



ADVANCING THE ARTS

NATIONAL ARTS COUNCIL
ANNUAL REPORT
FY 2018/2019



NATIONAL ARTS COUNCIL
SINGAPORE

Dapunta Hyang: Transmission
of Knowledge
Venice Biennale 2017 work
exhibited at TheatreWorks

NATIONAL ARTS COUNCIL
ANNUAL REPORT FY 2018/2019

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Cover Image:
Invisible Habitudes by T.H.E Dance Company.
Photo by Bernie Ng, courtesy of Esplanade -
Theatres on the Bay.

MISSION

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

VISION

Home to diverse and distinctive arts which inspire our people, connect our communities and position Singapore globally.

OUR STRATEGIC OUTCOMES

Inspire our people

Singaporeans are empowered to create, present and appreciate excellent art.

Connect our communities

Diverse communities come together to enjoy and participate in the arts.

Position Singapore globally

Arts and culture icons and works are appreciated by audiences and critics at home and abroad.

Long-term sustainable growth

To achieve long-term sustainable growth within the arts sector as our people's understanding of the value of the arts grows.



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CHAIRMAN'S STATEMENT

Professor Chan Heng Chee
Chairman

As I step down as Chairman of the National Arts Council (NAC), I am in a reflective mood. The arts scene is more vibrant today, and the ecosystem stronger compared to 1991 when the NAC was first established. It had a modest annual budget of under \$20 million in its early years, and audiences did not have state-of-the-art museums and performing arts venues or the diversity of shows, exhibitions and literary titles that we enjoy today.

When I returned to Singapore in 2012 after 16 years in Washington D.C., I was surprised by the energy in the arts and the explosion of artistic talent. Clearly, the scene had matured with the opening of institutions like the Esplanade, the School of the Arts and the Yong Siew Toh Conservatory of Music. The Government had clearly set aside resources to take arts to Singaporean audiences and develop a pipeline of home grown artistic talent. Through these initiatives and arts offerings, many supported by the NAC, diverse audiences were able to appreciate the arts, with more seeing the arts as an integral part of their lives.

Today, NAC's annual budget is over \$120 million and its support of the arts is visible to everyone. From grant giving to the provision of subsidised arts spaces and collaborations with the commercial sector, NAC's work to champion the arts has been broad-ranging.

In my six years as Chair, it was important for me to see the arts democratised, that it could be enjoyed by people of different backgrounds. Initiatives like Arts in Your Neighbourhood, Got to Move and Singapore Art Week were launched to broaden access. NAC also worked with new partners like Gardens by the Bay and National Youth Council to deliver programmes. The outcome: today, cost is not a major

We need Singaporeans to see that artists and arts companies are part of a larger community they should invest in. They should want to pay for the arts as a necessity, because it stirs the spirit and uniquely speaks to our Singaporean lives while connecting us to a larger humanity.

deterrent for any Singaporean to access quality arts and culture. With free entry to our museums and the National Gallery Singapore, there are also more choices for affordable arts experiences for Singaporeans.

The cultural institutions and arts companies have become more deliberate in programming for new audiences, attracting parents and their children, while schools continue to tap on the subsidised Arts Education Programmes. These initiatives are important as they lay the foundation for the next generation of artists, arts lovers and patrons.

While there is an element of subjectivity in the arts, I would say without fear of contradiction, that the quality of Singapore's arts offerings has grown in stature. This is evident through the number of artists and arts groups who have been invited to significant collaborations and presentations overseas in recent years. The past year alone saw Kahchun Wong make his conducting debut at the New York Philharmonic's Lunar New Year Gala 2019; while The Theatre Practice successfully staged Liao Zhai Rocks! at the Shanghai International Musical Festival in March 2019, to name but two.

Another area of growth which I am pleased to note is the increasing support for arts philanthropy in the past six years, across the board from corporate donors to individual giving. The annual Patron of the Arts Awards bears testament to this – the amount contributed to the arts nearly doubled from \$32.2 million in 2013 to \$57.4 million in 2018. In-kind giving reached an all-time high in 2018 where donors contributed \$24.5 million worth of professional services and partnerships.

In the years ahead, we need to encourage more giving to the arts, especially those among us with the means. We need Singaporeans to see that artists and arts companies are part of a larger community they should invest in. They should want to pay for the arts as a necessity, because it stirs the spirit and uniquely speaks to our Singaporean lives while connecting us to a larger humanity.

NAC can advance cultural philanthropy further by developing initiatives to help smaller arts groups deliver impactful programmes and equipping them with the skills to professionalise their business development and fundraising efforts. As standards of governance and donor expectations are raised, the arts sector needs to scale up accordingly too.

I am confident my fellow Council members and NAC staff will continue to encourage artists to develop their talents to the fullest, and to bring the best of our arts to Singaporean audiences and the world. Their efforts will be strengthened by the many passionate members of the arts community as well as sponsors, donors and partners who have honoured the arts with their generosity.

I will continue to follow the arts scene with interest and wish my successor Swee Chen all the very best as she steers the Council to the next level, shaping Singapore as truly a home for our diverse and distinctive arts.

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CEO'S REVIEW

Rosa Daniel
Chief Executive Officer

A JOURNEY BEGINS

2018 was a significant year for us at the National Arts Council as we unveiled Our SG Arts Plan, which sets the strategic direction for advancing Singapore's arts landscape over the next five years. Our SG Arts Plan was developed through close consultation with the wider arts community and numerous stakeholders. The plan details our hopes and goals for the arts in Singapore and fine-tunes our focus for the sector in moving ahead in the arts.

At the same time, as a professional public service organisation, we will ensure resources are optimised, processes improved and the highest service standards upheld, supported by a future-ready and high-performing workforce that thinks creatively, looks for solutions actively, and taps on its passion for the arts. Over the next five years, we will work on the eight key priorities identified in Our SG Arts Plan, which begins with strengthening NAC's role in leading and championing the arts in Singapore.

GROWING AUDIENCES

The arts are critical to building a more caring, cohesive and confident Singapore. It is NAC's hope that the arts will become a part of every Singaporean's life. Among our priorities is an increased focus on audience development. We need more Singaporeans to embrace the arts, even as more artists develop their practice and arts companies promote their performances and exhibitions. NAC has a key role to play in developing an appetite for our home grown talents and their artistic expressions. One exciting highlight last year was the launch of Hear65 in April. This national initiative aims to raise the profile of home grown music and musicians, and to broaden audience support by reintroducing music content in new ways, both online and offline.

Growing audiences is the reason why the Public Art Trust developed an inventory of public spaces where aspiring and professional artists can create new street art or murals. Similarly, the completion of Stamford Arts Centre's redevelopment means there is now a new vibrant and energetic space, focused on bringing traditional arts closer to the community while supporting content creation and artistic collaborations.

UTILISING TECHNOLOGY

Key to our strategies for growing audiences are digital touchpoints to improve art-making and outreach efforts. The 2017 Population Survey on the Arts indicates that arts consumption habits are evolving from physical attendance to include digital consumption. With the growing prevalence of technology in much of our daily lives, we are increasing our support for the arts community to become more digitally confident and creative, so that they may use technology to create, distribute and market the arts effectively.

In a number of notable firsts, visitors to the Stamford Arts Centre can now experience a tour of the Centre, which infuses the traditional arts with digital elements. We also embarked on the Cultural Concierge, a one-stop digital platform for audiences to find out more about arts and cultural events happening around Singapore. We organised a symposium The Art and Consequence of Collaboration, where experts from the Australian Network for Art & Technology and Experimenta shared insights with our arts community on meaningfully incorporating technology within the arts.

BETTER SUPPORT FOR FREELANCE ARTS PROFESSIONALS

Singapore's arts and culture scene is supported by a diverse manpower base, with a significant proportion of freelancers who contribute in multiple capacities. It is important to understand the needs of individual practitioners and freelancers, and to support them meaningfully in developing sustainable careers for the long term.

Between August and November 2018, my colleagues and I reached out to over 370 individuals from the arts community over 24 engagement sessions. We were happy to have Senior Parliamentary Secretary for Culture, Community and Youth Baey Yam Keng host the first session of this series and to hear directly from arts freelancers about their needs and concerns.

The views shared helped to shape NAC's Arts Resource Hub initiative, which will be rolled out in its pilot phase over three years. Freelancers in the arts community, including new practitioners, can look forward to an online platform

with useful information to help them navigate the cultural sector and plan for the future. The portal's resources are also aimed at strengthening the capabilities of freelancers in areas such as financial planning and legal knowledge. Also being planned are physical working spaces and useful talks targeting the diverse arts freelance community.

STRENGTH IN RESEARCH

Research is key to helping us better understand our arts audiences and shape our cultural strategies. As this is one of the priorities under Our SG Arts Plan, we aim to deepen our capacity to gather and analyse data about audiences' needs and preferences, and enable the arts community to step up research and documentation into their own art forms. We continue to commission the annual Population Survey on the Arts and other studies, such as the upcoming National Music Consumption Survey, to glean an understanding of what motivates Singaporeans and what their preferences are.

CREATING INTERNATIONAL NETWORKS

In leading and championing the arts, we continue to strengthen Singapore's relations with international partners by facilitating institutional partnerships. In 2018, the Council signed a three-year MOU with China National Arts Fund and renewed our previous MOU with the British Council for 2019 to 2022. We will also work with our international partners to open up more opportunities for our artists in areas such as overseas residencies.

THE ROAD AHEAD

This is the beginning of an exciting journey for us. We are energised by the arts community whose passion and resourcefulness inspire my colleagues as well as audiences and arts lovers everywhere. Together with stakeholders in the corporate sector, I look forward to advancing the arts scene, as we inspire more Singaporeans and fly the national flag through the best of what our arts have to offer.

Finally, I would like to place on record my gratitude to Professor Chan Heng Chee, who has served the NAC as Chairman for the last six years. Her direction and wise counsel have been well appreciated and she has truly helped NAC make a difference to the Singaporean arts landscape. I look forward to working closely with incoming Chairman Goh Swee Chen, who will bring her years of corporate experience to the Council and help us think about sustainability and the impact of the arts with fresh lenses.

COUNCIL MEMBERS



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



DEPUTY CHAIRMAN
Goh Yew Lin
Managing Director
GK Goh Holdings Limited



CHIEF EXECUTIVE OFFICER
Rosa Daniel
National Arts Council



Sharon Ang
Director (Social Programmes)
Ministry of Finance



Dr Meira Chand
Writer



Claire Chiang
Senior Vice President
Banyan Tree Holdings



Chong Siak Ching
Chief Executive Officer
National Gallery Singapore



Goh Swee Chen
Former Chairman
Shell Companies Singapore

COUNCIL MEMBERS



Guy Harvey-Samuel



Richard Hoo
Deputy Chief Executive
(Policy & Development)
Public Utilities Board



Azman Jaafar
Managing Partner
RHTLaw Taylor Wessing LLP



Professor Kwok Kian Woon
Associate Provost (Student Life)
Nanyang Technological University



Pierre Lorinet
Board Member
Trafigura Group



Sim Gim Guan
Chief Executive Officer
National Council of Social Service



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



Tan Chen Kee
Divisional Director
Student Development Curriculum Division
Ministry of Education



Wilson Tan
Chief Retail Innovation Officer
CapitaLand Group

SENIOR MANAGEMENT



Rosa Daniel
Chief Executive Officer



Paul Tan
Deputy Chief Executive Officer



Kenneth Kwok
Assistant Chief Executive
Planning & Development



Low Eng Teong
Assistant Chief Executive
Sector Development



Chua Ai Liang
Senior Director
Engagement & Participation



Elaine Ng
Senior Director
Performing Arts



Sharon Chang
Chief Research Officer



Sabrina Chin
Director
Precinct Development



Bannon Jean
Director
Human Resource,
Administration & Legal



Alice Koh
Chief Financial Officer

SENIOR MANAGEMENT



Kok Tse Wei
Director
Performing Arts



Victor Leong
Head
Internal Audit



Serene Lim
Director
Policy & Planning



Linda de Mello
Director
Visual Arts



Grace Ng
Director
Education & Development



May Tan
Director
Literary Arts



Yeoh Phee Suan
Director
Marketing, Communications & Digital Strategy

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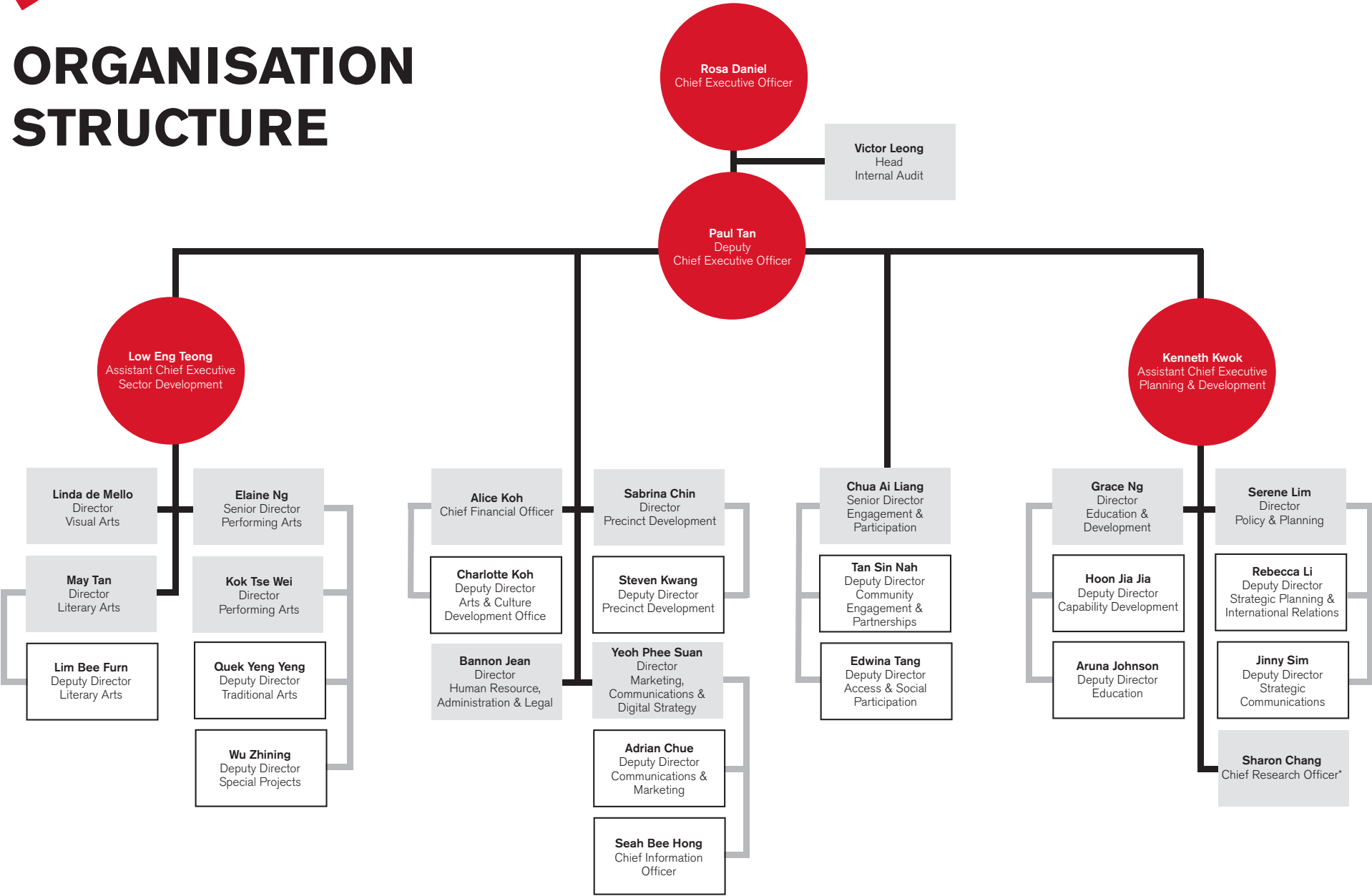
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S.E.A. Focus
at Gillman Barracks
Singapore Art Week 2019

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Launch of Our SG Arts Plan (2018 – 2022)



National Chinese Music Competition 2018



Noise Singapore 2018/19



Launch of Hear65



Singapore Writers Festival 2018

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Got to Move 2018



Silver Arts 2018



Singapore Art Week 2019



Cultural Medallion and Young Artist Award 2018



Arts In Your Neighbourhood 2018/19



Patron of the Arts Awards 2019



CHAPTER 1

INSPIRING THE ARTS INDUSTRY

The arts provide experiences for sharing. They are forms of expression that require connecting with others, which in turn foster a meaningful sense of belonging and community. By reaching out to and working with artists, arts groups, partners, supporters and the general public, our work in building a robust, vibrant arts culture for Singapore is always rewarding and centred around creating shared experiences for all.

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**LAUNCH EVENT OF
OUR SG ARTS PLAN (2018-2022)**

When 19 Oct 2018
Where Our Tampines Hub, Festive Plaza

Our SG Arts Plan (2018–2022) was launched by Minister for Culture, Community and Youth Grace Fu. Guided by the three strategic thrusts of *Inspire Our People*, *Connect Our Communities* and *Position Singapore Globally*, the plan focuses on eight key priorities that will set the strategic directions for the arts sector.

The National Arts Council will continue to work closely with the arts community and key stakeholders to build a vibrant arts scene for Singapore.



WORDS GO ROUND 2019

When 25 Feb – 9 Mar 2019
Where Islandwide
Reach 22,000
Partners 113 Schools

The ninth edition of Words Go Round (WGR) featured 45 Singapore and five international authors in 175 programmes, reaching out to schools islandwide.

Recognising the dearth of quality literary arts programmes at the pre-school and primary school levels, WGR focused on bringing more programmes to these early readers. This resulted in a twofold growth in attendance among pre-school and primary school students. A new series called Art and Work, aimed at helping students see the role of art and literature in their daily lives and as part of various occupations, was well received and will continue in subsequent editions.

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SINGAPORE WRITERS FESTIVAL 2018

When 2 – 11 Nov 2018
Where The Arts House & Civic District
Reach 27,000

▶ WATCH EVENT HIGHLIGHTS

The 21st edition of the Festival saw a 10-day line-up of over 350 literary events and programmes, featuring more than 380 homegrown and international writers and speakers. SWF 2018 was themed 界 (jiè), which refers to the world at large, yet alludes to endless worlds and the different world (s) we live in.

Authors and speakers included the likes of David Sedaris (US), Irvine Welsh (UK), Kiran Desai (US), Liu Zhenyun (China), Jeff Goodell (US), Simon Armitage (UK), Andreas Norman (Sweden), Cathy Song (US), Kass Morgan (US), Margaret Stohl (US) and Singapore’s Meira Chand, Wang Gungwu, Rachel Heng and Sharlene Teo.

This year’s Literary Pioneer spotlight celebrated Yeng Pway Ngon (英培安) and his works. Germany was the Country of Focus with a strong, diverse contingent of authors including Julia Franck, Yoko Tawada, Senthuran Varatharajah, Fatima Moumouni, Rike Scheffler and more.

27,000 visitors attended SWF 2018, an increase from the 25,500-strong crowd in 2017. This increase was attributed to more attendees at SWF ticketed events; heightened year-round awareness, engagement and participation in SWF; and a concerted effort to reach out to new audiences through topical and relevant programming. 2018 was the last year that the festival would be helmed by Yeow Kai Chai. Poet Pooja Nansi takes over in the 2019 edition.



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BUY LOCAL, READ OUR WORLD (#BUYSINGLIT) MOVEMENT

When 8 – 10, 15 – 17 Mar 2019
Where Islandwide
Reach 45,000
Partners Singapore Book Council, Various

#BuySingLit (BSL) is a NAC-initiated, industry-led movement celebrating stories from Singapore. Advocating ‘Buy Local, Read Our World’, homegrown book publishers, retailers and literary non-profits come together to encourage more people to embrace Singapore literature, affectionately known as SingLit.

Expanded to two weekends in March 2019, the third edition featured over 90 programmes across Singapore, and more programme partners from the private and public sectors. Interesting highlights included the Sing Lit Cloud, a ‘self-ordering’ printer of SingLit extracts, and Yong Siak Street Party, where the street came alive with literary activities.

There were also book fairs catering to a range of readers. Children could visit the Hello SingLit! x Arts in Your Neighbourhood fair at Toa Payoh Hub; the Malay Festival of Books at Wisma Geylang Serai reached out to the Malay community, and working adults browsed SingLit Boulevard at the Mapletree Business City. With all these activities, attendance grew by 11 percent from 2018.



CREATIVE WRITING RESIDENCIES IN TERTIARY INSTITUTIONS

NTU-NAC Creative Writing Residency (Chinese)
Writers-in-Residence: Dung Kai-cheung, Tan Chun An (Ding Yun)

During their residencies, Chinese authors Dung Kai-cheung and Ding Yun taught creative writing at the Nanyang Technological University (NTU). Dung was also featured in the Singapore Writers Festival 2018. Both writers shared their experiences about writing during the Symphony of Poetry and Novel events in September and March 2019.

NTU-NAC Creative Writing Residency (English)
Writers-in-Residence: John Burnside, Judith Beveridge, Amanda Lee Koe, Verena Tay

The residency hosted two international writers and two Singaporean writers-in-residence. During this time, they taught creative writing in NTU, were featured in the Singapore Writers Festival 2018, and conducted writing workshops and masterclasses with organisations such as Sing Lit Station and The Arts House.

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SINGAPORE ART WEEK 2019

When	19 – 27 January 2019
Where	Islandwide
Reach	600,000
Partners	Singapore Tourism Board, Economic Development Board, various

▶ WATCH EVENT HIGHLIGHTS

Every January, Singapore Art Week (SAW) showcases the newest and most exciting visual art experiences island wide, presented by arts institutions, collectives and artists. In its seventh edition in 2019, this signature celebration of the visual arts attracted both residents and international visitors to the array of over 100 programmes – from special exhibitions and openings, public art and talks, to lifestyle events and art fairs.

The public could enjoy SAW programmes across multiple venues like museums and galleries, independent art spaces, precincts and shopping malls. Specially commissioned public art in neighbourhoods such as Taman Jurong, Little India and the Civic District, brought art to the doorsteps of Singaporeans and enlivened our public spaces, bringing to life SAW 2019’s tagline of “Art Takes Over”.

Highlights included:

Light to Night Festival : This annual crowd favourite was held around the Civic District, with programmes spanning the indoor and outdoor areas of National Gallery Singapore, The Arts House, Asian Civilisations Museum, Esplanade Park, Victoria Theatre and Concert Hall.

< > Sim Lim Square Art Residency : Inspired by the intersection of technology and art, artist collective INTER-MISSION created opportunities for four artists to engage with shoppers and other retailers at the iconic electronics mall, developing new works in response to those interactions.

State Of Motion: A Fear of Monsters : Presented by Asian Film Archive, this insightful look at horror films in Singapore and Southeast Asia through the lens of contemporary art, also featured guided tours themed Fear and Longing, bringing participants to the National Library and the former Kallang Gasworks in Kampong Bugis.



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**DAPUNTA HYANG:
TRANSMISSION OF KNOWLEDGE
EXHIBITION RETURNS FROM
VENICE BIENNALE 2017**

When	12 April – 13 May 2018
Where	72-13
Reach	3,800
Partners	TheatreWorks

First presented at the Singapore Pavilion at Venice Biennale 2017, *Dapunta Hyang: Transmission of Knowledge* by artist Zai Kuning returned to Singapore in 2018. Presented by TheatreWorks, the show was accompanied by public programmes such as guided tours, lectures by John N. Mksic and T.K. Sabapathy, and a film screening with live music by Zai Kuning and Mike Cooper.



**VENICE BIENNALE 2019: APPOINTMENT
OF SONG-MING ANG AND MICHELLE HO**

In July 2018, we announced the appointment of Singaporean artist Song-Ming Ang and curator Michelle Ho, as the artistic team representing Singapore at the 58th Venice Biennale from 11 May to 24 November 2019. This marks Singapore’s ninth participation in the Biennale since 2001. Visitors can look forward to *Music for Everyone: Variations on a Theme*, a multidisciplinary presentation comprising film, digital prints, sculptures and banners.

Ang is a contemporary artist whose conceptual works examine the social aspects of sound and music, bridging various creative fields including the visual arts, experimental music and popular culture. The work explores the myriad ways people relate to music, on a personal and societal level, and how music can affect a sense of agency.

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GILLMAN BARRACKS PROGRAMMES

When	Year round
Where	Gillman Barracks
Reach	293,930
Partners	Singapore International Photography Festival (SIPF), Singapore Book Fair, various

Gillman Barracks, Singapore’s premier visual arts precinct, remained the focal point of Singapore’s contemporary visual arts scene in 2018. A sizeable number of artists from around the world was presented by tenant galleries, the NTU Centre for Contemporary Art, and partners such as the SIPF.

From January to September 2018, over 200,000 visitors enjoyed DISINI by Chan + Hori Contemporary, a public art programme with 13 urban and contemporary artworks by established artists such as Dawn Ng (Singapore), Kamin Lertchairprasert (Thailand) and Felipe Pantone (Argentina-Spain) dotted throughout the precinct. Several live performances and a curatorial showcase were also among the programmes.

During Singapore Art Week 2019, Gillman Barracks hosted S.E.A Focus from 23 to 27 January. Organised by STPI – Creative Workshop & Gallery, this boutique marketplace event dedicated to modern and contemporary art from Southeast Asia attracted 26 galleries from Singapore, the region and beyond. Collectors and art lovers purchased works by established and emerging artists, while the event’s series of talks also reached out to students and young attendees.

Art After Dark, another firm favourite, continued to attract over 13,000 revellers in its two editions over the past year. The crowds enjoyed contemporary art and live music performances by Singapore’s top musicians and producers, after sunset in the precinct.



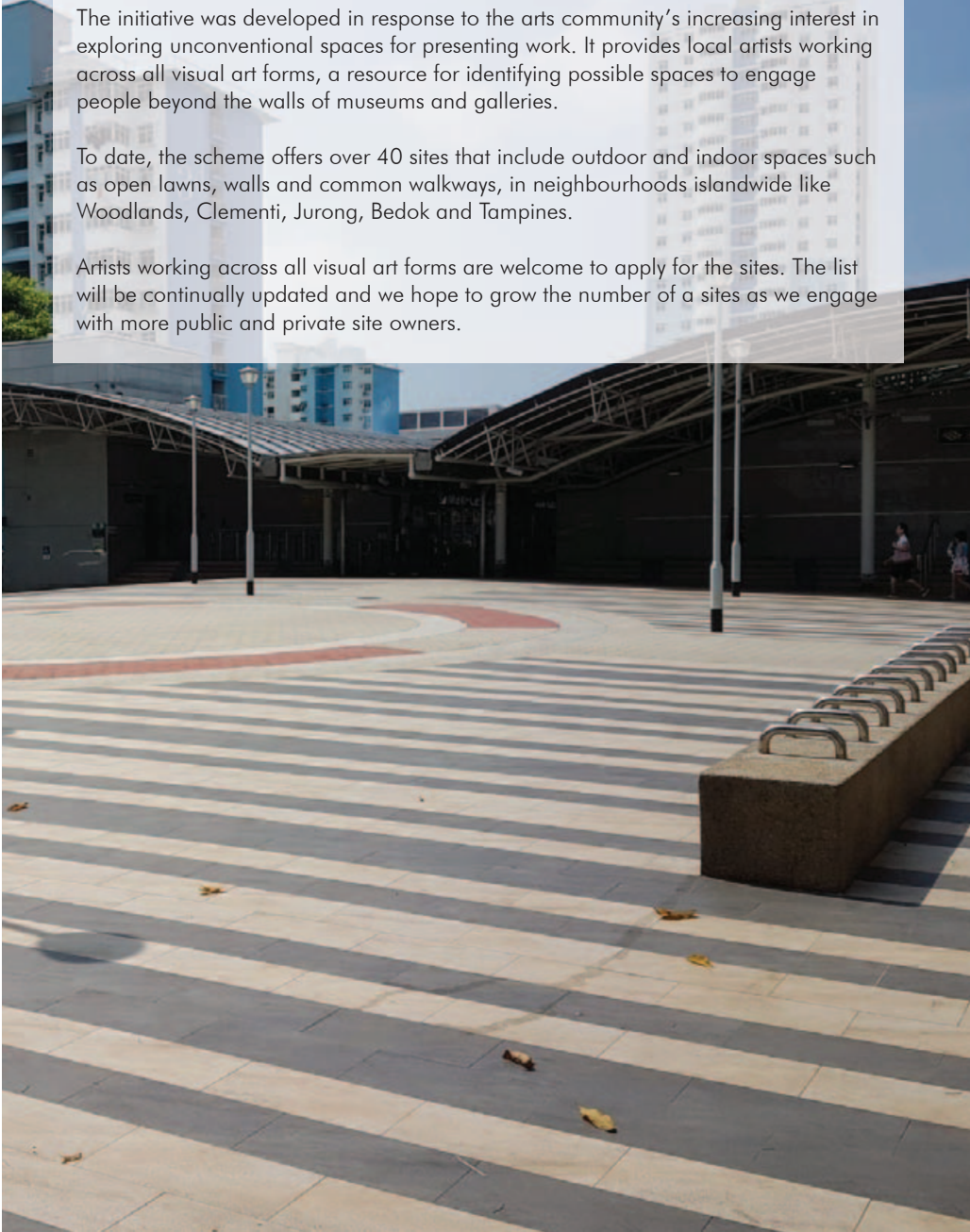
PUBLIC SPACES FOR ART

In July 2018, we launched the Public Spaces for Art initiative which makes publicly available a list of spaces pre-approved by site owners for the display of art.

The initiative was developed in response to the arts community’s increasing interest in exploring unconventional spaces for presenting work. It provides local artists working across all visual art forms, a resource for identifying possible spaces to engage people beyond the walls of museums and galleries.

To date, the scheme offers over 40 sites that include outdoor and indoor spaces such as open lawns, walls and common walkways, in neighbourhoods islandwide like Woodlands, Clementi, Jurong, Bedok and Tampines.

Artists working across all visual art forms are welcome to apply for the sites. The list will be continually updated and we hope to grow the number of a sites as we engage with more public and private site owners.



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HEAR65

WATCH EVENT HIGHLIGHTS

When	Since April 2018
Where	Online and island-wide
Reach	Monthly average page views on Hear65.com: over 9,000
Partners	Bandwagon, MediaCorp (938NOW), Singapore Press Holdings (UFM100.3), Esplanade (Baybeats Young Budding Writers Programme)

Hear65 is a national movement which celebrates and promotes all forms of Singaporean music. An initiative by the National Arts Council and produced by independent music media company Bandwagon, Hear65 raises the profile of Singapore musicians through partnerships with events, companies and advocates throughout the year, as well as a microsite which serves as a one-stop digital destination for the discovery of Singaporean music.

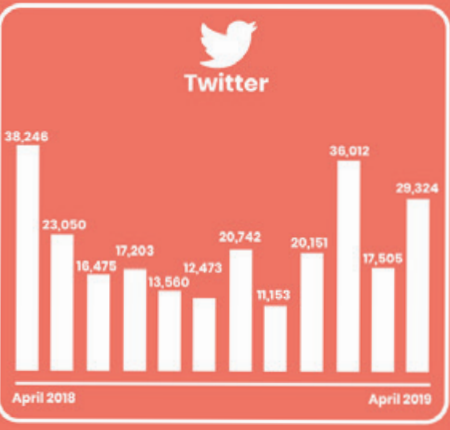
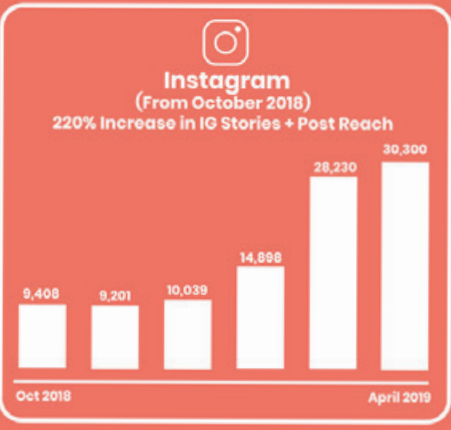
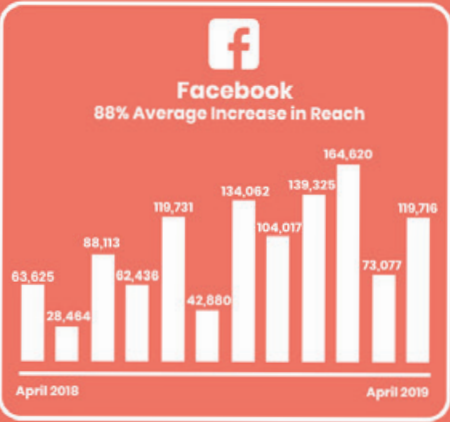
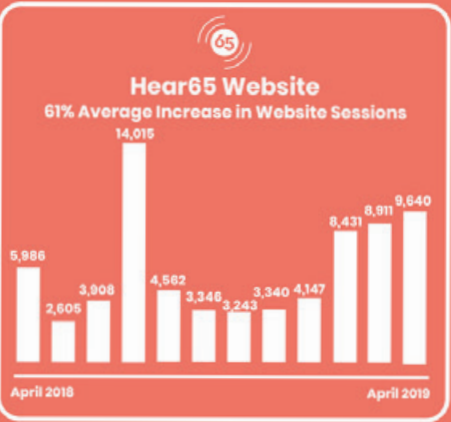
Hear65 was officially launched on 24 April 2018, with SPS Baey Yam Keng as the Guest-of-Honour. The event showcased unique performances spanning languages, genres and eras, such as collaborations between today's pop music icons Nathan Hartono, Benjamin Kheng and music producer Evanturetime, Mandarin singer-songwriter Meiting and Malay rapper Akeem Jahat, a veteran Malay folk artist Art Fazil and percussion group Sambiesta.

Since its launch, Hear65's microsite www.hear65.com has achieved monthly average page views of over 9,000, monthly Facebook reach of over 120,000 and over 1,900 followers on Instagram, where content about home-grown music and musicians are published regularly with the objective to reach audiences who have yet to discover Singaporean music identified from the 2017 National Music Consumption Survey.

Beyond content, Hear65 has established various partnerships with Singapore's two major media companies, MediaCorp and Singapore Press Holdings to capitalise on their wide audience reach. These partnerships led to radio spots on Singaporean artists (Singapore Sounds) and showcases presenting up-and-coming artists performing original music.

Hear65
1st Anniversary Update
We want Singaporeans and the world to discover and embrace Singaporean music!

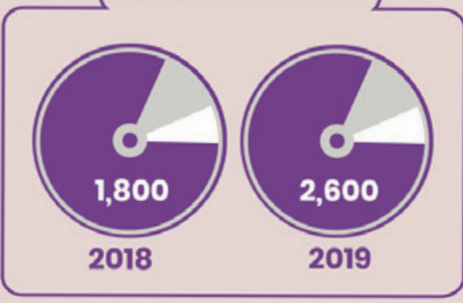
How many we've reached:



Partnerships



of Albums We List



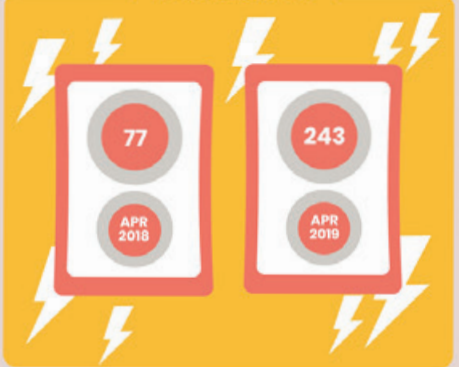
Most Popular Genres



Languages



of Articles





NATIONAL CHINESE MUSIC COMPETITION 2018

When	26 November – 9 December 2018
Where	Singapore Conference Hall
Reach	227 participants
Partners	Singapore Chinese Orchestra

The 11th edition of the National Chinese Music Competition (NCMC) took place from 26 November to 9 December 2018. Co-organised by NAC and Singapore Chinese Orchestra (SCO), NCMC 2018 saw the participation of close to 230 Chinese and non-Chinese budding musicians. There was a 26% increase in participation in the Junior Category in 2018 from 2016, signalling promising and sustained interest for the scene ahead. Healthy interest from non-Chinese participants suggested growth in the art form across cultures, strengthening our shared heritage in traditional Chinese music.

65 contestants and two ensembles were awarded prizes at the Prize Winner’s Concert & Prize Presentation Ceremony on 9 December 2018. Selected finalists performed alongside SCO, led by SCO Resident Conductor Mr Quek Ling Kiong.

SINGAPORE INTERNATIONAL FESTIVAL OF ARTS (SIFA) 2018

When	26 April – 12 May 2018
Where	Various venues at the Civic District, The Arts House
Reach	55,000
Partners	Arts House Limited

Commissioned by NAC and organised by Arts House Limited, SIFA 2018 introduced the new compact three-week format and the use of The Arts House as a focal point for engagement activities. Under new festival director Gaurav Kripalani, the festival reached out to 55,000 audience members – blockbuster George Orwell’s 1984 and the closing concert by the Duke Ellington Orchestra at the Singapore Botanic Gardens drew the most crowds. The festival received positive feedback from audiences, with close to 90% indicating that they were satisfied with the programmes they attended.





GOT TO MOVE 2018

When 9 June 2018 (Pop-up)
 12 - 28 October 2018 (Anchor Festival)

Where Islandwide

Reach 14,540

Partners Car-Free Sunday SG, various local dance companies,
 studios & groups

 WATCH EVENT HIGHLIGHTS

Through year-long engagement efforts, from an annual anchor festival in October, to pop-up events and digital content throughout the year, Got to Move aims to ignite interest in dance and deepen appreciation of the art form. Got to Move 2018 included two pop-up events: GTM Pop-Up: March 2018 in conjunction with Arts In Your Neighbourhood, and GTM Pop-Up: June 2018. The June pop-up targeted youths and students, and was held at Our Tampines Hub Festive Plaza with a full day of performances and programmes that provided insights to dance as a profession. The programme reached out to more than 1,800 audience members.

The fourth edition of Got to Move's (GTM) Anchor Festival kicked off with GTM ISLANDWIDE, featuring a wide range of ground-up dance programmes around Singapore. As part of GTM ISLANDWIDE, GTM partnered with the Arts and Culture Nodes to bring back popular GTM ISLANDWIDE programmes from previous editions of the festival. The two-week festival culminated in GTM SPOTLIGHT, an immersive and interactive one-day dance carnival held in conjunction with Car-Free Sunday on 28 October 2018 at the Civic District. The highlight event included the GTM Dance-Walk, performances, family-friendly dance activities and programmes. In all, the Festival reached out to more than 11,000 participants and audience members, as well as over 10,000 digital engagements on GTM's Facebook and Instagram pages in the month of October 2018.

GTM 2018 saw a total of 14,540 physical participants and 100,943 online audiences across all three touch-points.

ADVANCING CAPABILITIES



PROPOSED RESOURCES FOR ARTS FREELANCERS

Singapore’s arts and culture scene is supported by a diverse manpower base, where freelancers contribute in multiple capacities. With the growing gig economy, it has become increasingly important to understand the needs of freelancers, and to ensure that they are adequately resourced in the long term so that they can sustain their careers in the arts.

NAC began consulting the arts community on the proposed resources for arts freelancers from September 2017 with two engagement sessions involving arts freelancers and representatives from arts institutions hosted by SPS Baey Yam Keng. These sessions were aimed at understanding the broad needs of freelancers working in the arts and culture sector, both from the perspectives of freelancers and the arts institutions which were the main hirers, in the areas of employment and career sustainability.

Following these discussions in 2017, NAC and NHB became early adopters of MOM’s Tripartite Standard for Contracting Self-Employed Persons, which aimed to foster fair and progressive employment conditions for freelancers. Arts groups and institutions within the wider culture sector were also encouraged to implement the measures under the Tripartite Standards.

With the 2017 feedback in mind, NAC also commenced exploring partnerships which could offer arts freelancers better access to information and resources in topics such as career development, finance, individual rights and responsibilities, training and networks. NAC wanted to ensure there was a deep understanding of the needs of arts freelancers and commenced a series of engagement sessions in the second half of 2018, facilitated by industry professional Tay Tong. The intent was to have deeper consultations with arts professionals from different art forms, occupations and in different stages of their careers, to conceptualise and scope the resources and services that can be offered.

This series of engagement sessions was kicked off by two sessions hosted by SPS Baey Yam Keng and NAC’s CEO Mrs Rosa Daniel in July and August 2018 respectively. Over the course of 24 engagement sessions between August to November 2018, NAC reached out to over 370 individuals from the arts community across disciplines and practices to understand the needs and concerns of arts freelancers. The views and feedback collected were important in helping us to identify the key focus areas for this initiative, with the objective of improving the sustainability and employability of arts freelancers.

Throughout all the engagement sessions, attendees suggested that the initiative should be an enabler for arts freelancers, delivering useful resources, programmes and services to equip the arts freelancer for independent work. This would in turn grow their self-reliance and professionalism in the long-term, boosting their confidence to develop meaningful careers in the arts.

Looking ahead, NAC will launch a dedicated website for arts freelancers in the second half of 2019, and will also work with partners to offer shared resources and services, with more to be introduced progressively. NAC has committed to supporting this initiative in its pilot phase for the first 3 years to ensure that arts freelancers have access to the resources to navigate the gig economy, and to improve their working conditions. This effort is also one of the priorities articulated in NAC’s Our SG Arts Plan 2018 – 2022.

EPIC MELBOURNE

When 22 to 30 September 2018
Where Melbourne, Australia
Partners The Artground

We supported 15 practitioners working in the Arts for Young Audience sector in attending an overseas capability development programme to deepen their practice in creating works for children and families. Organised and curated by The Artground, the EPIC (Expose, Participate, Innovate, Create) programme took place in Melbourne, Australia and received positive feedback from practitioners for its well-structured, practical masterclasses as well as networking opportunities with international practitioners and other Singaporean artists within the delegation.



FUNDRAISING WORKSHOPS FOR ARTS ORGANISATIONS

To empower arts organisations to achieve greater financial independence, we worked with LASALLE College of the Arts to develop training workshops at the introductory and intermediate levels.

To date, a total of 185 representatives from various arts organisations have attended "Fundraising for Impact: What's the Plan?" and "The Art of Giving: Sustainability through Philanthropy".

The workshops also equip them with the knowledge and tools to run and grow their organisations as sustainable entities; and the skills in areas that will impact their organisations directly.



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MANUSCRIPT ASSESSMENT PROGRAMME

When End 2018 – Jan 2020
Partners Sing Lit Station

As part of our strategy to raise the quality of Singapore literature, this programme facilitates writers’ access to detailed editorial assessments of their literary manuscripts, and provides funding support towards the manuscript assessments. It helps address the critical lack of professional editorial consultancy that is essential to helping writers refine their work. NAC has appointed literary intermediary Sing Lit Station as the project manager for this pilot 12-month programme. About 40 to 60 manuscripts are expected to be supported through this programme.

ARTIST RESIDENCY PROGRAMME – CEMETI

We embarked on a partnership with Cemeti - Institute for Art and Society to select one visual artist to participate in a three-month residency from September to November 2019. Tapping on Cemeti's strong focus on supporting collaborative art practices, the residency will centre on building capabilities for the artist in engaging with local groups and communities as part of the research process. Following an open call for proposals in February 2019, the selected Singapore artist is Chu Hao Pei. He will be joined by two other artists from Indonesia and Germany during his residency.

ARTS DEVELOPMENT NETWORK

The Arts Development Network aims to form a community of practice between NAC and our key cultural institutions through half-yearly sharing of best practices in arts philanthropy. The network gathered in June and December 2018 to discuss ideas on donor engagement, good governance practices and effective donor management systems. Members of the network include representatives from Arts House Limited, National Gallery Singapore, Singapore Art Museum, Singapore Chinese Orchestra, Singapore Symphony Group, STPI – Creative Workshop & Gallery, and The Esplanade Co Ltd.

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ADVANCING SPACES FOR THE ARTS

Spaces are critical resources and a key pillar of Our SG Arts Plan (2018-2022). The completion of the Stamford Arts Centre’s (SAC) redevelopment in 2018 represented a key milestone and exemplified the work of NAC to constantly review its spaces for greater optimisation to benefit more arts groups and encourage greater public access. Prior to re-development, SAC offered only tenanted spaces. Now, it offers a mix of tenancy spaces and shared facilities for rental. Besides arts tenants, arts groups can also hire affordable shared facilities such as project studios and the Black Box for rehearsals or presentations at SAC.



STAMFORD ARTS CENTRE

In mid-2017, the Stamford Arts Centre (SAC) embarked on a year-long infrastructure re-development programme. Works were carried out in accordance with URA conservation guidelines, adopting the principles of maximum retention, sensitive restoration and careful repair.

New features include glass canopies between the blocks which open up the space significantly, allowing for an abundance of daylight to stream in. Part of the structure was re-roofed and all the original architectural elements were retained and restored. Connectivity to and accessibility within SAC have been enhanced, as its three blocks which were not previously linked are now seamlessly connected. Other additions include new lifts, the addition of ramps and levelling of the walkway to facilitate mobility, loading and unloading.

With its re-development, SAC is envisioned to be a vibrant and energetic performing arts centre. Its focus is on bringing traditional arts closer to the community, supporting content creation and artistic collaborations, and the use of digital technology. Shared facilities are provided for hire for arts activities, performances and projects. These include six project studios, an acoustically-treated music studio, and a black box.

An Open Call for SAC was launched for applications from arts groups who subscribe to the vision of SAC. Five successful applicants started their on-boarding at SAC in June 2018.

1. Siong Leng Musical Association
2. Shantha Ratii Initiatives (SRI) Ltd
3. Ding Yi Music Company Ltd
4. Traditional Arts Centre – Singapore
5. P7:1SMA Ltd

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ARTS SPACES MANAGED BY ARTS HOUSE LIMITED

Organised at AHL-managed Goodman Arts Centre (GAC), the Goodman Open House – Re:Imagined was held on 26 May 2018. The one-day event was attended by 4,000 people, surpassing its target of 3,000.

Previously named Tanjong Goodman, GAC’s signature annual event was renamed Goodman Open House – Re:Imagined to drive home its themed approach of reimagining creative ways of art-making in an environmentally sustainable way. This edition was packed with more than 30 sessions of free interactive workshops, performances and activities by 20 GAC resident artists and arts groups. The Artground was one of the key partners at this open house, with its inaugural edition of “100and100more” children’s festival that took place on the same day.

At Aliwal Arts Centre, the sixth edition of the annual Aliwal Arts Night Crawl was held on 28 July 2018. It was held in partnership with URA’s ‘Streets for People’ initiative and stakeholders within the precinct. Several new locations were included in the programme, including Sultan Gate Park, which was transformed into a mini outdoor cinema.

Aliwal Arts Night Crawl partnered with One Kampong Gelam to host a performance at their monthly So Gelam Market on pedestrianised Baghdad Street. Highlights included “Ketupat & Bazhang Weaving”, “Ketu-Park”, “Root” by Teater Ekamatra, “Tumpung Lalu” by Project Ujong Tanjong, Sultan Gate Park Screenings by Objectifs and M. Raihan Halim, and a music performance showcase by SGMUSO.

ADVANCING DIGITAL EFFORTS

NAC’s digital strategy

Technology is a useful tool to enrich experiences with the arts. Through the effective use of technology, 2018 saw the Council’s prioritisation of the use of technology across three focus areas: to reach new audiences and deepen engagement with the arts, to nurture digitally confident and creative artists and to groom digitally mature staff. Through strategic digitalisation efforts, technology will continue to be an enabler to achieve the Council’s vision of inspiring our people and connecting communities through the arts.



THE ART AND CONSEQUENCE OF COLLABORATION AUSTRALIAN NETWORK FOR ART & TECHNOLOGY (ANAT) AND EXPERIMENTA MEDIA ARTS SHARING SESSION

When 6 – 7 July 2018
Where National Museum of Singapore, Esplanade Theatre Studio
Reach 400
Partners Culture Academy, Esplanade

In partnership with Esplanade – Theatres on the Bay and Culture Academy, NAC presented a two-day programme by ANAT and Experimenta to share insights into the development of and current practices in the Australia arts, science and technology scene. This pilot initiative was attended by over 400, and is part of NAC’s drive to encourage stronger arts and technology practice by building technological abilities within the Singapore arts scene.

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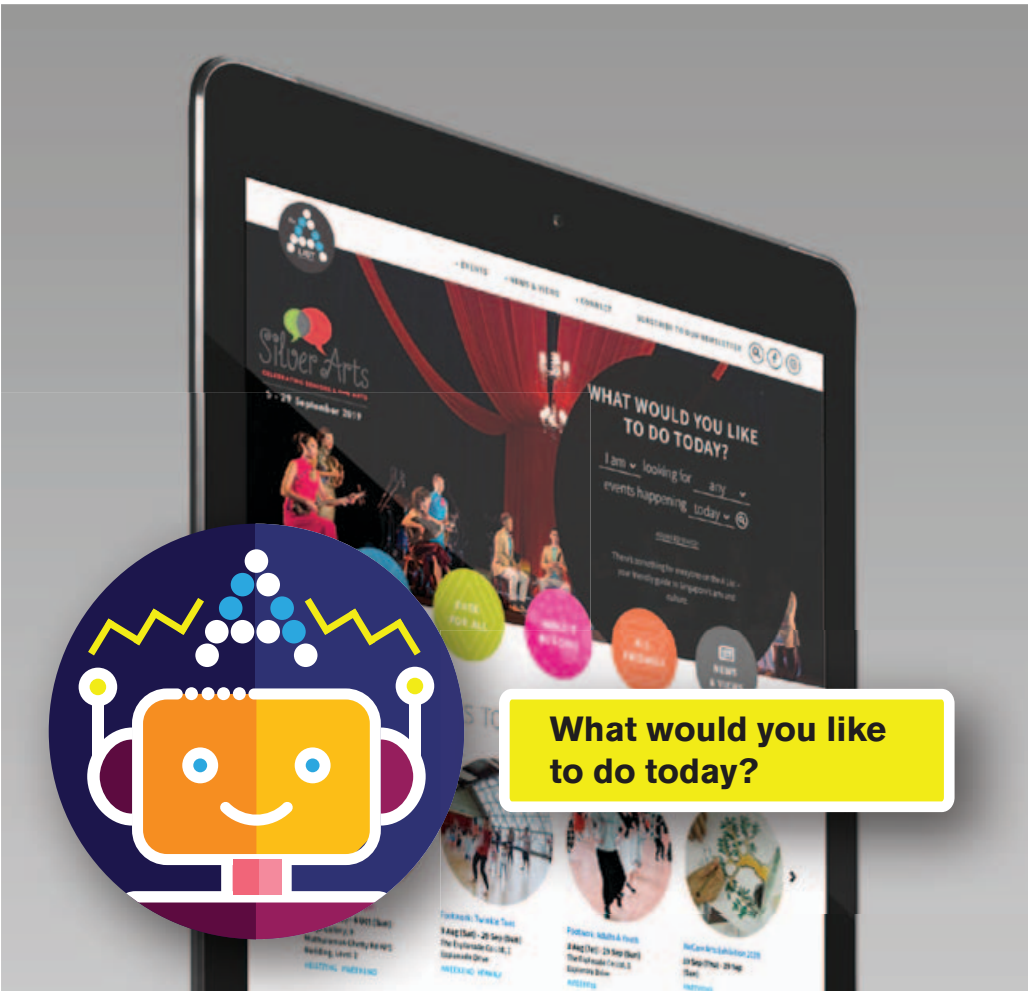


THE STAMFORD ARTS CENTRE DIGITAL EXPERIENCES

With the redevelopment of Stamford Arts Centre, three digital experiences were developed to bring traditional arts closer to the community.

To support efforts to deepen engagement and reach new audiences, a Chinese Opera virtual reality stage tour was developed to offer an immersive experience of the backstage set up and performances on stage. An augmented reality walking trail was developed to offer visitors an interactive offline and online experience within and around the centre. The walking trail comprised eight stations which brought visitors through a self and digitally-guided learning journey to experience various traditional art forms, the rich history of the arts centre and the architectural features of the redeveloped building.

Leading up to the Stamford Arts Centre Opening Celebrations, Serene Tan, Chinese dance artist and choreographer was commissioned to develop a new work using Tilt Brush technology. Conventionally used for design and drawing in a three-dimensional environment, the Tilt Brush technology was used as a tool for artistic creation, alongside dance choreography and live music.



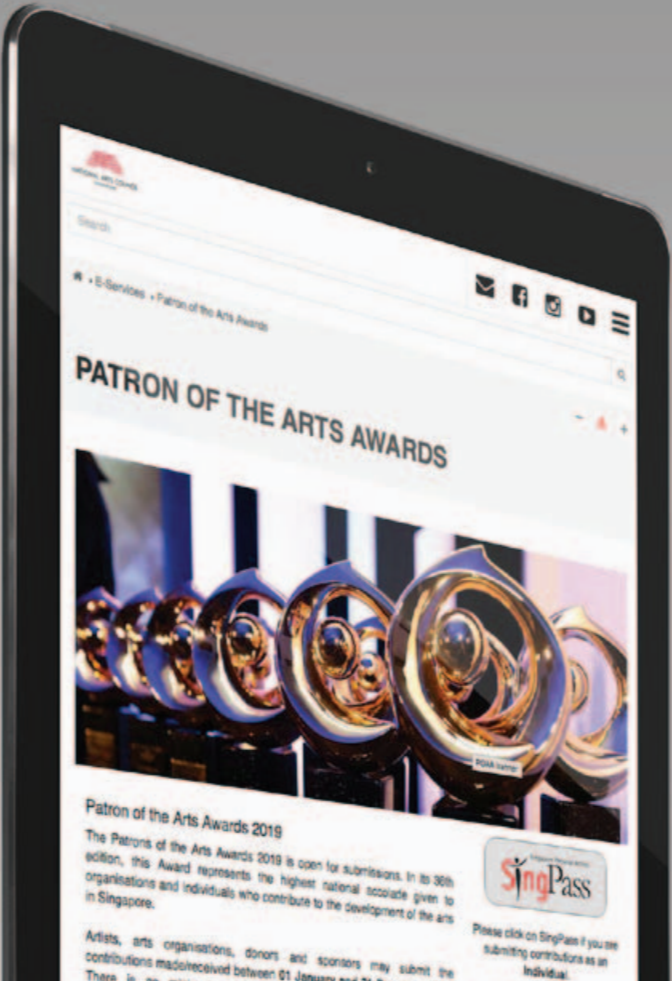
ENHANCING A LIST

To support the Culture Sector Digitalisation Plan, a refreshed www.a-list.sg was launched in December 2018 as part of the Cultural Concierge initiative – a one-stop arts and culture portal to increase digital engagement with the arts. The site integrates Artificial Intelligence (AI), enabling automated search and tagging of arts and culture events. User-defined filters for genre, date, price and venue were also incorporated to allow for a more customised journey.

In March 2019, the A Bot, a chatbot running on the Facebook Messenger platform, was launched. Designed to inform, educate, and even entertain, the A Bot provides recommendations on arts events, articles, fun facts and even jokes. It relies on Natural Language Processing (NLP) to continually refine its responses, and improve the user experience.

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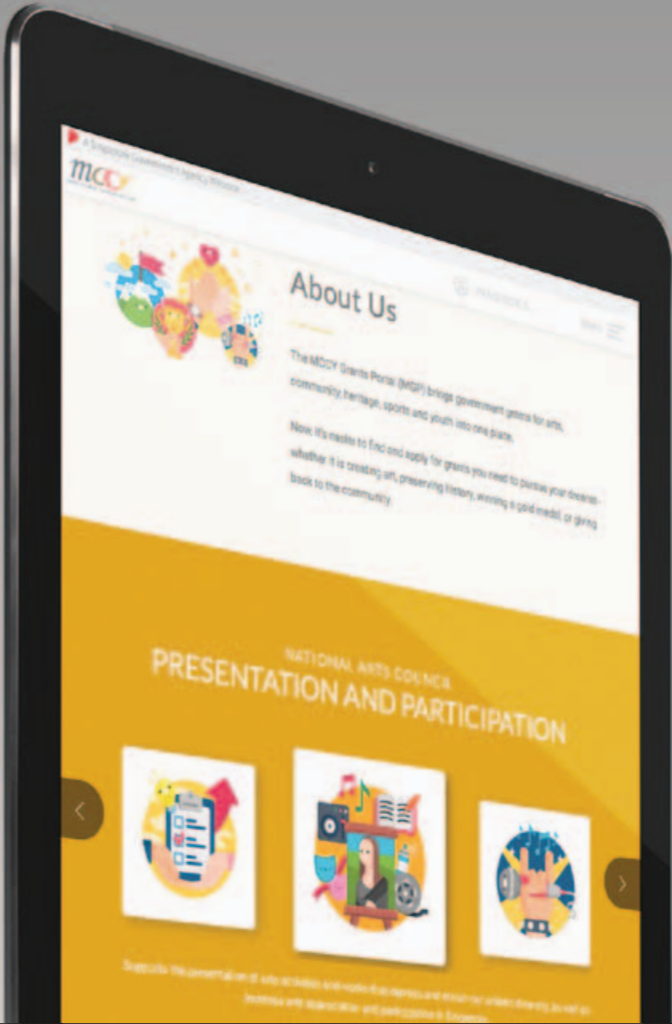
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ELECTRONIC SERVICES PLATFORM

The E-Services Platform was developed to provide a centralised electronic platform for the public to access services that the Council oversees. These services include nomination for the Patron of the Arts Awards and arts space tenancy applications, amongst other services.

In addition to a one-stop electronic platform, the system aggregates customer and stakeholder information and improves staff productivity when processing applications end to end. The integration with SingPass and CorpPass also allows for verification of applicants' information. The Patron of the Arts Awards 2019 application was the first service that was launched through the E-Services platform.



MCCY GRANTS PORTAL

In line with Singapore's Smart Nation initiatives and efforts to refine NAC's processes, NAC has partnered the Ministry of Culture, Community and Youth (MCCY) and Government Technology Agency of Singapore (GovTech) to develop a new online portal. The MCCY Grants Portal (MGP) aims to be a one-stop platform for grant application, processing and acceptance.

NAC has successfully migrated the Presentation & Participation (P&P) Grant Scheme in February 2019. The rest of NAC Grant schemes will be on-boarded onto the portal progressively.

RECOGNITION FOR EXCELLENCE IN PEOPLE MANAGEMENT

NAC was awarded the Singapore Quality Class with People Excellence Award in 2018. This nationally recognised accolade is awarded to organisations committed to achieving business excellence with a total approach to managing people, and attaining high performance through its people systems.

As part of the SQC journey, more than 50 staff were trained which formed the members of the 6 Workgroups to work on the requirements. The aim was to validate NAC’s practices and identify areas for improvement to better serve the arts scene and Singapore Citizens.

Through the certification, we have also found strengths in the following areas:

- Leadership – Leaders have cascaded our vision, mission and values well with a strong people-centric culture anchored on our values of Passionate, Creative and Professional. Our staff are passionate about the value of arts in our lives and the role they play in supporting the development of arts in Singapore.
- People – Processes, such as the Employee Value Proposition, individual development plans and career planning, are in place to ensure a future-ready workforce.

Organisational excellence is an ongoing journey. NAC will continue to monitor and improve our practices to ensure that they remain robust and relevant to serve Singapore.



CHAPTER 2

SHAPING THE COMMUNITY

The arts have the power to rejuvenate our spaces and unite diverse groups and interests in the community. It strengthens our social and national fabric by building cultural bridges upon which we can share our stories and experiences, be inspired and create change.



THE ARTGROUND'S 100 & 100 MORE FESTIVAL FOR YOUNG AUDIENCES

When	25 May – 3 June 2018
Where	Islandwide
Reach	Over 10,000
Partners	The Artground

The Artground's inaugural 10-day festival offered both ticketed and non-ticketed events for children and their caregivers, two interactive exhibitions, six local and international performances, and 17 workshops. The festival also provided six professional development opportunities such as artist sharing and workshops for practitioners working or keen to work in the young audience sector.

The Festival attracted more than 10,000 visitors, which included children, parents, teachers and local practitioners. Audience feedback has been positive, with many parents noting that the productions in the festival were refreshingly different from the usual theatre offerings for young audiences available in Singapore.



TRADITIONAL ARTS TASTER PROGRAMME - THE TALES OF SANG KANCIL

When	14 – 17 August and 20 November – 7 December 2018
Where	The Artground
Reach	850 children from 22 pre-schools
Partners	The Artground, Era Dance Theatre, Maya Dance Theatre

NAC partnered The Artground, in collaboration with Era Dance Theatre and Maya Dance Theatre, to present a two-hour traditional dance programme about the folk tale “The Tales of Sang Kancil”. The programme included a 45 min showcase and an hour of traditional dance workshop in smaller groups. The programme attracted close to 850 pre-school children.



READ OUR WORLD: SINGLIT BOOK GIFT FOR SCHOOLS

When	April – October 2018
Where	Islandwide
Reach	Schools
Partners	Singapore Book Council

“Read Our World: SingLit Book Gift For Schools 2018” ran its pilot edition in 2018. A school outreach initiative by NAC, it aims to cultivate a love for Singapore stories amongst the next generation of readers. It is hoped that students will develop a sustained interest in our local stories through early exposure to Singapore literature (affectionately known as SingLit), which will also serve as a shared experience as they grow up. Each school is gifted with 15 books that teachers can choose from a curated list of SingLit. NAC also provided schools with a limited number of Meet-the-Author sessions available for booking, and complimentary book display stands to showcase the books in their respective schools.

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NOISE SINGAPORE

Noise Singapore features commissioned programmes designed in partnership with youth-centric organisations and leverage the arts as a tool for engagement and participation. This year's programmes focused on urban arts, digital technology and building communities.

- i. **Noise Metaverse**
Programmed by iMMERSiVELY

The showcase took place from 22 February to 3 March 2019 at *SCAPE Ground Theatre, featuring works by 14 youth mentees who received guidance from arts mentors and technology specialists SPANG&LEI, Lee Sze-Chin, Urich Lau, Angela Chong, Ong Kian Peng (Bin) and Eugene Soh (DUDE). Created artworks merged art with immersive technologies and there were also public talks and panels sessions.

- ii. **Noise Local Motif**
Programmed by Band of Doodlers

Works were exhibited on two trains on the Downtown Line, with SPS Baey Yam Keng attending the official preview on 22 March 2019. Conceptualised as a moving art gallery, the trains featured 29 works by youth participants and their collaborative works with beneficiaries from various Social Sector Organisations.

- iii. **Noise Invasion Festival**
Programmed by Invasion Singapore

Noise Invasion Festival is a one-day experiential urban arts event to connect diverse youth communities and broaden their understanding of the arts. The Festival took place on 23 March 2019 at Parklane Mall's carpark, and featured street art installations, contemporary dance, and an eclectic line-up of performances by artists across different music genres.

- iv. **Noise x GIF FEST**
Programmed by The Unusual Network

The second edition of this popular programme featured a full-scale interactive exhibition inspired by the animated GIF form. It took place from 27 March to 1 April 2019 at Gillman Barracks featuring over 150 GIF works from young people's online submissions. This year's Noise x GIF Fest also featured talks and workshops, specifically designed to explore the GIF medium and engage a wide range of audiences including young creatives and school-going children; these sessions were fully subscribed.

NOISE MUSIC MENTORSHIP

When	16 – 17 March 2019
Where	Plaza Singapura Outdoor Front Plaza
Reach	12,000
Partner	Programmed by Ownself Records

In its eleventh edition, the Noise Music Mentorship (NMM) programme engages young people in and through music, and provides an opportunity for youth to network, be part of a community of interest, and develop a practice and confidence in music-making under the guidance of mentors from the music community.

This edition, the programme introduced an expanded range of artists from a greater diversity of music communities, to mentor the 20 aspiring music acts. Guided by established artists like Sai Akilesh from the traditional Indian music scene, turntablist DJ KoFlow, and musician Tim De Cotta, the young musicians comprising solo and group acts from different music genres, took to the stage to present the NMM Final Showcase, the culmination of their mentorship process, on 16 and 17 March 2019.





NOISE X GOT TO MOVE

When **September – 13 October 2018**
Reach **3,000**
Partners **Frontier Danceland**

In response to survey findings of growing interest in contemporary (urban) dance among youth, NAC worked with established contemporary dance company Frontier Danceland to design a programme for young dance enthusiasts. The well-subscribed pilot programme drew a good mix of participants from diverse dance backgrounds, schools and institutions of higher learning. The 60 participants had the opportunity to work with each other and alongside dance professionals to improvise on movement works that were audience- and site-specific in a two-day learning camp in September 2018, which culminated in a public showcase that drew a crowd of over 3,000 on 13 October 2018, at Ion Orchard.

NOISE MAYHEM

A platform that brings together a community of young arts practitioners and industry specialists to broaden young people’s perspective, this session on 14 July introduced the topic of “Art Innovators in the Digital Age”, where participants get to hear from artists Eugene Soh and Debbie Ding on how they incorporate digital technology in their artistic practice. The subsequent sessions in January and March 2019 also continued on the art and technology theme.



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SILVER ARTS

When 6 – 30 September 2018
Where Islandwide
Reach 50,000
Partners Various

WATCH EVENT HIGHLIGHTS

This year’s festival featured co-created works by seniors through five commissioned Community Arts Projects, which included a digital project using augmented reality, magic mARkers, led by artists Lee Sze-Chin, Woon Tien Wei, Nigel Chen, where seniors revisited familiar places from their childhood. Jeffrey Tan and Vincent Yong also collaborated with seniors for It’s a Happy, Happy World, performed and exhibited at a new space in Kampung Admiralty – Singapore’s first retirement community with senior-friendly amenities. The festival was also extended to the under-reached communities through inviting beneficiaries from Social Service Agencies (SSAs), and the Silver Films was toured to several SSAs across Singapore. In addition, the Festival live-streamed several Festival Highlights, garnering close to 5,000 digital views. With the added exhibition space at Kampung Admiralty, this year’s festival reached out to over 50,000 attendees.



ARTS IN ELDERCARE SEMINAR 2018

When 6 – 7 September 2018
Reach 280

As the main discourse platform of the Silver Arts, the seminar brought together some 280 social and healthcare practitioners, artists and policymakers to network and share best practices in increasing arts access and deepen arts appreciation among seniors. This year’s theme was on digital approaches to engage seniors and showcased local and international case studies of innovative arts approaches. The Sparks! Art for Wellness toolkit, arising from pilot visual arts residency in nursing homes earlier this year was also launched at the seminar.

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ARTS IN YOUR NEIGHBOURHOOD

When 8 – 25 November 2018, 7 – 24 March 2019
Where Woodlands, Tampines, Islandwide
Reach 443,500
Partners Public Art Trust, Got to Move

The 11th edition of Arts in Your Neighbourhood (AYN), with Woodlands as the focus town in November 2018, saw greater emphasis placed on neighbourhood. Highlights of the season included commissions such as Jumbo Fabrica by Sweet Tooth Productions with pre-engagement sessions to encourage interaction among the participants.

The 12th season of AYN with Tampines as the focus town, included highlights and commissions such as District 18 by P71 :SMA, a contemporary dance performance inspired by the stories of hawkers and stall owners at the Tampines Round Market and Music on the Move by Ding Yi Music Company, a pop-up truck with performances and engagement activities for residents.

Public Art Trust x AYN

In collaboration with the Public Art Trust, both editions of AYN edition presented new public works in the two focus towns, curated by Dr Wang Ruobing. In November 2018, Placing Home, a neighbourhood-centric series of installations in Woodlands, also organised programmes such as workshops, talks and tours. (,)Sense: Tampines in March 2019 featured five new public art works in Tampines Central Park and Tampines Town Hub.

Got to Move: March Pop-Up 2019

In collaboration with AYN, Got to Move: March Pop-Up 2019 was held over two weekends, targeting families with young children. The first weekend featured Moving Stories - an immersive story-telling experience by urban dance company O School Ltd. On the second weekend, contemporary dance company Arts Fission presented FLOURISH, an inter-generational dance experience that allowed participants to get a taste of being the performer. Both programmes saw a total of over 1,500 participants across the weekends.

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ADVANCING THE SPIRIT OF GIVING

The gifts of philanthropy and volunteerism in the arts
The world comes alive when we are surrounded by the arts. Through sharing and giving, art can be a means for us to connect with one another and bring cheer to the wider community.



BEFRIENDERS ARTS TOOLKIT

When	20 July 2018
Where	Goodlife!Makan
Reach	Volunteers and Beneficiaries
Partners	Montfort Care and Youth Corps Singapore; Social Service Agencies

An online resource that supports volunteer befrienders in reaching out to under-reached communities through the arts, the Befrienders Arts Toolkit comprises arts-based activity ideas to support the befriending process and deepen people-to-people engagement.

The Toolkit was launched by Senior Minister of State for Culture, Community and Youth Sim Ann at Goodlife!Makan, a community kitchen at Marine Terrace. NAC worked with 24 volunteer befrienders from Montfort Care and Youth Corps Singapore. 1,200 starter kits with art materials were also distributed to 16 Social Service Agencies (SSAs) to kick-start the implementation.

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PATRON OF THE ARTS AWARDS 2019

Guest-of-Honour

GRACE FU

Minister for Culture, Community and Youth

PATRON OF THE ARTS AWARDS 2019

[▶ WATCH EVENT HIGHLIGHTS](#)

\$57.4 million contributions by 383 Award recipients

- \$32.9 million cash contributions
- \$24.5 million in-kind contributions

This year's Patron of the Arts Awards ceremony, held on 17 July at the Equarius Hotel, honoured 383 patrons who gave to the arts in 2018 – one of the highest in the history of the Awards. This year's Awards recognised many forms of arts philanthropy, including a wide-range of in-kind contributions that led to an almost 70% increase in such contributions from the year before, and strengthened the support network needed to grow a dynamic arts ecosystem. The unwavering support of long-term patrons such as United Overseas Bank Limited, a Distinguished Patron of the Arts for 15 consecutive years, and M1, a loyal and dedicated supporter of the arts since 1997, was also recognised. Over 100 organisations and individuals were also honoured as first-time patrons this year, including Mr Tsai Eng Rung who generously supported aspiring artists presenting works at the Singapore Art Week and Dato' Noor Azman Mohn Nurdin, who gifted an art piece to the Singapore Art Museum.



[▶ WATCH EVENT HIGHLIGHTS](#)



“A WORLD FILLED WITH THE ARTS” CAMPAIGN

Our year-long arts advocacy campaign titled “A World Filled with the Arts” concluded on 31 December 2018. Launched in March 2018, the Campaign sought to raise awareness about the value of the arts and its impact on the lives of Singaporeans. It exceeded its target of \$1 million for online and offline giving to the arts from both individuals and corporations, raising \$1,156,170 in total. The Campaign also reached more than 1 million individuals through an integrated communications campaign and public on-site activations at arts venues and malls, and a dedicated microsite within the NAC’s corporate website.

ASIAN VENTURE PHILANTHROPY NETWORK WORKSHOP

NAC partnered the Asian Venture Philanthropy Network (AVPN) to organise an Arts Philanthropy Workshop in 2018. The event was held as part of the annual AVPN Conference that brings together a diverse group of philanthropists and social investors in Asia. For this first-time partnership, we developed a workshop titled The Power of the Arts to Strengthen Communities, Create Sustainable Livelihoods and Drive Social Change, held on 4 June 2018. Exploring the impact of the arts and how it can be measured, the workshop took a panel discussion format with NAC Council Member Azman Jaaffar; Managing Director of Singapore Repertory Theatre Ms Charlotte Nors; Head of Development of NESTA, Glen Mehn; and President and Executive Director of Lopez Group Foundation, Inc, Mercedes Lopez-Vargas.

CULTURAL MATCHING FUND

An engagement session jointly organised by the Cultural Matching Fund (CMF) and the Charities Council was held on 23 April 2019 to discuss important topics such as conflicts of interest, enhancing board’s skills and competencies, and building sustainable growth through good governance. The session was attended by more than 70 representatives from over 50 arts and heritage organisations. Since its inception, the CMF has matched \$216 million in private cash donations from companies and individuals to 100 arts and heritage charities and IPCs.



CHAPTER 3 SETTING THE STAGE

The world is our stage. Recognising our strong contingent of leading artists at home and abroad allows us to showcase the best of multicultural Singapore. Through prestigious awards, cross-cultural collaborations and milestone performances, we are proud of the opportunities to support our artists and arts groups both in Singapore and beyond our shores.



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CULTURAL MEDALLION AND YOUNG ARTIST AWARD 2018

The 2018 Cultural Medallion and Young Artist Award Ceremony was held on 23 October 2018 at the Istana. Two Cultural Medallion recipients (Low Mei Yoke and Louis Soliano) and five Young Artist Award recipients (Zulkifli Mohamed Amin, Hilmi Johandi, Faith Ng, Sufri Juwahir and Lim Ting Li) received their awards from President Halimah Yacob and Minister Grace Fu respectively.

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ESPECIALLY ON BIRTHDAYS – COLLABORATION BETWEEN THE ARTGROUND (SG) AND THE PAPERBOATS (AU)

The Artground and The PaperBoats collaborated on a new performance titled *Especially On Birthdays*, an intimate and immersive visual-theatre production for children aged four to eight, through a joint residency programme.

The show premiered at the Commonwealth Games Festival 2018 in Gold Coast, Australia in April, and was later adapted and staged at The Artground's 100 and 100 More Festival for Young Audiences in Singapore in May 2018. The show was co-directed by Dave Brown from The PaperBoats and 2014 Young Artist Award recipient Ian Loy. The production's Australian leg featured Singaporean performers Bright Ong and Hui Xuan Seong.



TANZMESSE 2018

From 29 August to 1 September, NAC sent a delegation of seven artists to Tanzmesse 2018, a biennial marketplace and festival platform dedicated to contemporary dance in Dusseldorf, Germany. We organised a Singapore booth and country networking sessions to establish a visible presence for Singapore artists and to provide a springboard for potential commissions and opportunities for our homegrown artists and companies with their international counterparts.



GEORGETOWN FESTIVAL 2018 ConneXions: PASSION MADE POSSIBLE

NAC partnered Singapore Tourism Board (STB) and Singapore’s High Commission in Kuala Lumpur to present ConneXions: Passion Made Possible, a Singapore showcase at Georgetown Festival 2018 that featured a lineup of Singaporean creative talents.

Musicians Charlie Lim, Tabitha Nauser, Yung Raja and .gif, as well as performers from Nam Hwa Opera took to the stage from 31 August to 2 September. Singaporean street artist SKLO (Samantha Lo) also collaborated with Malaysian street artist AkidOne to produce a unique batik-inspired mural at Penang’s Art Lane.

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BIGSOUND 2018

From 4 to 7 September 2018, NAC returned for the second time to BIGSOUND, Australia’s largest music industry conference and marketplace, to present a showcase of Singapore contemporary music acts. Hear65 at BIGSOUND featured Singaporean artists Charlie Lim, Linying, Intrigant and The Steve McQueens. Singapore’s presence drew an estimated 230 delegates and guests, including influential Australian media, festival programmers, representatives from radio stations and streaming services, and other arts and music organisations.



SINGAPORE SYMPHONY ORCHESTRA’S MOU WITH MELBOURNE SYMPHONY ORCHESTRA

The Singapore Symphony Orchestra signed a four-year Memorandum of Understanding with Melbourne Symphony Orchestra to allow both orchestras to embark on meaningful artistic and administrative exchanges, and to co-commission works and perform in their respective cities. The initiative will bring Singapore music to a wider international audience, and continue to drive bilateral arts and culture cooperation between Singapore and Australia.

The signing took place in Melbourne on 6 September 2018, between Singapore Symphony Group CEO Chng Hak-Peng and Managing Director of Melbourne Symphony Orchestra Sophie Galaise. It was attended by Australia’s Minister for Communications and the Arts, Hon. Mitch Fifield; Singapore’s High Commissioner to Australia Kwok Fook Seng; and Melbourne Symphony Orchestra Chairman, Michael Ullmer.

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MOU BETWEEN NAC AND CHINA NATIONAL ARTS FUND

As part of the Joint Cooperation Bilateral Meetings with China, NAC and China National Arts Fund (CNAF) signed a three-year Memorandum of Understanding on 20 September 2018, signaling a commitment to foster greater collaboration for the arts in the areas of capability and skills development.

ONE VOICE: BEST OF ASEAN PERFORMING ARTS

[WATCH EVENT HIGHLIGHTS](#)

As part of Singapore’s ASEAN Chairmanship in 2018, NAC hosted the Best of ASEAN Performing Arts (BoAPA) concert in Singapore. Organised by different ASEAN Member States annually, this concert is part of a series initiated by the ASEAN Secretariat.

Held at the Victoria Theatre on 9 November 2018, *One Voice: Best of ASEAN Performing Arts* showcased a mix of contemporary musical genres reflecting Southeast Asia’s rich and diverse cultural tapestry. The musicians from all 10 ASEAN Member States presented an unforgettable evening of music and camaraderie. *One Voice* featured six original works performed collaboratively, alongside solo performances by each country’s musicians. The artists also participated in a song-writing panel discussion at the Singapore Writers Festival 2018.





TOPIA PROGRAMME

NAC supported the first phase of TOPIA, an international residency exchange programme between Drama Box (Singapore), Teater Ekamatra (Singapore), and pvi collective (Australia). The programme was held in Singapore and Perth, Australia from 15 November to 4 December 2018. The companies explored collaborative partnerships in experiential theatre-making, and introduced Singapore works to a larger audience through closed-door exchanges, public talks and immersive workshops in both countries.



URBAN ART SINGAPORE IN PARIS

Urban Art Singapore 2019 was held from 31 January to 17 February 2019 at the Le République in Paris, France. It profiled Singapore’s urban arts scene and showcased a different side of Singapore through our multi-disciplinary urban and contemporary art. The exhibition was attended by over 7,000 people and received strong press coverage. Visitors were visibly engaged by the exhibits on display and curious about how they represented modern life in Singapore.

Guests were drawn to the clever use of augmented reality in Yang Derong’s *Face of the Day* exhibit and intrigued by Tan Xiuli’s photography in *Through the Peephole*, which provided glimpses into the daily lives of Singaporeans. They were also entertained by Rizman Putra’s performance art piece involving a giant tissue packet and its symbolism in Singapore’s urban culture.

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KAHCHUN WONG’S DEBUT AT NEW YORK PHILHARMONIC LUNAR NEW YEAR GALA

[▶ WATCH EVENT HIGHLIGHTS](#)

On 6 February 2019, Singaporean conductor Kahchun Wong, winner of the International Mahler competition, made his debut with the New York Philharmonic Orchestra. He conducted its annual Lunar New Year concert at Lincoln Center in New York City. Kahchun, a Young Artist Award (2016) recipient who graduated from the Yong Siew Toh Conservatory of Music at the National University of Singapore, is the first Singaporean to conduct the renowned orchestra. The Financial Times called his performance “arresting and impressive”.

LITERARY SINGAPORE SHOWCASE AT 2019 LONDON BOOK FAIR

As part of NAC’s efforts to raise the profile of Singapore literature internationally, we organised a Literary Singapore Showcase at the London Book Fair from 12 to 14 March 2019. The showcase highlighted eight women writers from Singapore – Amanda Lee Koe, Balli Kaur Jaswal, Tania De Rozario, Ovidia Yu, Kirstin Chen, Sharlene Teo, Rachel Heng and Meira Chand, alongside other key SingLit titles. The Singapore showcase attracted about 1000 visitors, promoting greater awareness of our literary scene and writers among these international publishers, agents, and festival directors.



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INTERNATIONAL FEDERATION OF ARTS COUNCILS AND CULTURE AGENCIES (IFACCA) WORLD SUMMIT 2019: POST-SUMMIT PROGRAMME IN SINGAPORE

Following the IFACCA World Summit in Kuala Lumpur, NAC hosted 32 international delegates from over 16 overseas arts councils and culture agencies in Singapore for a learning visit from 15 to 16 March 2019. Delegates gained an overview of Singapore’s arts and cultural landscape and met many of our home-grown arts practitioners as they visited institutions such as National Gallery Singapore, Esplanade – Theatres on the Bay, National Museum Singapore and the new Stamford Arts Centre. The delegates were also treated to the Singapore Symphony Orchestra’s Ray Chen Gala concert.

The visit showcased the investment and efforts that Singapore has put into our arts and cultural sector, strengthened awareness of our offerings, and enabled Singaporean practitioners and institutions to network with important international players.



LIAO ZHAI ROCKS! BY THE THEATRE PRACTICE IN SHANGHAI

The Theatre Practice was invited by SAIC Shanghai Culture Square to present their original wuxia musical *Liao Zhai Rocks!* from 27 to 30 March 2019, as part of the Shanghai International Musical Festival. The musical featured local talents like Joanna Dong, Sugie Phua, Xiaohan, Eric Ng and Julian Wong. The showcase was well-received by Chinese audiences, who welcomed this bold and refreshing take on ancient Chinese folklore.





A SINGAPOREAN AFFAIR AT ART BASEL HONG KONG 2019

Held annually during Art Basel Hong Kong, this event is an opportunity for arts lovers to network and mingle over the latest happenings in Singapore’s visual arts scene. The fifth edition on 28 March 2019 drew over 200 artists, curators, collectors, gallerists and industry representatives from around the world.

Guests enjoyed a performance by Singapore multi-disciplinary artists NADA, performance artist Rizman Putra and producer Max Lane, which saw many international guests dancing and interacting with Putra during the performance. A showcase of Kray Chen’s *5 Rehearsals for a Wedding* also proved to be a popular and relatable work, particularly for Hong Kong guests who practise similar wedding traditions.

Screening highlights included the trailer debut for *Music For Everyone: Variations on a Theme* by Song-Ming Ang, the Singapore Pavilion presentation at Venice Biennale 2019; as well as *The Making of Dapunta Hyang: Transmission of Knowledge* by TheatreWorks and artist Zai Kuning, a short film about the creative process behind the work presented at the Singapore Pavilion for Venice Biennale 2017.



WORLD PREMIERE OF PHAEDRA BY SIONG LENG MUSICAL ASSOCIATION AND GUOGUANG OPERA COMPANY

Phaedra, a new collaboration between Singapore’s Siong Leng Musical Association and Taiwan’s Guoguang Opera Company, premiered at the Taiwan Traditional Theatre Festival from 29 to 31 March 2019. A modern interpretation of the Greek tragedy, the production featured elements from Peking opera, *nanyin* and modern dance. All five performances at the Taipei Xiqu Centre were sold out.

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STATEMENT BY MEMBERS OF THE COUNCIL

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2019

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 2019.

In the opinion of the Members of the Council,

- (a) the accompanying financial statements of the Council set out on pages F4 to F22 are drawn up so as to present fairly the financial position of the Council as at 31 March 2019 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, Chapter 193A (the "Act"), Singapore Charities Act, Chapter 37 and other relevant regulations (the "Charities Act and Regulations") and Statutory Board Financial Reporting Standards ("SB-FRS");
- (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 (fund-raising expenses) of the Charities (Institutions of a Public Character) Regulations.

On behalf of the Members of the Council



Professor Chan Heng Chee
Chairman



Rosa Daniel
Chief Executive Officer

28 JUNE 2019

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

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2019

Report on the Audit of the Financial Statements

Our opinion

In our opinion, the accompanying financial statements of National Arts Council (the "Council") are properly drawn up in accordance with the provisions of the Public Sector (Governance) Act 2018, Act 5 of 2018 (the "Public Sector (Governance) Act"), the National Arts Council Act, Chapter 193A (the "Act"), Singapore Charities Act, Chapter 37 and other relevant regulations (the "Charities Act and Regulations") and Statutory Board Financial Reporting Standards ("SB-FRS"), so as to present fairly, in all material respects, the state of affairs of the Council as at 31 March 2019 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 2019;
- the statement of financial position as at 31 March 2019;
- 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 2019 (CONT'D)

Other Information

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

Our opinion on the financial statements does not cover the other information and we do not 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, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

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

Management is responsible for the preparation and fair presentation of these financial statements in accordance with the provisions of the 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.

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.

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FOR THE FINANCIAL YEAR ENDED 31 MARCH 2019 (CONT'D)

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.

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

PricewaterhouseCoopers LLP
Public Accountants and Chartered Accountants
Singapore

28 JUNE 2019

STATEMENT OF COMPREHENSIVE INCOME AND EXPENDITURE

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2019

	Note	2018/2019 \$	2017/2018 \$
Operating income			
Contributions and donations	4	456,076	843,495
Sale of tickets		148,552	136,166
Rental income		9,442,507	9,390,597
Miscellaneous income		136,063	285,472
		10,183,198	10,655,730
Other income			
Interest income		2,447,503	1,736,551
		2,447,503	1,736,551
Other gain			
Revaluation gain on financial assets at fair value through profit and loss		446,564	762,942
		446,564	762,942
Operating expenditure			
Staff costs	5	(21,930,786)	(20,812,686)
Staff welfare and development		(420,558)	(524,059)
Depreciation of property, plant and equipment	9	(11,410,623)	(11,180,693)
Grants		(67,492,998)	(67,231,730)
Scholarships and bursaries		(811,000)	(1,465,000)
Fees for services		(4,947,500)	(5,500,698)
Rental for land and building		(10,714,564)	(10,313,240)
Other rental		(945,672)	(828,423)
Repairs and maintenance		(3,773,527)	(2,288,586)
Office and other supplies		(164,467)	(196,818)
Utilities		(127,447)	(97,678)
Transport, postage and communication		(875,686)	(749,601)
Advertising, publicity and promotion		(2,738,864)	(2,191,837)
Subsidy to arts housing scheme		(8,332,613)	(8,259,462)
Property, plant and equipment written off		(4,452)	(48,923)
Other operating expenses		(4,665,613)	(5,089,398)
		(139,356,370)	(136,778,832)
Deficit before grants		(126,279,105)	(123,623,609)
Grants			
Deferred capital grants amortised	10	2,633,743	2,262,438
Operating grants from government	12	123,652,844	120,748,503
		126,286,587	123,010,941
Net surplus/(deficit) and total comprehensive income/(loss)		7,482	(612,668)

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

STATEMENT OF FINANCIAL POSITION

AS AT 31 MARCH 2019

	Note	2018/2019 \$	2017/2018 \$
ASSETS			
Current assets			
Cash and cash equivalents	6	155,973,147	127,784,824
Financial assets at fair value through profit and loss	7	29,771,016	29,324,452
Other receivables, deposits and prepayment	8	5,083,487	6,945,461
		190,827,650	164,054,737
Non-current assets			
Other receivables, deposits and prepayment	8	1,768,230	1,888,110
Property, plant and equipment	9	137,717,924	147,964,027
		139,486,154	149,852,137
Total assets		330,313,804	313,906,874
LIABILITIES			
Current liabilities			
Deferred capital grants	10	1,854,260	1,794,588
Other payables	11	38,126,368	37,087,579
Government grants	12	54,409,055	37,463,744
		94,389,683	76,345,911
Non-current liabilities			
Deferred capital grants	10	8,271,093	7,399,552
Government grants	12	1,768,230	1,888,110
		10,039,323	9,287,662
Total liabilities		104,429,006	85,633,573
NET ASSETS		225,884,798	228,273,301
Capital and reserves			
Share capital	13	180,130,015	182,526,000
Capital account	14	651,974	651,974
Singapore Arts Endowment Fund	15	16,255,467	16,255,467
Accumulated surplus		28,847,342	28,839,860
		225,884,798	228,273,301

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 2019

	Note	Share capital \$	Capital account \$	Singapore Arts Endowment Fund \$	Accumulated surplus \$	Total \$
2018/2019						
Balance as at 1 April 2018		182,526,000	651,974	16,255,467	28,839,860	228,273,301
Total comprehensive income		-	-	-	7,482	7,482
Disposal of share capital	13	(2,395,985)	-	-	-	(2,395,985)
Balance as at 31 March 2019		180,130,015	651,974	16,255,467	28,847,342	225,884,798
2017/2018						
Balance as at 1 April 2017		177,004,086	651,974	16,255,467	29,452,528	223,364,055
Total comprehensive loss		-	-	-	(612,668)	(612,668)
Issuance of share capital	13	5,521,914	-	-	-	5,521,914
Balance as at 31 March 2018		182,526,000	651,974	16,255,467	28,839,860	228,273,301

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

STATEMENT OF CASH FLOWS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2019

	Note	2018/2019 \$	2017/2018 \$
Cash flows from operating activities			
Deficit before grants		(126,279,105)	(123,623,609)
Adjustments for:			
- Depreciation of property, plant and equipment		11,410,623	11,180,693
- Gain on disposal of property, plant and equipment		-	(1,094)
- Property, plant and equipment written off		4,452	48,923
- Revaluation gain on financial assets at fair value through profit and loss		(446,564)	(762,942)
- Interest income		(2,447,503)	(1,736,551)
		(117,758,097)	(114,894,580)
Changes in working capital:			
- Other receivables, deposits and prepayments		2,759,643	(2,969,445)
- Other payables		2,496,829	(1,381,034)
Net cash used in operating activities		(112,501,625)	(119,245,059)
Cash flows from investing activities			
Proceeds from disposal of property, plant and equipment		-	1,094
Purchase of property, plant and equipment		(2,627,012)	(7,344,429)
Interest income received		1,669,714	2,020,826
Net cash used in investing activities		(957,298)	(5,322,509)
Cash flows from financing activities			
Government grants received		144,043,231	109,873,319
(Reduction)/addition of capital from Minister of Finance		(2,395,985)	5,521,914
Net cash provided by financing activities		141,647,246	115,395,233
Net increase/(decrease) in cash and cash equivalents		28,188,323	(9,172,335)
Cash and cash equivalents at beginning of financial year		127,784,824	136,957,159
Cash and cash equivalents at end of financial year	6	155,973,147	127,784,824

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

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2019

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 2017 to 31 July 2020
Legal Panel / Solicitors	ATMD Bird & Bird LLP	
	Lee & Lee	
	WongPartnership LLP	
Bankers	The Hong Kong and Shanghai Banking Corporation Limited	
	DBS Bank Limited	
	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 (Chapter 193A).

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.

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 2017 to 31 July 2020.

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 (Chapter 193A) (the "Act"), Singapore Charities Act (Chapter 37) and other relevant regulations (the "Charities Act and Regulations") and Statutory Board Financial Reporting Standards ("SB-FRS") 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 2018/2019

On 1 April 2018, the Council adopted the new or amended SB-FRS and INT SBFRS 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.

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2019

2. Significant accounting policies (cont'd)

2.1 Basis of preparation (cont'd)

Interpretations and amendments to published standards effective in 2018/2019 (cont'd)
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 except for the following:

- (a) *Adoption of SB-FRS 115 Revenue from Contracts with Customers*
The Council has adopted the new standard using the modified retrospective approach with the cumulative impact of the adoption recognised in the opening retained earnings at 1 April 2018. Comparative information for 2017/2018 are not restated.

The accounting policies for revenue under SB-FRS 115 are disclosed in Note 2.2.

The adoption of SB-FRS115 had no material effect on the amounts reported for the current and prior financial year.

- (b) *Adoption of SB-FRS 109 Financial Instruments*
The Council has adopted the new standard retrospectively from 1 April 2018, in line with the transition provision permitted under the standards. Comparatives for financial year ended 2017/2018 are not restated.

The accounting policies for financial instruments under SB-FRS 109 are disclosed in Note 2.7.

Impairment of financial assets
The Council has the following financial assets subject to the expected credit loss impairment model under SB-FRS 109:

- Cash and bank deposits; and
- Other receivables

The impairment methodology for each of these classes of financial assets under SB-FRS 109 are different as disclosed in Note 2.7 and Note 17(b).

The adoption of SB-FRS109 had no material effect on the amounts reported for the current and prior financial year.

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;
- (c) Contributions received for future events are recognised as income in the financial year in which the events take place to match the related expenditure;
- (d) Interest income is recognised using the effective interest method; and
- (e) Rental income from operating leases (net of any incentives given to the lessees) is recognised on a straight-line basis over the lease term.

2.3 Government grants

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

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

Government grants relating to 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 2019

2. Significant accounting policies (cont'd)

2.4 Employee compensation

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

(a) *Defined contribution plans*

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

(b) *Employee leave entitlement*

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

2.5 Property, plant and equipment

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

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

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

	<u>Useful lives</u>
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

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

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

On disposal of an item of property, plant and equipment, the difference between the disposal proceeds and its carrying amount is recognised in statement of comprehensive income and expenditure.

2.6 Impairment of non-financial assets

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

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

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

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

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

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

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2019

2. Significant accounting policies (cont'd)

2.7 Financial assets

(a) The accounting for financial assets before 1 April 2018 under SB-FRS39 are as follows:

- (i) **Loan and receivables**
Cash and cash equivalents
Other receivables

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

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

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

These assets are presented as current assets, except those expected to be realised later than 12 months after the financial position date which are presented as non-current assets. Loans and receivables are presented as "cash and cash equivalents" (Note 6) and "other receivables, deposits and prepayments" (Note 8) on the statement of financial position.

(ii) **Financial assets at fair value through profit and loss**

This category has two sub-categories: financial assets held for trading, and those designated at fair value through profit and loss at inception. A financial asset is classified as held for trading if it is acquired principally for the purpose of selling in the short term.

Financial assets designated as at fair value through profit and loss at inception are those that are managed and their performances are evaluated on a fair value basis, in accordance with the Council's documented investment strategy. Assets in this category are presented as current assets if they are expected to be realised within 12 months after the financial position date.

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

(b) The accounting for financial assets from 1 April 2018 under SB-FRS 109 are as follows:

- 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 of the financial assets.

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

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2019

2. Significant accounting policies (cont'd)

2.7 Financial assets (cont'd)

(b) The accounting for financial assets from 1 April 2018 under SB-FRS 109 are as follows: (cont'd)

(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 instrument*

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.

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".

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 2019

2. Significant accounting policies (cont'd)

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 Operating lease payments

(a) When the Council is the lessee

The Council leases arts housing properties and theatres under operating leases from related parties (state-controlled entities) (Note 18).

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

(b) When the Council is the lessor

The Council leases 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 (net of any incentives given to the lessees) is recognised in statement of comprehensive income and expenditure on a straight-line basis over the lease term.

Initial direct costs incurred by the Council in negotiating and arranging operating leases are added to the carrying amount of the leased assets and recognised as an expense in the statement of comprehensive income and expenditure over the lease term on the same basis as the lease income.

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, 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.

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2019

2. Significant accounting policies (cont'd)

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.

3. Critical accounting estimates, assumptions and judgements

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

Critical accounting estimates and assumptions

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

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

- (i) *Critical judgements in applying the Council's accounting policies*
Management is of the opinion that there are no critical judgements involved that have a significant effect on the amounts recognised in the financial statements.

(ii) *Key source of estimation uncertainty*

Useful lives of property, plant and equipment

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

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

4. Contributions and donations

Contributions and donations of \$456,076 (2017/2018: \$843,495) was received for the financial year, of which \$314,000 (2017/2018: \$205,500) tax deductible donations were received through Support for the Arts Fund.

5. Staff costs

	2018/2019 \$	2017/2018 \$
Wages and salaries	19,132,219	18,091,442
Employer's contribution to CPF	2,798,567	2,721,244
	21,930,786	20,812,686

6. Cash and cash equivalents

	2018/2019 \$	2017/2018 \$
Bank balances	42,159	104
Cash held under CLM scheme managed by AGD	155,930,988	127,784,720
	155,973,147	127,784,824

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.

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2019

7. Financial assets at fair value through profit and loss

	2018/2019 \$	2017/2018 \$
<u>Investments through quoted unit trusts</u>		
Beginning of financial year	29,324,452	28,561,510
Revaluation gain	446,564	762,942
End of financial year	29,771,016	29,324,452

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

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

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

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

8. Other receivables, deposits and prepayments

	2018/2019 \$	2017/2018 \$
<u>Current</u>		
Receivables due from:		
• Tenants	-	31,977
• Totalisator Board	1,700,750	1,716,800
• MCCY	-	3,186,015
• Others	861,865	593,168
	2,562,615	5,527,960
Interest receivable	1,634,185	856,396
Seconded staff costs recoverable	474,833	317,920
Prepayments	291,974	123,305
Prepaid rent for Venice Biennale	119,880	119,880
	5,083,487	6,945,461
<u>Non-current</u>		
Prepaid rent for Venice Biennale	1,768,230	1,888,110
	1,768,230	1,888,110

Receivable 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.

Prepaid rent for Venice Biennale (non-current) relates to expenses to be incurred from FY2020 to FY2034.

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2019

9. Property, plant and equipment

	Works of art \$	Work- in-progress \$	Building works & improvement \$	Renovations \$	Plant & machinery \$	Office equipment, furniture, vehicles & audio visual equipment \$	Stage related & musical equipment \$	Public artworks \$	Leasehold property \$	Total \$
2018/2019										
Cost										
Beginning of financial year	263,220	12,726,403	133,987,439	25,176,287	8,978,791	10,586,785	13,937,786	754,942	14,617,726	221,029,379
Additions*	-	533,728	-	65,351	639	569,254	-	-	-	1,168,972
Transfer	-	(12,456,944)	-	12,043,883	230,968	112,546	69,547	-	-	-
Disposals/written off	-	-	(2,337)	-	(79,210)	(1,118,624)	-	-	-	(1,200,171)
End of financial year	263,220	803,187	133,985,102	37,285,521	9,131,188	10,149,961	14,007,333	754,942	14,617,726	220,998,180
Accumulated depreciation and impairment										
Beginning of financial year	-	-	17,856,261	21,002,205	4,993,205	8,496,633	8,091,479	452,965	12,172,604	73,065,352
Depreciation charge	-	-	4,466,306	2,111,210	998,512	1,398,633	1,795,949	150,989	489,024	11,410,623
Disposals/written off	-	-	-	-	(77,095)	(1,118,624)	-	-	-	(1,195,719)
End of financial year	-	-	22,322,567	23,113,415	5,914,622	8,776,642	9,887,428	603,954	12,661,628	83,280,256
Net book value										
End of financial year	263,220	803,187	111,662,535	14,172,106	3,216,566	1,373,319	4,119,905	150,988	1,956,098	137,717,924

*Included \$335,799 (2017/2018: \$1,793,839) relating to additions to property, plant and equipment that is unpaid as at end of financial year (Note 11).

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9. Property, plant and equipment (cont'd)

	Works of art \$	Work- in-progress \$	Building works & improvement \$	Renovations \$	Plant & machinery \$	Office equipment, furniture, vehicles & audio visual equipment \$	Stage related & musical equipment \$	Public artworks \$	Leasehold property \$	Total \$
2017/2018										
Cost										
Beginning of financial year	263,220	5,738,964	133,980,521	25,149,724	8,989,540	10,678,844	13,943,300	1,572,998	14,617,726	214,934,837
Additions*	-	6,987,439	6,918	29,072	79,107	410,297	383,131	-	-	7,895,964
Transfer	-	-	-	-	-	-	-	-	-	-
Disposals/written off	-	-	-	(2,509)	(89,856)	(502,356)	(388,645)	(818,056)	-	(1,801,422)
End of financial year	263,220	12,726,403	133,987,439	25,176,287	8,978,791	10,586,785	13,937,786	754,942	14,617,726	221,029,379
Accumulated depreciation and impairment										
Beginning of financial year	-	-	13,389,941	19,193,230	3,964,131	7,602,326	6,683,914	1,120,033	11,683,583	63,637,158
Depreciation charge	-	-	4,466,320	1,809,759	1,111,286	1,376,264	1,777,055	150,988	489,021	11,180,693
Disposals/written off	-	-	-	(784)	(82,212)	(481,957)	(369,490)	(818,056)	-	(1,752,499)
End of financial year	-	-	17,856,261	21,002,205	4,993,205	8,496,633	8,091,479	452,965	12,172,604	73,065,352
Net book value										
End of financial year	263,220	12,726,403	116,131,178	4,174,082	3,985,586	2,090,152	5,846,307	301,977	2,445,122	147,964,027

*Included \$335,799 (2017/2018: \$1,793,839) relating to additions to property, plant and equipment that is unpaid as at end of financial year (Note 11).

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10. Deferred capital grants

	2018/2019 \$	2017/2018 \$
Beginning of financial year	9,194,140	9,073,812
Amount transferred from government grants (Note 12)	3,564,956	2,382,766
Deferred capital grants amortised	(2,633,743)	(2,262,438)
End of financial year	10,125,353	9,194,140
Current	1,854,260	1,794,588
Non-current	8,271,093	7,399,552
	10,125,353	9,194,140

11. Other payables

	2018/2019 \$	2017/2018 \$
Deposits received	283,912	325,123
Payables due to:		
• CPF Board	1,260,885	1,190,261
• Arts groups	709,697	788,260
• Purchase of fixed assets	4,797	11,357
Accruals for:		
• Unutilised employee annual leave entitlement	777,324	733,492
• Cultural Medallion & Young Artist Award	3,011,033	2,979,772
• General grants	11,884,196	11,439,814
• Operating grants	13,328,993	11,270,707
• Purchase of fixed assets	331,002	1,782,482
• Others	3,050,809	2,970,161
Deferred income	61,440	67,657
Sinking fund for arts housing properties	905,106	1,004,515
Other payables	2,517,174	2,523,978
	38,126,368	37,087,579

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12. Government grants

	2018/2019 \$	2017/2018 \$
Beginning of financial year	39,351,854	52,609,804
Government grants received	144,043,231	109,873,319
	183,395,085	162,483,123
Less:		
Transfer to deferred capital grants (Note 10)	(3,564,956)	(2,382,766)
Transfer to statement of comprehensive income and expenditure	(123,652,844)	(120,748,503)
	(127,217,800)	(123,131,269)
	56,177,285	39,351,854
Current	54,409,055	37,463,744
Non-current (Note 8)	1,768,230	1,888,110
	56,177,285	39,351,854

As at 31 March 2019, the current liabilities amounted of \$54,409,055 (2017/2018: \$37,463,744) relates to amounts earmarked for expenditures in the subsequent financial year. The non-current liabilities amount relates to grants received for prepaid rent for Venice Biennale from FY2020 to FY2034.

Operating grant income of \$123,652,844 (2017/2018: \$120,748,503) included depreciation funding from MCCY for Victoria Theatre & Concert Hall of \$2,880,000 (2017/2018: \$2,137,305).

13. Share capital

	2018/2019 \$	2017/2018 \$
Beginning of financial year	182,526,000	177,004,086
(Reduction)/additions during the financial year	(2,395,985)	5,521,914
End of financial year	180,130,015	182,526,000

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. In FY2018/2019, the Council returned share capital of \$2,805,985 to the Minister of Finance.

14. 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.

15. Singapore Arts Endowment Fund

	2018/2019 \$	2017/2018 \$
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.

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16. Capital expenditure and other commitments

(a) *Capital commitments*

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

	2018/2019	2017/2018
	\$	\$
Contracted capital expenditure	736,485	1,556,235

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

The Council leases arts housing properties and theatres under non-cancellable operating lease agreements. These leases have no purchase options. These leases, most of which have renewal options, expire at various dates up to the year 2021. Leases are negotiated and rentals are fixed for an average term of 3 years.

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

	2018/2019	2017/2018
	\$	\$
Not later than one year	6,628,126	7,225,778
Between one and five years	4,961,250	2,286,700
	11,589,376	9,512,478

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

The Council has entered into non-cancellable leases pertaining to the rental of arts housing properties which are disclosed in the statement of comprehensive income and expenditure. These leases, most of which have renewal options, expire at various dates up to the year 2021. Leases are negotiated and rentals are fixed for an average term of 1 year.

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

	2018/2019	2017/2018
	\$	\$
Not later than one year	676,936	736,948
Between one and five years	204,938	420,521
	881,874	1,157,469

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2019

17. Financial risk management

Financial risk factors

The Council's principal financial instruments comprise cash and cash equivalents, financial assets at fair value through profit and loss, other receivables, deposits and other payables. The Council has other financial assets and liabilities such as receivables from 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 2019 and 2018, for each class of financial instrument with all other variables constant.

Price risk sensitivity analysis

The effect of the price of investments increase or decrease by 10%, on surplus for the year ended 31 March 2019 and 31 March 2018 is as follows:

	2018/2019 \$	2017/2018 \$
Effect of an increase in 10% of quoted prices		
Increase in surplus	2,977,102	2,932,445
Increase in capital and reserves	2,977,102	2,932,445
Effect of a decrease in 10% of quoted prices		
Decrease in surplus	(2,977,102)	(2,932,445)
Decrease in capital and reserves	(2,977,102)	(2,932,445)

(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.

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17. Financial risk management (cont'd)

(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 (2017/2018: \$31,977) that are past due at the financial position date but not impaired. No allowance for impairment loss is made as there is no significant change in credit quality.

(c) Liquidity risk

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

(d) Capital risk

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

(e) Fair value of financial assets and financial liabilities

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

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

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

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

- (i) quoted prices (unadjusted) in active markets for identical assets or liabilities (Level 1);
- (ii) inputs other than quoted prices included within Level 1 that are observable for the asset or liability, either directly (i.e. as prices) or indirectly (i.e. derived from prices) (Level 2); and
- (iii) inputs for the asset or liability that are not based on observable market data (unobservable inputs) (Level 3).

	LEVEL 1
At 31 March 2019	\$
Financial assets at fair value through profit and loss (Note 7)	29,771,016
Total assets	29,771,016
At 31 March 2018	
Financial assets at fair value through profit and loss (Note 7)	29,324,452
Total assets	29,324,452

There were no significant transfers between levels of the fair value hierarchy for the year ended 31 March 2019.

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FOR THE FINANCIAL YEAR ENDED 31 MARCH 2019

17. Financial risk management (cont'd)

(f) *Financial instruments by category*

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

	2018/2019 \$	2017/2018 \$
Financial assets		
Amortised cost/loans and receivables	160,644,780	134,487,100
Fair value through profit and loss (Note 7)	29,771,016	29,324,452
	2018/2019 \$	2017/2018 \$
Financial liabilities, at amortised cost		
Other payables (Note 11)	38,126,368	37,087,579
Less: Deferred income (Note 11)	(61,440)	(67,657)
	38,064,928	37,019,922

18. Significant related party transactions

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

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

	2018/2019 \$	2017/2018 \$
Fees for services paid	1,550,926	730,276
Grants disbursed	36,400,693	37,866,632
Rental of venues paid	235,176	170,502
Purchase of fixed assets	388,869	403,780
Fees for services reimbursed	(1,398)	(856)
Rental income received	(435,076)	(433,538)

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

	2018/2019 \$	2017/2018 \$
Fees for services paid	2,670,546	2,838,046
Grants disbursed	850,164	525,662
Rental of venues paid	10,704,577	10,378,569
Purchase of fixed assets	-	2,355,567
Fees for services reimbursed	(1,285,005)	(861,098)

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:

	2018/2019 \$	2017/2018 \$
Salaries, bonuses and other short-term benefits	4,176,118	3,509,043
CPF contribution	280,872	253,088
	4,456,990	3,762,131

Council Members' allowances are as follows:

	2018/2019 \$	2017/2018 \$
Chairman	33,750	33,750
Deputy Chairman	25,315	25,315
Non-Public Sector Officers		
Chairman of Other Board Committee	-	7,031
Member of Audit Committee	33,750	26,719
Members	64,594	48,420
Public Sector Officers		
Chairman of Audit Committee	25,315	14,767
Member of Audit Committee	16,875	16,875
Members	16,880	20,397

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19. 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 2019 and which the Council has not early adopted:

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

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

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

As at the reporting date, the Council has non-cancellable operating lease commitments of \$11,589,376, see Note 16(b). The Council is currently finalising the transition adjustments.

20. Authorisation of financial statements

These financial statements were authorised for issue by the Members of the Council on 28 June 2019.

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COUNCIL MEMBERS AND COMMITTEES

CHAIRMAN	Professor Chan Heng Chee Ambassador-at-Large Ministry of Foreign Affairs	
DEPUTY CHAIRMAN	Goh Yew Lin Managing Director GK Goh Holdings Limited	
MEMBERS	Rosa Daniel Chief Executive Officer National Arts Council	Azman Jaafar Managing Partner RHTLaw Taylor Wessing LLP
	Sharon Ang Director (Social Programmes) Ministry Of Finance	Professor Kwok Kian Woon Associate Provost (Student Life) Nanyang Technological University
	Dr Meira Chand Writer	Pierre Lorinet Board Member Trafigura Group
	Claire Chiang Senior Vice President Banyan Tree Holdings Pte Ltd	Sim Gim Guan Chief Executive Officer National Council Of Social Service
	Chong Siak Ching Chief Executive Officer National Gallery Singapore	Professor Sum Yee Loong Professor Of Accounting (Practice) Singapore Management University
	Goh Swee Chen Former Chairman Shell Companies Singapore	Tan Chen Kee Divisional Director Student Development Curriculum Division Ministry Of Education
	Guy Harvey-Samuel	
	Richard Hoo Deputy Chief Executive (Policy & Development) Public Utilities Board	Wilson Tan Chief Retail Innovation Officer CapitaLand Group

AUDIT COMMITTEE	CHAIRMAN	Richard Hoo
	MEMBERS	Pierre Lorinet Sum Yee Loong Tan Chen Kee

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

HUMAN RESOURCE COMMITTEE	CHAIRMAN	Professor Chan Heng Chee
	MEMBERS	Goh Swee Chen Sharon Ang Claire Chiang Sim Gim Guan Rosa Daniel

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

INVESTMENT AND FINANCE COMMITTEE	CHAIRMAN	Goh Yew Lin
	MEMBERS	Chong Siak Ching Guy Harvey-Samuel Wilson Tan Rosa Daniel

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

CULTURAL MEDALLION AND YOUNG ARTIST AWARD SELECT PANEL	CHAIRMAN	Professor Chan Heng Chee
	MEMBERS	Azman Jaafar Dr Meira Chand Professor Kwok Kian Woon Goh Swee Chen Rosa Daniel

The **CMYAA Select Panel**’s primary function is to advise Council on the shortlisted nominees for the Cultural Medallion and Young Artist Award.

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GRANTS RECIPIENTS

MAJOR COMPANY FY 2016 - 2018

DANCE

BHASKAR'S ARTS ACADEMY LTD
DANCE ENSEMBLE SINGAPORE LTD
ERA DANCE THEATRE LTD
FRONTIER DANCELAND LTD
RAW MOVES LTD
SINGAPORE CHINESE DANCE THEATRE

LITERARY ARTS

SINGAPORE BOOK COUNCIL LIMITED

MUSIC

DING YI MUSIC COMPANY LTD
NADI SINGAPURA LTD
NEW OPERA SINGAPORE LTD
ORCHESTRA OF THE MUSIC MAKERS LTD
SIONG LENG MUSICAL ASSOCIATION
THE OBSERVATORY MUSIC LTD

THEATRE

CHINESE THEATRE CIRCLE LIMITED
NINE YEARS THEATRE LTD
PAPER MONKEY THEATRE LTD
SINGAPORE DRAMA EDUCATORS
ASSOCIATION
TEATER EKAMATRA LTD
THEATREWORKS (SINGAPORE) LTD
TOY FACTORY PRODUCTIONS LTD
WILD RICE LTD

VISUAL ARTS

ART OUTREACH SINGAPORE LIMITED
ART PHOTOGRAPHY CENTRE LTD
THE CHINESE CALLIGRAPHY SOCIETY
OF SINGAPORE

MAJOR COMPANY FY 2017 - 2019

DANCE

APSARAS ARTS LTD
SINGAPORE DANCE THEATRE LIMITED
T.H.E DANCE COMPANY LTD
SRI WARISAN SOM SAID PERFORMING ARTS LIMITED
THE ARTS FISSION COMPANY LTD

MUSIC

THE SINGAPORE LYRIC OPERA LTD
T'ANG QUARTET LIMITED

THEATRE

ARTS THEATRE OF SINGAPORE LTD
CAKE THEATRICAL PRODUCTIONS LTD
CHECKPOINT THEATRE LIMITED
DRAMA BOX LTD
NAM HWA OPERA LTD
PANGDEMONIUM THEATRE COMPANY LTD
SINGAPORE REPERTORY THEATRE LTD
THE FINGER PLAYERS LTD
THE NECESSARY STAGE LTD
THE THEATRE PRACTICE LTD
TRADITIONAL ARTS CENTRE (SINGAPORE) LTD

VISUAL ARTS

OH! OPEN HOUSE LIMITED
THE SUBSTATION LTD

MAJOR COMPANY FY 2018 - 2020

DANCE

O SCHOOL LTD

MULTI-DISCIPLINARY

ARTSWOK COLLABORATIVE LIMITED

MUSIC

THE TENG ENSEMBLE LTD

THEATRE

INTERCULTURAL THEATRE INSTITUTE LTD

GRANTS RECIPIENTS

SEED GRANT

DANCE

CINEMOVEMENT LIMITED
P7:1SMA LTD

LITERARY ARTS

POETRY FESTIVAL (SINGAPORE)
SING LIT STATION LIMITED

MULTI-DISCIPLINARY

SUPERHERO ME LTD

MUSIC

SATHECOLLECTIVE LTD
JAZZ ASSOCIATION (SINGAPORE)

THEATRE

ARTSEQUATOR LTD
EMERGENCY STAIRS LTD
YOUNG PEOPLE'S PERFORMING ARTS
ENSEMBLE LTD

VISUAL ARTS

OBJECTIFS CENTRE LTD

CREATION GRANT

DANCE

CHOY KA FAI
Cosmic Wander

LITERARY ARTS

BOON LAI
The Once & Marvelous DKD

ENOCH NG
象 (Elephant)

FARIHAN BAHRON
Niskala (Intangible)

YEO WEI WEI
Translation of Soon Ai Ling's Stories
人也.女也 (The Lives of He and She)

MUSIC

ANDY CHIA
Transitional Transformation

CHOK KERONG
Chok Kerong Ensemble 2018-19

ROBERT CASTEELS
Pictures at an (SG) Exhibition

THEATRE

CHONG TZE CHIEN
The Tans of Makepeace Road: Family Stories
Singapore from 1800's

JEREMIAH CHOY
Bukit Merah The Musical

VISUAL ARTS

DONNA ONG MEI CH'ING
My Forest Has No Name

SHUBIGI RAO
Potent Vials

PRODUCTION GRANT

MULTI-DISCIPLINARY

SINGAPORE INDIAN FINE ARTS SOCIETY
SIFAS Festival of Indian Classical Music,
Dance & Arts 2019

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DANCE

AZPIRASI
Karya 2018 - Pecahnya Kampung Teguhnya Bata

BHARATHAA ARTS LTD
ULA

CHOWK PRODUCTIONS LTD
• Pallavi with Stillness
• In Your Shadow

DANCE IN SITU
Invitation to Intervene

DANIEL KOK YIK LENG
da:ns Lab 2018

ELEMENTS DANCE ARTS
Stages 2019

FLAMENCO SIN FRONTERAS
• Double Bill: House and Rites Project
• Reach for the Stars

FLOAT COLLECTIVE(LY)
F[low]t

JOHN MEAD DANCE COMPANY
Dreams

JUMP DISTRICT
Re:velation Chapter Two

KALPAVRIKSHA FINE ARTS
Yajnaseni - The Eternal Flame

KHAIRUL SHAHRIN BIN MUHAMAD JOHRY
People Like Us (PLU)

LALITHA SUBRAMONY
An Exploration of the Unsung Voices of the Indian
Woman - A Mini Arts Event

LEGACY DANCE CO. PTE LTD
CO-EXIST 2018

MAYA DANCE THEATRE
PANCHHA 3 - Flowers Don't Bloom All The Time

MOHAMAD SUFRI JUWAHIR
FOREGROUND 2018

MOK CUI YIN
There is Specificsfety

NUR AWAL'LIYAH BINTE JA'AFAR SATU

RECOGNIZE CREATIVE ARTS
• Arena Singapore
• Summer Jam Dance Camp

SABANITHA SHANMUGASUNDRAM
YUDH - Three Perspectives One Truth

SHANTHA RATII INITITATIVES
International Dance Day Festival 2019

SINGAPORE DANCE ALLIANCE LTD
International Singapore Ballet Competition

TFA LALITA KALA COMPANY
• Shantanjali Festival of Arts - Celebrating
togetherness through the arts
• Premanadi - The River of Love

VARIASI PERFORMING ARTS
HASIL 'Titian seni'

LITERARY ARTS

ASSOCIATION OF SINGAPORE TAMIL WRITERS
• Kamban Vizha 2018
• Muthamizh Vizha 2019

FEDERATION OF ASIAN STORYTELLERS LTD
1st Feast Annual Storytelling Conference

SINGAPORE BOOK PUBLISHERS ASSOCIATION
New Publishing Technologies Seminar

THE STORY CONNECTION LTD
Story Carnival @ Enabling Village

THE STORYTELLING CENTRE LTD
Story Fest: International Storytelling Festival
Singapore 2019

THE WRITERS CENTRE, SINGAPORE LTD
Lit Up Asia Pacific: Festival and Symposium

MULTI-DISCIPLINARY

ALECIA NEO
Unseen Art Workshops, Strangers Exhibition

CLUB RAINBOW (SINGAPORE)
Dreamseeds Arts Fest 2018

PLAYEUM LTD
Playful Innovations - STEAM

THE VERY QUIET STUDIO LTD
Older but Wiser: Old Tree No Shade

VERY SPECIAL ARTS SINGAPORE LTD
Welcome to My World 2018:
A concert by people with disabilities

YELLOWREN PRODUCTIONS
Yellowren Arts Festival 2018

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MUSIC

6 STRINGS 6 Strings Showcase 2019	GU WEI Play-Play: a Toy/Piano Concert	NAVARANI NAVARATNASINGAM My Muse	SINGTHEATRE LTD <ul style="list-style-type: none">SouvenirsOnce Upon a Song
ARTISTES INTERNATIONAL PTE LTD Singapore International String Conference 2018	HAN TANG CHINESE GUZHENG ENSEMBLE Tian Mi Mi Guzheng Concert	OCEAN BUTTERFLIES MUSIC PTE LTD SG:SW2018	SKANDALKONZERT Skandalkonzert
ASIAN CULTURAL SYMPHONY ORCHESTRA Oriental Strings	HARMONICA AFICIONADOS SOCIETY <ul style="list-style-type: none">Qin Yuan 38 "Sinmonica Echo" Harmonica ConcertQin Yuan 39 "Young Rhymes" Harmonica Concert	ONE CHAMBER CHOIR <ul style="list-style-type: none">ONE Heart, ONE VoyageONE – What a Feeling	SONG LOVERS CHORAL SOCIETY Voice of Song Lovers 2018
ASSOCIATION OF COMPOSERS (SINGAPORE) 2018 Instrumental Concert	KIDS' PHILHARMONIC & CO. LTD. Kids' Philharmonic Annual Gala Concert	OPERAVIVA LIMITED Opera Mixer 2018 - the German Edition	SOURCEWERKZ PTE LTD 5th Singapore International Choral Festival 2018
BAND DIRECTORS' ASSOCIATION (SINGAPORE) Festival Winds 2018	KONZERT PTE LTD Singapore Choral Festival 2018 – Do You Hear The Community Sing	RAFFLES ALUMNI CHINESE ORCHESTRA RACO Concert 2018	SOUTHEASTERN ENSEMBLE FOR TODAY'S AND TOMORROW'S SOUNDS (SETTS) <ul style="list-style-type: none">SETTS #8SETTS #7
BRADDELL HEIGHTS COMMUNITY CLUB CHINESE ORCHESTRA Melody and Songs by BHCO2018	L'ARIETTA PRODUCTIONS LIMITED <ul style="list-style-type: none">The Singapore TrilogyFantasy Island Cruise	RAFFLES SINGERS Raffles Singers presents: Retrospect	SPACE:TIME LTD time:crystals
BRADDELL HEIGHTS SYMPHONY ORCHESTRA <ul style="list-style-type: none">Old Worlds for NewDivergenceThe Mad Chinaman 30th Anniversary	LEE JIN YUE PAULINE Life is Ha-Ha-Happiness!!	RED DOT BAROQUE Introducing Red Dot Baroque	TANG TEE KHOON <ul style="list-style-type: none">The Poetry in Life - Schumann, Ades, BrahmsThe Pinnacle - Schumann, Ades Brahms
CHENG SAN CHINESE ORCHESTRA CSCO Gala Concert 2018	LEE SHI MEI Much A-dur About Nothing	RESOUND COLLECTIVE LIMITED <ul style="list-style-type: none">Toi, Toi, Toi! A Celebration of Toys in Music with Margaret Leng TanUp Close with Melvyn Tan and re:SoundAn Italian ExtravaganzaThree by Three	TAS THEATRE CO (S) LTD Sentimental Sheng Music & Songs: Lee & Lee Concert
CHIEW YU YANG, JEREMY Potpourri: Viola through the Ages	LION CITY BRASS BAND Lion City Brass In Concert 2018	REVERBERANCE The Legendary Four	THE ARTS PLACE Martin Ng's Opera Kaleidoscope
CHORAL ASSOCIATION (SINGAPORE) 2018 Songs of Joy Concert	MELO-ART CHOIR <ul style="list-style-type: none">Melo Art In Concert - 50 YearsA Night of Music Compositions by Mr Lee Yuk Chuan	SHAIK MOHAMED FAZIL MUSA SULTAN (ART FAZIL) Malay Folk Songs Library Tour	THE CHAMBER ORCHESTRA New World
CHUA YEW KOK Pipa Recital	METRO PHILHARMONIC SOCIETY <ul style="list-style-type: none">Oceans of Songs 2018Oceans of Songs 2018 (II) A Soloists & Duets Concert	SHANE CHRISTOPHER THIO The 8th Singapore Lieder Festival - Songs for Voice and Ensemble	THE GRADUATE SINGERS Echoes
CITY CHINESE ORCHESTRA Affinity 情缘	MINISTRY OF BELLZ LIMITED MOB12: Bells Beyond Christmas	SINGAPORE DIKIR BARAT FEDERATION Mega Perdana 2019: Grand Finals	THE MUSIC CIRCLE PTE LTD Artistry – a series by The Music Circle
COMMUNITY DRUMMING NETWORK Celebration of Drums 2018	MORE THAN MUSIC <ul style="list-style-type: none">For ForeverBeyond TraditionsVirtuosi by More Than Music	SINGAPORE STREET FESTIVAL LTD Jacintha is her name	THE OPERA PEOPLE LTD The Clara Schumann Project
DICK LEE ASIA PTE LTD SingaPOpera	MUSICIANS SOCIETY OF SINGAPORE Beloved Melodies 2018 Concert	SINGAPORE WIND SYMPHONY (SWS) Singapore Percussion Ensemble Festival 2018	THE PHILHARMONIC CHORAL SOCIETY Rachmaninoff - All-Night Virgil

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MUSIC CONT'D

THE PHILHARMONIC ORCHESTRA SOCIETY

- The Philharmonic Orchestra presents Ravel Tonight!
- The Philharmonic Orchestra presents New Year's Eve Countdown Concert 2019
- The Philharmonic Orchestra presents Sibelius' Complete Symphonies (I)

THE PHILHARMONIC WINDS (SINGAPORE) LTD

- Fun with Music!
- Omiya Wind Symphony in Singapore
- The Philharmonic Winds with Tim Reynish
- Spanish Fantasia 2

THE SINGAPORE MUSIC TEACHERS' ASSOCIATION

7th Singapore Performers' Festival & Chamber Music Competition 2018

THE SINGAPORE YOUTH CHOIR LIMITED

- SYC Ensemble Singers with Laszlo Norbert Nemes
- SYC in Fa-la-la-land
- SYC Ensemble Singers presents Ensemble Songbook featuring Turning Point Ensemble (Vancouver, Canada)

THE VOCAL CONSORT

The Vocal Consort Gala Concert 2019

TO ENSEMBLE

- Journeys
- Memories of 2055
- Origins & Beyond

TYMFO LTD.

- Welcome to the New World
- TYMFO presents: Apotheosis of the Dance
- Esplanade presents: Beautiful Sunday | TYMFO presents: KidsMania!

VICTORIA CHORALE

In Song'18

VOCO SINGAPORE LADIES CHOIR

Through The Eyes of Time

VOICE OF MY GENERATION

VOMG 2018

WE LOVE JAZZ (SINGAPORE) LTD

Singapore International Jazz Battle & The Forum 2018

WEST WINDS, BAND OF THE BUKIT BATOK COMMUNITY CLUB

- West Winds - Belt It Out! (A Musical Concert)
- West Winds in Concert 2018 – A Concert with COL Prateep Suphanrojn and ME6 Philip Tng

WILSON GOH

Debussy 100 - A Vocal Recital in Celebration

WIND BANDS ASSOCIATION OF SINGAPORE

- 6th Singapore International Band Festival 2018
- 6th WBAS Youth Band Festival

XPOSÉ GUITAR ENSEMBLE

HANABI

YOUNG VOICES CHORAL SOCIETY

In Mood - 45th Anniversary Concert 2018

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THEATRE

WRIGHT ASSEMBLY Perempuan Kotor	GRAIN PERFORMANCE & RESEARCH LAB Happy Waiting	SIM SIEW TIN 2018 Arts Appreciation Night
AK THEATRE LTD <ul style="list-style-type: none">KundalakesiAKT Festival 2018KarangamIrulin OliAKT Festival 2019	GROUNDZ-O LTD Always Every Time	SINGAPORE I-LIEN DRAMA SOCIETY <ul style="list-style-type: none">Days in Bugis 我在白沙浮的日子Because of You
AGELESS THEATRE Lomeo & Juliat - Ageless Love	GUNONG SAYANG ASSOCIATION Lu Siapa? / Who are you?	TANG RENAISSANCE LTD Shanghai Yue Opera Appreciation Night - "The Butterfly Lovers"
APE STUDIOS LIMITED <ul style="list-style-type: none">Makan Cosmopolitan	MOHAMAD SHAIFULBAHRI BIN SAWALUDDIN dead was the body till i taught it how to move	TAPESTRY PLAYBACK THEATRE LTD <ul style="list-style-type: none">What Really Matters? - A Playback Theatre PerformanceBetween The Lines - A Playback Theatre PerformanceNever Rarely, Sometimes Often - A Playback Theatre Performance
ART OF LAM KAM PING CANTONESE OPERA PERFORMANCE ASSOCIATION LTD <ul style="list-style-type: none">Cantonese Opera Show May 2018Cantonese Opera Arts Appreciation Mar 2019	MUHAMMAD NORISHAM BIN OSMAN Luka-Luka Yang Terluka	TAS THEATRE CO (S) LTD Chinatown Chinese Opera Stage 2018
ARTISTIC EXPRESSIONS PTE LTD How to Make An Apple Pie	MYRA LOKE & ELLISON TAN You Can Reach the Sky	TEATER KAMI LTD <ul style="list-style-type: none">Anak MelayuAwang Batil
ATHIPATHI INTERNATIONAL THEATRE LTD <ul style="list-style-type: none">Thisaivegam 2018Vaigarai Pookal	NAM YEONG SOCIETY OF PERFORMING ARTS A Showcase of Classical Opera Excerpts 2018	THAU YONG AMATEUR MUSICAL ASSOCIATION The Injustice Tale of Qian Tang 钱塘平冤记
AVANT THEATRE & LANGUAGE <ul style="list-style-type: none">ParasuNam Kaatinile	NEO KIM SENG My Grandfather's Road	THE GLOWERS DRAMA GROUP Kampong Chempedak
CHILDREN'S STAGE OF ARTS PRODUCTION 13th National Cross Talk Competition for Primary School	OPERAWORKS (SINGAPORE) Cantonese Opera Extravaganza	THONG PEI QIN Bitten: Return to Our Roots
CHINESE OPERA AND DRAMA SOCIETY (SINGAPORE) <ul style="list-style-type: none">3rd Singapore International Chinese Opera FestivalBeijing Opera Singing Class and Concert	PAT TOH YILING The Map	TIAN YUN BEIJING OPERA SOCIETY <ul style="list-style-type: none">Beijing Opera "The Witty Maid"Beijing Opera "Tales of Love 2 - 2018"
ER WOO AMATEUR MUSICAL & DRAMATIC ASSOCIATION Teochew Opera "The Virtuous Mothers"	PAT WO WUI KOON Inheritance of Cantonese Opera/Songs	WECANDOIT Dastak 2018
EUNOS ECHO Cantonese Opera "The Purple Hairpin"	PING SHEH SINGAPORE Beijing Opera Night	
	PLAYEUM LTD Kidsconnect 2019	
	QIONG JU SOCIETY OF SINGAPORE Hainanese cultural showcase 琼音悠扬	
	SAIFUL AMRI The (Assumed) Vicious Cycle of A (Melayu) Youth	
	SHANICE NICOLE STANISLAUS La Mariposa Borracha	

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VISUAL ARTS

ARTCOMMUNE GALLERY
Homecoming: Chen Wen Hsi Exhibition
at Kingsmead

ASHLEY YEO YAK KA
ON/IN PAPER

BRAS BASAH COMPLEX ART GALLERIES
Bras Basah Joint Art Week

BOEDI WIDJAJA HUANG CHEN HAN
Stone telling 石头寄寓

CHENG JIA YUN & SELENE YAP
browsing copy

CHIA AIK BENG
The Street is Ours & White Night

CHUA CHIN HON
Portrait of Change

DANIEL CHONG ZHI WEI
Hotspots

ELEMENT ART SPACE
Process

ERNEST GOH LI WAI
PLASTICITY - LOVE TO BITS

FARIS SALIM NAKAMURA
Lights Between Walls

FEDERATION OF ART SOCIETIES
SINGAPORE
Singapore National Day Art Exhibition 2018

GREY PROJECTS
The Past and Coming Melt by Koh Nguang How

IBSEN LIM
FLY•飞翔 Singapore & Tokoname International
Ceramic Art Exchange Exhibition 2019

IMMANUEL GOH JIN HONG
Searching

IPRECIATION PTE LTD
• Residency, Performance, and Curated
Exhibition by Lee Wen
• 风动·心动: Solo Exhibition by Oh Chai Hoo
• Solo Exhibition by Tay Bak Chiang

ISKANDAR JALIL
Dr Iskanda Jalil: Paradox

LEONG HUA TONG
A Not Too Distant Past

LOW HAI HONG
Passion in Living - Paintings of Indonesia

MARC DANIEL NAIR
Slide & Tongue

MICHAEL LEE HONG HWEE & PERCEPTION3
Where do stories begin / Where do stories end
(iLight Singapore 2019)

MODERN ART SOCIETY SINGAPORE
54th MASS Annual Exhibition
(Modern and Beyond)

MULAN GALLERY
Ceramics Expression 2018

OIC SINGAPORE
Illustration Arts Festival 2018

PEER SPACE
Camaraderie

PENINSULAR
Session #6 to #10

SCULPTURE SOCIETY SINGAPORE
• 2019 "Blue Carbon" Wood Sculpture
Symposium and Accompanying Events at
Pasir Ris Park Piai Plaza
• Urban Expedition - Singapore Sculpture
Society Annual Exhibition 2018

SHICHENG CALLIGRAPHY & SEAL-CARVING
SOCIETY
• The First "Mo Yuan" Singapore - Busan Selected
Calligraphy Exhibition & the 26th Annual
"Shicheng Moyun" Calligraphy Exhibition
• The 2nd Overseas Association of Calligraphers
Calligraphy Invited Exhibition --- "One Belt One
Way" 一带一路 第二届海外书法家协会书法大展
• The 22nd World Calligraphy Itinerant Grand
Exhibition cum Certificates Giving Ceremony on
Awarded Works from Singapore & Malaysia
2018

SHUBIGI RAO
The Wood for the Trees: Pulp Vol II

SIAW-TAO CHINESE SEAL CARVING,
CALLIGRAPHY AND PAINTING SOCIETY
Siao-Taw 48th Anniversary Exhibition

SINGAPORE MALAYALEE ASSOCIATION
Varnam 2018

SINGAPORE TEACHERS' ART SOCIETY
Singapore Teachers' Art Society Annual
Art Exhibition - Aspirations 2018

SINGAPORE WATERCOLOUR SOCIETY
• Singapore Watercolour Society Painting
Demonstration 2018
• Singapore Watercolour Society -
49th Annual Show

SOH KIAN LEONG DARREN
Before It All Goes | Architecture from
Singapore's Early Post Independence Years

SU JINGXIANG (JAXTON)
The only paradise is paradise lost

TAM KWAN YUEN
Beyond Borders

TAN XIAN YI JODI
Jodi Tan: Forma

TAY SWEE LIN
Personal Diorama I

THE ARTISTS' COMPANY
Got Your Name or Not?

THE SOCIETY OF CHINESE ARTISTS
83 Years of Arts - The Society of Chinese Artists
Annual Show 2018

THEO ARTS PROFESSIONALS PTE LTD
The Collectors Conversation Series

VERY SPECIAL ARTS SINGAPORE LTD
• Rhythm and Water - VOICES Art Exhibition 2018
• See What I See 2018
• I Celebrate My Life
• My Journey - A Retrospective Show of
Chng Seok Tin

VINCENT LEOW
PASSING: a solo exhibition

WANG RUOBING
Beneath Tide, Running Forest

WEE ENG KEONG ANDRE
Within and Without

XIN HAI CALLIGRAPHY SOCIETY
10th Xin Hai Calligraphy Society Exhibition

YEO SHIH YUN
Compositions in Ink: Yeo Shih Yun

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YOUTH ENGAGEMENT

CAIRNHILL CC YEC
Blackout Dance Competition 2018

EUGENE TAN YAN ZHI
[frame+]

EVOK3 LTD
Hyperlapse

NICHOLAS HO
POP Up Battle Vol.1

PATCH AND PUNNET
Stupid Cupid

SHOES THEATRE
Moving In

SURENDRAN RACHANDRAN
TATTVA II

THE RUNAWAY COMPANY
Void Deck

THE SECOND BREAKFAST COMPANY

- The Mood is Less Bright
- The Old Woman and the Ox

EP/ALBUM

.GIF
.gif's 4th Release

AHMAD SYARIFULLAH BIN AHMAD SORIBAH
Self Titled Album - Syarif

DANIEL SIDHANAND
Daniel Sid EP

FERS
FERS First EP - Neverland

HENG XIAO MIN
在你的世界存在 Interconnecting Worlds

JASMINE WONG CHU QING
Untitled EP 2

MICAPPELLA ENTERTAINMENT PTE LTD
MICappella Album 2018

MOHAMED NOOR BIN SYED YAKOB
Time In Hand

NICHOLAS SANJAY ZAVIOR
Choices EP

SHILI & ADI
ShiLi & Adi - Berdua

TAN QING LUN
Wings of Resonance

TAY YAN TZE
Kintsugi

TIESHA BINTE SYED ABDUL LATIFF SHAH
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PUBLISHING

LITERARY ARTS

ASIAPAC BOOKS PTE LTD
Danny Jalil
• Elizabeth Choy Graphic Novel -
The Flawless Crystal

BALESTIER PRESS PTE LTD
Yeng Pway Ngon
• Lonely Face

Anupa Roy
• The Game Hunter

BUBBLY BOOKS PTE LTD
Amon Chua
• Ryan & Rex#3: The Last Hunt

Lynette Teo
• X&O Are BFFs!

Andy Chua
• Fossil Finders #4: Mosasaur Madness

Gabby Tye
• After

CHAN MAW WOH
Isa Kamari, Translated by
• Chan Maw Woh / Wing Chong
Translation of "1819" from Malay to Chinese

CRIMSON EARTH PTE LTD
Azhagunila
• Melissavum Japaniya Muthatium

Analetchimi Kupusamy
• Manthira Kugai II - Paladaintha Bangala

Prema Govin
• Varathanum Puriyatha Puthirum

Pon Sundararaju
• Nerkodu

DAVE CHUA HAK LIEN
Dave Chua, Koh Hong Teng
• The Prodigy: Sword of the Chrysalis

EPIGRAM BOOKS PTE LTD
Atiqah Halim, Zafirah Idris
• Rubiah from Semarang: What a Mix-Up!

Carissa Foo
• Mrs Dada

Ng Swee San
• Yaya The Double-Decker Bus

Catherine Khoo
Suho: The Horse-Head Fiddle Maker

Yeoh Jo-Ann
• Impractical Uses of Cake

Lu Huiyi
• Damn Steam Lah

May Seah
• The Movie that No One Saw

EQUATORIAL WIND CULTURAL ASSOCIATION
Various Authors
• 赤道风 Equatorial Wind Issue 102

Various Authors
• 赤道风 Equatorial Wind Issue 100

Various Authors
• 赤道风 Equatorial Wind Issue 101

FIRSTFRUIT PUBLICATIONS
Aaron Maniam
• Second Person

Enoch Ng, Yow Cheun Hoe
• 海马体

Madeleine Lee, Translated by Enoch Ng
• Translation of "20 Poems - Selected Works" from
English to Chinese

GENERAL SOCIETY FOR CHINESE
CLASSICAL POETRY (INTERNATIONAL)
Various Authors
• 新洲雅苑 No. 6

Various Authors
• 新洲雅苑 No. 7

GRASSROOTS BOOK ROOM PTE LTD
Lim Wooi Tee
• 医者

孙一凤
• 音枚纸铮

LEE HOCK MING
Lee Hock Ming
• 起承转合

LEE MUN LEONG JOSEF
Josef Lee
• 我的守护熊

LEE PO KEE
Li Ying
• 神州日月 The Golden Crow

LEE TEU LEY
Li Long
• 甘榜情, 土地情, 故乡情

LES ESCALES
Clarissa Goenawan
• Translation of Clarissa Goenawan's "Rainbirds"
into French

LIN SUHUT MICKEY
Lin Suhut Mickey
• The Legend of Cao Mo

LINGZI MEDIA PTE LTD
Patrick Yee
• 留英学生手记

You Jin
• 刀子会说话
• 聆听心灵的声音
• 体会世界的缤纷
• 品味生活的感动

Kwong Wei Hoong
• 超人妈妈和她的娘惹糕 Super Mama and Her
Amazing Nonya Cake
• 米米和他的的正义团队 Stop Bullying Now!

Jia Liming
• 第一次去食阁打包

Hu Wei
• 小熊的新衣

MARC DANIEL NAIR
Marc Nair, Tay Tsen-Waye
• Sightlines

MARSHALL CAVENDISH INTERNATIONAL
(ASIA) PTE LTD
Clara Lock
• Stay Gold

MAY POETRY SOCIETY
Various Authors
• 五月诗刊 43

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PRESENTATION & PARTICIPATION GRANT

PUBLISHING

LITERARY ARTS CONT'D

MODERN PRESS CO LTD
Lee Kow Fong (Ah Guo)
• 也许明天，也许来世
• 说好的，重逢有期

PAGESETTERS SERVICES PTE LTD
Yong Shu Hoong
• *Right of the Soil*

Anne Lee Tzu Pheng
• *Common Life*

Marc Nair
• *Vital Possessions*

SHEN JIAHUI
Shen Jiahui
• 美妆工具书 *The Makeup Toolbox*

SINGAPORE ASSOCIATION OF WRITERS
Various Authors
• 新华文学期刊 *Issue 89*

Various Authors
• 新华文学期刊 *Issue 90*

SINGAPORE LITERATURE SOCIETY
Lee Chuan Low
• 战后新马华文小说评论 1945年 - 1965年
上下册

Yu Fan
• 草地里的男生

Han XinYu
• 一棵开花的树

Chen Fu Yi
• 拥抱美丽的天空

Jun Shao
• 君绍存稿汇编

Chen Fuyi
• 新加坡儿童诗研究

Various Authors
• 新华2017年度文选

SOCIETY OF LITERATURE WRITING
Various Authors
• 书写文学 *Issue 4*

Various Authors
• 书写文学 *Issue 5*

SQUIRCLE LINE PRESS
Desmond Kon
• *Hermitage of Dreamers*

Edited by Desmond Kon and Eric Tinsay Valles
• *Anima Methodi: A Poetics of Mirroring*

STRAITS TIMES PRESS PTE LTD
Debra Ann Francisco
• *Beverly and the Peranakan Feast*
• *Emma and the Eurasian Potluck*
• *Hafiz and the Raya Recipes*
• *Mei Lin and the Chinese New Year Reunion Dinner*
• *Vinod and the Deepavali Dishes*

Felix Cheong
• *Use Your Feet*
• *Do You See What I See*

THE CONTEMPORARY ARTS RESEARCH ASSOCIATION
Various Authors
• 艺术研究 #1

TRAVELER PALM CREATIONS
Zhou Can
• 远方的田野

TROPICAL LITERATURE AND ART CLUB
Tong Nuan
• 空心人

Ri Luo Dong
• 人参鸡汤

Various Authors
• 热带艺术 *Issue 15*

UNGGUN CREATIVE
Mohd Khair Mohd Yasin
• *Langkah-Langkah Langka (Langka's Steps)*

Various Authors
• *Anggerik Di Dahan Sakura*
(*Orchids on a Sakura Branch*)

Maarof Salleh
• *Rayuan Pada Hujan (A Plea to the Rain)*

Various Authors
• *Tuai Padi Antara Masak*

Various Authors
• *Lukah Di Pergentingan*

WORLD SCIENTIFIC PUBLISHING
CO. PTE LTD
Yeng Pway Ngon
• 孤独瞭望 *Vision In Solitude*

MUSIC

WORLD SCIENTIFIC PUBLISHING
CO PTE LTD
Chong Wing Hong
• *Stringing Up With The Guqin* 琴难舍

THEATRE

CRIMSON EARTH
Umayal and G. Selvanathan
• *Num Kaatinilae by Umayal and*
Selvanathan

WORLD SCIENTIFIC PUBLISHING
CO PTE LTD
Ng Sin Yue
• 后代。生存日记剧本集

VISUAL ARTS

SIAW TAO CHINESE SEAL CARVING,
CALLIGRAPHY & PAINTING SOCIETY
Tan Chin Boon
• *Seal Carving by Tan Chin Boon*

GRANTS RECIPIENTS

MARKET & AUDIENCE DEVELOPMENT GRANT

DANCE

AMELIA CHONG SUET RUI
Supercell: Festival of Contemporary Dance
Brisbane

CHOWK PRODUCTIONS LTD
Workshops and Audience Development at The
Western Australian Academy of Performing Arts
and STRUT Dance — The National Choreographic
Centre

CHOY KA FAI
• Unbearable Darkness - Performance and
Exhibition at ImPulsTanz
• Dance Clinic at ImPulsTanz Festival

CULTURELINK PTE LTD
• Visit Programme for International Curators
• XHE by Daniel Kok

DANIEL KOK YIK LENG
• Rules of Engagement (Version 1)
@ Maxim Gorki Theater
• Bunny

FAYE TAN
Silence Between Waves, June 2019 UK Tour

ISWARYA JAYAKUMAR
Naatiyatharagai

MOK CUI YIN
There is Sppecificsfety

RAKA MAITRA
2018 AAPAC Auckland Conference

SHANTHA RATII INITIATIVES LTD
Swati Sougandhikam at National Centre of the
Performing Arts

STEPHANIE BURRIDGE
Sense of Place (a section)

TIONG ING SIONG (ALBERT)
• Performance of Double at DANCESTAGES
Shanghai Dance Festival 2018
• Performance of Double at 2018
CDE Springboard, Macau
• Performance of Touch at Busan
International Dance Market 2018

LITERARY ARTS

ANDY CHUA KOON HONG
Talk at Bookaroo Children's Festival

BALESTIER PRESS PTE LTD
Singapore Literature at London Book Fair 2019

CULTURELINK PTE LTD
Singapore Writers @ Ozasia Festival 2018

ISA BIN KAMARI
• SRMU-Kitaab Literary Festival
• Toronto International Festival of Authors 2018

LEE MUN LEONG JOSEF
Participation in 2019 Taipei International Book
Exhibition

LEE WAN TING AMANDA
• Frankfurt Book Fair and German
Translator Meetings
• Columbia Institute for Ideas and Imagination -
SE Asian Artists Dialogue Series, Kembara (Paris)
and Meeting with UK Editor and Publicist (London)

LIM BOON GIM
• 12th World Chinese Micro-Fiction Seminar
• 16th Asean Chinese Literary Camp

LINGZI MEDIA PTE LTD
Beijing International Book Fair 2018

MARSHALL CAVENDISH INTERNATIONAL
(ASIA) PTE LTD
• Frankfurt Book Fair
• London Book Fair

MINI MONSTERS LIMITED
• Participation in Indonesia International
Book Fair 2018
• Participation in Bologna Children's
Book Fair 2019

PAGESETTERS SERVICES PTE LTD
Frankfurt Book Fair

PUSTAKA NASIONAL PTE LTD
Participation in Istanbul Fellowship
Programme 2019

QI YARONG
6th "He Ze Du Lin Bei - City, Buildings,
Culture" Poetry Prose Prize Presentation
Ceremony and Literary Exchange

SINGAPORE LITERATURE SOCIETY
16th Asean Chinese Literary Camp 2018

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MARKET & AUDIENCE DEVELOPMENT GRANT

MUSIC

19SIXTYFIVE PTE LTD
KoFlow featuring Dharni for Rave Now

ART DE TRIO
Art De Trio's Participation for Singapore Festival in Moscow 2018

BRAHMASTRA
The 8th PBRU International Music and Dance Festival / The 5th PBRU International Conference 2018 hosted by Phetchaburi Rajabhat University

CHARLES LIM YU
• Charlie Lim Wanderland Festival 2019 + Philippines Promo Tour
• Charlie Lim Summer Tour
• Charlie Lim BIGSOUND + Australia Promo Tour

CHUA YEW KOK
BrisAsia 2019

COMPOSERS SOCIETY OF SINGAPORE
• ACL Korea
• 35th ACL Conference and Festival

DHARMENDRA S/O V SHUNMUGAM
• Avantguitar Europe Tour 2018
• East Java and West Australia Tour 2019

DICAPELLA DIZI ENSEMBLE
Taipei International Woodwind Festival 2018

DONG ZHIYAN JOANNA
So Here I Am Album Support Tour

ERIC NG TIEN LIN
High Coast Songwriting Camp 2018

EVAN LOW JUN FENG
Evanturetime Tokyo Tour 2018

EXHIBITORS
Exhibitors Australian Weekender 2018

FLAME OF THE FOREST
Flame of The Forest New Delhi and Mumbai Tour 2018

GAMELAN ASMARADANA LTD
Gamelan Singmurti's Invitation to Participate at the International Gamelan Festival, Indonesia

HANGING UP THE MOON
Hanging Up The Moon Japan and Taiwan Promotional Tour

HOH CHUNG SHIH
Hanoi New Music Festival 2018

JAZZ ASSOCIATION (SINGAPORE)
Jazz Association Singapore Orchestra at the 10th Annual Jazz Education Network Conference 2019

LESLIE WONG KAH HO
Solo Performance, Masterclass and Talk at Mallorca Saxophone Festival

LIN YING
• Linying BIGSOUND 2018 & Australia Tour
• Linying US Tour 2019

LOUIS QUEK SZE JIE
Intriguan Australia Tour

MANTRAVINE
Mantravine at Luminate Festival New Zealand

MARGARET LENG TAN
• Performance at 2018 Venice Biennale
• Dragon Ladies Don't Weep

MICAPPELLA ENTERTAINMENT PTE LTD
MICappella x Singapore Festival in Moscow 2018

ONG CHEE YEONG
BIGSOUND Conference

RAGHAVENDRAN RAJASEKARAN
RaghaJazz at Bangalore, India For BlueFrog Bengaluru

SOH LI LING DIANA
Blackbird

SYNDICATE
Barcelona International Poetry Festival 2018

TAN SU-HUI, SOPHY
Saarang, 2019 World Culture Show

THE STEVE MCQUEENS
• The Steve McQueens - BIGSOUND
• The Steve McQueens - Japan Tour 2018

TO ENSEMBLE
TO Ensemble European Tour 2018

TROUZE
Winter Music Conference Miami 2019

VILLES
Villes 'The Cure' Asia Tour 2018

WONG KAH CHUN
PR and Marketing for International Market in North America

WORMROT
WORMROT - Europe Tour 2019

XIN SAXOPHONE QUARTET
18th World Saxophone Congress

THEATRE

ARTSEQUATOR LTD
Marketing and Networking Artsequator at the George Town Festival 2018

BHUMI COLLECTIVE LTD
Sau(dara)

HO TZU NYEN
• The Mysterious Lai Teck @ Kunstenfestivaldesarts (Brussels) & Holland Festival (Amsterdam)
• The Mysterious Lai Teck @ TPAM - Performing Arts Meeting in Yokohama

I THEATRE LTD
Little Star

MOHAMAD SHAIFULBAHRI BIN SAWALUDDIN
Edinburgh Fringe 2018 as Arts Industry Delegate

NABILAH SAID
Inside Voices at Vault Festival 2019

TAN CHYE LENG, JEFFREY
Open Homes Brisbane 2019

TAN LITING
Translating Pretty Butch

THE THEATRE PRACTICE LTD
Liveworks 2018

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ANG SONG NIAN
THEBOOKDS HOW Art Book Fair Tour 2019

ANNIE KWAN
Framer Framed - Archive [Ap Vong] Exhibition and Public Programme

BEN ZAI TANG MCINTOSH
2nd Yinchuan Biennale, China

BENJAMIN PUAH KIA TENG
6th UP-ON International Live Art Festival 2018

BOEDI WIDJAJA
Boedi Widjaja: Declaration of

BOO SZE YANG
MOTIONLESS BOUNDARY- Visions of Stillness: Art from Japan, Singapore and Taiwan

CHEN SAI HUA KUAN
Only Connect Osaka

CHEW HAN SOON
Frenetic City' Solo Exhibition

CHONG BOON YEE ANGELA
START Art Fair

CHOW E FUNG
• The Poverty Line Exhibition for Photobiennale Festival 2018 - Organised by The Thessaloniki Museum of Photography
• The Poverty Line Exhibition for Photobiennale Festival 2018 organised by the Thessaloniki Museum

FARIS SALIM NAKAMURA
THE CAMOUFLAGED MAN; INVISIBILITY & MIMICRY

FIONA SEOW HUI LIN
ONLY CONNECT Osaka

GAJAH GALLERY
Power, Play, Perception

GREY PROJECTS
PostSuperFutureAsia

HO MING JIE, JAY
Conversations on Lack and Excess

HO RUI AN
Asia the Unmiraculous at the 12th Gwangju Biennale

HO TZU NYEN
Bangkok Art Biennale 2018

IPRECIATION PTE LTD
• Art New York Fair
• 儀式 • 进行中 • Ritual • In Progress
Solo Exhibition by Lim Soo Ngee

JASON LIM
• The Australian Ceramics Triennale
• SEA Roots

KOH NGUANG HOW
Artists Crossing Borders - from the Singapore Art Archive Project

KRAY CHEN
I'm a Steamroller Baby 2 - Bangkok Art Biennale 2018

KUMARI NAHAPPAN
Recent Works (START Fair)

LUOYI TAN
'Paper Mountain', PEAKS 2019

MARVIN TANG
'From Singapore With Nature' - group exhibition at Thessaloniki PhotoBiennale

MELISSA TAN WEI-XIANG
Back to Where We Have Never Been

MICHAEL LEE HONG HWEE & PERCEPTION3
Friendly Strangers

MODERN ART SOCIETY SINGAPORE
The Art Line Painting Exhibition - Joint Show by Singapore, Myanmar, Indonesia

NG HUI HSIEN
The Weight of Air exhibition at Reykjavik Museum of Photography

ONG SI HUI
ONLY CONNECT Osaka

ROBERT ZHAO RENHUI
• 'Christmas Island, Naturally', Lodz Fotofestiwal
• The Institute of Critical Zoologists, PhotoEspaña, 2018
• My Forest is Not Your Garden, At the Asia Pacific Triennial in QAG,GOMA
• As it exists, The Nature Museum

SHUBIGI RAO
• About Books
• The Pelagic Tracts

SIM CHI YIN
Fallout (Nobel Peace Prize Commissioned Exhibition 2017)

TANG LING NAH
'Dreaming in Black and White' Film Screening and Post-Show Dialogue with Artist and Director

TAY WEI LENG
Travel for Sightlines Exhibition at Hong Kong Art Centre

VERTICAL SUBMARINE
Thailand Biennale, Krabi 2018: Edge of the Wonderland

WOONG SOAK TENG
'Control' - Photography Exhibition at 15th Auckland Festival of Photography

YAVUZ GALLERY
Insights into Singapore's Emerging Art Practices at Sydney Contemporary 2018

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DANCE

BERNICE LEE
• INDENT: The Body and the Performative -
a symposium by Gati Dance Forum
• Segni Mossi Training

BHARATHAA ARTS LTD
ULA workshop for Bharathaa Arts Ltd

CAI YIMING
Springboard Montreal Intensive 2018

CHLOE CALDERON CHOTRANI
The Body and The Performative

DURGA DEVI MANI MARAN
2nd Joint Congress of daCI (Dance and the Child
International) and WDA (World Dance Alliance)
Global Education and Training Network

ELYSA WENDI
Elysa Wendi Campbell Town Arts Centre Residency

FAYE LIM MINLI
Segni Mossi Training

FOO YUN YING
Teaching Artist Development Labs

JENNY NEO
INCITE

LEE SHIE YAR
Jamaica Culture Immersion Programmes (Introductory)

LEONG JIAN HO JEREH
Dance Dramaturgy and Creation

LI RUIMIN
Autumn Intake of the Beijing Dance Academy
Further Education Faculty

LIM MEI CHIAN AMICE
Jose Limon Pedagogy and Technique with Nina Watt

MADHURI SURESH
Mentorship Programme in Chennai

NITHIYASREE D/O NADESON
Mentorship Programme in Chennai

NORHAIZAD BIN ADAM
Asia Discovers Asia Meeting for Contemporary
Performance (ADAM) Artist Lab 2018

P7:1SMA
Core Development Circle

SEEMA HARI KUMAR
Mentorship Programme in Chennai

SHAUNA CAROLINE SANTA MARIA
Wan Move Diaspora Dance Conference, Jamaica

SIGMA CONTEMPORARY DANCE
Sigma Contemporary Dance Enrichment
Programme 2018/2019

TANIA GOH WEE LING
Asian Producers Platform Camp 2018

THE KUEH TUTUS
Mentoring in Creating Dance for Young and
Very Young Audiences

VARIASI PERFORMING ARTS
LABSENI (ARTS LAB) – Inspiring creativity through
courage

YONG WEE LONG
MOVEMENT: Body, Brain. Cognition

LITERARY ARTS

ABHIRAMI D/O KRISHNASWAMY
On Line Mentorship with Jeeva Raghunath

CHEYENNE ALEXANDRIA PHILLIPS
La Wayaka Current Tropic 2018

DE ROZARIO TANIA MARIE
2018 Writer's Hotel Conference

GRACE CHIA KRAKOVIC
Writing Residency at Seoul Art Space Yeonhui

HENG QINGPEI RACHEL
Kenyon Review Writers' Workshop 2018

JESSICA TAN SOO LIN
Writer's Digest Annual Conference

NIDHI UPADHYAY
Editing for "That Night"

RUSS SOH LEONG SHU
15th International Conference
on the Short Story in English

VINA JIE-MIN PRASAD
Hugo Awards and Worldcon

MULTI-DISCIPLINARY

SUPERHERO ME
Developing an Inclusive Arts Practice

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MUSIC

BAND DIRECTORS' ASSOCIATION (SINGAPORE)
• Festival Winds 2018
• Singapore Band Clinic 2018

CHONG HSIEN XIAN
The Professional Songwriting Summer Course

EMILY KOH
Acoustic Composer Program at Delian Academy

FELIX PHANG
4th Producers' Network Meeting and Forum

GAMELAN ASMARADANA LTD
Balinese Gamelan Masterclasses by
Gamelan Pinda Sari

GAVIN LEE SHIN KANG
• American Musicological Society Conference
• Society for Ethnomusicology Conference

GU WEI
The Etchings Festival 2018

HAN RUI JUN
The Professional Songwriting Summer Course

HUANG XUELING
Funkie Monkeys - Professional Hit Lyrics Writing

HWANG JIEWEI
The Professional Songwriting Summer Course

JAZZ ASSOCIATION (SINGAPORE)
10th Annual Jazz Education Network Conference 2019
(Reno) and Jazz Congress 2019 (New York)

JOSHUA GOH
The Professional Songwriting Summer Course

LAVINA CHONG WEI LI
Early Childhood Music and Movement Association
(ECMMA) 2018 International Conference

LIEN BOON HUA
• Masterclass with Stravanger Symphony Orchestra
• Mentoring Program - Peter Eotvos Contemporary
Music Foundation

LIM GEK LING
World Beatbox Battle 2018

LIM JIN LI
Japan Tuning Music Academy Piano Tuning Course

LIM YEAN HWEE
Conn-Selmer Institute Developmental Conference
2018

LIN JUAN
The 4th International Teaching Artist Conference

ONE CHAMBER CHOIR
World Choir Games 2018 Tshwane

PANG JIACHENG
The Professional Songwriting Summer Course

PEK SI MING
Ocean Butterflies - Fundamentals of
Song Composition and Music Arrangement

SAMUEL TAN YEK HEE
Violin Camp at Liberec International Violin Academy

SETO WENG KIT
The Professional Songwriting Summer Course

SHEN ZHIYU
Funkie Monkeys - Professional Hit Lyrics Writing

SIN SEK JHIA
The Professional Songwriting Summer Course

SUSHMA SOMASEKHARAN
Advanced Training in Chennai with
RK Shriramkumar

SYED IBRAHIM B. HAJA MOHIDEEN
33rd World Conference of the International
Society for Music Education

TANG TEE KHOON
The 4th International Teaching Artist Conference

TEO ZUO EN
Ocean Butterflies - Fundamentals of
Song Composition and Music Arrangement

THE GRADUATE SINGERS
World Choir Games 2018

WONG SHOU WEI
Funkie Monkeys - Professional Hit Melodies
Composing

WONG SU SUN
Dalcroze Eurhythmics Advanced Certificate
Intensive Training/Exam

YUN HUILING
The Professional Songwriting Summer Course

THEATRE

AK THEATRE LTD
Marabhu Artforms Workshop

AMANDA TEE LIYING
SITI Company Summer Advanced Training

BENJAMIN CHEE WEI JUN
Producers SG Social

CHERILYN WOO XIULI
Asian Producers' Platform Camp 2018

EMERGENCY STAIRS
One Table Two Chairs International Touring Project

FERNANDEZ BRENDON MARC
The Wharf Workshop 2018, Yokohama, Japan

GRACE KHOO ZIRUI
Processes of Imagining: 2019 Intermediate /
Advance 11 day Summer Intensive by Phillip Zarrilli
and Kaite O'reilly

KALAISELVI D/O PIRAMAYAN
• Tamil Theatre Creators' Playwriting Workshop
• Tamil Theatre Creators' Directing Workshop

LIM WEE HIAN, WENDY
SITI Summer Intensive

MIA CHEE
• SITI Summer Intensive
• LISPA International Summer School

MICHELLE TAN YIH TING
• LISPA International Summer School
• Arteles Enter Text Residency Program

MOK CUI YIN
Asian Producers' Platform Camp 2019

PEGGY FERROA
The 4th International Teaching Artist Conference

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THEATRE CONT'D

QIONG JU SOCIETY OF SINGAPORE
Body Movement and Martial Skills Training
Programme (Intermediate)

ROSEMARY MCGOWAN
Trauma and the Performing Artist Workshop

SINGAPORE HAINAN SOCIETY
Hainanese Opera Singing Training Class

TAN CHYE LENG, JEFFREY
Crossroads @ Idieri 9: Tyranny of Distance,
July 2018

TIMOTHY WAN WAI MUN
SCOT Summer Camp 2018

VICTORIA CHEN WEI

- Edinburgh International Culture Summit 2018
- International Festival Encounters

XIE HUI LIN, JASMINE
Summer Physical Theatre Institute

VISUAL ARTS

ANDRE WEE
Animaker Artist-in-Residence Programme

ANG SOO KOON
Swatch Art Peace Hotel Artist Residency

CHARMAINE NG
Art Openings - The Expanded Field of Art Writing

CHARMAINE POH SIU XUAN
New York Portfolio Review 2019

CHE XINWEI
Vermont Studio Center Artist Residency (Oct 2018)

ESTHER JOOSA
International Association for the Scientific Study of
Intellectual and Developmental Disabilities Europe -
Arts in Special Education Presentation

GAJAH GALLERY
Masterclass: Conservation and Restoration of
Fernando Botero Sculpture

JASON LIM
Kjerringoy Land Art Biennale 2018

KAREN KOH
Arts Health Research Intensive 2019

KENT CHAN

- Despina Residency Programme
- Jan van Eyck Academie Residency

LIU YING
Photobook As Object 2019 Workshop

LUCA LUM
Residency at San Art

MARK THIA
Let Paintings Sing

RUSSELL ADAM MORTON
Prague Quadrennial 2019

SCULPTURE SOCIETY SINGAPORE
Stone Carving Master Workshop 2018

RESEARCH GRANT

KIE WATKINS
A Study to Ascertain the Singaporean Definition of
Teaching Artistry and its Function in Arts Education

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PATRON OF THE ARTS AWARDS 2019

DISTINGUISHED PATRON OF THE ARTS

Corporations (\$1,500,000 and above in a year)

ACCENTURE
BMW ASIA PTE LTD
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Individuals (\$100,000 and above in a year)

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DANNY TAN
DATO' NOOR AZMAN MOHD NURDIN
FINIAN TAN & FIONA TAN
KRIS TAN LAY PENG
MARIA HEINER
MR & MRS GOH YEW LIN
OEI HONG DJIEN
PAIGE PARKER & JIM ROGERS
PATRICK LEE KWOK KIE
POH CHOON ANN
TAN KOON BOON
TSAI ENG RUNG
WU HSIOH KWANG

PATRON OF THE ARTS

Corporations (between \$300,000 and \$1,499,999)

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CHANGI AIRPORT GROUP
CITY DEVELOPMENTS LIMITED
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CONRAD CENTENNIAL SINGAPORE
DBS BANK LIMITED
FAR EAST ORGANIZATION
HONG LEONG FOUNDATION
JC DECAUX SINGAPORE PTE LTD
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LEE FOUNDATION
M1 LIMITED
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TERRA FOUNDATION FOR AMERICAN ART
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THE SHAW FOUNDATION PTE

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Individuals (between \$50,000 and \$99,999)

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CHENG WAI SAM CHRISTOPHER
CHUNG KHIN CHUN KATHLEEN
CLARINDA & CHRISTOPHER MARTIN
CONRAD LIM & ANDREA GIAM
DANIEL TEO TONG HOW
DAVID SALMAN & WALTER JARED FROST
HO NEE KIT
IRENE TEDJA
JACK & KRISTIYANI GARRITY
LAM KUN KIN
LAUREN NIJKERK-BOGEN
LIM CHIN BOON
LIM KWONG LING
MARY ANN TSAO
OEI HONG LEONG & OEI-CHU YUE MEI
PIERRE & BOLOR LORINET
SEAH & SIAK
SEK ANN THONG
SIMONE LOUREY
SUON KUOK
SUSANNA KANG LEE CHENG

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FRIEND OF THE ARTS

Corporations (between \$50,000 and \$299,999)

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AL WEALTH PARTNERS PTE LTD	HO BEE FOUNDATION	SUNRAY WOODCRAFT CONSTRUCTION PTE LTD
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ARINA INTERNATIONAL HOLDING PTE LTD	HOTEL ROYAL LIMITED	TAN CHAY BING EDUCATION FUND
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AVARGA LIMITED	JOHN SWIRE & SONS (S.E.ASIA) PTE LTD	THE HOKKIEN FOUNDATION
BANK OF CHINA LIMITED	KPMG	THE IRELAND FUNDS SINGAPORE
BLOOMBERG	KWAN IM THONG HOOD CHO TEMPLE	TRANSTECHNOLOGY PTE LTD
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CAPITOL THEATRE, CAPITOL SINGAPORE	LUXASIA FOUNDATION	YANGZHENG FOUNDATION
CERTIS	MALAYSIA DAIRY INDUSTRIES PRIVATE LIMITED	ZARCH COLLABORATIVES PTE LTD
COCA-COLA SINGAPORE	MINGXIN FOUNDATION	
COMPOSERS AND AUTHORS SOCIETY OF SINGAPORE LIMITED	NGEE ANN DEVELOPMENT PTE LTD	
(COMPASS)	NOVARTIS SINGAPORE PTE LTD	
DELOITTE SINGAPORE	ONE2TEN PTE LTD	
DEUTSCHE BANK AG	PEI HWA FOUNDATION	
DIMENSION DATA ASIA PACIFIC PTE LTD	PEK SIN CHOON PTE LTD	
DOW JONES & COMPANY, INC.	POH TIONG CHOON LOGISTICS LIMITED	
EFG BANK AG, SINGAPORE BRANCH	PRUDENTIAL ASSURANCE COMPANY SINGAPORE (PTE) LTD	
ELMWOOD GROUP PRIVATE LIMITED	RAFFLES CITY SINGAPORE	
EXXONMOBIL ASIA PACIFIC PTE LTD	RHT RAJAN MENON FOUNDATION	
FAIRMONT SINGAPORE	SANTA LUCIA ASSET MANAGEMENT PTE LTD	
FURAMA HOTELS INTERNATIONAL MANAGEMENT PTE LTD	SARIKA CONNOISSEUR CAFE PTE LTD	
G K GOH HOLDINGS LIMITED	SINGAPORE AIRLINES LIMITED	
GOLDEN COMPASS SCHOOL PTE LTD	SINGAPORE INTERNATIONAL FOUNDATION	
HARMONY CONVENTION HOLDINGS PTE LTD	SMRT CORPORATION LTD	
	SO DRAMA! ENTERTAINMENT	

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ADRIAN & SUSAN PEH
ALAN & SYLVIA WANG
ALBERT QUEK
ALVIN DE SOUZA
AMANDA LEE CHAM WING
AMBRISH SUKHANI
AMY & KEVIN GOULD
ANAND THARMARATNAM
ANDREAS & DORIS SOHMEN-PAO
ANDRÉ KLEIN
ANG SOO BUAY
ANTHONY HURAY
ARTHUR & KHIM LEE
ARVIND KHATTAR
AW KAH PENG & THOMAS PANG
BARRY LEE
BEH SWAN GIN & MAISY KOH
BEN CHNG
BENNY OH
BERNADETTE RANKINE
BERNHARD STEINER
BERNICE LIM
BLOSSOM HING & SURESH NAIR
CHAM TAO SOON
CHAN BOON KHENG
CHAN HENG CHEE
CHAN KIAN KUAN
CHANDRA MOHAN RETHNAM

CHEN KEZHAN
CHERYL ONG & ROBERT HURAY
CHEW GEK KHIM
CHEW KWEE SAN
CHIA MIA CHIANG
CHIANG JUNG LIANG
CHNG HAK-PENG
CHONG CHAN MENG & LIM SING YUEN
CHRISTINE ONG
CHRISTINE YEH
CHRISTOPHER JOHN FUSSNER
CHUA KIN SIANG
CHUA LEE HOONG
CHUAH CHEE LENG GERARD
CHUNG WEI HAN & HOONG YIK LUEN
CLARENCE TAN HUNG CHUA
DAVID LIAO
DAVID ZEMANS & CATHERINE POYEN
DEBORAH BARKER S.C.
DES TAN
DICK VAN MOTMAN
DODDY ANDERSON
DORIAN GOH KA SIN
DOROTHY NG GEOK ENG
EDMUND LAM
EDMUND LIN & TRINA LIANG
E-LEN FU
ELISABETH DE ROTHSCHILD

EMI EU
ENG CHIN CHIN
EU YEE MING RICHARD
FAN RUI CHENG
FELICIA FOO
FOO KOK WAN
GARETH MCILROY
GARY LAU
GEESON P LAWADINATA
GEH MIN
GEOFFREY & AI AI WONG
GEOFFREY YU SAU KUK
GEORGE QUEK MENG TONG
GIACOMO CLERICI
GOH BAK HENG
GOH SOO KHIM MARIANNE
GOH SWEE CHEN
GRACEMAPLE KWOK
GRALF SIEGHOLD
GS DHILLON
HARRIS ZAIDI & TAN PHECK KIN
HO NAI CHUEN
HOWIE LAU
HWANG YEE CHEAU
JACKSON & DIANA SEE
JACQUELINE HO, ESQ
JANEK SCHERGEN
JASON TANG

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PATRON OF THE ARTS AWARDS 2019

FRIEND OF THE ARTS

Individuals (between \$10,000 and \$49,999)

JAZZ CHONG
JEANETTE TAN
JEAN-PIERRE FELENBOK
JOHN & ANDREA FRIEDMAN
JOSHUA IP
JUDY HUNT
JULIE LO & EUGENE LAI
JUNE GOH
KAIKHUSHRU SHIAVAX NARGOLWALA
KAM HYE SIN
KATHY LAI
KENNETH TAN
KHOO KIM GEOK JACQUELINE
KNUT UNGER
KOH CHOON FAH
KOH TAI ANN
KONG ENG HUAT
KOO WEN HSIN
KWAI FONG & RAYMOND GOH
LAU HUI ZIN
LAUREL LEE SWEENER
LEE CHEE PIN & AMANDA CHEN
LEE HUAY LENG
LEE LUNG NIEN
LEE THENG KIAT
LEE TZU YANG
LENY SUPARMAN
LEONG WAH KHEONG & CHRISTINA CHEONG

LEONG WAI LENG
LIEW WEI LI
LIM EK TIJOE @ BACHTIAR KARIM
LIM HANG CHUNG
LIM MEI
LIM PENG HOR
LIN DIAAN-YI
LINDA NEO
LISA ROBINS PAUZE & HERVE PAUZE
LITO & KIM CAMACHO
LOW CHENG HOCK
LOW KAH BUAY
LOW SIN LENG
LOW TUCK KWONG
LU GUO-XIANG
MAGDELINE GOEI
MAGNUS KEITH YU JENE
MANRAJ SEKHON
MARY & RAJ RAJKUMAR
MAX GOH WAY SIONG
MELVIN GOH
MICHAEL HWANG
MICHELANGELO & LOURDES SAMSON
MICHELLE CHEO
MOLLIE LOW-SCOTT
MONA LIM
MR & MRS DAVID LOH
MS KENNEDY & MR HAUGEN

NADAV LE HAVY
NEIL ANDREW TOTTMAN
NG NAM TECK
NG SIEW QUAN
NOREEN CHAN
ODILE & DOUGLAS BENJAMIN
OLIVER JENS BETTIN
ONG SENG CHEW
ONG YEW HUAT
PANG KOK LIAN
PASAR GLAMOUR
PATRICK ANG
PAULINE CHAN
PETER C. Y. WONG
PETER MICHAEL LEE & SUZANNE LIAU
PETER SEAH
PHALGUN RAJU & NICHOLAS NASH
PHUA CHENG FOO
PRABHAT OJHA
PRISCILA TEO
QUEK SOO CHEK WILLIAM
RICHARD LEOW
ROBERT LOKERMAN & BOJAN TERCON
ROBIN HU YEE CHENG
ROGERIO BERNARDO
RON SIM CHYE HOCK
RONALD ONG
ROUSHAN ARUMUGAM

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FRIEND OF THE ARTS

Individuals (between \$10,000 and \$49,999)

SAMEEN HAMED FAROOQUI	VEMALA RAJAMANICKAM
SANJIV & DEVIKA MISRA	VINCENT CHUA NGAK YEN
SHEILA LIM SIOK KENG	VIVIAN & SHARON CHANDRAN
SHRUTI LOHIA HORA	WEE CHWEE HENG
SOH CHUEN KONG	WILLIAM KOH CHEE WEI
STEPHANE TARGUI	WILLIAM LIU WEI HAI
STEPHANIE HO Y F	WINSTON & VALERIE KWEK
STEVE TING	WINSTON OH
STUART JAMES MCLELLAND	WONG HONG CHING
SUM YEE LOONG	WU PEIHUI
SUSAN ARYANTHI SANTOSO	YAP CHEE MENG
SYDNEY YEUNG	YEAP LAM YANG
TAN KHOON YONG	YEE I-LANN MARIA
TAN SOOK YEE	YEO ENG KOON
TAN SUAN WEE	YIP WAI PING ANNABELLE
TAN WAN CHYE	YONG KON YOON (EUGENE)
TAN WHEI MIEN JOY	YONG YING-I
TAN YEW LIM CATHERINE	YVONNE THAM
TEH KOK PENG	ZAIBUN SIRAJ & PAUL DRAYSON
TEO CHEN HIAN	ZENG WEIMIN
TEO CHONG HOCK	ZHONG SHENG JIAN
TEO KAH CHEE RACHEL	
TEO LAY LIM	
TEO NGIANG HENG	
TERENCE C W LIM	
THE LATE CHUNG MENG KER	
THOMAS ZUELLIG	
USHA CHANDRADAS	

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CULTURAL MEDALLION AND YOUNG ARTIST AWARD 2018

CULTURAL MEDALLION

LOUIS SOLIANO

LOW MEI YOKE

YOUNG ARTIST AWARD

FAITH NG

HILMI JOHANDI

LIM TING LI

SUFRI JUWAHIR

ZULKIFLI MOHAMED AMIN

NAC ARTS SCHOLARSHIP RECIPIENTS 2018

UNDERGRADUATE

HO YUHAN ASHLEY
Bachelor of Dance
ArtEZ University of the Arts

RYAN BENJAMIN LEE MENG KIAT
Bachelor of Arts in Experimental Animation
California Institute of the Arts

TAN TIAG YI
Bachelor of Arts in Music
St Anne’s College, University of Oxford

TANG YING HUA MERISSA
Bachelor of Fine Arts (Production)
Faculty of Fine Arts and Music
University of Melbourne

GRADUATE

CAI HUINING
Master of Science in Creative Writing
University of Edinburgh (UK)

KHAIRUL SHAHRIN BIN MUHAMAD JOHRY
Master of Arts in Dance Politics and Sociology
University of Roehampton, London

LOW CHEN WAH BENJAMIN
Doctor of Philosophy in Sociology
University of Oxford

NURUL SHAZA BINTE MOHD ISHAK
Master of Arts in Creative Producing
Royal Central School of Speech and Drama, London

RACHEL LIM RUI MIN
Master of Music in Vocal Pedagogy
Boston Conservatory at Berklee

REGINA DE ROZARIO
PhD, School of Art, Design and Media (ADM)
Nanyang Technological University

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DIZI JUNIOR	1ST	LIM HAO YU OLIVIER
DIZI JUNIOR	2ND	TEO CAY EN
DIZI JUNIOR	3RD	CLARA CHAN XIN YI
ERHU JUNIOR	1ST	ZENG CAN RAN
ERHU JUNIOR	3RD	ZHOU QIAO HAN
GUZHENG JUNIOR	1ST	KAYDEN YAP SHI JIE
GUZHENG JUNIOR	2ND	FONG XI NICOLE
GUZHENG JUNIOR	3RD	DONG JIA YI
PIPA JUNIOR	1ST	LIU SHU NING
PIPA JUNIOR	2ND	LUO YI EN RONNIE
PIPA JUNIOR	3RD	ANNE YING ALTORFER-ONG
PIPA JUNIOR	HONORABLE MENTION	PAN ANNAN
SHENG JUNIOR	3RD	DOMINIC OOI ZHI YUAN
SHENG JUNIOR	3RD	KRISHIV PAPPU
SHENG JUNIOR	HONOURABLE MENTION	ROHAN NANDURI
SUONA JUNIOR	1ST	LIU YU XIN
SUONA JUNIOR	2ND	HE CHENG EN
SUONA JUNIOR	3RD	CEDRIC CHUA YU XUAN
YANGQIN JUNIOR	1ST	KOH LI XIN
YANGQIN JUNIOR	2ND	WANG YUE HAO
YANGQIN JUNIOR	3RD	LIM JING YUE

ZHONGRUAN JUNIOR	3RD	RESHA TAN YUN XI
ZHONGRUAN JUNIOR	3RD	TAN XUAN QI ARIN
DIZI YOUTH	1ST	LEONG KIM YANG
DIZI YOUTH	2ND	LEE DA JUN
DIZI YOUTH	3RD	VINCENT SANTOSO
DIZI YOUTH	HONORABLE MENTION	BIAN TONG
ERHU YOUTH	1ST	AMANDA TOH SZE SUAN
ERHU YOUTH	2ND	CYRIL NGAI
ERHU YOUTH	3RD	KOH ZHI XUAN
ERHU YOUTH	HONORABLE MENTION	KOH YU JIE
GUZHENG YOUTH	1ST	KUO PEI YU
GUZHENG YOUTH	2ND	LU YINUO
GUZHENG YOUTH	3RD	KUNG YEN-FAY
PIPA YOUTH	1ST	PARVEEN KAUR D/O GERAMIR SINGH
PIPA YOUTH	2ND	WONG HAI RONG
PIPA YOUTH	3RD	TEOH YU YANG
SHENG YOUTH	3RD	POH JUN JIAT SEAN
SUONA YOUTH	2ND	LI ZONG XIAN
SUONA YOUTH	3RD	DINGWAN CHENXI
YANGQIN YOUTH	1ST	WANG YINING, MARIANNE
YANGQIN YOUTH	2ND	WONG QI QING LISA MARIA
YANGQIN YOUTH	3RD	THAM WAI YAN

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ZHONGRUAN YOUTH	3RD	NG ZI YU LYNN
DIZI OPEN	1ST	ONG GUAN XIAN
DIZI OPEN	2ND	NG WEI XUAN
DIZI OPEN	3RD	TAN YAN QUAN
ERHU OPEN	1ST	DEBORAH SIOK LI CHIN
ERHU OPEN	2ND	SIM XSUEN RACHAEL
ERHU OPEN	3RD	CHIA WAN HUA
ERHU OPEN	HM	LIM KWUAN BOON
GUZHENG OPEN	1ST	YANG TINGJUN
GUZHENG OPEN	2ND	CHEN SHANHUI INDRA
GUZHENG OPEN	3RD	YANG LI
PIPA OPEN	1ST	WANG SIYUAN
PIPA OPEN	3RD	WU YITAO
SHENG OPEN	1ST	LING XIAO JIN
SHENG OPEN	2ND	ZHOU ZIXUAN
SHENG OPEN	3RD	FOO CHER JUN NICHOLAS
SUONA OPEN	1ST	NG CHU YING
SUONA OPEN	2ND	JACKY NG YONG HOE
SUONA OPEN	3RD	LOW LEX
YANGQIN OPEN	1ST	TAN JIE QING
YANGQIN OPEN	2ND	ANSON LIM
MIXED ENSEMBLE	2ND	REVERBERANCE
MIXED ENSEMBLE	3RD	NAFA GUZHENG ENSEMBLE

ADVISORY COMMITTEE

CHAIR	Choo Thiam Siew
VICE CHAIR	Elaine Ng
VICE CHAIR	Dr Tay Teow Kiat
MEMBERS	Ee-Chek Yui Hong Ling Hock Siang Quek Ling Kiong Terence Ho Yeo Siew Wee Zhang Nian Bing

ADJUDICATORS	Preliminary Round	Final Round
	Ee-Chek Yui Hong	Ee-Chek Yui Hong
	Ling Hock Siang	Ling Hock Siang
	Yeo Siew Wee	Chen Chun Yuan
	Ng Seng Hong	Du Rusong
	Wong De Li Dedric	Qi Yao
		Qu Chun Quan
		Tang Liang Xing

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STEERING
COMMITTEE

AARON LEE
BARRIE SHERWOOD
CHAIRUL FAHMY HUSSAINI
CHITRA SANKARAN
CLARISSA OON
JEFFREY LOW
KARTINI ANWAR
KENNY LECK
KHOR KOK WAH
KWOK KIAN WOON
LIM CHENG TJU
MAY TAN
PHAN MING YEN
SARAH MARTIN
TAN CHEE LAY
VALERIE CHENG
VANESSA FERNANDEZ
WOO MUN NGAN

INTERNATIONAL AUTHORS
AND SPEAKERS

ADAM AITKEN	INTAN PARAMADITHA	LI YUYAO 李玉瑶
AI WEI	IRVINE WELSH	LINDA CHRISTANTY
AISHA FRANZ	IVAN COYOTE	LIU ZHENYUN
ANDREAS NORMAN	JASON ERIK LUNDBERG	MA LUN
ANJU MARY PAUL	JEFF GOODELL	MARGARET STOHL
ANNA HOLMWOOD	JESSE OLIVER	MARIA GALINA
ANYA GONCHAROVA	JO FURNISS	MARIKO TAMAKI
BARBARA MOXHAM	JOHN MIKSIC	MEGURU HINOMOTO
BRIGITTE FINDAKLY	JOHN YAU	MELBA ESCOBAR
CATHY SONG	JONAS HASSEN KHEMIRI	MILES MERRILL
CHAN TAH WEI	JOSÉ LUÍS PEIXOTO	MINH BUI JONES
CHEN YUHONG	JUDITH BEVERIDGE	NICHOLAS WONG
CLAIRE BETITIA DE GUZMAN	JULIA FRANCK	PADDY HIRSCH
DANIELLE WEST	JULIA LANGHOF	PAUL FRENCH
DARRYL WHETTER	KASS MORGAN	PAUL GRAVETT
DAVID COLLIER	KHOR BOON ENG	POOJA MOHANRAJ
DAVID SEDARIS	KIRAN DESAI	PRASENJIT K BASU
DUNG KAI-CHEUNG	KITTY HUNG	RA CHEZHIYAN
EVA WONG NAVA	KO KO THETT	RIKE SCHEFFLER
EVGENII VODOLAZKIN	LAKSHMANA KP	ROBIN LEE
FATIMA MOUMOUNI	LAURA WOOD	RODRIGO DELA PEÑA, JR
GOH SZE YING	LAW LOK MAN, LOUISE	ROHANI DIN
GRACE LIDWINA KUSNADI	LAWRENCE YPIL	ROMESH GUNSEKERA
GUILLAUME LEMANS	LEILA BOUKARIM	SANTIAGO GAMBOA
HARUMO SANAZAKI	LEONG LIEW GEOK	SARAH CHURCHWELL
HAU GUEI SZE (ZIZI)	LEWIS TRONDHEIM	SENTHURAN VARATHARAJAH

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22 ANDIR PURBA	ARIN FONG	CHRISTINE CHIA	FARIDAH TAIB	HUBBABUBBAS
2D	ART@HOMESG	CHUA CHEE LAY	FARIHAN BAHRON	IAN GREGORY TAN
AARON LEE	ARUN VASUDEV KRISHNAN	CLARA CHOW	FARISHA ISHAK	IMRAN HASHIM
ADAN JIMENEZ	AYESHA KHANNA	CLARISSA GOENAWAN	FARIZ JABBA	INCH
ADELINE FOO	BAKTI KHAIR	COLIN GOH	FELICIA LOW-JIMENEZ	IZAT IBRAHIM
ADRIAN GEORGE	BALLI KAUR JASWAL	COLIN TAN	FELIX CHEONG	JACINTHA YAP
ADRIAN TAN	BEE AMAZED GARDEN	CONTEMPORARY ARTS RESEARCH ASSOCIATION	FLEUR VELLA-CHANG	JALA SUTERA 2
AIDLI MOSBIT	BENEDICT BOO	CRISPIN RODRIGUES	FRANCIS WONG HOOE WAI	JAMES CRABTREE
AKEEM JAHAT	BENJAMIN POH	CYRIL WONG	GENE TAN	JAMES TAN
AKSHITA NANDA	BOEY KIM CHENG	DANIELLE LIM	GOH ECK KHENG	JASON WEE
ALAHAPPAN MEYYAPPAN	BRENDA TAN	DARYL QILIN YAM	GOOSE	JENNIFER ANNE CHAMPION
ALBERT TAY	BUKIT TIMAH LITERARY CENTRE	DAVE CHUA	GRACE CHIA	JEREMY CHIEW
ALFIAN SA'AT	C C CHIN	DAVID WONG HSIEN MING	GRACE KALAISELVI	JEREMY SHARMA
ALVIN PANG	CAROLINE CHIN	DEBORAH EMMANUEL	GU XING ZI	JERRY TEO
AMANAH MUSTAFI	CASSANDRA CHIU	DEBRA ANN FRANCISCO	GWEE LI SUI	JINNY KOH
AMANDA CHONG	CATHERINE LIM	DESMOND KON ZHICHENG-MINGDÉ	HAILIN PEK	JON GRESHAM
AMANDA LEE KOE	CHAIRUL FAHMY HUSSAINI	DINGYI MUSIC COMPANY	HAMED ISMAIL	JONATHAN CHARLES TAY
ANDRE YEO	CHARLENE SHEPHERDSON	DJOHAN A RAHMAN	HARINI V	JOSEF LEE
ANGELINE YAP	CHARMAINE CHAN	EDWIN THUMBOO	HARYANI OTHMAN	JOSEPHINE CHIA
ANNA KOOR	CHERRY CHAN	ERIC KHOO	HENG SIOK TIAN	JOSHUA IP
ANNALIZA BAKRI	CHEW YI WEI	EUGENE TAN	HERMAN ROTHMAN	JOYCELINE SEE TULLY
ANNE LEE TZU PHENG	CHEYENNE ALEXANDRIA PHILLIPS	EUGINIA TAN	HO CHEE LICK	JUDITH HUANG
ANTHONY KOH WAUGH	CHITRA RAMESH	EVA TANG	HO YUEN	JUFFRI SUPA'AT
ANURAG VISWANATH	CHONG LINGYING	EVANTURETIME	HOME (HUMANITARIAN ORGANISATION FOR MIGRATION ECONOMICS)	JUN KAI POW
APEX PROJECT	CHOW TECK SENG	EVE HOON	HOO TIANG BOON	K RAJAGOPAL
AR SUBBU ADAIKALAVAN	CHRISTINA SNG	FARHAN IDRIS	HOUG	KAMALADEVI ARAVINDHAN

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KANNAN VIJAYAKUMAR	LOH GUAN LIANG	NINA MCCONIGLEY	QUAH SY REN	SIM EE WAUN
KATHERINE HINDLEY	LOW POOI FONG	NOOR HASNAH ADAM	QUEK HONG SHIN	SIMON CHESTERMAN
KATHY GABRIEL	LYNETTE MORRISON	NOOR ISKANDAR	R RAMACHANDRAN	SIMON TAY
KELANA PURBA	MADELEINE LEE	NUR HUMAIRA SAJAT	RACHEL HENG	SINGAPORE ASSOCIATION OF WRITERS
KELLY KANAGA	MAHITA VAS	NURALIAH NORASID	RADIAH SALIM	SINGAPORE LITERATURE SOCIETY
KELVIN TAN	MANNAR MANNAN MARUTHAI	NUR-EL-HUDAA JAFFAR	RAE LIM	SITHURAJ PONRAJ
KEN KWEK	MARC NAIR	NURUL FADIAH JOHARI	RAW MOVES	SOCIETY OF LITERATURE WRITING
KENNETH KHOO	MARK DE WINNE	O THIAM CHIN	REVATHI MANOHARAN	SONG ZILIANG
KENNY CHAN	MARYLYN TAN	OLIVER SEET	RILLA MELATI	SOON AI LING
KIRPAL SINGH	MATTER.LESS	ONIATTA EFFENDI	RISHI BUDHRANI	SRIKANDI PURBAWISESA
KIRSTIN CHEN	MAY POETRY SOCIETY	OSMOSIS	ROBERT YEO	STEPHANIE DOGFOOT
KOH BUCK SONG	MEIRA CHAND	OVIDIA YU	ROSEMARIE SOMAIAH	SUBHA SENTHILKUMAR
KOH TAI ANN	MELISSA DE SILVA	OW YEONG WAI KIT	RUSSELL STORER	SUBHAS NAIR
KOKILAVANI SILVARATHI	MELVIN CHEN	PAIGE PARKER	RYAN SIM	SUFFIAN HAKIM
KRISHNA UDAYASANKAR	MELVIN KOH	PAK NOBAT PULAU TIGA	SA'EDA BUANG	SUHAIMI YUSOF
LEE CHUAN LOW	MICHELLE CHIANG	PATRICK YEE	SANIF OLEK	SUN ZHAORUI
LEE KOK LEONG	MINDY PANG	PAUL KALLER	SARAH AND SCHOOLING	TAN CHEE LAY
LEE SIEW HUA	MINI MONSTERS LTD	PAUL TAN	SCHOLA CANTORUM SINGAPORE	TANKY
LIANG HUIYU	NATALIE WANG	PEH SHING HUEI	SEAH CHENG TA	TEO YOU YENN
LIM CHENG TJU	NATHANIEL ONG	PEK HAI LIN	SEBASTIAN SIM	THAM CHENG-E
LIM CHIN HUAT	NAZRY BAHRAWI	PETER BORSCHBERG	SHARLENE TEO	THE KUEH TUTUS
LIM FONG WEI	NEIL HUMPHREYS	PETRINA KOW	SHARUL CHANNA	THE STORYTELLING CENTRE LTD
LIM NI ENG	NEW EQUATORIAL WIND	PHOEBE CHEE	SHIVAJI DAS	THEOPHILUS KWEK
LINDA LOCKE	NG KAH GAY	POOJA NANSI	SHIVRAM GOPINATH	TRAVIS LOW
LITERARY SHANGHAI	NG YI-SHENG	PREETIPLS	SHREYA BHAT	TRENDLIT
LIU SU	NILANJANA SENGUPTA	PRISCILLA TEY	SHUBIGI RAO	TSE HAO GUANG

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UK SHYAM
V SUTHARMAN
VANESSA FERNANDEZ
VERENA TAY
VIKAS KAILANKAJE
WANG GUNGWU
WANG HAO
WARRAN KALASEGARAN
WEISH
WEIXIANG TAN
WERNER KHO
WESLEY LEON AROOZOO
WILLIAM ZHANG
WINNIE TAN
WOO YEN YEN
YE SHUFANG
YENG PWAY NGON
YONG SHU HOONG
YUNG RAJA
ZADON JK
ZOU LU

MODERATORS

ALAN CHONG	GENEVIEVE WONG	MATILDA GABRIEL PILLAI	TING KHENG SIONG
ALICE CLARK-PLATTS	GLENN WRAY	MICHAEL NG	UGANDA KWAN
ANITA KAPOOR	GRAHAM MATTHEWS	MICHELLE MARTIN	VINCENT QUEK
ANNA LIM	GRETA GEORGES	MUHD ARAFAT	WILLIAM PHUAN
ARIANNA POZZUOLI	HAIRIANTO DIMAN	NEIL MURPHY	WONG YOON WAH
ASHWINI DEVARE	HALLAM STEVENS	NEO HAI BIN	YONG WERN MEI
ATIKAH HASIMEN	HEE WAI SIAM	NORIDAH KAMARI	YOW CHEUN HOE
BARRIE SHERWOOD	HILTMAN HAN-SONG	PATRICK WILLIAMS	YUNI HADI
CAROLYN CAMOENS	IAN GORDON	PHAN MING YEN	
CHARMAINE LEUNG	IMRAN TAIB	PICHINIKKADU ELANGO	
CHEONG SUK-WAI	IRENE THAM	POONGOTHAI NEFF	
CHITRA SANKARAN	IZYANTI ASA'ARI	RAJEEV S PATKE	
CLARISSA OON	JAMES PENNER	RAMCHANDER KRISHNA	
CONSTANCE SINGAM	JESSICA CHEAM	RENÉE TING	
DEBORAH SHAMOON	JF KOH	RICHARD ANGUS WHITEHEAD	
DEEPA VIJAYAN	KAREN GWEE	RIZ SUNAWAN	
DENISE TAN	KARIEN VAN DITZHUIJZEN	ROSIE MILNE	
DENON LIM	KARTINI ANWAR	SHASHANK BENGALI	
EDITH PODESTA	KELVIN ANG	SITI HAZIRAH MOHAMAD	
ELIJAH CHAI	KHOO SIM ENG	SS VICNESWARAN	
ERIC TINSAY VALLES	KRISTINA TOM	SURESHKUMAR MUTHUKUMARAN	
ETHEL CHONG	KWOK KIAN WOON	TAN JOO HYMN	
EUNICE GOH	LIM JEN ERH	TEOH HEE LA	
FONG HOE FANG	LIV LO	TINA KANAGARATNAM	

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SINGAPORE WRITERS FESTIVAL 2018

WORDS GO ROUND 2019
AUTHORS & SPEAKERS

ACE KHONG	GU XING ZI	MUSLIM HANAFIAH
AJ LOW	HARINI V	NEPOLIAN
AMANDA CHONG	HEE WAI-SIAM	NORIDAH KAMARI
AMY J CHENG	ISA KAMARI	NUR-EL-HUDAA JAFFAR
ANG JIN YONG	JENNIFER ANNE CHAMPION	PHILIP HOLDEN
ANN LEK	JOYCELINE SEE TULLY	PICHINIKKADU ELANGO
AZHAGUNILA	KAMARIA BUANG	R CHANDRAN
BARBARA MOXHAM	KAMINI RAMACHANDRAN	RILLA MELATI
CHARLENE SHEPHERDSON	KEN KWEK	ROGER JENKINS
COLIN GOH	KES GRAY	SA'EDA BUANG
CYRIL WONG	KHOR EWE PIN	SALLY RIPPIN
DENNIS YEO	LATHA	SHELLY BRYANT
DESMOND KON ZHICHENG-MINGDÉ	LEILA BOUKARIM	SIM EE WAUN
ELIOT SCHREFER	LESLEY-ANNE TAN	SITI HAZIRAH MOHAMAD
EVA WONG NAVA	MARC NAIR	TAN BOON HUI
FARIHAN BAHRON	MAUREEN YEO	TSE HAO GUANG
FELICIA LOW-JIMENEZ	MOMTAZA MEHRI	
GOPHI NATHAN	MONICA LIM	

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CULTURAL MATCHING FUND TRUSTEES

TRUSTEE

- Tan Gee Keow**
Permanent Secretary
Ministry of Culture, Community and Youth
- Vemala Rajamanickam**
Consultant
Allen and Gledhill LLP
- Edmund Koh**
President, Asia Pacific
Member of Group Executive Board
Head Wealth Management Asia Pacific
Country Head Singapore
UBS AG
- Yeow Chee Keong**
Real Estate & Hospitality Leader
PricewaterhouseCoopers LLP

TRUST SECRETARY

Timothy Chin
Senior Director (Arts & Heritage Division)
and Trust Secretary
Cultural Matching Fund
Ministry of Culture, Community and Youth

SINGAPORE PAVILION AT 58TH VENICE BIENNALE

- COMMISSIONER
AND PRESENTER

National Arts Council
- CO-CHAIR

Rosa Daniel
Chief Executive Officer
National Arts Council
- CO-CHAIR

Ahmad Bin Mashadi
Head
NUS Museum
- PANELLISTS

Honor Harger
Executive Director
ArtScience Museum

Emi Eu
Director
STPI – Creative Workshop & Gallery

Jason Lim
Independent Artist

Mae Anderson
Chairperson
Art Outreach Singapore

Randy Chan
Principal
Zarch Collaboratives

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NATIONAL ARTS COUNCIL
ANNUAL REPORT
FY 2018/2019



NATIONAL ARTS COUNCIL
SINGAPORE

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PUBLIC ART ADVISORY PANEL

CHAIR	Paul Tan Deputy Chief Executive Officer National Arts Council	
PANELLISTS	Jason Chen Director Place Management Urban Redevelopment Authority (URA) Teh Joo Heng Principal Teh Joo Heng Architects Clifford Chua Academy Principal Singapore Teachers Academy for the Arts (STAR) Mae Anderson Chairperson Art Outreach Singapore Randy Chan Principal Zarch Collboratives	Low Sze Wee Chief Executive Officer Singapore Chinese Cultural Centre Venka Purushothaman Vice-President (Academic) & Provost LASALLE College of the Arts Janice Koh Stage actor and former Nominated Member of Parliament Kok Heng Leun Artistic Director Drama Box and former Nominated Member of Parliament Sushma Goh Director Architecture, Infrastructure Design & Engineering Group Land Transport Authority (LTA)

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ARTS HOUSING SCHEME

BHASKAR'S ARTS ACADEMY LTD
CHINESE THEATRE CIRCLE LTD
DRAMA BOX LTD
ER WOO AMATEUR MUSICAL &
DRAMATIC ASSN
FEDERATION OF ART SOCIETIES
GAMELAN ASMARADANA LTD
HARMONICA AFICIONADOS SOCIETY
I THEATRE LTD
MAYA DANCE THEATRE LTD
PING SHEH
SHICHENG CALLIGRAPHY &
SEAL-CARVING SOCIETY
SINGAPORE ASSOCIATION OF WRITERS
SINGAPORE WIND SYMPHONY
S'PORE INDIAN FINE ARTS SOCIETY
S'PORE REPERTORY THEATRE LTD
SRI WARISAN SOM SAID
PERFORMING ARTS LTD
TAS THEATRE CO (S) LTD
THE SUBSTATION LTD
THEATREWORKS (SINGAPORE) LTD
TOY FACTORY PRODUCTIONS LTD
WILD RICE LTD
XIN SHENG POETS' SOCIETY

126 CAIRNHILL ARTS CENTRE

ACT 3 INTERNATIONAL PTE LTD
ECHO PHILHARMONIC SOCIETY
TEATER KAMI
THE ARTS FISSION COMPANY
THE FINGER PLAYERS LTD

TELOK KURAU STUDIOS

AMANDA HENG LIANG NGIM (MS)
ASHLEY YEO
BAET YEOK KUAN
CHEN ZIWEI
CHERN LIAN SHAN
CHIEU SHUEY FOOK
CHNG SEOK TIN
DANIELLE TAY
GOH BENG KWAN
HONG SEK CHERN &
ANTHONY CHUA SAY HUA
JOO CHOON LIN
LEO HEE TONG
LIM LEONG SENG
LIM YEW KUAN
LOY CHYE CHUAN
LYE SWEE KOON
NUR FAJRINA ABDUL RAZAK,
MUHD MASYFU MOHD NOOR 'MUDDY'
& NUR IMAN SUMANI
SAN SEE PIAU
SHARMA JEREMY MELVIN
SIM LIAN HUAT
S'PORE COLOUR PHOTOGRAPHIC SOCIETY
S'PORE WATERCOLOUR SOCIETY

TAN KIAN POR
TAN SWIE HIAN
TAN WEE TAR
TAN WYN-LYN (MS)
TANG MUN KIT
TEH SHI WEI AND HERA
TEO ENG SENG
TEO HUEY LING
THOMAS YEO CHEW HONG
YEO CHEE KIONG

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ALI WAL ARTS CENTRE

AVANT THEATRE & LANGUAGE

MOHAMMED ZULKARNAEN OTHMAN (LEAD)
+ EMAN RAHARNO JEMAN
+ SUFIAN HAMRI
+ CHONG TZE CHEN, ANTHONY

HO TZU NYEN

NADI SINGAPURA LTD

NAM HWA OPERA LIMITED

NEW OPERA SINGAPORE LTD

NINE YEARS THEATRE LTD

ODYSSEY DANCE THEATRE LTD

SINGAPORE I-LIEN DRAMA SOCIETY

TEATER EKAMATRA LTD

WORD FORWARD LIMITED

GOODMAN ARTS CENTRE

ANG SONG NIAN
+ TAN PEILING

APSARAS ARTS LTD

ARTSWOK COLLABORATIVE LIMITED

ASSOCIATION OF COMIC ARTISTS
(SINGAPORE)

ASSOCIATION OF SINGAPORE
TAMIL WRITERS

BOO JUNFENG

BRIAN GOTHONG TAN

CHECKPOINT THEATRE LIMITED

CHEN SAI HUA KWAN

CHORAL ASSOCIATION (SINGAPORE)

DICAPELLA DIZI ENSEMBLE

DONNA ONG MEI CH'ING

DANCE NUCLEUS

ERA DANCE THEATRE LIMITED

FRONTIER DANCELAND LTD

HAN SAI POR

JASON LIM ENG HWA

KAMAL ARTS LTD

KOH WEN CHII, FIONA

LAU WAI-YUEN URICH

LUKE HENG

MARVIN CHEW KIEW JIN

MELISSA TAN

NATIONAL BOOK DEVELOPMENT
COUNCIL OF SINGAPORE

OH OPEN HOUSE LTD

PAPER MONKEY THEATRE LIMITED

RAW MOVES LTD

SATHECOLLECTIVE LTD

SINGAPORE DRAMA EDUCATORS
ASSOCIATION

SINGAPORE LITERATURE SOCIETY

SINGAPORE LYRIC OPERA LIMITED

SONG LOVERS CHORAL SOCIETY
+ SOURCEWERKZ MUSIC COMPANY
(CO-TENANT)

SONNY LIEW GENE SIEN

SRIWANA

SUJAK ABDUL RAHMAN

THE ARTGROUND

T.H.E. DANCE COMPANY LTD

TAN WEE LIT

THE OBSERVATORY MUSIC LTD

THE PHILHARMONIC WINDS

TIAN YUN BEIJING OPERA SOCIETY

YOUNG PEOPLE'S PERFORMING
ARTS ENSEMBLE LTD

ZHAO RENHUI

STAMFORD ARTS CENTRE

DING YI MUSIC COMPANY LTD

P7:1SMA LTD

SHANTHA RATII INITIATIVES LTD

SIONG LENG MUSICAL ASSOCIATION

TRADITONAL ARTS CENTRE
(SINGAPORE) LTD

ARTS CENTRE SCHEME

CENTRE 42 LTD

CHINESE CALLIGRAPHY SOCIETY OF
SINGAPORE

DANCE ENSEMBLE SINGAPORE

OBJECTIFS CENTRE LTD

THE THEATRE PRACTICE LTD

THE PHOTOGRAPHIC SOCIETY OF S'PORE

THE NECESSARY STAGE LTD

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