

VISION

To develop Singapore as a distinctive global city for the arts.

MISSION

To nurture the arts and make it an integral part of the lives of the people of Singapore.



CHAIRMAN'S STATEMENT



PROFESSOR CHAN HENG CHEE Chairman

The year 2014/2015 has been a particularly good year for the arts scene and the National Arts Council. The celebration of the 50th anniversary of Singapore's independence inspired many artists, performers, actors, musicians, writers and playwrights to bring out their best. We have travelled a long journey together.

Our communities and our people were thrilled by the creative energy infusing our arts scene, as well as the multitude of arts offerings available. It is amazing to think that on any day in Singapore now, one can look forward to a programme of above 60 arts performances and exhibitions. Singaporeans are faced with an embarrassment of riches when it comes to the arts, compared to just ten years ago.

As we reflect on how far Singapore's arts scene has come, we continue to pay tribute to our pioneer arts talents and honour their contributions to our cultural heritage. In 2014, we celebrate our exceptional Cultural Medallion recipients Alvin Tan, Chong Fah Cheong and KTM Iqbal, and their rich body of works that have touched so many different segments of our society.

The Council's comprehensive support across the various art forms,

from the performing, visual and literary arts. to traditional and contemporary art forms, has enabled this healthy development. And audience participation has grown as seen in the visitorship figures for major events. For example, Singapore Art Week 2015 with nearly 100 events held over nine days in January, was attended by 46,000 visitors at flagship events such as Art Stage Singapore, the inaugural Aliwal Urban Art Festival, and the outdoor party Art After Dark at the Gillman Barracks. The highly anticipated annual Noise Singapore Festival and **Exhibition in September** 2014 attracted some 31.600

visitors over three weeks to a showcase of selected works by 150 young artists, spanning the genres of visual art, design, photography and music

We stepped up efforts to bring the arts closer to the community, to those who would not normally have the opportunity to attend an arts or cultural event and found we were creating new shared experiences in the community and a new sense of fun and enjoyment. Our partnerships with various organisations have been very helpful in making these connections, especially our work with voluntary welfare organisations to bring the arts closer to underserved communities. For instance. we supported five special education schools in a programme where the schools and teaching artists codeveloped and co-taught arts lessons, which could be integrated into core non-arts curriculum. Students at St Andrew's Autism School enjoyed creative drama programmes integrated into their English Language classes, which helped them improve their social interaction skills.

Growing a sustainable arts sector in Singapore would not have been possible without the generous contributions from our arts patrons. Their partnership and support is vital for the Council to nurture a dynamic arts scene. In the 2015 Patron of the Arts Awards, we honoured contributors and sponsors who donated a total of \$53.8 million to the arts in 2014. This represented a significant increase of 67% from the previous year.

This year, the Council streamlined the award structure to better recognise both organisational and individual giving, as a reflection of the current arts philanthropy landscape. We took the opportunity to thank 21 long-term partners who have been actively and significantly supporting the promotion and development of the arts in Singapore by recognising them with an SG50 Arts Patron Award.

As Singapore artists and arts groups develop and mature, it is important to ensure they have opportunities to perform abroad for new audiences and to learn from their overseas experience. At the same time, they show to others our cultural self and reveal in some measure, the soul of Singapore. The Cultural Diplomacy Fund which starts off with \$20 million was launched in 2014 with these twin objectives in mind. A wide range of our artists has benefitted from this fund - Nadi Singapura and Inch Chua who performed at the Incheon Games

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2014, Seyra Tunes and Summer State at the JB Arts Festival in 2014. and Bhaskar's Arts Academy at the 2015 Ramayana Festival in India. Numerous writers and publishers also received support at multiple overseas festivals, such as the London Book Fair, the New Delhi World Book Fair, and the Frankfurt Book Fair.

Notably too, in 2014 we announced Singapore's return to the 56th Venice Biennale International Art Exhibition in 2015. We were represented by a work titled SEA STATE by commissioned artist Charles Lim, and curator Shabbir Hussain Mustafa

To continue our work with cultural diplomacy, the Council signed a Memorandum of Understanding with the British Council in March 2015, as AS SINGAPORE ARTISTS **AND ARTS GROUPS DEVELOP AND MATURE,** IT IS IMPORTANT TO **ENSURE THEY HAVE OPPORTUNITIES TO** PERFORM ABROAD FOR **NEW AUDIENCES AND** TO LEARN FROM THEIR **OVERSEAS EXPERIENCE.**

part of our commitment to create more opportunities for collaboration between Singapore and the United Kingdom.

I am grateful to our arts supporters, donors and sponsors, as well as partner agencies and the staff of the NAC for their passion and dedication in making this another successful year for the Singapore arts scene. I must thank the board members for putting in their efforts for the Council and their belief in championing the arts for all in Singapore. I would especially like to thank our outgoing board members Mr Edward Chia. Ms Koh Lin-Net. Ms Lian Pek, Mr Vinod Kumar and Mr Yeoh Oon Jin for their valuable time and contributions to the NAC. I look forward to working with our new board members. Finally to the larger arts community, I would like to say, let us work together. There is still much we can do to enrich the lives of even more Singaporeans through the arts.

CHIEF EXECUTIVE OFFICER'S REVIEW



KATHY LAI Chief Executive Officer

In 2014, the National Arts Council re-affirmed our commitment to connect Singaporeans to the arts, with the support of our dedicated partners. We broadened access to the arts across more segments of the community by reaching out, for the first time, to the very young and to the beneficiaries of the social services sector.

To nurture a love for the arts from a very young age, we worked with the Early Childhood Development Agency to adapt our Artist-in-School Scheme for pre-schoolers and in 2014 over 500 children and their teachers enjoyed artist-led lessons. For older students, 13 of the recipient schools of the National Arts Education Award 2013 received funds to go beyond the formal curriculum, and interact with professional artists, as well as showcase their work in public spaces.

To enable the underserved community to enjoy the arts, we launched the WeCare Arts fund in collaboration with the People's Association. The fund supports Voluntary Welfare Organisations to work with artists interested in creating arts projects customised for the needs and interests of their beneficiaries.

In 2014, we also reintroduced two well-loved institutions in the performing arts landscape - the Singapore International Festival of Arts (SIFA) in its new incarnation, and the Victoria Theatre and Concert Hall, the grand dame of Singapore's performing arts venues.

After a one-year hiatus in 2013, SIFA returned to delight audiences under its new Festival Director Ong Keng Sen. SIFA 2014 featured theatre, dance and music productions exploring the theme of Legacy and the Expanded Classic. Audiences

appreciated the high quality of productions, the diverse programme offerings, as well as a number of the experimental offerings in the O.P.E.N (Open, Participate, Enrich, Negotiate) pre-festival programme.

many more have developed their love for the arts

The NAC also launched Centre 42 along Waterloo Street. Centre 42 is Singapore's first dedicated centre that focuses on content creation, documentation and promotion of Singapore writing for the stage.

In the area of visual arts, the Council set up the Public Art Trust (PAT), an initiative to encourage Singaporeans to embrace art in their urban environment. Besides the commissioning and display of impactful and meaningful public art, the PAT will also organise education and outreach programmes to enhance the public's appreciation of the public art around them.

In November 2014, the Singapore Writers Festival concluded its 17th edition with more than half the number of ticketed programmes sold out for the first time, as well as a bumper line-up of writers, events

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After a four-year refurbishment, the Victoria Theatre and Concert Hall re-opened to much fanfare in July 2014, with a special Singapore Symphony Orchestra performance at the Concert Hall graced by Prime Minister Lee Hsien Loong, as well as an Open House weekend for the public to be re-acquainted with the building where many have performed in as students, and where

and festival-goers. More than 19,600 people participated in a record 280 events that featured over 200 writers from Singapore, Asia and around the world.

In response to the arts community's feedback on the lack of a dedicated platform to market their events, the NAC commissioned and launched *The A List*, a one-stop guide to

Singapore's latest arts and culture news, events and happenings.

Finally, the NAC doubled our efforts to put Singapore in the consciousness of the global arts community as we stepped up our participation in prominent platforms such as the London Book Fair and the Venice Biennale.

A thriving arts scene is only made possible through collaborative partnerships. I would like to express our sincere gratitude to arts patrons, to partner agencies and of course, to the community of professionals who have dedicated their lives to the arts. The NAC will continue to promote the value of the arts to our people, and increase their appreciation of the power of the arts in nurturing creativity, fostering inter-cultural understanding and expressing who we are as people.

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



Goh Yew Lin (Deputy Chairman) Managing Director GK Goh Holdings Limited



Kathy LaiChief Executive Officer
National Arts Council



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



Claire Chiang Senior Vice President Banyan Tree Holdings Pte Ltd



Edward ChiaManaging Director
Timbre Group Pte Ltd



Chong Siak ChingChief Executive Officer
National Gallery Singapore



Guy Harvey-Samuel Chief Executive Officer HSBC Singapore



Koh Lin-Net Chief Executive Officer Media Development Authority (Until 7 Dec 2014)



Vinod Kumar Managing Director & Group Chief Executive Officer TATA Communications Ltd



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



Lian Pek
Chief Editor, Senior Vice President,
Channel NewsAsia
Mediacorp Pte Ltd
(Until 26 Nov 2014)



Alvin Tan
Artistic Director
The Necessary Stage



Tan Li SanDeputy Secretary (Industry and Information)
Ministry of Communications and Information



Wong Siew Hoong
Director-General of
Education (Curriculum)
Ministry of Education



Yeoh Oon Jin Executive Chairman PricewaterhouseCoopers LLP



Kathy Lai Chief Executive Officer



Paul TanDeputy Chief Executive Officer



Alice Koh Chief Financial Officer



Khor Kok Wah Senior Director Sector Development (Literary Arts)



Sabrina ChinDirector
Precinct Development



Chua Ai LiangDirector
Arts & Communities



Bannon JeanDirector
Human Resource & Administration



Kenneth KwokDirector
Arts & Youth and
Strategic Planning



Low Eng Teong Director Sector Development (Visual Arts)



Elaine Ng Director Sector Development (Traditional Arts/ Dance)



Grace NgDirector
Sector Development
(Theatre/ Music)



Edwina TangDeputy Director
Capability Development



Yeow Kai ChaiDirector
Singapore Writers
Festival



Yeoh Phee SuanDirector
Corporate Communications
& Marketing Services

CORPORATE PROFILE

The National Arts Council (NAC) was set up as a statutory board in September 1991 to spearhead the development of the arts in Singapore. NAC's mission is to nurture the arts and make it an integral part of the lives of the people in Singapore. Its vision is to develop Singapore into a distinctive global city for the arts. In working towards its mission against a backdrop of a changing arts and cultural landscape, NAC is guided by the following strategic directions:

- To promote the arts for expression, learning and reflection.
- To shape our cultural development through the arts.
- To develop a sustainable environment that enables artistic creations to entertain, enrich and inspire.

The Council recognises that the arts can enhance the quality of life, tighten social bonds and strengthen our identity within the community and nation. To cultivate arts engagement from a young age, NAC ensures access to quality arts education at all levels. NAC also supports lifelong interest and interaction with the arts through programmes aimed at the larger community. Singapore's rich and diverse cultural heritage is a wellspring for artistic creation and inspiration which not only resonates with audiences here but is also distinctive on the global stage. NAC focuses on reconnecting to our artistic traditions and cultural heritage, presenting and promoting local content.

The main thrust of the Council's work is providing building blocks and foundational capabilities for a sustainable arts sector. NAC also uses developmental tools such as grants, scholarships, and other schemes to help grow the talent

pool of arts practitioners and other professionals such as theatre technicians and arts administrators.

With the adoption of a comprehensive overview of the arts sector, NAC is also able to understand its impact on related sectors such as media, design and entertainment. On the international stage, NAC collaborates with other government agencies to promote Singapore arts, in the bid to enter new emerging markets and cultivate international audiences. Arts awards are given annually to artists in recognition of artistic excellence and to patrons in appreciation of their sponsorship.

The Patron-in-Chief of NAC is the President of Singapore, Dr Tony Tan Keng Yam. The Council comprises 18 members from the private and public sectors. It is supported by a team of arts resource panel members who provide feedback and advice on the initiatives of the Council.

CHAIRMAN &

Announcement of Major and Seed Grants recipients

6 - 22 JUNE 2014

National Indian Music Competition

7 JULY 2014

Opening of Centre 42

15, 19, 20 JULY 2014

Victoria Theatre and Victoria Concert Hall Opening Celebrations

21 JULY 2014

Arts and Heritage Scholarship Ceremony

23 JULY 2014

Patron of the Arts Awards

12 AUGUST - 21 SEPTEMBER 2014

Singapore International Festival of Arts (SIFA)

16 AUGUST - 14 SEPTEMBER 2014

Noise Singapore Festival Showcase

26 AUGUST 2014

Let's Talk: Annual Dialogue Session with the Arts Community

6 - 28 SEPTEMBER 2014 **Silver Arts** 16 OCTOBER 2014 **Cultural Medallion & Young Artist Award Presentation Ceremony** 17 OCTOBER 2014 Launch of The A List Magazine 31 OCTOBER - 9 NOVEMBER 2014 **Singapore Writers Festival** 1 - 12 DECEMBER 2014 **National Chinese Music Competition** 17 - 25 JANUARY 2015 Singapore Art Week 2 - 14 MARCH 2015 **Words Go Round** 10 MARCH 2015 Signing of Memorandum of Understanding with the British Council 15 - 21 MARCH 2015

Dance Massive: An Exchange with the

Australia Council for the Arts

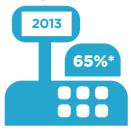




PERCEPTION OF VIBRANCY

PERCEIVED CHANGES IN THE ARTS SCENE

Openness



Singaporeans are more accepting of a wider range of art forms and culture related activities compared to 5 years ago

Vibrancy



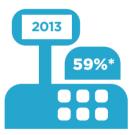
The arts scene in Singapore has become more vibrant in the past 5 years

Growth in arts appreciation and value of arts



Singaporeans are more appreciative of arts and culture and its application in their lives compared to 5 years ago

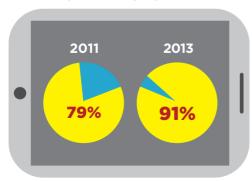
Greater interest in development of arts scene



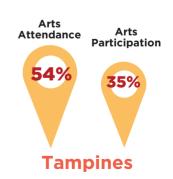
Singaporeans are more interested in the development of arts and culture in Singapore compared to 5 years ago

DIGITAL ENGAGEMENT IN THE ARTS 2013 (POPULATION SURVEY 2013)

DIGITAL ENGAGEMENT



Consumption of the arts via digital media



Strengthen Community



Strengthen inter-generational dialogue and understanding

Closer Community



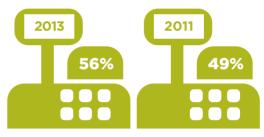
Help draw Singaporeans closer as a community

Identity



Say who we are as a society and country

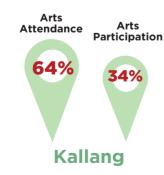
Sense of belonging



Give us a greater sense of belonging to Singapore

NEIGHBOURHOOD ARTS & CULTURE ENGAGEMENT STUDY 2014

COMMUNITY ARTS ENGAGEMENT



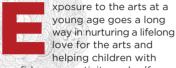




Tiong Bahru

ENGAGING OUR YOUNG

Arts Education



confidence, creativity and selfexpression.

The **National Arts Education Award** (**NAEA**) is a national arts award for MOE schools, and seeks to recognise schools for their development of holistic arts education for their students

Under the Arts Development Fund, a scheme to support NAEA recipients in implementing arts-related projects, 13 schools from NAEA 2013 were awarded up to \$20,000 each. Nine of these schools have since completed their projects, with the rest due to be completed by end 2015. The project scopes vary according to each individual school's needs and strategic directions.

For example, the funding supported Chung Cheng High School (Main) in its efforts to convert an underutilised space into a visual arts gallery, Gallery-by-the-Lake, for student showcases. Through this, the school was able to engage alumni who are practising artists to interact with the students. The platform also played a part in establishing meaningful partnerships with schools and the community in



the area of visual arts. During Art Week 2015, the gallery complemented the school's newly-opened Lim Tze Peng Art Gallery, where the Lim Tze Peng exhibition "Poems from the Heart" was held. Art lovers and students had the chance to attend a panel discussion by art curators and collectors on the artist's works and artistic journey.

NAC's programmes present children with opportunities to interact with professional artists in and out of the formal curriculum.

Our long-running NAC-Arts
Education Programme (NAC-AEP)
which is co-sponsored by Tote
Board Arts Grant, continues to
enable students to attend and
participate in arts programmes.

In 2014, NAC-AEP offered close to

850
performances, workshops and shows

290,000
students
in
350
schools at a subsidised rate



Children from Soka Kindergarten enjoying dance through the AISS

Through the **Artist-in-School Scheme (AISS)**, 29 projects across 23 mainstream and special education schools were supported in 2014. Projects spanned across different disciplines, including Visual Arts, Music, Dance, Drama and Literary Arts.

In 2014, seven schools partnered with various artists and arts groups for the first time. For example, Teck Whye Secondary School collaborated with O School to develop a structured hip-hop dance programme for its lower secondary students. After the workshop, selected students were presented with the opportunity to undergo indepth training, as well as an industry attachment with O School, to further their learning.

Under the Council's continued partnership with the Early Childhood Development Agency (ECDA), 10 AISS projects were supported at **pre-schools**, ranging from Dance at Soka Kindergarten by Kavanagh Dance to Visual Arts at Salvation Army Childcare Centre (Bukit Panjang) by Art Loft. Overall, AISS benefitted over 500 children and equipped over 200 teachers with

basic arts skills and creative ideas that can be used for classroom learning in the pre-school sector.

Students are exposed to traditional arts through our programmes. For example, in 2015, Orchid Park Secondary School collaborated with artist Sarkasi Said to foster an appreciation for Batik painting among students and teachers.

Our Teaching Through the Arts Programme (TTAP) helps schools use the arts, such as drama and dance to teach non-arts subjects such as science and mathematics innovatively, and encourages learning through visualisation, embodiment and creative expression. Now in its third year. the programme has reached out to 2.200 students across nine schools, thanks to the efforts of 89 teachers. A good example is the partnership between the Science teachers at Bukit View Primary School and prolific director and drama educator Serena Ho. Under their guidance, students participated in drama strategies such as tableau or still image, to aid in the learning of the concepts of the water cycle and the respiratory system.

To determine TTAP's long term sustainability in schools, the Council supported a research study to assess the abilities of the teachers involved in TTAP who have successfully learnt from teaching artists and applied that knowledge in their classrooms.

In 2014, NAC co-published two **Teachers' Resources for Poetry** with Ethos Books. Local Anaesthetic: A Painless Approach to Singapore Poetry by Pooia Nansi and Erin Woodford targets Lower Secondary teachers, while Fear No Poetry! The Essential Guide to Close Reading by Gwee Li Sui targets Upper Secondary teachers. Poetry in Singapore can be a neglected aspect of education due to the lack of teaching resources available. These books were published to provide a practical set of teaching aids for teachers to help them develop an understanding of key aspects of text such as theme, character, structure, language, imagery, and context. This will prompt more indepth discussions on Singapore literature and encourage higher participation for poetry among students.

In its third year, the **Arts and Culture Presentation Grant** supported 19
schools in staging public arts and
heritage-related performances and
exhibitions often under the guidance
of professional arts educators. The

Dance Talent Development

Programme completed its 2014 run with 47 students from 28 secondary schools performing their graduation showcase at LASALLE College of the Arts. These students were chosen among 156 participants who attended Phase 1 of the programme. In Phases 2 and 3, the selected students underwent dance training and mentorship by established Singapore dance companies in Ballet, Chinese Dance, Contemporary Dance, Hip Hop, Indian Dance or Malay Dance. The dance companies were Bhaskar's Arts Academy, Era Dance Theatre, Frontier Danceland, O School. Singapore Dance Theatre and Singapore Hokkien Huay Kuan Dance Theatre.

Arts For Every Child

The Artist-SPED School Partnership Programme empowers teaching artists to co-develop and co-teach arts lessons that are integrated into the schools' larger non-arts curriculum.

Five special education schools have been supported in FY14 under this programme. For example, St Andrew's Autism School worked closely with Amy Cheng and R Chandran from Act 3 Theatrics to develop a drama programme that is aligned to the school's English Language curriculum. This was carried out with the aim of improving the students' communication and social interaction skills as well as boosting their self-confidence.

NAC also collaborated with MOE SPED (Special Education) Unit on the bi-annual MOE SPED Conference in November 2014. Sculptor Victor



Tan conducted two Visual Arts workshops centred on facilitating students' exploration of art mediums. 300 special education teachers attended the workshops where they learnt art-making techniques that can be applied in the classroom.

The Children & Youth At-Risk Partnership Programme supported 33 arts programmes for students atrisk. These programmes were delivered in collaboration with artists and teachers, counsellors or social workers from 23 schools and Voluntary Welfare Organisations (VWOs), and have benefitted over 500 youths from disadvantaged backgrounds.

Capability Development

NAC collaborates regularly with MOE's Singapore Teachers' Academy for the aRts (STAR) to support the professional development of school arts teachers. The Artist-Mentor Scheme (AMS) is one such initiative that seeks to enhance teachers' capabilities by developing their artistic and teaching competencies through project collaborations and mentorship by established arts practitioners.

 Chinese language teachers from Huamin Primary School received mentorship from drama practitioner Kok Heng Leun, to learn how to integrate drama conventions in the Chinese classroom and strengthen their facilitation and questioning skills when conducting drama-ineducation lessons.

schools being

mentored in specialised areas in

Visual Arts, Music,

Dance and Drama.

 Recognising the interest in percussion among the students, classically trained music teachers in Blangah Rise Primary School learnt from musician Syed Ibrahim on how to facilitate a drumming circle and group music-making, incorporating 21st-century competencies in the studentcentric classroom.



Music teachers visiting Siong Leng Musical Association as part a of LCE workshop

The MOE-NAC Master Artists Series is co-organised by NAC and STAR. In 2014, 160 MOE teachers had the opportunity to interact with four Cultural Medallion recipients, Mrs Santha Bhaskar (Dance), Professor Jeremy Monteiro (Music), Mr Ivan Heng (Theatre) and Mr Ho Ho Ying (Visual Arts) who shared personal anecdotes about their artistic journey's and practices to inspire the teachers and remind them of the importance of their work.

To continue to develop and deepen arts teachers' competencies in the arts. NAC has been engaging Lincoln Center Education (LCE) from New York since 2012 to conduct training workshops for school leaders and teachers on its "Capacities for Imaginative Learning" framework. These sessions help art and music teachers use the arts to develop students' capabilities both in the arts and in skills such as problem-solving, collaboration and communication. In March 2015, NAC expanded the training to include sessions for artists across all art forms. A total of 120 participants benefitted from this programme.

To better equip artists and preschool educators in delivering arts programmes for children, we collaborated with Wolf Trap Institute for Early Learning through the Arts (USA) to launch a series of workshops for 240 pre-school educators and close to 70 artists. The workshops covered ways to integrate the arts into curriculum in Singapore pre-schools, for children ages 3 to 6, and how to use it as a powerful tool to broaden children's world perspectives. Participants also strengthened their art form knowledge with early childhood education concepts and best practices.

In line with our commitment to ensure that all students have access to quality arts education, we continue to provide strong support to artists who wish to upgrade their knowledge and skills in pedagogy. This is achieved through the 40-hour Essentials of Teaching & Learning and the 240-hour Specialist Diploma in Arts Education. delivered by the NIE.

79 arts instructors from over 20 arts companies received training from three rounds of the Essentials of Teaching & Learning. Meanwhile, the third run of the Specialist Diploma ended in June 2015. A total of 22



Art teachers at the Art Science Museum studying a work of visual art led by LCE Teaching Artist



Participants at a workshop by Teaching Artists from Wolf Trap Institute for Early Learning through the Arts



Music teachers from Blangah Rise Primary School learning how to facilitate a drumming circle and group musicmaking from musician Syed Ibrahim

arts instructors participated in the Specialist Diploma, including Cultural Medallion holder Mdm Som Said, founder of Sri Warisan. As part of field-building efforts in the area of community arts, NAC supported the **Greenhouse Series** to cultivate peer-to-peer learning and sharing of best practices. Over the course of three dialogue sessions, a total of 118 like-minded individuals from various sectors including the arts and social sectors gathered to discuss issues related to arts-based community development with the aim of building up a community practice.

As part of the series, 18 participants went through a pilot seven-month lab designed to help practitioners in the field develop community arts projects. At the end of the lab, five groups pitched their project ideas to an audience of 40 comprising artists, social workers, governmental and community stakeholders. Two out of the five projects were awarded pitch funding from the NAC to help kick-start the project implementation. These two projects will be using the arts as a tool to address issues concerning social integration and dementia.

In February 2015, NAC invited pioneer community artist and writer Bill Cleveland from the United States of America to conduct a research seminar comprising a talk and two workshops to advocate for research on arts-based community engagement. This is the first such research-centred platform that NAC has organised for researchers, community organisers and artists. A total of 142 participants attended the two-day event, representing 66 arts organisations, community groups and educational institutions. Many participants learnt how research and documentation are crucial to measuring the impact of arts engagement work. Participants also valued the opportunity to network with people from different sectors as well as the chance to share varied perspectives and concerns with one another.



Participants engaging in a peer-to-peer learning and sharing of best practices (photo credit Artswok Collaborative)



Pioneer community artist and writer Bill Cleveland conducting a research seminar on arts-based community engagement

As NAC partners many community organisations to bring the arts to the community, we saw the need to support organisations' knowledge and abilities in managing community based arts projects. IP and Copyrights was a topic that was identified for support and the first workshop saw 21 participants from various organisations such as National Library Board, People's

Association, National Heritage Board and NAC. A second workshop will be organised in FY2015.

This course has helped to raise greater awareness for community organisations to work out agreements with artists to ensure that the mutual rights of the parties involved in community arts projects are respected.

ENGAGING OUR YOUTHS

The first cycle of the **Polytechnic Arts Initiative** was piloted between October 2012 and March 2014. The programme not only provided opportunities for youths in tertiary institutions to be engaged in the arts, but also enabled them to develop and showcase their artistic interests. The second cycle started in April 2014 and will continue till the end of 2015. The initiative offers a total of \$75,000 in funding to all polytechnics to increase students' access to quality arts programmes

and to encourage cross-polytechnic arts programmes that facilitate interactions and collaborations between students of different polytechnics.

With increased acceptance and understanding of **Street Art** by the general public, there is greater recognition of this art form as a valid means of artistic expression, one that has the potential to engage the masses in a unique way and create vibrancy in our public spaces. NAC has provided funding and support for street art collectives such as

RSCLS, an established street art crew that aims to lead the development of the art form in Singapore. Recognising the need for independent wall spaces to develop the art form, NAC has also opened up more practice walls for street artists to use at the Rail Corridor, Goodman Arts Centre and Aliwal Arts Centre, NAC also commissioned a series of arts events at the Rail Corridor in FY14 to invigorate the Rail Corridor art space and raise the profile of street art in Singapore. These events were launched in May 2015.



Street artists creating new artworks at the Rail Corridor Art Space (photo credit Jensen Ching)



One of the street art pieces seen on the practice wall at the Aliwal Arts Centre



Members of the public having fun at a street art event Off The Rails Again that was commissioned by NAC (photo credit Jensen Ching)

NOISE SINGAPORE 2014

Started in 2005, **Noise Singapore** is a national platform that aims to encourage and empower young people aged 35 years old and below to participate in the arts. The initiative has been gaining momentum over the years and now includes an annual festival, pop-up showcases and advocacy efforts throughout the year. In addition, it funds ground-up youth arts projects that are organised by intermediaries.

The flagship Noise Singapore 2014 Festival attracted close to 800 participants, who submitted more than 4,100 original creations to the Open Categories in the genres of art, design, photography and music. The submissions were judged by an expert panel comprising 13 professionals from the creative industry. Selected works by 150 youths were subsequently displayed at the annual Festival Exhibition, which saw more than 31,600 visitors over three weeks at ION Orchard.

The Festival also included showcases put up by participants of Noise Singapore's mentorship programmes, which are organised for youths who wish to deepen their knowledge and skill set in their craft by learning from veterans in the scene. In 2014, there were 32 mentors on board **The**

Apprenticeship Programme (for visual arts) and The Music Mentorship. New mentors included multi-disciplinary artists Andy Yang, Brian Gothong Tan and Grace Tan. as well as commercial photographer Roy Zhang and rock drummer Brandon Khoo. This was also the first time that a new genre - moving images - was introduced into The Apprenticeship Programme, with filmmakers Jasmine Ng and Liao Jiekai invited to be part of the mentor panel. These four-monthlong mentorships allowed a total of 69 apprentices (hand-picked from 417 applications) to benefit first-



The Noise Singapore 2014 Festival Exhibition featured original works created by young artists

hand from the learning experience. Both programmes culminated in showcases presented by the apprentices, including a visual arts exhibition that took place in five galleries within the Singapore Art Museum at 8Q and a concert series at Esplanade-Theatres on the Bay between August and September 2014. The exhibition, which was the largest in Noise Singapore's history, attracted over 16,500 visitors over a three-week run, while the concerts saw more than 13,300 audiences over three days.

Noise Singapore also creates meaningful **Noise partnerships** with corporate organisations to drive greater access to the arts for more young people. In 2014, restaurant chain Nando's worked with Noise Singapore to run a nation-wide street art and mural competition, which drew a diverse range of submissions from aspiring street artists to arts newbies. Six shortlisted finalists were taken through a short mentorship by local street artists before creating their artworks during the finals.

As part of Sentosa's Easter Egg scavenger hunt, W Singapore Sentosa Cove commissioned three



Apprentices of The Apprenticeship Programme mingling at an interactive corner within the exhibition



Noise Singapore's The Music Mentorship Concerts showcased 18 groups of budding musicians at the Esplanade

Noise artists to design large-scale egg sculptures that were displayed in the hotel's premises throughout Easter.

In a partnership with creative agency DDB, artworks designed by three selected Noise artists were curated and printed on posters, which were then sold exclusively on DDB's online store, degree.



Artist Seow Kim Siang with his egg sculpture art that was created for the collaboration between Noise and W Singapore Sentosa Cove

companies and organisations that reach out to young people. This has helped to extend Noise Singapore beyond the festival period to provide more diverse opportunities for youth. Between April 2014 and March 2015, a total of 10 programmes were supported at a sum of \$200.900. This includes a dance production by at-risk youths, photography mentorships and theatre projects involving a cast and crew made up entirely of young people. The initiators of the programmes were a mix of collectives and arts companies like Maya Dance Theatre Ltd, PHUNK,

The 12 projects included theatre and dance productions, as well as visual art exhibitions and a picture book publication. One example was young theatre company Couch Theatre's rendition of 'The Pillowman'. The high-quality production was well received and nearly sold out all its six shows. Meanwhile, the NTJ collective, made up of three Ngee Ann Polytechnic Arts Business Management students. curated a visual arts exhibition with a social message. Their exhibition -'The Davs That We Wander/ Wonder' - was a collaboration between CHAT (Community Health



One of the Noise Movement projects supported in 2014 was the Youth Chinese Chamber Music Programme

To enhance the awareness of youth arts amongst Singapore, Noise Singapore ran **youth arts advocacy** campaigns to bring creative works done by young people to the public. We showcase their artworks on media spaces at bus stops islandwide, on the Noise website, as well as featured selected artists on postcards and a series of quarterly zines called #noisefeed, which were distributed to over 80 locations.

Noise Movement was introduced in 2012 to seed and support programmes organised by arts Buds Youth Theatre and Ding Yi Music Company.

Youth arts initiative MATCHBOX was established in 2013, with the aim of encouraging more young people in Singapore to carry out self-initiated arts projects. In 2014, MATCHBOX received 84 applications from young people. A total of \$32,175 in grants was awarded to 12 projects, with 36 others receiving other forms of support such as project management guidance and mentorship recommendations.



Matchbox Mayhem brings together likeminded youths in networking sessions

Assessment Team) and seven locally-based artists to produce new works that highlighted personal journeys and mental health wellness.

Networking events (Matchbox Mayhem) were also organised to nurture a community of likeminded enthusiasts and offer young artists opportunities to be acquainted with other professionals in the arts scene. Four editions of Matchbox Mayhem were held in 2014 which saw an attendance of over 190 participants.





AYN Barco De Arena by Claire Ducreux

ENGAGING THE COMMUNITY

Seeding and developing community nodes

NAC continued its work to develop more Community Arts and Culture Nodes in the heartlands. The nodes initiative saw its three initial pilot nodes grow to the current 11 in FY2014, with the addition of Jurong and Tampines Regional Library, Taman Jurong CC, Bedok CC, Pasir-Ris Elias CC and Mapletree Business City.

Since May 2014, Jurong and Tampines Regional Library have organised more than 110 arts activities in total reaching out to 6,000 participants, through programmes such as monthly band performances for youths, visual arts and craft workshops, film screenings and story-telling workshops. Pasir Ris Elias CC, Bedok CC and Taman Jurong CC also saw the launch of new arts initiatives. These included the Rolling Good Times and Music in the Park concerts in Pasir Ris, a monthly arts fiesta - Bedok Kaleidoscope in Bedok, and Our



AYN Angels In Disguise (A.I.D) by The Finger Players

Gallery@Taman Jurong - an aggregation of visual arts projects led by artists working closely with the local residents to co-create mixed-media art displays at housing developments around the neighbourhood of Taman Jurong. And as part of public and private sector partnership, NAC continued to support Mapletree Investments Pte Ltd to bring the arts to Mapletree Business City as part of its

'Arts in the City' programme. The business community there enjoyed performances by Fortitude Percussion and The Teng Ensemble amongst others.

Under the **Arts in Your Neighbourhood** (AYN) initiative, about 100 activities comprising performances, installations and workshops by established artists and arts groups such as Paper

Monkey, Vertical Submarine, Cake Theatrical Production, Bhaskar's Arts Academy etc were brought to various parts of the island, such as Tampines Regional Library, Chong Pang Amphitheatre, Woodlands Civic Centre and corporate spaces such as Mapletree Business City. The programmes have received good response from the public and reached out to about 34,000 people.

Organised in collaboration with Bishan Public Library and Marine Parade Library 《舞韵》 "Wu Yun" -Chinese Dance @ Your Doorstep was held from 28 August to 30 September 2014 with the aim of raising public awareness of Chinese dance. Six performance showcases were held over two weekends on 30 and 31 August as well as 6 and 7 September, attracting a crowd of 280. The classical and ethnic folk Chinese dance showcases by Singapore Hokkien Huay Kuan Dance Theatre were well-received and drew audiences from various age groups and races. The postshow props exploration session and interactive segments during the performances also drew enthusiastic response from the crowd. Alongside the performance, Wu Yun also featured a roving photo exhibition at the libraries, showcasing works by dance photographer Tan Ngiap Heng. The photgraphers illustrate the journeys of young dancers in their Chinese dance pursuit.

Silver Arts is a platform that highlights the meaningful opportunities seniors have in the arts. We believe that the arts can improve seniors' well-being and outlook on life and that they too can surprise the public and themselves with their artistic contributions.

The third edition of Silver Arts was held over four weekends from 6 -28 September 2014. The event featured a bumper crop of 45 free



Silver Arts 2014 @ NLB Plaza

programmes in visual arts, theatre, music, and literary arts, all specially tailored for silver participants. A new component in the year was *Silver Films*, which featured five local short films that are inspired from seniors' life stories. Two of these are commissioned films that made their debut - *The Secret Passion of*

Silver Arts
2014 attracted
a total of
34,000
attendees and
participants across
25
venues islandwide

Madam Tan Ah Lian by independent film maker and Young Artist Award recipient, Sun Koh and I Am A Beautiful Beached Whale by The Straits by film, performance and installation artist Ng Xi Jie. Another highlight is the first-time involvement of overseas artists who offered fresh perspectives on cultural identities and ageing. Kopisusu is an award-winning concert play by Malaysian production house, Udiyap Music, while Seeing Anew is a multi-sensory presentation led by veteran Taiwanese movement artist, Wu Wen Wen. In addition. Silver Stars - Our Music Party! celebrated the musical talents of our seniors. The programme saw 70 of the elderly playing alongside youth drummers from Ding Yi Music company, Metro Philharmonic Choir and Radin Mas String Orchestra. To further deepen our seniors' engagement through the arts, artist Angle Seah curated a series of community arts projects entitled Life Souvenirs (生活小品) for more than 50 seniors to explore their sense of self using different mediums such as photography, ceramics, mixed media and sound.

The series of projects were facilitated by other artists including Ahmad Abu Bakar, Geraldine Kang, Adeleine Daysor and Zai Tang.

Into its 18th year, the NAC-ExxonMobil Concert in the Park is a series of free concerts held at the public parks in Singapore. It offers a diverse range of programmes for a predominantly family-based audience. For FY2014, three concerts were held at Singapore Botanic Gardens' Shaw Foundation Symphony Stage attracting a total of 9,350 attendees. The concerts featured homegrown music talents from Jazz soloists such as Alemay Fernandez to established bands including Raw Earth and Jack and Rai as well as Acapella groups such as Vocaluptuous and Juz B.



Performers in the community

Under the Busking Scheme, 156 busking acts by individual and groups were endorsed in FY2014, enlivening the streets and giving character to the city through the arts. On average, NAC receives 200 busking applications annually, of which 50 per cent of the applicants are aged 30 and below.

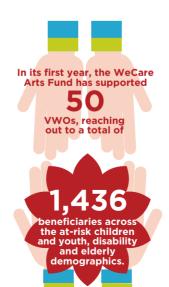
NAC works in partnership with stakeholders from the social service and healthcare sectors to integrate the arts into the core services provided. **ArtReach** aims to promote arts access to underserved communities for wellness, intervention and rehabilitation. It supports collaborations between artists and Voluntary Welfare

Organisations on projects that use the arts to achieve social outcomes, such as building resilience in at-risk youths, increasing engagement among isolated elders, or developing self-expression in children from disadvantaged backgrounds.

In May 2014, Minister Lawrence Wong launched the **WeCare Arts Fund**. This seed-funding scheme is a partnership between the NAC and People's Association's network of 5 Community Development Councils. The Fund aims to support collaborations between artists and VWOs in using the arts as a platform to engage beneficiaries within the social service sector.

NAC has partnered the Agency of Integrated Care (AIC) in using the arts to improve the wellbeing and quality of life for clients in the intermediate and long-term care (ILTC) sector in AIC's Wellness Programme. Within the first year of partnership, AIC has introduced creative movement and visual arts into the programme.

One such programme saw AIC working closely with The ARTS FISSION Company to pilot



Everyday Waltzes for Active Ageing, to stimulate the imagination of the elderly with mobility and cognitive issues, and encourage them to keep active. With the success of the pilot run, AIC and ARTS FISSION also developed a training programme to equip healthcare staff with basic skills to implement Everyday Waltzes in their respective facilities. The train-the-trainers model has enabled 11 organisations to facilitate the programme at their centres independently.

AIC has also partnered NAC in implementing 2D Art Expression Toolkit training. Both the Everyday Waltzes and 2D Art Expression Toolkit training workshops are rolled out by AIC's Learning Institute.

Most critically, AIC has embarked on an extended study to document the positive impact of the arts on its clients in the ILTC sector.

Beyond collaborating with government intermediaries in the sector, NAC has also partnered key VWOs to develop them as arts champions that advocate good programme models on the ground. Some of these organisations include the Alzheimer's Disease Association, TSAO Foundation

Hua Mei EPICC and Singapore Association for Mental Health.

These champions have organised arts events to showcase the talent of their beneficiaries, conducted conferences on the impact of the arts programmes on beneficiaries, and actively hosted guests from other VWOs or policy makers who are keen to learn and model their programmes.

In FY2014, NAC continued its efforts to provide artists and community organisers with a platform to share best practices, connect and network. The four sessions of **Let's Connect** attracted 225 participants.

Various guest speakers such as arts practitioner Peggy Ferroa, CEO of LifeWorkz, Cheryl Liew and Jane Goh from SAMH shared valuable insights with the participants.

The first three sessions covered arts in the different sectors such as the workplace, community at large, and in the social sector. The last session took on an inspirational focus, covering the personal journey of an arts practitioner who has been conducting community-based programmes. The tone of the last session took into consideration NAC plans to interest new entrants in the field, with Koh Hui Ling from Dramabox as the speaker.

Participants have given feedback that Let's Connect sessions were useful in kick starting conversations among diverse groups of players vested in community arts, as well as for participants to gain new ideas and collaborate in the field.

Arts advocacy efforts were strengthened in 2014 through a campaign that targeted working adults, youths, families and the elderly. A qualitative research study conducted over three months aimed to gather in-depth insights from Singaporeans on the value and relevance of the arts.

This resulted in targeted advocacy messages that highlighted the value of the arts in nurturing creative thinking, encouraging self-expression, building one's identity and enhancing well-being. These messages were integrated into a trans-media approach that utilises traditional and non-traditional marketing channels. They include above-the-line and below-the-line advertising as well as digital/social media to raise the public's interest and engagement with the arts.

One of the key thrust of this campaign is The A List magazine. This publication is a free one-stop guide to arts and culture news, events and happenings in Singapore. With the aim of growing the audience base and raising public's interest and engagement with the arts, this fortnightly magazine features a 14-day event listing of ticketed and free activities, along with a mix of entertaining and insightful trend stories and personality profiles. This is the first time an arts magazine has been pitched at this broad level. Available at over 300 locations islandwide across cafes. libraries, community centres and arts venues, The A List magazine also has a strong online presence with a dedicated website as well as Facebook, Instagram and Twitter.

Content within *The A List* is repurposed and featured through various platforms to drive awareness. In addition to nano-sites embedded on online news portals and radio stations, a weekly three-

minute arts interstitial programme titled 《艺点就通》was launched on 11 February 2015 to introduce arts and culture to Singaporeans. It airs on Channel 8 every Wednesday at 8:55pm, just before the primetime drama serial, and is repeated the next day at about 1.30pm.

The official launch of *The A List* was held at the National Museum of Singapore on 17 October 2014. Minster Lawrence Wong graced the occasion as the guest-of-honour.

The official launch also saw the celebratory activities extended over the weekend from 18 – 19 October 2014 through pop-up arts activities and magazine giveaways. A total of 100,000 copies of the inaugural issue were distributed island wide at key locations, such as city centres, the Orchard tourism belt, popular suburban malls including Tampines Mall, Jurong Point and Junction 8, as well as tertiary institutions to target youths, families, working adults and the elderly.



Minister Lawrence Wong launched The A List on 17 October 2015 at the National Museum of Singapore

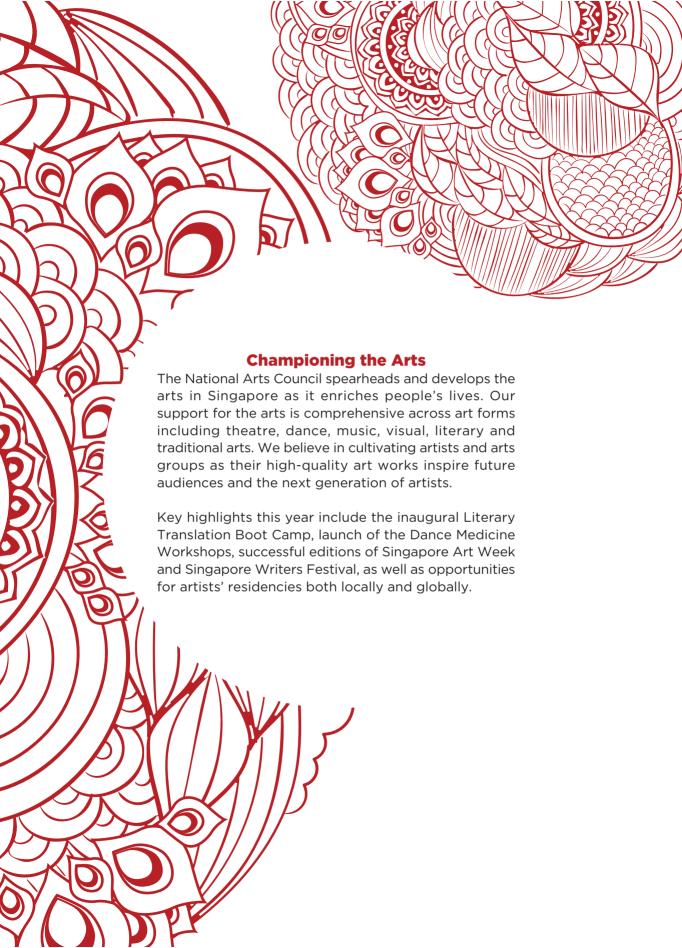


Home-grown band, The Sam Willows, performing at the launch of The A List

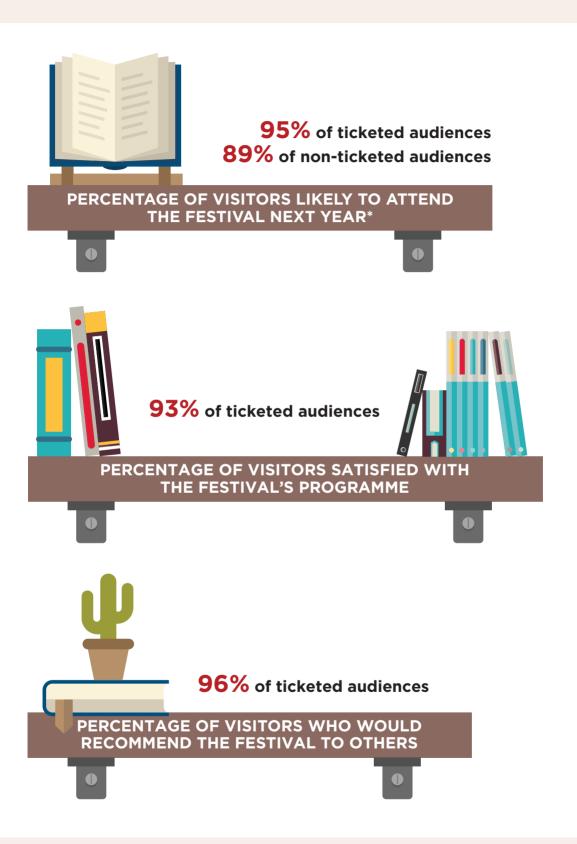


The weekly Channel 8 arts interstitial aims to introduce arts and culture happenings around Singapore in a fun and informative manner









CHAPTER II: EXCELLENCE - CHAMPIONING THE ARTS

LITERARY ARTS

o-organised by NAC, The Arts House and the British Centre for Literary Translation (BCLT), the inaugural **Literary**

Translation Boot Camp was held from 12 - 15 May 2014 in conjunction with the annual Singapore International Translation Symposium.

The initiative aimed to offer participants an intensive programme focused on hands-on translation practices to fill a critical gap in professional development opportunities for literary translators in Singapore.

Through a multi-faceted approach involving a prominent translator, the author of the original text and an editor, participants were provided with a comprehensive learning experience. Three language tracks were offered: Chinese to English, Malay to English and Tamil to English. The workshops were led by respected international literary translators Harry Aveling, Lakshmi Holmström and Andrea Lingenfelter, and involved local authors You Jin, Isa Kamari and K. Kanagalatha.

Internationally established and award-winning author Tash Aw was also brought in to conduct a Creative Writing Workshop, providing attendees with an introduction to the writing process.

The event saw a total of 23 participants, and overall response was positive with 78.3 per cent indicating that they would recommend the workshop to a friend. BCLT also provided feedback that it found the event and partnership to be very successful.

The 2014 Translation Boot Camp is the pilot programme in a recurring annual platform aimed at the



A Chinese translation workshop



Kate Griffin from BCLT

development of literary translation talents. It will be followed by the Translation Lab in 2015.

Text in the City is a nation-wide campaign advocating the appreciation of reading and writing poetry as a creative form of expression.

The campaign was made up of three components. The first was a mobile app that featured more than 100 Singapore poems about well-loved local places such as the Singapore River, Bras Basah, National Library



Tash Aw's Creative Writing Session

and the heartlands. Poets featured include Alvin Pang, Arthur Yap, Edwin Thumboo, Grace Chia, Johar Buang, Liang Yue, Pooja Nansi and Robert Yeo. The app also makes poetry more accessible to all Singaporeans.

The second component was a public call for submissions, which has since closed, where users could upload their poems via the app through several mediums – text, photos, sound and video. Lastly, the initiative also consisted of a travelling

roadshow featuring giant alphabet letters at secret locations.

This campaign has boosted the awareness of Singapore poetry. The mobile app acts as a bridge between place and poetry, as well as memory and technology, by enabling people to read poetry written by local poets based on where they are, anytime and anywhere on demand. At the same time, they were encouraged to upload their own works. This easy access to poems through an app, public exhibitions and roadshows all over Singapore has led to greater visibility and access to Singapore poetry.

Mentor Access Project (MAP) is a 12-month mentorship programme designed to ensure the development of a pipeline of emerging writers across English, Chinese, Malay and Tamil languages in the genres of prose, poetry, plays and creative non-fiction such as biographies, travel writing, art criticism, personal essays etc. MAP provides emerging and young writers mentorship opportunities with established published authors who offer constructive, critical feedback. Following a review held in 2011, besides the opportunity to participate in dialogue sessions, workshops or public readings during

the mentorship, participants will also enjoy new components to MAP such as the introduction of a short and structured stay-in residency. This replaces the looser format of adhoc master classes and talks of previous MAP cycles. At the end of the programme, the participants' manuscripts will be sent to consultant literary agents and editors for professional industry feedback and the best works will be published in a chapbook. MAP 2014 is managed by The Writers Centre Singapore.



Poetry Trail of Bras Basah led by Kirpal Singh

SINGAPORE WRITERS FESTIVAL

THE PROSPECT OF BEAUTY

Singapore's most anticipated literary event, the Singapore Writers Festival (SWF), did not disappoint with another riveting line-up of nearly 200 Singapore and international writers. Held from 31 October to 9 November 2014, the 17th edition of the Festival featured the world's literary talents such as travel writer and novelist Paul Theroux, leading figure in the feminist movement, social critic and political activist Naomi Wolf; feminist poet and filmmaker Leena Manimekalai; science fiction and fantasy author Raymond E. Feist; best-selling writer and most recently long-listed for the Man Booker Prize Karen Jov Fowler: the 'father of Chinese suspense' Mai Jia; Irish poet Paul Muldoon; winner of the 2003 Pulitzer Prize for Poetry and best known for his genrebending fiction Jonathan Lethem: Barry Lopez, often regarded as the most important living writer on nature and human culture: American journalist, novelist and war correspondent William Vollmann, as well as popular women's fiction authors Adele Parks and Evelyn Rose.

With "The Prospect of Beauty" as the theme, the event featured genres like romance, song writing and the lyrical in literary fiction and poetry. The festival also explored the philosophy of aesthetics, today's multi-billion dollar beauty culture and the anxieties modern society faces about the body. The theme also saw paeans to Mother Nature as well as critical debates on the very real threats to biodiversity and the environment today.

Lectures and panel topics ranged from the effect of the beauty industry on the fourth wave of feminism to new models of capitalism that allow sustainable growth. A notable expansion from the 2013 programme was the increase in family programming. In total, 50 events for children aged 4 – 12 were conducted, up from 11 events in 2013. In all, the SWF attracted 19,500 visitors.

This year, the Festival also introduced more experiential programmes inspired by the written word and beyond:

PoemJazz: Making Up Poetry, Improvising Music, a sold-out session with three-time American Poet Laureate - Robert Pinsky and Singapore-based musicians Rick Smith and Christy Smith, saw poems put to music, live. Apart blended theatrical and poetic forms, drawing on the works of poets Cyril Wong. Pooja Nansi, Tania de Rozario, Joshua Ip and Jollin Tan, Dramaturge Joel Tan also presented five tales through a series of interlocking monologues, poetry readings and songs. Creative writing workshop. Bodv/Language, engaged participants in picking apart gender notions through poetry and culminated in a reading showcase at the festival. Eye/Feel/Write paired 10 eminent writers with works from the Singapore Art Museum's Medium At Large exhibition for inspiration to pen new poetry and fiction pieces. The project was managed by Desmond Kon of Squircle Press. The second half of the project, which takes place in 2015, will be held in collaboration with the National Gallery Singapore and engage a new crop of writers.

Beyond the glossy, pretty things, SWF also delved into the extremes with the fringe component, themed "truly, madly, deeply", which was curated by the SWF's key programme partner The Arts House. Featuring writers who risk their lives in pursuit of truth, justice and freedom, audiences were treated to insights from the likes of North Korean defector Jang Jin-Sung and Special Representative for the Aegis Trust for the prevention of crimes against humanity Mukesh Kapila (CBE). In the spirit of experiential programmes, the fringe also included an interactive murder mystery production staged within The Arts House. Titled Body X, the production saw participants try their hand at solving a murder mystery, Cluedo style, with live action thrown into the mix.

SWF continued to build upon its series of exclusive workshops led by leading writers and industry experts. This year, the event introduced its first Malay short stories writing workshop conducted by Helvy Tiana Rosa, a pop-up book workshop for adults by French duo Anouck and Louis Boisrobert and a workshop titled "Introduction to Interactive Digital Storytelling" by Emily Short and Alex Mitchell - opening up possibilities for authors to create stories that adapt to readers' choices.

SWF boasts year-round events not only to engage literature lovers but also to generate publicity and interest for the main Festival in November. For Utter 2014, SWF partnered Sinema to adapt four Singapore texts into short films: Homecoming by Gopal Baratham. Tin Kosong by Muhammad Salihin Sulaiman; Peaks by Kamaladevi Arayindhan and Going Home by Lin Jin. These were correspondingly directed by Wee Li-Lin, Sanif Olek, Don Aravind and Kenny Tan. The films were launched at GV Vivocity with two screenings due to popular demand from a sold-out first show. A comprehensive behind-the-scenes book was also produced for educational purposes and circulated to film students. Post-event, the Utter 2014 films continue to be available online via Viddsee and on the Sinema website.

Words Go Round (WGR), the school programme of the SWF, was held in March 2015. WGR featured a mix of local and international writers such as Matt Dickinson (UK), Romain Puértolas (France), Deborah Emmanuel (Singapore) and John Wong (Singapore). Based on the positive reception in 2014, the initiative continued to offer programmes at pre-primary level. A new focus on translation was also introduced as well as different formats of programmes, such as spoken word performances. In all, WGR 2015 saw 95 participating schools, an increase from 80 schools in the previous edition.

PERFORMING ARTS

Dance

Organised by the NAC and copresented by Frontier Danceland, **SPROUTS** is a national platform designed to uncover and develop Singapore's upcoming choreographers, provide the opportunity for these emerging talents to showcase their works and kick-start their professional careers. Unlike dance competitions centred on techniques and performance qualities, SPROUTS celebrates the originality and creativity of choreographic concepts across all forms of dance.

The 6th edition kick-started with an open call in February 2015 and will be completed in September 2015. In total, 16 applications were received, and six have been selected for the Finals in September. The finalists will undergo a mentorship programme and workshops for dance composition and lighting design. Through these initiatives, we hope to provide insight, guidance and refinement to the participants' choreography and impart knowledge on essential composition and choreographic techniques.

To establish safe dance practices and improve injury treatment services for the dance community, NAC supported a pilot series of **Dance Medicine workshops** over the course of the year. These programmes were a response to the dance and health needs raised by the dance community during a dance injury dialogue held in 2013.

The workshops aimed to bridge the understanding of dance injuries between healthcare professionals and the dance community, as well as to raise awareness of dance safety to professional dancers, dance students and teachers. To develop the content, NAC worked with Dr Jason Chia, a Senior Consultant and Head of Sports Medicine and Surgery Clinic, from Tan Tock Seng Hospital.

The first workshop on 2 August 2014 titled "Introduction to Basic Dance Movements for Healthcare Professionals", was attended by a total of 36 physiotherapists and doctors. Due to overwhelming response, the programme was again conducted on 4 October 2014, and attended by 22 medical practitioners including podiatrists and sports trainers. The second workshop

"Managing Dance Injuries" was held on 29 November 2014, and included a tour of Tan Tock Seng Hospital's newly opened Sports Medicine and Surgery Clinic. A total of 46 members of the dance community, comprising professional dancers, dance instructors and dance students attended

To serve as a central resource and information portal for all who are interested in dance in Singapore. NAC supported i Dance Central, an emerging dance intermediary, to provide resources for the dance community through a revamped online portal previously known as dansing.org.sg. The redeveloped website, www.idance.sg, was launched in November 2014. The site hosts a wide range of dancerelated information for the dance community as well as those who would like to learn more about dance in Singapore. Apart from information and articles related to careers and professional development, some new features include a dance event calendar and a page dedicated to Dance and Health where the dance community can consult healthcare professionals on dance injuries and access resources.



Dance Delegation Australia (Dance Massive 2015)

Theatre

To raise the public profile of this art form for young audiences aged 12 and below, and to give recognition to professionals who have demonstrated dedication and excellence in the field, NAC will be partnering Singapore Press Holdings (SPH) to launch a new award category - the 'Best Production for the Young' Award. This was announced by NAC Chairman, Prof Chan Heng Chee at the 15th M1-The Straits Times Life! Theatre Awards on 20 April 2015, and will be introduced in 2016.

Centre 42, Singapore's dedicated centre for text-based works, was officially launched in July 2014 by Minister Lawrence Wong. A striking blue presence on Waterloo Street, Centre 42 is committed to the creation, documentation and

promotion of texts and writings for the Singapore stage.

In the past year, the Centre has been actively establishing relationships within the theatre community, and has launched a full suite of programmes. Highlights include its signature incubation programme. the Boiler Room. In its pilot run. three playwrights (Daniel Chan, Suzanne Choo, and Bryan Tan) and their ideas were selected via an Open Call to undergo an 18-month process of refinement and hothousing together with Centre 42 and industry players. Centre 42 also launched The Repository, working together with arts companies and institutions to develop a digital archive of informational, visual and audio artefacts from Singapore's theatre history that will be made accessible to the public online and

at the premises at 42 Waterloo Street itself.

Director's Lab. a two-vear programme in theatre directing, was completed in March 2015. This participant-designed initiative was held in partnership with The Substation, which oversaw and coordinated the research. development, and mentorship aspects of the programme for six theatre practitioners: Agnes Christina, Eng Kai Er, Patricia Toh, Tan Liting, Tan Shou Chen and Timothy Nga. Participants received guidance from mentors based locally and in Southeast Asia with expertise ranging from subculture to classical texts. Finally, the participants were given opportunities to showcase their work through a series of workin-progress showings and a final production.



Centre 42 was officially launched in July 2014

Traditional Arts / Music

Organised by NAC, the triennial **National Indian Music Competition** (NIMC) is the only established platform recognising musical excellence in the Indian music landscape in Singapore. With its 8th edition in 2014, the competition continues to be a unique way to identify promising new talent, raise musical standards, and provide budding young musicians with a platform to develop their performing skills

In recognition of the increase in the number of people and students practicing Hindustani Vocals in recent years, NAC introduced a new category for it to the competition on 2014.

Over 182 applications were received for the eight Solo Section categories, including 25 entries in the new Hindustani Vocal category, the highest since the competition started in 1998. We also saw our youngest-ever contestant at the age of 7 years old.

To close the competition season, a series of master classes was conducted on 22 June. Open to the public, these master classes are an exclusive opportunity for budding enthusiasts and musicians alike to learn from internationally renowned practitioners in Indian classical music. These well-regarded gurus were Chhote Rahimat Khan, R.S.

Jayalakshmi, S. Sowmya, Sikkil Mala Chandrasekhar, Srimushnam V. Raja Rao and Sriram Parasuram

The 9th National Chinese Music Competition (NCMC) was held from 1-12 December 2014 at the School of the Arts (SOTA) Concert Hall. This marks the third time that NAC has co-organised the biennial event with the Singapore Chinese Orchestra

In this edition, the Ensemble section was revised to encourage various instrumentation formats and musical arrangements. The revision allowed for more flexibility as ensembles with 3 - 20 members could take part as compared to previous requirements where the minimum number of members required is 12. As a result, the competition attracted a wide diversity of participating ensembles from string quartets to chamber orchestras.

Out of a total of 263 entries and 321 participants, 65 young musicians and four ensembles were awarded the top three prizes in their respective categories. The competition also included a Dialogue with Adjudicators session and culminated in a Prize Winners' Concert and Prize Presentation Ceremony on 14 December 2014 at the Singapore Chinese Orchestra Concert Hall. Beyond the competition, we will continue to feature prize winners in identified



Participant in the NCMC

showcase platforms and other performance opportunities.

In line with the capability development strategy of the Traditional Arts Plan, the Malay Music Enrichment Course (MMEC) seeks to equip Traditional Malay music practitioners with critical music skills.

An initiative by the Malay Music Development Committee (MMDC)1, it was organised by the Association of Malay Singers, Composers & Professional Musicians (PERKAMUS).

Taking place from March to June 2014, the second edition of this popular course consisted of a rerun of the 2012 course for new participants, and an expanded programme for existing participants which included a practical component by Pak Ngah (also known as Datuk Suhaimi Mohd Zain) from Malaysia.

Dr Tony Makarome from Yong Siew Toh Conservatory of Music and Dr Ghouse Nasuruddin from Universiti Sains Malaysia were also instructors for the course.

The course ended with a showcase at Malay Heritage Centre on 6 June 2014 and attracted some 300 audiences.



Participants in the NIMC

¹The Malay Music Development Committee (MMDC) is an initiative launched by the National Arts Council to spearhead the development of Malay Music in Singapore.

Visual Arts

Singapore Art Week 2015 was a nine-day visual arts extravaganza featuring an international art fair. blockbuster exhibitions, institution shows, gallery shows, public programmes and lifestyle events. The vision for the event is to become a key fixture in the calendars of international art collectors. enthusiasts and businesses so as to further entrench Singapore's position as an art destination for high-quality regional and local art. It also serves to enhance the appreciation the public and art enthusiasts have for a wide array of art experiences and services.

This year marked the third edition of a multi-agency effort, with NAC driving the campaign and working closely with the Singapore Tourism Board and the Economic Development Board to showcase and promote Singapore artists, collectives, organisations, art institutions and spaces. Art Week featured a comprehensive listing of both commercial events and noncommercial, institutional programmes that catered to a wide range of interests and audience from seasoned art collectors and enthusiastic museum-goers to families and youths.

From 17 - 25 January 2015, over 100 events and programmes took place. resulting in a significant increase in visitorship to key art spaces and venues. This year, NAC engaged new partners and stakeholders such as the National Library Board, National Parks Board, Singapore Art Museum, People's Association. Institute of Contemporary Art Singapore, National University of Singapore Baba House, Arts House Limited, Westgate and Raffles City. There was also more participation from the arts community such as LASALLE College of the Arts, Singapore Art Society, Art Outreach, Sculpture Society, APAD, Objectifs,

Vertical Submarine, Latent Spaces and Theo Arts PR.

Following the Ministry of Culture, Community and Youth's announcement of its plans to set up a Public Art Trust (PAT) in March 2014, NAC held two consultation sessions with members of the visual arts community and the public in May and June 2014. In these sessions. NAC shared on the objectives of PAT and what it would mean to the various stakeholders. This initiative was warmly welcomed by the community and NAC received good feedback and suggestions for the project.





SINGAPORE EYE
CELEBRATING SINGAPORE'S
CONTEMPORARY ART

Concurrent to the setting up of PAT, NAC launched an open call for proposals from 17 June to 17 August 2014 to commission three new public art works for the SG50 Jubilee Walk. NAC received 39

submissions for the three sites, of which three proposals were shortlisted and commissioned by an Interim Advisory & Commissioning Panel, convened specifically





to commission PAT's first public art

To oversee PAT's strategic and artistic direction over the next two years, a 10-member panel was appointed in January 2015, to ensure that PAT's efforts would be aligned with its mission to commission impactful and meaningful public art, cultivate philanthropy, champion best practices, and develop visual literacy.

Following a hiatus in 2013, NAC also geared up for Singapore's return to the Venice Biennale International

Art Exhibition (launch was in May 2015), with a work titled SEA STATE by commissioned artist Charles Lim, and curator Shabbir Hussain Mustafa. The duo unanimously selected by a Commissioning Panel after a process of inviting proposals from selected artists and curators. For the first time too, NAC commissioned the NTU Centre for

Comtemporary Art to organise a public conversation in Venice featuring a range of Singapore and Southeast Asian artists and curators.

After a one-year hiatus in 2013, the inaugural Singapore International Festival of Arts (SIFA), programmed by Arts House Limited (AHL) ran from 12 August to 21 September 2014 and drew an audience of 22,000 for its ticketed and nonticketed events. This figure includes the 8,500 people who attended its pre-festival event O.P.E.N (Open, Participate, Enrich, Negotiate). The main festival, which consisted of 12 productions, saw four sold-out shows ("Oedipus", "Sambaso", "Peter Pan", and "Amid the Clouds") with sales for ticketed events hitting 86 per cent of total inventory. Media coverage of the festival was positive, with many pointing to a "leaner, meaner, more focussed" festival under Festival Director, Ong Keng Sen's direction. SIFA also adopted an innovative approach to outreach through O.P.E.N, opting for ticketed film screenings, discussions, and some live performances closely related to the themes explored in the main festival. The audience appreciated the high quality of the productions and diverse programme offerings. This is in line with the festival's purpose, as recommended by the Festival Review Committee.





RESIDENCIES

BERLIN

VISUAL ARTS - KUENSTLERHAUS BETHANIEN

As part of an ongoing partnership with the Kuenstlerhaus Bethanien (KB) in Berlin, NAC provided an opportunity for our Visual Artist Choy Ka Fai to participate in the prestigious 2014 - 2015 International Artistin-Residence programme in Berlin from June 2014 to May 2015. Positioned as a launch pad for more established practitioners, the dynamic network in Berlin for artists, curators and cultural producers provided Ka Fai with numerous opportunities for international exposure, audience development and international networking. The programme also enabled him to incubate ideas, share and discuss research for knowledge production, and creation of new works for the annual residency exhibition.

FRANCE

FRANCE/SINGAPORE

LITERARY ARTS - SINGAPORE-FRANCE WRITING RESIDENCY

Under the Singapore-France Cooperation Project in 2014, NAC launched the Singapore-France Writing Residency, a bilateral residency programme with the Bordeaux arts and cultural agency, ECLA Aquitaine. Dr Chua Chee Lay was the first Singapore writer to participate in the residency, where he worked on two manuscripts from 3 March to 14 April 2015. During his residency, he also participated in the Salon du Livre de Paris and a conference for students of the Université Bordeaux-Montaigne's department of Chinese studies. Apart from the residency, the 2014 Singapore Writers Festival featured two French artists, pop-up book artists Anouch Boisrobert and Louis Rigaud. Through the festival, thev introduced writing about nature to children and also conducted two workshops on creating pop-up books for adults and children.

BERLIN

ITALY THEATRE RESIDENCY LA MAMA UMBRIA

Since 2009, NAC has partnered La Mama Umbria International to provide Singapore artists with intensive training helmed by internationally acclaimed theatre artists. The 2014 residency had a strong community focus, and was attended by artists Elaine Foo and Jean Ng.

ITALY

PARIS

VISUAL ARTS - DENA FOUNDATION'S INTERNATIONAL ARTIST AND CURATOR-IN-RESIDENCE PROGRAMME

The Dena Foundation's International Artist and Curator-in-Residence programme is a 3-month residency for emerging artists and curators. The residency includes studio-based programme, and guided visits to exhibitions and art spaces in Paris, representing an opportunity to explore a historically rich and vibrant cultural scene.

From September to December 2014, two emerging artists Luke Heng, Stephanie Jane Burt, and curator Jane Koh, participated in the residency programme. The programme provided studios and strong curatorial, technical, and marketing support to our artists. This allowed them to develop new research and knowledge production and created new works, which were displayed as part of a concluding exhibition.

Separately, Jane Koh had the opportunity to intern at the La Maison Rouge, a contemporary art institution known for its curation of contemporary art with a focus on drawing from private art collections. The internship was instrumental in imparting valuable skills, knowledge, and deep exposure to the dynamics of exhibition management, and working with collectors. Overall, the residency allowed our curator to further develop her curatorial practice and form international connections with artists, curators, and cultural professionals.

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The Writer-in-the-Gardens Residency is a six-month residency programme that aims to provide an inspirational space for Singapore writers to develop original works as well as to raise the profile of Singapore writers / writing. Up to two writers are selected per garden and the residencies are open to Singapore writers who work in English, Chinese, Malay and Tamil.

Four writers were selected to participate in the 2014-2015 gardens residencies: Tan Mei Ching; Marc Nair; Madeleine Lee; and Daryl Li Zhenhong. The former two were attached to Gardens by the Bay while the latter two were attached to Singapore Botanic Gardens.

The appointed writers who participated in the first round from November 2014 to April 2015, Tan Mei Ching and Madeleine Lee, indicated that the residency was useful for them and provided them with inspiration to draw on for their writing. Tan Mei Ching is currently working on a work of fiction targeted at adults and young adults, while Madeleine Lee has composed several poems during the course of the residency.

Marc Nair is also working on a collection of poetry and Daryl Li Zhenhong on a novel-length work of creative non-fiction.

This is the second year that NAC is funding writers through the Gardens Residencies; both emerging and established writers working in a range of forms and genres continue to receive NAC's support in the creation of new works.

Previous writer-in-residence, Desmond Kon, won the Best Visionary Fiction award at the Beverly Hills International Book Award, for his novel Singular Acts of Endearment, that was developed while in residence at the Gardens by the Bay.

SINGAPORE LITERARY ARTS - NTU ENGLISH AND CHINESE RESIDENCIES (PS)

The NAC-NTU (Nanyang Technological University, Singapore) Creative Writing Residency Programme is part of NAC's efforts enhance the quality academic programmes in Singapore that are geared towards developing the next generation of Singaporean writers. It also provides a structured programme and supporting resources for appointed Singapore and International Writers-in-Residence to hone their writing skills and develop new works.

In 2014, NAC entered the second phase of its three-year partnership with the NTU English Department. NTU engaged 3 international writers for academic year 2014-15: Miguel Syjuco and Geroge Szirtes for the first semester and Githa Harirayan for the second semester.

2014 also marked the third year of NAC's partnership with the NTU Chinese Department. Singaporean writer Chia Joo Ming and Chinese writer Su Tong were invited for the first and second semester respectively. Local writer Wong Koi Tet was also selected as a writer-in-residence for 2015.

Besides teaching the creative writing classes, the writers were also involved in public programmes, including public lectures within campus and at The Arts House. Miguel Syjuco, Geroge Szirtes and Su Tong were all Featured Speakers at the Singapore Writers Festival 2014.

As the Creative Writing Residency continues to provide support for the creation of new literary works, facilitate exchanges between Singapore and international writers, and engage with the wider community in Singapore, the visibility and standing of the creative writing programme as well as Singaporean writers involved in the programme has increased. Feedback obtained also attest to the fact that the residency has had a significant positive impact on the students as the presence of established writers contributed to nurturing of creative writing skills as well as a vibrant literary scene in the university.

SINGAPORELITERARY ARTS - NUS MALAY RESIDENCY

In 2014, NAC developed the inaugural Malay Creative Writing Residency in partnership with National University of Singapore (NUS) to address the lack of sustained and formal tertiary creative writing programmes, especially in the vernacular languages. The initiative is also supported by The Lee Foundation, The Shaw Foundation, Majlis Ugama Islam Singapura (MUIS) and Mendaki.

The residency is open for national and regional writers with a record of creative excellence to contribute to teaching and mentorship, while working on their own literary projects.

To generate a new pipeline of creative writing talents, the programme requires each appointed writer teach creative writing at NUS, deliver a public lecture, conduct a seminar, and deliver a lecture for students of literature at National Institute of Education.

Professor Zakaria Ali, a Malaysian writer, poet and art scholar, was appointed as the first writer-in-residence. The lectures were well-received by both students and the public, and enhanced the literary and academic discourse within the NUS Malay Department while facilitating their educational outreach in the community. During the course of the semester, he also produced several short stories and oil paintings.

Singaporean writer and poet Suratman Markasan was selected as the writer-in-residence for the second semester.

JAPAN THEATRE RESIDENCY SCOT

We continued to partner the Suzuki Company of Toga (SCOT), from which the Suzuki Method of Actor Training originated, to host Singapore artists at their annual Summer Residency Programme in Toga, Japan. This year, we supported two artists (Neo Hai Bin and Doreen Toh) to attend this residency, where they were trained in the Suzuki method, observed rehearsals by the SCOT company, and watched the SCOT Summer Season featuring various international productions.



SOUTH KOREA

LITERARY ARTS - TOJI RESIDENCY AND IOWA WRITING PROGRAM RESIDENCY

NAC's partnership with Toji Cultural Foundation provides residential facilities and a quiet environment for writers to work in and focus on their craft.

In 2014, Tan Mei Ching, David Leo and Lew Kow Fong (pen name Ah Guo) attended the Toji Residency. During the course of the programme, each writer worked on the creation of a collection of short stories, a novel, as well as an illustrated journal and picturebook for adult readers respectively.

The University of lowa offers one of the largest and highest-ranked annual creative writing programmes in America, and attracts many international writers of diverse backgrounds to its long-standing annual International Writing Program. In 2011, NAC partnered with the University of lowa to offer a fullypaid three-month residency to one Singaporean author to attend the prestigious IWP.

In 2014, writer and literary editor Yeow Kai Chai was selected to attend the Fall Residency, held between 23 August and 11 November.

NAC's continued support of Singapore writers' participation in these outbound residencies provides them with the opportunity to increase their skills base, broaden their cultural perspectives, facilitate international exchanges and heighten their international profile.

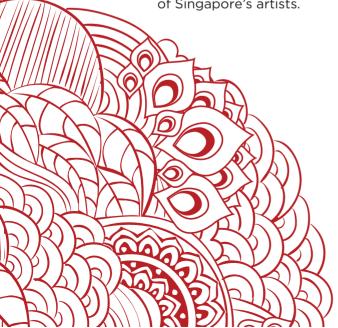


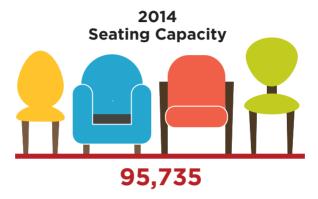


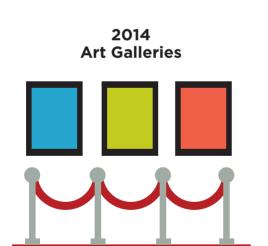


We believe everyone can play a part in shaping Singapore into a distinctive global city for the arts. With more resources for the arts - from grants and partnerships to industry facilitation and arts housing, artists and arts groups can realise their ambitions and create excellent works of art that impact the communities and our nation.

The Council requires a network of alliance to achieve its mission, and welcomes partnerships that will drive and build a sustainable arts future. With the unveiling of the \$20million Cultural Diplomacy Fund by the Ministry of Culture, Community and Youth (MCCY), the National Arts Council has begun and will continue to raise the international presence of our arts and culture by seeking new markets, growing networks, and profiling the best of Singapore's artists.







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ARTS EDUCATION 2015 (SOURCE: NATIONAL ARTS COUNCIL)

Enrolment Courses



he year 2015 heralds refreshing changes for the 32nd Patron of the Arts Awards. As part of the National Arts Council's efforts to maintain the relevance of the awards and reflect the evolving giving landscape, changes were introduced to the award structure to enhance its role as a valued recognition platform for art philantgropy.

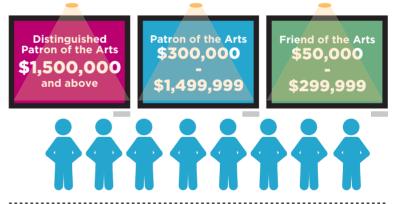
Contributors have been segregated into two categories: "Organisations" and "Individuals". This is to ensure a better appreciation of these two distinct categories of givers. The revised award structure streamlines recognition tiers from a total of five to three, with the three categories being – Distinguished Patron of the Arts, Patron of the Arts and Friend of the Arts. Recognition is conferred for contributions within a given calendar year.

To reflect the many forms of giving, the award has also expanded its recognition criteria to include artefacts and artwork donations and loans.

With the various forms of support by private organisations, public institutions and community-at-large, the arts scene has flourished over the years. The Patron of the Arts Awards, with a redefined structure and enlarged perimeters, aims to recognise the generous support and spirit of giving. As part of Singapore Jubilee celebration, a special SG50 Arts Patron Awards was also conferred on 21 organisations to acknowledge to sustained and large giving to the arts.

Year of Contribution 2010 26.6
2011 31.2
2012 35.3
2013 32.2
2014 53.8

For Organisations, recognition is tiered according to the contributed amount:



For Individuals, the recognition tiers are:

Distinguished Patron of the Arts \$100,000 and above

\$50,000 \$99,999 Friend of the Arts \$10,000 -\$49.999



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From left to right: Ivan Heng, Rosa Daniel, Edmund & Trina Liang-Lin, Paige Parker, Tony Trickett and Jim Rogers



Professor Chan Heng Chee, Chairman of the National Arts Council, presenting the Distinguished Patron of the Arts Award to Ms Lisa Williamson, Vice President, Communications, Marina Bay

Set up by the Ministry of Culture, Community and Youth (MCCY), the **Cultural Matching Fund (CMF)** provides dollar-for-dollar (1:1) matching grants for private cash donations to arts and heritage charities and Institutes of Public

Character (IPC). It doubles the value of cash donation for the receiving organisation which can then be put to various uses, including developing capabilities for the long-term sustainability of the organisation and the cultural sector as a whole.

The CMF aims to encourage giving to our arts and heritage sector to help create a more sustainable arts and heritage scene, one in which more people in Singapore have a stake.

By the end of FY2014, close to





benefitted from a heartening





Recipients of the Cultural Medallion and Young Artist Award 2014

CELEBRATING OUR CULTURAL LEADERS

The 2014 **Cultural Medallion (CM)** and **Young Artist Award (YAA)** Presentation Ceremony was held on 16 October 2014 at the Istana. President Tony Tan Keng Yam conferred the 2014 Cultural Medallion, Singapore's highest artistic accolade, to Alvin Tan, Chong Fah Cheong and KTM Iqbal in recognition of their outstanding artistic achievements and contributions to the arts in Singapore.

The 2014 Young Artist Award was conferred by Minister for Culture, Community and Youth, Mr Lawrence Wong to promising young artists Chen Zhangyi, Ian Loy, Jow Zhi Wei, Lee Mun Wai and Siti Khalijah Zainal whose outstanding artistic practice have distinguished them from their peers.

Recipients of the CM have access to the **Cultural Medallion Fund (CM Fund)** of \$80,000 to support their

artistic pursuits and their efforts towards advancing Singapore's artistic development. In FY 2014, the CM Fund supported four projects including The Fourth Link:
Singapore- Malaysia's Writer
Connection Project which is a 2-year writing exchange programme helmed by Prof Wong Yoon Wah (CM, 1986) and Lew Poo Chan [Dan Ying] (CM, 1996).

YAA recipients can apply for a grant of up to \$20,000 to support their artistic pursuits and development. In FY 2014, the grant supported four YAA including recipient Tan Wee Lit's (YAA, 2012) first solo exhibition, Beyond the Deadpan.

CAPABILITY DEVELOPMENT

Funding

NAC offers seven grants. Aside from Major and Seed grants, the other grants are focussed on specific outcomes, such as Creation, Production, Presentation & Participation, Market & Audience Development, Capability Development and Research & Development.

Infrastructure

NAC conducted an open call under the Framework for Arts Spaces Arts Centre Scheme to develop **Centre 42** as a focal point for the development of text based works. Through this, NAC aims to further the growth of Singapore theatre by transforming what was originally an Arts Housing Scheme space to better serve theatre practitioners and the larger arts community interested to pursue text based creations for the stage.

Situated along the historic Waterloo Street, Centre 42 has been an integral part of Singapore's vibrant history. In keeping the property true to its rich heritage and to maintain the original building fixtures, an Addition and Alteration exercise was carried out.



Special performance by the Singapore Symphony Orchestra at the first official event of the refurbished Victoria Theatre and Concert Hall

Usability of the space was also enhanced with supporting facilities such as a Black Box, rehearsal spaces, studio and office. Particular attention was paid to the layout and conversion of spaces to more effectively cater to various needs and activities such as dialogues, lectures and workshops.

Centre 42 officially opened on 7 July 2014

The well-loved Victoria Theatre and Victoria Concert Hall (VTVCH) made a much anticipated comeback in July 2014, after a major four-year refurbishment. As Singaporeís oldest performing arts venue, the Theatre and Concert Hall has long been remembered for its significance in our nation's cultural history. Much of its original architecture was preserved during the refurbishment, while its modernised facilities ensure that it is a suitable mid-sized performance venue for the arts community. This blend of old and new within an inspiring setting sets the stage for memorable experiences with the arts.

The first official event on 15 July was graced by Prime Minister Lee Hsien Loong. Held at Victoria Concert Hall featuring a special performance by Singapore Symphony Orchestra, it was attended by more than 500 guests, including Mr Lawrence Wong, Minister for Culture, Community and Youth. Among the audience were members from the arts community, including our arts and heritage pioneers who have worked to build a culture and identity that Singapore can call our own

The following weekend on 19 and 20 July saw the VTVCH open its doors to over 25,700 members of the public. Visitors enjoyed an array of free performances by more than 10 home-grown arts groups in theatre, dance and music, as well as participate in guided tours exploring the history, architecture and new features behind these well-loved spaces. Visitors were able to

experience the new acoustic capabilities and aesthetic features of the refurbished performance spaces for themselves.

On 26 August 2014, NAC announced an **Open Call for 155/161 Middle Road** as a Visual Arts Centre, although proposals for other art forms that could demonstrate or offer strong collaboration with Visual Arts were not precluded. NAC received 13 proposals by the close of the Open Call.

A multi-disciplinary internal panel was set up to assess the applications and views were also sought from external panellists. In January 2015, NAC announced that the space was awarded to Objectifs Centre Ltd (Objectifs), a visual arts group dedicated to photography and film after the assessment process.

The existing chapel, an interesting exhibition space, remains open for hire as a shared facility space.



Scholarships

The joint Arts and Heritage Scholarship Ceremony, organised by NAC with the National Heritage Board, was graced by Minister of Culture, Community and Youth, Mr Lawrence Wong on 21 July 2014 at the Asian Civilisations Museum.

16 NAC Arts Scholarships were awarded to outstanding individuals pursuing undergraduate and postgraduate studies in a broad range of arts and arts-related disciplines that meet critical capability gaps in the sector. These include technical theatre production, music production, writing for fiction, and curating. The NAC Management Scholarship was also presented to Bevin Ng Jie Wei, who will be joining the Council upon graduation to develop the arts and culture in Singapore through public policy.

Three scholar gatherings were organised as part of efforts to deepen NAC's **engagement with**

NAC Arts Scholars. These sessions provided scholars with the opportunity to network with NAC's Senior Management, industry leaders, past scholars and their peers.

Training

NAC launched the **Creative Producers Development Programme (CPDP)** in partnership with CultureLink in FY2014 to immerse participants in creative

producing. This is achieved through a two-month residency with internationally renowned arts companies, participation in international performing arts markets, and mentorship for a producing project. The participating host companies for this round of residencies are Akram Khan Company (UK), Parnassus Productions (New York) and Ping Pong Productions (Beijing). A total of 16 applications were received of

which four were selected to participate in the CPDP.

Leading to the launch of the CPDP, NAC arranged for Faroog Chaudhry, the Producer at Akram Khan Company to conduct talks to for tertiary students to share his experience on working in the arts and what it takes to be a good arts manager and producer. 130 tertiary students pursuing studies in the arts attended the talks that were hosted by LASALLE and Republic Polytechnic. Faroog was also the guest speaker at a roundtable with industry participants where he spoke on creative producing in Singapore and internationally.

As part of efforts to improve employment practices in the arts, NAC arranged for SHRI Corporation to conduct a seminar on the **Employment Act for Arts Organisations**. The session also aimed to create awareness about recent amendments to the Employment Act, which came into effect on 1 April 2014. A total of 40 Arts managers provided attendees with a better understanding of their roles and rights as employer's under the Employment Act. Following the success of the pilot run in 2012, the 2014/2015

Traditional Arts (TA) Consultancy and Coaching programme was opened to the Traditional Arts Major Grant and Seed Grants recipients. This nine-month programme by Art Logica aims to effect fundamental change in organisations to help them move towards a more professional, stable and self-sustaining structure. In addition, it seeks to upgrade the management and administrative capacity of traditional arts organisations, namely in the areas of strategic planning, financial planning and budgeting, corporate governance, board management, human resource policies and processes, fund-raising and sponsorship etc.

The five participating organisations: Bhaskar's Academy of Arts, Nam Hwa Opera, Traditional Arts Centre, Chowk Productions and Nadi Singapura went through a series of one-to-one coaching with the consultants during the duration of the programme.

NAC supports organisations that are instrumental in paving the way for the integration of arts into their respective sectors.

INTERNATIONALISATION

Along with the launch of the Cultural Diplomacy Fund, NAC set up an **International Office**, to oversee and coordinate all of its internationalisation efforts.

At the 2014 Committee of Supply Debate, MCCY announced the start of a new \$20M Cultural Diplomancy Fund to grow the presence of Singapore arts and culture overseas, and raise to the international profile of Singapore artists and groups. Over the next few years, NAC will increase its efforts in cultural diplomacy activities along three key strategic thrusts:

- Capability Development to support artistic training and exchanges
- Market Development to seek new markets and audiences, and grow networks
- Showcasing profiling the best of Singapore arts and culture at key platforms

2014 marked the first year of CDF funding. Some of the projects funded by CDF include:

1) 11th JB Arts Festival (JBAF):
 As part of the festival, two
 Singapore bands - Seyra Tunes

and Summer State – performed to a 250-strong crowd on the evening of 13 September 2014. Both acts were well received by the audience, providing a good snapshot of comtemporary music by young Singaporeans.

2) Ramayana Festival in India: The Bhaskars' Arts Academy represented Singapore at the first International Ramayana Mela Festival held from 25 February to 3 March 2015. Organised by the Indian Council for Cultural Relations (ICCR), this inaugural edition of the festival took place in three Indian cities: New Delhi, Patna, and Kolkata - and was graced by the Indian Prime Minister Shri Narendra Modi. The Academy performed at the Federation of Indian Chambers of Commerce and Industry's Auditorium in New Delhi to an audience of 600. In addition, the group also performed outdoors at Ganga Ghat, Patna to an audience of close to 100 and again at the Rabindranath Tagore Centre, ICCR Kolkata to an audience of 250.

On 10 March 2015, NAC signed a **Memorandum of Understanding** (MOU) with the British Council as part of its commitment to foster greater collaboration between Singapore and the United Kingdom (UK). The MOU is testament to the strong cultural ties between the two nations and maps out a clear framework for cultural dialogue and exchange between arts practitioners, administrators and organisations from both countries in the future.

In a ceremony held at the British High Commissioner's residence in Singapore, the MOU was signed during the GREAT British Week by Ms Kathy Lai, Chief Executive Officer of the National Arts Council, Mr Graham Sheffield CBE, Director



Signing of Memorandum of Understanding between British Council and National Arts Council, Singapore

Arts, British Council and Mr Roland Davies, the British Council's Director Singapore.

The MOU embraces the following areas:

- Knowledge and skills development through masterclasses and short courses in technical theatre, creative production and leadership, festival and exhibition programming and arts administration;
- Opportunities for exchanges, residencies and the showcasing of work in content creation, playwriting and theatre for young audiences;

- Literary Arts projects including Writing the City and the Singapore Writers Festival;
- Arts and disability initiatives to share best practices on how the arts can bring value by enriching lives and contributing to the health and well-being of the disabled; and
- Cultural Leadership roundtables as a platform for thought-leaders from the UK and around the region to engage in dialogue about arts, culture and education policies.

Overseas Exchanges

The 2015 New Delhi World Book Fair (NDWBF) took place from 14 – 22 February in Pragati Maidan, New Delhi. In commemoration of 50 years of diplomatic relations between India and Singapore, Singapore was inaugurated as the Guest Country of Honour. This not only put a strong spotlight on our publishing scene but also generated interest in Singapore literature, particularly in children's and young adults content.

The Singapore delegation was led by the National Book Development Council of Singapore (NBDCS) and comprised 44 participants representing the entire continuum of the book industry. A total of 23 industry and public literary programmes were organised, including book launches, workshops and panel discussions. Those featured include prominent Tamil authors. Latha and Rama Kannabiran, as well as English, Chinese and Malay writers, Dr Gwee Li Sui, Verena Tay, Yong Shu Hoong, Haresh Sharma, Josephine Chia, Chow Teck Seng and Isa Kamari.

Publishers attended the Globalocal Forum hosted by the German Book Office in New Delhi from 12 - 13 February. The conference was informative for both new publishers and more established players, and provided an opportunity for them to meet and confer with publishers from India and other parts of Asia.

NAC also met with Indian and international literary industry professionals to better understand how it can facilitate the expansion of Singapore literary works within the Indian market. Several publishers, such as Blaft Publications and Rupa Publications, expressed interest in Singapore's Tamil language content and English language translations.

In general, NDWBF offers publishers



2015 New Delhi World Book Fair with Singapore as the Guest Country of Honour



Singapore Pavilion at London Book Fair

a platform to promote sales of rights for their titles and explore copublication arrangements while building a strong network of contacts within the region.

2015 marks the third year that NAC has hosted a Singapore Pavilion at the **London Book Fair** (LBF), which was held from 14 - 16 April at Olympia London.

The Singapore Pavilion consisted of a carefully curated and designed showcase of Singapore writing in English, Chinese, Malay and Tamil across different genres.

There were 10 participants in total, including nine publishers and one organisation. Returning publishers include English publishers Epigram Books, Ethos Books, Marshall Cavendish and Monsoon Books; Chinese publisher, Lingzi Media; and Malay publisher, Pustaka Nasional. There were also three publishers (namely Bubbly Books, NUS Press and Select Books) that attended

LBF for the first time. This points to the continued significance of the fair as a platform for international rights sales and the place to be to learn about the latest publishing trends and developments in the global scene. National Book Development Council of Singapore also attended the fair to represent titles by publishers not present at the fair and to manage the pavilion.

As part of its outreach efforts, NAC connected with major literary arts organisations in the UK - Arts Council England, British Council, Writers' Centre Norwich, Free Word

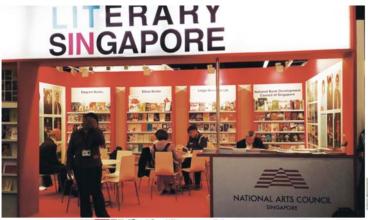
Centre, Literature Across Frontiers, Translators Association and Ministry of Stories. This has not only provided NAC with a more educated insight into the UK literary arts scene, but also enabled the Council to learn about the best practices, sustainability strategies and operational / funding models of more established organisations.

The **Frankfurt Book Fair (FBF)** is seen as the most important marketplace for book rights and licenses in the world. In 2014, this not-to-be-missed event was held from 8 – 12 October.

NAC led a delegation of three literary publishers, consisting of Ethos Books, Epigram Books and Lingzi Media, and one literary organisation, National Book Development Council of Singapore, to FBF 2014 under the Literary Singapore booth. This booth was part of a larger Singapore pavilion managed by the Singapore Book Publishers Association.

Participants gave feedback that the fair presented a good opportunity to sell rights to independent publishers and cultivate contacts with international counterparts.

As a testament of this, Institut Terjemahan & Buku Malaysia and Yayasan Pustaka Obor Indonesia agreed to collaborate with NAC on the co-publication of a bilingual (Malay and English) anthology, featuring Singaporean, Indonesian and Malaysian short stories. This is slated to be launched at FBF 2015.



Singapore literary publications at the Frankfurt Book Fair





One of the YAOAP participants Lam Gin Chia at Wessex Dance during her attachment in the UK in 2014

NAC also established a partnership with LitProm, an intermediary that aims to bring foreign writing to German readers, to produce a dossier to promote Singapore writers and titles to the Germanspeaking world. As part of the collaboration, LitProm has agreed to translate and promote five Singapore works to publishers in Germany and Switzerland.

The Youth Arts Overseas Attachment Programme was started in 2014 with the aim of providing local youth arts leaders with the opportunity to learn from established overseas youth arts organisations. Now into its second year, the programme is run in collaboration with the UK's Artswork. NAC sent four artists to be attached to UK organisations such as Rhythmix and OYAP Trust for three months. Upon returning to Singapore, participants would apply the knowledge they have acquired to develop arts projects targeted at young people. Dancer Lam Gin Chia, for example, has been running self-initiated dance programmes for at-risk youths in Singapore after completing her attachment to Wessex Dance Academy in the UK.

As part of an exchange between the Australian Council for the Arts (AusCo) and NAC, NAC organised a Capability/ Market Development trip for a Singapore delegation of 16 members. Participants comprising artistic directors, producers, presenters and NAC staff attended Dance Massive from 15 - 21 March 2015 in Melbourne, Australia, The visit was hosted by AusCo and was part of the International Visitors Programme by Dance Massive. The delegation attended open studios, company meet-and-greets, sector meetings, performances, as well as site visits to The Australian Ballet Centre, Arts Centre Melbourne, as well as the National Dance Forum.

During the trip, the delegates established networks with Australian and international artists and organisations, and gained a better understanding of the Australian dance scene. The exchange also provided our local dance artists with a good market development opportunity for them to introduce themselves and their works to international presenters.

In November 2015, NAC will be hosting a reciprocal visit for the Australian delegation.



A YAOAP workshop held in Singapore, attended by youth arts workers

WritingWA Collaboration

In 2013, writingWA, a peak body for writing and associated activities in Western Australia, collaborated with NAC and NBDCS to establish an exchange between Singapore and Western Australia authors of children's literature.

With funding from NAC, the Australia Council and writingWA's Literary Lions, writingWA commissioned an anthology of short stories for children with contributions from seven Western



Western Australian writer Ken Spillman in the Words Go Round programme

Australian and seven Singaporean writers. The anthology titled "Near and Dear - Stories for Children from Australia and Singapore" targets readers aged 9 - 12 and was launched at the Asian Festival for Children's Content in June 2014. There was another launch in Western Australia as part of the Awesome Festival for Bright Young Things in October 2014. The anthology is primarily meant for complimentary distribution to schools as part of the exchange programme.

Following the publishing of the anthology, a school-based residency programme between Singapore and Western Australia was organised as part of this cross-cultural collaboration. NAC funded and supported the participation of Singaporean writers Felicia and Adan Jimenez (A.J. Low) and Shamini Mahadevan in school activities via the Awesome Festival in Perth in October 2014. As part of their evaluation, the writers articulated the success of the programme, particularly in

generating interest among the students in their individual writing processes and Singapore as a country in general. The trip also provided the authors with the opportunity to meet and connect with their Australian counterparts.

NAC also hosted Western Australian writer Ken Spillman in the Words Go Round programme in February 2015 and Elaine Forrestal in September 2015 at the MOE Creative Arts Programme (CAP).

Singapore Writers Overseas

Singaporean writers featured prominently in several international programmes in 2014.

Some of their more notable achievements include:

- a) Chinese writer, Chia Hwee Pheng, participated in the Bookworm Literary Festival in Beijing in March 2015.
- b) Fiction writer, Tan Mei Ching, attended and was featured in the 14th International Conference of the Short Story that took place in Vienna from 16 – 19 July 2014.
- Singapore writers, Alvin Pang and Amanda Lee Koe were featured in the 2014 Melbourne Writers Festival in August.
- d) The inaugural Singapore
 Literature Festival was held in
 New York from 10 12 October
 2014. Organised by Singapore
 writers Paul Rosario and Koh Jee

- Leong who are based in New York, it showcased and built awareness of Singaporean writing among New York readers, editors and publishing professionals. Writers featured included Tania De Rozario, Joshua Ip, Haresh Sharma, Pooja Nansi, Verena Tay, Jason Erik Lundberg, Alvin Pang and Cyril Wong, as well as New York-based Singapore writers like Wena Poon, Cheryl Lu-Lien Tan and Colin Goh.
- e) Ovidia Yu, author of Aunty Lee's Delights series, was featured at the Bouchercon 2014, the largest annual convention in the world for mystery lovers, which was held on 13 – 16 November in Los Angeles.
- f) Singapore writers, Alfian Sa'at and Isa Kaman were featured in the 2014 Edinburgh International Book Festival, one of the largest and most well-known literacy festivals in the world.



REPORT AND FINANCIAL STATEMENTS

YEAR ENDED 31 MARCH 2015

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National Arts Council UEN

UEN Number: T08GB0033C

Establishment Date: 17 August 1991

Support for the Arts Fund

UEN Number: T08CC3019F

IPC Number: IPC000544

IPC Status: 1 August 2014 to 31 July 2017

Registered Office

Goodman Arts Centre

Block A #01-01 Singapore 439053

90 Goodman Road

Legal Panel / Solicitors

Khattar Wong LLP

Gateway Law Corporation

ATMD Bird & Bird

Bankers

The Hong Kong and Shanghai Banking Corporation

Limited

DBS Bank Limited

United Overseas Bank Limited
Accountant-General's Department

(Centralised Liquidity Management Scheme)

Auditors

Deloitte & Touche LLP

GENERAL INFORMATION

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NATIONAL ARTS COUNCIL STATEMENT BY THE MEMBERS OF NATIONAL ARTS COUNCIL

In our opinion:

- (a) the accompanying financial statements of the National Arts Council (the "Council") are properly drawn up in accordance with the provisions of the National Arts Council Act (Cap. 193A) (the "Act") and the Statutory Board Financial Reporting Standards ("SB-FRS") so as to give a true and fair view of the state of affairs of the Council as at 31 March 2015, and of the results, changes in capital and reserves and cash flows of the Council for the financial year then ended;
- (b) the accounting and other records required by the Act to be kept by the Council have been properly kept in accordance with the provisions of the Act;
- (c) the receipt, expenditure and investment of monies and the acquisition and disposal of assets by the Council during the financial year have been in accordance with the provisions of the Act;
- (d) the use of the donation moneys is in accordance with the objectives of the Support for the Arts Fund as required under Regulation 11 of the Charities (Institutions of a Public Character) Regulations; and
- (e) the Support for the Arts Fund have complied with the requirements of Regulation 15 (fund-raising expenses) of the Charities (Institutions of a Public Character) Regulations.

On Behalf of the Members of the Council

Professor Chan Heng Chee

Chairman

Kathy Lai

Chief Executive Officer

Singapore 23 June 2015

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF NATIONAL ARTS COUNCIL

Report on the Financial Statements

We have audited the accompanying financial statements of National Arts Council ("the Council") which comprise the statement of financial position as at 31 March 2015, and the statement of comprehensive income and expenditure, statement of changes in capital and reserves and statement of cash flows for the year then ended; and a summary of significant accounting policies and other explanatory information, as set out on pages 67 to 100.

Management's Responsibility for the Financial Statements

Management is responsible for the preparation and fair presentation of these financial statements in accordance with the provisions of the National Arts Council Act (Cap. 193A) (the "Act") and Statutory Board Financial Reporting Standards ("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.

Auditors' Responsibility

Our responsibility is to express an opinion on these financial statements based on our audit. We conducted our audit in accordance with Singapore Standards on Auditing. Those standards require that we comply with ethical requirements and plan and perform the audit to obtain a reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers the internal control relevant to the entity's preparation and fair presentation of the financial statements 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 entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the management, as well as evaluating the overall presentation of the financial statements.

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

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INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF NATIONAL ARTS COUNCIL

Opinion

In our opinion, the financial statements are properly drawn up in accordance with the provisions of the Act and SB-FRS so as to present fairly, in all material aspect, the state of affairs of the Council as at 31 March 2015, and of the results, changes in capital and reserves and cash flows of the Council for the year ended on that date.

Report on Other Legal and Regulatory Requirements

Management's Responsibility for Compliance with Legal and Regulatory Requirements

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

Auditors' Responsibility

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

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 entity's internal control. Because of the inherent limitations in any accounting and internal control system, non-compliances may nevertheless occur and not be detected.

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

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS OF NATIONAL ARTS COUNCIL

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

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

- (a) the use of the donation moneys was not 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
- (b) the Support for the Arts Fund have not complied with the requirements of Regulation 15 (fund-raising expenses) of the Charities (Institutions of a Public Character) Regulations.

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Public Accountants and Chartered Accountants Singapore

23 June 2015

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STATEMENT OF FINANCIAL POSITION 31 March 2015

	Note	2014/2015	2013/2014
Control and account		\$	\$
Capital and reserves	C	651.074	651.074
Capital account	6	651,974	651,974
Share capital	6 6	162,305,786	151,469,786
Singapore Arts Endowment Fund	6	16,255,467	16,255,467
Accumulated surplus		35,392,658	35,357,349
Total equity		214,605,885	203,734,576
Non-current assets			
Property, plant and equipment	8	157,995,475	157,497,666
Other receivables, deposits and prepayment	11	2,247,750	-
Total non-current assets		160,243,225	157,497,666
Current assets			
Cash and short term deposits	9	117,960,553	111,544,165
Cash and bank balances held on behalf of trust fur	· ·	117,900,333	381,347
Financial assets at fair value through statement	143 7		301,347
of comprehensive income and expenditure	10	27,525,434	26,187,960
Other receivables, deposits and prepayment	11	3,027,234	16,267,371
Total current assets		148,513,221	154,380,843
Current liabilities			
Deferred capital grants	12	1,992,741	1,296,215
Other payables	13	35,844,306	35,569,782
Trust fund liabilities	, , ,	-	381,347
Government grants	14	48,281,836	64,906,102
Total current liabilities		86,118,883	102,153,446
Net current assets		62,394,338	52,227,397
Non-current liabilities			
Deferred capital grants	12	5,783,928	5,990,487
Government grants	14	2,247,750	-
Total non-current liabilities		8,031,678	5,990,487
Net assets of the Council		214,605,885	203,734,576
Net assets of Trust Funds	7		701 7 4 7
iver assers of Trust Fullus	/		381,347

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STATEMENT OF COMPREHENSIVE INCOME AND EXPENDITURE

STATEMENT OF COMPREHENSIVE INCOME AND EXPENDITURE Year ended 31 March 2015

	Note	2014/2015	2013/2014
		\$	\$
Operating income			
Contributions and donations	15	1,911,673	358,922
Sale of tickets		67,725	77,042
Rental income		6,102,778	6,150,694
Miscellaneous income		99,463	199,271
		8,181,639	6,785,929
Operating expenditure			
Depreciation of property, plant and equipment	8	(10,732,809)	(3,327,773)
Grants		(57,478,084)	(52,735,805)
Scholarships and bursaries		(1,424,500)	(1,903,000)
Fees for services		(5,180,086)	(2,759,456)
Rental (land and building)		(9,514,747)	(9,274,288)
Rental (others)		(830,321)	(451,030)
Repairs and maintenance		(1,747,122)	(1,502,526)
Staff costs		(17,075,444)	(15,937,705)
Staff welfare and development		(538,113)	(698,952)
Office and other supplies		(2,084,871)	(149,720)
Utilities		(134,348)	(131,802)
Transport, postage and communication		(907,931)	(597,656)
Advertising, publicity and promotion		(2,967,886)	(1,321,711)
Subsidy to arts housing scheme		(5,053,259)	(5,109,261)
Other operating expenses		(5,021,725)	(3,018,084)
		(120,691,246)	(98,918,769)
Operating deficit	16	(112,509,607)	(92,132,840)
Non-operating income			
Interest income		1,115,257	723,804
Gain (Loss) on financial assets at fair value throu	ıgh		
statement of comprehensive income and expe	nditure	1,337,474	(98,160)
		2,452,731	625,644
Deficit before grants		(110,056,876)	(91,507,196)
Deficit Deficite grants		(110,030,070)	(31,307,1307
Grants			
Operating grants from government	14	108,289,250	89,779,065
Deferred capital grants amortised	12	1,802,935	1,740,537
		110,092,185	91,519,602
Surplus for the year, representing			
total comprehensive income for the year		35,309	12,406

NATIONAL ARTS COUNCIL

STATEMENT OF CHANGES IN CAPITAL AND RESERVES
Year ended 31 March 2015

Ž	lote	Note Capital account Share capital $\$$	Share capital	Singapore Arts Endowment Fund	Accumulated surplus \$	Total \$
Balance as at 1 April 2013		651,974	84,943,886	16,255,467	35,440,943	137,292,270
Surplus for the year, representing total comprehensive income for the year					12,406	12,406
Transactions with owners, recognised directly in equity Addition of capital from Minister of Finance Dividends	uity 6	1 1	66,525,900	1 1	- (000 96)	66,525,900
	:	1	66,525,900	1	(000'96)	66,429,900
Balance as at 31 March 2014		651,974	151,469,786	16,255,467	35,357,349	203,734,576
Surplus for the year, representing total comprehensive income for the year		1		,	35,309	35,309
Transactions with owners, recognised directly in equity Addition of capital from Minister of Finance 6	uity 6		10,836,000	ı	ı	10,836,000
Total		1	10,836,000	1	1	10,836,000
Balance as at 31 March 2015		651,974	162,305,786	16,255,467	35,392,658	214,605,885

STATEMENT OF CASH FLOWS Year ended 31 March 2015

	Note	2014/2015	2013/2014
		\$	\$
Operating activities			
Deficit before grants		(110,056,876)	(91,507,196)
Adjustments for:			
Depreciation of property, plant and equipment	8	10,732,809	3,327,773
Gain on disposal of property, plant and equipment	16	(320)	(26,900)
Property, plant and equipment written off	16	307,235	150,652
Allowance for doubtful debts written back	11	(95,563)	(25,085)
(Gain) Loss on financial assets at fair value			
through statement of comprehensive income and expenditure		(1,337,474)	98,160
Interest income	_	(1,115,257)	(723,804)
Deficit before working capital changes		(101,565,446)	(88,706,400)
Other receivables, deposits and prepayments		11,450,232	(8,283,613)
Other payables	_	1,016,097	4,092,843
Net cash used in operating activities	-	(89,099,117)	(92,897,170)
Investing activities			
Proceeds from disposal of property, plant and equipm	nent	320	26,900
Purchase of property, plant and equipment	8	(12,279,426)	(72,021,362)
Interest income received	Ŭ	752,975	782,913
Net cash used in investing activities	-	(11,526,131)	(71,211,549)
The cash assa in investing activities	-	(11,020,101)	(71,211,010)
Financing activities			
Government grants received	14	96,205,636	120,218,530
Addition of capital from Minister of Finance	6	10,836,000	66,525,900
Dividends paid	17 _	-	(96,000)
Net cash from financing activities	_	107,041,636	186,648,430
Net increase in cash and cash equivalents		6,416,388	22,539,711
Cash and cash equivalents at beginning of financial year	9 _	111,544,165	89,004,454
Cash and cash equivalents at end of financial year	9	117,960,553	111,544,165

NOTES TO FINANCIAL STATEMENTS 31 March 2015

1. GENERAL

The National Arts Council (the "Council" or "NAC") is a statutory board under the Ministry of Culture, Community and Youth ("MCCY") established under the National Arts Council Act (Cap. 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 financial statements are expressed in Singapore dollars.

The principal activities of the Council are:

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

The Council Members are drawn from a cross-section of leading and prominent figures from the private, people and public sectors, including the arts. They are 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 conferred with the status of Institution of a Public Character ("IPC") for a period of 3 years commencing 1 August 2014 to 31 July 2017.

The financial statements for the year ended 31 March 2015 were authorised for issue by the members of the Council on 23 June 2015.

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

(a) Basis of Accounting and Adoption of New and Revised Standards

The financial statements of the Council have been prepared on a historical cost basis, except as disclosed in accounting policies below, and are drawn up in accordance with the provisions of the National Arts Council Act (Cap. 193A) (the "Act") and Statutory Board Financial Reporting Standards ("SB-FRS") including related interpretations ("INT SB-FRS") and Guidance Notes.

Historical cost is generally based on the fair value of the consideration given in exchange for goods and services.

SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (cont'd)

(a) Basis of Accounting and Adoption of New and Revised Standards (cont'd)

Fair value is the price that would be received to sell an asset or paid to transfer a liability in an orderly transaction between market participants at the measurement date, regardless of whether that price is directly observable or estimated using another valuation technique. In estimating the fair value of an asset or a liability, the Council takes into account the characteristics of the asset or liability which market participants would take into account when pricing the asset or liability at the measurement date. Fair value for measurement and/or disclosure purposes in these financial statements is determined on such a basis, except for leasing transactions that are within the scope of SB-FRS 17, and measurements that have some similarities to fair value but are not fair value, such as value in use in SB-FRS 36.

In addition, for financial reporting purposes, fair value measurements are categorised into Level 1, 2 or 3 based on the degree to which the inputs to the fair value measurements are observable and the significance of the inputs to the fair value measurement in its entirety, which are described as follows:

- Level 1 inputs are quoted prices (unadjusted) in active markets for identical assets or liabilities that the entity can access at the measurement date;
- Level 2 inputs are inputs, other than quoted prices included within Level 1, that are
 observable for the asset or liability, either directly or indirectly; and
- Level 3 inputs are unobservable inputs for the asset or liability.

On 1 April 2014, the Council has adopted all the new and revised SB-FRSs, INT SB-FRSs and Guidance Notes that are effective from that date and are relevant to its operations. The adoption of these new/revised SB-FRSs, INT SB-FRSs and Guidance Notes does not result in changes to the Council's accounting policies and has no material effect on the amounts reported for the current or prior years.

At the date of authorisation of these financial statements, the following SB-FRSs, INT SB-FRSs and amendments to SB-FRS that are relevant to the Council were issued but not effective:

- Amendments to SB-FRS 19 (2011) Defined Benefit Plans: Employee Contributions
- Improvements to SB-FRS (January 2014)
- Improvements to SB-FRS (February 2014)
- Amendments to SB-FRS 16 and SB-FRS 38 Clarification of Acceptable Methods of Depreciation and Amortisation

Management has considered and is of the view that the adoption of the amendments and improvements to SB-FRSs that are issued as at date of authorisation of these financial statements but effective only in future periods will not have a material impact on the financial statements in the period of their initial adoption.

NOTES TO FINANCIAL STATEMENTS 31 March 2015

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (cont'd)

(b) Financial Instruments

Financial assets and financial liabilities are recognised on the Council's statement of financial position when the Council becomes a party to the contractual provisions of the instrument.

Effective interest method

The effective interest method is a method of calculating the amortised cost of a financial instrument and of allocating interest income or expense over the relevant period. The effective interest rate is the rate that exactly discounts estimated future cash receipts or payments (including all fees paid or received that form an integral part of the effective interest rate, transaction costs and other premium or discounts) through the expected life of the financial instrument, or where appropriate, a shorter period.

(i) Financial assets

Cash and cash equivalents

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

Financial assets at fair value through statement of comprehensive income and expenditure

Financial assets at fair value through statement of comprehensive income and expenditure are financial assets classified as held for trading. Financial assets are classified as held for trading if they are acquired for the purpose of selling or repurchasing on the near term. Derivatives, including separated embedded derivatives, are also classified as held for trading unless they are designated as effective hedging instruments.

Financial assets carried at fair value through statement of comprehensive income and expenditure are stated at fair value, with any resulting gain or loss arising from changes in fair value of the financial assets recognised in the statement of comprehensive income and expenditure. The net gain or loss recognised in statement of comprehensive income and expenditure incorporates any dividend or interest earned on the financial asset and is included in 'income from investments' line in the statement of comprehensive income and expenditure.

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (cont'd)

(b) Financial Instruments (cont'd)

Loans and receivables

Other receivables that have fixed or determinable payments that are not quoted in an active market are classified as "loans and receivables" and are measured at amortised cost using the effective interest method less impairment. Interest is recognised by applying the effective interest rate method, except for short-term receivables when the recognition of interest would be immaterial.

Trade debtors, including deposits and other debtors are classified and accounted for as other receivables.

Impairment of financial assets

Financial assets, other than those at fair value through the statement of comprehensive income and expenditure, are assessed for indicators of impairment at the end of each reporting period. Financial assets are impaired where there is objective evidence that, as a result of one or more events that occurred after the initial recognition of the financial asset, the estimated future cash flows of the investment have been impacted.

For financial assets carried at amortised cost, the amount of the impairment is the difference between the asset's carrying amount and the present value of estimated future cash flows, discounted at the original effective interest rate. The carrying amount of the financial asset is reduced by the impairment loss directly for all financial assets with the exception of receivables where the carrying amount is reduced through the use of an allowance account. When a receivable is uncollectible, it is written off against the allowance account. Changes in the carrying amount of the allowance account are recognised in the statement of comprehensive income and expenditure.

Derecognition of financial assets

The Council derecognises a financial asset only when the contractual rights to the cash flows from the asset expire, or it transfers the financial asset and substantially all the risks and rewards of ownership of the asset to another entity. If the Council neither transfers nor retains substantially all the risks and rewards of ownership and continues to control the transferred asset, the Council recognises its retained interest in the asset and an associated liability for amounts it may have to pay. If the Council retains substantially all the risks and rewards of ownership of a transferred financial asset, the Council continues to recognise the financial asset and also recognises a collateralised borrowing for the proceeds received.

NOTES TO FINANCIAL STATEMENTS 31 March 2015

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (cont'd)

(b) Financial Instruments (cont'd)

(ii) Financial liabilities and equity instruments

Classification as debt or equity

Financial liabilities and equity instruments issued by the Council are classified according to the substance of the contractual arrangements entered into and the definitions of a financial liability and an equity instrument.

Equity instruments

An equity instrument is any contract that evidences a residual interest in the assets of the Council after deducting all of its liabilities. Equity instruments are recorded at the proceeds received, net of direct issue costs.

Financial liabilities

Other payables are initially measured at fair value, net of transaction costs, and are subsequently measured at amortised cost, using the effective interest rate method, with interest expense recognised on an effective yield basis.

Derecognition of financial liabilities

The Council derecognises financial liabilities when, and only when, the Council's obligations are discharged, cancelled or they expire.

NOTES TO FINANCIAL STATEMENTS 31 March 2015

SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (cont'd)

(c) Foreign currency transactions

The financial statements of the Council are measured and presented in Singapore dollars, the currency of the primary economic environment in which the Council operates (its functional currency).

In preparing the financial statements, transactions in currencies other than the Council's functional currency are recorded at the rate of exchange prevailing on the date of the transaction. At the end of each reporting period, monetary items denominated in foreign currencies are retranslated at the rates prevailing at the end of each reporting period. Nonmonetary items carried at fair value that are denominated in foreign currencies are retranslated at the rates prevailing on the date when the fair value was determined. Non-monetary items that are measured in terms of historical cost in a foreign currency are not retranslated.

Exchange differences arising on the settlement of monetary items, and on retranslation of monetary items are included in the income and expenditure statement for the period. Exchange differences arising on the retranslation of non-monetary items carried at fair value are included in the income and expenditure statement for the period except for differences arising on the retranslation of non-monetary items in respect of which gains and losses are recognised in other comprehensive income. For such non-monetary items, any exchange component of that gain or loss is also recognised in other comprehensive income.

(d) Provisions

Provisions are recognised when the Council has a present obligation (legal or constructive) as a result of a past event, it is probable that the Council will be required to settle the obligation, and a reliable estimate can be made of the amount of the obligation.

The amount recognised as a provision is the best estimate of the consideration required to settle the present obligation at the end of the reporting period, taking into account the risks and uncertainties surrounding the obligation. Where a provision is measured using the cash flows estimated to settle the present obligation, its carrying amount is the present value of those cash flows.

When some or all of the economic benefits required to settle a provision are expected to be recovered from a third party, the receivable is recognised as an asset if it is virtually certain that reimbursement will be received and the amount of the receivable can be measured reliably.

NOTES TO FINANCIAL STATEMENTS 31 March 2015

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (cont'd)

(e) Property, plant and equipment

Property, plant and equipment are carried at cost less accumulated depreciation and any accumulated impairment losses. Such cost include the cost of replacing part of the property, plant and equipment. The cost of an item of property, plant and equipment is recognised as an asset if, and only if 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.

Subsequent to recognition, leasehold property, renovations, plant and machinery, furniture and fixtures and stage related and musical equipment are measured at cost less accumulated depreciation and any accumulated impairment losses.

Depreciation is charged so as to write off the cost of the assets, over their estimated useful lives, using the straight-line method as follows:

Leasehold property-30 yearsBuilding works and improvements-30 yearsRenovations-8 yearsPlant 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

Included in stage related and musical equipment is an amount of \$540,184\$ relating to the J B Guadagnini violin for which no depreciation is provided. Depreciation is also not provided for works of art and works-in-progress.

Property, plant and equipment costing less than \$2,000 each are charged to the statement of comprehensive income and expenditure in the year of purchase.

Fully depreciated assets still in use are retained in the financial statements.

The residual value, estimated useful life and depreciation method are reviewed at the end of each reporting period, with the effect of any changes in estimate accounted for on a prospective basis.

The gain or loss arising on disposal or retirement of an item of property, plant and equipment is determined as the difference between the sales proceeds and the carrying amount of the asset and is recognised in the statement of comprehensive income and expenditure.

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (cont'd)

(f) Impairment of tangible assets

At the end of each reporting period, the Council reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any). Where it is not possible to estimate the recoverable amount of an individual asset, the Council estimates the recoverable amount of the cash-generating unit to which the asset belongs.

Recoverable amount is the higher of fair value less costs to sell and value in use. In assessing value in use, the estimated future cash flows are discounted to their present value using a pretax discount rate that reflects current market assessments of the time value of money and the risks specific to the asset for which the estimates of future cash flows have not been adjusted.

If the recoverable amount of an asset (or cash-generating unit) is estimated to be less than its carrying amount, the carrying amount of the asset (cash-generating unit) is reduced to its recoverable amount. An impairment loss is recognised immediately in the statement of comprehensive income and expenditure.

Where an impairment loss subsequently reverses, the carrying amount of the asset (cash-generating unit) is increased to the revised estimate of its recoverable amount, but so that the increased carrying amount does not exceed the carrying amount that would have been determined had no impairment loss been recognised for the asset (cash-generating unit) in prior years. A reversal of an impairment loss is recognised immediately in the statement of comprehensive income and expenditure.

(g) Government grants

Government grants for the establishment of the Council are taken to the capital account.

Government grants are recognised at their fair value where there is reasonable assurance that the grant will be received and all attaching conditions will be complied with. Where the grant relates to an asset, the fair value is recognised as deferred capital grant on the statement of financial position and is amortised to the statement of comprehensive income and expenditure over the expected useful life of the relevant asset by equal annual instalments.

Other government grants are recognised as income over the periods necessary to match them with costs for 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.

NOTES TO FINANCIAL STATEMENTS 31 March 2015

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (cont'd)

(h) Leases

Leases are classified as finance leases whenever the terms of the lease transfer substantially all the risks and rewards of ownership to the lessee. All other leases are classified as operating leases.

(i) The Council as lessor

Rental income from operating leases is recognised on a straight-line basis over the term of the relevant lease unless another systematic basis is more representative of the time pattern in which use benefit derived from the leased asset is diminished. Initial direct costs incurred in negotiating and arranging an operating lease are added to the carrying amount of the leased asset and recognised as an expense over the lease term on the same basis as the lease income.

(ii) The Council as lessee

Rentals payable under operating leases are charged to the statement of comprehensive income and expenditure on a straight-line basis over the term of the relevant lease unless another systematic basis is more representative of the time pattern in which economic benefits from the leased asset are consumed.

In the event that lease incentives are received to enter into operating leases, such incentives are recognised as a liability. The aggregate benefit of incentives is recognised as a reduction of rental expense on a straight-line basis, except where another systematic basis is more representative of the time pattern in which economic benefit from the leased asset are consumed.

(i) Retirement benefit costs

Payments to defined contribution retirement benefit plans are charged as an expense when employees have rendered the services entitling them to the contributions. Payments made to state-managed retirement benefit schemes, such as the Singapore Central Provident Fund, are dealt with as payments to defined contribution plans where the Council's obligations under the plans are equivalent to those arising in a defined contribution retirement benefit plan.

NOTES TO FINANCIAL STATEMENTS 31 March 2015

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (cont'd)

(j) Employee leave entitlement

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

(k) Revenue recognition

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

- Income derived from sale of tickets, advertisements and rental of theatres and other facilities is recognised when services have been rendered;
- (ii) Cash contributions and donations are recognised as income when the Council obtains control of the donations or the right to receive the donation;
- (iii) Contributions received for future events are recognised as income in the financial year in which the events take place to match the related expenditure;
- (iv) Interest income is recognised using the effective interest method; and
- (v) Dividend income is recognised when the right to receive payment has been established.

(I) Prepaid expenditure

Expenditure incurred for future events are recognised as prepayments and will be recognised as expenditure in the financial year in which events take place.

NOTES TO FINANCIAL STATEMENTS 31 March 2015

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (cont'd)

(m) Trust funds

A trust fund is defined as a fund for which the Council acts as custodian, trustee, manager or agent but does not exercise control over.

Cash of trust funds are maintained in a separate designated bank account managed by the Council and will be included as part of the cash and cash equivalent balances on the Council's statement of financial position with a corresponding liability to the trust funds.

Trust funds are set up to account for monies held in trust for external parties. Income and expenditure of these funds are taken directly to the funds and the net assets relating to these funds are shown separately in the statement of financial position. Trust funds are accounted for on an accrual basis.

3. CRITICAL ACCOUNTING ESTIMATES AND JUDGEMENTS

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

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

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

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

3. CRITICAL ACCOUNTING ESTIMATES AND JUDGEMENTS (cont'd)

(ii) Key sources of estimation uncertainty

The key assumptions concerning the future and other key sources of estimation uncertainty at the end of each reporting period, that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next financial year are discussed below.

(a) Useful lives of leasehold property, plant and equipment

The cost of leasehold property, plant and equipment is depreciated on a straight-line basis over the estimated economic useful lives. Management estimates the useful lives of these leasehold property, plant and equipment to be within 3 to 30 years.

The carrying amount of the Council's leasehold property, plant and equipment at the end of the reporting period are disclosed in Note 8 of the financial statements.

(b) Impairment of leasehold property, plant and equipment

Where there are indications of impairment of its assets, the Council estimates the carrying amount of these assets to determine the extent of the impairment loss, if any.

The recoverable amounts of these assets are determined based on the higher of fair value less cost to sell and value in use.

Management is of the view that no impairment loss is required in the current and prior years as there are no indicators of impairment.

NOTES TO FINANCIAL STATEMENTS 31 March 2015

4. FINANCIAL INSTRUMENTS, FINANCIAL RISKS AND CAPITAL RISKS MANAGEMENT

(a) Categories of financial instruments

The following table sets out the financial instruments as at the end of the reporting period:

	2014/2015 \$	2013/2014 \$
Financial assets		
Loans and receivables (including		
cash and short term deposits) ⁽¹⁾	120,676,562	128,170,898
Fair value through statement of		
comprehensive income and expenditure	27,525,434	26,187,960
Financial liabilities		
Other payables (Note 13)	35,844,306	35,569,782
Less: Deferred income (Note 13)	(38,263)	(61,784)
Amortised costs	35,806,043	35,507,998

⁽¹⁾ Excludes prepayments and expenditure prepaid for future events.

(b) Financial risks management policies and objectives

The Council's principal financial instruments comprise cash and short term deposits, investments at fair value through statement of comprehensive income and expenditure, other receivables, deposits and other payables. The Council has other financial assets and liabilities such as receivables from theatres and tenants and other payables, which arise directly from its 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.

NOTES TO FINANCIAL STATEMENTS 31 March 2015

4. FINANCIAL INSTRUMENTS, FINANCIAL RISKS AND CAPITAL RISKS MANAGEMENT (cont'd)

(b) Financial risks management policies and objectives (cont'd)

(i) Credit risk management

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

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

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

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

(ii) Price risk management

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 Review 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 2015 and 2014, for each class of financial instrument with all other variables constant.

NOTES TO FINANCIAL STATEMENTS 31 March 2015

4. FINANCIAL INSTRUMENTS, FINANCIAL RISKS AND CAPITAL RISKS MANAGEMENT (cont'd)

(b) Financial risks management policies and objectives (cont'd)

(ii) Price risk management (cont'd)

Price risk sensitivity analysis

The effect of the price of investments increase or decrease by 10%, on surplus for the year ended 31 March 2015 and 31 March 2014 is as follows:

	2014/2015 \$	2013/2014 \$
Effect of an increase in 10% of quoted prices		
Increase in surplus	2,752,543	2,618,796
Increase in capital and reserves	2,752,543	2,618,796
Effect of a decrease in 10% of quoted prices		
Decrease in surplus	(2,752,543)	(2,618,796)
Decrease in capital and reserves	(2,752,543)	(2,618,796)

(iii) Foreign currency risk management

The Council is not exposed to significant foreign currency risk as the Council's transactions are mainly carried out in Singapore dollars.

(iv) Interest rate risk management

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.

4. FINANCIAL INSTRUMENTS, FINANCIAL RISKS AND CAPITAL RISKS MANAGEMENT (cont'd)

(b) Financial risks management policies and objectives (cont'd)

(v) Liquidity risk management

The Council has minimal exposure to liquidity risk as its operations are funded by government grants. The Council has ensured 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.

(vi) Fair values 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 instruments.

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).

NOTES TO FINANCIAL STATEMENTS 31 March 2015

- 4. FINANCIAL INSTRUMENTS, FINANCIAL RISKS AND CAPITAL RISKS MANAGEMENT (cont'd)
 - (b) Financial risks management policies and objectives (cont'd)
 - (vi) Fair values of financial assets and financial liabilities (cont'd)

	Level 1 \$
2014/2015	
Financial assets	
Unit trusts	27,525,434
2013/2015	
Financial assets	
Unit trusts	26,187,960
There were no circuitioent transfers between levels	of the fair value biorarchy for th

There were no significant transfers between levels of the fair value hierarchy for the year ended 31 March 2014.

(c) Capital risk management policies and objectives

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 reviews 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.

The Council's overall objective and financing arrangement with MCCY remains unchanged from the last financial year.

5. SIGNIFICANT RELATED PARTY TRANSACTIONS

During the financial year, the Council entered into the following significant transactions other than those disclosed in the notes to the financial statements with related parties (i.e. entities in which the members of the Council have control or significant influence) and state-controlled entities:

Related parties (i.e. entities in which some Council members are directors) except for state-controlled entities

	2014/2015	2013/2014
	\$	\$
Fees for services paid	1,674,719	1,430,777
Grants disbursed	28,675,582	10,039,925
Rental of venues paid	225,379	97,022
Purchase of fixed assets	3,670	686,403
Fees for services reimbursed	(6,179)	(128)
Rental income received	(180,433)	(99,852)

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

	2014/2015	2013/2014
	\$	\$
Fees for services paid	2,638,655	2,272,981
Grants disbursed	1,504,840	4,346,141
Rental of venues paid	9,551,421	9,462,847
Purchase of fixed assets	200,807	428,196
Fees for services reimbursed	(1,836,535)	(2,157,153)

Key management personnel compensation

The senior management and Council members are considered by the Council to be key management personnel.

	2014/2015	2013/2014
	\$	\$
Salaries, bonuses and other short-term benefits	2,765,091	2,607,599
CPF contribution	158,173	138,809
Council members' allowances	182,396	154,733

The Council adopts the guideline set by the Public Service Division and takes into consideration individual officer's performance in determining the remuneration of key management personnel.

NOTES TO FINANCIAL STATEMENTS 31 March 2015

6. CAPITAL AND RESERVES

(a) 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.

(b) Share capital

	2014/2015	2013/2014
	\$	\$
Balance as at 1 April	151,469,786	84,943,886
Additions during the financial year	10,836,000	66,525,900
Balance as at 31 March	162,305,786	151,469,786

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

(c) Singapore Arts Endowment Fund

	2014/2015	2013/2014
	\$	\$
Balance as at 1 April and 31 March	16,255,467	16,255,467

The Singapore Arts Endowment Fund was established under Section 13 of the National Arts Council Act. The Fund comprises all monies transferred to the National Arts 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 monies provided by Parliament and such other monies 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.

7. TRUST FUNDS

These were funds set up to account for contributions received from external parties for specific purposes.

The Council administered these funds on behalf of the external parties.

NOTES TO FINANCIAL STATEMENTS 31 March 2015

7. TRUST FUNDS (cont'd)

The various trust funds are:

The Various trust funds are:			;					
	Lee F	Lee Huei Min	Sing Dance	Singapore Dance Theatre	Talent	ent		
	Trus 2014/2015	Trust Fund 2014/2015 2013/2014	Endown 2014/2015	Endowment Fund 2014/2015 2013/2014	Development Fund 2014/2015 2013/20	Development Fund 2014/2015 2013/2014	Total 2014/2015 2	Total 2014/2015 2013/2014
	. ഗ	, ഗ	. ഗ	, ഗ	. ഗ	. ഗ	. ഗ	, ω
Balance as at 1 April	ı	40,145	1	556,400	381,347	401,930	381,347	998,475
Add: Income								
Interest and other income	ı	1	1	6,551	761	1,002	761	7,553
Fair value (loss) gain on								
investments at fair value								
through statement of								
comprehensive income								
and expenditure	1	1	-	(64,200)	-	-	-	(64,200)
	ı	40,145	1	498,751	382,108	402,932	382,108	941,828
Less: Expenditure								
Scholarships/Grants	ı	(40,145)	ı	(6,551)	(23,334)	(21,585)	(23,334)	(68,281)
Transfer/closure of Funds	1	1	1	(492,200)	(358,774)	1	(358,774)	(492,200)
71 M 5 4 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5						7017		7017
Balance as at 31 March		-	1			261,547	1	361,347
Represented by:								
Cash held on behalf by the Council	ı	1		1	1	381,347	1	381,347
Net assets	,	1	,			381.347	1	381.34

NOTES TO FINANCIAL STATEMENTS 31 March 2015

7. TRUST FUNDS (cont'd)

Investments at fair value through statement of comprehensive income and expenditure consist of quoted equity securities.

(i) Lee Huei Min Trust Fund

The HSBC's Youth Excellence Initiative was set up with the objective to provide funding support towards young Singaporean talents to develop and realise their potential to the fullest, and achieve international recognition for themselves, and more importantly, for Singapore. Lee Huei Min became the first young talent to benefit from HSBC's \$250,000 donation. NAC administers the funds on behalf of HSBC. In July 2013, HSBC approved Lee Huei Min's claims for the balance fund. Payment was made to Lee Huei Min on 31 July 2013.

(ii) Singapore Dance Theatre Endowment Fund

The Singapore Dance Theatre Endowment Fund (SDTEF) was set up with the objective of meeting operating costs of the Singapore Dance Theatre Ltd. The settlor of this endowment fund is Singapore Totalisator Board. NAC administers the funds on behalf of the sponsor. Upon MICA's approval on 28 May 2012, the funds were transferred to SDT Trustee in tranches. As at 31 March 2013, the balance fund of \$556,400 relates to investments in AREIT. The transfer was completed on 12 June 2013.

(iii) Talent Development Fund

This fund was established to raise funds from private individuals and corporations, to assist outstanding young talents with potential to pursue a professional career in the arts. The fund is used to provide the identified beneficiaries with assistance for specialised professional training, participation in major international competitions and arts events and for other forms of assistance to facilitate their artistic development. The sponsor of this fund is HSBC and NAC administers the fund on behalf of the sponsor.

During the year, the fund was returned to HSBC's custody and the fund balance was transferred to HSBC Trustee (Singapore) Limited on 17 February 2015.

NATIONAL ARTS COUNCIL

NOTES TO FINANCIAL STATEMENTS 31 March 2015

8. PROPERTY, PLANT AND EQUIPMENT

	Works of art	Works-in- progress	Building works & improvements	Renovations	Plant and machinery	Office equipment, furniture, vehicles and audio visual equipment	Stage related and musical equipment	Leasehold property	Total ⊕
Cost)))	7))	7	7	7
At 1 April 2013	252,021	75,447,943		32,869,212	1,177,643	3,180,324	2,393,866	14,617,726	129,938,735
Additions	1	71,688,897		376	323	505,488	195,353	1	72,390,437
Transfer	•	(4,845,047)		3,220,716	277,244	1,218,126	128,961	1	•
Disposals/written off		(066'09)		(20,745)	•	(382,071)	(58,157)	1	(521,963)
At 31 March 2014	252,021	142,230,803	,	36,069,559	1,455,210	4,521,867	2,660,023	14,617,726	201,807,209
Additions		10,242,887	•	006'99	59,051	595,134	573,881	,	11,537,853
Transfer	•	(151,459,757)	127,479,163	283,740	9,060,507	3,375,075	11,261,272		•
Disposals/written off	(1)	1	•	(823,572)	(7,565)	(813,134)	(10,609)	1	(1,654,881)
At 31 March 2015	252,020	1,013,933	127,479,163	35,596,627	10,567,203	7,678,942	14,484,567	14,617,726	211,690,181

Included \$4,155,919 (2013/2014: \$4,897,492) relating to additions to property, plant and equipment that is unpaid as at end of the financial year. (Note 13).

NATIONAL ARTS COUNCIL

NOTES TO FINANCIAL STATEMENTS 31 March 2015

8. PROPERTY, PLANT AND EQUIPMENT (cont'd)

	Works of art	Wor	Building works & improvements	Renovations	Plant and machinery	Office equipment, furniture, vehicles and audio visual equipment	Stage related and musical equipment	Leasehold property	Total
	₩.	₩.	₩.	₩.	₩.	₩.	₩.	₩.	₩.
Accumulated depreciation									
At 1 April 2013	I	ı	ı	27,983,140	486,611	2,431,841	724,006	9,727,483	41,353,081
Depreciation for the									
financial year	1	ı	1	1,643,892	171,532	715,396	307,928	489,025	3,327,773
Disposals/written off	1	1	1	(20,745)	ı	(292,709)	(57,857)	1	(371,311)
At 31 March 2014	,	ı	ı	29,606,287	658,143	2,854,528	974,077	10,216,508	44,309,543
Depreciation for the financial year	ı	1	4,249,305	1,323,553	1,310,531	1,416,626	1,943,769	489,025	10,732,809
Disposals/written off	ı	ı	ı	(739,883)	(3,501)	(600,284)	(3,978)	1	(1,347,646)
At 31 March 2015	,	1	4,249,305	30,189,957	1,965,173	3,670,870	2,913,868	10,705,533	53,694,706
Net carrying amount									
At 31 March 2015	252,020	1,013,933	123,229,858	5,406,670	8,602,030	4,008,072	11,570,699	3,912,193	157,995,475
At 31 March 2014	252,021	142,230,803	,	6,463,272	797,067	1,667,339	1,685,946	4,401,218	157,497,666

9. CASH AND SHORT TERM DEPOSITS

Cash and cash equivalents included in the statement of cash flow comprise the following:

	2014/2015	2013/2014
	\$	\$
Cash and bank balances	1,250,522	2,244
Cash held under CLM scheme managed by AGD	116,710,031	111,541,921
Total cash and short term deposits	117,960,553	111,544,165

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

10. FINANCIAL ASSETS AT FAIR VALUE THROUGH STATEMENT OF COMPREHENSIVE INCOME AND EXPENDITURE

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 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 as Level 1 of the fair value hierarchy (Note 4) and the valuation techniques and key inputs are based on quoted prices in an active market.

NOTES TO FINANCIAL STATEMENTS 31 March 2015

11. OTHER RECEIVABLES, DEPOSITS AND PREPAYMENTS

	2014/2015	2013/2014
	\$	\$
Receivables from hirers and tenants	6,912	38,652
Interest receivable	675,058	312,776
Prepayments	311,225	21,985
Rental prepaid for Venice Biennale	2,247,750	-
Amount receivable from Tote Board	396,000	193,500
Seconded staff costs recoverable	128,158	87,671
Receivable from MCCY	881,400	15,396,922
Reimbursable expenditure	292,557	-
Other receivables	335,924	215,865
	5,274,984	16,267,371
Current asset	3,027,234	16,267,371
Non-current asset	2,247,750	-
Balance as at 31 March	5,274,984	16,267,371

Receivables from hirers and tenants are non-interest bearing and are generally on 30 days credit term. They are recognised at their original invoice amounts which represent their fair values on initial recognition.

Rental prepaid for Venice Biennale (non-current) relates to expenses to be incurred from FY2016 to FY2035.

Financial assets that are neither past due nor impaired

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

Financial assets that are past due but not impaired

As at the end of reporting period, there are no receivables from hirers and tenants that are past due but not impaired.

11. OTHER RECEIVABLES, DEPOSITS AND PREPAYMENTS (cont'd)

Financial assets that are past due and impaired

As at the end of reporting period, the following receivables from hirers and tenants are the major financial assets of the Council that are subject to impairment. Impairment was performed on an individual basis. The carrying amount of the Council's impaired receivables from hirers and tenants and the corresponding impairment provision are shown as follows:

2014/2015	2013/2014
\$	\$
-	95,563
-	(95,563)
-	-
	\$ - -

Movements in allowance for impairment during the financial year are as follows:

	2014/2015	2013/2014
	\$	\$
At beginning of the financial year	95,563	120,648
Allowance for doubtful debts written back	(95,563)	(25,085)
At end of the financial year	-	95,563

The allowance accounts in respect of receivables from hirers and tenants are used to record allowance for doubtful debts. The receivables amount will remain outstanding in the books until management considers that the receivables are irrecoverable after all possible collections efforts are exerted. Management approval is required before any amount of the receivables could be written off.

NOTES TO FINANCIAL STATEMENTS 31 March 2015

12. DEFERRED CAPITAL GRANTS

	2014/2015	2013/2014
	\$	\$
Balance as at 1 April	7,286,702	7,576,976
Amount transferred from operating grants (Note 14)	2,292,902	1,450,263
Deferred capital grants amortised	(1,802,935)	(1,740,537)
Balance as at 31 March	7,776,669	7,286,702
Current liability	1,992,741	1,296,215
Non-current liability	5,783,928	5,990,487
Balance as at 31 March	7,776,669	7,286,702

13. OTHER PAYABLES

	2014/2015	2013/2014
	\$	\$
Deposits received	341,280	349,911
Sinking fund for arts housing properties	1,052,113	929,536
Accrual for unconsumed employee leave entitlements	711,012	653,314
Amount payable to arts groups	453,843	169,482
Amount payable to Central Provident Fund	920,704	762,871
Deferred income	38,263	61,784
Other payables	1,742,350	816,172
Accrual for Cultural Medallion & Young Artist Award	2,836,740	2,841,228
Accrual for General Grants	9,037,116	9,253,619
Accrual for Operating Grants	11,251,450	11,126,681
Fixed assets payables / accruals	4,155,919	4,897,492
Other accruals	3,303,516	3,707,692
	35,844,306	35,569,782

14. GOVERNMENT GRANTS

	Total grant	
	2014/2015 \$	2013/2014 \$
Balance as at 1 April	64,906,102	35,916,900
Government grants received	96,205,636	120,218,530
Less: Transfers	161,111,738	156,135,430
Transfer to deferred capital grant (Note 12) Transfer to statement of comprehensive	(2,292,902)	(1,450,263)
income and expenditure	(108,289,250)	(89,779,065)
Total transfer	(110,582,152)	(91,229,328)
Balance as at 31 March	50,529,586	64,906,102
Current liability	48,281,836	64,906,102
Non-current liability (Note 11)	2,247,750	-
Balance as at 31 March	50,529,586	64,906,102

The balance of \$48,281,836 as at 31 March 2015 (2013/2014: \$64,906,102) relates to amounts earmarked for expenditures in the subsequent financial year.

Non-current portion relates to grants received for rental prepaid for Venice Biennale from FY2016 to FY2035.

15. CONTRIBUTIONS AND DONATIONS

Contributions and donations of \$1,911,673 (2013/2014: \$358,922) was received for the year, of which \$896,250 (2013/2014: \$138,430) tax deductible donations were received through Support for the Arts Fund.

16. OPERATING DEFICIT

The following items are included in arriving at operating deficit:

	2014/2015	2013/2014
	\$	\$
Council members' allowances	182,396	154,733
Costs of defined contribution plans included in staff costs	2,021,849	1,891,360
Allowance for doubtful debts written back	(95,563)	(25,085)
Gain on disposal of property, plant and equipment	(320)	(26,900)
Property, plant and equipment written off	307,235	150,652

NOTES TO FINANCIAL STATEMENTS 31 March 2015

17. DIVIDENDS

In 2014, the Council declared total dividends of \$96,000 on the share capital issued to the Minister for Finance in respect of the financial year ended 31 March 2014.

18. CAPITAL EXPENDITURE AND OTHER COMMITMENTS

	2014/2015 \$	2013/2014 \$
Capital expenditure contracted but not recognised	-	12,796,651
(i) The Council as Lessee	2014/2015 \$	2013/2014 [©]
Minimum lease payments under operating leases recognised as an expense in the financial year with statutory boards and		Ψ
ministry	9,514,747	9,274,288

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

Future minimum lease payments payable under non-cancellable operating leases with statutory boards as at 31 March are as follows:

2014/2015 \$	2013/2014 \$
6,664,146	8,006,630
7,144,448	10,453,292
-	370,357
13,808,594	18,830,279
	\$ 6,664,146 7,144,448

NOTES TO FINANCIAL STATEMENTS 31 March 2015

18. CAPITAL EXPENDITURE AND OTHER COMMITMENTS (cont'd)

(ii) The Council as Lessor

The Council has entered into cancellable and non-cancellable leases pertaining to the rental of arts housing properties, theatres and equipment as well as rental of cafeteria and office space which are disclosed in the statement of comprehensive income and expenditure. The rental of these premises are mainly ad-hoc and on a short term basis. These leases, most of which have renewal options, expire at various dates up to the year 2018. Leases are negotiated and rentals are fixed for an average term of 2 years.

Future minimum lease payments receivable under non-cancellable operating leases as at 31 March are as follows:

	2014/2015	2013/2014
	\$	\$
Not later than one year	804,263	504,371
Later than one year but not later five years	987,454	44,441
Total	1,791,717	548,812



