measured at amortised cost subsequent to initial recognition.

A gain or loss on a debt investment that is subsequently measured at amortised cost and is not part of a hedging relationship is recognised in statement of comprehensive income and expenditure when the asset is derecognised or impaired. Interest income from these financial assets are recognised using the effective interest rate method.

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2023

2. Significant accounting policies (continued)

2.7 Financial assets (continued)

(ii) At subsequent measurement (continued)

1. Debt instruments (continued)

The Council assesses on forward looking basis the expected credit losses associated with its debt instruments carried at amortised cost.

For cash and bank deposits and other receivables, the general 3-stage approach is applied. Credit loss allowance is based on 12-month expected credit loss if there is no significant increase in credit risk since initial recognition of the assets. If there is a significant increase in credit risk since initial recognition, lifetime expected credit loss will be calculated and recognised.

2. Equity investments

The Council subsequently measures all its equity investments at their fair values. Equity instruments are classified as fair value through profit and loss with movements in their fair values recognised in the statement of comprehensive income and expenditure in the period in which the changes arise and presented in "other gain/loss".

Regular way purchases and sales of these financial assets are recognised on trade date – the date on which the Council commits to purchase or sell the asset.

On disposal, the differences between the carrying amount and sales proceed is recognised in the statement of comprehensive income and expenditure if there was no election made to recognise fair value changes in other comprehensive income. If there was an election made, any difference between the carrying amount and the sale proceed amount would be recognised in other comprehensive income and transferred to retained earnings along with the amount previously recognised in other comprehensive income relating to that asset.

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2023

2. Significant accounting policies (continued)

2.8 Other payables

Other payables represent liabilities for goods and services provided to the Council prior to the end of financial year which are unpaid. They are classified as current liabilities if payment is due within one year or less (or in the normal operating cycle of the operations 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.

2.9 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.

2.10 Leases

(i) When the Council is the lessee

At the inception of the contract, the Council assesses if the contract contains a lease. A contract contains a lease if the contract conveys the right to control the use of an identified asset for a period of time in exchange for consideration. Reassessment is only required when the terms and conditions of the contract are changed.

- Right-of-use assets

The Council recognises a right-of-use asset and lease liability at the date which the underlying asset is available for use. Right-of-use assets are measured at cost which comprises the initial measurement of lease liabilities adjusted for any lease payments made at or before the commencement date and lease incentive received. Any initial direct costs that would not have been incurred if the lease had not been obtained are added to the carrying amount of the right-of-use assets.

These right-of-use asset is subsequently depreciated using the straightline method from the commencement date to the earlier of the end of the useful life of the right-of-use asset or the end of the lease term.

Right-of-use assets are presented within "Property, plant and equipment".

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2023

2. Significant accounting policies (continued)

2.10 Leases (continued)

(i) When the Council is the lessee (continued)

- Lease liabilities

Lease liability is measured at amortised cost using the effective interest method. Lease liability shall be remeasured when:

- There is a change in future lease payments arising from changes in an index or rate;
- There is a change in the Council's assessment of whether it will exercise an extension option; or
- There are modifications in the scope or the consideration of the lease that were not part of the original terms.

Lease liability is remeasured with a corresponding adjustment to the right-of-use asset, or is recorded in profit or loss if the carrying amount of the right-of-use asset has been reduced to zero.

- Short-term and low-value leases

The Council has elected not to recognise right-of-use assets and lease liabilities for short-term leases that have lease terms of 12 months or less and leases of low value leases, except for sublease arrangements. Lease payments relating to these leases are expensed to the statement of comprehensive income and expenditure on a straight-line basis over the lease term.

(ii) When the Council is the lessor

The accounting policy applicable to the Council as a lessor in the comparative period were the same under SB-FRS 116 except when the Council is an intermediate lessor.

In classifying a sublease, the Council as an intermediate lessor classifies the sublease as a finance or an operating lease with reference to the right-of-use asset arising from the head lease, rather than the underlying asset.

The subleases which the Council has are assessed as operating leases, and the Council recognises lease income from sublease in the statement of comprehensive income and expenditure within "Rental income". The right-of-use asset relating to the head lease is not derecognised.

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2023

2. Significant accounting policies (continued)

2.11 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.

2.12 Currency translation

The financial statements are presented in Singapore Dollar ("SGD" or "\$"), 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.

2.13 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 the Centralised Liquidity Management ("CLM") scheme managed by the Accountant-General's Department ("AGD").

2.14 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.

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2023

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 10 of the financial statements.

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2023

4. Contributions and donations

Contributions and donations of \$399,600 (2021/2022: \$456,589) was received for the financial year, of which \$399,600 (2021/2022: \$426,000) tax deductible donations were received through Support or the Arts Fund.

5. Rental income

| | 2022/2023 \$ | 2021/2022 \$ |
|--------------------------------------|------------------|-----------------|
| - Rental income (a) | 8,943,277 | 8,956,306 |
| - Government grant income (b) | - | 534,650 |
| - Less: Government grant expense (b) | - | (534,650) |
| | 8,943,277 | 8,956,306 |

(a) Rental income

The rental income for the financial year ended 31 March 2023 was \$8,943,277 (2021/2022: \$8,956,306) inclusive of rental waiver of \$Nil (2021/2022: \$437,211) provided to eligible tenants.

(b) Government grant income and expense

Government grant income relates to cash grant received from the MCCY to waive up to 1.5 months of rental to eligible tenants.

Government grant expense relates to the cash grant received from MCCY that were transferred to tenants in the form of rent rebates during the year and rental waivers provided to eligible tenants as part of the qualifying conditions of the cash grant.

6. Staff costs

| | 2022/2023 \$ | 2021/2022 \$ |
|----------------------------------|-------------------|-----------------|
| - Wages and salaries | 23,069,774 | 21,062,656 |
| - Employer's contribution to CPF | 3,176,659 | 3,084,252 |
| | 26,246,433 | 24,146,908 |

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2023

7. Cash and cash equivalents

| | 2022/2023 | 2021/2022 |
|---|--------------------|-------------|
| | \$ | \$ |
| Bank balances | 1,982,105 | 1,053,112 |
| Cash held under CLM scheme managed by AGD | 215,472,690 | 199,028,155 |
| | 217,454,795 | 200,081,267 |

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.

8. Financial assets at fair value through profit and loss

| | 2022/2023 | 2021/2022 |
|---|--------------------|------------|
| | \$ | \$ |
| <u>Investments through quoted unit trusts</u> | | |
| Beginning of financial year | 33,830,062 | 34,135,951 |
| Revaluation loss | (1,000,479) | (305,889) |
| End of financial year | 32,829,583 | 33,830,062 |

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 investments 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.

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2023

9. Other receivables, deposits and prepayments

| | 2022/2023 | 2021/2022 |
|---------------------------------|------------------|-----------|
| | \$ | \$ |
| <u>Current</u> | | |
| Receivables due from: | | |
| - Tenants | - | 12,102 |
| - Totalisator Board | 3,998,400 | 3,709,950 |
| - Others | 2,007 | 82,279 |
| | 4,000,407 | 3,804,331 |
| Interest receivable | 1,869,901 | 245,262 |
| Seceded staff costs recoverable | 389,375 | 533,726 |
| Prepayments | 1,706 | 19,196 |
| | 6,261,389 | 4,602,515 |

Receivables from 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.

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2023

10. Property, plant and equipment

| | Works of art | Work-in-progress | Building works & improvement | Renovations | Plant and machinery | Office equipment, furniture, vehicles, and audio-visual equipment | Stage related and musical equipment | Public artworks | Leasehold property | Leasehold land and buildings | Total |
|--|--------------|------------------|------------------------------|-------------|---------------------|---|-------------------------------------|-----------------|--------------------|------------------------------|-------------|
| | \$ | \$ | \$ | \$ | \$ | \$ | \$ | \$ | \$ | \$ | \$ |
| 2022/2023 | | | | | | | | | | | |
| <u>Cost</u> | | | | | | | | | | | |
| Beginning of financial year | | | | | | | | | | | |
| Additions* | 263,216 | 125,436 | 133,985,102 | 39,615,936 | 10,731,066 | 14,338,957 | 14,008,674 | 754,942 | 14,617,726 | 42,529,682 | 270,970,737 |
| Transfer | - | 2,375,480 | (89,683) | 291,433 | 31,816 | 299,187 | - | - | - | 17,872,189 | 20,780,422 |
| Disposals/written off | - | (126,366) | - | - | - | 126,366 | - | - | - | - | - |
| End of financial year | - | - | - | - | (18,396) | (2,947,782) | (8,164) | - | - | (138,798) | (3,113,140) |
| | 263,216 | 2,374,550 | 133,895,419 | 39,907,369 | 10,744,486 | 11,816,728 | 14,000,510 | 754,942 | 14,617,726 | 60,263,073 | 288,638,019 |
| <u>Accumulated depreciation and impairment</u> | | | | | | | | | | | |
| Beginning of financial year | - | - | 35,721,428 | 30,191,840 | 9,080,220 | 11,849,563 | 13,512,069 | 754,942 | 14,128,702 | 29,965,088 | 145,203,852 |
| Depreciation charge | - | - | 4,464,885 | 2,371,012 | 268,535 | 1,392,108 | 116,912 | - | 489,024 | 9,722,401 | 18,824,877 |
| Disposals/written off | - | - | - | - | (18,396) | (2,798,719) | (8,164) | - | - | (134,947) | (2,960,226) |
| End of financial year | - | - | 40,186,313 | 32,562,852 | 9,330,359 | 10,442,952 | 13,620,817 | 754,942 | 14,617,726 | 39,552,542 | 161,068,503 |
| <u>Net book value</u> | | | | | | | | | | | |
| End of financial year | 263,216 | 2,374,550 | 93,709,106 | 7,344,517 | 1,414,127 | 1,373,776 | 379,693 | - | - | 20,710,531 | 127,569,516 |

* Included \$462,309 (2021/2022: \$325,328) relating to additions to property, plant and equipment that is unpaid as at end of financial year (Note 14).

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2023

10. Property, plant and equipment (continued)

| | Works of art | Work-in-progress | Building works & improvement | Renovations | Plant and machinery | Office equipment, furniture, vehicles, and audio-visual equipment | Stage related and musical equipment | Public artworks | Leasehold property | Leasehold land and buildings | Total |
|--|--------------|------------------|------------------------------|-------------|---------------------|---|-------------------------------------|-----------------|--------------------|------------------------------|-------------|
| | \$ | \$ | \$ | \$ | \$ | \$ | \$ | \$ | \$ | \$ | \$ |
| 2021/2022 | | | | | | | | | | | |
| <u>Cost</u> | | | | | | | | | | | |
| Beginning of financial year | 263,216 | 944,771 | 133,985,102 | 38,810,830 | 9,731,529 | 12,722,002 | 13,919,139 | 754,942 | 14,617,726 | 33,637,927 | 259,387,184 |
| Additions* | - | 1,951,952 | - | 713,548 | 25,387 | 296,443 | - | - | - | 10,026,652 | 13,013,982 |
| Transfer | - | (2,771,287) | - | 91,558 | 974,150 | 1,616,044 | 89,535 | - | - | - | - |
| Disposals/written off | - | - | - | - | - | (295,532) | - | - | - | (1,134,897) | (1,430,429) |
| End of financial year | 263,216 | 125,436 | 133,985,102 | 39,615,936 | 10,731,066 | 14,338,957 | 14,008,674 | 754,942 | 14,617,726 | 42,529,682 | 270,970,737 |
| <u>Accumulated depreciation and impairment</u> | | | | | | | | | | | |
| Beginning of financial year | - | - | 31,255,141 | 27,822,459 | 7,956,864 | 10,460,624 | 12,184,491 | 754,942 | 13,639,677 | 20,662,154 | 124,736,352 |
| Depreciation charge | - | - | 4,466,287 | 2,369,381 | 1,123,356 | 1,653,916 | 1,327,578 | - | 489,025 | 10,046,348 | 21,475,891 |
| Disposals/written off | - | - | - | - | - | (264,977) | - | - | - | (743,414) | (1,008,391) |
| End of financial year | - | - | 35,721,428 | 30,191,840 | 9,080,220 | 11,849,563 | 13,512,069 | 754,942 | 14,128,702 | 29,965,088 | 145,203,852 |
| <u>Net book value</u> | | | | | | | | | | | |
| End of financial year | 263,216 | 125,436 | 98,263,674 | 9,424,096 | 1,650,846 | 2,489,394 | 496,605 | - | 489,024 | 12,564,594 | 125,766,885 |

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2023

11. Leases – The Council as a lessee

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

(a) Carrying amounts

ROU assets classified within Property, plant and equipment

| 2022/2023 | 2021/2022 |
|------------------|-----------|
| \$ | \$ |

| | | |
|------------------------------|-------------------|------------|
| Leasehold land and buildings | 20,710,531 | 12,564,594 |
|------------------------------|-------------------|------------|

(b) Depreciation charge during the year

| 2022/2023 | 2021/2022 |
|------------------|-----------|
| \$ | \$ |

| | | |
|------------------------------|------------------|------------|
| Leasehold land and buildings | 9,722,401 | 10,046,348 |
|------------------------------|------------------|------------|

(c) Interest expense

| 2022/2023 | 2021/2022 |
|------------------|-----------|
| \$ | \$ |

| | | |
|---------------------------------------|----------------|---------|
| Interest expense on lease liabilities | 236,423 | 181,982 |
|---------------------------------------|----------------|---------|

(d) Lease expense not capitalised in lease liabilities

| 2022/2023 | 2021/2022 |
|------------------|-----------|
| \$ | \$ |

| | | |
|-----------------------------------|----------------|---------|
| Lease expense – short-term leases | 32,008 | 28,248 |
| Lease expense – low-value leases | 314,797 | 291,911 |
| Total | 346,805 | 320,159 |

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2023

11. Leases – The Council as a lessee (continued)

(e) Total income from subleasing ROU assets was \$8,943,277 (2021/2022: \$8,956,306).

(f) Total cash outflow for all the leases was \$10,155,718 (2021/2022: \$10,516,494).

(g) Addition of ROU assets during the financial year 2022 was \$17,872,189 (2021/2022: \$10,026,652).

12. Leases – The Council as a lessor

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

Leases of buildings where the Council retains substantially all risks and rewards incidental to ownership are classified as operating leases. Rental income from operating leases is recognised in statement of comprehensive income and expenditure on a straight-line basis over the lease term. The leases are classified as operating lease because the risk and rewards incidental to ownership of the assets are not transferred.

Undiscounted lease payments from the operating leases to be received after the reporting date are as follows:

| | 2022/2023 | 2021/2022 |
|---|------------------|-----------|
| | \$ | \$ |
| Less than one year | 676,053 | 432,542 |
| One to two years | 486,706 | 138,421 |
| Two to five years | 124,254 | 38,581 |
| Total undiscounted lease payment | 1,287,013 | 609,544 |

13. Deferred capital grants

| | 2022/2023 | 2021/2022 |
|---|--------------------|-------------|
| | \$ | \$ |
| Beginning of financial year | 11,741,900 | 12,450,826 |
| Amount transferred from government grants (Note 15) | 746,642 | 2,987,330 |
| Deferred capital grants amortised | (3,690,463) | (3,696,256) |
| End of financial year | 8,798,079 | 11,741,900 |
| Current | 2,245,391 | 3,162,753 |
| Non-current | 6,552,688 | 8,579,147 |
| Total | 8,798,079 | 11,741,900 |

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2023

14. Other payables

| | 2022/2023 | 2021/2022 |
|--|-------------------|------------|
| | \$ | \$ |
| Deposits received | 300,145 | 465,964 |
| Payables due to: | | |
| - CPF Board | 1,386,015 | 1,362,092 |
| - Arts groups | 1,384,090 | 1,391,114 |
| - Purchase of fixed assets | 42,584 | 3,686 |
| Accruals for: | | |
| - Unutilised employee annual leave entitlement | 803,512 | 1,209,921 |
| - Cultural Medallion & Young Artist Award | 2,974,014 | 3,063,681 |
| - General grants, partnerships & commissions | 14,215,889 | 18,655,842 |
| - Operating grants | 10,164,960 | 11,491,451 |
| - Purchase of fixed assets | 419,725 | 321,642 |
| - Others | 3,143,862 | 1,922,707 |
| Deferred income | 47,745 | 53,484 |
| Deferred donation | 481,681 | 579,491 |
| Sinking fund for arts housing properties | 1,376,842 | 1,239,213 |
| Other payables | 6,692,429 | 2,463,815 |
| | 43,433,493 | 44,224,103 |

15. Government grants

| | 2022/2023 | |
|---|----------------------|---------------|
| | \$ | |
| Current | | |
| Beginning of financial year | 75,293,677 | 58,467,327 |
| Government grants received | 146,596,363 | 167,131,007 |
| | 221,890,040 | 225,598,334 |
| Less: | | |
| Transfer to deferred capital grants (Note 13) | (746,642) | (2,987,330) |
| Transfer to statement of comprehensive income and expenditure | (134,084,137) | (147,317,327) |
| | (134,830,779) | (150,304,657) |
| | 87,059,261 | 75,293,677 |

As at 31 March 2023, the current liabilities amount of \$87,059,261 (2021/2022: \$75,293,677) relates to amounts earmarked for expenditures in the subsequent financial year.

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2023

15. Government Grants (continued)

To help the organisations in the arts and related sectors in sustaining the arts during COVID-19 outbreak, the Council rolled out the Arts and Culture Resilience Package (ACRP) and other support measures in FY2020/2021 and subsequently extended to FY2021/2022. The ACRP included various schemes such as operating grants paid to the arts and culture sector to defray their operating costs, to provide rental waivers, to subsidise venue hire and in-house production costs and other financial support to sustain the livelihood of arts and culture freelancers and organisation. The initiatives bring the total expected relief measures for the arts and related sectors of \$75 million, following the top-up of \$20 million in FY2021/2022 as announced and supported by MCCY, through operating grants from government to the Council.

16. Borrowings

| | 2022/2023 | 2021/2022 |
|-------------------|-------------------|------------|
| | \$ | \$ |
| Current | | |
| Lease liabilities | 8,236,458 | 6,420,897 |
| Non-current | | |
| Lease liabilities | 10,945,507 | 4,512,170 |
| Total borrowings | 19,181,965 | 10,933,067 |

| | 1 April 2022 | Principal and interest payments | Non-cash changes | | | 31 March 2023 |
|-------------------|--------------|---------------------------------|-----------------------|-------------------|------------------|---------------|
| | | | Addition – new leases | Lease termination | Interest expense | |
| Lease liabilities | 10,933,067 | (9,808,913) | 17,821,388 | - | 236,423 | 19,181,965 |

| | 1 April 2021 | Principal and interest payments | Non-cash changes | | | 31 March 2022 |
|-------------------|--------------|---------------------------------|-----------------------|-------------------|------------------|---------------|
| | | | Addition – new leases | Lease termination | Interest expense | |
| Lease liabilities | 11,316,198 | (10,196,335) | 9,983,050 | (351,828) | 181,982 | 10,933,067 |

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2023

17. Share capital

| | 2022/2023 | 2021/2022 |
|-------------------------------------|--------------------|-------------|
| | \$ | \$ |
| Beginning of financial year | 180,046,315 | 180,046,315 |
| Additions during the financial year | 2,155,483 | - |
| End of financial year | 182,201,798 | 180,046,315 |

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

18. 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.

19. Singapore Arts Endowment Fund

| | 2022/2023 | 2021/2022 |
|---|-------------------|------------|
| | \$ | \$ |
| Beginning and end of the financial year | 16,255,467 | 16,255,467 |

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.

20. Capital expenditure and other commitments

(a) Capital commitments

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

| | 2022/2023 | 2021/2022 |
|--------------------------------|------------------|-----------|
| | \$ | \$ |
| Contracted capital expenditure | 2,614,260 | 391,092 |

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2023

21. 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 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 2023 and 2022, for each class of financial instrument with all other variables constant.

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2023

21. Financial risk management (continued)

(a) Market risk (continued)

(ii) Price risk (continued)

Price risk sensitivity analysis

The effect of the price of investments increase or decrease by 10%, on surplus for the year ended 31 March 2023 and 31 March 2022 is as follows:

| | 2022/2023 | 2021/2022 |
|--|--------------------|-------------|
| | \$ | \$ |
| Effect of an increase in 10% of quoted prices | | |
| Increase in surplus | 3,282,958 | 3,383,006 |
| Increase in capital and reserves | 3,282,958 | 3,383,006 |
| Effect of a decrease in 10% of quoted prices | | |
| Decrease in surplus | (3,282,958) | (3,383,006) |
| Decrease in capital and reserves | (3,282,958) | (3,383,006) |

(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.

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2023

21. Financial risk management (continued)

(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 tenants and other receivables.

For cash and cash equivalents, the Council mitigates its credit risk by transacting only 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.

For receivables from tenant, the Council has applied the simplified approach by using the provision matrix to measure the lifetime expected credit losses.

To measure the expected credit losses, these receivables have been grouped based on shared credit risk characteristics and days past due. In calculating the expected credit loss rates, the Council considers default history adjusted for the latest developments and forward-looking macroeconomic factors relevant to the counterparty.

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 tenants are receivables with a carrying value of \$Nil (2021/2022: \$14,496) 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.

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2023

21. Financial risk management (continued)

(c) Liquidity risk (continued)

The table below analyses non-derivative financial liabilities of the Council into relevant maturity groupings based on the remaining period from the balance sheet date to the contractual maturity date. The amounts disclosed in the table are the contractual undiscounted cash flows. Balances due within 12 months equal their carrying amounts as the impact of discounting is not significant.

| | <u>Less Than 1 Year</u> S'000 | <u>Between</u> <u>1 and 2 Years</u> S'000 | <u>Between</u> <u>2 and 5 Years</u> S'000 |
|-------------------------|----------------------------------|---|---|
| At 31 March 2023 | | | |
| Other payables | 43,433,493 | - | - |
| Lease liabilities | 8,464,634 | 6,883,017 | 4,207,292 |
| | <u>51,898,127</u> | <u>6,883,017</u> | <u>4,207,292</u> |
| At 31 March 2022 | | | |
| Other payables | 44,224,103 | - | - |
| Lease liabilities | 6,494,729 | 3,143,864 | 1,396,190 |
| | <u>50,718,832</u> | <u>3,143,864</u> | <u>1,396,190</u> |

(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.

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2023

21. Financial risk management (continued)

(e) Fair value of financial assets and financial liabilities (continued)

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 2023 | |
| Financial assets at fair value through profit and loss (Note 8) | 32,829,583 |
| Total assets | <u>32,829,583</u> |
| At 31 March 2022 | |
| Financial assets at fair value through profit and loss (Note 8) | 33,830,062 |
| Total assets | <u>33,830,062</u> |

There were no significant transfers between levels of the fair value hierarchy for the year ended 31 March 2023.

(f) Financial instruments by category

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

| | 2022/2023 \$ | 2021/2022 \$ |
|--|--------------------------|-------------------|
| Financial assets | 256,544,061 | 238,494,648 |
| Financial liabilities, at amortised cost | <u>62,086,032</u> | <u>54,524,195</u> |

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2023

22 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:

| | 2022/2023 | 2021/2022 |
|------------------------------|-------------------|------------|
| | \$ | \$ |
| Fees for services paid | 1,076,151 | 1,038,251 |
| Grants disbursed | 43,391,867 | 41,010,229 |
| Rental of venues paid | 91,896 | 147,431 |
| Purchase of fixed assets | 173,498 | 918,020 |
| Fees for services reimbursed | (58,148) | - |
| Rental income received | (707,733) | (640,597) |

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

| | 2022/2023 | 2021/2022 |
|---|--------------------|-------------|
| | \$ | \$ |
| Fees for services paid | 4,787,957 | 3,739,419 |
| Grants disbursed | 1,707,869 | 1,433,062 |
| Principal payment of lease liabilities and interest expense | 10,675,052 | 10,909,871 |
| Purchase of fixed assets | 2,299 | - |
| Fees for services reimbursed | (2,365,009) | (3,051,985) |

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:

| | 2022/2023 | 2021/2022 |
|---|------------------|-----------|
| | \$ | \$ |
| Salaries, bonuses and other short-term benefits | 5,051,911 | 4,097,755 |
| CPF contribution | 290,100 | 252,805 |
| | 5,342,011 | 4,350,560 |

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2023

22. Significant related party transactions (continued)

Council Members' allowances are as follows:

| | 2022/2023 | 2021/2022 |
|-----------------------------------|------------------|-----------|
| | \$ | \$ |
| Chairman | 33,750 | 33,750 |
| Deputy Chairman | 25,315 | 25,315 |
| Non-Public Sector Officers | | |
| Chairman of Audit Committee | 25,315 | 25,315 |
| Chairman of Other Board Committee | 16,875 | 13,339 |
| Members of Audit Committee | 33,750 | 40,824 |
| Members | 50,640 | 36,488 |
| Public Sector Officers | | |
| Members of Audit Committee | 16,875 | 16,875 |
| Members | 8,440 | 8,440 |

23. New or revised accounting standards and interpretations

Below are the mandatory standards, amendments and interpretations to existing standards that have been published, and are relevant for the Council's accounting periods beginning on or after 1 April 2023 and which the Council has not early adopted:

- Amendments to SB-FRS 1 Presentation of Financial Statements (effective for annual periods beginning on or after 1 January 2023)
- Amendments to SB-FRS 8 Accounting Policies, Changes in Accounting Estimates and Errors (effective for annual periods beginning on or after 1 January 2023)

These standards do not have any impacts on the Council's reporting.

24. Authorisation of financial statements

These financial statements were authorised for issue by the Members of the Council on 1 June 2023.

ANNEX

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COUNCIL MEMBERS AND COMMITTEES

16TH BOARD OF COUNCIL MEMBERS

The following members are serving on the Council from 1 September 2021 to 31 August 2024*.

CHAIRMAN

Goh Swee Chen

Chairman
NTU Board of Trustees

DEPUTY CHAIRMAN

Wilson Tan Wee Yan

Chairman
Arts House Limited

MEMBERS

Low Eng Teong

Chief Executive Officer
National Arts Council

Sharon Ang

Group Director (Planning)
Ministry of Health

Beatrice Chia-Richmond

Creative Director
Presplay Pte Ltd

Warren Fernandez

Chief Executive Officer,
Asia Pacific Edelman

Goh Geok Cheng

Azman Jaafar

Managing Partner
RHTLaw Asia LLP

Anne Lee

Investments Director
Bowen Enterprises Pte Ltd

Professor Liow Chinyong Joseph

Dean, College of Humanities,
Arts and Social Science
Nanyang Technological University

Tan Chen Kee

Deputy Director-General of Education
(Schools) & Director of Schools
Ministry of Education

Tan Kay Ngee

Principal Architect
Kay Ngee Tan Architects

Karen Teo

Vice President, Android Partnerships
(APAC)
Google

Dr Wong Tien Hua

Director
Mutual Healthcare Pte Ltd

Wahab Yusoff

Founding Partner / Acting CEO
Rekanext Capital Partners Pte Ltd

*Rosa Daniel served from 1 Sep 2021 to 28 Feb 2023.
Low Eng Teong is serving from 1 Mar 2023 to 31 Aug 2024.

COUNCIL MEMBERS AND COMMITTEES

AUDIT & RISK COMMITTEE

CHAIRMAN Goh Geok Cheng

MEMBERS Sharon Ang
Azman Jaafar
Anne Lee

The Audit and Risk 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 financial, operational and compliance controls, and risk management ; internal and external audit processes; and interested person transactions (if any).

CULTURAL MEDALLION AND YOUNG ARTIST AWARDS SELECT PANEL

Goh Swee Chen
Rosa Daniel
Beatrice Chia-Richmond
Tan Kay Ngee
Tan Xuan Rong

The CMYAA Select Panel's primary function is to advise the Council in their selection and endorsement of the shortlisted nominees for the Cultural Medallion and Young Artist Award.

PEOPLE AND CULTURE COMMITTEE*

CHAIRMAN Goh Swee Chen

MEMBERS Tan Chen Kee
Professor Liow Chinyong Joseph
Low Eng Teong

The People & Culture Committee has the primary function of assisting the Council in fulfilling its oversight responsibilities by providing guidance on matters relating to people and organisational culture of the Council; and advising on the human resource strategies and policies that provide the Council with the capability to drive organisational success.

TECHNOLOGY COMMITTEE*

CHAIRMAN Warren Fernandez

MEMBERS Dr Wong Tien Hua
Wahab Yusoff
Karen Teo
Low Eng Teong

The Technology Committee's primary function is to oversee and advise the Council on its strategies on innovation and technology transformations in the arts sector and the Council.

*Rosa Daniel served from 1 Sep 2021 to 28 Feb 2023.
Low Eng Teong is serving from 1 Mar 2023 to 31 Aug 2024.

GRANT RECIPIENTS

NATIONAL ORCHESTRAS

Singapore Chinese Orchestra Company Limited
Singapore Symphonia Company Limited

MAJOR COMPANY

DANCE

Apsaras Arts Ltd
Bhaskar's Arts Academy Ltd
Chowk Productions Ltd
Contemporary Performance
and Co Ltd (Dance Nucleus)
Dance Ensemble Singapore Ltd
Era Dance Theatre Limited
Frontier Danceland Ltd
O School Ltd
RAW Moves Ltd
Singapore Ballet Ltd
Singapore Chinese Dance Theatre
T.H.E Dance Company Ltd
The Arts Fission Company Ltd

LITERARY ARTS

Sing Lit Station
Singapore Book Council

MULTI-DISCIPLINARY

ArtsWok Collaborative Ltd

MUSIC

Ding Yi Music Company Ltd
Jazz Association (Singapore)
Nadi Singapura Ltd

New Opera Singapore Ltd
Orchestra Of The Music Makers Ltd
Resound Collective Limited
SAthecollective Ltd
Siong Leng Musical Association
The Observatory Music Ltd
The TENG Company Ltd

THEATRE

Cake Theatrical Productions Ltd
Chinese Theatre Circle Limited
Checkpoint Theatre Ltd
Drama Box Ltd
Nam Hwa Opera Limited
Nine Years Theatre Ltd
Pandemonium Theatre Company Ltd
Paper Monkey Theatre Ltd
Singapore Repertory Theatre Ltd
Teater Ekamatra Ltd
The Finger Players Ltd
The Necessary Stage Ltd
The Theatre Practice Ltd
Theatreworks (Singapore) Ltd
Toy Factory Productions Ltd
Traditional Arts Centre (Singapore) Ltd
Wild Rice Ltd
Young People's Performing Arts Ensemble Ltd

GRANT RECIPIENTS

MAJOR COMPANY (Cont'd)

VISUAL ARTS

Art Outreach Singapore Ltd
Chinese Calligraphy Society of Singapore
DECK Photography Art Centre Ltd
Objectifs Centre Ltd
Oh Open House Ltd

CREATION GRANT

LITERARY ARTS

Chen Shuai
Lee Wan Ting, Amanda

MUSIC

Christopher Johann Clarke Shirui

THEATRE

Mak Yun Yeng, Elizabeth
Project P Theatre

VISUAL ARTS

Isabella Ong Zhixu

PRESENTATION & PARTICIPATION GRANT

DANCE

Artistate Pte Ltd
Avventura Pte Ltd
Chinese Dance Artistes' Association
Converge Studios LLP
Decadance Co Limited
Derring-do Dance Pte Ltd
Dhea Basri Tho
DIAN Dancers
Flamenco Sin Fronteras Ltd
Ho Yuhan Ashley
Indu Kannan
Kalpavriksha Fine Arts (Limited)
Khairul Shahrin Bin Muhamad Johry
Luqman Bin As'ad
Maalika Panicker
Maya Dance Theatre Ltd
Michelle Ang Si'en
Nurhafezhah Binte Maznan
Odyssey Dance Theatre Ltd
Samyoga
Shantha Ratii Initiatives (SRI) Ltd
Sigma Contemporary Dance
Singapore Dance Alliance Limited
Sri Warisan - Som Said Performing Arts Limited
Subastian Tan Bo Hern
Tan Joo Kuan
Tan Ngiap Heng
The Kaizen M.D
TIGA Collective

GRANT RECIPIENTS

PRESENTATION & PARTICIPATION GRANT (Cont'd)

DANCE (Cont'd)

Titam Co.
VK Arts Ltd

LITERARY ARTS

Association Of Singapore Tamil Writers
Majlis Pusat Singapura
Poetry Festival (Singapore)
Raihan Harun
Storytelling Association (Singapore)
The Storytelling Centre Limited

MULTI-DISCIPLINARY

Club Rainbow (Singapore)
Variasi Performing Arts
Yellowren Productions

MUSIC

19sixtyfive Pte Ltd
Association Of Composers (Singapore)
Brahmastra
Chamber Music And Arts Singapore Limited
Charmaine Teo
Chew Jun An
Chiew Yu Yang, Jeremy
City Chinese Orchestra (Singapore) Ltd
De Silva Alicia Joyce

Echo Philharmonic Society
Edq
EVOKX
Harmonica Aficionados Society
Intangible Cultural Heritage Association
Kartik Alan S/O Jairamin
Lim Joachim Theodore
Lirica Arts
Ministry Of Bellz Limited
More Than Music
Morse Percussion
Motifs
Ocean Butterflies Music Pte Ltd
ONE Chamber Choir
P Nirajan
Phua Peh Ming Samuel
Pipa Society (Singapore)
Praapthi
Raffles Singers
Red Dot Baroque Ltd
RENTA Collective
Resonance Of Singapore Ltd
Reverberance Ltd.
Rifa'ah Ridzuwanulhakim Bin Abdol Shukor
Ruanatworkz Musical Arts
Singapore Chinese Music Federation
Singapore Choral Artists
Singapore Indian Fine Arts Society, The
Singapore Wind Symphony
Song Lovers Choral Society
Sourcewerkz Pte Ltd

Suona And Guan Society (Singapore)
Sushma Somasekharan
Syafiqah 'Adha Binte Mohamed Sallehin
Symphonic Music (Asia) Ltd
Tan Tiag Yi
Tee Shi Hui
TFA Lalita Kala Company
The Ann & Ben Show
The Chorollective
The Graduate Singers
The Harp Association (Singapore)
The Harp Quarterly
The Malay Heritage Foundation Ltd
The Nanyang Collective
The Opera People Ltd
The Philharmonic Orchestra Society
The Philharmonic Winds (Singapore) Ltd
The Phoenix Ensemble
The Sing Song Club
The Singapore Lyric Opera Limited
The Singapore Youth Choir Limited
The Straits Ensemble
The Vocal Consort
V Punithan
Venture Music Asia Ltd (Voices Of Singapore)
Vox Camerata
Wayfarer Sinfonietta
Weird Aftertaste
West Winds, Band Of The Bukit Batok Community Club
Wind Bands Association Of Singapore
Windstrung

GRANT RECIPIENTS

PRESENTATION & PARTICIPATION GRANT (Cont'd)

THEATRE

AGAM Ltd
Arts Theatre of Singapore Ltd
Avant Theatre & Language
Children's Stage Of Arts Production
Chinese Opera And Drama Society (Singapore)
Chinese Opera Ensemble Ltd.
Chinese Opera Studio
Chong Gua Khee
Er Woo Amateur Musical And
Dramatic Association
Exquisite Monster
Gateway Arts Limited
Jade Opera Group
Kuah Chin Yin
Kwok Sing Musical Association
Muhammad Mahadi Bin Jamaludin
Musical Theatre Ltd.
Nur Muhammad Hidayat Bin Nordin
Operaworks (Singapore)
Pat Wo Wui Koon
Ping Sheh Singapore
Re Xin Opera Association
Sam Kiang Huay Kwan, The
Sing'theatre Ltd.
Singapore Focus Theatre Ltd
SITFE Ltd
Sri Setia Pulau Singa
Tan Si Min, Josephine
Tang Renaissance

TAS Theatre Company Singapore Ltd
Teochew Harmony
The Chinese Opera Institute
The Fool Theatre Ltd

VISUAL ARTS

iPreciation Pte Ltd
Ang Soo Koon
Artualize Pte Ltd
Cassandra Koh Ling Wei
Federation of Art Societies (Singapore)
Fertile Art Refinery
Gajah Gallery
Ge Xiaocong
Hazel Lim-Schlegel Suxian
Ho Hwei Ming, Louis
Ho Rong Wen, Christopherson
Hong Shu-Ying
K Kapilan Domythals Naidu
Kamal Arts Ltd
Lee See Ya Agatha
Lokka Lekkr LLP
Marvin Tang
Maya Arthaus Ltd (Maya Gallery)
Ng Hui Hsien
Nur Aqilah Binte Hassan
Pameran Poskad
Participate in Design Limited
Peng Chan Kok
Sculpture Society (Singapore)

Shicheng Calligraphy & Seal-Carving Society
Siaw-Tao Chinese Seal-Carving,
Calligraphy & Painting Society
Singapore Water Colour Society
Song Meng
Song Yan
Sundaram Tagore Gallery Pte Ltd
Tan Chin Boon
Tan Ngiap Heng
Tay Siang Kuang, Brandon
Toh Ah Lan
Wang Ruobing
Woong Soak Teng
Yellowren Productions
Yeo Chee Kiong
Yeo Shih Yun

MUSIC (EP)

Blush
Chok Kerong
Daniel Sidhanand
Jasmine Wong Chu Qing
Lim Jing Jie
Namie And The Waves
Narysal Nurdanel Mohammed Bin Noordin
Shareefa Aminah Binte Abdul Shariff

GRANT RECIPIENTS

PRESENTATION & PARTICIPATION GRANT (Cont'd)

PUBLISHING DANCE

Abhirami D/O Krishnaswamy

LITERARY ARTS

City Book Room
Epigram Books Pte Ltd
Hee Wai Siam
Lim Yok
Lingzi Media Pte Ltd
Marshall Cavendish International (Asia) Private Limited
Singapore Association Of Writers, The
The Wishing Book Company Pte. Ltd.
Tropical Literature and Art Club
Wonder To Wander Pte Ltd
World Scientific Publishing Co Pte Ltd

THEATRE

Lyen Kenneth Reginald
Star Word Artistry Studio

VISUAL ARTS

Lai Yu Tong

MARKET & AUDIENCE DEVELOPMENT GRANT

DANCE

Adele Goh Ee Lee
Bahri & Co Ltd
Chan Sze-Wei
Chong Gua Khee
Chowk Productions Ltd
Chua Shao Yong Jeremy
Cinemovement Limited
Decadance Co Ltd
Huang Mingmin Eunice
Kok Yik Leng
Lim Shu Yi Denise
Shantha Ratii Initiatives (SRI) Ltd
T.H.E Dance Company Ltd
Toh Yiling

LITERARY ARTS

Kwek Mu Yi, Theophilus
Marshall Cavendish International (Asia) Private Limited
TrendLit Publishing Pte Ltd
Tse Hao Guang
Yam Qilin, Daryl

MUSIC

Andika Kencana
Angus Sham Cheuk Yiu
Composers Society Of Singapore
Dr Ghanavenothan Flute Ensemble
Lewis Loh Zhi Hou
Micappella Entertainment Pte Ltd
Reverberance Ltd
Sobs
Subsonic Eye
Sushma Somasekharan
Wormrot

THEATRE

Ang Xiao Teng, Gloria
Five Stones Theatre
Producers SG
Secretive Thing
Shanice Nicole Stanislaus
Teater Ekamatra Ltd
The Ground Co Ltd
The Theatre Practice Ltd

GRANT RECIPIENTS

MARKET & AUDIENCE DEVELOPMENT GRANT (Cont'd)

VISUAL ARTS

Ben Zai Tang McIntosh
Chow E Fung
Debbie Ding Mei Mei
Gajah Gallery
Ho Rui An
Ho Tzu Nyen
Jason Wee Han Chong (Jason Wee)
Kent Chan
Koh Nguang How
Lee Chee Kong
Lim Yi Yong, Charles
Neo Hui Fen Alecia
Priyageetha D/O Diayalan
Sam I-Shan Jayne
Seah Yeng Fong Angeline
Sim Chi Yin
Stephanie Jane Burt
Yeo Workshop Pte Ltd
Yeoh Wee Hwee
Zhao Renhui

CAPABILITY DEVELOPMENT GRANT

DANCE

Artistate Pte Ltd
Banupriya D/O Ponnarasu
Deanna Binte Dzulkifli
Durga Devi D/O Mani Maran
Flamenco Sin Fronteras Ltd
Lee Mun Wai
Leong Jian Hao
Lim Wei Li, Valerie
Luqman Bin As'ad
Maya Dance Theatre Ltd
Michelle Ang Si'en
Muhammad Noramin Bin Mohamed Farid
Odyssey Dance Theatre Ltd
P7:1SMA Ltd
Rachel Lum Ruixia
Rupbiny Jayaseelan
Sanusha D/O Senathirajah Sriharan
Sri Warisan - Som Said Performing Arts Limited

LITERARY ARTS

Daryl Lim Wei Jie
Jason Erik Lundberg
Norlin Binte Samat
Teo Sui Ho (Zhang Ruihe)

MUSIC

Ariffin Bin Abdullah
Chiew Yu Yang, Jeremy
Duo Tarenna
Hoh Chung Shih
Jonathan David Fox
Kevin Loh Kai Wen
Li Churen
Niranjan Pandian
Ong May Rong, Nancy
Tham Sow Ying Jennifer
Toh Ban Sheng

THEATRE

Chia Sin Chiat (Nelson Chia)
Chiam Wenqian, Isabella
Ong Tze Wei Bright
Rayann Condy
Vignesh Kumar Singh

GRANT RECIPIENTS

CAPABILITY DEVELOPMENT GRANT (Cont'd)

VISUAL ARTS

Ben Zai Tang McIntosh
Debbie Ding Mei Mei
Grey Projects
Kelly Lim Jin Mei
Teh Shi Wei (Zen Teh)
The Forest Institute via Tung Zhiwen, John
Toh Lay Ping Charmaine
Tok Yu Xiang

RESEARCH GRANT

DANCE

Muhammad Noramin Bin Mohamed Farid

PATRON OF THE ARTS AWARD 2023

HONORARY PATRON OF THE ARTS AWARD

Received the Distinguished Patron
of the Arts Award for more than
20 times

SPH Media
UOB

DISTINGUISHED PATRON OF THE ARTS AWARD (ORGANISATIONS)

\$1,500,000 and above

The Liu Kuo-sung Foundation
The Ngee Ann Kongsi
UOB
UOL-PPHG

DISTINGUISHED PATRON OF THE ARTS AWARD (INDIVIDUALS)

\$100,000 and above

Andreas Teoh
Chan Kok Hua 曾国和 · 秋斋
Chang Si Fun @Shewin Chang
Cheryl Loh
Chew Sutat
Chiu Sin Chuen Albert
Christopher & Rosy Ho
Christopher Chuah
Finian & Fiona Tan
Goh Yew Lin
Goh-Tan Choo Leng
Harrisfazila Zaidi
Hsieh Fu Hua
Kris Foundation - Kris Tan Lay Peng
Lew Chee Beng
Lim Keen Ban
Loh Siew Hock
Ng Kok Song
Ng Siew Quan
Ong Cheng Kian, Dr. Ong Sin Jen &
Ong Sin Wei
Patrick Lee

Sybil Lau
Teo Hark Piang (Zhang Xuebin)
The Late Mr Sim Wong Hoo
The Late Mr William Lim &
Mrs Lena Lim
Thip Sae-tang
Wu Hsioh Kwang
Zhong Sheng Jian

PATRON OF THE ARTS AWARD 2023

PATRON OF THE ARTS AWARD (ORGANISATIONS)

Between \$300,000 - \$1,499,999

Bloomberg
Ho Bee Foundation
JCDecaux Singapore Pte Ltd
JPL Consultants Pte Ltd
Kwan Im Thong Hood Cho Temple
Mapletree Investments Pte Ltd
Marina Bay Sands
Orchard Turn Retail Investment Pte Ltd (ION Orchard)
SMRT Corporation
Suntec Singapore Convention & Exhibition Centre
Tan Chay Bing Education Fund
Warner Bros. Discovery

PATRON OF THE ARTS AWARD (INDIVIDUALS)

Between \$50,000 - \$99,999

Ang Jwee Herng
Arnoud De Meyer
Audrey Leong
Chua Ngak Yen, Vincent
Conrad Lim & Andrea Giam
Dr & Mrs Antoine & Christina
Firmenich
Foo Kok Wan
Goh Way Siong (Max)
James Toh
Janek Schergen
Jim Amberson
Jin Zhenfang
Kwok Kian Woon
Lynette Lim
Marie Elaine Teo
Mr & Mrs Victor & Michelle
Sassoon
Nicholas Nash
Ong Long

Osbert Lyman
Poh Choon Ann
Priscila Teo
Rodney Hyland
Sheila Lim
Shiv & Roopa Dewan
Tan Cheng Gay
Tan Kah Tee
Tan Lee Kum
Teo Kiang Ang
The Santosa Family
Vivian Chandran
Ye Cheng Zhong
Yeo Eng Koon

PATRON OF THE ARTS AWARD 2023

FRIEND OF THE ARTS AWARD (ORGANISATIONS)

Between \$50,000 - \$299,999

3 Embers Culinary Craft Pte Ltd
Alfa Tech Asia
Allen & Overy LLP
AMC Asia (SG) Pte Ltd
Ang Chin Moh Funeral Directors Pte Ltd
Asian Medical Foundation Ltd
Avarga Limited
AVS Printing Pte Ltd
Binjaitree
BNP Paribas
C K Holdings (2003) Pte Ltd
Citibank N.A Singapore
CLS International (1993) Pte Ltd
Cross Ratio Entertainment
DBS Bank Ltd
Deloitte Singapore
Deutsche Bank
DP Designs Pte Ltd
EFG Bank AG
Elmwood Group Private Limited
EnGro Corporation Limited
ExxonMobil Asia Pacific Pte Ltd
Foundation Of Rotary Clubs (Singapore) Ltd
Frasers Hospitality Pte Ltd
Garena Online Pte Ltd
Gojek Singapore
Golden Compass School Pte Ltd

Grande Delta Pte Ltd
Heart Media Pte Ltd
Holywell Foundation Limited
Hong Leong Foundation
IMC Group Asia (S'pore) Pte Ltd
JCCI Singapore Foundation Limited
Johnson & Johnson Foundation
Lam Soon Singapore Pte Ltd
Leung Kai Fook Medical Co Pte Ltd
M1 Limited
Mingxin Foundation
Mocha Chai Laboratories
Mtm Skincare Pte Ltd
NCS Pte Ltd
NTT Asia Pacific Pte Ltd
OCBC Bank
Orange Clove Catering Pte Ltd
OUE Foundation
Overseas Movie Pte Ltd
Pacific Eagle Group Pte Ltd
Poco Productions Pte Ltd
Poh Tiong Choon Logistic Limited
PSA International Pte Ltd
Royal Bank of Canada
Samsung Electronics Singapore Pte Ltd
Singapore Airlines
Singapore Chinese Chamber
Of Commerce Foundation

Singapore Hokkien Huay Kuan
Singapore International Foundation
Singapore Lam Ann Association
Sound Trading (1975) Pte Ltd
SPH Media
SRKK Consulting
SymAsia Singapore Fund
Takasago International (Singapore) Pte Ltd
Tan Chin Tuan Foundation
Tan Ean Kiam Foundation
Tanoto Foundation
Tatler Asia (Singapore) Pte Limited
The Grace Shua & Jacob Ballas Charitable Trust
The Show Company
Unisource SG Family Pte Ltd
Wipro Limited Singapore branch
Yong Hon Kong Foundation

PATRON OF THE ARTS AWARD 2023

FRIEND OF THE ARTS AWARD (INDIVIDUALS)

Between \$10,000 - \$49,999

| | | |
|----------------------------------|---------------------------------|------------------------------|
| Aaron Boey | Chang Yee Lee, Lyn | Dennis Au & Geraldine Choong |
| Abha Kaul | Chase Ma | Dorian Goh Ka Sin |
| Aileen Tang | Chen Ping | Doris Sohmen-Pao |
| Alan & Sylvia Wang | Chew Kheng Chuan | Dr & Mrs Choy Khai Meng |
| Alan Chan | Chia Chor Meng | Duncan Kauffman |
| Alexey Rummyantsev | Chng Hak-Peng | Dusan Stefan Stojanovic |
| Alexia Robless | Chong Chan Meng & Lim Sing Yuen | Eddy Ooi |
| Alice Koh Koon Hwee | Chong Chan Yee | Edmund & Jazz |
| Alvin De Souza | Chong Kar Shin | Eng Tow |
| Ang Ziqian | Choo Chek Siew | Eric Tan |
| Angelia Lee | Christian Duhain | Esmond Loon |
| Angeline Chin | Chua Kee Teang | Euan Murugasu |
| Anita Fam | Chua Khee Chin | Felicia Fu |
| Annabelle Yip | Chua Leong Hai | Francois Dubrulle |
| Anne Lee | Chua Soo Bin | Gautam & Basabi Banerjee |
| Arthur E H Lim | Clarence Pooplasingam | Geh Min |
| Arthur Fong | Clement Piak | Geoffrey & Ai Ai Wong |
| Barbra Gan | Daniel Lim | Geraldine Limpo |
| Bernard Ryan | Daniel Teo | Ghim Bok Chew |
| Bernard Toh | Danny Tan Koon Meng | Gog Soon Joo |
| Betty Lau & Piyanuch Pramotedham | Darren & Vanessa Iloste | Goh Gek Liang |
| Bianca Cheo Hui Hsin | Darren Cheng & Jenny Tay | Goh Hock Ho |
| Brandon Gohel | Daryl Chiang | Goh Kok Huat |
| Calvin Sim Eng Hon | Daryl Neo | Goh Swee Chen |
| Cavazos Tinajero Family | David & Catherine Zemans | Goi Kok Ming, Kenneth |
| Cham Tao Soon | David Ramli | Gouw Kim San |
| Chan Heng Chee | David Yang Eng Guan | Gralf Sieghold |

PATRON OF THE ARTS AWARD 2023

Gurpreet Dhillon
Guy & Henny Scott
He Jiaxin
Ivan Tan
Jacinta Tay
Jacqueline Ho, Esq
Jan Hau & Katrina
Janice Koh
Janice Rose & Joachim H Kehr
Jason Coates
Jeremy Monteiro
Jerry Chang
Joshua Ip
Joy Tan Whei Mien
Julian Chang
Ke Hongjing
Kenneth Tan Jhu Hwa
Khoo Bee Geok Mavis
Khoo Hang Choong
Khoo Ken Hee
Koh Hong Yap, Kelvin
Koh Sauk Keow
Kris Wiluan
Kuok Suon Kwong
Kusnadi Wei
Lau Kam Yuen
Laura Hwang Cheng Lin
Lauren & Richard Nijkerk
Lee Aik Seng
Lee Hoo Leng
Lee Kin Hong
Lee Li-Ming

Lee Tzu Yang
Lee Woon Shiu
Li Li
Lim Cheng Eng
Lim Chin Boon
Lim Chye Huat, Bobby
Linda Kawaratani
Linus Goh
Lisa & Hervé Pauze
Lisa Latip
Liu Chee Ming
Loh Jian Hao
Low Kah Buay
Magnus Keith Yu-Jene
Mah Lan Ying
Maih Lan Ying
Mary & Raj Rajkumar
Matthew Teng
Mavis Lim Geck Chin
Michael Hwang
Michelangelo Samson
Mohamed Imran Bin Mohamed Taib
Mohamed Ismail S/O Abdul Gafoore
Mr Han Seng Juan & Mrs Susanna Han
N Sreenivasan
Ng Hoy Keng
Nicole Wang
Noreen Chan
Oei Hong Leong
Oh Benny Keh Chai
Olivier Lim Tse Ghow
Ong Han Cheong

Ong Yu-En
Paige Parker & Jim Rogers
Pak Geok Choo
Pang Kok Lian
Pang Lim
Paul Ng
Pauline Gan
Peter Seah
Phua Lay Peng Denise
Pierre Lorinet
Priscylla Shaw
Priyalatha Naidu
Rachel Teo Kah Chee
Raj Mishra
Rajan Menon
Raymond Tham
Richard & Marjorie Lee Leong
Richard Hoon
Richard Koh
Rogerio Bernardo
Ronald Wong
Sally Liew
Samuel Lim
Shruti Lohia Hora
Soh Gim Teik
Soo Chek William Quek
Sriram Vaidhyanathan
Stephan Repkow
Stuart James McLelland
Suhaimi Zainul-Abidin
Tan Hsiao Wei
Tan Keng Keng

PATRON OF THE ARTS AWARD 2023

Tan Sook Yee
Tan Wan Chye
Tan Yew Lin
Tee Kim Leng
Teo Eng Seng
Teo Kien Boon
Teo Kok Woon
Teo Ngiang Heng
Terence C W Lim
The Late Mrs Barbara June Tresise
Timothy Sebastian
Toshihiko Takahashi
Tsai Eng-Rung
Valerie Velasco
Vemala Rajamanickam
Vijay Rajeswari Vignesh
Wang Lili
Wang Qian
Wang Renqiang
Wang Yan
Wee Siew Kim
Wee Wei Ling
Whang Tae Ho
William & Mavis Tok
William Koh Chee Wei
Willow Phua Brest
Winston Kwek & Valerie Cheah
Winston Tan
Wong Hong Ching
Wong Huey Fang
Wong Lok Hiong

Woo Chee Chay
Wu Ee Tsien
Wu Peihui
Yap Li Jian Joe
Yap Seng Teck
Yap Teow Hiong
Yasmin Zahid
Yeap Lam Yang
Yeo Eng Huat
Yin Hwang
Yong Ying-I
Yuen Miu Fun Nancy
Yvonne Sim
Yvonne Tham
Zaibun Siraj & Paul Drayson
Zhang Yan

SUPPORTER OF THE ARTS AWARD

Artwork and Artefact loans below
\$1,000,000

Jackson See

CULTURAL MEDALLION AND YOUNG ARTISTS AWARD 2022

CULTURAL MEDALLION

Aravinth Kumarasamy
Kok Heng Leun

YOUNG ARTIST AWARD

Guo Ningru
Ho Rui An
Jerrold Chong
Rit Xu

NAC ARTS SCHOLARSHIP RECIPIENTS 2022

UNDER- GRADUATE

Neoh Yew Kim
Bachelor Performance in British Sign Language
and English (Performance)
Royal Conservatoire of Scotland

POST- GRADUATE

Aishwariyah Shanmuganathan
Doctor in Education
(Visual and Performing Arts) Nanyang
Technological University
National Institute of Education

Amanda Kye-Ning Tan
Master of Music (Conducting)
Boston Conservatory
at Berklee College of Music

Goh Sin Tze, Elvia
Master in Arts Management
and Creative Producing
University College Cork

Leong Seok Ting, Denise
Master of Arts in Dance Leadership
and Community Practice (Community Dance)
Trinity Laban Conservatoire of Music & Dance

Tan Li Wen, Jollin
Master of Arts
(English Studies: Literature, Language, Culture)
Freie Universität Berlin

Tang Wei Li, Jonathan
Doctor of Philosophy (Psychology of Music)
The University of Sheffield

Zulkifle Bin Mahmod
Master of Arts (Fine Arts)
LASALLE College of the Arts

CULTURAL MATCHING FUND TRUSTEES

TRUSTEES

Tan Gee Keow

Permanent Secretary
Ministry of Culture, Community and Youth

Koh Kian Chew Edmund

President UBS Asia Pacific of UBS Group
AG and UBS AG Member of UBS Group
Executive Board

Yeow Chee Keong

Real Estate & Hospitality Leader
PricewaterhouseCoopers LLP

Ramesh Kumar

Partner
Allen and Gledhill LLP

23 Feb 2014 – 31 Dec 2022

Rajamanickam K Vemala

Consultant
Allen and Gledhill LLP

TRUST SECRETARIES

Tan Xuan Rong

Director (Arts & Heritage Division)
& Vice Dean (Cultural Academy)
Ministry of Culture, Community and Youth

1 Nov 2017 – 3 Jul 2022

Timothy Chin

Former Senior Director
(Arts & Heritage Division)
Ministry of Culture, Community and Youth

THE SUSTAIN THE ARTS (START) FUND

COMITTEE

Mr. Pierre Lorinet, Chairman
Mr. Lee Suan Hiang, Member
Mr. Sim Gim Gua, Member

FOUNDING DONORS

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Tote Board

MAJOR DONORS

Mr. Osbert Lyman
Mr. Pierre Lorinet
United Overseas Bank

RECIPIENTS

Organisation Funding
Composers Society of Singapore
Vox Camerata

Programme Funding

3Pumpkins
AGAM Ltd
Contemporary Performance and Co Ltd
(Dance Nucleus)
Decadance Co Ltd
INSTINC Space
Maya Dance Theatre Ltd
P7:1SMA Ltd
Polarity Pte Ltd
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Sigma Contemporary Dance
Teater Ekamatra Ltd
The Opera People Ltd

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Ms. Suenne Megan Tan
Ms. Serene Lim

ARTS SPACES TENANTS

Goodman Arts Centre

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Apsaras Arts Ltd
ArtsWok Collaborative Ltd
Association of Comic Artists (Singapore)
Association of Singapore Tamil Writers
Checkpoint Theatre Ltd
Contemporary Performance and Co Ltd
(Dance Nucleus)
Decadance Co Ltd
Era Dance Theatre Limited
Frontier Danceland Ltd
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Marvin Chew Kiew Jin
Melissa Tan
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SINGAPORE Drama Educators Association
Singapore Literature Society
Singapore Lyric Opera Limited
Song Lovers Choral Society
Co-tenant: SourceWerkz Music Company
Sriwana
Sujak Abdul Rahman
T.H.E. Dance Company Ltd
Tan Sze Ern
Tan Wee Lit
The Artground

The Observatory Music Ltd
Tian Yun Beijing Opera Society
Valerie Ng
Young People's Performing Art Ensemble Ltd

Aliwal Arts Centre

Avant Theatre & Language
Chinese Opera Studio
Chowk Productions Ltd
Kalpavriksha Fine Arts Ltd
Lim Wei Jing Dave
Nadi Singapura Ltd
New Opera Singapore Ltd
Nine Years Theatre Ltd
RSCLS : Mohammed Zulkarnaen Othman
Co-tenants: Chong Tze Chen, Anthony,
Adam Wang Jia Lin
Teow Yue Han

Stamford Arts Centre

Ding Yi Music Company Ltd
P7:1SMA Ltd
Shantha Ratii Initiatives (SRI) Ltd
Traditional Arts Centre (Singapore) Ltd

Wisma Geylang Serai

Kamal Arts
Sri Warisan—Som Said Performing Arts Limited

ARTS SPACES TENANTS

48 Waterloo Street

Chinese Calligraphy Society of Singapore

60 Waterloo Street

Dance Ensemble Singapore Ltd

155/ 161 Middle Road

Objectifs Centre Ltd

30 Selegie Road

The Photographic Society of Singapore

54-58 Waterloo Street

The Theatre Practice Ltd

20 Merbau Road

Singapore Repertory Theatre Ltd

72-13 Mohd Sultan Road

Theatreworks (Singapore) Ltd

42 Waterloo St

Centre 42 Ltd

ARTS SPACES TENANTS

Telok Kurau Studios

91 Lorong J Telok Kurau

Amanda Heng Liang Ngim
Anthony Chua Say Hua
Co-tenant: Hong Sek Chern
Baet Yeok Kuan
Chern Lian Shan
Chieu Shuey Fook
Choy Har Chan
Goh Beng Kwan
Ho Ming Jie Jay
Immanuel Goh Jin Hong
Leo Hee Tong
Lim Leong Seng
Loy Chye Chuan
Ng Yak Whee
Nur Fajrina Abdul Razak
Poh Teck Lim
Ramli Bin Nawee
San See Piau
Sharma Jeremy Melvin
Sim Lian Huat
Singapore Colour Photographic Society
Singapore Watercolour Society
Tan Swie Hian
Tan Wee Tar
Tan Wyn-Lyn
Tang Mun Kit
Teo Eng Seng
Teo Huey Ling

Teh Shi Wei

Co-tenant: Hera
Yeo Chee Kiong

2A Starlight Road

Singapore Indian Fine Arts Society, The

21A Smith Street

Shicheng Calligraphy & Seal-Carving Society

21B Smith Street

Harmonica Aficionados Society

13A Smith Street

Xin Sheng Poet's Society

13B Smith Street

Singapore Association of Writers

19A&B Smith Street

Er Woo Amateur Musical & Dramatic Association

11A&B Smith Street

Ping Sheh
(Peiping Drama Society, Singapore)

14A,B&C Trengganu Street

Drama Box Ltd

12A,B&C Trengganu Street

TAS Theatre Company Singapore Ltd

15A&B, 17A&B Smith Street

Toy Factory Productions Ltd

5, 5A&B 7A&B Smith Street

Chinese Theatre Circle Limited

19 Kerbau Road

Bhaskar's Arts Academy Ltd

61 Kerbau Road

Maya Dance Theatre Ltd

63 Kerbau Road

Gamelan Asmaradana Ltd

126 Cairnhill Road

ACT 3 International Pte Ltd
Teater Kami Limited
The Arts Fission Company Ltd
Echo Philharmonic Society
The Finger Players Ltd