



NAVIGATING

THE NEW

NATIONAL ARTS COUNCIL
ANNUAL REPORT
FY 2019/2020



NATIONAL ARTS COUNCIL
SINGAPORE

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Five Stones by Twardzik-Ching Chor Leng
installed at Kebun Bahru Birdsinging Club,
December 2019

Cover Image:
Attendee participating in
The Curated Experience workshop at
the 2019 Digital Technologies in
Performing & Live Arts Symposium

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.

CHAIRMAN'S STATEMENT

Goh Swee Chen

Chairman

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When I assumed the role of Chair of the National Arts Council in September 2019, I thought I would have the luxury of time to deepen my knowledge of the exciting arts landscape and to deliberate on how best to build on the strong foundation my predecessor Professor Chan Heng Chee had left behind.

The COVID-19 pandemic threw a spanner in the works; this first year has been eventful. Like many other industries, the impact on the arts is unprecedented. As I pen this note, a plethora of budget measures are in place to save jobs and keep the Singapore economy going, including an extension of the much-appreciated Jobs Support Scheme till March 2021 that has been a lifeline for many sectors.

There is no doubt that the pandemic has severely affected the arts and culture sector disproportionately, with a protracted closure of performing venues, a lethargic arts market, and many livelihoods threatened.

As with many arts councils and cultural leaders around the world, there are existential questions in these tough, unprecedented times. But the sector is famously resilient, creative, and adaptable. These qualities can be found in the best artists everywhere. They can help us restore our anxious or jaded spirits, reimagine the world, while pointing the way toward a deeper understanding of these turbulent times.

Singaporeans and the NAC are supporting and working with all the key players of the Singaporean art scene to navigate through these difficult times. Whether it is reconceptualising the way the arts are presented, supporting the artists and arts companies through additional giving or new grants, or consuming home-grown digital arts content. We are fortunate that we can work together to discover new means that will allow the arts and culture scene to rebuild itself and come back much stronger than before.

While 2019 may seem like a world away to many of us, I think it is appropriate to place on record the good work NAC has done to inspire live audiences with festivals, commissions and programmes. These included the Singapore International Festival of Arts, Arts In Your Neighbourhood, Singapore Writers Festival and the Singapore Art Week. These events gave Singaporeans a chance to experience the transformative power of the arts and appreciate the works of our talents. Many of them took the arts out of the galleries and performing arts venues to the heartlands, schools and other public spaces so that Singaporeans can easily encounter the arts.



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2019 was also the year of the Singapore Bicentennial celebrations. As an example, the Public Art Trust commissioned two public art installations that acknowledged the diverse contributions to our nation's developments and invited reflections on the future.

Even if we are currently unable to meet our foreign counterparts, NAC focused last year on strengthening our relations with our international partners. In June 2019, NAC led a delegation to engage the China National Arts Fund to explore collaboration opportunities between Chinese and Singaporean arts groups and artists.

In September, the Australia-Singapore Arts Group Meeting convened in Melbourne, where key leaders from Australia and Singapore, as well as artists, met to discuss efforts in enhancing artistic and cultural activities between both countries.

These platforms allow us to plan for collaborations between Singaporean artists and international partners, and develop new capabilities while projecting a positive image of Singapore in different countries. Our efforts in 2019 put us on a strong footing to stay in close touch with our key international partners. For now, we will continue with the good collaborations remotely with the help of technology, and be ready for more physical collaborative works when the borders re-open and international travel resumes.

As with many arts councils and cultural leaders around the world, there are existential questions in these tough, unprecedented times. But the sector is famously resilient, creative, and adaptable. These qualities can be found in the best artists everywhere. They can help us restore our anxious or jaded spirits, reimagine the world, while pointing the way toward a deeper understanding of these turbulent times.

Financial support from the Government continues to be critical to the development of the arts. Active arts patronage is also important to ensure sustainability for the sector. Cash donations in 2019 were at a three year high. The confidence of our corporate donors and individual supporters is certainly a happy reminder that more are seeing the value of the arts and are prepared to invest in the nation's cultural capital.

We can all be proud of our achievements in 2019. This crisis has offered both risks and opportunities. Moving forward, there are some big questions that we should explore such as, what are new forms of expressions, what is the role of technology in reaching new and broader audiences, and what role the arts can play in addressing the cracks spotlighted by the pandemic. Taking technology as an example – more arts, than ever, have been consumed during the pandemic, enabled by technology and digitalisation of content. There is little doubt that the use of technology in the arts will and must continue to accelerate. The counter question is then – what are the future financing and revenue generation models in the arts?

As I look forward to seeing all of us come together in our arts spaces once more, I am confident the arts will play an essential role in healing the nation in these tough times, shining light where there is darkness and bringing joy and humour to our shared challenges whatever they may be.

CEO'S REVIEW

Rosa Daniel

Chief Executive Officer

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This year's Annual Report theme *Navigating the New* is apt in many ways. It reflects the inflexion point we are at, and how all of us are trying to make sense of a globalised world confronted with so many unprecedented features – the acceleration of technology, the complexities of social media, and the traditional model of economics now upended. This has all happened within the space of just a few months in the wake of a global pandemic that continues to wreak turbulence at point of writing.

While my colleagues and I continue to respond to the serious challenges posed by COVID-19, we remain guided by the vision articulated in Our SG Arts Plan, which charts our work until 2022. As the sector champion for the arts, we will continue to be anchored by key priorities such as audience development and capability development for artists, while pivoting plans towards critical areas such as innovating and harnessing science and technology to transform our practices to sustain the arts and culture sector. What COVID-19 has done is to remind us of the need to anticipate the future, and has accelerated certain trends we had been observing, such as the shifts to digital consumption of the arts and a deepening belief of the value of the arts in building understanding across diverse communities and demographics.

In such uncertain times, it is important to remind ourselves of why we do the work we do.

Some of the new developments in 2019 such as the creation of a new department Citizen and Sector Engagement, point to the need to take a whole ecosystem approach in supporting the arts. The team oversees the Arts Resource Hub initiative which is targeted at freelance arts professionals and finds ways to support freelance practice, including managing co-working spaces.

2019 also saw NAC stepping up on the use of technology and digitalisation in our festivals and in various initiatives. Ongoing work includes the Cultural Concierge Project, in partnership with The Esplanade Co Ltd, which deep dives into how data, rewards and customisation will transform the way Singaporeans discover and consume the arts. There were also numerous symposia with international partners to examine how the digital revolution has challenged creative practices and production, and how both artists and audiences can benefit from the latest technology.



Artistically, Singapore had much to celebrate in 2019 and was represented at prestigious international arts platforms. We participated at the Venice Biennale and proudly presented *Music For Everyone: Variations on a Theme* by multidisciplinary artist Song-Ming Ang and curator Michelle Ho at the Singapore Pavilion. Many of our Major Companies and Seed Grant companies continued to bring Singapore's arts to international audiences, for example, CAKE Theatre's production *Glorious, Monstrous Hantu Tales from Singapore* at the London Literature Festival in October. In addition, artists were also supported for overseas exchanges and residencies that helped them learn from their peers, to further develop their practice.

The collective efforts of the culture sector have been richly acknowledged in the positive outcomes of the 2019 Population Survey on the Arts which saw strong increases in audience attendance and participation by 15-percentage points to 69 percent and 11-percentage points to 33 percent respectively. This biennial survey conducted by NAC has affirmed the value of the arts with 80 percent of all respondents expressing that the arts strengthens their sense of pride and belonging to Singapore. This represents a 4-percentage point increase from the 2017 survey. The 2019 survey also confirmed that audiences are receptive to the digital consumption of the arts which rose from 61 percent to 75 percent

What COVID-19 has done is to remind us of the need to anticipate the future, and has accelerated certain trends we had been observing, such as the shifts to digital consumption of the arts and a deepening belief of the value of the arts in building understanding across diverse communities and demographics.

over the 2 year period. The 2019 results encourage us all in the arts and culture to work hard together in ensuring that we emerge strongly from these challenging times to continue inspiring and engaging local and international audiences.

On a concluding note, I would like to express my thanks to Minister Grace Fu and her team of leaders who were passionate about the arts and culture sector during their time at MCCY, and forthcoming with their guidance. We all look forward to working with Minister Edwin Tong and his team of leaders to continue the work of building a caring, cohesive and confident nation, through the best of our arts and culture. It is through our collective efforts that we will be able to sustain this sector in difficult times. Working closely with my colleagues at NAC, I am sure our home-grown arts and our unique Singaporean stories will continue to resonate with our people, connect diverse communities and project Singapore to an international audience.

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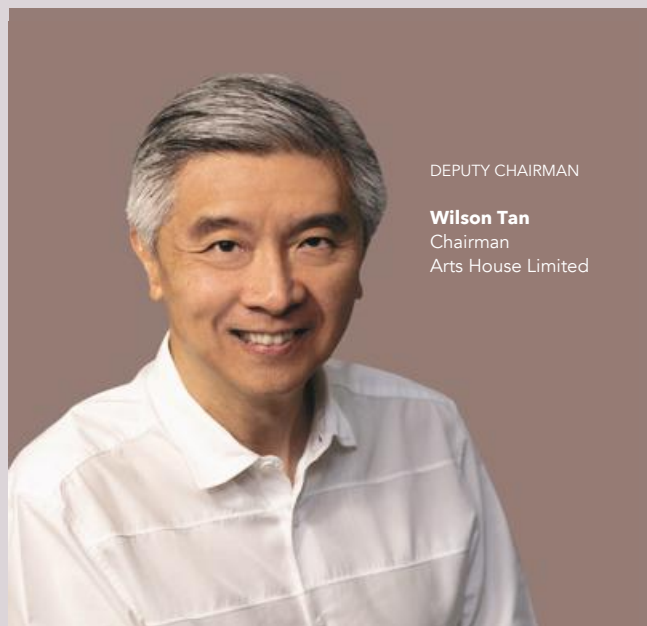
CHAIRMAN

Goh Swee Chen
Former Chairman
Shell Companies
Singapore

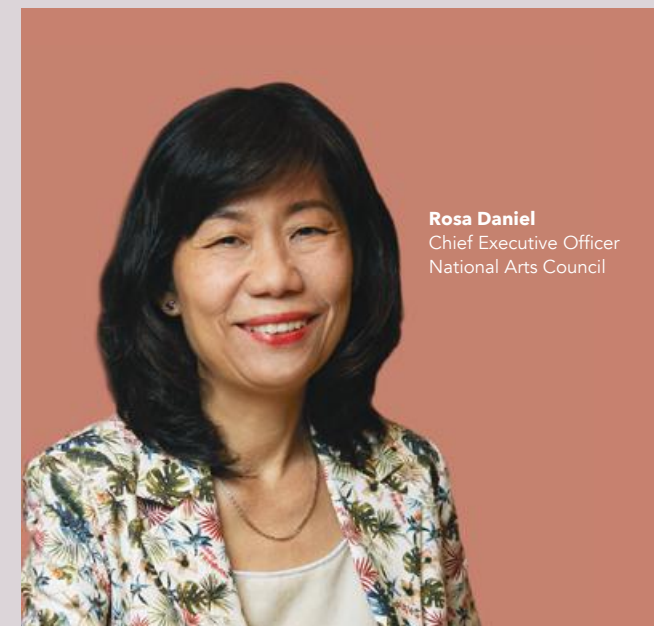


DEPUTY CHAIRMAN

Wilson Tan
Chairman
Arts House Limited



Rosa Daniel
Chief Executive Officer
National Arts Council



Sharon Ang
Director
(Social Programmes)
Ministry of Finance



Dr Meira Chand
Writer



Warren Fernandez
Editor-in-Chief
(English/Malay/Tamil
Media Group)
Singapore Press Holdings



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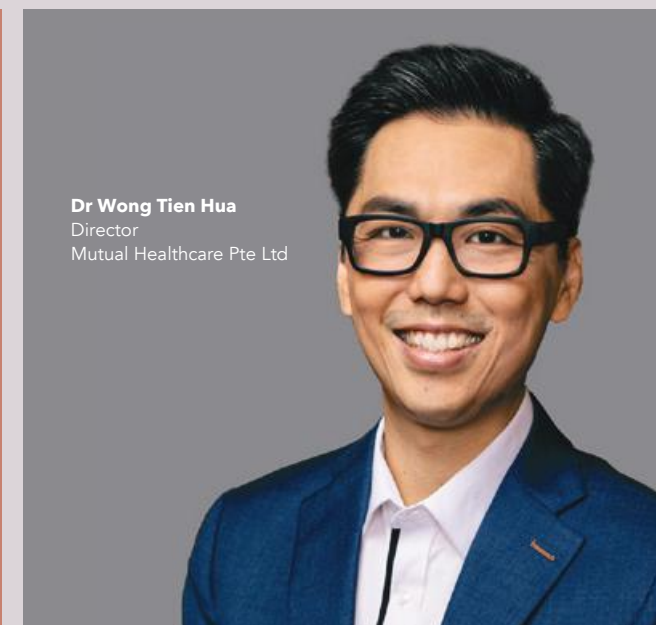
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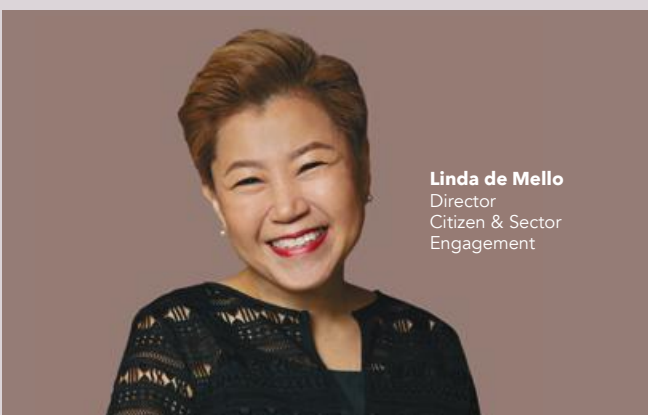
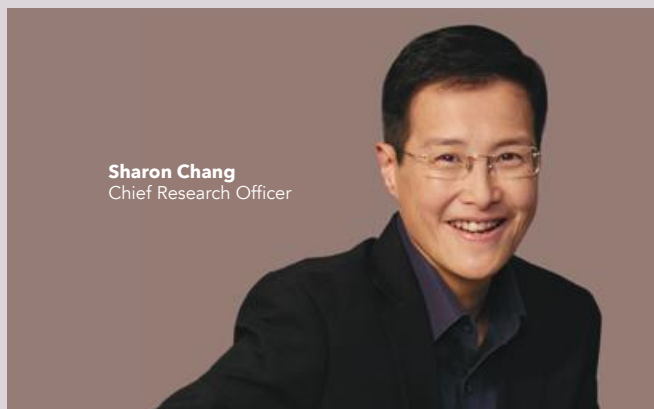
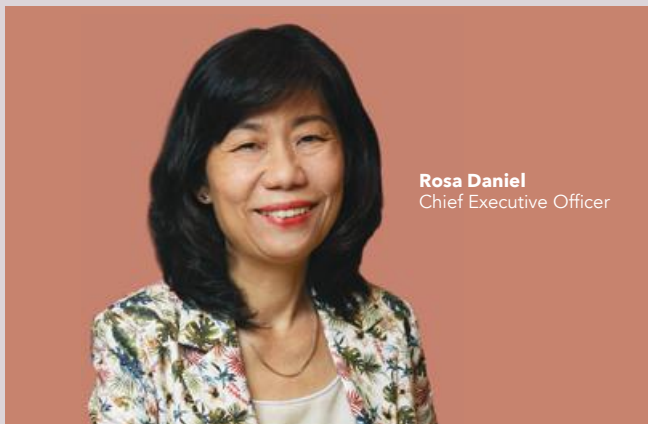
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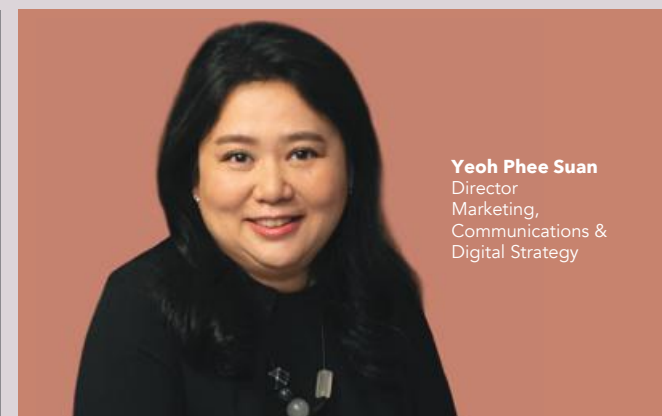
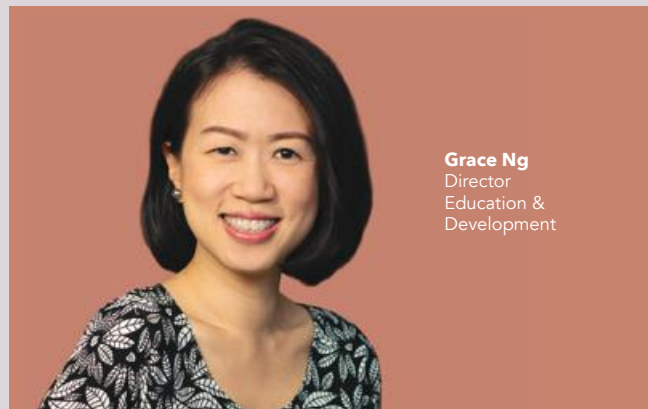
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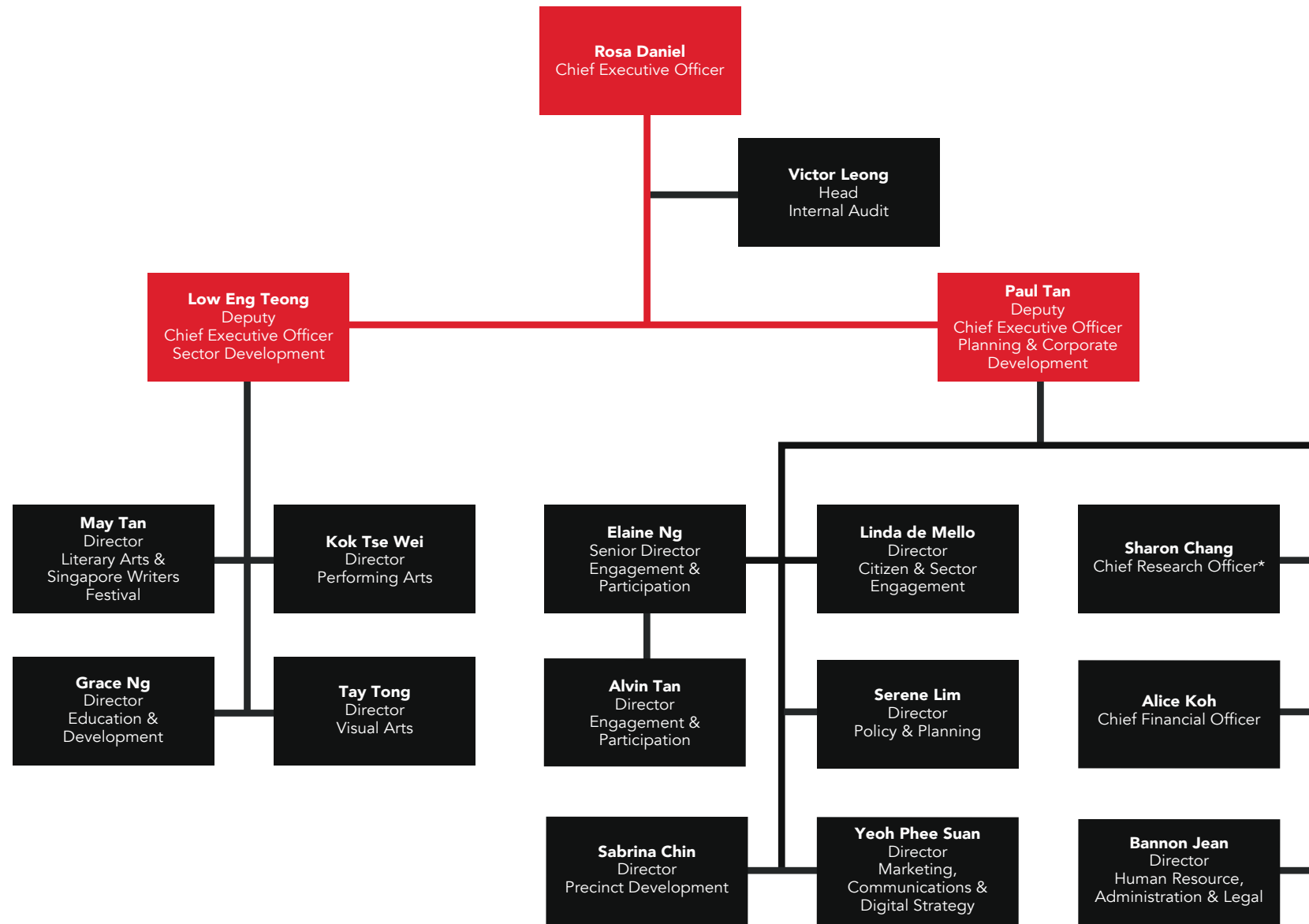
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■ HEAD OF DEPARTMENT

* Double-hat research function in MCCY & NAC

Accurate as of 23 September 2020

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Singapore International Festival of Arts 2019 *Festival Closing Concert* with Singapore Symphony Orchestra, conducted by Joshua Tan, at the Shaw Foundation Symphony Stage in Botanic Gardens



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The Time Tree by Robert Zhao at Jurong Lake Gardens. The artwork graced three sites in six months, from Fort Canning Park to Jurong Lake Gardens and finally to Raffles Place Park



Launch of Singapore Bicentennial Public Art Commissions

Culture Philanthropy Summit 2019



Guest of Honour Senior Parliamentary Secretary Baey Yam Keng, delivering the Summit's opening address

SWF 2019 panel *The Language of Loneliness* featuring Min Jin Lee, Cyril Wong and Chelene Knight, moderated by Nabilah Said



Singapore Writers Festival 2019

Singapore Art Week 2020



Light to Night Festival, part of Singapore Art Week 2020

Introducing a new generation of Mandopop artists at *Hear65 x UFM 100.3 – SING响狮城, 唱歌LIVE!*



Hear65 x UFM 100.3
SING响狮城, 唱歌LIVE! Partnership

Venice Biennale 2019



Music for Everyone: Variations on a Theme by artist Song-Ming Ang and curator Michelle Ho at the 58th Venice Biennale in 2019

Got to Move 2019 enjoyed an exciting line-up of over 300 dance activities across various genres



Got to Move 2019

Digital Technologies in Performing & Live Arts Symposium



This symposium stimulated more discussions about how the digital revolution is transforming the ways that we create art, engage audiences, and collaborate

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Cultural Medallion and Young Artist Award 2019 Recipients (From Left to Right) Eric James Watson, Emily Koh, Weixin Quek Chong, He Shuming, Gabriel Chan and Tan Wei Keong



Cultural Medallion and Young Artist Award 2019

Singapore Biennale 2019



Singapore Biennale 2019 Co-Curator explaining the exhibits to Senior Parliamentary Secretary Baey Yam Keng

Senior participants join the dancers of Flamenco Sin Fronteras for *Chronicles of Life* at Silver Arts 2019



Silver Arts 2019

Launch of Arts Resource Hub – Website & Physical Spaces



The Arts Resource Hub (ARH) was set up to provide arts freelancers in Singapore with the necessary professional resources to sustainably continue their practice, unlock new opportunities and grow meaningful careers

Golden Point Award 2019



Marc Nair, 2016 Young Artist Award recipient, at the Golden Point Award ceremony

The redeveloped Stamford Arts Centre, a multidisciplinary arts centre with a focus on traditional arts, celebrated its reopening in April 2019



Stamford Arts Centre Opening Celebrations

Arts In Your Neighbourhood



Listening to soundscapes of the neighbourhood at Podscape, a pop-up by Shophouse & Co as part of Arts In Your Neighbourhood, March 2020

CHAPTER 1

MAKING STRIDES IN THE ARTS

THROUGH ITS VARIOUS FORMS OF EXPRESSION,

the arts connect people from all walks of life, forging bonds and a sense of belonging in our communities. The arts are best experienced with others, whether in the creating or enjoyment of it. This is why we constantly connect and work with artists, arts groups, supporters, partners and the general public to ensure that Singapore's vibrant arts scene continues to be a rewarding experience for Singaporeans to share in.



Visitors intrigued by an art installation by Manila-born artist Eisa Jocson, presented by The Columns Gallery at S.E.A. Focus 2020



(Anti-clockwise from Top) Marlon James delivering the Festival Prologue at SWF 2019; Full house at SWF 2019 Youth Fringe Panel: *Why Diversity Matters in YA Fiction*, featuring Nicola Yoon, Jack Cheng, Anitha Thanabalan; Roxane Gay at her SWF 2019 lecture *Understanding Identity through Pop Culture*; Senior Minister of State Sim Ann at the SWF 2019 opening ceremony with (From Left to Right) Festival Director Pooja Nansi and authors Moe Clark and Melanie Mununggurr-Williams

SINGAPORE WRITERS FESTIVAL 2019

WHEN | 1 – 10 November 2019
WHERE | Various
REACH | 25,500
PARTNERS | Various

The Singapore Writers Festival (SWF) 2019 opened on 1 November 2019 at National Gallery Singapore with Senior Minister of State Sim Ann as Guest of Honour. This is the first edition with Pooja Nansi as Festival Director. SWF 2019 saw an overall satisfaction rate of more than 90 percent and reached over 25,500 attendees over 10 days, featuring close to 300 authors and performing artists in 300 programmes.

Festival headliners included Man Booker Prize winner Marlon James, New York Times best-selling essayist Roxane Gay, New York Times best-selling author Min Jin Lee, renowned travel writer Pico Iyer, and Young Adult best-selling author Nicola Yoon.

Festival highlights included:

- The SWF Literary Pioneer programme which celebrated the life and works of Eurasian author, Rex Shelley.
- The first SWF Youth Fringe targeted at teens aged 13 to 18, curated in part by a team of Youth Curators.
- Country Focus: Canada, which provided a platform for a rich exchange of ideas between Canadian authors and the Singaporean audience.
- A spotlight on Southeast Asia including discussions on Southeast Asian literature and a performance by Bornean ensemble Nading Rhapsody.
- Cross-cultural programmes including bilingual panels and storytelling for adults and children, inclusive programmes and sessions involving migrant workers.
- A focus on digitalisation through panels on the topic and two exhibitions, *A Gentle Observer* and *Text Talk*.





AJ Low getting students to create characters based on personalised statistics such as strength, dexterity, intelligence, wisdom and charisma as part of the Words Go Round Programme at Tao Nan Primary School

WORDS GO ROUND 2020

WHEN	2 – 13 March 2020
WHERE	Various
REACH	1,500
PARTNERS	Various

The 10th edition of Words Go Round (WGR) was held from 2 to 13 March 2020, and an initial 34 Singapore and international authors were planned across 39 unique programmes for schools.

Due to Covid-19 precautionary measures rolled out by MOE and ECDA, several WGR programmes were postponed. Programmes that continued included re-configured assembly talks for smaller audiences and workshops. In addition, due to increasing travel restrictions at the time, WGR proceeded with programmes conducted only by Singapore-based speakers. In total, WGR 2020 featured 12 authors in 28 programmes.

Emphasising on deeper engagement and learning, WGR programmed more workshops for students. In addition, WGR partnered literary organisation Sing Lit Station to programme workshops for secondary schools, which were well received.



Dramatised reading of Jean Tay's new script for the stage adaptation of Charmaine Leung's book, *17A Keong Saik Road*

BUY LOCAL, READ OUR WORLD (#BUYSINGLIT) MOVEMENT

WHEN	6 – 8, 13 – 15 March 2020
WHERE	Islandwide
REACH	65,093
PARTNERS	Various

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

The fourth edition of BSL took place over the first two weekends of March 2020, featuring more than 70 programmes across Singapore. Senior Parliamentary Secretary Baey Yam Keng attended the opening event at Pasir Panjang Power Station, which featured *Glorious, Monstrous Hantu Tales from Singapore*, a theatrical adaptation of selected Singapore Literature texts which was first presented at the Southbank Centre in the UK, as part of London Literature Festival 2019. BSL also held several programmes in collaboration with Arts in Your Neighbourhood (AYN), including Hello SingLit!, a pop-up children's book fair at Bedok Town Square organised by Woods in the Books.



NAC Chairman Goh Swee Chen as Guest-of-Honour at the Golden Point Award 2019 prize giving ceremony

GOLDEN POINT AWARD 2019

WHEN	7 December 2019
WHERE	Islandwide
REACH	1,200

The Golden Point Award (GPA) is Singapore's premier creative writing competition for Short Story and Poetry in the nation's four official languages: English, Chinese, Malay and Tamil. Established by NAC in 1993, the competition is a key platform for discovering new writers and to encourage literary expression in Singapore.

This year's competition received a record number of 1,195 eligible entries – a 72 percent increase over the previous edition. First Prize winners receive a cash prize and an enrichment grant for honing their creative writing craft and capabilities. Winners were announced at an Award Ceremony held on 7 December 2019.



(Left to Right) Senior Minister of State Sim Ann with NAC CEO Rosa Daniel, Naïse founder Dennis Tay and featured artists at the inaugural SAW x Naïse merchandise launch; NTU Centre for Contemporary Art Singapore (NTU CCA) Residencies OPEN during Art After Dark x Singapore Art Week 2020 on 17 January 2020; *Justice for All*, an immersive, site-specific installation by British-Nigerian artist, Yinka Shonibare, CBE, RA, at the Arts House during Singapore Art Week

SINGAPORE ART WEEK 2020

WHEN	11 – 19 January 2020
WHERE	Islandwide
REACH	Over 600,000
PARTNERS	Singapore Tourism Board, Economic Development Board of Singapore, various partners

Singapore Art Week (SAW) returned for its eighth edition from 11 to 19 January 2020, with more than 100 events taking place across Singapore at arts and cultural institutions, private galleries, art precincts, independent arts spaces and public spaces.

A key anchor programme, S.E.A. Focus 2020 returned for its second edition with a showcase of contemporary art from Southeast Asia. This year, Singapore Art Week saw the incubation of art and technology projects alongside strong collector showcases such as the IMPART Collectors Show 2020: Material Agendas. Many new spaces were activated for the duration including corporate spaces in the Central Business District, community arts nodes and industrial warehouses that were converted into exhibition venues. As SAW gains traction among local and international audiences, we welcomed our inaugural batch of volunteers, who were keen to participate in this annual celebration of visual arts.

Some of the highlights included:

- Light to Night – This annual marquee event presented by National Gallery Singapore was held around the Civic District, with programmes happening in and around the National Gallery Singapore, The Arts House, Asian Civilisations Museum, Victoria Theatre and Concert Hall, and Esplanade – Theatres on the Bay.
- AR.T Trail – Through the innovative use of augmented reality technology, the public art trail by The Meshminds Foundation provided deeper insights into six public artworks by Singapore artists in the Central Business District.
- SAW Late Night Programmes – Held for the first time during Singapore Art Week, the Waterloo, Bras Basah and Bugis district and Tanjong Pagar Distripark held a one-night-only event where visitors attended exhibition openings, performances, guided tours and workshops.

- IMPART Collectors Show 2020: Material Agendas – Presented by Art Outreach Singapore that featured 20 artworks from 13 local and regional art collections.

Gillman Barracks Programmes

Art After Dark x Singapore Art Week 2020 is the flagship night-time open house event by Gillman Barracks. This bumper edition hosted highlights such as the Singapore Biennale 2019, contemporary art platform S.E.A. Focus organised by STPI – Creative Workshop & Gallery, and brand new exhibitions and programmes by resident galleries and the NTU Centre for Contemporary Art Singapore. As an open house event that has gained strong traction within the arts community and public, Art After Dark aligns with the strategic outcome of inspiring the community.





A visitor enjoying the works at S.E.A. Focus 2020

S.E.A. FOCUS

WHEN 15 – 19 January 2020
WHERE Gillman Barracks
REACH Over 5,000

Now in its second edition, S.E.A. Focus 2020 is a showcase of contemporary art from Southeast Asia. This year's event featured 20 galleries from across 13 Southeast Asian cities, accompanied by a creative programme of artist-led events and talks. S.E.A. Focus 2020 was held at Gillman Barracks, Singapore's premier visual arts precinct from 16 to 19 January 2020. The visitor numbers were healthy and the fair received good response in terms of sales.

S.E.A. Focus is aligned to contribute towards a landscape in which local institutions and intermediaries contribute significantly towards a sustainable ecosystem, and for Singapore to be internationally recognised as a thought leader in Southeast Asian modern and contemporary art. The long-term aim of S.E.A. Focus is to establish itself as the go-to fair in the region for Southeast Asian art as well as to grow the capabilities of STPI as an intermediary.



Ministry for Culture, Community & Youth Grace Fu launches one of the three Public Art Trust's Singapore Bicentennial Public Commissions – *Crossing Shores* by Speak Cryptic, together with the artist and students of Kebun Bahru PCF at Siglap Canal, East Coast Park on 28 August 2019

LAUNCH OF SINGAPORE BICENTENNIAL PUBLIC ART COMMISSIONS



WHEN 28 August 2019 – 28 February 2020
WHERE Islandwide
REACH Approximately 2.6 million
PARTNERS NParks, URA, HDB, PUB, PA, NGS, River Cruise, SportSG, Tampines TC, AMK TC, Bukit Panjang TC, JTC, ACM, STB, AAC, SAC

To commemorate the Singapore Bicentennial, the Public Art Trust commissioned three innovative public artworks, namely *The Time Tree* by Robert Zhao, *Crossing Shores* by Speak Cryptic and *Five Stones* by Twardzik-Ching Chor Leng. The commissions drew reference from bicentennial themes such as multi-culturalism, openness and self-determination.

The works by Robert Zhao and Speak Cryptic were unveiled in August 2019 and presented over six months, accompanied by diverse public programmes such as artist-led workshops, public talks and drop-in arts activities. These were closely followed by the launch of Twardzik-Ching Chor Leng's work in November 2019 as part of NAC's Arts in Your Neighbourhood. *Five Stones* travelled across the island thereafter, gracing 10 locations in Singapore. The works were then gathered in the Civic District for Singapore Art Week 2020 through a series of activations by five individuals including artists Amanda Heng and Ezzam Rahman, 2016 Young Artist Award recipient.



An Obstacle In Every Direction by Singapore Biennale 2019 artist Nabilah Nordin. The artist created an obstacle course from found objects where visitors can spend time exploring the different possible routes and enjoy the textures of the obstacles
Photo credit: Singapore Art Museum

SINGAPORE BIENNALE



WHEN 19 November 2019 – 22 March 2020
WHERE Various Locations
REACH 500,000
PARTNERS Singapore Art Museum

VIDEO CREDIT:
SINGAPORE ART
MUSEUM

Commissioned by NAC, Singapore Art Museum (SAM) presented the Singapore Biennale 2019 (SB2019) from 19 November 2019 to 22 March 2020. Titled "Every Step in the Right Direction", SB2019 was presented in 11 venues and featured prominently at National Gallery Singapore, Gillman Barracks and Institute of Contemporary Art Singapore (LASALLE). Alongside the exhibition, SAM organised outreach activities, educational programmes and an online symposium that involved local and international participants, to encourage discussions around the Biennale's theme, artists and artworks.

Gillman Barracks was a venue for Singapore Biennale 2019, where works from 22 local, regional and international artists were exhibited across five gallery spaces. Throughout the Singapore Biennale season, active programming was organised by Singapore Art Museum and supported by the Gillman Barracks Programme Office.



The young and old moving with Got to Move Dance-Walk

GOT TO MOVE 2019

WHEN	4 – 27 October 2019
WHERE	Islandwide
REACH	Physical reach: More than 12,000 Online reach: More than 56,000
PARTNERS	SportSG

As part of efforts to bring quality and accessible dance-related programmes to the public, this year's edition of Got to Move (GTM) ran for an extended period of close to four weeks and with a wider geographical reach than before. The annual festival, now in its fifth edition, featured a range of programmes designed to reach out to communities with varied needs, such as underserved communities and families with children, in a bid to foster and champion inclusiveness in and through the arts.

GTM partnered with SportSG for the first time to bring the GTM Dance-Walk out of the Civic District and into the heartlands. This year's GTM Dance-Walk was led by dancers from The Royal Dance-Off and accompanied by fringe events held at Seng Kang Sports Centre. The festival also tapped into NAC's Arts and Culture Nodes to hold programmes in venues such as Wisma Geylang Serai, Kallang CC and *SCAPE. This year's GTM enjoyed an exciting line-up of over 300 dance activities across various genres, catering to different communities at 53 locations throughout the island.



Khai, FIG and Miss Lou gather for a group photo after the end of Sofar x Hear65's fifth session at The Gathering Room

HEAR65



Hear65 continued to grow its reach on Hear65.com from 6,200 monthly sessions in its first year to 10,300 in its second year. In order to widen exposure of homegrown music to more Singaporeans, Hear65 worked on various new partnerships, notably with UFM100.3 and Sofar Singapore.

A new series called *SING* 响狮城, 唱歌LIVE! (LIVE From The Lion City!) was launched with UFM100.3 to introduce Singapore's new generation of Mandopop artists to over 1,700 attendees and a wider online audience via Facebook livestream.

Sofar Sounds, a global platform known for its secret, intimate gigs, saw a diverse mix of 18 emerging Singaporean acts introduced to over 500 attendees who signed up to discover new music.

Young writers from Esplanade's Baybeats Budding Writers Program continued to contribute to Hear65's content.



Phaedra, a multidisciplinary collaboration between Siong Leng Musical Association and GuoGuang Opera Company (Taiwan)

STAMFORD ARTS CENTRE OPENING CELEBRATIONS

PLAY VIDEO

The redeveloped Stamford Arts Centre (SAC) celebrated its reopening from 5 to 7 April 2019, with Minister for Culture, Community and Youth Grace Fu officiating the celebrations on 5 April 2019. There were a total of 35 performances during the open house weekend, an evening garden concert, video sculpture, film screening, and other outreach activities. Highlights included *Phaedra*, a multidisciplinary collaboration between Siong Leng Musical Association and GuoGuang Opera Company (Taiwan), as well as three new digital projects – Chinese Opera Virtual Reality Stage Tour, Augmented Reality Walking Trail, and *Wind.Mystique* by Serene Tan, a Tilt Brush Chinese dance showcase – which sought to promote a better understanding of traditional art forms through digital technology.



Presentation of *Project Transit: Echoes of Waterloo* on 24 and 25 October 2019 by Thamizhvanan Veshnu Narayanasamy, as part of the Traditional Arts Residency at Stamford Arts Centre. The work is an interdisciplinary exploration of cultural memories centred on the Waterloo Street area, a precinct where early migrants of different ethnicities and religions have left their mark
Photo credit: Gordon Tan

STAMFORD ARTS CENTRE YEAR-ROUND PROGRAMMES

Throughout the year, Stamford Arts Centre (SAC) hosted a variety of monthly programmes including a traditional arts residency talk, a cross-talk showcase by Young People's Performing Arts Ensemble, and performances by Oudists Association of Singapore and Swarhythm Ensemble.

Most notably, "A Date with Traditional Arts" was held at SAC from 30 to 31 August 2019, offering a series of arts programmes and activities as part of the Singapore Night Festival. The two-day event, which attracted about 2,500 visitors, featured traditional arts performances and hands-on activities reflecting Singapore's multi-ethnic culture.

NAC organised *in exploration: The Identity of Chinese Dance*, which brought together two internationally renowned choreographers, Yang Yuntao, Artistic Director of Hong Kong Dance Company, and independent dance artist Mui Cheuk-Yin (Hong Kong), to share their experiences in creating works that are compelling to modern audiences while remaining rooted in Chinese Dance.

SAC is also home to the NAC Traditional Arts Residency, which aims to support arts practitioners in creating new and innovative content with a traditional arts focus. In FY2019, NAC awarded residencies to Indian classical dancers Thamizhvanan Veshnu Narayanasamy, 1998 Young Artist Award recipient, and Durga Devi Manimaran, for the creation of new works inspired by the sights and sounds of the Waterloo district.



Displaced Persons' Welcome Dinner by Checkpoint Theatre

SINGAPORE INTERNATIONAL FESTIVAL OF ARTS 2019



VIDEO CREDIT:
ARTS HOUSE
LIMITED

WHEN | 16 May – 2 June 2019
WHERE | Islandwide
REACH | Over 73,000
PARTNERS | Various

The second edition of the Singapore International Festival of Arts (SIFA) under the artistic leadership of Festival Director Gaurav Kripalani saw highlights such as *Dionysus* by the renowned Suzuki Company of Toga and Purnati Indonesia, and three local commissions: *Displaced Persons' Welcome Dinner* by Checkpoint Theatre, *The Mysterious Lai Teck* by Ho Tzu Nyen, and the second part of Toy Factory Productions' trilogy *A Dream Under the Southern Bough: Reverie*.

It was heartening to note that local production *Displaced Persons' Welcome Dinner* was the best-selling production for the festival, filling 94 percent of the house with a total of 1,990 attendees. Other works with significant local presence included *Oreste by Ifigenia* by Tan Shou Chen and Ng Tian Hui, *Impulse* by Varsha, and the *Festival Closing Concert* at the Singapore Botanic Gardens by the Singapore Symphony Orchestra. Audience satisfaction remained high for SIFA, at 91 percent in 2019, up from 87 percent in 2018. Improvements were also observed on the digital front, with increments in social media followers for SIFA, Facebook Live views, and visitorship to the SIFA website.

CULTURAL MEDALLION & YOUNG ARTIST AWARD



CULTURAL MEDALLION AND YOUNG ARTIST AWARD 2019



The Cultural Medallion and Young Artist Award are the highest artistic accolades in Singapore. The Cultural Medallion recognises individuals whose artistic excellence, contribution and commitment to the arts have enriched and shaped Singapore's cultural landscape. The Young Artist Award recognises young practitioners aged 35 and below, whose artistic achievements and commitment distinguish them from their peers.

2019 marks the 40th year since the Cultural Medallion was first instituted in 1979. To date, it has been conferred on 126 artists. The Young Artist Award, which was introduced in 1992, has been awarded to 159 recipients. The 2019 Cultural Medallion and Young Artist Award Ceremony was held on 15 October 2019 at the Istana.

Young Artist Award recipients (Back row, from Left to Right) Emily Koh, Gabriel Chan, He Shuming, Tan Wei Keong, and Weixin Quek Chong, and Cultural Medallion recipient Eric James Watson (Front row, third from Left) with President Halimah Yacob, Minister for Culture, Community & Youth Grace Fu and VIPs at the 2019 Cultural Medallion and Young Artist Award Ceremony



Dr Suneel Krishnan interacting with participants who attended his creative writing workshop for short story in Tamil

VISAI WITH TAMIL MURASU

WHEN 4, 11 May, 6, 20 July 2019
WHERE SPH News Centre
REACH 20,000
PARTNERS Tamil Murasu

Visai, an NAC-Tamil Murasu partnered programme for capability development, was developed for emerging readers and writers of contemporary Tamil literature. Four creative writing workshops for poetry and short stories in Tamil were conducted from May to July 2019 by international Tamil writers such as Prof Su Venugopal, Dr Suneel Krishnan, Saravanakarhikeyan and Samraj. As part of the programme, Tamil Murasu published interviews with international writers; book recommendations, essays on genre fiction, contemporary poetry, and writing techniques; and learning points from each workshop to increase awareness and knowledge of contemporary Tamil literature.



Singapore Delegation at National Centre for Writing (UK)

RESIDENCY PARTNERSHIP WITH NATIONAL CENTRE FOR WRITING (UK)

WHEN July – August 2019
WHERE Norwich, UK
PARTNERS National Centre for Writing (UK)

The NAC partnership with the National Centre for Writing (NCW) is part of the Literary Arts team's larger plan to leverage international partnerships to plug skills and knowledge gaps, increase public interest in SingLit in the UK, as well as develop international opportunities for Singapore writers.

The NCW is a major literary arts organisation in the UK, with strong links with the British Centre for Literary Translation. This residency programme with NCW gives Singapore writers and translators the creative space to focus on their work, experience intensive training under a strong creative writing faculty, broaden their cultural perspectives and gain access to the wider UK literary community. In 2019, JY Yang and Jeremy Tiang were selected as the Writer-in-Residence and Translator-in-Residence respectively.



Kahchun and children recording their song at a studio

MUSIC IMMERSION PROGRAMME AT CHILD AT STREET 11 IN COLLABORATION WITH KAHCHUN WONG

WHEN March – December 2019
WHERE 88 children and teachers
PARTNERS Child at Street 11, in collaboration with Kahchun Wong

To create access and opportunities for children to experience the arts with Singapore artists, NAC partnered Child at Street 11 to develop and execute a music immersion experience and a collaborative music production led by music conductor and 2017 Young Artist Award recipient Kahchun Wong. Child at Street 11 is a non-profit early years centre that helps children from families with diverse backgrounds receive quality early-years education through inclusive and accessible programmes.

This partnership sought to provide a well-rounded and inspiring experience for children to participate in the whole spectrum of music education, from composition and production to performing alongside professional artists and musicians. The project successfully concluded with a recorded piece composed by Kahchun Wong, with vocals and lyrics sung and co-written by the children and singer-songwriter JJ Ong (aka Falling Feathers).



Wolf Trap Master Teaching Artist Kofi co-teaching with Preschool Educator

WOLF TRAP INSTITUTE FOR EARLY LEARNING THROUGH THE ARTS

WHEN 7 – 17 May 2019
WHERE Various
REACH About 550 artists, pre-school educators, parents and children
PARTNERS Singapore Repertory Theatre, Wolf Trap Institute for Early Learning through the Arts (USA)

To expand the reach of best practices for the arts in the early childhood sector, NAC commissioned Singapore Repertory Theatre (SRT) to conduct a series of workshops and residencies for artists and educators in preschools. The week-long programme benefitted 10 artists, 82 preschool educators, 110 parents, and 234 children, and was conducted in partnership with Master Teaching Artists from the Wolf Trap Institute for Early Learning through the Arts. The programme concluded with an early years seminar attended by 100 delegates comprising artists, educators and administrators. With NAC's support, SRT was appointed the first International Wolf Trap Affiliate, and will continue to support arts education in preschools.



Arts Development Network session on 7 January 2020 at Food For Thought, National Museum of Singapore

THE ARTS DEVELOPMENT NETWORK

WHEN 13 June 2019, 7 January 2020
WHERE Asian Civilisations Museum, National Museum of Singapore
PARTNERS National Gallery Singapore, The Esplanade Co Ltd, Singapore Tyler Print Institute – Creative Workshop & Gallery, Singapore Art Museum, Arts House Limited, Singapore Chinese Orchestra, Singapore Symphony Group

This initiative aims to form a community of practice between NAC and our key cultural institutions through bi-annual sharing of best practices in arts philanthropy. The network gathered on 13 June 2019 and 7 January 2020 to talk about effective donor engagement strategies and digital fundraising capabilities. NAC took the opportunity to discuss upcoming philanthropy initiatives such as the Culture Philanthropy Summit and Patron of the Arts Awards. Members of the network include representatives from Arts House Limited, National Gallery Singapore, Singapore Art Museum, Singapore Chinese Orchestra, Singapore Symphony Group, Singapore Tyler Print Institute – Creative Workshop & Gallery, and The Esplanade Co Ltd.



Participants and facilitators posing for a group photo to commemorate the completion of the Sync Singapore Programme

VERY SPECIAL ARTS - SYNC PROGRAMME

WHEN 8 – 12 July 2019
WHERE Enabling Village
PARTNERS Very Special Arts Singapore, British Council, Singapore International Foundation, Mediacorp Enable Fund

One of NAC's key priorities is to build diverse capabilities and to advocate for more inclusive practices within the arts sector. NAC partnered Very Special Arts to engage Sync, a leadership development programme in the UK, to organise a training programme targeted at artists and arts managers with disabilities to help develop their own project ideas. Ten individuals from Singapore and Malaysia participated in the programme held at the Enabling Village. Over the five days, they discovered their strengths, gained new skills to tackle challenges and emerged keen to plan for the year ahead, even embarking on new projects and proposals.



Let's Connect! gathers artists, community partners and policy makers to share knowledge and dialogues on arts engagement and participation

CAPABILITY DEVELOPMENT FOR COMMUNITY ARTISTS

As part of the efforts to strengthen competencies within the community arts sector, NAC put together opportunities for artists and community partners to network, share best practices, learn from one another and enter new spaces to engage different communities.

Platforms like Let's Connect! saw Kuo Jian Hong of The Theatre Practice, Jean Loo of Superhero Me, Christopher Cheong of Orchestra of Music Makers and Maria Tri Sulistyani of Papermoon Puppet Theatre, Indonesia, come together to share how they actively engage their audiences and communities, strive to be more inclusive, and leverage digital means to build relationships and allow for greater involvement within the community. In 2019, Let's Connect! gathered some 210 participants comprising artists, community partners and policymakers.

The community arts sector is also robust with new entrants and stakeholders supporting capability development efforts. The third iteration of the Community Arts Residency saw new collaborators Indian Heritage Centre and Republic Polytechnic, and returning partner Taman Jurong Community Arts and Culture Club, hosting a total of four community artists. The artists explored different approaches in their community arts practice and engaged with communities during the residency.

A three-year pilot NAC-LASALLE College of the Arts Community Arts Mentorship Programme benefitted 12 mentees from LASALLE's alumni. They received the opportunity to be guided by experienced artists in the field of community arts and gained experience in engaging with communities in different social settings.



Batch 5 intake (Visual Arts) of Teaching the Arts in an Early Childhood Environment course by SEED Institute

CAPABILITY DEVELOPMENT EFFORTS FOR ARTIST-EDUCATORS FOR PRE-SCHOOL AND SPECIAL EDUCATION

PRE-SCHOOL

WHEN 10 January – 4 April 2019
WHERE SEED Institute
REACH 30 Artists
PARTNERS SEED Institute

SPECIAL EDUCATION

WHEN Start of 1st run: 11 November 2019
Start of 2nd run: 14 February 2020
(Practicum Modules suspended due to COVID-19)
WHERE Online Learning
REACH 28 Artists
PARTNERS Social Service Institute (SSI), Rainbow Centre Training & Consultancy (RCTC)

To improve the quality of instruction and professionalise the arts education sector, NAC partnered various training institutes to develop the capabilities of artist-educators and instructors. In 2019, these initiatives benefitted 58 artists. For artists and instructors working in the Special Education sector, NAC partnered SSI and RCTC to co-design the course "En Route to Inclusivity: Working with Children with Disabilities in and through the Arts". The 30-hour course comprises three theory-based modules and a practicum component that equips artists with the competencies to engage and include children with disabilities in and through the arts. NAC also collaborated with SEED Institute to offer a customised 49-hour course on "Teaching the Arts in an Early Childhood Environment" (TAECE) for artists and instructors teaching in preschools.

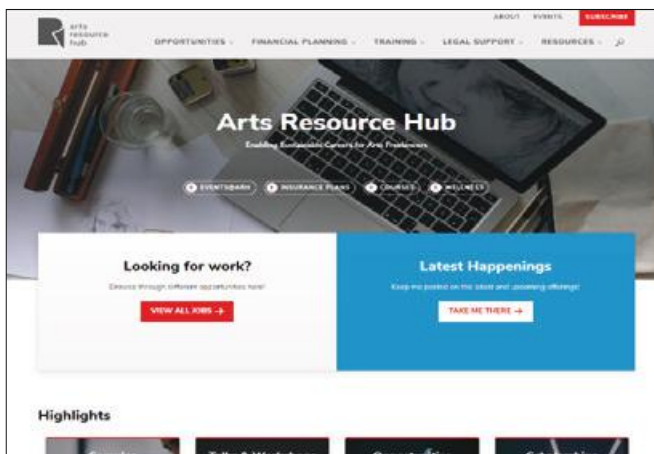


A sharing session at the Early Childhood Conference 2019

EARLY CHILDHOOD CONFERENCE BY THE EARLY CHILDHOOD DEVELOPMENT AGENCY

WHEN 13 – 14 September 2019
WHERE Suntec Convention Centre
REACH 5 artists and 380 preschool educators
PARTNERS ECDA

Artists are a regular feature at the annual Early Childhood Conference conducted by The Early Childhood Development Agency (ECDA). At the conference, pre-school educators come together for professional development, learning best practices, and networking, while experts from different fields are invited to conduct workshops for early childhood educators. NAC supported two learning journeys and three workshops conducted by Lavina Chong (Wigglepods) and Wong Seet Fun (Art Loft), as well as three workshops conducted by Faye Lim (Roly Poly Family), Natalie Alexandra Tse (SA Collective) and Paul Adams (Singapore Repertory Theatre). Close to 400 pre-school educators were engaged in the conference, thus increasing awareness of our local artists and arts pedagogies for pre-school.



(Clockwise from Top) A talk for freelancers in session at ARH @ Stamford Arts Centre; Entrance of ARH @ Goodman Arts Centre; Arts Resource Hub website and job portal



ARTS RESOURCE HUB

WHEN | September 2019
WHERE | Online, Goodman Arts Centre, Stamford Arts Centre
PARTNERS | Various

The Arts Resource Hub (ARH) initiative was set up in September 2019 to provide arts freelancers in Singapore with the necessary professional resources to continue their practice sustainably, unlock new opportunities and grow meaningful careers.

Since its conceptualisation in 2017, in response to the significant number of freelancers in the arts industry, extensive consultations were held with the arts community to tailor the ARH's offerings to better suit their needs. Over 370 members of the arts community across arts disciplines and practices, such as arts education, performance, literary and visual arts, technical production and arts management have been engaged.

The ARH website and job portal went live on 6 September 2019. It is a first-stop platform that aims to provide information and resources on relevant cross-sector topics such as financial planning, legal knowledge and training courses to arts freelancers. As the needs of arts freelancers are diverse, the resources on the ARH website are refined progressively over time.

On 6 January 2020, "ARH @ Goodman Arts Centre" and "ARH @ Stamford Arts Centre" opened, providing physical spaces for hot-desking, small group meetings and informal networking opportunities amongst arts freelancers. These physical spaces are co-located at sites with an existing concentration of arts groups and activities, providing a convenient space for arts freelancers to gather and find opportunities to work and collaborate with one another.



Singapore Producers Platform sharing by Jeffrey Tan Chye Leng (First from Left) and Woo Hsia Ling (First from Right) with Producers SG in September 2019, together with Jen Leys (Third from Right), producer at Performing Lines, on 2 September

SINGAPORE PRODUCERS PLATFORM

WHEN | October 2018 – September 2019
WHERE | Adelaide, Sydney, Perth, Melbourne
PARTNERS | Performing Lines, Australia

NAC organised the Singapore Producers Platform in partnership with Performing Lines Australia (PL). The programme is a training and development initiative for creative producers comprising three components:

- Mentoring and workshopping with PL's producers and senior management.
- Interviews and networking with independent producers and arts companies in Australia.
- Attendance at two performing arts markets and industry platforms in Australia.

Creative producers Jeffrey Tan Chye Leng and Woo Hsia Ling participated in this 10-week programme which was held over a period of 12 months from October 2018 to September 2019. They were given the opportunity to deepen their skills and technical knowledge in creative producing and be better equipped to help other independent artists and arts companies in Singapore strengthen their productions. The programme concluded with Jeffery and Hsia Ling sharing their learnings on 2 September.

ARTS & CULTURE RESEARCH NEWSLETTER

The Arts & Culture Research Newsletter was sent out monthly during the year to strengthen research interest in the arts sector by sharing salient arts and culture research findings in digestible formats. The themed newsletters provide excerpts of international research and studies, including those commissioned by NAC, as well as links to useful resources.

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RESOURCES FOR THE COMMUNITY ARTS SECTOR

As part of developing capabilities in community arts practices, NAC supported research and developed resources to facilitate exchange of good practices in the field of community arts. These resources are available on NAC's website.

NAC published *Impacting Communities Through the Arts II: 12 More Case Studies of Arts Engagement*, offering insights to a variety of artists' processes in engaging and co-creating with different segments of the population in different social settings. The case studies looked at how the arts express place identity, empower communities through arts access and give voice to seniors.

Based on a research collaboration with NUS Centre for Sustainable Asian Cities to better understand the impact of the arts on communities and spaces, NAC published two guides — *Bringing Arts into Neighbourhoods: Choosing the Right Space and Strategy* and *Assessing the Impacts of Arts in Neighbourhoods*. These guides offer frameworks for practitioners of community arts to evaluate spatial opportunities in neighbourhoods for arts activities, as well as to evaluate the impact of arts activities in the neighbourhoods.

NAC supported research by Dr Felicia Low in developing a person-centered framework for working with communities. *Person-Centered Arts Practices with Communities: A Pedagogical Guide* offers a framework based on four dimensions — social, personal, cognitive and cultural — from which practitioners can apply as a self-evaluation tool or as curriculum development.



Families at a Work-In-Progress showing of non-verbal theatre production *Oddssocks* by Five Stones Theatre



Wee Toon Hee busking outside Clarke Quay Central

BUSKING

The busking community in Singapore has been bringing vibrancy to the streets and energising our urban spaces for decades. In 2019, enhancements to the NAC Busking Scheme were made:

- Busking@*SCAPE was piloted with *SCAPE to engage youth to develop creative expressions and innovative ideas in street performances.
- Busking zones were introduced along the Singapore River and in Ang Mo Kio, giving buskers more flexibility to access busking locations close to one another.
- Digital scheduling tools were piloted, enabling buskers to ballot for busking slots.

These enhancements offer audiences and Busking Scheme venue partners a greater variety of street performances and a better busking experience for all.



(Clockwise from Left) Goodman B-Sides titled *Get Lost In The Arts*; Graffiti art at the Aliwal Urban Arts Festival; Aliwal Arts Nightcrawl pays homage to the precinct's rich cultural heritage



ARTS SPACES MANAGED BY ARTS HOUSE LIMITED

Goodman Open House 2019 – 22 June 2019

Organised by Goodman Arts Centre (GAC), the annual Goodman Open House was held on 22 June 2019. Themed "The Play-full Edition", this free-admission event aimed to engage people of all ages from the community through music, dance and play with a focus on participative music and movement performances by resident artists and arts groups at GAC. Packed with performances, workshops, exhibitions, open studios and fringe activities, the fun-filled day drew a total of 3,680 participants.

Aliwal Arts Nightcrawl – 13 July 2019

Organised by Aliwal Arts Centre (AAC), the annual Aliwal Arts Nightcrawl on 13 July 2019 was a multi-disciplinary arts festival held in the heart of Kampong Glam. This signature event paid homage to the precinct's rich cultural heritage with a contemporary edge that featured storytelling tours, performances, exhibitions, workshops and a night market.

Curated by Arts House Limited, the event engaged participants with free programmes by resident artists and AAC arts groups. It attracted about 6,725 participants.

Goodman B-Sides – 16 November 2019

To engage young and old in the community through the arts, Goodman Arts Centre (GAC) organised the annual Goodman B-Sides at the start of the year-end school holidays on 16 November 2019.

Titled "Get Lost In The Arts", the free-admission event was curated by Arts House Limited and turned GAC into a garden of creativity, with art trails, gardening, pop-up performances, workshops, a lifestyle market and F&B favourites for visitors to enjoy.

Aliwal Urban Arts Festival – 18 January 2020

The Aliwal Urban Arts Festival (AUAF), organised by Aliwal Arts Centre (AAC), is an annual celebration of Singapore Art Week. It features a carefully curated selection of arts inspired by international street culture, from graffiti to graphic art, rock to afro-beats, and skateboarding to breakdancing.

Curated by Arts House Limited and now in its seventh edition, AUAF saw artists gather at AAC on 18 January 2020 in a radical showcase of visual art, alternative music, dance performances and skateboarding. This celebration of urban art and youth sub-culture was designed to ignite curiosity and confront the audience with the question, "what if?".

THE CIVIC DISTRICT

WHEN | Year-long
WHERE | Civic District
PARTNERS | The Arts House, Asian Civilisations Museum, Esplanade – Theatres on the Bay, National Gallery Singapore, and Victoria Theatre & Concert Hall

In developing the Civic District as a premier arts and cultural destination for Singaporeans and international visitors, NAC, together with key cultural institutions in the district, put together a cultural calendar of signature programmes such as Light to Night Festival, Singapore International Festival of the Arts and Singapore Writers Festival. A precinct-level marketing initiative, Arts in the Civic District, amplified the diverse programmes of the respective cultural institutions taking place in the Civic District each month. According to NAC's Population Survey on the Arts, about six in 10 attendees of arts and culture events in 2018 visited the Civic District.

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Crowd being entertained by a street performance during Light to Night Festival 2020 at the Civic District



Learning about traditional arts through augmented reality at the Stamford Arts Centre (SAC) Digital Experience

STAMFORD ARTS CENTRE LEARNING JOURNEYS



WHEN | 3 June, 25 June, 18 October 2019
WHERE | Stamford Arts Centre
REACH | 55 participants across 3 learning journeys

The Stamford Arts Centre (SAC) Digital Experience, comprising an augmented reality walking trail and Chinese Opera virtual stage tour, was made available to the public from April 2019. Apart from public walk-ins, the learning journeys welcomed groups of visitors from the education and public sectors, offering them a digital perspective of SAC's history and the richness of traditional arts that it harbours.

DIGITAL TECHNOLOGIES IN PERFORMING & LIVE ARTS



WHEN | 26 & 27 November 2019
WHERE | Esplanade Theatre Studio
REACH | 500 attendees across 3 presentations on the first day and 55 participants across 3 workshops on the second day
PARTNERS | Esplanade – Theatres on the Bay, IETM - International Network for Contemporary Performing Arts

Technology serves as a medium for innovation and is redefining art in new ways. In line with NAC's objective to nurture digitally confident and versatile artists, the Digital Technologies in Performing & Live Art Symposium saw a plethora of conversations surrounding the process of marrying arts and technology. It offered attendees new perspectives and provided useful resources and takeaways on the practicalities of bringing both mediums together. The presentations and workshops were fruitful sessions that stimulated more discussions about how the digital revolution is transforming the ways that we create art, engage audiences, and collaborate.

ARTS AND IMMERSIVE TECHNOLOGY WORKSHOP

WHEN | 25 July 2019
WHERE | Stamford Arts Centre
REACH | 44 participants across 2 workshop sessions

The Arts and Immersive Technology Workshops brought together a group of artists, producers and marketing managers to explore the possibilities of Augmented and Virtual Reality for their creative practice and marketing efforts. It provided an introductory experience to immersive technology concepts and hardware, its history and future trends, and a hands-on experience for the creation of immersive content.



Seamless ticketing was enabled on the A List portal with more than 600 events on-boarded

CULTURAL CONCIERGE

As part of efforts to drive digital engagement, seamless ticketing was rolled out on the A List in December 2019, enabling users to purchase tickets on the platform. In February 2020, more than 600 events were on-boarded across 13 promoters, including Arts House Limited, Singapore Chinese Orchestra, Singapore Symphony Orchestra, Singapore Dance Theatre, The Necessary Stage, Wild Rice and The Esplanade Co Ltd.

In January 2020, NAC entered a partnership with The Esplanade Co Ltd (TECL) to co-lead the Cultural Concierge project under the Culture Sector Digitalisation Plan. With the aim of driving arts and culture consumption, the Cultural Concierge builds on the efforts of A List and is envisioned as a one-stop platform integrating personalised event recommendations, content, ticketing and audience data. To align the vision, objectives and outcomes for the Cultural Concierge, a visioning workshop was held in March 2020 with culture sector partners such as the National Heritage Board, Arts House Limited and National Gallery Singapore.

To better understand consumer needs and behaviours when searching for arts and culture events, NAC and TECL are conducting a study of the consumer landscape, customer segmentation frameworks, and potential models to encourage arts and culture consumption. Recommendations from the consultancy are due in August 2020. The Cultural Concierge project will be rolled out in phases from 2021 to 2022.

WHETHER AT HOME OR IN PUBLIC SPACES,

the arts have a way of lifting our spirits and building bridges between people. It inspires us to celebrate diversity and the beauty of various points of view expressed in a myriad of forms. Through the arts, we can value each others' stories, create change, and empower one another as a community.

CHAPTER 2

CONNECTING WITH THE COMMUNITY

Crossing Shores by Speak Cryptic,
part of the Singapore Bicentennial
Public Art Commissions





Children aged 18 months to 3 years at dance performance
Grow With Me by The Kueh Tutus

THE ARTGROUND HIGHLIGHTS

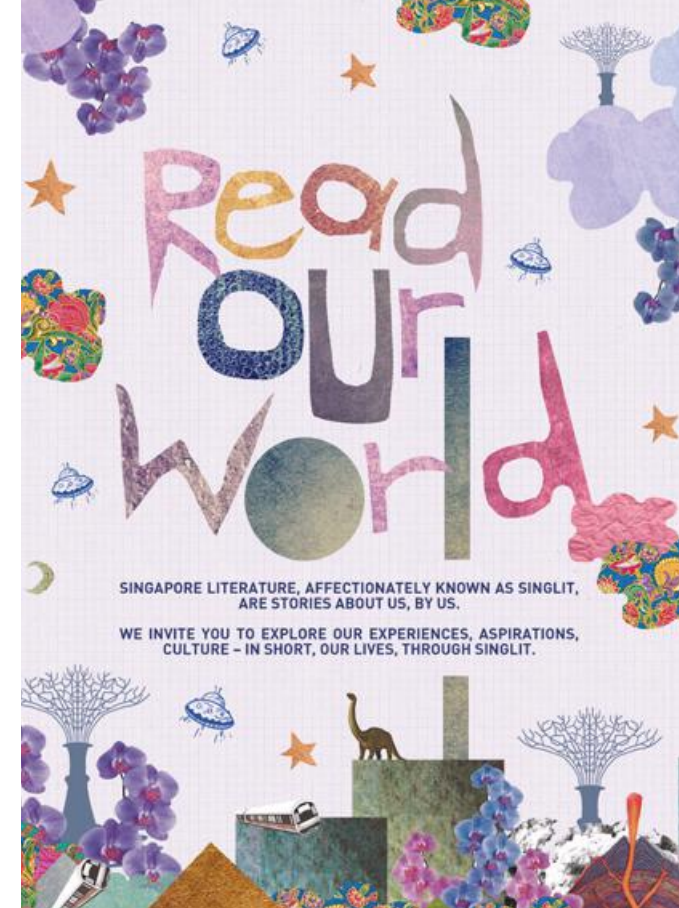
The Artground engaged more than 70,000 children and caregivers in over 50 unique arts programmes and exhibitions. As a space that values the voices of children, The Artground proactively involves them in contributing their ideas and feedback to new works that it incubates.



The NAC-AEP Review Committee & Secretariat 2019-2020

THE NAC-AEP REVIEW 2019-2020

From 2019-2020, the NAC Arts Education Unit embarked on a review of the NAC-Arts Education Programme (NAC-AEP). The review focused on refining the objectives and relevance of the programme, as well as its design and implementation. In the initial phase of the review, education stakeholders, school leaders and teachers were engaged through focus group discussions. NAC then convened a Review Committee comprising representatives from the Ministry of Education, artists, school leaders, researchers, pedagogy experts, and education heads of cultural institutions to offer recommendations to address the evolving needs of schools in the area of arts education. In the subsequent phases, NAC will be developing plans for a revised suite of schemes to ensure that students continue to have access to quality experiences in and through the arts.



READ OUR WORLD: SINGLIT BOOK GIFT FOR SCHOOLS (JUNE-NOVEMBER 2019)

"Read Our World: SingLit Book Gift For Schools" ran its second edition in 2019 after a successful pilot run in 2018. A school outreach initiative by NAC, it aims to cultivate a love for Singapore stories amongst the next generation of readers. It hopes 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 15 SingLit books that teachers can choose from a curated list. NAC also provided schools with Meet-the-Author sessions and complimentary book display stands.

The 2019 edition saw a slight increase in outreach to schools, with a 77 percent take-up rate from schools, compared to 75 percent in 2018. Take-up for Meet-the-Author sessions doubled with this edition.

NOISE SINGAPORE

WHEN 3 – 4 August 2019, 17 – 19 January 2020
WHERE Various
REACH 70,000
PARTNERS National Youth Council, LOPELAB, Ownself Records, *SCAPE, Wisma Geylang Serai, Esplanade – Theatres on the Bay

In partnership with National Youth Council, NAC organised and curated the Noise Urban Sounds segment and the Noise Urban Arts Zone with intermediary LOPELAB for the annual YOUTHx Weekend Festival. The prelude to the Festival's main stage music programming, Noise Urban Sounds featured young emerging artists 10vacations, Viceboy and Krysta Joy. The multi-disciplinary Noise Urban Arts Zone featured a range of art forms that provided a unique urban arts experience for youths. It featured street art by the likes of Studio Moonchild, DPLMT, SLACSATU and SPAZ, a digital gallery of moving visuals, digital skins by artists O\$P\$ and DUDE, and roving performances by Baracuda Batucada, Beats Encore and Frontier Danceland.

NOISE MUSIC MENTORSHIP

The 13th edition of the Noise Music Mentorship, an NAC initiative organised by Ownself Records, featured 13 young and rising musicians aged 20 to 31 years old. They experienced a two-month mentorship with the likes of singer-composer Imran Ajmain, singer-songwriter Ling Kai and music producer Evanturetime. They also received performing experience at NAC's Arts and Culture Nodes *SCAPE and Wisma Geylang Serai before their final showcase. This edition saw the return of the showcase to Esplanade – Theatres on the Bay at the *All Things New x Noise Weekend* from 17 to 19 January 2020, where the mentees performed to audiences of more than 10,000.



(Clockwise from Top) Noise Music Mentorship mentee Joy Heng performing at the Esplanade Concourse at *All Things New x Noise Week*; Noise mentee Islander performing at the Esplanade Outdoor Theatre at *All Things New x Noise Weekend*; Noise mentee Causeway Youth performing at the Esplanade Outdoor Theatre at *All Things New x Noise Weekend*



SILVER ARTS



WHEN 5 – 29 September 2019
WHERE Islandwide
REACH 45,000
PARTNERS Various

More than 45,000 seniors and their loved ones enjoyed an extensive line-up of arts programmes and activities celebrating the meaningful possibilities for seniors in the arts. Festival offerings included an exhibition at the National Library Building Plaza showcasing the creative potential of seniors who participated in four artist-led Community Arts Projects that explored themes around communal and personal aspirations. In *Home is where the Heart is* by Jaxton Su, senior participants designed dioramas around their unique stories of home. It culminated in a large-scale installation that later travelled to Woodlands Regional Library, where the same group of seniors returned as volunteer facilitators, guiding members of the community in similar diorama-making workshops.

The festival featured performances such as *Those Were the Days* by the Philharmonic Youth Winds, where senior singers auditioned for an opportunity to perform live alongside the orchestra. The inaugural Arts and Ageing Circle brought together over 60 artists, social and healthcare practitioners, policy makers and funders to discuss the value of arts and foster ongoing conversations about working across sectors to design programmes for meaningful senior engagement.



(Clockwise from Top) *An Evening of Nanyin Jazz* by Siong Leng Musical Association, fusing traditional and contemporary music genres to entertain across generations; Seniors embark on a dramatised walking trail to explore Public Art in the Civic District; Singer Robert Fernando joined by two community singers at *Those Were the Days*

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Five Stones by Twardzik-Ching Chor Leng installed in Punggol

ARTS IN YOUR NEIGHBOURHOOD

WHEN 7 – 24 November 2019, 12 – 29 March 2020
WHERE Islandwide, with a focus on Punggol & Bukit Panjang
REACH 315,000
PARTNERS Public Art Trust, Institut français, Housing & Development Board, NParks, Public Utilities Board, National Environment Agency, People's Association

Residents in various neighbourhoods encountered the arts in new ways during the 13th edition of Arts In Your Neighbourhood (AYN) in November 2019. With Punggol as the focus town and concerted efforts to engage young audiences, commissioned programmes like *A Rainbow Odyssey* by Sweet Tooth featured activities and performances that parents and children could enjoy together. The sights and sounds of Punggol were turned into "data sculptures" in AYN's first digital artwork *Sensing Punggol* by Spang & Lei, where the artists used electronic environmental data collected by residents to form an interactive sculpture.



Held in March 2020, the 14th edition of AYN saw Bukit Panjang as its focus town. Digital programmes were presented, such as *Podscape* by Shophouse & Co. featuring podcast-style audio vignettes incorporating soundscapes and recordings from live interviews with residents. The season emphasised community participation, with artists and residents co-creating for *The Outer Space**, a street-art trail curated by 2013 Young Artist Award recipient Mohammad Zulkarnaen Othman (ZERO).



Public Art Trust (PAT) x AYN

In collaboration with PAT, the November 2019 edition featured Singapore Bicentennial Commission *Five Stones* by Twardzik-Ching Chor Leng. The five installations, each comprising five larger-than-life "five stones" with designs inspired by the flora and fauna of Punggol, were accompanied by fringe activities tailored for young families.

Voilà! French Festival x AYN

Nearly 3,500 audience members in the heartlands experienced a whimsical dance performance *Petite Nuit Au Lit (A Little Bed Trip)* by French arts group Cie Cahin Caha in the November 2019 edition, in collaboration with Institut français as part of the Voilà! French Festival 2019.



Minister for Culture, Community & Youth Grace Fu shares a moment with participants at the WeCare Arts Exhibition

WECARE ARTS FUND AND WECARE ARTS EXHIBITION

WHEN 19 – 29 September 2019
WHERE Wisma Geylang Serai
REACH 7,000
PARTNERS People's Association's Community Development Councils

WeCare Arts Fund supports social service agencies (SSAs) in working with artists to provide arts access to under-reached communities. Initiated in 2014 in collaboration with People's Association's Community Development Councils (CDCs), the Fund has reached some 14,000 beneficiaries over the last five years. In 2019, it was announced that the Fund will continue from 2020 to 2021 with a further commitment of \$1m.

In September 2019, the WeCare Arts Exhibition was organised in partnership with the CDCs. It featured artworks and a dance performance by senior beneficiaries from five participating SSAs. The showcase highlighted a variety of arts engagement processes that allowed seniors to reflect on shared memories, cultivate new friendships and revitalise themselves through distinctive art expressions. The exhibition attracted some 7,000 attendees.



Visitors encountering a roving theatre production by 3Pumpkins, as part of the BIG Green Carnival at Jurong Lake Gardens

ARTS AND CULTURE NODES

WHEN Year-long
WHERE Bedok Community Centre, Kallang Community Club, Pasir Ris Elias Community Club, Siglap South Community Centre, Taman Jurong Community Club, Our Tampines Hub, Wisma Geylang Serai, SAFRA Jurong, SAFRA Toa Payoh, SAFRA Punggol, SAFRA Mt Faber, Participate in Design (MacPherson), Jurong Lake Gardens, Singapore Botanic Gardens, *SCAPE, Asia Square, Mapletree Business City, Gardens by the Bay, Jurong Regional Library, Tampines Regional Library, Woodlands Regional Library
REACH 388,000
PARTNERS People's Association, Our Tampines Hub, Wisma Geylang Serai, SAFRA National Service Association, Participate in Design Limited, National Parks Board, *SCAPE Co. Ltd, Asia Square Tower 1 Pte. Ltd, Mapletree Investments Pte Ltd, Gardens By the Bay, National Library Board

NAC's islandwide network of Arts and Culture Nodes, initiated in 2012, offers regular quality arts programmes and brings people together to participate in, enjoy and experience the arts. Arts and Culture Node Partners include the People's Association, National Library Board and SAFRA.

In 2019, NAC formed new partnerships with *SCAPE, Gardens by the Bay, Wisma Geylang Serai and National Parks Board's Singapore Botanic Gardens and Jurong Lake Gardens to bring the arts to more communities in Singapore. This brought the total number of Arts and Culture Nodes in FY19 to 21, which featured arts programmes that reached out to 388,000 people.



VOLUNTEERISM

Everyone can play a part in Singapore's cultural development by contributing passion, time and skills to the Arts. Volunteerism also provides an opportunity for individuals from diverse backgrounds to encounter the arts and connect with communities.

In 2019, more than 5,000 individuals contributed their time and efforts, playing a variety of roles in arts organisations as well as bringing a positive arts experience to more people in Singapore.

Some 24 arts volunteer managers attended volunteer management training programmes to better engage and develop the pool of volunteers. In 2019, NAC also augmented the Befrienders' Arts Toolkit (BAT) with a new digital art activity, Places and Voices of Our Neighbourhood, developed by Moses Sia. The toolkit aims to spark conversations and enhance the befriending process of volunteers through accessible arts activities. The BAT has enabled over 200 volunteers to reach out to 720 beneficiaries in 2019.

(From Left to Right) Tan Jit Kin, Liew Poh Yin, Chan Hwee Ping and Chong Poh Fah return as regular Silver Arts volunteers at a Silver Films screening



stART FUND

A joint initiative by the National Arts Council and the private sector, the Sustain The Arts (stART) Fund was created to boost the long-term sustainability of smaller arts organisations and nurture a culture of giving to the arts.

It brings together public, private and charitable funding from the community to raise philanthropic capital for our smaller arts organisations. Administered by NAC, it helps arts organisations with limited resources to scale up, establish robust governance structures and present quality programmes that contribute to the vibrancy of Singapore's arts and culture ecosystem. These encompass programmes with community impact that enable more people to enjoy the arts, enhance the arts experience through digital technology, and encourage audiences to reflect on and celebrate Singapore's cultural identity. In view of the current pandemic, extension of communications for the Fund will cover Covid-19 related arts funding for FY2020/2021 (ongoing till 31 March 2021).

Thanks to the tireless efforts of NAC's former Chairman Professor Chan Heng Chee, a pledge of \$1m has been secured from Danny Yong, Founder of Yong Hon Kong Foundation and Chief Investment Officer of Dymon Asia Capital. This pledge forms the stART Fund's foundation to develop new ways to support and grow the arts scene in Singapore through philanthropy.



Keynote presentation by Charity Council Member Mildred Tan

CHARITIES COUNCIL ENGAGEMENT SESSION 2019

WHEN 23 April 2019
WHERE 10 square auditorium at The Rice Company
REACH 100
PARTNERS Charities Council

Held on 23 April 2019, the Charities Council Engagement Session was jointly organised by Cultural Matching Fund (CMF) and Charities Council. It seeks to promote awareness of good governance practices and common pitfalls to avoid, particularly in the areas of fundraising and CMF grant applications.



Panel discussion on strategies for a successful capital campaign. (From Left) Charlotte Koh (Moderator, NAC), Lian Pek (Singtel), Will Dallimore (Consultant, formerly from Royal Academy of Arts, London)

CULTURE PHILANTHROPY SUMMIT 2019

WHEN 28 August 2019
WHERE Ngee Ann Kongsi Auditorium @ National Gallery Singapore
REACH Over 200 participants including arts groups
PARTNERS The Culture Academy Singapore

Culture Philanthropy Summit 2019 was themed "Unlocking the Potential of Creative Partnerships". It saw veterans, international and local speakers, and panelists discussing innovative partnerships and future trends in culture philanthropy. This included insights on a donor's journey from keynote speaker Silvia Melchior, Head of Individual Giving at English National Ballet, and useful tips on Digital Strategies for Innovative Engagement from Dr Kevin Lim, Deputy Director of Co:Lab X National Gallery Singapore. Veteran corporate philanthropic heavyweights from Singtel and The Majority Trust engaged in a lively discussion about collaborating for impact as part of exploring creative partnerships. The strong repertoire of speakers and moderators included Jo-Anne Duchesne from Montreal Museum of Fine Arts Foundation, Kuo Jian Hong from The Theatre Practice, Will Dallimore, formerly from the Royal Academy of Arts (London), Corinne Estrada from Agenda (Paris) and Matthew Morse from Creative Partnerships Australia. The Summit was made possible through the support of co-organiser, The Culture Academy Singapore.



Trainer Jane Binks conducts the introductory course, "Fundraising for Impact: What's The Plan?"

ART OF GIVING SERIES

WHEN 10 – 11 October 2019, 27 – 28 February 2020
WHERE LASALLE College of the Arts
REACH 200
PARTNERS LASALLE College of the Arts

The Art of Giving Series was launched in 2017 by the Arts & Culture Development Office to share best practices and the latest trends in arts philanthropy. As part of the series, the "Fundraising for Impact: What's The Plan?" and "The Art of Giving: Sustainability through Philanthropy" courses, have been attended by more than 200 participants from local arts organisations since 2018.

SINGAPORE ART MUSEUM TOUCH COLLECTION



SOURCE: SINGAPORE ART MUSEUM

The Giving Week campaign featured Singapore Art Museum's Touch collection of portable and interactive art pieces designed for engagement with visually-impaired visitors

GIVING WEEK 2019

WHEN November – December 2019
WHERE Islandwide
REACH 600,000
PARTNERS Various arts organisations

Age is no barrier to aspirations as our year-end advocacy campaign attests. The Giving Week 2019 campaign drew insights from artists such as photographer Lim Kwong Ling whose images offered a glimpse into Singapore's past at his solo exhibition titled "Portrait of Home". It also featured a Q&A with Tysha Khan, the first Malay-Muslim woman to graduate from Intercultural Theatre Institute (ITI) and who now advocates for an inclusive world through theatre. The Campaign reached more than 600,000 individuals on social media and saw an increase of over 40 percent in giving on Giving.sg in 2019 as compared to 2018.



PATRON OF THE ARTS AWARDS 2020

PLAY
VIDEO

\$50.2 million contributions by 379 Award recipients
\$40.6 million cash contributions
\$9.6 million in-kind contributions

The Patron of The Arts Awards 2020 honoured over 370 patrons who gave to support the arts in 2019, which saw an increase of 23 percent in cash donations. Long-time patrons such as Ngee Ann Kongsi, Ngee Ann Developments Pte Ltd and Singapore Telecommunications Limited (Singtel) contributed over \$13m to support infrastructural projects for LASALLE College of the Arts, Wild Rice and Esplanade respectively. Other long-time patrons such as JCDecaux Singapore Pte Ltd continued to give generously, contributing over \$1.6m worth of advertorial space for NAC, The Arts House Ltd and The Necessary Stage. This year also saw the entry of more than 100 first-time patrons.

CHAPTER 3

PUTTING SINGAPORE ON THE MAP



Music for Everyone: Variations on a Theme by artist Song-Ming Ang and curator Michelle Ho at the 58th Venice Biennale 2019

ALL THE WORLD'S A STAGE,
and our uniquely Singaporean experiences are proudly told across the globe by local artists that showcase the best of our multi-faceted nation. We are proud to support our artists through cross-cultural collaborations, prestigious awards and milestone performances that broaden our collective horizons.

VENICE BIENNALE 2019



WHEN | 11 May – 24 November 2019
WHERE | Venice, Italy
REACH | 114,797 (Singapore Pavilion)
 593,616 (Venice Biennale)



The 58th Venice Biennale 2019 was Singapore's ninth participation at the prestigious international contemporary art platform since 2001. To represent Singapore, NAC commissioned artist Song-Ming Ang and curator Michelle Ho as the artistic team, who presented an exhibition at the Singapore Pavilion. Titled *Music for Everyone: Variations on a Theme*, the exhibition comprised work that extends Ang's practice of using music as a platform to explore ideas of public involvement and the various ways people relate to music, both individually and as a society. The Biennale, which happened from 11 May to 24 November, saw 110,000 visitors to the Singapore Pavilion throughout the exhibition period.

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(Clockwise from Top) Visitors entering the Singapore Pavilion at the 58th Venice Biennale; A recorder performance at the opening of the Singapore Pavilion at the 58th Venice Biennale; Opening speech by Senior Parliamentary Secretary Baey Yam Keng at the Singapore Pavilion at the 58th Venice Biennale





NAC and Creative New Zealand signed an Arrangement of Understanding, witnessed by New Zealand's Prime Minister Jacinda Ardern and Singapore's Prime Minister Lee Hsien Loong
Photo credit: Ministry of Communications and Information

AOU WITH CREATIVE NEW ZEALAND

On 17 May 2019, during a state visit by New Zealand's Prime Minister Jacinda Ardern, NAC and Creative New Zealand signed an Arrangement of Understanding (AOU) to encourage wider interaction between our arts sectors. This is the first such collaboration between the arts councils of New Zealand and Singapore, to facilitate exchanges and skills development opportunities for arts professionals and organisations in both countries.



NAC and Arts Council Korea signed a Memorandum of Understanding in Seoul, Republic of Korea on 25 November 2019

MOU WITH ARTS COUNCIL KOREA

On 25 November 2019, NAC and the Arts Council Korea signed a Memorandum of Understanding (MOU) to encourage greater cooperation between Korea's and Singapore's arts professionals, arts groups and institutions. The MOU focuses on capability building and collaboration in arts and technology, areas of interest for both arts councils.



Assistant CEO (Sector Development) Low Eng Teong met Chairman, China National Arts Fund Minister Luo Shugang in June 2019

MEETING WITH CHINA NATIONAL ARTS FUND

Singapore continues to build on its good relations with China National Arts Fund (CNAF) following their Memorandum of Understanding signed in September 2018. In June 2019, NAC Assistant CEO (Sector Development) Low Eng Teong led a delegation to Beijing to meet Minister of Culture and Tourism and CNAF Chairman Luo Shugang to discuss a collaboration framework between CNAF and NAC. The delegation also met Chinese arts groups and artists who are keen on collaborating with their Singapore counterparts, such as the China Writers Association.



Australian and Singaporean cultural leaders convene for the Cultural Leaders Forum at Arts Centre Melbourne

AUSTRALIA-SINGAPORE ARTS GROUP MEETING AND CULTURAL LEADERS FORUM 2019

The 2019 Australia-Singapore Cultural Leaders Forum took place on 25 September 2019 in Melbourne, Australia and saw about 80 participants from both countries. The Singapore delegation featured representatives from cultural institutions such as National Gallery Singapore, Singapore Art Museum, Arts House Limited, Esplanade, School of the Arts, Singapore Symphony Orchestra, and LASALLE College of the Arts. NAC led a small delegation of Singapore artists to participate in the forum as part of our efforts to strengthen our artists' international network. The forum featured discussions on global and regional trends in the arts sector, as well as case studies on Australia-Singapore collaborations, such as the Singapore Symphony Orchestra and Melbourne Symphony Orchestra partnership.

The 5th Australia-Singapore Arts Group meeting took place a day after, where key leaders from Australia and Singapore's arts sectors met to discuss efforts to further their cultural relations.



Singapore was represented by SOTA alumni and cellist Loh Hsiao Shan, tenor Jonathan Charles Tay, guest conductor Lien Boon Hua and percussion group Nadi Singapore

ASEAN-RUSSIA YOUTH SYMPHONY ORCHESTRA CONCERT

WHEN | 25, 27 October 2019
WHERE | School of the Arts (SOTA), Singapore Botanic Gardens
PARTNERS | ASEAN-Russia Dialogue Partnership Financial Fund, International Culture Centre of the Russian Federation

Supported by the ASEAN Cultural Fund, the International Cultural Centre of the Russian Federation (ICCR) organised the fifth edition of the ASEAN-Russia Youth Orchestra in Singapore on 25 and 27 October 2019. Held at School of the Arts (SOTA) Concert Hall and Singapore Botanic Gardens, the orchestra gathered 34 classically trained youth musicians from Russia and ASEAN Member States. Singapore was represented by SOTA alumni and cellist Loh Hsiao Shan, tenor Jonathan Charles Tay, guest conductor Lien Boon Hua and percussion group Nadi Singapore.



Li Ruimin, a Chinese dance artist from the Singapore Chinese Dance Theatre, and Malini Bhaskar, a classical Indian dancer from Bhaskar Arts Academy, represented Singapore at Viva ASEAN

VIVA ASEAN I-III

WHEN | 28 June – 3 July 2019, July – December 2019
WHERE | Bangkok, Thailand
PARTNERS | Ministry of Culture, Thailand, Singapore Chinese Dance Theatre and Bhaskar's Arts Academy

Thailand's Ministry of Culture organised Viva ASEAN, a Best of ASEAN Performing Arts showcase in Bangkok, Thailand from 28 June to 3 July 2019. The showcase was parlayed to an ASEAN Cultural Roadshow, which travelled through Asia and Europe from July to December 2019. Li Ruimin, a Chinese dance artist from the Singapore Chinese Dance Theatre, and Malini Bhaskar, a classical Indian dancer from Bhaskar Arts Academy, represented Singapore at these events. They worked with other ASEAN dance artists to create performing arts pieces showcasing the oneness of ASEAN during the ASEAN Cultural Year 2019.



Cultural exposure for youths from the Ship for Southeast Asia and Japanese Youth Programme (SSEAYP)

HOSTING OF THE SHIP FOR SOUTHEAST ASIA AND JAPANESE YOUTH PROGRAMME DELEGATES

On 18 November 2019, NAC hosted a group of 30 youths from the Ship for Southeast Asia and Japanese Youth Programme (SSEAYP) at Goodman Arts Centre. This is a special year as Singapore is one of the four ASEAN ports-of-call, which include Vietnam, Myanmar and Malaysia. SSEAYP is an established government-to-government multilateral youth exchange programme whose rich history spans 46 years. Every year, more than 300 youths from Southeast Asia and Japan board the official cruise ship Nippon Maru and sail around the region for over 50 days. At Goodman Arts Centre, the youths were invited to visit NAC as well as artists' studios and spaces such as Apsaras Arts, Cultivate Central and Association of Comic Artists SG.



Dragon Ladies Don't Weep
Photo credit: Pia Johnson, Asia TOPA

ASIA-PACIFIC TRIENNIAL OF PERFORMING ARTS (ASIA TOPA) 2020

WHEN February – March 2020
WHERE Melbourne, Australia
REACH 1,100 for Singapore programmes
PARTNERS Arts Centre Melbourne

Asia TOPA 2020, organised by Arts Centre Melbourne, showcased the following Singapore works: *The Mysterious Lai Teck* by Ho Tzu Nyen and *Dragon Ladies Don't Weep* by Margaret Leng Tan featuring Kok Heng Leun as dramaturg, co-produced by Chamber Made (AU) and CultureLink Singapore, and co-commissioned by The Esplanade – Theatres on the Bay.

Singapore artists were also showcased in public programmes *Far East Networks: Imaging Pan-Asia in a State of War* featuring Ho Tzu Nyen in conversation with Professor Rustom Bharucha (India); and *Staging the Historical Record in Asia and Australia* featuring Corrie Tan, Ho Tzu Nyen and other panellists from the region. ArtsEquator undertook a Critical Residency programme that enabled Singapore writers Nabilah Said and Carolyn Oei to attend and review Asia TOPA performances and dialogue with featured artists.



Singaporean practitioners with their Scottish-based counterparts after a masterclass by Curious Seed
Photo credit: The Artground

EPIC 2019 IN EDINBURGH, SCOTLAND

WHEN 25 May – 2 Jun 2019
WHERE Edinburgh, Scotland
REACH 10 local practitioners
PARTNERS The Artground

NAC supported 10 practitioners in attending the EPIC (Expose, Participate, Innovate, Create) Programme in Edinburgh, Scotland. Organised by The Artground, EPIC is an overseas capability development platform for local practitioners who are keen on developing their practice in creating works for young audiences aged 12 and below. Apart from attending events at the Edinburgh International Children's Festival, the participants networked with Scottish-based companies and practitioners and took part in a masterclass by Scottish dance company Curious Seed on creating dance works for young audiences. The Artground, with dance practitioner Melissa Quek, also spoke on a panel on international artist exchanges at the Festival.



Ideation discussion for internal play test

TOPIA (PHASE 2)

WHEN	10 – 22 November 2019
WHERE	Singapore
REACH	10 participating artists and 29 attendees of public sharing tied to TOPIA (Phase 2)
PARTNERS	Drama Box (SG), Teater Ekamatra Ltd (SG), pvi collective (AU)

NAC supported the second phase of TOPIA, an international residency exchange programme between Drama Box (SG), Teater Ekamatra (SG) and pvi collective (AU). The programme ran from 10 to 22 November 2019 in Singapore. The companies examined approaches to participatory practice, particularly in the intersections of technology and the arts, and culminated in a local public sharing and documentation of their processes and discussions.



THE GREAT ESCAPE

WHEN	8 – 11 May 2019
WHERE	Brighton, UK
PARTNERS	British Council Singapore

NAC brought music managers Kevin Foo and Marcia Tan to The Great Escape in Brighton, UK from 9 to 11 May 2019 as part of a Singapore delegation. The Great Escape (TGE) is a three-day contemporary music market and festival targeted at music industry professionals in search of new music acts. It also runs a conference component that covers pertinent topics such as music education and streaming/marketing developments within the music industry.

Through the programme, our music managers connected with international counterparts from similar backgrounds and explored potential collaborations for Singapore's music industry within the global network. They met with the festival organisers and industry insiders to broaden their knowledge and understanding of the UK music sector.



Singapore's music professionals at the 2019 Classical:NEXT Conference

CLASSICAL:NEXT FELLOWSHIP

WHEN	14 – 18 May 2019 (including pre-conference programme)
WHERE	Rotterdam, The Netherlands
PARTNERS	Piranha Arts (Germany), de Doelen (Netherlands), CLASS (Germany)

NAC supported three Singapore music professionals — conductor Lien Boon Hua, 2015 Young Artist Award recipient and composer Diana Soh, and violinist Tang Tee Khoon — to attend the Classical:NEXT Conference, an international industry meeting for classical music held in Rotterdam, The Netherlands from 15 to 18 May 2019. In this inaugural Fellowship programme, NAC partnered with Classical:NEXT to offer selected Singaporean musicians a fellowship with an established "Classical:NEXT insider" who would help them make connections at the conference. The Fellows were able to look for new work opportunities, grow their international networks and pitch their work to potential buyers and collaborators at the event. NAC co-hosted a Meet the Fellows reception with other institutional partners of the Fellowship programme, which was attended by numerous conference participants.



BIGSOUND conference delegates mingling at Cloudland

BIGSOUND 2019



WHEN 4 – 6 September 2019
WHERE Brisbane, Australia
PARTNERS Queensland Music Network (Brisbane), Good Intent (Sydney)

NAC returned for the third edition of the Singapore showcase at BIGSOUND, Australia's largest music industry conference and marketplace. The showcase featured electronic duo .gif, rock band Caracal and singer-songwriter Lincoln Lim. Branded as the Hear65 Singapore Showcase since 2018, the platform has provided opportunities for Singapore contemporary musicians to strengthen networks with Australian and international music industry players. In the run-up to BIGSOUND, the three acts performed at King Street Crawl, a popular festival in the Sydney suburb of Newtown.



Ms Nur-el Hudaa Jaffar, Singapore recipient of the inaugural Mastera Translation Prize, receiving the certificate and trophy from Minister Masagos, accompanied by Senior Parliamentary Secretary Faishal Ibrahim and Associate Professor Hadijah Rahmat

MASTERA TRANSLATION PRIZE 2019

WHEN 28 September 2019
WHERE The Pod, NL Building
REACH 150
PARTNERS NLB, MCI Translation Committee, Malay Language Council Singapore

As part of efforts to identify talent and encourage literary translations from Malay to English, the inaugural and regional Mastera Translation Prize was organised by Mastera Singapura, under the purview of the Malay Language Council Singapore. The prize was presented to winners from various Mastera member countries at the opening of the regional conference on Southeast Asian literature (SAKAT) on 28 September 2019 at The Pod (NLB), which was graced by Guest of Honour Minister Zulkifli Masagos Mohamad. The winners were Nur-el-Hudaa Binte Jaafar from Singapore, Ahmad Nazri Bin Abdullah from Malaysia, Abdul Baaqi Bin Haji Abdul Hisab from Brunei and Kahar Dwi Prihantono from Indonesia.



(From Left to Right) Dr Gabriel Wu with Yang Lian, a Swiss-Chinese poet at Qu Yuan Shu Yuan in Miluo city, Hunan province
Photo credit: Dr Gabriel Wu

LU XUN ACADEMY INTERNATIONAL WRITING PROGRAMME 2019

WHEN 23 October – 22 November 2019
WHERE Beijing, China
REACH Lu Xun Academy of Literature

Dr Gabriel Wu was selected as the first Singaporean writer to participate in the month-long International Writing Programme at the Lu Xun Academy of Literature in Beijing. The Academy is an established PRC institution for writers' training and the Programme serves as a platform to provide Chinese-language writers the opportunity to develop their works. During his residency, Dr Wu networked with other participants from China and around the world.



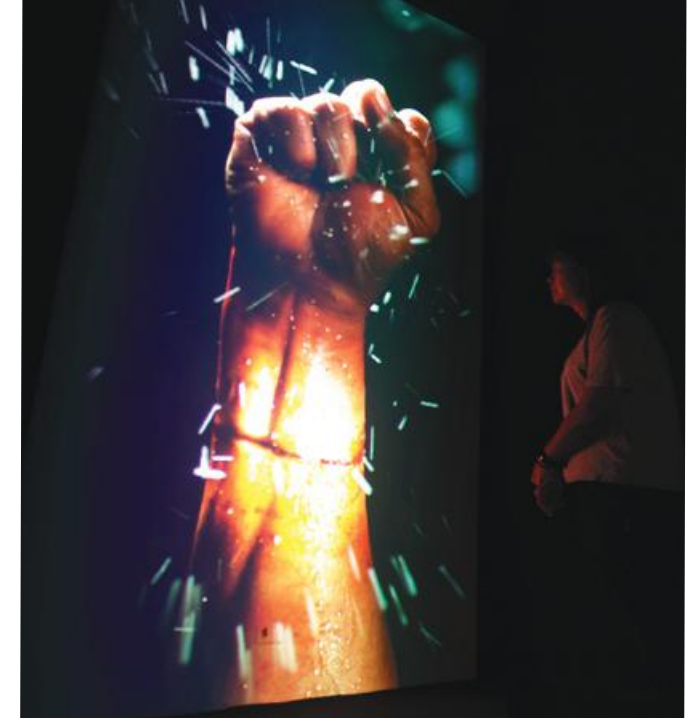
Glorious, Monstrous Hantu Tales from Singapore
Photo credit: CAKE Theatre

SINGLIT IN THE UK

WHEN	25 October, 7 November 2019
WHERE	London, UK
REACH	300
PARTNERS	CAKE Theatre, Southbank Centre, Asia House

To amplify the presence of SingLit published in the UK and raise interest in SingLit among the UK reading public, Southbank Centre presented *Glorious, Monstrous Hantu Tales from Singapore* as part of the 2019 London Literature Festival in October. Commissioned by NAC, the production was a spine-chilling fantasy performance-meets-film event that brought to life folklores and tales from Singapore. It featured excerpts from Singapore-authored novels such as Nuraliah Norasid's *The Gatekeeper*, Lee Jing-Jing's *How We Disappeared*, Sharlene Teo's *Ponti* and Cyril Wong's *Let Me Tell You Something About That Night*. On 7 November, Asia House, along with the Singapore High Commission in London,

hosted an evening reception featuring Singaporean female writers Cheryl Tan, Sharlene Teo and Lee Jing-Jing. They discussed their writing in connection to Singapore and their transnational experiences, and explored themes of home and identity, and what it means to be Singaporean for writers abroad. The panel drew about 150 guests.



A visitor views a video projection as part of *Trophy*, a newly incubated mixed media installation by Anthony Chin, showcased during an open studio at the end of his artist residency with the Metropolitan Museum of Manila
Photo credit: Anthony Chin

2020 NAC-MET INTERNATIONAL ARTIST RESIDENCY PROGRAMME

WHEN	12 January – 11 March 2020
WHERE	Manila, Philippines
PARTNERS	Metropolitan Museum of Manila (MET)

NAC launched the Metropolitan Museum of Manila (MET) International Artist Residency Programme in 2020 in partnership with the MET. The Programme provides a two-month residency platform for mid-career artists to engage in an open process of research and knowledge exchange. Anthony Chin, who was selected from an open call for proposals, was its first resident artist. At the end of the residency, he conducted an artist talk and open studio for *Trophy*, a mixed media artwork responding to the history of basketball in the Philippines. The artwork comprised a video projection and an installation of a vintage sports trophy with its base cast from salt crystals refined from the actual sweat of the Philippines' basketball players.

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STATEMENT BY MEMBERS OF THE COUNCIL

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

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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 2020.

In the opinion of the Members of the Council,

- (a) the accompanying financial statements of the Council set out on pages 7 to 45 are drawn up so as to present fairly the financial position of the Council as at 31 March 2020 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



Goh Swee Chen
Chairman



Rosa Daniel
Chief Executive Officer

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 2020 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 2020;
- the statement of financial position as at 31 March 2020;
- 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.

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Other Information

Management is responsible for the other information. The other information obtained at the date of this report 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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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, 8 June 2020

STATEMENT OF COMPREHENSIVE INCOME AND EXPENDITURE

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	Note	2019/2020 \$	2018/2019 \$
Operating income			
Contributions and donations	4	1,903,297	456,076
Sale of tickets		141,398	148,552
Rental income		10,184,591	9,442,507
Miscellaneous income		113,939	136,063
		12,343,225	10,183,198
Other income			
Interest income		2,323,663	2,447,503
		2,323,663	2,447,503
Other gain			
Revaluation gain on financial assets at fair value through profit and loss		727,537	446,564
		727,537	446,564
Operating expenditure			
Staff costs	5	(22,791,904)	(22,659,110)
Staff welfare and development		(410,982)	(420,558)
Depreciation of property, plant and equipment	9	(21,663,844)	(11,410,623)
Grants		(68,603,245)	(67,492,998)
Scholarships and bursaries		(397,000)	(811,000)
Fees for services		(5,245,635)	(4,947,500)
Rental for land and building		(22,004)	(10,714,564)
Other rental		(754,902)	(945,672)
Repairs and maintenance		(4,343,349)	(3,773,527)
Office and other supplies		(414,155)	(164,467)
Utilities		(161,605)	(127,447)
Transport, postage and communication		(870,047)	(875,686)
Advertising, publicity and promotion		(4,216,311)	(2,738,864)
Subsidy to arts housing scheme		(8,558,297)	(8,332,613)
Property, plant and equipment written off		(2,834)	(4,452)
Interest expense		(456,484)	-
Other operating expenses		(5,674,783)	(3,937,289)
		(144,587,381)	(139,356,370)
Deficit before grants		(129,192,956)	(126,279,105)
Grants			
Deferred capital grants amortised	12	2,611,702	2,633,743
Operating grants from government	14	122,751,270	123,652,844
		125,362,972	126,286,587
Net (deficit)/ surplus and total comprehensive (loss)/income		(3,829,984)	7,482

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

STATEMENT OF FINANCIAL POSITION

AS AT 31 MARCH 2020

	Note	2019/2020 \$	2018/2019 \$
ASSETS			
Current assets			
Cash and cash equivalents	6	163,414,308	155,973,147
Financial assets at fair value through profit and loss	7	30,498,553	29,771,016
Other receivables, deposits and prepayment	8	4,845,180	5,083,487
		198,758,041	190,827,650
Non-current assets			
Other receivables, deposits and prepayment	8	-	1,768,230
Property, plant and equipment	9	153,612,777	137,717,924
		153,612,777	139,486,154
Total assets		352,370,818	330,313,804
LIABILITIES			
Current liabilities			
Deferred capital grants	12	2,258,394	1,854,260
Other payables	13	36,844,136	38,126,368
Borrowings	15	10,241,412	-
Government grants	14	58,996,316	54,409,055
		108,340,258	94,389,683
Non-current liabilities			
Deferred capital grants	12	11,010,312	8,271,093
Borrowings	15	10,972,434	-
Government grants	14	-	1,768,230
		21,982,746	10,039,323
Total liabilities		130,323,004	104,429,006
NET ASSETS		222,047,814	225,884,798
Capital and reserves			
Share capital	16	180,130,015	180,130,015
Capital account	17	651,974	651,974
Singapore Arts Endowment Fund	18	16,255,467	16,255,467
Accumulated surplus		25,010,358	28,847,342
		222,047,814	225,884,798

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

STATEMENT OF CHANGES IN CAPITAL AND RESERVES

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	Note	Share capital \$	Capital account \$	Singapore Arts Endowment Fund \$	Accumulated surplus \$	Total \$
2019/2020						
Balance as at 1 April 2019		180,130,015	651,974	16,255,467	28,847,342	225,884,798
Total comprehensive loss		-	-	-	(3,829,984)	(3,829,984)
Dividend paid		-	-	-	(7,000)	(7,000)
Balance as at 31 March 2020		180,130,015	651,974	16,255,467	25,010,358	222,047,814
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
Return of share capital	16	(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

STATEMENT OF CASH FLOWS

	Note	2019/2020 \$	2018/2019 \$
Cash flows from operating activities			
Deficit before grants		(129,192,956)	(126,279,105)
Adjustments for:			
- Depreciation of property, plant and equipment		21,663,844	11,410,623
- Property, plant and equipment written off		2,834	4,452
- Revaluation gain on financial assets at fair value through profit and loss		(727,537)	(446,564)
- Interest expense		456,484	-
- Interest income		(2,323,663)	(2,447,503)
		(110,120,994)	(117,758,097)
Changes in working capital:			
- Other receivables, deposits and prepayments		(101,960)	2,759,643
- Other payables		(1,214,519)	2,496,829
Net cash used in operating activities		(111,437,473)	(112,501,625)
Cash flows from investing activities			
Purchase of property, plant and equipment		(3,997,530)	(2,627,012)
Interest income received		2,544,050	1,669,714
Net cash used in investing activities		(1,453,480)	(957,298)
Cash flows from financing activities			
Government grants received		131,325,356	144,043,231
Principal payments of lease liability		(10,529,758)	-
Interest paid		(456,484)	-
Dividend paid		(7,000)	-
Reduction of capital from Minister of Finance		-	(2,395,985)
Net cash provided by financing activities		120,332,114	141,647,246
Net increase in cash and cash equivalents		7,441,161	28,188,323
Cash and cash equivalents at beginning of financial year		155,973,147	127,784,824
Cash and cash equivalents at end of financial year	6	163,414,308	155,973,147

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

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

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2020

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

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.

1. General information

National Arts Council	UEN Number Establishment Date	T08GB0033C 17 August 1991
Support for the Arts Fund	UEN Number IPC Number IPC Status	T08CC3019F IPC000544 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.

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 2019/2020

On 1 April 2019, the Council adopted the new or amended SB-FRS and INT SB-FRS that are mandatory for application for the financial year. Changes to the Council's accounting policies have been made as required, in accordance with the transitional provisions in the respective SB-FRS and INT SB-FRS.

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2. Significant accounting policies (continued)

2.1 Basis of preparation (continued)

Interpretations and amendments to published standards effective in 2019/2020 (continued)

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 adoption of SB-FRS 116 Leases:

Adoption of SB-FRS 116 Leases

(a) When the Council is the lessee

Prior to the adoption of SB-FRS 116, operating lease payments were not recognised as liabilities in the balance sheet. These payments were recognised as rental expenses over the lease term on a straight-line basis.

The Council's accounting policy on leases after the adoption of SB-FRS 116 is as disclosed in Note 2.10.

On initial application of SB-FRS 116, the Council has elected to apply the following practical expedients:

- i) For all contracts entered into before 1 April 2019 and that were previously identified as leases under SB-FRS 17 Leases, the Council has not reassessed if such contracts contain lease under SB-FRS 116; and
- ii) On a lease-by-lease basis, the Council has:
 - a) applied a single discount rate to a portfolio of leases with reasonably similar characteristics;
 - b) accounted for operating leases with a remaining lease term of less than 12 months as at 1 January 2019 as short-term leases;
 - c) excluded initial direct costs in the measurement of the right-of-use ("ROU") asset at the date of initial application; and
 - d) used hindsight in determining the lease term where the contract contains options to extend or terminate the lease.

There were no onerous contracts as at 1 April 2019.

For leases previously classified as operating lease on 1 April 2019, the Council has applied the following transition provisions:

- i) On a lease-by-lease basis, the Council chose to measure its ROU assets (except for ROU assets which meet the definition of investment property) at a carrying amount as if SB-FRS 116 has been applied since the commencement of the lease but discounted using the incremental borrowing rate at 1 April 2019. The Council did not have ROU assets which were defined as investment property at 1 April 2019.
 - ii) Recognised its lease liabilities by discounting the remaining lease payments as at 1 April 2019 using the incremental borrowing rate for each individual lease or, if applicable, the incremental borrowing rate for each portfolio of leases with reasonably similar characteristic.
 - iii) There is no difference between the carrying amounts of the ROU assets and lease liabilities as at 1 April 2019. Comparative information is not restated.
- (b) *When the Council is a lessor*
- There are no material changes to accounting by the Group as a lessor except when the Council is an intermediate lessor (Note 2.1(c))
- (c) *When the Council is the intermediate lessor*

The Council leases an underlying asset under a head lease arrangement and subleases the same asset to third parties as an intermediate lessor. Prior to the adoption of SB-FRS 116, the sublease is classified as an operating lease when the head lease is an operating lease. The intermediate lessor recorded rental income in respect of the sublease on a straight-line basis over the term of the sublease and recorded rental expense in respect of the head lease on a straight-line basis over the term of the head lease.

Under SB-FRS 116, accounting by the Council as an intermediate lessor depends on the classification of the sublease with reference to the ROU asset arising from the head lease rather than the underlying asset.

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2. Significant accounting policies (continued)

2.1 Basis of preparation (continued)

Adoption of SB-FRS 116 Leases (continued)

(d) When the Council is the intermediate lessor (continued)

On 1 April 2019, the Council has reassessed the classification of the sublease based on the remaining contractual terms and conditions of the head lease. Based on the assessment, all the subleases of leasehold land and buildings were assessed as operating leases.

The accounting policy for subleases are disclosed in Note 2.10.

The effects of adoption of SB-FRS 116 on the Council's financial statements as at 1 April 2019 are as follows:

	Increase \$
Property, plant and equipment	25,768,153
Borrowings	23,845,933

An explanation of the differences between the operating lease commitments previously disclosed in the Council's financial statements as at 31 March 2019 and the lease liabilities recognised in the balance sheet as at 1 April 2019 are as follows:

	\$
Operating lease commitment disclosed as at 31 March 2019	11,589,376
Less: Short-term leases	(2,498)
Less: Low-value leases, except for those under a sublease arrangement	(307,031)
Add: Adjustment for maintenance and sinking fund being part of monthly lease commitment	527,044
Less: Adjustment for reduction in lease commitment	(26,341)
Less: Discounting effect using incremental borrowing rate of 2.2%	(251,536)
Add: Extension options which are reasonably certain to be exercised	12,316,919
Lease liabilities recognised as at 1 April 2019	<u>23,845,933</u>

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.

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2. Significant accounting policies (continued)

2.4 Employee compensation

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

(a) Defined contribution plans

Defined contribution plans are 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
Leasehold land and buildings	Based on remaining period of lease term

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

Leasehold land and building was classified as operating lease under SB-FRS 17. Upon transition to SB-FRS 116, leasehold land and building is included as part of the carrying amount of ROU assets in Note 11 Leases and subject to the disclosure requirements under SB-FRS 116.

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

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

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

2.6 Impairment of non-financial assets

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

For the purpose of impairment testing 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.

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2. Significant accounting policies (continued)

2.6 Impairment of non-financial assets (continued)

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

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.

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2. Significant accounting policies (continued)

2.7 Financial assets (continued)

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

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.

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.

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2. Significant accounting policies (continued)

2.10 Leases

(a) The accounting policy for leases before 1 April 2019 are as follows:

i) *When the Council is the lessee*

The Council leases arts housing properties and theatres under operating leases from related parties (state-controlled entities) (Note 19).

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.

ii) *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.

(b) The accounting policy for leases from 1 April 2019 are as follows:

(i) *When the Council is the lessee*

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

- Right-of-use assets

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

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

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

- Lease liabilities

The initial measurement of lease liability is measured at the present value of the lease payments discounted using the implicit rate in the lease, if the rate can be readily determined. If that rate cannot be readily determined, the Council shall use the incremental borrowing rate.

Lease payments include the following:

- Fixed payment less any lease incentives receivables; and
- Payment of penalties for terminating the lease, if the lease term reflects the Council exercising that option.

For contract that contain both lease and non-lease components, the Council allocates the consideration to each lease component on the basis of the relative stand-alone price of the lease and non-lease component. The Council has elected to not separate lease and non-lease component for leasehold land and building and account these as one single lease component.

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

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

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

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2. Significant accounting policies (continued)

2.10 Leases (continued)

(b) The accounting policy for leases from 1 April 2019 are as follows: (continued)

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

- Short term and low value leases

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

ii) *When the Council is the lessor*

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

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

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

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.

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.

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3. Critical accounting estimates, assumptions and judgements (continued)

Critical accounting estimates and assumptions (continued)

i) Critical judgements in applying the Council's accounting policies

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

ii) Key source of estimation uncertainty

Useful lives of property, plant and equipment

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

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

4. Contributions and donations

Contributions and donations of \$1,903,297 (2018/2019: \$456,076) was received for the financial year, of which \$142,000 (2018/2019: \$314,000) tax deductible donations were received through Support for the Arts Fund.

5. Staff costs

	2019/2020	2018/2019
	\$	\$
Wages and salaries	19,639,211	19,788,052
Employer's contribution to CPF	3,152,693	2,871,058
	22,791,904	22,659,110

6. Cash and cash equivalents

	2019/2020	2018/2019
	\$	\$
Bank balances	420	42,159
Cash held under CLM scheme managed by AGD	163,413,888	155,930,988
	163,414,308	155,973,147

Cash held under the Centralised Liquidity Management ("CLM") scheme managed by the Accountant-General's Department ("AGD") earn floating rates based on daily bank deposit rates.

7. Financial assets at fair value through profit and loss

	2019/2020	2018/2019
	\$	\$
<u>Investments through quoted unit trusts</u>		
Beginning of financial year	29,771,016	29,324,452
Revaluation gain	727,537	446,564
End of financial year	30,498,553	29,771,016

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.

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8. Other receivables, deposits and prepayments

	2019/2020 \$	2018/2019 \$
<u>Current</u>		
Receivables due from:		
- Tenants	4,308	-
- Totalisator Board	2,083,800	1,700,750
- MCCY	-	-
- Others	402,555	861,865
	<u>2,490,663</u>	<u>2,562,615</u>
Interest receivable	1,413,798	1,634,185
Seconded staff costs recoverable	920,901	474,833
Prepayments	19,818	291,974
Prepaid rent for Venice Biennale	-	119,880
	<u>4,845,180</u>	<u>5,083,487</u>
<u>Non-current</u>		
Prepaid rent for Venice Biennale	-	1,768,230
	<u>-</u>	<u>1,768,230</u>

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.

With effect from FY2019, to comply with the new reporting standard SB-FRS 116 Leases, prepaid rent for Venice Biennale related to expenses to be incurred from FY2019 to FY2034 has been capitalised to Property, Plant and Equipment – Buildings.

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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 \$	Leasehold land & buildings [^] \$	Total \$
2019/2020											
<u>Cost</u>											
Beginning 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
Adoption of FRS 116 (Note 2.1)	-	-	-	-	-	-	-	-	-	25,768,153	25,768,153
Additions*	-	773,557	-	814,014	288,958	1,990,415	-	-	-	7,926,434	11,793,378
Transfer	-	(1,379,835)	-	545,130	373,380	461,325	-	-	-	-	-
Disposals/written off	(2)	-	-	(404,550)	(102,860)	(15,096)	(331,217)	-	-	(17,487)	(871,212)
End of financial year	263,218	196,909	133,985,102	38,240,115	9,690,666	12,586,605	13,676,116	754,942	14,617,726	33,677,100	257,688,499
<u>Accumulated depreciation and impairment</u>											
Beginning 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
Depreciation charge	-	-	4,466,287	2,475,915	1,040,812	910,262	1,342,392	150,988	489,025	10,788,163	21,663,844
Disposals/written off	-	-	-	(404,550)	(100,028)	(15,096)	(331,217)	-	-	(17,487)	(868,378)
End of financial year	-	-	26,788,854	25,184,780	6,855,406	9,671,808	10,898,603	754,942	13,150,653	10,770,676	104,075,722
<u>Net book value</u>											
End of financial year	263,218	196,909	107,196,248	13,055,335	2,835,260	2,914,797	2,777,513	-	1,467,073	22,906,424	153,612,777

* Included \$268,086 (2018/2019: \$335,799) relating to additions to property, plant and equipment that is unpaid as at end of financial year (Note 13).

[^] These are right-of-use assets arising from the adoption of SB-FRS 116 (Note 2.1).

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9. Property, plant and equipment (continued)

	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 \$	Leasehold land & buildings [^] \$	Total \$
2018/2019											
<u>Cost</u>											
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
<u>Accumulated depreciation and impairment</u>											
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
<u>Net book value</u>											
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

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10. Leases – The Council as a lessee

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

(a) *Carrying amounts*

ROU assets classified within Property, plant and equipment

	31 March 2020	1 April 2019
	\$	\$
Leasehold land and buildings	22,906,424	25,768,153

(b) *Depreciation charge during the year*

	2019/2020
	\$
Leasehold land and buildings	10,788,163

(c) *Interest expense*

	2019/2020
	\$
Interest expense on lease liabilities	456,484

(d) *Lease expense not capitalised in lease liabilities*

	2019/2020
	\$
Lease expense – short-term leases	28,588
Lease expense – low-value leases	185,049
Total	<u>213,637</u>

(e) Total income from subleasing ROU assets in 2019/2020 was \$10,184,591.

(f) Total cash outflow for all the leases in 2019/2020 was \$11,199,879.

(g) Addition of ROU assets during the financial year 2019 was \$7,926,434.

11. Leases – The Council as a lessor

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

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

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

	31 March 2020	1 April 2019
	\$	\$
Less than one year	1,276,177	676,936
One to two years	438,155	171,600
Two to five years	133,775	33,338
Total undiscounted lease payment	<u>1,848,107</u>	<u>881,874</u>

12. Deferred capital grants

	2019/2020	2018/2019
	\$	\$
Beginning of financial year	10,125,353	9,194,140
Amount transferred from government grants (Note 14)	5,755,055	3,564,956
Deferred capital grants amortised	(2,611,702)	(2,633,743)
End of financial year	<u>13,268,706</u>	<u>10,125,353</u>
Current	2,258,394	1,854,260
Non-current	<u>11,010,312</u>	<u>8,271,093</u>
	13,268,706	10,125,353

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13. Other payables

	2019/2020 \$	2018/2019 \$
Deposits received	428,042	283,912
Payables due to:		
- CPF Board	1,308,896	1,260,885
- Arts groups	3,008,159	709,697
- Purchase of fixed assets	9,173	4,797
Accruals for:		
- Unutilised employee annual leave entitlement	747,950	777,324
- Cultural Medallion & Young Artist Award	2,986,946	3,011,033
- General grants	13,053,026	11,884,196
- Operating grants	8,316,487	13,328,993
- Purchase of fixed assets	258,913	331,002
- Others	1,799,451	3,050,809
Deferred income	103,339	61,440
Deferred donation	350,210	-
Sinking fund for arts housing properties	978,310	905,106
Other payables	3,495,234	2,517,174
	36,844,136	38,126,368

14. Government grants

	2019/2020 \$	2018/2019 \$
Beginning of financial year	56,177,285	39,351,854
Government grants received	131,325,356	144,043,231
	187,502,641	183,395,085
Less:		
Transfer to deferred capital grants (Note 12)	(5,755,055)	(3,564,956)
Transfer to statement of comprehensive income and expenditure	(122,751,270)	(123,652,844)
	(128,506,325)	(127,217,800)
	58,996,316	56,177,285
Current	58,996,316	54,409,055
Non-current (Note 8)	-	1,768,230
	58,996,316	56,177,285

As at 31 March 2020, the current liabilities amount of \$58,996,316 (2018/2019: \$54,409,055) relates to amounts earmarked for expenditures in the subsequent financial year.

Operating grant income of \$122,751,270 (2018/2019: \$123,652,844) included depreciation funding from MCCY for Victoria Theatre & Concert Hall of \$Nil (2018/2019: \$2,880,000).

15. Borrowings

	2019/2020 \$	2018/2019 \$
Current		
Lease liabilities	10,241,412	-
Non-current		
Lease liabilities	10,972,434	-
Total borrowings	21,213,846	-

Reconciliation of liabilities arising from financing activities

	1 April 2019	Principal & interest payments	Non-cash changes			31 March 2020
			Adoption of SB-FRS 116 (Note 2.1)	Addition during the year	Interest expense	
Lease liabilities	-	(10,986,242)	23,845,933	7,897,671	456,484	21,213,846

16. Share capital

	2019/2020 \$	2018/2019 \$
Beginning of financial year	180,130,015	182,526,000
Reduction during the financial year	-	(2,395,985)
End of financial year	180,130,015	180,130,015

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16. Share capital (continued)

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.

17. 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.

18. Singapore Arts Endowment Fund

	2019/2020 \$	2018/2019 \$
Beginning and end of the financial year	<u>16,255,467</u>	<u>16,255,467</u>

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.

19. Capital expenditure and other commitments

(a) Capital commitments

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

	2019/2020 \$	2018/2019 \$
Contracted capital expenditure	<u>953,813</u>	<u>736,485</u>

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

The Council leases arts housing properties and theatres under 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 2022. Leases are negotiated and rentals are fixed for an average term of 3 years.

As at 31 March 2019, the future minimum lease payables under operating leases contracted for at the financial position date but not recognised as liabilities, are as follows:

	2018/2019 \$
Not later than one year	6,628,126
Between one and five years	<u>4,961,250</u>
	<u>11,589,376</u>

As disclosed in Note 2.1, the Council has adopted SB-FRS 116 on 1 April 2019. These lease payments have been recognised as ROU assets and lease liabilities on the balance sheet as at 31 March 2020, except for short-term and low value leases.

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

The Council has entered into operating 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 2022. Leases are negotiated and rentals are fixed for an average term of 1 year.

As at 31 March 2019, the future minimum lease payments receivable (net of committed rental subsidy) under operating leases at the financial position date, are as follows:

	2018/2019 \$
Not later than one year	676,936
Between one and five years	<u>204,938</u>
	<u>881,874</u>

On 1 April 2019, the Council has adopted SB-FRS 116 and the undiscounted lease payments from the operating leases to be received after 31 March 2020 is disclosed in Note 11.

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20. 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 2020 and 2019, 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 2020 and 31 March 2019 is as follows:

	2019/2020 \$	2018/2019 \$
Effect of an increase in 10% of quoted prices		
Increase in surplus	3,049,855	2,977,102
Increase in capital and reserves	<u>3,049,855</u>	<u>2,977,102</u>
Effect of a decrease in 10% of quoted prices		
Decrease in surplus	<u>(3,049,855)</u>	<u>(2,977,102)</u>
Decrease in capital and reserves	<u>(3,049,855)</u>	<u>(2,977,102)</u>

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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20. Financial risk management (continued)

(b) Credit risk

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

For cash and cash equivalents, the Council mitigates its credit risk by transacting only with reputable financial institutions. Funds for investments are only placed with reputable fund managers.

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

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

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

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

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

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

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

Included in the Council's receivables from tenants are receivables with a carrying value of \$4,308 (2018/2019: \$Nil) 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.

	Less than 1 year \$'000	Between 1 and 2 years \$'000	Between 2 and 5 years \$'000
--	-------------------------------	---------------------------------------	---------------------------------------

At 31 March 2020

Lease liabilities	10,241,412	8,186,950	2,785,484
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(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).

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20. Financial risk management (continued)

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

	Level 1 \$
At 31 March 2020	
Financial assets at fair value through profit and loss (Note 7)	30,498,553
Total assets	<u>30,498,553</u>

At 31 March 2019	
Financial assets at fair value through profit and loss (Note 7)	29,771,016
Total assets	<u>29,771,016</u>

There were no significant transfers between levels of the fair value hierarchy for the year ended 31 March 2020.

(f) Financial instruments by category

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

	2019/2020 \$	2018/2019 \$
Financial assets		
Amortised cost/loans and receivables	168,239,670	160,644,780
Fair value through profit and loss (Note 7)	<u>30,498,553</u>	29,771,016

	2019/2020 \$	2018/2019 \$
Financial liabilities, at amortised cost		
Other payables (Note 13)	36,844,136	38,126,368
Borrowings (Note 15)	<u>21,213,846</u>	-
Less: Deferred income (Note 13)	<u>(103,339)</u>	(61,440)
	<u>57,954,643</u>	38,064,928

21. 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:

	2019/2020 \$	2018/2019 \$
Fees for services paid	995,425	1,550,926
Grants disbursed	41,224,205	36,400,693
Rental of venues paid	84,726	235,176
Purchase of fixed assets	1,082,067	388,869
Fees for services reimbursed	-	(1,398)
Rental income received	<u>(564,033)</u>	<u>(435,076)</u>

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

	2019/2020 \$	2018/2019 \$
Fees for services paid	2,338,497	2,670,546
Grants disbursed	1,208,833	850,164
Principal payment of lease liabilities and interest expense	11,847,918	-
Rental of venues paid	-	10,704,577
Fees for services reimbursed	<u>(605,800)</u>	<u>(1,285,005)</u>

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:

	2019/2020 \$	2018/2019 \$
Salaries, bonuses and other short-term benefits	3,913,985	4,176,118
CPF contribution	<u>266,086</u>	280,872
	<u>4,180,071</u>	<u>4,456,990</u>

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21. Significant related party transactions (continued)

Council Members' allowances are as follows:

	2019/2020	2018/2019
	\$	\$
Chairman	33,750	33,750
Deputy Chairman	25,315	25,315
Non-Public Sector Officers		
Chairman of Audit Committee	14,732	-
Member of Audit Committee	43,571	33,750
Members	42,961	64,594
Public Sector Officers		
Chairman of Audit Committee	10,583	25,315
Member of Audit Committee	16,875	16,875
Members	11,968	16,880

22. 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 2020 and which the Council has not early adopted:

- (a) Amendments to SB-FRS 1 and SB-FRS 8 Definition of Material (effective for annual periods beginning on or after 1 January 2020)
- (b) Amendments to SB-FRS 103 Definition of a Business (effective for annual periods beginning on or after 1 January 2020)
- (c) SB-FRS Conceptual Framework for Financial Reporting (effective for annual periods beginning on or after 1 January 2020)

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

23. Authorisation of financial statements

These financial statements were authorised for issue by the Members of the Council on 8 June 2020.

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COUNCIL MEMBERS AND COMMITTEES

15TH BOARD OF COUNCIL MEMBERS

The following members are serving on the Council from 1 September 2019 to 31 August 2021.

CHAIRMAN

Goh Swee Chen
Former Chairman
Shell Companies Singapore

MEMBERS

Rosa Daniel
Chief Executive Officer
National Arts Council

Sharon Ang
Director
(Social Programmes)
Ministry Of Finance

Dr Meira Chand
Writer

Warren Fernandez
Editor-in-Chief
(English/Malay/Tamil Media Group)
Singapore Press Holdings

Azman Jaafar
Managing Partner
RHTLaw Asia LLP

DEPUTY CHAIRMAN

Wilson Tan Wee Yan
Chairman
Arts House Limited

Anne Lee
Investments Director
Bowen Enterprises Pte Ltd

Pierre Lorinet
Non-Executive Director
Trafigura Group

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

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

Dr Wong Tien Hua
Director
Mutual Healthcare Pte Ltd

AUDIT COMMITTEE

CHAIRMAN **Professor Sum Yee Loong**

MEMBERS **Sharon Ang**
Azman Jaafar
Anne Lee
Pierre Lorinet

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 **Goh Swee Chen**

MEMBERS **Tan Chen Kee**
Dr Wong Tien Hua
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.

CULTURAL MEDALLION AND YOUNG ARTIST AWARD SELECT PANEL

CHAIRMAN **Goh Swee Chen**

MEMBERS **Dr Meira Chand**
Warren Fernandez
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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14TH BOARD OF COUNCIL MEMBERS

The following members served on the Council from 1 September 2017 to 31 August 2019.
Accurate as of 31 August 2019.

CHAIRMAN

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

MEMBERS

Rosa Daniel
Chief Executive Officer
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

Guy Harvey-Samuel

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

DEPUTY CHAIRMAN

Goh Yew Lin
Managing Director
GK Goh Holdings Limited

Azman Jaafar
Managing Partner
RHTLaw Taylor Wessing LLP

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

Pierre Lorinet
Non-Executive Director
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 Wee Yan
Chief Retail Innovation Officer
CapitaLand Group

AUDIT COMMITTEE

CHAIRMAN **Richard Hoo**

MEMBERS **Pierre Lorinet**
Professor 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 **Sharon Ang**
Claire Chiang
Goh Swee Chen
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 Wee Yan
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 **Dr Meira Chand**
Goh Swee Chen
Azman Jaafar
Professor Kwok Kian Woon
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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MAJOR COMPANY FY 2017 - 2019

DANCE

Apsaras Arts Ltd

Singapore Dance Theatre Limited

T.H.E Dance Company Ltd

The Arts Fission Company Ltd

MUSIC

T'ang Quartet Limited

The Singapore Lyric Opera Limited

THEATRE

Arts Theatre of Singapore Ltd

Cake Theatrical Productions Ltd

Checkpoint Theatre Limited

Drama Box Ltd

Nam Hwa Opera Limited

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

MAJOR COMPANY FY 2019 - 2021

DANCE

Bhaskar's Arts Academy Ltd

Dance Ensemble Singapore Ltd

Era Dance Theatre Limited

Frontier Danceland Ltd

Raw Moves Ltd

Singapore Chinese Dance Theatre

LITERARY ARTS

Singapore Book Council Limited

Sing Lit Station Limited

MUSIC

Ding Yi Music Company Ltd

Nadi Singapura Ltd

New Opera Singapore Ltd

Orchestra of the Music Makers Ltd

SAtheCollective 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

W!LD RICE Ltd

Young People's Performing Arts Ensemble Ltd

VISUAL ARTS

Art Outreach Singapore Limited

Art Photography Centre Ltd

Objectifs Centre Ltd

The Chinese Calligraphy Society Singapore

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SEED GRANT

DANCE

Cinemovement Limited

P7:1SMA Ltd

MULTI-DISCIPLINARY

Superhero Me Ltd

MUSIC

Jazz Association (Singapore)

Resound Collective Limited

THEATRE

ArtsEquator Ltd

Emergency Stairs Ltd

CREATION GRANT

DANCE

Melissa Quek
Plastik

LITERARY ARTS

Balvinder Kaur
Florence

Dave Chua & Koh Hong Teng
The Prodigy Volume 2: War of the Elephant

Indrajith Perumal Pillay
Japanese Grandpa ஜப்பான் தாத்தா

Liew Kwee Lan
- 那间小小的、小小的甜点店
- 寻找天堂

THEATRE

Leslie Wong Sze Ying
Peach Blossom Fan 桃花扇

VISUAL ARTS

Zai Kuning
Project Orang Asli

PRODUCTION GRANT

DANCE

Chowk Productions
The Chowk Reprise: 10 Years of
Dancing in Singapore

MUSIC

Margaret Leng Tan
Dragon Ladies Don't Weep

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DANCE

Adele Goh Ee Lee
Park to Park

Alapana Arts Limited
Sankhya Leela - Numbers at Play

Azpirasi
Melentur Buluh 2019: Kata-Kata
(Azpirasi Young Choreographers'
Showcase 4th Edition)

Chowk Productions
- In Your Shadow
- What She Said
- Pallavi

Dance In Situ
Complexnya

Decadance Co Ltd
No Corners

DIAN Dancers
SURI

dSPACE
dSPACE Concourse 2019

EVOK 3
- World Supremacy Battlegrounds
Singapore 2019
- World Supremacy Battlegrounds
Singapore Volume 3

Flamenco Sin Fronteras
- La Fiesta Flamenca 2019
- Singapore Flamenco Festival
- La Fiesta Flamenca 2020

Kres! Dancers
Sayang, Sayang, Sayang

Madhuri Suresh
Kamakshi - A Dancer's Journey Within

Manchaladore Sathya Srilakshmi
Brahmandam - Lords of the Celestials

Maya Dance Theatre
- Puffing Bodies
- Speaking with Hands

RedDot Bhangra / SWAT Bhangra Singapore
RedDot Bhangra Competition 2019

Seema HariKumar
Mohini - The Divine Enchantress

Shantha Ratii Initiatives (SRI) Ltd.
International Dance Day Festival 2020

Sheng Hong Arts Institute
Teh-Talk I: Chinese Dance Education
华族舞蹈教育

Sigma Contemporary Dance
Dock 65

Singapore Dance Alliance Limited
International Ballet Grand Prix Singapore

Singapore Indian Fine Arts Society
SIFAS Festival of Indian Classical Music,
Dance and Arts 2020

Sri Warisan Som Said Performing Arts Ltd
Tunas Berseni 2019

Sriwana
GADING

Tampines Arts Troupe
Dance Attraction 2019

TRDO Ltd
- TRDO Youth League Fest
- ACT5: APP (A Perfect Person)

VK Arts Ltd
Thari

LITERARY ARTS

Association of Singapore Tamil Writers
- கம்பன் விழா 2019
Kamban Vizha 2019
- முத்தமிழ் விழா 2020
Muthamizh Vizha 2020

Chitra Ramesh
Vasagar Vattam Monthly Programme &
Anniversary

Koh Hong Teng
2009-2019: From Social Realism to
Speculative Fiction and Silkpunk,
Ten Years of Comics Art

Lachlan John Madsen
Tamil Audio Book Production and
Publishing

Poetry Festival (Singapore)
- Poetry Festival (Singapore)
- National Poetry Competition &
Awards Ceremony

The Story Connection Ltd
- Story Carnival 3 @ Enabling Village
- 398.2 Storytelling Festival

The Storytelling Centre Limited
StoryFest 2020

MULTI-DISCIPLINARY

3Pumpkins Limited
Seeing the Obvious

Club Rainbow (Singapore)
Dreamseeds Arts Fest 2019

Playeum Ltd
Construction: Building-Ideas

Subastian Tan Bo Hern
Kambarin Kanavu, Puthiya Parvai: A Journey
Into Ramayana

GRANTS RECIPIENTS

PRESENTATION & PARTICIPATION GRANT

MUSIC

Association of Composers (Singapore)
 - Singapore, My Beloved Country
 - Compositions Exchange 2019

Belle Epoque Music Limited
 LOTUS FUGUE

Braddell Heights Chinese Orchestra
 The Serial and Movie Episode Series Night

Braddell Heights Symphony Orchestra
 - A Beethoven Celebration
 - In the Footsteps of Giants
 - Heroes

Bukit Batok Chinese Orchestra
 Bukit Batok Chinese Orchestra Annual Concert

Cappella Martialis
 Once I Was A Good Girl: Songs of the Middle Ages

Cheng San Chinese Orchestra
 - CSCO Gala Concert 2019

Choa Chu Kang CC Keat Hong Chinese Orchestra
 KHCO 45th Anniversary Concert

City Chinese Orchestra (Singapore) Ltd
 Reverberance: An Evening of Chinese Orchestral Classics

Community Drumming Network
 Celebration of Drums 2019

Composers Society of Singapore
 CSS X ACL-Korea (SG)

Damaru Singapore
 Kalinga

Echo Philharmonic Society
 Vocal Recital ~ Tribute to Pioneer Artist Lim Tze Peng

EVOKX
 Resonance 2019: The Heart of Singing

Harmonica Aficionados Society
 - QIN YUAN 40 (Qin Yuan 20th Anniversary) Harmonica Concert
 - Old Flames Harmonica Concert

JazzAsia Limited
 Jazz at the Red Dot Workshop 2019

Jiu Jian
 Familiar Unfamiliarity - Jiu Jian in Concert

Jo Anne Sukumaran
 The Night Garden Launch Concert

Katryna Tan Huey Wern
 2019 Singapore Harpfest VI

Kids' Philharmonic & Co. Ltd.
 Christmas with Tchaikovsky by kidsphilharmonic@sg

Konzert Pte Ltd
 Singapore Choral Festival 2020

L'arietta Productions Limited
 - The Three Feathers
 - Speed Dating TONIGHT!

Metro Philharmonic Society
 Ocean of Songs 2019

Ministry of Bellz Limited
 MOB-13: Friendship

More Than Music
 - Dream Out Loud by More than Music
 - More Than Music & Wine
 - Shall We Dance?

MW Fine Arts Academy
 Piano Extravaganza 2019

Navarani Navaratnasingam
 Chōwa - In Harmony by Rani Singam and Akira Ishii

Ocean Butterflies Music Pte Ltd
 SG:SW 2019

ONE Chamber Choir
 10 to ONE

Oriental Arts Chorus
 A Night of Golden Songs 2019

Raffles Singers
 - Ayibobo!
 - Raffles Singers Presents: Premiere!

re:mix
 - Not too Suite. re: mix goes Jazz
 - Tradition! Music For The Soul

Rhythms Aesthetic Society
 A Rhapsody in Rhythm

RuanAtWorks Musical Arts
 Night Walker

Sing Song Club
 The Sing Song Club presents The 9th Singapore Lieder Festival

Singapore Chinese Music Federation
 Singapore Chinese Music Festival 2019

Singapore Wind Symphony
 Singapore Percussion Ensemble Festival 2020 Showcase

Sing'theatre Ltd
 A Spoonful of Sherman

Society of the Youth for Artistic Music Appreciation (SYAMA)
 Thiruvizha

SourceWerkz Pte Ltd
 - Singapore International Choral Festival 2019
 - 7th Singapore International Choral Festival 2020

Take 5
 Take 5 Piano Quintet Series-Concert XV "Pinnacles of Romanticism"

Tang Tee Khoon
 - Mozart 36
 - Mozart 36 (2nd edition)
 - Mozart 36 (3rd edition)

TAS Theatre Company Singapore Ltd
 Masterpiece of Mr Lee Ngoh Wah Concert

TFA Lalita Kala Company
 - Hrdaya - Heartstrings
 - Paamaalai - A Garland of Carnatic Compositions

The Arts Place
 - Bicentennial Tribute 1: Gala Concert
 - "Song to the Moon" vocal recital by Baritone Martin Ng

The Graduate Singers
 A Homely Christmas

The Opera People Ltd
 - The Dwarf by Alexander Zemlinsky
 - In Our Manner of Speaking: The AIDS Quilt Songbook

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MUSIC (CONT'D)

The Philharmonic Orchestra Society
- The Philharmonic Orchestra presents
Not the Big Three
- The Philharmonic Orchestra presents
Sibelius' Complete Symphonies (II)
- The Philharmonic Orchestra presents
New Year's Eve Countdown Concert 2020
- The Philharmonic Orchestra presents
Berlioz Tonight
- The Philharmonic Orchestra presents
Children Concert 2020

The Philharmonic Winds (Singapore) Ltd
- Classiques! Europa
- The Philharmonic Winds Goes Pop!
- 20 in 20: Philwinds goes Platinum

The Singapore Youth Choir Limited
Love! Be: Sing;

TO Ensemble
- Origins & Beyond II: Voyagers
- The Skies Beyond

TYMFO LTD. (The Young Musicians'
Foundation Orchestra)
- An Evening with Brahms
- MI presents: A Viennese Affair

Umami Records
#UMAMISOUNDS Singapore 2020

un:classified
A Night at the Moon

Victoria Chorale
Zechariah Goh - A Choral Odyssey

VP Agency International Pte Ltd
Piano Extravaganza 2020

West Winds, Band of the Bukit Batok
Community Club
- West Winds In Concert 2019:
Blockbusters Live! II
- West Winds in Concert 2020: Spartacus!

Wind Bands Association of Singapore
- 7th WBAS Youth Band Festival
- Singapore International Band Festival

Wong Yun Qi
The Multitudes Within Us

Xposé Guitar Ensemble
Fantabulasia

y!N Harmony
Mid Autumn Jubilation

Young Voices Choral Society
Love Eternity

Yuhan Music Society
"Heart of Light" Vocal concert

THEATRE

Adeeb Fazah Bin Anwar Aziz Marican
Heather

AGAM Ltd
RE.SOMMA

AK Theatre Ltd
- AKT Festival 2019
- BALA

Art of Lam Kam Ping Cantonese Opera
Performance Association Ltd
- Cantonese Opera Show May 2019
- Cantonese Opera Show Nov 2019:
Black Box Theatre Project
- Cantonese Opera Show May 2020

Athipathi International Theatre Ltd
Manavar Kavasam

Avant Theatre & Language
- Dramatic Stage Read 1
- Venice Vanigan
- Dramatic Stage Reads 1 and 2

Bhumi Collective Ltd
Be Back Soon

Cantonese Opera Practitioner Alpha
Tiger Tally

Children's Stage of Arts Production
- 14th National Cross Talk Competition for
Primary Schools
- 15th National Cross Talk Competition for
Primary Schools

Chinese Opera and Drama Society
(Singapore)
- "Huang Ping and Her Students' Operatic
Passion" Chinese Opera Night & Launch of
1st Episode of Eminent Chinese Opera
Educator in Singapore Series
- Free Beijing Opera Singing Class 2020 &
Beijing Opera Singing Concert

Chng Yi Kai
Knots

Er Woo Amateur Musical and Dramatic
Association
Teochew Opera "Plum Blossom Virtues"

Eunos CC Chinese Opera Group
Opera Delights @ Eunos 2019

Five Stones Theatre
What Do You Do With An Idea

HuM Theatre Ltd
Being Mrs Gandhi

Jade Opera Group
The Painted Skin

Musical Theatre Ltd
Lim Boon Keng The Musical

Nam Yeong Society of Performing Arts
A Showcase of Classical Cantonese Pieces 2019

Operaworks (Singapore)
40 years of Cherished Love

Pat Wo Wui Koon
Pat Wo 163 years Cantonese Opera and Songs
Showcase

Qiong Ju Society of Singapore
Scarlet Love

Rupa Co.lab
Rumah Dayak

Sam Kiang Huay Kwan - Sam Kiang Chinese
Opera Troupe
Full Length Yue Opera "The Carp Fairy"

Sim Siew Tin Hokkien Opera Troupe
2019 Hokkien Appreciation Night

Singapore I-Lien Drama Society
Kopi without Boundaries

Tan Woon Hwee Serene
Beam

Tang Renaissance
- International Shanghai Yue Opera Festival -
A Collaborative Potpourri of Excerpts
- Shanghai Yue Opera Appreciation Night:
"The Haunted Temple" and "Macbeth"

Tapestry Playback Theatre Ltd
Ties that Bind - a Playback Theatre performance

TAS Theatre Company Singapore Ltd
- Chinatown Opera Stage - Xi Tai 2019
- "The Beauty of Chou - Opera Stage" 2020
- Opera Stage at Chinatown 2020

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THEATRE (CONT'D)

Teater Kami Limited
- Tepok Amai-Amai Belalang Kupu-Kupu
- NGACO (Disturbed)
- Kenang-Kenangan Seorang Wanita Pernalu

Tham Yue Ron
The Classic Cantonese Opera 2020

World-in-Theatre Ltd
The Rhizome Conference

VISUAL ARTS

Artcommune Gallery Pte Ltd
- Fan Chang Tien: The Timeless Ink Heritage
- Tan Choh Tee's 2020 Solo Exhibition

Chan + Hori Contemporary
A solo exhibition by Loi Cai Xiang

Che Xinwei
Fear Hooks

Chun Kai Qun
First group exhibition of silkscreen art at Wujing

Gajah Gallery
Artists in Residency: Navigating Entropy

Genevieve Leong
Configurations

Grey Projects
- Dis/possession Clinic
- Gaze and Gloss

iPreciation Pte Ltd
- Bloom - A Duo Exhibition by Ashley Yeo and Jodi Tan
- Madman of National Library
- Oh Chai Hoo Solo Exhibition
- Typography of Hybrid Imagery: A Duo Exhibition by Delia Prvacki and Milenko Prvacki
- Dance with the Wind 隨風起舞: Solo Exhibition by Han Sai Por

Jerome Ng Xin Hao
Transient Bodies

Lai Yu Tong
It's strange I feel like I've seen this one before

Lau Yun-Ping
Steeped Strong

Lee Pheng Guan
Gravitas

Lim Eng Hwa (Jason Lim)
Topographies

Lim Jia Qi
Young Talent Programme 2018/19 Solo Exhibition

Mizuma Gallery Pte Ltd
Mountain Pass: Negotiating Ambivalence - Solo Exhibition by Zen Teh

Modern Art Society
Intersections

Mohamed Sujak Bin Abdul Rahman
The World of Sujak Rahman 1978 - 2020

Muhammad Khairullah Bin Rahim
Gathering of Flocks

Mulan Gallery Pte Ltd
Ceramics Expression 2019 (3rd Edition)

Nanyang Academy of Fine Arts Alumni Association
Nanyang Art - Present and the Past

one for the birds
One for the Birds

Ong Kian Peng
CODED INVOCATIONS

Oscar Ng, Tan Ping Chiang
Colourless Palette - Revisiting Tan Ping Chiang

Pang Kim Hau
Unplanned Endings

Poh Bee Choo
Poh Bee Choo First Solo Art & Jewellery Exhibition 2019

Post-Museum
Renew Earth Sweatshop

Quek Kiat Sing
Prayer to Spring

Quinn Lum Fu Loong
Bite / Hold / Release: The Bogeyman's Hand

Rifqi Amirul Bin Rosli
Two-person Exhibition: Dylan Chan & Rifqi Amirul

Samantha Yap, Leonard Wee, Khairullah Rahim
at second sight

Sculpture Society (Singapore)
石说新语 Singapore and China Arts and Culture Exchange Exhibition

Shahila Baharom
Drawing Neurons

Shicheng Calligraphy & Seal-Carving Society

- Chang Kwang Wee Solo Calligraphy Exhibition 2020
- The 27 Annual "Shicheng Moyun" Calligraphy Exhibition
- The 23 World Calligraphy Itinerant Grand Exhibition cum Certificates Giving Away Ceremony on Awarded Works from Singapore

Siaw-Tao Chinese Seal-Carving Calligraphy & Painting Society
- Siaw-Tao 49th Anniversary Exhibition
- Unceasing (Solo exhibition of Dr Yew Tong Wei's Chinese calligraphy, painting and seal carving at Visual Arts Centre)

Singapore Watercolour Society
Singapore Watercolour Society Annual Exhibition 2019

Stephanie Jane Burt
What is the current that presents a behaved waist

Tan Chin Boon
Shui Mo Jiaoyou 水墨交游 2020:
Lim Kok Teong and Tan Chin Boon

Tay Jin (Ren Zi)
Singapore Twilight

tekad
Of Spaces & Phases

The Singapore Art Society
Revisiting History, Visualising the Future: The Singapore Art Society Art Exhibition 2019 Singapore Bicentennial Edition

The Society of Chinese Artists
84 Year of Arts - The Society of Chinese Artist Annual Show 2019

The grant recipients list includes those awarded but with projects cancelled due to COVID-19.

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VISUAL ARTS (CONT'D)

Wang Ruobing
- 12 Solo (Part 1)
- 12 Solo (Part 2)

Woong Soak Teng
Kwek Leng Joo Prize of Excellence in
Photography Winners' Showcase

YOUTH ENGAGEMENT

Blackout
Blackout 2019

Ong Yi Xuan
Now She Lives

The Bitesize Collective
The Monster in the Mirror Musical

The Runaway Company
The Story of Tonight

The Second Breakfast Company
The Hawker

EP/ALBUMS

brb.
brb. EP Launch

Emily Koh
[word]plays

Gareth Fernandez
In Two Minds EP

Hanging Up The Moon
For The Time Being

Iliya Zaki bin Aziz
Mirror Image

Lee Zhen Yang
Homeless 25

MOTUS.SG
MOTUS EP Recording and EP Launch Show

Phoon Yew Tien
Production of Musical Album
"THE ENCOUNTER"

Lewis Loh
Red Flags (EP)

Varsha
Varsha

Wu Jianhao
起飞了 Now Boarding

PUBLISHING LITERARY ARTS

Alam Cahaya
Hirman Mohamed Khamis
Buku Cerita Bergambar

Asiapac Books Pte Ltd
Aydeel Djoeharie
Sacred Guardians

Bubbly Books Pte Ltd
Mary Ruth Low, Eliza Teoh
Untamed Singapore: Hidden Creatures

City Book Room
- Low Pooi Fong
失去的啄木鸟 *The Lost Woodpecker*

- Soon Ai Ling
彳亍歌行 *Slow Walk*

- Teoh Hee La
如是我纪 *Records of Mine*

- Wong Koi Tet
豹变 *Panther*

- Yeng Pway Ngon
黄昏的颜色 *Colour of Dusk*

- Yeng Pway Ngon
石头 *Rock*

Contemporary Arts Research Association
- Various Authors
艺术研究第3期
- Various Authors
艺术研究第4期

Crimson Earth Pte Ltd
- Pon Sundararasu
*Puthiya Alaigal புதிய அலைகள்
Short-stories, Vol 3, Pon Sundararasu*
- Pon Sundararasu
*Nenjil Neruppu நெஞ்சில் நெருப்பு
Short-stories, Vol 4, Pon Sundararasu*
- Vishalini Rajandran
Sivappu Nari சிவப்பு நரி

Epigram Books Pte Ltd

- Erni Salleh
The Java Enigma
- Jason Erik Lundberg
Most Excellent and Lamentable
- Jolene Tan
Saturday's Surprisingly Super-Duper Lesson
- Ken Kwek
Kelly and the Krumps
- Ng Swee San
Chop-Chop the Trishaw
- Quek Hong Shin
The Brilliant Oil Lamp
- Samantha Han
*Pinto's Pinky Promises (The Womps,
Book 1)*
- Various Authors
*The Epigram Books Collection of Best
New Singaporean Short Stories Vol 4*
- Vivian Teo
My BFF is an Alien

Equatorial Wind Cultural Association
Various Authors
赤道风第106期

General Society for Classical Chinese Poetry
(International)
Various Authors
新洲雅苑第9期

Lee Chuan Low
- Lee Chuan Low
战后新马华文小说的发展 (1945-1965)
- Lee Chuan Low
新马反法西斯小说集

Lee Hock Ming
Lee Hock Ming
诗书礼乐

Lee Mun Leong
Josef Lee Mun Leong
我的守护熊2 *Bear With Me 2*

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PUBLISHING LITERARY ARTS (CONT'D)

Lejia Society
- Various Authors
赤道风第103期, 第104期
- Various Authors
赤道风第105期

Lim Boon Pee
Lim Boon Pee
梦见大灰熊 *Dreaming of Grizzly Bear*

Lingzi Media Pte Ltd
- See Seng Kok
沙尘上的过客
- You Jin

风筝在云里笑
- Loo Ruijie
有故事的老男孩
- Lee Kow Fong
偶尔月亮偶尔相望

- Patrick Yee
辛苦了苦力叔叔
- Xiao Han
穿校服的老师
- Francis Wong (Hu Wei)
宁宁游甘榜
- Chu Lian Lian
玉兰茉莉
- Chia Hwee Pheng
丹娜美拉的潮声

Marshall Cavendish International (Asia)
Pte Ltd
- Natasha Oliver
- *The Evolved Ones: Awakening*
- *The Evolved Ones: Sacrifice*
- Pang Hee Juon
The Last Server
- Ng Shuojie
The New Singapore Horror Collection
- Mabel Gan
The Ghost who Pinched Me
- Simon Chesterman
I, Huckleberry

mediaexodus Limited Liability Partnership
Yeow Kai Chai
One To The Dark Tower Comes

Mini Monsters Ltd
Nur-El Huda Jaffar
Saya Seekor Beruang

Ombak Scripthouse Production
Various Authors
Ada yang berkata sayap-sayap dunia tua

Pagesetters Services Pte Ltd
- Jon Gresham, Elizabeth Tan
In This Desert, There Were Seeds
- Various Authors
Poetry Moves

Pan Cheng Lui
Pan Cheng Lui
太阳走过半个下午

Poetry Festival (Singapore)
- Various Authors
Contours
- Various Authors
Love and Life at the Gallery

Prakxis
Jamal Ismail
Ombak Selatan

Singapore Association of Writers
- Various Authors
新华文学第90期
- Various Authors
新华文学第91期

Singapore Literature Society
- Cheng Oi Keung
天使手札
- Xue Yiyun
水仙与手鼓 — 献给郁达夫

Society of Literature Writing
- Various Authors
书写文学第6期
- Various Authors
书写文学第7期
- Various Authors
书写文学第8期
- Zhang Hui
番樱桃树下的恋歌

The Contemporary Arts Research
Association
Various Authors
艺术研究

Tropical Literature and Art Club
- Various Authors
1) 第二届方修文学奖短篇小说选集
2) 第三届方修文学奖得奖作品集
- Various Authors
热带第16期

Unggun Creative
- Maarof Salleh
Bara: Kumpulan Cerpen
- Muhammad Khairool Haque
Anak Waktu Belajar Diam
- Suratman Markasan
Hitam Putih & Galak
- Noridah Kamari
Gigi Nadim Masih Rongak

Wong Hong Mok
Wong Hong Mok
岁月如歌 3 *Wonder Of Life 3*

World Scientific Publishing Co Pte Ltd
- Zhou Can
望海楼
- Ding Yun
恶狼的年代 *The Age of the Bad Wolves*

PUBLISHING THEATRE

Chua Ee Kiam
Choo Mui Eng, Chua Ee Kiam
Her Opera, Her Life - Joanna

Epigram Books Pte Ltd
Stephanie Street
Dragonflies

World Scientific Publishing Co. Pte Ltd
Wu Qian Ru Ju Zuo Ji (Plays by Ng Sin Yue)

PUBLISHING VISUAL ARTS

Goh Beng Kwan
Artist: Goh Beng Kwan
Editor: Sharp Ilsa
Curator: Seng Yu Jin
Goh Beng Kwan: Cresting The Waves

Lim Kwong Ling
Lim Kwong Ling
Portrait of Home

Tan Chai Thiam
Tan Chai Thiam
Earl Lu - a rediscovery of his art.

THE BOOKSHOW
Quinn Lum
The Abeyant Nursery

GRANTS RECIPIENTS

MARKET & AUDIENCE DEVELOPMENT GRANT

DANCE

Albert Tiong Ing Siong
Performance a New Work (Solo)

Chowk Productions
From: The Platform

Choy Ka Fai
- Dance Clinic Performance at Postdamer
Tanztage Festival
- Unbearable Darkness at Taipei
Performing Arts Center
- Unbearable Darkness Autumn Asian Tour
Cosmic Wander - Triple Bill at Taipei,
Vienna and Berlin
- Cosmic Wander - Double Bill at Tanzhaus
NRW Dusseldorf

Chua Chiok Woon
Honey Bee And The Dandelion

Cinemovement
Carte Blanche at Dan.CIN.Fest 2019

Elysa Wendi
Carte Blanche at Dan.CIN.Fest 2019

Kok Yik Leng Daniel
- Bunny @ Utrecht Spring Festival &
Venice Biennale
- Bunny @ Taipei & Europe
- Bunny @ New Baltic Dance

Lim Jia Yi
12th Taoli Cup Dance Exhibition and
Educational Showcase

Maya Dance Theatre
Puffing Bodies

Mohamad Sufri Bin Juwahir
Decipher at Gwacheon Festival 2019

P7:1SMA Ltd
BELON (Mapping Melbourne Festival)

Shantha Ratii Initiatives (SRI) Ltd.
- Swati Sougandhikam
- "Kuchipudi through time"
Lecture Demonstration

Singapore Dance Theatre
Ballet West's National Choreographic Festival

T.H.E Dance Company
2019 Summer Tour of Invisible Habitudes to
East Europe and Italy

LITERARY ARTS

Christina Sng Lyn Wah
StokerCon UK

Jumaini Binte Ariff
Under The Aalamaram Storytelling Festival
2019

Kiran Kantilal Shah
- Under The Aalamaram Storytelling
Festival 2019
- Feast Conference and Bengaluru
Storytelling Festival

Lim Boon Gim
- 第10届东南亚华文诗人大会
- 第19届国际华文诗人笔会

Madeleine Lee Suh Shin
A Representation of Singapore Women
Literature at Leeds University, York University
and Ilkley Festival

Quek Hong Shin
Bookaroo Children's Literature Festival

Samuel Lee Wan Heng
Lyrikline Meeting and 20th Poesifestival Berlin

Shamini Mahadevan
Terror Australis Readers and Writers Festival

Sheila Wee
Mumbai Storytelling Festival

Singapore Association of Writers
中国·东盟文学论坛

Tan Lu-Lien Cheryl
Sarong Party Girls United Kingdom Book
Launch and Publicity Tour

MUSIC

Andrew Lim Kia Joon
Andrew Lim Trio Tour

Aya Sekine
The Jazz Party: Jazz Day Japan Tour 2020

Charles Lim Yu
Charlie Lim Japan + Taiwan Promo Tour
2019

Composers Society of Singapore
- 19th Oriental Century International
Exchange Contemporary Music Festival
2020
- ACL 2020

Cosmic Child c/o Zhang Bo
Cosmic Child x Thud Japan Tour 2019

Dr Soh Li Ling Diana
Concert(s) in Milan with Divertimento
Ensemble

Iman's League
Japan Summer Tour 2019

Kids' Philharmonic & Co. Ltd.
Korea Music and Culture Exchange 2020

Kueo Miao Ru
If I Moved To Your City

Li Churen
UK Tour: "A Rojak Night of Music"

Lin Ying
Linying's Asia, Europe and US Tour 2020

Ong Ying Ying Cheryl
AngelicA, Festival Internazionale di Musica

Red Dot Baroque Ltd
Red Dot Baroque: USA Tour 2020

Reverberance Ltd
2019 8th China ASEAN Music Week

SATheCollective Ltd
Su (Stay) - Sydney Festival 2020

The Singapore Youth Choir Limited
Fest der Chorkultren 2020

Umami Records
#UMAMISOUNDS Asia Tour

THEATRE

Cai Yinglin Pearlyn
Roots by Oliver Chong / Touring

Peggy Ferroa
Chap Lau (10 Storey Flats) by The Glowers
Drama Group

The Glowers Drama Group
Kampong Chempedak

Traditional Southern Fujian Music Society
4th Maritime Silk Road International Arts
Festival/13th China Quanzhou International
Traditional Southern Music Convention

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MARKET & AUDIENCE DEVELOPMENT GRANT

VISUAL ARTS

Chen Kerui
Bowling in Kunz (Romania)

Chen Yanyun
Asia Now Paris Asian Art Fair / Gently Savage (France)

Chow E Fung
- Equivalence - The Ecological Footprint of Fish, Fotofest Exhibition "Intersect - Science, Belief, and the Environment" (USA)
- Solo Exhibition for "The Poverty Line", at The Rencontres d'Arles 2020 (France)

Elizabeth Gabrielle Lee Ai-Lin
"These hands shall carry you home / Vessels" at Photo London 2019 (UK)

Goh Chang Zheng Ernest
In Vivo: Within The Living, at the Ars Electronica Festival 2020 (Austria)

Ho Rui An
Asia the Unmiraculous (Malaysia)

Ho Tzu Nyen
- Hotel Aporia, at The Aichi Triennale (Japan)
- Lake on Fire, at The Hammer Museum (USA)
- The 49th Hexagram, at The Gwangju Biennale (South Korea)

INTER-MISSION
SUPER-TRAJECTORY 超級一軌跡 (Taiwan)

Kathleen Ditzig
Crazy Rich Asians (USA)

Kent Chan
Yinchuan Biennale 2020 (China)

Koh Nguang How
Art Places from the Singapore Art Archive Project by Koh Nguang How (Republic of Kosovo)

Lin Meng Ju / Jeremy Sharma
Pshkr (Australia)

Nicole Phua Jia Jing
Making Sense of a Tiger Attack (Indonesia)

Ong Liang Jie Alvin
Long Distance, at Yavuz Gallery (Australia)

Sculpture Society (Singapore)
Tri-Countries Sculptures Symposium and Exhibition (Malaysia)

Shicheng Calligraphy & Seal-Carving Society (Singapore)
The 17th International Calligraphy Wood-Carving Grand Exhibition-Seoul 2019 (South Korea)

The Artists Village
R3 Responding: International Performance Art Festival and Meeting x The Artists Village

THEBOOKSHOW
Unseen Book Market 2019 (The Netherlands)

Vivian Wang
Priest and Programmers - A Perfect Balance, at the Sharjah Architecture Triennale (UAE)

Woong Soak Teng
Nature Relations - Copenhagen Photography Festival Satellite Program (Denmark)

Zhao Renhui Robert
In The Forest, Even the Air Breathes (Italy)

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DANCE

Azpirasi
Resmi Padi

Chiew Pei Shan
Residency HKICAROS & Festival HKICF

Christina Chan Jia Ai
Dance Lab Ozasia 2019

DIAN Dancers
Engaging with Nusantara Bodies

Kok Yik Leng Daniel
Principles of Taichi: Sound and Movement
Research

Lakshmi Krishnan
Group choreography mentorship for
bharata natyam with Rama Vaidyanathan of
New Delhi

Lee Hui Ping Jasmine
Dana Foglia's Three Month Mentorship
Dance Program 2019

Lee Yixun Bernice
"A Late Bloomer" with Annalouise Paul
Dance Theatre

Lim Shu Yi Denise
Danceweb Scholarship Programme 2019

Lim Si Hui Felicia
Meeting Another

Marcus Leong Fu Zhi
Dana Foglia's Three Month Mentorship
Dance Program 2019

Maya Dance Theatre
- Developing Pedagogy Training for AD for
dance theatre creations
- Wayang Training

Meera Balasubramanian
Choreography Workshop

Nurul Syimah Binte Sabtu
Residency Project, Dance Bridge Festival 2019

P7:1SMA Ltd
Core Development Circle 3

Ricky Sim Seow Kiat
Dance Lab Ozasia 2019

Rupbiny Jayaseelan
- Rimbun Dahan residency in collaboration:
Choreography development through cross
cultural movement investigation
- "A Late Bloomer" with Annalouise Paul
Dance Theatre

Sreedevy Sivarajasingam
Bharathanatyam Choreography Mentorship
Program

Variasi Performing Arts
LABSENI (ARTS LAB) 2020 (II)- Inspiring
creativity through courage

Zunnur Zhafirah Binte Sazali
Solo Development of MEKAR

LITERARY ARTS

Anamika Bhati
Sydney International Story Telling Conference

Ang Shuang
RMIT Intercultural Collaboration Studio

Annaliza Binte Bakri
Poetry Translation Symposium

Daryl Lim Wei Jie
Lemon Tree House Residency for Writers and
Artists

Felicia Low Hui Ming
Online Course for "Writing YA and
Children's Fiction with Catherine Johnson

Grace Chia Krakovic
Writing Residency at Toji Cultural Center

Heng Qingpei Rachel
Vermont Studio Residency 2019

Ilangovan Malarvele
Online Mentorship with Yuma Vasuki to
Develop Three Manuscripts

Jen Wei Ting
Tin House Winter Workshop & Mentorship

Jerome Lim Jit How
RMIT Intercultural Collaboration Studio

Mabel Lee
Sydney International Story Telling
Conference

Marc Daniel Nair
La Wayaka Current Residency

Pamela Seong Koon Li Er
RMIT Intercultural Collaboration Studio

Pasakorn Konwohrachet
RMIT Intercultural Collaboration Studio

Sheila Wee
Sydney International Story Telling
Conference

Sher-May Loh
Mentorship and Editorial Book
Development with Kate Brauning

Teo Xiao Ting
RMIT Intercultural Collaboration Studio

The Story Connection Ltd
FEAST 2nd Storytellers' Conference and
Bengaluru Storytelling Festival

Wahid Al Mamun
RMIT Intercultural Collaboration Studio

Wang WeiQi Natalie
RMIT Intercultural Collaboration Studio

Wong Swee Yean
Sydney International Story Telling Conference

Yap Yonggang Joshua
RMIT Intercultural Collaboration Studio

MUSIC

Beng Kian San Mervin
Classical:NEXT Conference 2019

Charles Lim Yu
International Music Production & Engineering
Diploma at Point Blank Music School, London

Chia Cheng An Amos
Conducting Training with Riccardo Muti at the
Tokyo Spring Festival

Chloe Chua
Singapore Violin Festival

How Yunhan
The Professional Songwriting Summer Course

Jo Anne Sukumaran
Ensemble Evolution - Banff 2019

Lavina Chong
- Creative Interactions: Dynamic Processes in
Group Music Activities
- JaSeSoi Ry 2019 International Music Village
at Mooste Manor
- 2020 ISME World Conference

GRANTS RECIPIENTS

CAPABILITY DEVELOPMENT GRANT

MUSIC (CONT'D)

Lien Boon Hua
Jarvi Academy 2019

ONE Chamber Choir
World Choir Games, Flanders 2021

Paul Grosse
- Creative Interactions: Dynamic Processes
in Group Music Activities
- Music from Five Continents: World Music
in the Orff Classroom
- Vision 2020 - Melbourne

Syed Ibrahim
2020 ISME World Conference

Tan Wei Yang Jeffrey
Mike Block Camp

Thia Wei Cho Benjamin
Drum Repair and Restoration Course

Toh Ban Sheng
Conducting Masterclasses in Arezzo and
Tubingen

Tse Zhuoying Natalie Alexandra
Visioni 2020 - 16th Visioni di Futuro, Visioni
di Teatro Festival and "Artists Meet Early
Years" programme

TYMFO LTD. (The Young Musicians'
Foundation Orchestra)
TYMFO Conducting Masterclass with
Prof. Neil Varon

THEATRE

Cai Yinglin, Pearlyn
Momentum + Edinburgh Showcase +
Attachment

Carina Hales
O'Neill National Puppetry Conference 2019 &
Swazze Foam Puppet Building Mentorship

Chan Silei
"Circle-Lation" at the Prague Quadrennial of
Performance Design and Space

Chia Sin Chiat (Nelson)
International Society of Performing Arts (ISPA)
New York Congress 2020

Chong Gua Khee
- La Mama Umbria International Symposium
for Directors
- DAH Theatre Research Centre:
Artist-in-Residence Program and The
International Summer School for Actors and
Directors (1 mth)

Chua Ming Ren Shawn
SymbioticA Residency

Chye Min Li Evelyn
International Playback Theatre Network
Conference 2019

Emergency Stairs Ltd
- One Table Two Chairs International Project -
Wharf Workshop 2019
- One Table and Many Chairs Project

Grace Khoo Zirui
Processes of Imagining: 2019 Intermediate/
Advance 11 day Summer Intensive by Phillip
Zarrilli and Kaite O'reilly

Han Xuemei
Asia Discovers Asia Meeting for
Contemporary Performance (ADAM) -
Artist Lab

Hoo Kuan Cien
Producers' Academy 4

Lee Peng Mui
Beijing Opera Female Character Postures
& Acrobatic Skills

Lim Li Natalie
International Research, Workshop and
Conference for Developing Diverse and
Inclusive Approach to Art Creation and
Audience Development on Arts and
Disability

Mak Lai Theng Eunice
Beijing Opera Female Character Postures
& Acrobatic Skills

Michael Cheng Seow Wee
International Playback Theatre Network
Conference 2019

Muhammad Ghazali Bin Muzakir
International Playback Theatre Network
Conference 2019

Myra Loke Lay See
ASSITEJ Artistic Gathering 2019 Norway
Next Generation Programme

Nur Aisha Binte Shaik Muhyideen
International Playback Theatre Network
Conference 2019

Renee Chua Hui Ling
International Playback Theatre Network
Conference 2019

Sam Kiang Huay Kwan
Professional Martial Arts Training and Skills
Development Programmes

Singapore Hainan Society
Hainanese Opera Performing and Singing
Class 2019

Tan Shou Chen
Residency at the Hangar Investigacao Artisco
(Lisbon)

Tan Wan Sze
Suzuki Toga Summer Camp 2019 & Theatre
Olympics 2019

Terence Tan Si Peng
Unima Professional Training Commission:
Staging and the Diversity of Creative Processes
of Contemporary Puppet Theatre

VISUAL ARTS

Ang Soo Koon
Assets for Artists, Studios at MASS MoCA
residency program (USA)

Annie Kwan Tai Won
Future Feminisms, at Tokyo Arts and Space
(Japan)

Charmaine Poh
GlogauAIR Artist Residency (Germany)

Chen Yanyun
HANGAR Residency Programme (Portugal)

Chong Jia Luo
Anderer, at TENTACLES (Thailand)

Esther Joosa
IASSIDD World Congress 2019 and
Participation in Inclusive Art Research
Workgroup

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VISUAL ARTS (CONT'D)

Johann Yamin
Para Site Workshops for Emerging Arts
Professionals 2019 (Hong Kong, China)

Sculpture Society (Singapore)
Masterclass in Stone Carving (China)

Syaheedah Binte Iskandar
Curatorial Intensive Auckland 2019 (New
Zealand)

Tan Guo-Liang
Villa Lena Residency Program 2020 (Italy)

Ting Min-Wei
Hearing the impossible with Matthew
Herbert at CAMP (France)

Tok Yu Xiang
CSULB Summer Resident Artist 2019 (USA)

Weixin Chong
solutions / 溶质 at Komplot (Belgium)

RESEARCH GRANT

3Pumpkins Limited
How do the Arts Engage and Build
Communities?

Community Cultural Development
(Singapore)
A Decade of Theatre for Seniors by
The Necessary Stage

Nanyang Technological University
- ARTISAN 2.0: Deconstructing the
Integrative Efficacy of a Multimodal
Art-based Intervention to Strengthen
Understanding and Demystify
Misconceptions on Arts, Heritage, and
Health
- Revealing the Psychological and
Behavioural Effects of Public Art Using
Virtual Reality

Yeo Li-Ching Michelle
Jennifer Tham - A Journey of Sharing,
Collaborating and Giving

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DISTINGUISHED PATRON OF THE ARTS

ORGANISATIONS
(\$1,500,000 AND ABOVE IN A YEAR)

Accenture Singapore
BMW Asia Pte Ltd
JCDecaux Singapore Pte Ltd
Ngee Ann Development Pte Ltd
Singtel
The Ngee Ann Kongsi
United Overseas Bank Limited

DISTINGUISHED PATRON OF THE ARTS

INDIVIDUALS
(\$100,000 AND ABOVE IN A YEAR)

Albert Chiu Sin Chuen
Chen KeZhan
Christopher Ho & Rosy Ho
David Salman & Walter Jared Frost
Finian Tan & Fiona Tan
George Quek Meng Tong
Ho Nee Kit
Kris Foundation - Kris Tan Lay Peng
Max Goh Way Siong
Mr & Mrs Goh Yew Lin
Patrick Lee Kwok Kie
Poh Choon Ann
Seah & Siak
Teo Hark Piang PBM
Teo Kiang Ang
Terry Tan & Harris Zaidi
Tsai Eng Rung
Wu Hsioh Kwang
Yeap Lam Yang
Yeo Eng Huat
Yeo Eng Koon

PATRON OF THE ARTS

ORGANISATIONS
(BETWEEN \$300,000 AND \$1,499,999)

City Developments Limited
Cityneon Holdings
CLS International (1993) Pte Ltd
Hong Leong Foundation
Keppel Corporation
Kwan Im Thong Hood Cho Temple
M1 Limited
Marina Bay Sands
Orchard Turn Retail Investment Pte Ltd
(ION Orchard)
Singapore Chinese Chamber of Commerce
Foundation
Singapore Press Holdings Limited
SPH Radio Pte Ltd
Temasek Foundation
The HEAD Foundation
UOL Group Limited
Yong Hon Kong Foundation

PATRON OF THE ARTS

INDIVIDUALS
(BETWEEN \$50,000 AND \$99,999)

Anne Pui-Luin Lee
C&A Firmenich
Cem A. Azak
Chan Boon Kheng
Chan Kian Kuan
Chan Kok Hua (曾国和)
Jeanette Tan Ai Lin
Koh Boon Wee Edward
Leong Seng Chet Adrian
Lim Ek Tjioe
Lin Deng Li
Marie Elaine Teo
Mary Ann Tsao
Mr & Mrs Yeh Hsin
Paige Parker & Jim Rogers
Peter Michael Lee & Suzanne Liau
Su Hing Leng Ryan
Teo Chen Hian
Teo Yen Koon Desmond
Wee Ewe Lay Laurence John &
Patrick John Wee Ewe Seng
Woffles Wu
Yvonne Tham

PATRON OF THE ARTS AWARDS 2020

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ORGANISATIONS

(BETWEEN \$50,000 AND \$299,999)

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Agility Fairs & Events Logistics Pte Ltd	DBS Bank Limited	John Swire & Sons (S.E.Asia) Pte Ltd	Tan Chay Bing Education Fund
AL Wealth Partners Pte Ltd	DDB Worldwide Private Limited	JPL Consultants Pte Ltd	Tan Chin Tuan Foundation
Alfa Tech VestAsia Pte Ltd	Deloitte Singapore	Lam Soon Singapore Pte Ltd	Tan Ean Kiam Foundation
Allen & Overy LLP	Deutsche Bank AG	Lee Foundation	The Hokkien Foundation
Arina International Holding Pte Ltd	Dow Jones Publishing Company (Asia), Inc.	LTW Designworks Pte Ltd	The Shaw Foundation Pte
Asia Industrial Development (Pte) Ltd	EFG Bank AG Singapore Branch	Mapletree Investments Pte Ltd	TransTechnology Pte Ltd
Audi Singapore Pte Ltd	Elmwood Group Private Limited	Maybank	Tridente Automobili Pte Ltd
Avarga Limited	Estee Lauder Cosmetics Pte. Ltd.	Mocha Chai Laboratories	UBS AG Singapore Branch
Bank of China Limited	ExxonMobil Asia Pacific Pte Ltd	Novartis Singapore Pte Ltd	WarnerMedia's HBO
BinjaiTree	EZ-Link Pte Ltd	NSL Ltd	Woh Hup-Obayashi Joint Venture (Funan)
Bloomberg Singapore Pte. Ltd.	Fanzhi Foundation for Art and Education	Pek Sin Choon Pte Ltd	Yangzheng Foundation
CapitaLand Retail Management Pte Ltd	Far East Organization	Poh Tiong Choon Logistics Limited	
Capitol Theatre, Capitol Singapore	First Gen Corporation	Raffles City Singapore	
Capri by Fraser China Square, Singapore	Frasers Hospitality Pte Ltd	Samsung Asia Pte Ltd	
Certis	G K Goh Group	Sarika Connoisseur Cafe Pte Ltd	
Chung Cheng High School (Main)	Gateway Theatre Pte Ltd	Semgas (S) Pte. Ltd.	
Composers and Authors Society of Singapore Limited	Golden Compass School Pte Ltd	Shangri-La Hotel Limited	
Conrad Centennial Singapore	Han Nefkens Foundation	Singapore Airlines	
ConsultSingh Services Pte. Ltd.	Harmony Convention Holding Pte Ltd	Singapore Hokkien Huay Kuan	
Corwin Holding Pte Ltd	Hi-P International Limited	Singapore International Foundation	
Creative Eateries Pte Ltd	Ho Bee Foundation	So <i>Drama!</i> Entertainment	
	Holywell Foundation	Stephen Riady Group of Foundations	

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INDIVIDUALS

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

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Abdullah Bin Tarmugi

Adam Levinson

Adrian & Susan Peh

Aileen Tang

Alan & Sylvia Wang

Alvin De Souza

Andre Yeap

Andreas & Doris Sohmen Pao

Ang Chee Guan

Angela Lim Loke San

Annabelle Yip

Anthonia Hui & Leonardo Drago

Arnoud De Meyer

Arthur EH Lim

Aw Kah Peng & Thomas Pang

Beatrice Lim FC

Beh Swan Gin & Maisy Koh

Bharat & Kirtida Mekani

Bill & Judy Bollinger

Bobby Lim Chye Huat

Brian Gothong Tan

Catherine & David Zemans

Cham Tao Soon

Chan Heng Chee

Chan Li-Mei Karen

Chan Wing Cheng

Chang Yee Lee, Lyn

Chia Mia Chiang

Chin Chun Wah

Chng Hak Peng

Chong Chan Meng & Lim Sing Yuen

Chowee Leow & Robin Davies

Chu Chee Keong

Chua Boon Kee

Chua Soo Bin

Claire Chiang

Clarinda & Christopher Martin

Clifton & Mildred Tan

Conrad Lim & Andrea Giam

CY Loo

Daniel Teo

David Heng & Daniel Lim

David Ong Eng Hui

Deborah Barker

Derek Goh Bak Heng

Devika & Sanjiv Misra

Djafar Widjaja

Dorian Goh Ka Sin

Edmund Lam Kin Hong

Edmund Lin & Trina Liang-Lin

Elisabeth de Rothschild

Eng Bak Chim

Eric Tan

Euan Murugasu

Felicia Foo

Foo Fatt Kah

Foo Kok Wan

Geeson Lawadinata

Geh Min

Geoffrey & Ai Ai Wong

George Raymond Zage III & Kaori Zage

Gioia & Mark Battistoni

Goh Swee Chen

Goh Toh Chai

Goh-Tan Choo Leng

Goi Kok Meng

Gralf & Silvia Sieghold

Gunjan & Showbhik Kalra

Gurpreet Dhillon

Han Mei Lin

Ho Ching

Ho Kian Guan

Hong Huazheng

Huang Zhuang Rong

Hugh Young

Irving Low

Jack & Kristi Garrity

Jacqueline Ho, Esq

Janek Schergen

Jason Hoeyan Yin

Jazz Chong

Jeann Low

Jeffrey Lin Kok Peng

Jennifer Lewis

PATRON OF THE ARTS AWARDS 2020

FRIEND OF THE ARTS

INDIVIDUALS

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

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Jimmy Lim

Jin Lu

John Lombard

Judy Hunt

Julian Chang

Kai S. Nargolwala

Kathy Lai

Ke Hongjing

Kenneth Tan

Kevin Cheok

Koh Bee Yong

Koh Puay Hoon

Kong Eng Huat

Kwai Fong & Raymond Goh

Lam Kun Kin

Lee Huay Leng

Lee Kah Ngo

Lee Li-ming

Lee Tzu Yang

Leong Wai Leng

Lian Tsui Yee

Liew Wei Li

Lim Boon San, Lionel

Lim Chin Boon

Lim Kian Seng

Lim Mei

Lim Ming Yan

Lim Peng Hor

Lim Tiam Seng

Lin Diaan-Yi

Lin Lu Zai

Lisa & Herve Pauze

Lito & Kim Camacho

Loh Jian Hao

Low Kah Buay

Low Sin Leng

Low Tuck Kwong

Lye Lin Heng

Magnus Keith Yu-Jene

Manraj Singh Sekhon

Mavis Lim Geck Chin

Melanie Chew

Michael Hwang

Michael Lien

Michelangelo Samson

Michelle Cheo

Mohamed Faizal Mohamed Abdul Kadir

Molly Singam Chow

Mr & Mrs Arthur Lee

Mr & Mrs Choo Chiau Beng

Mr & Mrs Eugene Lai

Mr & Mrs Samuel Koh

Nadav LeHavy

Neil & Mi Jong Tottman

Ng Siak Hai

Ng Siew Quan

Nicolina Charlotte Elrick

Njoto Soe Eksan

Odile & Douglas Benjamin

Oei Hong Leong

Oei Ley

Oliver Jens Bettin

Olivier Lim

Ong Yu En

Pang Kok Lian

Pang Lim

Pasar Glamour

Peter C. Y. Wong

Peter Ng Eng Toon

Peter Seah

Phua Lay Peng Denise

Pierre Lorinet

Poh Boon Kher Melvin

Priscila Teo

Quek Soo Chek William

Raj & Mary Rajkumar

Richard Raymond Nijkerk

Richard Tan Pick Long

Robert Lokerman & Bojan Tercon

Robin Hu Yee Cheng

Rogério Bernardo

Rosslyn Leong Sou Fong

Sat Pal Khattar

Sean Wong, PBM

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Sheila Lim Siok Keng

Sim Mong Keang

Sim Wong Hoo

Simon Chesterman

Simon Ho

Steven & Liwen Holmes

Steven Looy Nee Phong

Steven Luk & Shirley Goh

Stuart James McLelland

Su Pin & Mervin Beng

Sum Yee Loong

Suon Kuok

Suresh & Jeanette Divyanathan

Susan Kong Yim Pui

Susan Leong Lai Onn

Susanna Kang Lee Cheng

Sybil Lau E Jen

Tan Boon Teik Nee Chung Sook Yee

Tan Chorh Chuan

Tan Chuan Yong

Tan Hsiao Wei

Tan Keng Keng

Tan Lee Kum

Tan Suan Wee

Tan Teck Soon

Tan Whei Mien Joy

Teh Kok Peng

Teo Chong Hock

Teo Ngiang Heng

Teo Tong How Daniel

Thomas Zuellig & Mary Zuellig

Timothy Sebastian

Tina Cheong & Leong Wah Kheong

Toh Soon Huat

Tommy Tan

Valerie Velasco

Vincent Chua Ngak Yen

Wee Chwee Heng

Wee Kok Wah

William Leong Sin Yuen

Winston Oh

Wong Poo Sing

Woo Chee Chay

Wu Peihui

Yap Chee Meng

Yeow Chee Keong

Yong Ying-I

Yue Chin Beng

Yuen Miu Fun Nancy

Zeng Weimin

Zhang Yu Ting

Zhong Sheng Jian

CULTURAL MEDALLION AND YOUNG ARTIST AWARD 2019

CULTURAL MEDALLION

Eric James Watson

YOUNG ARTIST AWARD

Emily Koh

Gabriel Chan

He Shuming

Tan Wei Keong

Weixin Quek Chong

NAC ARTS SCHOLARSHIP RECIPIENTS 2019

UNDERGRADUATE

Niranjan Pandian

Bachelor of Arts (Hons) in Music
LASALLE College of the Arts
Singapore

GRADUATE

Hoo Kuan Cien

Master of Arts in Arts and
Cultural Management
University of Melbourne
Australia

Jemimah Wei Xin Zi

Master of Fine Arts in Writing (Fiction)
Columbia University
United States of America

Lalit Kumar Ganesh

Master of Music in Contemporary
Performance (Production Concentration)
Berklee College of Music
Spain

Wong Fei Yang (Terrence)

Master of Music, Composition
Royal College of Music
United Kingdom

Yep Suying, Joelyn

Master of Arts in Arts & Cultural Leadership
LASALLE College of the Arts
Singapore

SINGAPORE WRITERS FESTIVAL 2019

PROGRAMME CONSULTANTS 2020

Chairul Fahmy
Kelvin Ang
Kenny Leck
Lim Cheng Tju
Nazry Bahrawi
Rupert Thomson
Sa'eda Buang
Sithuraj Ponraj
Tan Chee Lay
William Phuan
Yong Shu Hoong

INTERNATIONAL AUTHORS AND SPEAKERS 2019

Ahmad Patria
Ancco
Brittany Cavallaro
Caryl Lewis
Chelene Knight
Chen Qiufan (Stanley Chan) 陈鞅帆
Chris McMorrان
Chris Riddell
Christopher Merrill
Claudia Dey
Daljit Nagra
Danez Smith
Dave Cooper
David Yoon
Duanwad Pimwana
Haji Mohd Ali Haji Radin
Han Dong 韩东
Hanna Alkaf
Harkaitz Cano
Hwang Jungeun
Indrapramit Das
Inga Gaile
Jack Cheng
Jacob Sam-La Rose
Jo Lusby
Jorge Franco
Kagiso Lesego Molope
Kaite O'Reilly
Kamal Al-Solaylee
Kamel Daoud
Kulleh Grasi
Linda Johnson
Louis-Jean Calvet
Marlon James

Martin Villaneuva
Mawar Safei
Melanie Mununggurr-Williams
Melizarani T Selva
Miguel-Manso
Min Jin Lee
Moe Clark
Nading Rhapsody
Nicola Yoon
Nomi Claire Lazar
Okky Madasari
Pauline Fan
Pico Iyer
Rani Pramesti
Rene Acosta
Roja Chamankar
Roxane Gay
Selja Ahava
Sharon Bala
Shazia Hafiz Ramji
Sujata Bhatt
Tanja Brandes
Thanhha Lai
Theresa Lola
Tunku Halim
Victor Dixen
Waubgeshig Rice
Wong Yi 黄怡
Yau Ching 游静

SINGAPORE AUTHORS AND SPEAKERS 2019

Abby Simone
Abhilash Murthy
Adan Jimenez
Adeline Foo
Aisyah Lyana
Ajriani Asrul
Akshita Nanda
Alana Yeo
Alex Mitchell
Alexander Cherkashin
Alice Clark-Platts
Alvin Pang
Amanda Chong
Amanda Lee Koe
Andre D'Rozario
Andy Ang 孤星子
Ang Jin Yong 空·龙猫
Anittha Thanabalan
Ann Lek 安夏天
Annaliza Bakri
Annette Lee
Aravin Sandran
Arianna Pozzuoli
Arul Oswin
Ashwini Devare
Ashwini Selvaraj
Ayesha Khanna
Aysha Baqir
Azhar Ibrahim
Bani Haykal
Barrie Sherwood
Boey Kim Cheng
Brindha Menon
Charlene Shepherdson
Charmaine Leung
Chong Lingying

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Chow Teck Seng

Christine Chia

Colin Goh

Constance Singam

Corrie Tan

Crispin Rodrigues

Cyril Wong

Daly

Dana Lam

Danial Bawthan aka Wheelsmith

Daniel Boey

Darryl Whetter

Daryl Lim Wei Jie

Daryl Qilin Yam

Davelle Lee

David Teh

David Wong Hsien Ming

Davinia Aziz

Debbie Ding

Deborah Kay

Desmond Kon Zhicheng-Mingdé

Diana Rahim

Djohan A Rahman

Don Bosco

Drewscape

Dzar Ismail

Edith Podesta

Edward Cheang

Elaine Chiew

Eric Tinsay Valles

Eve Yeo (The Ideology)

Fairoz Ahmad

Farhan Idris

Farihan Bahron

Farish Noor

Felicia Low-Jimenez

Felicia Teo Kaixin

Felix Cheong

Flique

Francis Bond

Fris Okta Falma

Gene Tan

Gophi Nathan

Gopika Jadeja

Grace Chia

Grace Lee-Khoo

Gurmit Singh

Gwee Li Sui

Hafiz Rashid

Hamed Ismail

Hamid Roslan

Haresh Sharma

Hartinah Ahmad

Hassan Hasaa'Ree Ali

Hidayah Amin

Hing Jia Wen

HJ Pang

Huzir Sulaiman

Imran Hashim

Indran Paramasivam

Irfan Kasban

Irie Aman (The Local Rebel)

Isabelle Lim

Jack Jin Gary Lee

Jasmin Patel

Jason Erik Lundberg

Jean Tay

Jennifer Anne Champion

Joel Tan

John Lui

Johnathan Chua (GRVTY Media)

Jon Gresham

Joses Ho

Joshua Ip

Joyce Chua

June Zaidi

JY Yang

Kamaria Buang

Kathleen Ditzig

Kelly Chan

Ken Loh

Kenn Dellbridge

Koh Tai Ann

Krishna Udayasankar

Laniakea Culture Collective

Lawrence Ypil

Lee Xin Yi 李心仪

Lian Hai Guang

Lim Cheng Tju

Linda Collins

Low Kian Seh

Lynn Soh

Ma Shaoling

Maarof Salleh

Mabel Gan

Main Tulis Group

Makyong Kedek

Malik Mazlan 馬力

Marylyn Tan

Maureen Yeo

Meihan Boey

Meira Chand

Melvin Tan (Currency Design)

Michelle Chiang

Michelle Tan

Mindy Pang

Monolisa

Mruthika Raman

Muhammad Khairool Haque

Nabilah Said

Natalie Wang

Nazry Bahrawi

Neil Humphreys

Nek Selampit

Neo Hai Bin 梁海彬

Nessa Anwar

Ng Jingyun

Ng Kai Yuan (Our Grandfather Story)

Ng Kok Hoe

Ng Sze Min

Ng Yi-Sheng

Ning Cai

Norah Lea

Noridah Kamari

Nur Amalina Shalan

Nurfadzilah Yahaya

Nurul Huda Rashid

O Thiam Chin

Oniatta Effendi

Ovidia Yu

Ow Yeong Wai Kit

P7:1SMA

Pan Zai'En

Parashar Kulkarni

Pauline Lee

Peter Borschberg

Petrina Kow

Pippa Chorley

PN Balji

Pok Yue Weng

Qamar Firdaus Saini

Quek Hong Shin

R Chandran

Racy Lim

Rasiah Halil

Rebecca Li

Robert Yeo

SINGAPORE WRITERS FESTIVAL 2019

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WORDS GO ROUND 2020 AUTHORS & SPEAKERS

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Robin Leong
Roger Jenkins
Roger Nelson
Ruby Jayaseelan
Ruby Thiagarajan
Samsudin Said
Samuel Lee
Seow Pooi 歐筱佩
Sharul Channa
Shawn Chua
Sheik Abdullah Abdul Arshath
Shelly Bryant
Shivram Gopinath
Shubigi Rao
Sithuraj Ponraj
SJ Huang
Sri Setia Pulau Singa
Stephanie Dogfoot
Suchen Christine Lim
Suffian Hakim
Tan Chee Lay 陈志锐
Tan Dee May
Tan Hui Er
Tan Shao Han
Tan Siah Kwee 陈声桂
Teo Kok Keong 张国强
The Opera People
Thomas Lim
Tim De Cotta
Tony Estrella
Topaz Winters
Trumpet Z & the Boogie
Tse Hao Guang
Tulika Ahuja
Vadivazhagan
Victor Fernando R Ocampo

Wei Fen Lee
Weng Pixin
Wesley Leon Aroozoo
William Beale
Wong Koi Tet 黄凯德
Ye Zhen
Yeng Pway Ngon 英培安
Yeo Tze Hern (YELOLO)
Yeoh Jo-Ann
Yeow Kai Chai
Yong Shu Hoong
Zakir Hossain Khokan
Zara Khana
Ziks
Zu Orzu

MODERATORS 2019

Anju Mary Paul
Bridgette See
Carolyn Camoens
Charlene Rajendran
Chitra Sankaran
Christina Sng
Danny Koordi
Darel Seow
Darlene Machell Espena
Ethel Chong
Fadiah Johari
Foo Tee Tuan 符诗专
Greta Georges
Hee Wai Siam 许维贤
Ian Chung
Ian Dixon

Imran Taib
Jessica Hinchy
Justin Clark
Kathy Rowland
Kartini Anwar
Kenneth Kwok
Kenny Leck
Kevin Mathews
Khoo Sim Eng
Kiruthika
Kristina Tom
Kwok Kian Woon
Lucas Ho
Lynn McDonald
Max Yam 任骏之
Michelle Martin
MK Kumar
Mrigaa Sethi
Ng Kah Gay
Paul Rozario-Falcone
Phan Ming Yen
Regina De Rozario
Sa'eda Buang
Shivaji Das
Subin Subaiah
Teo Han Wue 张夏韩
Teo Xiao Ting
Uganda Kwan 关诗珮
William Phuan
Yeo Wei Wei

Abhi Krish
Adan Jimenez
Andy Chua
Felicia Low-Jimenez
Francis Wong Hooe Wai 虎威
Jollin Tan
Kenny Leck
Nabilah Said
Neil Humphreys
Nur-El-Hudaa Jaffar
Singapore Indian Theatre & Film Explorers
William Beale
Yeo Wei Wei

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, UBS Asia Pacific of
UBS Group AG and UBS AG
Member of the UBS Group Executive Board

Yeow Chee Keong
Real Estate & Hospitality Leader
Pricewaterhousecoopers LLP

CMF TRUST SECRETARY

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

PUBLIC ART ADVISORY PANEL

CHAIR

Paul Tan
Deputy Chief Executive Officer
(Planning and Corporate Development)
National Arts Council

PANELISTS

Jason Chen
Director
Place Management
Urban Redevelopment Authority (URA)

Low Sze Wee
Chief Executive Officer
Singapore Chinese Cultural Centre

Teh Joo Heng
Principal
Teh Joo Heng Architects

Venka Purushothaman
Vice-President (Academic) & Provost
LASALLE College of the Arts

Clifford Chua
Academy Principal
Singapore Teachers Academy for the Arts
(STAR)

Janice Koh
Stage Actor

THE SUSTAIN THE ARTS (stART) COMMITTEE

CHAIR

Pierre Lorinet
Non-Executive Director
Trafigura Group

EX-OFFICIO

Rosa Daniel
Chief Executive Officer
National Arts Council

MEMBERS

Lee Suan Hiang
Chairman
Anacle Systems Ltd

Sim Gim Guan
Executive Director
Singapore National Employers Federation

ARTS SPACES TENANTS

LIST OF ARTS TENANTS FROM 1 APRIL 2019 - 31 MARCH 2020

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ARTS HOUSING SCHEME

Bhaskar's Arts Academy Ltd
Chinese Theatre Circle Ltd
Drama Box Ltd
Er Woo Amateur Musical and Dramatic Association
Federation Of Art Societies
Gamelan Asmaradana Ltd
Harmonica Aficionados Society
I Theatre Ltd
Maya Dance Theatre Ltd
Ping Sheh Singapore
Shicheng Calligraphy & Seal-carving Society
Singapore Association Of Writers
Singapore Wind Symphony
Singapore Indian Fine Arts Society
Singapore Repertory Theatre Ltd
Sri Warisan Som Said Performing Arts Ltd
TAS Theatre Company Singapore 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 Limited
The Arts Fission Company
The Finger Players Ltd

TELOK KURAU STUDIOS

Amanda Heng Liang Ngim
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
Singapore Colour Photographic Society
Singapore Watercolour Society
Tan Kian Por
Tan Swie Hian
Tan Wee Tar
Tan Wyn-lyn
Tang Mun Kit
Teh Shi Wei And Hera
Teo Eng Seng
Teo Huey Ling
Thomas Yeo Chew Hong
Yeo Chee Kiong

ARTS SPACES TENANTS

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ALIWAL ARTS CENTRE

Avant Theatre & Language

Mohammed Zulkarnaen Othman (Lead)
Eman Raharno Jeman & Sufian Hamri &
Chong Tze Chen, Anthony

Mr Ho Tzu Nyen

Nadi Singapura Ltd

New Opera Singapore Ltd

Nine Years 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 Ltd

Raw Moves Ltd

SAtheCollective Ltd

Singapore Drama Educators Association

Singapore Literature Society

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 Singapore Lyric Opera Limited

The Philharmonic Winds (Singapore) Ltd

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 (SRI) Ltd

Siong Leng Musical Association

Traditonal Arts Centre (Singapore) Ltd

ARTS CENTRE SCHEME

Centre 42 Limited

Chinese Calligraphy Society Of Singapore

Dance Ensemble Singapore

Objectifs Centre Ltd

The Theatre Practice Ltd

The Photographic Society Of Singapore

The Necessary Stage Ltd

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NATIONAL ARTS COUNCIL
SINGAPORE

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Web: www.nac.gov.sg Feedback: NAC_Feedback@nac.gov.sg