

KEEP THE ARTS MOVING

NATIONAL ARTS COUNCIL
ANNUAL REPORT
FY 2024/2025



NATIONAL ARTS COUNCIL
SINGAPORE

CONTENTS

Chairman's Statement 04

CEO's Review 05

Council Members 06

Senior Management 08

Organisation Structure 11

The Year in Review 12

Chapter 1
Towards A More
Connected Society 16

Chapter 2
Where The Arts
Move The City 25

Chapter 3
Fuelling The
Creative Economy 31

Chapter 4
Enablers Of
Change 43

Building OneNAC 51

Sustainability In Motion 55

Financials F1

Annexes A1

MISSION, VISION, CORE VALUES & STRATEGIC OUTCOMES

Mission

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

Vision

A creative city that inspires.

Core Values

We are passionate
Strongly committed to enrich lives and impact society.

We are creative
Innovate to inspire and create opportunities.

We are collaborative
Develop strong partnerships to advocate excellence and vibrancy.

Strategic Outcomes

A Connected Society
Anchored on shared arts and culture.

A Distinctive City
Inspired by and for the arts.

A Creative Economy
Powered by artistic talent, excellence and innovation.

CHAIRMAN'S STATEMENT

Keep the Arts Moving

Since the launch of *Our SG Arts Plan (2023 – 2027)*, the National Arts Council (NAC), alongside the arts community and partners, has been resolute in advancing the arts. This year's Annual Report, *Keep the Arts Moving*, reflects this commitment and articulates our direction — to move Singaporeans through the arts and nurture a dynamic arts scene where Singapore artists thrive.

This is especially timely as our nation marks its 60th year of independence in 2025, underscoring the importance of the arts in shaping our shared identity, journey, and future.

Expanding Access and Increasing Participation

The arts are profoundly relevant to Singaporeans across all life stages and we continue to democratise arts access, ensuring our lives and livelihoods are enriched through the arts.

To strengthen early exposure to live music performances and cultivate a lifelong appreciation of the arts, NAC introduced Performing Arts-Based Learning in 2024. This initiative has already touched some 11,500 lower secondary students, nurturing a connection with local arts from a young age. We will also expand access to the arts to all government-supported preschools by 2027.

Our Arts for Wellbeing programmes also enhanced the quality of life of seniors through meaningful arts engagements that offer comfort and engagement.

Through the Poems on the MRT initiative, we also brought poems from Singaporean writers and poets to public transport spaces, infusing arts everywhere and encouraging everyday commuters to appreciate the arts. We believe the arts should be a constant presence, moving alongside Singaporeans in our daily lives.

Strengthening Communities through the Arts

Beyond individual enrichment, the arts are key to moving us forward and closer together, as a people.

To deepen appreciation and strengthen community ties, ArtsEverywhere@CDC engaged over 45,000 people in the heartlands through performances, workshops and activities. We are moving the arts into the very fabric of our neighbourhoods and fostering a collective sense of belonging through shared arts and cultural activities.

GOH
SWEET
CHEN

CHAIRMAN



NAC's Sustain the Arts (stART) Fund continued to empower smaller organisations to harness the power of the arts to bring diverse communities together and reach diverse audiences. For instance, with the Fund's support, the Singapore Indian Traditional Folk Arts Festival 2024 celebrated Singapore's cultural diversity by bringing together 20 folk art forms from the Indian diaspora in Singapore, India, and other ethnic communities.

Building on this spirit of community engagement and diverse artistic expression, the Council and Singapore Land Authority launched a joint tender for the management of arts spaces at Kampong Java. This innovative and industry-led arts spaces sandbox will host multi-disciplinary arts festivals, live performances, art markets and industry talks, and feature community engagement programming.

Nurturing a Sustainable Arts Ecosystem

As a champion for the arts, NAC is committed to building a robust arts ecosystem for Singapore's artists to thrive, and in turn, drive and shape our vibrant arts landscape.

To achieve this, NAC continues to develop talent pipelines and strengthen sector capabilities. The NAC Arts Scholarship was expanded to include diploma studies, supporting and nurturing talent from an early stage. We supported the creation of more platforms for artistic growth and collaboration through AFTERIMAGE, a dedicated publishing arm launched by Sing Lit Station, and *Visions*, a new international residency programme with France. Our Cultural Medallion and Young Artist Award recipients continue to demonstrate artistic excellence and lead the evolving arts sector.

These capability development initiatives, combined with a wide audience base appreciative of the arts, will build a thriving and sustainable arts ecosystem with artistic excellence and engaged audiences at its core.

Moving Singaporeans through the Arts

2024 marked significant strides in expanding arts access, strengthening community ties and nurturing a vibrant arts ecosystem. As Singapore celebrates its 60th year of independence in 2025, we are well-positioned for continued growth. I invite everyone to join us to *Keep the Arts Moving*. Together, we celebrate the unifying force of the arts in moving and connecting all Singaporeans for years to come.

The Art of Moving Forward

Since the launch of *Our SG Arts Plan (2023 – 2027)*, NAC has made strong progress across our strategic priorities; fostering a Connected Society, cultivating a Distinctive City, and building a Creative Economy.

However, progress is never a passive journey. Moving forward requires deliberate action, clear direction, and sustained commitment. Above all, moving forward requires collective effort.

In 2024, Singapore's arts sector continued to grow through strong collaboration across the public, private, and people sectors. Today, the majority of Singaporeans are attending arts activities, with 79% overall attendance in 2023¹.

Amplifying Impact through Partnerships

Cross-sector collaboration remains the cornerstone of our strategy, enabling the arts to reach and engage new audiences.

Singapore Art Week (SAW) exemplified this synergy, as the public, private, and people sectors converged to elevate SAW as the region's pinnacle visual arts season.

During SAW 2025, NAC's collaboration with the Land Transport Authority through the Arts in Transit programme unlocked unconventional spaces from trains to viaducts, for arts activation. Our collaboration with PAssionArts encouraged community engagement with the arts, with five co-created community projects featuring artists and arts groups in five neighbourhoods across Singapore. Private organisations like Sotheby's stimulate demand for art collecting and support the organic growth of the visual arts industry.

Arts patronage is equally crucial, and the Patron of the Arts Awards reflects the private sector's increasing impact on the development of our arts landscape. In 2025, the award recognised 412 individuals and 103 organisations for their contributions, channelling over \$45 million into the arts.

To better support arts Self-Employed Persons (SEPs), the Arts Resource Hub partnered with industry practitioners to co-create platforms like *Kampung Halloween* and *Kopi with Kheng*, fostering interdisciplinary collaboration and knowledge exchange for over 400 arts SEPs.

These partnerships underscore our core belief: collective action amplifies our impact and will push the arts to the next bound.

¹According to findings from NAC's Population Survey on the Arts 2023



Supporting Meaningful Growth

Beyond partnerships, NAC is committed to supporting the evolving arts landscape by nurturing engaged audiences, diversifying spaces, and creating a sustainable arts ecosystem.

We are expanding access to the arts while deepening engagement at the individual, community, and national level through our funding. In 2024, the Cultural Matching Fund (CMF) supported Sing'theatre's outreach to young hospital patients, bringing musical theatre and interactive storytelling to those in recovery. Since its inception, CMF has matched over \$420 million in private donations.

We also activated new spaces for the arts, transforming Singapore into a canvas for the arts. The Lively Places Fund supported community-driven inter-generational mural projects that enliven public spaces, while the I Play SG Music campaign expanded with new platforms like the Sands Expo & Convention Centre, broadening the exposure of homegrown music.

To nurture a sustainable arts sector, NAC is cultivating engaged audiences while developing capabilities. In February 2025, the Ministry of Culture, Community and Youth announced the Culture Pass initiative to encourage more Singaporeans to experience the arts. NAC's upcoming pilot Arts x Tech Lab space will empower artists to explore emerging technologies, and network and collaborate to reach new audiences. We are also bridging the arts with adjacent industries, with a workshop series for writers to transform their intellectual property into story bibles and pilot scripts. With support from President's Challenge as its Impact Partner, NAC has expanded the NAC Arts Scholarship to Diploma studies at the Nanyang Academy of Fine Arts, LASALLE College of the Arts, and School of The Arts in 2025. This has seen a record number of 44 NAC Arts Scholars as we expand access to arts education.

Sustaining the Momentum, Together

As we approach the midpoint of *Our SG Arts Plan (2023 – 2027)*, we will continue to execute our strategic pillars with clarity and purpose. The foundations laid are more than milestones — they are springboards for future growth. The arts enrich our lives and drive NAC's mission. Together with our artists, partners, and stakeholders, we will champion a vibrant and sustainable arts ecosystem where the arts inspire, connect and thrive.

WHO WE ARE

COUNCIL MEMBERS

Goh Swee Chen

Chairman
Nanyang Technological University
Board of Trustees



Low Eng Teong

Chief Executive Officer
National Arts Council



Beatrice Chia-Richmond

Creative Director
Presplay Pte Ltd



Warren Fernandez

Senior Fellow, Executive Deputy Chairman's Office
S. Rajaratnam School of International Studies



Director, Industry Engagement
College of Humanities, Arts and Social Sciences
Nanyang Technological University

Goh Geok Cheng

Non-Executive Director and
Risk Committee Chair
HSBC Life Singapore Pte Ltd



Derek Loh

Partner
TSMP Law Corporation



Professor Liow Chinyong Joseph

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

WHO WE ARE

COUNCIL MEMBERS

Eugenia Tan Yunchin
Divisional Director,
Student Development Curriculum
Ministry of Education



Bernard Toh
Assistant Chief Executive Officer
GovTech

Karen Teo
Vice President, APAC Platforms and Devices Partnerships
Google



Thien Kwee Eng
Chief Executive Officer
Sentosa Development Corporation



Christopher Wong
Former Partner, Assurance
Ernst & Young LLP
Singapore



Wong Tien Hua
Director
Mutual Healthcare Pte Ltd



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

WHO WE ARE

SENIOR MANAGEMENT

Grace Ng
Group Director
(Corporate Development)



Low Eng Teong
Chief Executive Officer



Lynette Pang
Deputy Chief
Executive Officer



Rebecca Li
Director
People & Culture

Lau Wan Jia
Head
Internal Audit



Serene Lim
Director
Performing Arts

SENIOR MANAGEMENT

Tay Tong
Director
Visual Arts



Sam Lay
Director
Strategic Partnerships
& Engagement



Aruna Johnson
Director
Literary Arts, Access &
Community Engagement



May Tan
Director
Education & Manpower
Development



Yeoh Phee Suan
Director
Marketing & Audience Development



Ho Hwei Ling
Director
Strategic Communications

WHO WE ARE

SENIOR MANAGEMENT

Dr Sharon Chang
Chief Research Officer
Data & Research



Ho Pei Qin
Covering Head
Incentive Policy



Victor Ang
Director, Chief Information Officer
Technology & Innovation



Evelyn Tan
Acting Chief Financial Officer
Finance, Cultural Matching Fund



Clara Dyeo
Director
Policy & Planning

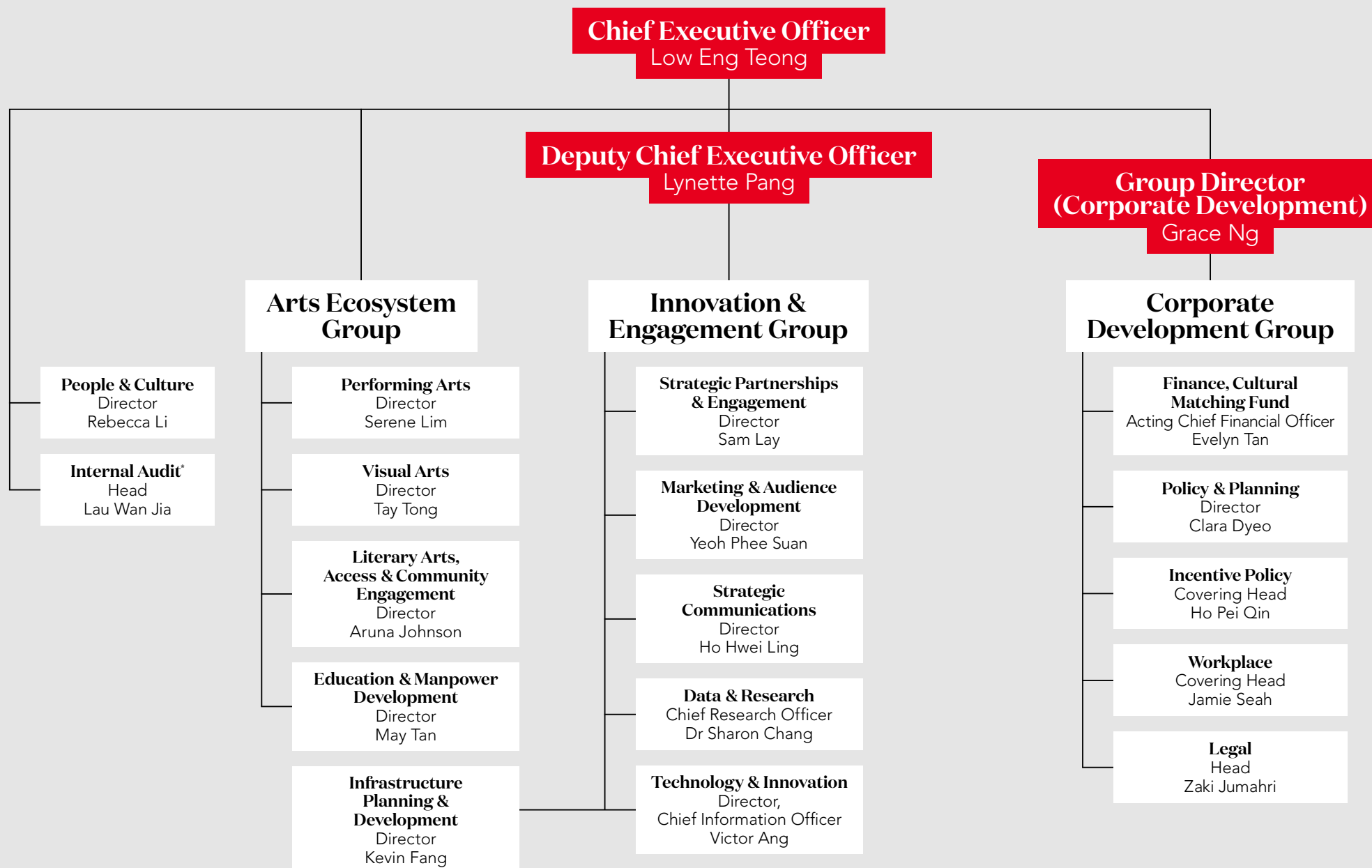


Jamie Seah
Covering Head
Workplace



Zaki Jumahri
Head
Legal

ORGANISATION STRUCTURE



*Centralised at MCCY

As of 1 Oct 2025



Arts group Nadi Singapura performing *Kito dan Kita*, a Malay drumming and music performance inspired by the traditions of the Malay community in Singapore and the Nusantara, at the launch of ArtsEverywhere@CDC.

THE YEAR IN REVIEW

THE YEAR IN REVIEW

ArtsEverywhere@CDC



(Third from Left) Riduan Zalani, Co-Founder and Artistic Director, Nadi Singapura, facilitating a drum circle with participants at Kampung Admiralty, one of the locations for ArtsEverywhere@CDC.

Singapore Art Week 2025



Alvin Tan, then-Minister of State, Ministry of Culture, Community and Youth & Ministry of Trade and Industry, delivering the opening speech at the Singapore Art Week Forum 2025: Art Publics, a full-day event which gathered international artists, curators, and museum and urban practitioners to rethink art's relation to the public.

Singapore International Festival of the Arts 2024



Award-winning work *Sun & Sea* made its Southeast Asian debut at SIFA 2024, transforming the iconic Esplanade Theatre into a spectacular beach with 24 tonnes of sand and groups of beachgoers who sung about the impact of climate change. Credit: Moonrise Studio, courtesy of Arts House Group

THE YEAR IN REVIEW

Singapore Writers Festival 2024



(From Left to Right) Moderator Courtney Saville and presenters Firdaus Sani, Zarina Muhammad and Fransiskus Tintin at *Ikut Arus*, a performance and panel that explored the ties that bind water, culture, and nature in coastal communities like the Orang Laut. Credit: Arts House Group

Arts Scholarships 2024



The NAC Arts Scholarship 2024 and inaugural NAC-UAS Arts Scholarship 2024 recipients with Guest-of-Honour, Low Yen Ling, Senior Minister of State, Ministry of Culture, Community and Youth, & Ministry of Trade and Industry; Goh Swee Chen, Chairman, NAC; Low Eng Teong, CEO, NAC; and Professor Kwok Kian Woon, Vice-Chancellor, UAS.

Cultural Medallion & Young Artist Award 2024



2024 Cultural Medallion and Young Artist Award recipients with President Tharman Shanmugaratnam; Jane Ittogi; Alvin Tan, then-Minister of State, Ministry of Culture, Community and Youth & Ministry of Trade and Industry; Dr Lee Tung Jean, Deputy Secretary (Culture and Sports), Ministry of Culture, Community and Youth; Goh Swee Chen, Chairman, NAC; and Low Eng Teong, CEO, NAC.

Patron of the Arts Awards 2025



Guest-of-Honour David Neo, Acting Minister for Culture, Community and Youth & Senior Minister of State for Education with Distinguished Patron of the Arts (Organisation) recipients, Liam Wee Sin and Wee Wei Ling, representing UOL Group Limited and Pan Pacific Hotels Group, at the Patron of the Arts Awards 2025.

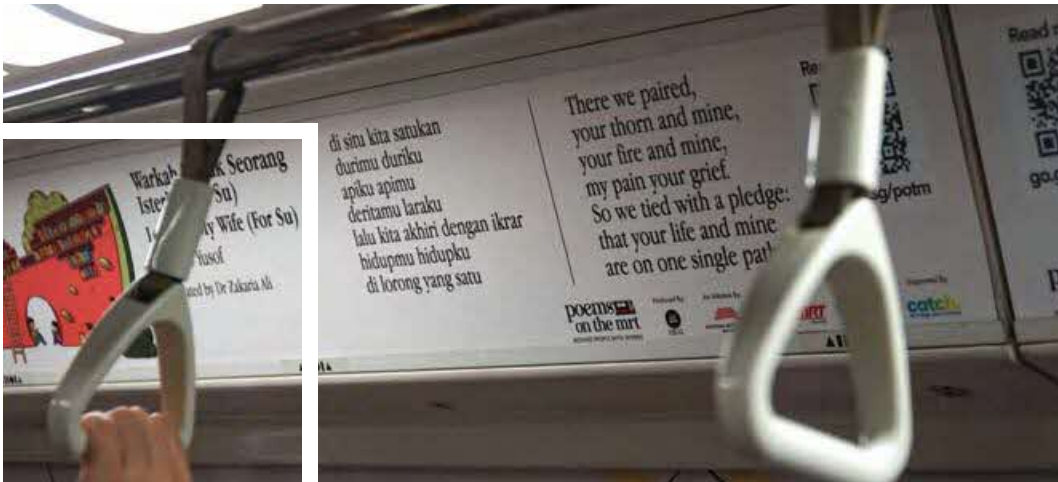
THE YEAR IN REVIEW

Art Under Viaduct Spaces



A Living Museum for Bukit Gombak, an interactive, community-driven art installation by artist Quek Jia Qi, featured on a series of viaduct pillars under Bukit Gombak MRT station.

Poems on the MRT



A poem by Yatiman Yusof featured on a train panel, accompanied by its English translation. Each panel displays an excerpt of the original poem in Chinese, Malay or Tamil, alongside its English translation, showcasing Singapore's multilingual literary heritage. Credit: Sing Lit Station

MOU with Creative Australia



Low Eng Teong, CEO, NAC, pictured with Adrian Collette, CEO, Creative Australia during the Memorandum of Understanding (MOU) signing ceremony between both Councils.

MOU with SingHealth Community Hospitals and Agency for Integrated Care



A fan dance session for seniors at Allkin Active Ageing Centre @ Sengkang 182, part of the series of arts-based wellbeing programmes for seniors commissioned by NAC in collaboration with SingHealth Community Hospitals and Agency for Integrated Care.

TOWARDS A MORE CONNECTED SOCIETY



For the first time, the Arts and Disability Forum 2025 saw numerous arts and cultural institutions joining as programme partners and collaborators, reflecting the sector's strengthened commitment to enhancing arts accessibility in Singapore.
Credit: ART:DIS

Catch



Catch won eight awards at the MARKies Awards in April 2024, including Gold for Most Creative in Digital, and Communications/Public Relations.

Catch (catch.sg) is Singapore’s largest go-to guide for discovering arts and culture activities. Since its launch in 2023, it has continued to offer curated content in engaging formats to make the arts more accessible to diverse audiences.

Catch achieved significant milestones in FY2024/25, clinching a total of 11 accolades across the MARKies and Marketing Excellence Awards in 2024. Catch was also the Official Arts and Culture Media for major events, including ArtsEverywhere@CDC and Singapore Art Week 2025, where it introduced a claw machine activation to boost ground engagement. In February 2025, Catch was appointed the Official Marketing Partner for the SG Culture Pass initiative, which launched in September 2025. The pass encourages Singaporeans to support local artists and cultural practitioners, with Singapore Citizens aged 18 and above receiving SG Culture Pass credits worth \$100.

As of 31 March 2025, Catch has attracted over 930,000 unique visitors and garnered more than two million page views, supporting over 350 arts and culture organisations in promoting their events.

MOE-NAC Performing Arts-Based Learning and Museum-Based Learning



Principal Conductor of the Singapore Chinese Orchestra, Quek Ling Kiong, engaged students at the start of the concert, *SCotify*.
Credit: Singapore Chinese Orchestra

To ensure quality arts learning experiences are accessible to students of all levels, interests, and abilities, the Ministry of Education’s Arts Education Branch and NAC continue to helm two initiatives: Museum-Based Learning (MBL) and Performing Arts-Based Learning (PABL). These programmes ensure that Primary and Secondary school students experience the arts in professional arts and cultural venues.

For PABL, Singapore Chinese Orchestra, Singapore Symphony Orchestra, The Esplanade Co Ltd, and Metropolitan Festival Orchestra were commissioned in 2024 to develop syllabus-aligned concerts for lower Secondary cohorts. Supported by educational resources and active engagement strategies, these concerts reached approximately 11,500 students—about 30% of the cohort—doubling the reach in 2023. PABL will be progressively rolled out to all secondary schools from 2025 to 2027.

NAC also continued its partnership with National Gallery Singapore to conduct Primary 4 MBL tours, providing out-of-classroom learning experiences that complement the Primary Art Syllabus. In 2024, 24,000 students from 113 primary schools participated in one of five thematic trails designed by the Gallery.



Students from Nanyang Primary School gathered visual clues to piece together the story behind Lim Hak Tai’s *Riot*, as part of MBL at National Gallery Singapore.

NAC-Arts Education Programme



Pre-school students from E-Bridge Rivervale Drive participated in an NAC-AEP workshop by ACTs of Life.
Credit: E-bridge Rivervale Drive

The National Arts Council-Arts Education Programme (NAC-AEP) provides students across pre-schools, mainstream schools, Special Education (SPED) schools, and Institute of Technical Education (ITE) Colleges with access to quality arts education experiences. Currently, the 2023 – 2025 NAC-AEP Directory features more than 1,400 programmes facilitated by over 300 artists and arts groups.

The NAC-AEP is also supported by the Tote Board Arts Fund, which subsidises the cost of quality arts education programmes. With the support of this Fund, 95% of mainstream schools, 80% of SPED schools and the 3 ITE Colleges are able to offer NAC-AEP programmes to their students.

NAC also continues to expand the reach of NAC-AEP within the pre-school sector by increasing access to centres managed by Anchor Operators and onboarding five new Partner Operators. In 2025, we have reached approximately 55% of government-supported pre-schools.

Artist-in-School Scheme



Teaching artist Sky Shen helped students at MINDS Woodlands Gardens School access their emotions and express themselves through music.
Credit: MINDS

The Artist-in-School Scheme (AISS) fosters sustained partnerships between Singapore arts professionals and schools to co-create customised arts experiences that deepen students’ engagement in and through the arts.

These artist-led programmes complement both arts curricular and co-curricular learning in mainstream and SPED schools, supporting institutions that are keen to collaborate with artist-educators on long-term arts initiatives.

In 2024, NAC supported 103 projects across 85 mainstream schools through AISS, and 31 projects across 17 SPED schools through the Special Education Artist-in-School Scheme (SPED-AISS). Beyond enriching students’ engagement in the arts, these partnerships advance broader educational outcomes and enhance teachers’ skills in delivering arts-based lessons.

Additionally, NAC partnered ART:DIS (Singapore) to collaborate with three SPED schools—Lighthouse School, APSN Tanglin School and MINDS Woodlands Gardens School—to co-deliver five projects, including instructor-training opportunities.

Hard Mode



Hard Mode, developed and staged by Checkpoint Theatre, explores the journey of growing up and captures the struggles young people face as they navigate their place and purpose in the world.
Credit: Checkpoint Theatre

NAC commissioned Checkpoint Theatre to develop and stage *Hard Mode*, a new play for Secondary school students, as part of NAC’s efforts to widen access to quality arts experiences for students and to foster greater theatre appreciation among young audiences.

Written by playwright Faith Ng, *Hard Mode* enriches the repertoire of theatre works developed specifically for young audiences by addressing themes relevant to teenagers. As part of the development process, Ng conducted extensive research, including interviews with young people aged 13 to 20, parents, and teachers. Checkpoint Theatre further enhanced the play through script development readings and workshops.

Staged from 18 to 24 October 2024, *Hard Mode* reached 25 schools with a total audience of over 1,500 students and teachers.

Let's Connect! 2024



Michael Tan, Director of Research, NAFA-UAS, delivered a presentation on Rethinking Systems and Deepening Cross-sectoral Relationships for Creative Health.



A representative from AIC shared about opportunities to weave the arts into the community care sector during the booth presentation segment.

Let's Connect!, NAC's annual learning and networking platform for artists and community stakeholders, gathered 118 professionals from Singapore's arts, healthcare and community care sectors at Stamford Arts Centre on 18 July 2024. The theme for Let's Connect! 2024, *Activating Arts for Wellbeing*, explored how professionals could enhance community and individual wellbeing through the arts.

The event featured presentations by industry leaders Tamsin Greulich-Smith, Director, School of X, DesignSingapore Council; Michael Tan, Director of Research, NAFA-UAS; and Lee Sze-Chin, Artist, Arts Educator and Art Therapist. Case studies from The TENG Company, ArtsWok Collaborative, and Esplanade – Theatres on the Bay also showcased arts-based wellbeing projects in action.

The programme included a panel discussion moderated by Dr Joanne Yoong, followed by a networking lunch where participants visited booths by NAC, Agency for Integrated Care (AIC), Jurong Health Campus, School of X, and National Gallery Singapore to learn more about arts and wellbeing initiatives. Attendees also had the option to join a curated tour of the *Slow Art* exhibition at National Gallery Singapore.

Creative Harmony: Arts x Wellness Programmes



Artist and art therapist Aqilah Faizall conducted a workshop for Singapore Polytechnic students to creatively express themselves through visual arts.
Credit: PLAY!

As part of NAC's partnership with United Overseas Bank (UOB), the second year of the Arts x Wellness workshop programmes engaged youths from various tertiary institutions through arts activities that promote mindfulness and mental wellness.

14 artists delivered 30 workshops and reached over 3,000 participants across four institutions: Ngee Ann Polytechnic, Singapore Polytechnic, Nanyang Polytechnic and the Nanyang Academy of Fine Arts. Activities included visual arts for self-reflection and drama techniques for creative expression.

The workshops offered engaging and interactive access to the arts through a wellness lens. They encouraged participants to discover the arts, acquire new creative skills, and reflect on the importance of wellbeing amidst their academic demands.

Arts & Disability Forum 2025



For the first time, this year's Arts and Disability Forum (ADF) saw numerous arts and cultural institutions joining as programme partners and collaborators, reflecting the sector's strengthened commitment to enhancing arts accessibility in Singapore. Credit: ART:DIS



Plenary at Esplanade featuring (from Left to Right) Siddhant Shah, Founder, Access for All, India; Eddy Zee, Project Director, No Limits, Hong Kong Arts Festival; Yvonne Tham, CEO, The Esplanade Co Ltd, Singapore; and Cassandra Chiu, Executive Director, K9 Assistance Singapore. Credit: ART:DIS

The Arts and Disability Forum 2025, presented by ART:DIS with NAC's funding and support, marked a significant milestone in advancing inclusive arts programming while strengthening regional partnerships across Asia. Building momentum through five lead-up workshops from August to December 2024, the main forum drew 539 attendees and featured 40 speakers and moderators.

Regional partners included No Limits (Hong Kong), Access for All (India), Jogja Disability Arts (Indonesia), Chung-Ang University (Korea), and Accessivation Studio (China). Local collaboration was equally robust, with participation from key cultural institutions including Esplanade – Theatres on the Bay, National Gallery Singapore, Singapore Art Museum, NHB Museum Roundtable, NAFA–UAS, and Equal Dreams.

The lead-up workshops exceeded attendance targets with over 150 participants, highlighting strong demand for and interest in accessibility training in the arts sector. Participants also reported increased practical knowledge and confidence in implementing inclusive practices. The forum received positive feedback for its well-curated content, particularly in presenting regional perspectives and ensuring strong representation of persons with disabilities on panels.

WeCare Arts Fund and WeCare Arts Experiences



Mixed Media Art with Basic photography, Tunnel Book & Diorama Art by Joanne Lio at SASCO@Khatib Active Aging Centre. Credit: SASCO@Khatib Active Aging Centre

The WeCare Arts Fund is a collaboration between NAC and People's Association (PA)'s network of five Community Development Councils (CDCs). Launched in 2014, it increases access to the arts for under-reached communities served by Social Service Agencies (SSAs). Through this partnership, NAC leverages CDCs' network to reach beneficiaries in the social sector, and SSAs can tap on this fund to bring arts directly to their beneficiaries, creating more on-site opportunities for artists to engage with communities.

WeCare Arts Experiences, a complementary scheme launched in 2021, also in partnership with PA through the five CDCs, provides funding to SSAs for beneficiaries to attend ticketed performances and exhibitions presented by key arts and cultural organisations.

In FY2024, over 2,000 beneficiaries from the SSAs, such as senior care and family care centres, tapped on the WeCare Arts Fund to formulate impactful arts programmes across diverse art forms, activating 71 artists and reaching 62 unique SSAs. Over 800 beneficiaries from the SSAs also tapped on WeCare Arts Experiences to access ticketed arts and cultural experiences curated by NAC and Singapore's cultural institutions for free.



Audiences from all walks of life enjoyed the percussion workshop, a fringe activity presented by the Philharmonic Wind Orchestra Ensemble as part of the ArtsEverywhere@CDC experience.

ArtsEverywhere@CDC is a collaboration between NAC, People’s Association (PA), and the five Community Development Councils (CDCs), supported by the Ministry of Culture, Community and Youth, with *Catch* (catch.sg) as the official arts and culture media partner.

Launched in July 2024, ArtsEverywhere@CDC brings arts experiences directly to communities where they live, work and play. The first phase ran from 27 July 2024 to 30 March 2025 and featured 46 shows across Singapore’s five districts, attracting over 45,000 attendees. The programme showcased performances and arts experiences by local arts groups including Brahmastra Ensemble, Ding Yi Music Company, Nadi Singapura, The Philharmonic Winds, yIN Harmony, and Didier Ng.

In celebration of SG60, the line-up of performances, workshops, and activities was expanded in April 2025 with more performances featuring more artists and arts groups, to foster a deeper appreciation of Singapore arts through shared experiences.



yIN Harmony performed *A Bird’s Journey*, blending dance and music in a captivating performance.



Audience members engaged in a crane origami workshop, a fringe activity complementing yIN Harmony’s performance *A Bird’s Journey*.

Patron of the Arts Awards



Key Giving Statistics

>\$40 million contributed by 515 award recipients

Corporate contributions amounting for 68% of total giving

80% of total awardees are individuals



David Neo, Acting Minister for Culture, Community and Youth, & Senior Minister of State for Education with Distinguished Patrons of the Arts at the Patron of the Arts Awards 2025.



Goh Swee Chen, Chairman, NAC, delivering the welcome address at the Patron of the Arts Awards 2025.

The 42nd edition of the Patron of the Arts Awards celebrated a significant milestone on 20 August 2025 at Pan Pacific Singapore, honouring a record 515 patrons for their exceptional contributions towards the development of the arts in Singapore in 2024. The ceremony recognised 412 individuals and 103 organisations, and signalled strong continued support for the arts in areas that enrich lives, expand community access, and strengthen the long-term growth of Singapore’s arts ecosystem.

The collective impact of these patrons has been substantial, with \$45.75 million channelled into advancing Singapore’s arts development throughout the year. Notably, the number of individual patrons awarded has more than doubled from 196 in 2021 to 412 in 2025. This signifies a deepening engagement between Singaporeans and the arts, demonstrating how cultural philanthropy has become increasingly personal and meaningful to our community.

Sustain the Arts (stART) Fund



A heartwarming scene where father and daughter reunite in *Tharuthalai Thirutham* by AGAM Theatre Lab, a production supported through NAC’s stART Fund. Credit: AGAM Theatre Lab

Led by NAC and supported by the private sector, the Sustain the Arts (stART) Fund is an initiative aimed at empowering smaller arts organisations to strengthen the long-term sustainability of their practice. The fund fosters a shared sense of ownership of the arts while helping these organisations build robust operational and strategic capabilities.

With over \$9 million raised since its inception in 2021, stART delivers impact through two key streams: Organisation Funding, which enhances operational and strategic capabilities of arts organisations, and Programme Funding, which supports community engagement and audience development initiatives.

The achievements and impact of the 2024 stART Fund grantees will be showcased in the 2024 stART Impact Evaluation Report, scheduled for release in Q4 2025.

Key Achievements for stART Fund	
Over \$9 million raised	70 arts groups funded
Organisation Funding	
26 arts groups supported under Organisation Funding, including two in 2024	11 arts groups attained IPC/Charity status as of 2024
Programme Funding	
29 programmes funded in 2024	26 programmes completed in 2024

SG Cares Giving Week 2024: A Cause to Groove For



Participants engaged in a warm-up exercise led by a member of Decadance Co during the *Silver Dance Fiesta*.

During SG Cares Giving Week 2024, NAC supported Decadance Co’s *Silver Dance Fiesta*, a vibrant contemporary dance programme that brought generations together through movement and music, through the stART Fund. This initiative highlights how the arts can enhance the well-being of the silver generation and their families through interactive dance activities.

Over 60 participants took part in contemporary dance routines specifically designed to boost physical and cognitive health while nurturing social connections. Through carefully choreographed sequences, they experienced the joy of creative expression alongside improvements in balance, coordination, and mental agility.

Cultural Matching Fund



Red Dot Baroque collaborated with Guest Director and harpsichordist Alberto Busetтини and Contrarco Baroque, Italy.
Credit: Red Dot Baroque (Gerald Lim)



Musical theatre performers from Sing'theatre interacted with young patients under the *Sing Me a Story* programme.
Credit: Sing'theatre Ltd

Since its establishment in 2013, the Cultural Matching Fund (CMF) has been a cornerstone initiative administered by NAC to strengthen Singapore’s cultural philanthropy landscape. With cumulative funding of \$600 million to date including a \$100 million top-up announced by Prime Minister Lawrence Wong during Budget 2025, the fund demonstrates Singapore’s sustained commitment to nurturing the arts and heritage sectors. The extension of CMF to 2029 marks a key milestone in efforts to build resilient and sustainable arts and heritage organisations by fostering greater philanthropic support from the private sector.

Since inception, CMF has matched over \$420 million in private donations, enabling organisations to expand programmes, enhance artistic excellence, and reach wider audiences. The number of donations has grown from 2,000 in 2014 to over 16,000 in 2024. As of 2024, 127 unique arts and heritage charities—approximately 76% of all such charities in Singapore—have applied to CMF at least once.

CMF has enabled organisations to elevate artistic ambitions and broaden outreach. Red Dot Baroque utilised CMF funding to support their 2024–2025 season, including collaborations with Alberto Busetтини and Contrarco Baroque, Italy. With CMF’s support, Sing’theatre’s *Sing Me a Story* programme at Tan Tock Seng Hospital and National University Hospital brought musical theatre performers to engage young patients through songs and interactive storytelling. These initiatives showcase the transformative power of the arts in enriching lives and expanding Singapore’s cultural ecosystem.

Tote Board Arts Fund



Youth dancers from A Little RAW performed in *Stacked Stories – A Balancing Act*, a movement-theatre performance inspired by the traditional wooden block game.
Credit: Grace Baey by Tiny Big Picture

Tote Board Arts Fund (TBAF) is a Tote Board initiative managed by a committee appointed by NAC. It supports local artists and arts groups in bringing the arts to communities and creating shared experiences. The fund offers audiences and participants opportunities to connect with people from different social backgrounds, increase awareness and appreciation of local arts groups and art forms, and foster a sense of national identity.

In FY2024, the fund supported a total of 145 projects, including *Stacked Stories – A Balancing Act*, a movement-theatre performance by RAW Moves. Featuring dancers from the inclusive creative movement programme A Little RAW, the performance reflects society’s diverse mosaic, where every individual contributes to its collective structure.

WHERE THE ARTS MOVE THE CITY



Artist Dorcas Tang captures a bird's-eye view of the Ghim Moh Intergenerational Floor Art Mural, a project supported under the Lively Places Fund.
Credit: Ian Mun, Roving Studios

Kampong Java



Visitors at the Kampong Java launch event included a diverse mix of arts practitioners from various disciplines, using the space as both a studio and a testbed for works-in-progress with audiences.



Edwin Tong, then-Minister for Culture, Community and Youth & Second Minister for Law (centre), with artists from Arterly Obsessed at the Kampong Java launch event. Credit: Ministry of Culture, Community & Youth

In July 2024, NAC and the Singapore Land Authority launched a joint tender for a row of five restored heritage properties at 52 to 56 Kampong Java Road, to be developed for multidisciplinary arts sandbox use. The envisioned new arts hub was first announced in 2021 by Edwin Tong, then-Minister for Culture, Community and Youth & Second Minister for Law, as a space dedicated to artist-led innovation and creation.

The tender was evaluated with a stronger emphasis on proposal quality, and in December 2024, 19SixtyFive was awarded a five-year tenure to develop the industry-led space, with an option to extend for an additional four years.

Plans for the premises include an annual multidisciplinary arts festival featuring live performances, art markets and industry talks. The hub will also offer new studio facilities, including acoustically treated spaces for arts tenants, with subsidised rates for emerging artists and students to support creative incubation.

Lively Places Fund



Seniors and youths work in tandem to co-create parts of the mural in a session led by artist Dorcas Tang.
Credit: Ian Mun, Roving Studios

The Lively Places Fund supports ground-up community initiatives that enliven public spaces. In FY2024/25, NAC partnered with the Housing & Development Board and the Urban Redevelopment Authority to support six arts-related projects by funding artists' fees.

One example was the *Ghim Moh Intergenerational Floor Art Mural* by artist Dorcas Tang, launched on 11 October 2024. Tang collaborated with students from Methodist Girls' School and Boon Lay Secondary School, together with seniors from Lions Befrienders Ghim Moh Active Ageing Centre, to create a floor mural capturing the rich stories of 25 senior residents living in Ghim Moh. The project engaged around 60 community participants across ten painting sessions, activating public spaces through the arts and fostering intergenerational interaction.

Supporting the Busking Community



Buskers and the NAC team at a *Buskers Connect* session in May 2024.

The Busking Scheme, managed by NAC, brings the arts closer to the community and enlivens public spaces across Singapore. It enables performers to share their creative expressions with the public and engage audiences at designated locations throughout the city.

In FY2024/25, NAC expanded the scheme's reach through partnerships with government agencies and the private sector, establishing new busking locations in heartland areas, transport hubs, and commercial spaces. The scheme now encompasses over 80 locations islandwide and involves more than 500 registered buskers, an increase from about 300 buskers in FY2023/24.

A key development was NAC's collaboration with SMRT to create dedicated busking locations at 18 MRT stations for performers with disabilities. This reflects NAC's commitment to inclusive arts opportunities and equitable access for all to high-traffic performance spaces.

NAC also strengthened engagement with the busking community through the Buskers Consultative Committee, *Buskers Connect* sessions, and site reces to identify potential new locations. These ongoing consultations have provided valuable insights into busking locations, challenges faced by buskers, and suggestions to enhance the scheme. They have helped NAC better understand busking's role in ground-up placemaking and in creating unique, community-rooted arts experiences that enrich Singapore's cultural landscape.

Arts & Culture Nodes



Participants of all ages at the community arts co-creation project *Paradise in Your Hands*, curated by anGie Seah and organised by NLB.
Credit: NLB

Established in 2012, NAC's Arts & Culture Nodes initiative is a network of community touchpoints across Singapore offering quality arts programmes that bring people together to experience the arts. Supported through partnerships with the National Parks Board, National Library Board (NLB), and Our Tampines Hub, the network provides year-round access to diverse arts activities where communities live, work, and play.

In 2024, more than 500,000 participants engaged in programmes across over 15 touchpoints, fostering community bonding and broadening arts attendance and participation.

Singapore Art Week



An attendee taking a picture of a suspended installation at ART SG 2025.



A visitor reading parts of work from *Before and After the Unknown* by artists Mark Chua and Lam Li Shuen.



A member of audience (centre) interacting with artists Joshua Kon and Arrvinrai over the *Con-Temporary Art* roving museum.

Singapore Art Week (SAW) 2025, NAC’s flagship visual arts festival, marked its 13th edition with over 160 visual art events, presentations, and experiences islandwide. Each year, the festival serves as a point of convergence that showcases the diversity of Singaporean and regional artists to a global audience. At the same time, SAW plays a pivotal role in democratising art by transforming everyday spaces—from shopping malls, and public parks, to void decks, and MRT stations—into art venues throughout Singapore.

Signature presentations like *Light to Night Singapore 2025: Do You See Me?* returned for its 9th edition, enlivening the Civic District with mesmerising light projections and installations. One of the highlights included the homecoming of *Seeing Forest* by Robert Zhao Renhui and curated by Haeju Kim, at the Singapore Art Museum (SAM), following its acclaimed presentation at Venice Biennale 2024. SAW’s marquee art fairs—ART SG and S.E.A. Focus—demonstrated the art market’s vigour, with increased sales indicating growing collector interest in local and regional artists.

Key art precincts Gillman Barracks and Tanjong Pagar Distripark (TPD) came alive over the two weekends of SAW. At Gillman Barracks, *Art After Dark* featured contemporary art exhibitions open past usual gallery hours, with live performances by music collective New Mongrels. TPD, anchored by SAM and S.E.A. Focus, hosted *Sonic Sessions*, activating the spine with performances by local and international artists. Families and youths took part in workshops and browsed the craft market while visiting exhibitions by SAM and various galleries such as Whitestone and Gajah Gallery. These programmes created inclusive and engaging experiences for audiences to discover and connect with art.

SAW extended its reach into the heartlands through partnerships with the People’s Association (PA) and Land Transport Authority. SAW x PAssionArts celebrated SG60 with the theme *Building Our SG Together*, featuring community projects by artists and arts groups in collaboration with Community Arts and Culture Clubs across five neighbourhoods in Singapore. Additionally, SAW rejuvenated public transport nodes as part of the *Art in Transit* programme, with artworks sited at eight MRT stations, a themed train, and an MRT viaduct at Bukit Gombak MRT station—expanding the festival’s footprint and public access to art throughout its duration.

Art Under Viaduct Spaces and Train Wrap



Images of local artefacts such as Bukit Gombak Park’s Butterfly Garden and Little Guilin are featured on one of the viaduct pillar wraps created by artist Quek Jia Qi.



(First row, from Right) Low Yen Ling, Senior Minister of State, Ministry of Culture, Community and Youth & Ministry of Trade and Industry, takes a photo with artist Quek Jia Qi; Lynette Pang, Deputy CEO, NAC; (Second row, from Right) Dr Chuai Chip Tiong, Group Director, QSMO, Community & Customer Engagement, LTA and Elynn Han, Director of Community Partnerships (South), LTA.



Wishes in the Wind: Tapestries for the future, a themed train on the North East Line, led by Elisa Liu and Cheng Jin An with graphic designer Aravindan B, in collaboration with Tampines North Community Arts and Culture Club.
Credit: LTA

On 17 January 2025, during Singapore Art Week (SAW), NAC and the Land Transport Authority (LTA) launched Art Under Viaduct Spaces, a key initiative stemming from a three-year Memorandum of Understanding (MOU) signed in January 2024. This project transforms public transport spaces into artistic canvases, enriching daily commutes with cultural experiences. It is also part of the Public Art Trust, an initiative by NAC which aims to integrate art into our urban spaces and make it more accessible to Singaporeans.

Low Yen Ling, Senior Minister of State, Ministry of Culture, Community & Youth & Ministry of Trade and Industry, unveiled the artwork *A Living Museum for Bukit Gombak*, spanning 10 viaduct pillars under Bukit Gombak MRT station. The installation showcased images of local artefacts contributed by residents and is estimated to reach over 12,000 Bukit Gombak residents monthly. The year-long exhibition by artist Quek Jia Qi was also supported by SMRT and the People’s Association.

Building on the previous year’s success, NAC and LTA also introduced the second edition of a SAW-themed train and station murals, reaching more than 2.1 million commuters. Eight MRT stations and one North-East Line train featured various artworks by artists showcased at programmes during SAW.

Poems on the MRT



Darryl David, Member of Parliament for Ang Mo Kio GRC and Deputy Chair of Government Parliamentary Committees for Education and Ministry of Culture, Community and Youth, delivered opening remarks as Guest-of-Honour at the launch of Poems on the MRT.
Credit: Sing Lit Station

An NAC initiative in partnership with SMRT Trains and Stellar Ace, and produced by Sing Lit Station, *Poems on the MRT* brought curated poems by the Sing Lit community into commuters' daily journeys. Running from 1 November 2024 to 30 October 2025, the initiative featured over 100 Singapore poetry excerpts in English and Mother Tongue languages, displayed across in-train panels on the East-West, North-South, and Circle lines.

The campaign also included a specially designed concept train styled like a bookstore, animated videos by local artists, and video interviews with local poets shown in stations and on trains, offering a rich and multilingual literary experience that celebrated Singapore's cultural diversity.

I Play SG Music



(From Left to Right) Sam Lay, Director, Strategic Partnerships and Engagement, NAC; Clarence Chan, Founder, Bandwagon Asia; Andrea Khoo, Deputy Director, Performing Arts – Music, NAC; Lynette Pang, Deputy CEO, NAC; Ong Wee Min, Vice President of Sales and MICE, MBS; and Genevieve Lim, Executive Director, MICE Management, MBS, on stage during the launch of I Play SG Music.

Homegrown music takes centre stage at Marina Bay Sands (MBS) through I Play SG Music, an initiative that brings Singapore music to the forefront where people meet, work, and play. Today, music from over 70 local artists, including Linying, Sezairi, The Great Spy Experiment, Jasmine Sokko, Benjamin Kheng, Corrinne May and more, provide the musical backdrop for all events at the Sands Expo and Convention Centre.

As part of the three-year Memorandum of Understanding between NAC and MBS, the initiative also featured live performances by Singapore music artists at major MICE events, including Synergy of the Senses 2024 and the Professional Convention Management Association Asia Pacific Business of Events 2024 and 2025.

In addition to MBS, I Play SG Music continues to bring Singapore music to commuters at all SMRT train stations and bus interchanges. This is possible due to the partnership between NAC and SMRT since August 2023.

FUELLING THE CREATIVE ECONOMY



SUARA / ORO RUA, featuring Singapore vocalists and dancers from Aotearoa, explored what expression can be in a post-human world.

Credit: Moonrise Studio, courtesy of Arts House Group

Cultural Medallion and Young Artist Award 2024



(Front row, from Left to Right) 2024 CM recipients, Siew Hock Meng and Ghanavenothan Retnam.
(Back row, from Left to Right) 2024 YAA recipients, Evan Low Jun Feng, Zhang Fuming, Alan Choo Su Ho and Tan Si En.

The Cultural Medallion and Young Artist Award (CMYAA) are Singapore’s highest arts accolades. The Cultural Medallion honours individuals whose artistic excellence, contributions, and commitment have enriched and shaped Singapore’s cultural landscape. The Young Artist Award recognises young practitioners for their outstanding artistic achievements and encourages them to continue pursuing excellence in the arts.

On 27 November 2024, six individuals were conferred the accolades at the CMYAA Ceremony held at the National Gallery Singapore. The Cultural Medallion was awarded to Ghanavenothan Retnam and Siew Hock Meng, in recognition of their significant contributions to Indian music and the visual arts, respectively. The Young Artist Award was presented to Alan Choo Su Ho, Evan Low Jun Feng, Tan Si En, and Zhang Fuming, for their artistic excellence across a diverse range of disciplines spanning music, film, and visual arts.

Arts Scholarships 2024



NAC Arts Scholars 2024 and NAC-UAS Arts Scholars 2024 with Low Yen Ling, Senior Minister of State, Ministry of Culture, Community and Youth, & Ministry of Trade and Industry.

The NAC Arts Scholarship supports outstanding individuals with exceptional talent in their arts education to enable them to take on leadership roles in shaping Singapore’s future arts and culture scene.

On 30 July 2024, 13 individuals were awarded scholarships at the 2024 Arts Scholarship Ceremony held at The Arts House Chamber, offering diverse pathways in arts education. The scholars will pursue arts and arts-related degree programmes at reputable institutions locally and overseas, preparing them to take on impactful roles in shaping the growth of Singapore’s arts industry and creative economy.

This year also marks the inaugural award of the NAC-UAS Arts Scholarship, with four scholars receiving support for their studies at LASALLE College of the Arts and Nanyang Academy of Fine Arts.

Singapore Writers Festival 2024 and International Visitors Programme



Vocalist Sushma Soma and guitarist Isuru Wijesoma performed songs in various Indian languages in *Dear Home*.
Credit: Arts House Group



Bestselling Korean writer Baek Sehee (Centre) at her Meet the Author session with moderator Chan Li Shan (Left).
Credit: Arts House Group



SWF 2024 Literary Pioneer Dan Ying at a panel and live performance featuring musical compositions inspired by her poetry.
Credit: Arts House Group



Roundtable session with IVP 2024 delegates, key literary organisations, and NAC.

The Singapore Writers Festival (SWF) is Singapore’s premier national literary festival that showcases a diverse line-up of local and international writers through multidisciplinary programmes. The 27th edition, SWF 2024, was held from 8 to 17 November and themed *In Our Nature*, which resonated strongly with festivalgoers.

With new Festival Director Yong Shu Hoong at the helm, SWF 2024 presented more than 200 programmes featuring over 300 speakers and moderators from Singapore and abroad, and was supported by over 100 festival volunteers. Highlights included a travelling exhibition and music programmes celebrating Dan Ying, Chinese-language poet and Cultural Medallion recipient; keynote talks and panels with Cat Bohannon, bestselling author and researcher, and Shehan Karunatilaka, Booker Prize winner; as well as a wide range of events such as island tours, comedy performances, Tech Talks, and storytelling sessions.

The International Visitors Programme (IVP) took place from 14 to 18 November alongside SWF, as part of NAC’s broader internationalisation efforts. NAC hosted five international delegates, including literary agents from Malaysia, the United Kingdom, and the United States, to showcase Singapore’s literary scene, foster networking, and create business opportunities.

The delegates attended a roundtable and networking session with local writers and literary organisations, and participated as panellists at SWF.

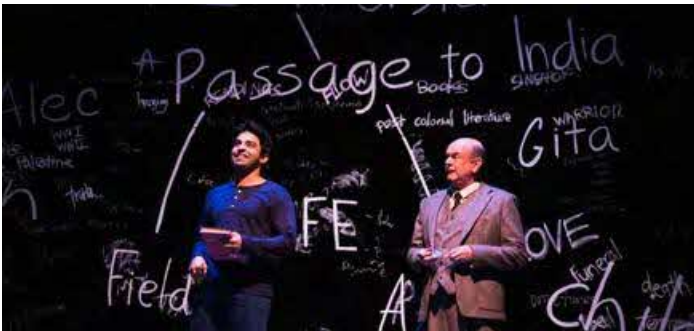
Singapore International Festival of Arts 2024 (SIFA)



The Dancer's Fair, an old-style fair featuring seven machines by Spanish artist Antigua i Barbuda, held at Cathay Green. Presented as part of Little SIFA, the installation introduced young audiences to the wonders and diversity of the performing arts.
Credit: Moonrise Studio, courtesy of Arts House Group



Herman Melville's epic tale *Moby Dick*, brought to life by French-Norwegian company Plexus Polaire with lively puppets of impressive scale and design, opened SIFA 2024.
Credit: Christophe Raynaud de Lage



SIFA 2024 commission *The Prose and the Passion*, written by Haresh Sharma and directed by Chong Tze Chien, created a theatrical world where reality and fiction intersect through the lens of E.M. Forster's life and works.
Credit: Moonrise Studio, courtesy of Arts House Group

The Singapore International Festival of Arts (SIFA) 2024 was themed *The Anatomy of Performance* and directed by Natalie Hennedige, whose tenure as Festival Director was extended to 2025. Organised by Arts House Group and commissioned by NAC, SIFA 2024's line-up included seven established international presentations and over 90 performances and activities across 17 venues islandwide and online, including the Singtel Waterfront Theatre at Esplanade, School of the Arts, Stamford Arts Centre, The Arts House, and Victoria Theatre.

More than 350 local and international artists from nine countries and regions took part in the festival. SIFA 2024 also featured five new commissions, providing a platform for local artists to collaborate, experiment, and engage in creative exchange across disciplines.

Highlights included *SUARA / ORO RUA*, a collaboration between music producer Safuan Johari and Māori choreographer Eddie Elliott that imagined a post-human future; and *REFUGE*, a multidisciplinary performance by The Observatory with Duck Unit, Rully Shabara, and Justin Shoulder that explored subterranean environments and the relationship between self and nature. Playwright Haresh Sharma and director Chong Tze Chien also presented *The Prose and The Passion*. Inspired by the letters, life, and novels of E.M. Forster, the production blended reality and fiction, and explored the enduring need for human connection.

Connect Asia Now International Presenters Visit Programme 2024



Theatre company Drama Box presented their community-based art experience *Boleh Bank* to international delegates from the IPVP, showcasing their collaborative work with residents from Cassia Crescent.

Connect Asia Now (CAN), launched in October 2023 by Esplanade – Theatres on the Bay, is an annual platform showcasing contemporary dance and performance from Singapore and across Asia. Designed to gather international presenters and regional practitioners, CAN aims to spotlight Singapore’s performing arts ecosystem and foster international opportunities for local artists. The second edition took place from 3 to 6 October 2024.

The International Presenters Visit Programme (IPVP), co-created by NAC and Esplanade, welcomed a core delegation of nine international presenters from Australia, Canada, China, Denmark, France, Japan, the Netherlands, the United Kingdom, and the United States. They were joined by 21 other global presenters, programmers, and curators.

Besides attending CAN performances, the international guests engaged Singapore artists through presentation sessions and networking events. The main delegation also presented insights into their platforms and festivals, offering valuable pathways for Singapore artists to connect with international circuits.

Launch of AFTERIMAGE



Poets Zeha and ArunDitha read *rib/cage* at the launch of AFTERIMAGE.
Credit: Sing Lit Station

To strengthen support for local poetry, Singaporean literary non-profit Sing Lit Station (SLS) launched AFTERIMAGE, a publishing arm dedicated to bringing poetry and other literary works by Singapore authors to life. Supported by NAC, this initiative fills a gap for poetry in the homegrown literature scene.

AFTERIMAGE is led by Chief Publisher Pooja Nansi and Managing Editor and SLS co-founder Daryl Qilin Yam. Their bold, intergenerational first collection, *rib/cage*, was published on 27 February 2025 and features three female poets—Rosaly Puthuchear, ArunDitha, and Zeha—at different stages of their lives and writing careers.

ARH Connects: IGNITE Mentorship, Coaching for Creatives, Kampung Halloween, Kopi with Kheng



ARH IGNITE Mentorship Programme mentor Kamini Ramachandran (right) with mentees Tara Ebrahim Mama and Julian Low.
Credit: Faizal Masjudi

The Arts Resource Hub (ARH) supports arts Self-Employed Persons (SEPs) in building sustainable careers by providing opportunities to connect, collaborate, and grow.

In 2024, ARH expanded professional development opportunities. To date, programmes such as ARH IGNITE mentorship and Coaching for Creatives have guided over 40 arts SEPs in developing skills and planning their careers. ARH also co-created new collaborative platforms such as Kampung Halloween and Kopi with Kheng that enabled more than 400 arts SEPs to connect, share knowledge across disciplines and industries, and grow communities of practice.

Additionally, ARH partnered industry veteran Jeremiah Choy to produce a video series offering practical advice on starting and sustaining an arts business, and enhanced access to physical spaces with immediate meeting room bookings, providing greater convenience and flexibility for SEPs.

Create, Remake or Adapt? 2024



Over 30 literary arts and media practitioners attended the pitching session during Workshop 3, using the networking opportunity to explore adaptation possibilities.

Create, Remake or Adapt? 2024 was a workshop series held from September to October 2024 under the Memorandum of Understanding between NAC and Mediacorp.

The series aimed to equip literary professionals with skills to develop their literary intellectual property (IP) into story bibles and pilot scripts. More than 20 literary arts participants took part in the sessions, gaining practical insights into the adaptation process and connecting with local and international media professionals.

The programme concluded with a pitching session, where five IPs were selected to receive the Sing Lit Adaptation Subsidy (SLAS).

Continuing Education and Training Programmes



Participants in the four-day Basic Lighting Operations course practising lighting installation and console programming at Esplanade Theatre Studio. The course covers lighting theory, equipment handling, and technical documentation for theatre professionals.
Credit: Aloysius Lim, courtesy of Esplanade – Theatres on the Bay

NAC has partnered various organisations to diversify training pathways by developing workplace-based programmes and offering course fee subsidies and training allowances. Aligned with the Skills Framework for the Arts, these initiatives provide arts professionals with opportunities to acquire skills and knowledge through hands-on work experience in real-world settings while strengthening their industry connections and developing their expertise.

NAC extended its collaboration with The Backstage Affair for a second run of the Apprenticeship Programme in Stage and Production Management, and introduced an additional track tailored for more experienced practitioners. As of July 2025, there are seven participants for the 12-month foundational track and the new six-month intermediate track. The intermediate track will continue accepting applications on a rolling basis until end-2025. NAC also continued its partnership with Esplanade Academy to provide course fee subsidies and training allowances for technical theatre foundation courses.

In Arts Education, NAC maintained its Training Support partnership with the National Instructors and Coaches Association (NICA) for arts educators to support their professional development. Additionally, a new partnership with Rainbow Centre was established to provide a dedicated pathway for arts educators to acquire expertise in inclusive education through practicum training.

Asia Creative Writing Programme



Panel session with writers (from Left to Right) Tham Cheng-E, Isa Kamari, and Arin Alycia Fong as well as moderator Annaliza Bakri at ACWP Practitioners Conference.
Credit: ACWP

The Asia Creative Writing Programme (ACWP) is a collaboration between NAC and Nanyang Technological University (NTU). It supports Singapore writers through year-round intermediate- to advanced-level creative writing courses and mentorship opportunities with acclaimed writers such as J.C. Hallman, Liu Ka-shiang, and Nor Faridah Abdul Manaf.

To date, ACWP has provided structured capability development to nearly 1,300 participants, including writers from the Chinese, Malay, and Tamil communities. On 2 November 2024, NTU organised the inaugural biennial ACWP Practitioners Conference, bringing together over 100 participants for a day of learning and networking among authors and industry stakeholders.

Traditional Arts Residency



2024 TA Residency artists-in-residence in a mentoring group session with Long Play Lab at Stamford Arts Centre.

The Traditional Arts (TA) Residency supports the incubation of innovative work in traditional performing arts. It invites individuals, groups or collectives primarily practising traditional arts to collaborate with artists from other disciplines, encouraging intercultural and cross-disciplinary experimentation with potential for international presentation.

Since 2018, five editions of the residency have supported nine artists-in-residence. The 2024 edition introduced an overseas mentor, Long Play Lab, which provided tailored mentorship to three artists-in-residence.

NAC-NLB Writers' Lab



Writer Don Shiao conducted a public talk as part of the NAC-NLB Writers' Lab.
Credit: NLB

The NAC-NLB Writers' Lab is a joint initiative by NAC and the National Library Board (NLB), aimed at supporting the development of works in English, Chinese, Malay, and Tamil.

The six- to 12-week manuscript incubation programme provides writers with access to NLB's collections, a stipend, mentorship, and opportunities to test ideas with library-goers through public engagement.

The 2025 edition supported four writers: Don Shiao, Hidayat Nordin, Jamal Ismail, and Prasanthi Ram.

Kirishima International Music Festival



Participants for the 45th Kirishima International Music Festival 2024.

Established in 1980, the Kirishima International Music Festival (KIMF) is jointly organised by Kagoshima Prefecture, the Culture Foundation of Kagoshima, and the Japan Music Foundation. KIMF is held over two weeks during the summer and features concerts by music professors, guest artists and selected music students from the Kirishima Plateau and Kagoshima.

Since 1998, NAC has nominated two outstanding young classical musicians each year to represent Singapore at KIMF. These musicians are jointly supported by NAC and the Kagoshima Prefectural Government. To date, more than 40 musicians from Singapore have participated in the festival, benefitting from masterclasses and gaining valuable experience through attending and performing in the festival orchestra and concerts. In 2024, Joshua Lau Jin Quan and Low Peng Guan represented Singapore in the Piano and Violin categories, respectively.

International Residencies
The Künstlerhaus Bethanien Residency



Artist Tini Aliman in performance at KB’s residency in 2024/25 cycle.
Credit: KB

NAC collaborates with Künstlerhaus Bethanien (KB) to offer two six-month residencies annually at their prestigious facilities in Berlin, Germany. As a renowned international cultural centre, KB provides artists-in-residence with dedicated studio spaces and exhibition venues, fostering an environment conducive for artistic development and cultural exchange.

The programme offers individualised mentorship and strategic networking opportunities, enabling artists to forge meaningful connections within Berlin’s vibrant arts ecosystem and the broader European cultural landscape. Artists benefit from KB’s extensive professional network, which includes galleries, museums, curators, and fellow artists across Europe.

Artists Yang Jie and Tini Aliman were selected for the 2024/25 cycle to develop their work within Berlin’s dynamic contemporary art landscape. This partnership reflects NAC’s commitment in nurturing Singapore’s artistic talent through international exposure and professional development.

NAC–International Writing Program Fall Residency 2024



(Front row, second from Right) Writer Daryl Li with the residents of the IWP Fall Residency 2025.
Credit: IWP

Since 2011, NAC has supported Singapore writers to participate in the 11-week International Writing Programme (IWP) by the University of Iowa. This initiative addresses skill gaps in the local literary arts sector and facilitates international networking with other literary practitioners and professionals, benefitting the wider Singapore arts community.

In 2024, writer Daryl Li took part in the residency, where he forged new international connections, attended field trips, participated in reading events and panel discussions, and collaborated with the Department of Dance on a creative project.

NAC–Sangam House Residency 2024–2025



Writer Manimala at the panel *An Evening of Stories: Memories, Histories, Archives* organised by IIHS, where she shared a few chapters of her novel.
Credit: Manimala Mathialagan

Since 2022, NAC has partnered with Sangam House to offer an annual residency for a Singaporean Tamil writer. Hosted at The Jamun in Bangalore, India, the residency provides dedicated time and resources for focused writing.

In 2024, Manimala Mathialagan attended the residency from 1 to 28 November. During her stay, she completed the first seven chapters of her novel and received valuable feedback from fellow writers and renowned authors Paannan and Pradheepa.

Manimala also presented part of her work at the panel *An Evening of Stories: Memories, Histories, Archives*, organised by the Indian Institute for Human Settlements (IIHS).

Writers' and Translators' Residencies at the National Centre for Writing UK



NCW resident Gabriel Wu visiting British poet and translator George Szirtes and his wife, Clarisa, at their home in Wymondham, near Norwich.
Credit: Gabriel Wu

Funded by NAC and managed by the National Centre for Writing (NCW), this annual residency offers Singaporean writers and translators the opportunity to develop their craft and gain greater exposure to the international literary community. The residency is hosted both virtually and in person, providing participants with mentorship from UK-based writers or translators, alongside opportunities to engage in workshops, online courses, and podcasts.

In 2024, the residency featured three in-person writers-in-residence: Christina Ng, Gabriel Wu and Wen-yi Lee; and four virtual residents: Jerrold Yam, Joyce Chua, Lisabelle Tay, and Marylyn Tan.

Emerging Translator Mentorships Programme by the National Centre for Writing UK



Jilly Bong (fourth from Left), alongside other mentors and mentees from the programme.
Credit: NCW

Building on a longstanding capability development partnership with the NCW, the Emerging Translator Mentorships Programme aims to nurture literary translators, particularly for languages whose literatures are underrepresented in English translation.

As part of the six-month programme, emerging translator Jilly Bong participated in the 2025 London Book Fair and the Assembly of Literary Translators. The Assembly featured panel sessions that explored the professional role of literary translators and provided networking opportunities. Mentored by Singaporean writer and translator Jeremy Tiang, Bong's translation sample of *The Scent of Plum Blossoms* by Tan Ju Li was included in the programme's final anthology.

ISPA Singapore Fellowship



Singapore's new ISPA Fellow Dapheny Chen, NAC delegate Loh Wei Zong, and South Africa's new ISPA Fellows at ISPA New York 2025.

NAC partnered with the International Society for the Performing Arts (ISPA) to support three Singapore Regional Fellows for 2025 to 2027: Chong Tze Chien, Playwright, Director and Core Member, The Finger Players; Dapheny Chen, independent dance artist; and Khairina Khalid, General Manager, Teater Ekamatra.

The Singapore Regional Fellows will participate in the biannual ISPA Congress that brings together performing arts leaders from around the world to exchange ideas, develop opportunities, and build relationships.

In 2025, Dapheny Chen attended the New York Congress, while Chong Tze Chien and Khairina Khalid took part in the Lugano Congress. At these events, the Fellows engaged in panel discussions, breakout conversations, and networking sessions.

Visions: A Singapore–France Emerging Artist-in-Residency Programme 2024



Singapore visual artist Chan Wan Kyn (far Right) attended a technical workshop during his residency in France, hosted by Fondation Fiminco.
Credit: Chan Wan Kyn

Visions: A Singapore–France Emerging Artist-in-Residency is a residency programme developed as part of the Memorandum of Understanding signed by NAC and the Embassy of France in Singapore in 2022. The programme is run by visual arts organisations INSTINC (Singapore) and Fondation Fiminco (France), with its inaugural cycle in 2024.

The programme aims to foster artistic growth and international collaboration. Emerging artists are given the opportunity to create new works, build professional networks and engage meaningfully with the cultural landscape and local arts communities in their host countries.

French visual artist Lucie Planty completed her residency with INSTINC from 23 July to 1 September 2024, while Singaporean visual artist Chan Wan Kyn completed his residency with Fondation Fiminco in Paris from 10 October to 9 December 2024.

International Platforms

11th Edition of Singapore Pavilion at Venice Biennale



Return of the Venice Biennale 2024 Singapore Pavilion show *The Divine and the Trash Stratum* by Robert Zhao Renhui and curator Haeju Kim at Singapore Art Museum, 2025.



Singapore Pavilion artist Robert Zhao Renhui and curator Haeju Kim with *Trash Stratum*, 2024.
Credit: Robert Zhao Renhui and Singapore Art Museum



(From Left to Right) Lee Tung Jean, Deputy Secretary (Culture and Sports), Ministry of Culture, Community and Youth; Edmund Cheng, Chairman, Singapore Art Museum; Robert Zhao Renhui, Artist for the Singapore Pavilion at Biennale Arte 2024; Edwin Tong, then-Minister for Culture, Community and Youth & Second Minister for Law; Haeju Kim, Curator for the Singapore Pavilion at Biennale Arte 2024; Low Eng Teong, CEO, NAC; Eugene Tan, CEO, SAM, at the inauguration of the Singapore Pavilion at Biennale Arte 2024.
Credit: Image by Marco Reghelin, courtesy of Singapore Art Museum

As the world’s oldest and most important non-commercial platform for the presentation of contemporary art, La Biennale di Venezia (Biennale Arte) serves as the premier platform to showcase Singapore art to the world. Singapore’s participation in the Biennale is of strategic cultural importance, raising the international profile of Singapore artists and expanding their global networking opportunities. By increasing global visibility, Singapore strengthens its reputation as a regional creative centre and an active contributor to the growing international demand for Southeast Asian art.

Since 2001, Singapore has showcased 19 artists across 11 editions of this prestigious art event. For its 11th showcase, artist Robert Zhao Renhui and curator Haeju Kim presented *Seeing Forest*, an installation exploring the rich tapestry of Singapore’s secondary forests. Drawn from years of meticulous observation through fieldwork and from his apartment window, Zhao’s research documents the complex interplay of life within these urban woodlands, revealing layers of history shaped by settlement, colonisation, and migration.

As with past editions of the Singapore Pavilion, *Seeing Forest* returned to Singapore with a presentation at the Singapore Art Museum, offering residents the opportunity to experience the work locally.

Hong Kong Performing Arts Expo 2024



Artist delegates from Singapore and international guests at the networking session organised by NAC.

NAC, together with a delegation of artists from Singapore, participated in the inaugural Hong Kong Performing Arts Expo (HKPAX), held from 14 to 18 October 2024. HKPAX aims to encourage interaction and promote exchange among arts professionals from China (including Hong Kong) and around the globe. Almost 1,500 participants attended talks, panel discussions, international showcases, pitch sessions, and networking activities.

The NAC delegation, comprising artists and arts groups' representatives, gained insights from the pitch sessions and various events. They also connected with potential collaborators who attended an NAC-organised networking session.

Singapore Stand at Frankfurt Book Fair 2024



Singapore Stand at Frankfurt Book Fair 2024.

Singapore made a strong showing at the 2024 Frankfurt Book Fair (FBF) with a national stand commissioned by NAC and organised by the Singapore Book Publishers Association. Held from 15 to 19 October 2024, FBF being the world's largest international trade fair for publishing rights and licensing, attracted over 180,000 visitors and 4,000 exhibitors from 90 countries. The fair provided crucial opportunities to raise the international profile of Singapore literature and develop sustainable market prospects for local publishers.

The Singapore Stand showcased a curated selection of titles across all four official languages and hosted 12 representatives from 10 Singaporean publishers, who forged 144 new professional contacts. Representatives participated in meetings with international literary agents, publishers and industry professionals to explore market opportunities, gain insights into global publishing trends, and build long-term relationships. These engagements offered valuable exposure for local literary titles to international publishing practices and strengthened Singapore's professional networks in the publishing industry.

Arts Korea Lab Festival 2024



Singaporean and Korean artists shared insights from their multidisciplinary arts x tech collaborations at the panel discussion *Solidarity in Art & Technology*. (From Left to Right) Hwia Kim, Korean Artist; Asaran Jeong, Korean Artist; Dapheny Chen, Dance Artist; Ernest Wu, Co-Founder and Visual Artist, SERIAL CO.; Alina Ling, Interactive Designer.

NAC has an ongoing Memorandum of Understanding with the Korea Arts Management Service, which organises Arts Korea Lab, a platform exploring the convergence of arts and technology. The Arts Korea Lab Festival 2024, held in Seoul, South Korea, from 19 to 23 November 2024, with the theme *FUTURESCAPE*, focused on emerging technology trends, particularly artificial intelligence in art.

The festival featured three Singaporean arts and technology practitioners in a panel discussion: dance artist Dapheny Chen; Ernest Wu, Co-founder of SERIAL CO.; and interactive designer Alina Ling. As panellists, they presented projects from the Performing Arts x Tech Lab 2023/24 and engaged in enriching dialogues with Korean peers about their experiences in multidisciplinary arts and technology collaborations.

Hong Kong International Arts Leadership Roundtable



A lively discussion at the plenary session, *Walking Out of the Tunnel*, focusing on post-pandemic learnings and resilience, as well as efforts to work with the arts community to rebuild the arts ecology and advance arts development. (From Left to Right) Dr Wilfred Wong, discussion moderator and Chairman of the Hong Kong Arts Development Fund Advisory Committee; Dr Georgie McClean, Executive Director, Development & Partnerships, Creative Australia; Low Eng Teong, CEO, NAC; and Dr Louis Ng, Director, Hong Kong Palace Museum. Credit: Hong Kong Arts Development Council and Vanessa Li Photography

NAC's Chief Executive Officer Low Eng Teong was invited to speak at the fifth International Arts Leadership Roundtable organised by the Hong Kong Arts Development Council. The roundtable was held in Hong Kong from 14 to 15 October 2024 and brought together thought leaders from arts councils and institutions across different countries to discuss global arts topics and trends. Themed *Art or No Art? Does it Matter?*, the speakers examined post-pandemic changes in the arts, including new art forms, ways of experiencing the arts, challenges encountered by practitioners, and institutions and ideas to overcome these.

Low Eng Teong spoke at the first plenary session *Walking Out of the Tunnel*, on harnessing opportunities for the arts in the creative economy, and participated in a discussion alongside other plenary speakers from Creative Australia and the Hong Kong Palace Museum.

ACT 2024: ACTive Encounter – ACT x Asian Dramaturgs’ Network



Theatre practitioners Lim How Ngean, Janice Poon, and Zhao Zhiyong shared insights on regional dramaturgical practices at the ACT x Asian Dramaturgs’ Network panel discussion, moderated by Kok Heng Leun.
Credit: ACT Shanghai Contemporary Theatre Festival

NAC partnered the Shanghai Dramatic Arts Centre (SDAC) to present a dramaturgy conference programme as part of the ACT Shanghai International Contemporary Theatre Festival 2024: ACTIVE Encounter platform. The event was held on 22 and 23 September 2024 at SDAC in Shanghai, China.

NAC commissioned Centre 42 and the Asian Dramaturgs’ Network (ADN) to curate and convene four panel sessions centred on dramaturgical practice in Asia, engaging with nascent and emerging conversations about dramaturgy in China and its attendant semantic and sociopolitical complexities. Speakers included dramaturgs from ADN’s network, alongside practitioners from ACT Shanghai’s invited delegate pool.

STPI x The M Art Exhibition in Manila



Filipino artist Pacita Abad’s collection *Circles in My Mind*, created following her residency at STPI, was showcased at The M as part of the *Chances of Contact* exhibition jointly presented by STPI and The M.
Credit: Ministry of Foreign Affairs

As part of celebrations for Singapore–Philippines’ 55th year of diplomatic relations, the Embassy of the Republic of Singapore in Manila (Ministry of Foreign Affairs), supported by NAC and the Ministry of Culture, Community and Youth (MCCY), organised an exhibition titled *Chances of Contact* in Manila from August to October 2024. This exhibition was a collaborative effort between STPI and The Metropolitan Museum of Manila (The M), showcasing artworks by artists from both countries, including Filipino artists who completed residencies at STPI.

The exhibition was held during President Tharman Shanmugaratnam’s State Visit and Singapore’s National Day celebrations in Manila. It received 200 guests on its opening night, including business leaders, politicians, government officials, and media representatives.

This collaboration between two renowned contemporary art institutions reinforces Singapore’s warm relations with its Southeast Asian neighbours as the country strengthens its position as a regional arts hub.

ASEAN–Korea Music Festival (ROUND)



Indie rock band Club Mild performed at the 2024 ROUND Festival in Vientiane, Laos.
Credit: Metronome Management, Nik Voon

The ASEAN–Korea Music Festival (AKMF) is an initiative sponsored by the Ministry of Foreign Affairs of the Republic of Korea through the ASEAN–Korea Cooperation Fund (AKCF) and hosted by the national broadcaster Korean Broadcasting System (KBS). Officially branded as ROUND, the project aims to strengthen cultural bonds between the Republic of Korea and ASEAN, as well as promote international exchanges through popular music.

As a participating ASEAN member state, Singapore has nominated some of its most talented contemporary music artists to represent the nation at this platform. Since the project began in 2020, Singaporean musicians who participated in the festival include Charlie Lim, Linying, brb., Jasmine Sokko, and Club Mild.

ENABLERS OF CHANGE



Participants engaged in hands-on learning at the Arts Acceleration Programme, acquiring key strategies and frameworks for building a sustainable arts career as Self-Employed Persons (SEPs).
Credit: UOB FinLab

NAC and Creative Australia



NAC signed a Memorandum of Understanding (MOU) with Creative Australia at the Australia–Singapore Arts Group (ASAG) meeting on 23 May 2024. The MOU was signed in Singapore by Low Eng Teong, Chief Executive Officer of NAC, and Adrian Collette, Chief Executive Officer of Creative Australia.

Singapore and Australia share strong and long-standing arts and culture relations. The five-year MOU aims to strengthen collaborations between Australia and Singapore in areas such as research, capability development and skills exchanges. It also complements the agenda of ASAG, which was established under the ambit of the Singapore–Australia Comprehensive Strategic Partnership (CSP).

(From Left to Right) Dr Lee Tung Jean, Deputy Secretary (Culture and Sports), MCCY; Low Eng Teong, CEO, NAC; Adrian Collette, CEO, Creative Australia; and Dr Stephen Arnott, Deputy Secretary, Creative Economy and the Arts, Department of Infrastructure, Transport, Regional Development, Communications and the Arts (Australia), at the MOU signing ceremony.



Music session at Precious Active Ageing Centre @ Compassvale Ancilla.

On 11 October 2024, NAC signed a Memorandum of Understanding with SingHealth Community Hospitals and the Agency for Integrated Care for a two-year research study running from January 2025 to December 2026. The study is being conducted in two phases and aims to generate localised evidence on the impact and efficacy of the arts on the wellbeing of seniors, by first piloting then evaluating new arts programmes across SingHealth Community Hospitals and Active Ageing Centres.

The findings will be used to develop a framework and resources to strengthen programme design for wellbeing. To be completed by 2027, this framework will facilitate the nationwide adoption of arts-based programmes in health and community care settings.

Between 17 February and 23 April 2025, the first run of the four programmes across various art forms was successfully delivered to 69 seniors at five locations across different care settings: one in an inpatient care setting at Outram Community Hospital, and the rest of the four at community care settings at Allkin Active Ageing Centre @ Sengkang 182, Lion Befrienders Active Ageing Centre @ Tampines 434, Precious Active Ageing Centre @ Compassvale Ancilla, and Precious Active Ageing Centre @ Tampines Greenwood.



Dance session at Outram Community Hospital.

Arts Acceleration Programme



Participants and speakers at the closing session of the Arts Acceleration Programme: a panel discussion featuring Brian Gothong Tan, Grace Lee Khoo, Liu Xiaoyi and Jasmine Ng on navigating emerging technologies and their opportunities and impact on the arts sector.
Credit: UOB FinLab

Jointly organised by NAC and UOB FinLab, the third run of the Arts Acceleration Programme (previously known as Acceleration Programme for the Arts) was held from 2 to 24 April 2025 at NAC's Arts Resource Hub at 42 Waterloo Street, reaching over 150 participants. The programme aimed to support Self-Employed Persons (SEPs) in the arts sector by strengthening their business and digital skills to grow sustainable careers.

The four-part series featured panel discussions, industry sharing, hands-on learning, and peer networking. It covered key topics such as entrepreneurship strategies, personal brand management, and the productive use of digital tools in managing a creative career. Participants also gained insights from experienced SEPs who shared practical tips, ideas, and personal journeys to building sustainable careers.

Arts x Tech Lab



At the focus group sessions, practitioners from diverse disciplines shared insights and ideas for the pilot Arts x Tech Lab space.

NAC will be launching a pilot Arts x Tech Lab sandboxing and collaboration space that serves as a hub for the arts x tech community to learn, experiment, network, and collaborate. The Lab will feature regular programming such as artist talks, workshops, consultation clinics, and networking sessions. This initiative responds to the arts community's call for a dedicated space to nurture Singapore's growing arts x tech scene.

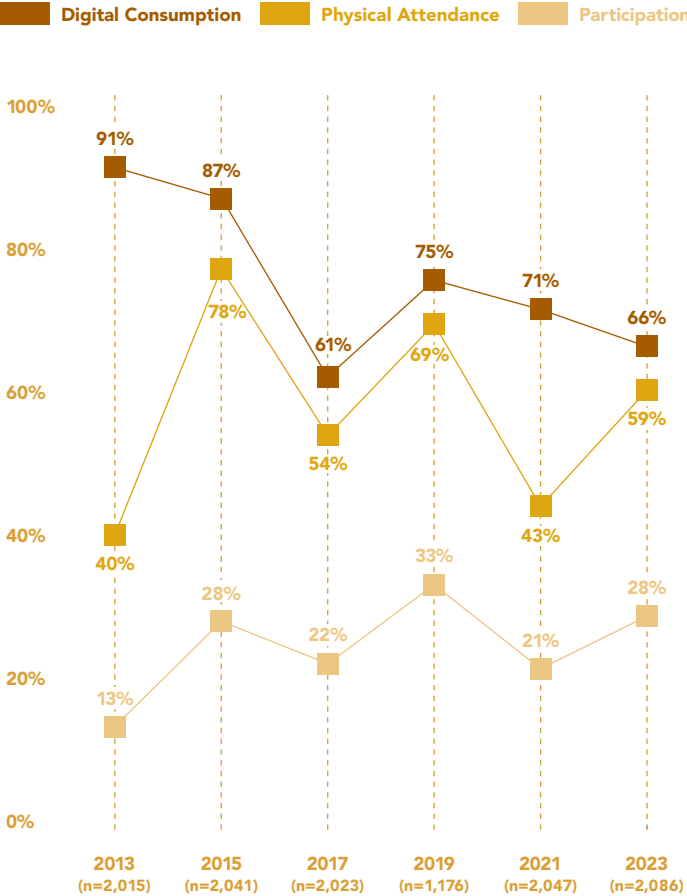
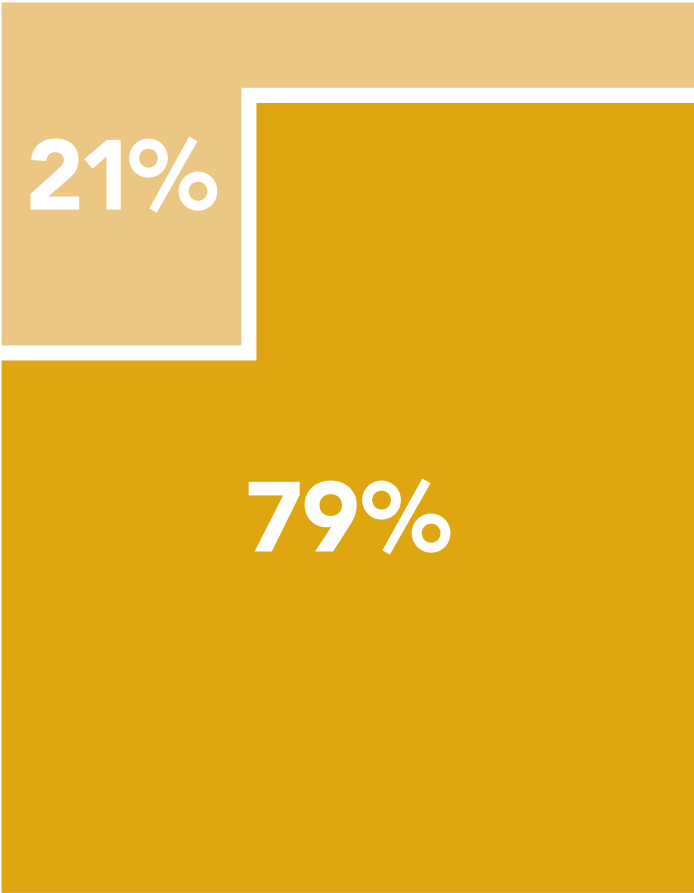
In January 2025, NAC consulted over 30 arts x tech practitioners across two focus group discussions. The sessions were attended by independent artists, creative technologists, arts collectives, and established arts groups from various disciplines. NAC will continue close consultations with the sector in developing the pilot space, which is targeted for launch in Q4 2025.

2023 Population Survey on the Arts

The Population Survey on the Arts is part of NAC’s ongoing efforts to track the development of the arts in Singapore. The latest edition was conducted from January to March 2024 and reflects data from 2023. The survey covers key areas such as overall arts attendance and participation, interest in the arts, consumption of local arts content, perceptions of the arts and their benefits, drivers and barriers to engagement, and childhood exposure to the arts. The survey enables NAC and cultural institutions to track changing trends and shape more effective cultural policies and programmes that are relevant, inclusive, and aligned with the community’s evolving interests and needs.

Overall Attendance and Participation in the Arts

Overall arts attendance (either physically or digitally) was 79% in 2023. Physical attendance stood at 59%, and digital consumption of the arts was 66%. Participation levels in the arts was 28%. Across life stages, students, youths, and professionals, managers, executives, and businessmen (PMEBs) show the highest levels of engagement with the arts.



Students (2023 n=199; 2021 n=215)		
Digital Consumption	82%	(84%)
Physical Attendance	80%	(65%)
Participation	50%	(43%)



PMEBs (2023 n=666; 2021 n=729)		
Digital Consumption	76%	(76%)
Physical Attendance	71%	(51%)
Participation	38%	(25%)



Married with Children (S/D/W)* (2023 n=1,275; 2021 n=1,297)		
Digital Consumption	61%	(68%)
Physical Attendance	55%	(38%)
Participation	23%	(16%)



Seniors (2023 n=426; 2021 n=388)		
Digital Consumption	51%	(66%)
Physical Attendance	45%	(28%)
Participation	12%	(12%)



Youths (2023 n=606; 2021 n=603)		
Digital Consumption	77%	(80%)
Physical Attendance	69%	(57%)
Participation	41%	(35%)

Digital consumption refers to those who have watched or listened via digital/online channels at least 1 event or activity relating to Theatre performances, Music performances, Dance performances, Visual arts, Literary arts (including reading e-books or listening to audiobooks), Craft events, Heritage activities and Other arts and cultural events (e.g. Art films).

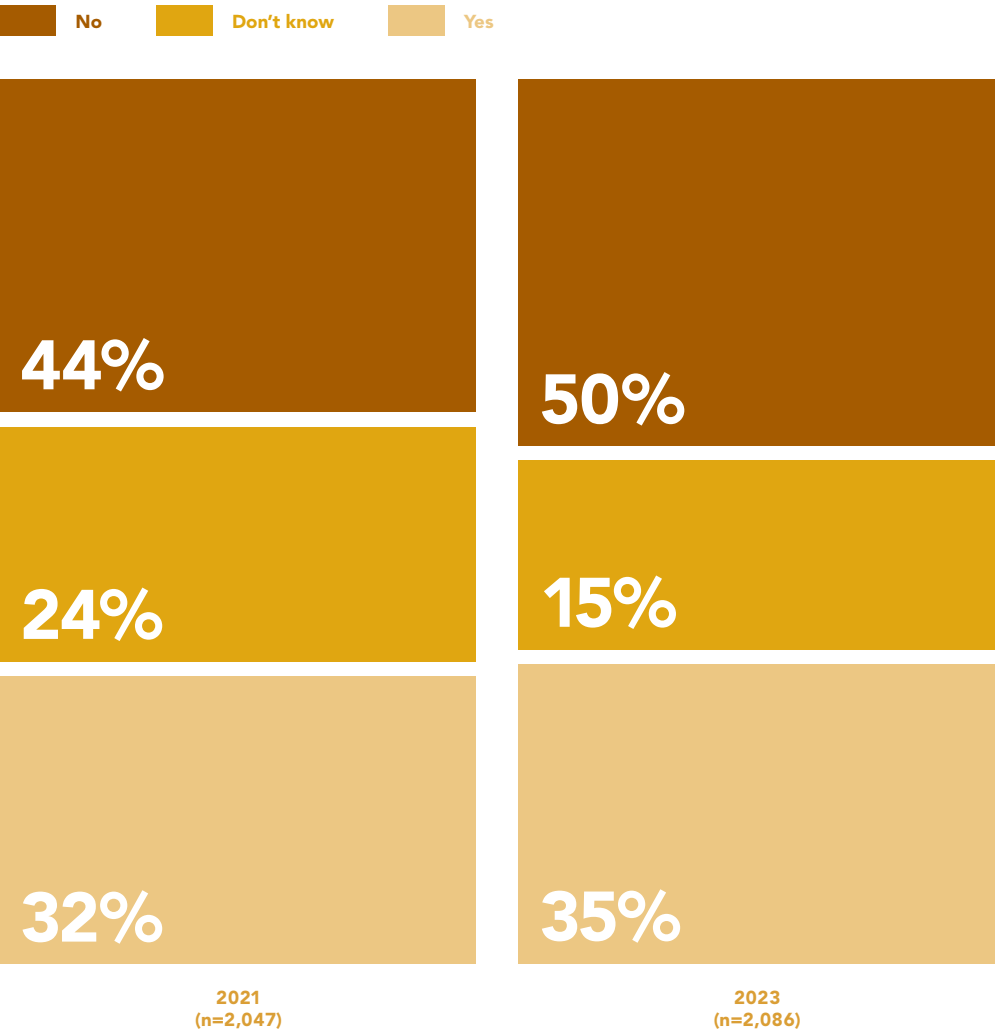
*S/D/W refers to those who are single, divorced, widowed.

(): Percentage figures from 2021.

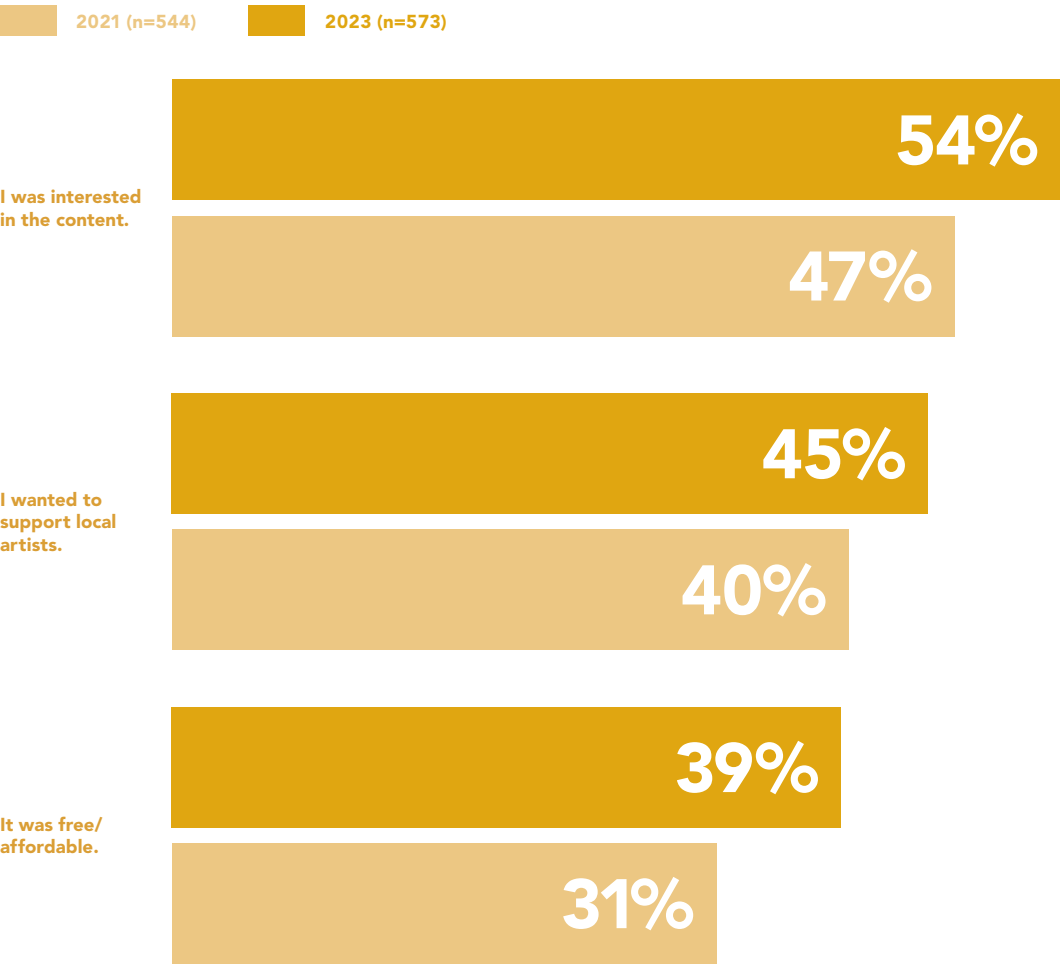
Consumption of Local Arts Content

Among those who engaged with the arts in 2023, at least 3 in 10 had consumed local arts content, with just over half (54%) citing an interest in the content as their reason for consumption.

Consumption of Local Arts Content in 2023

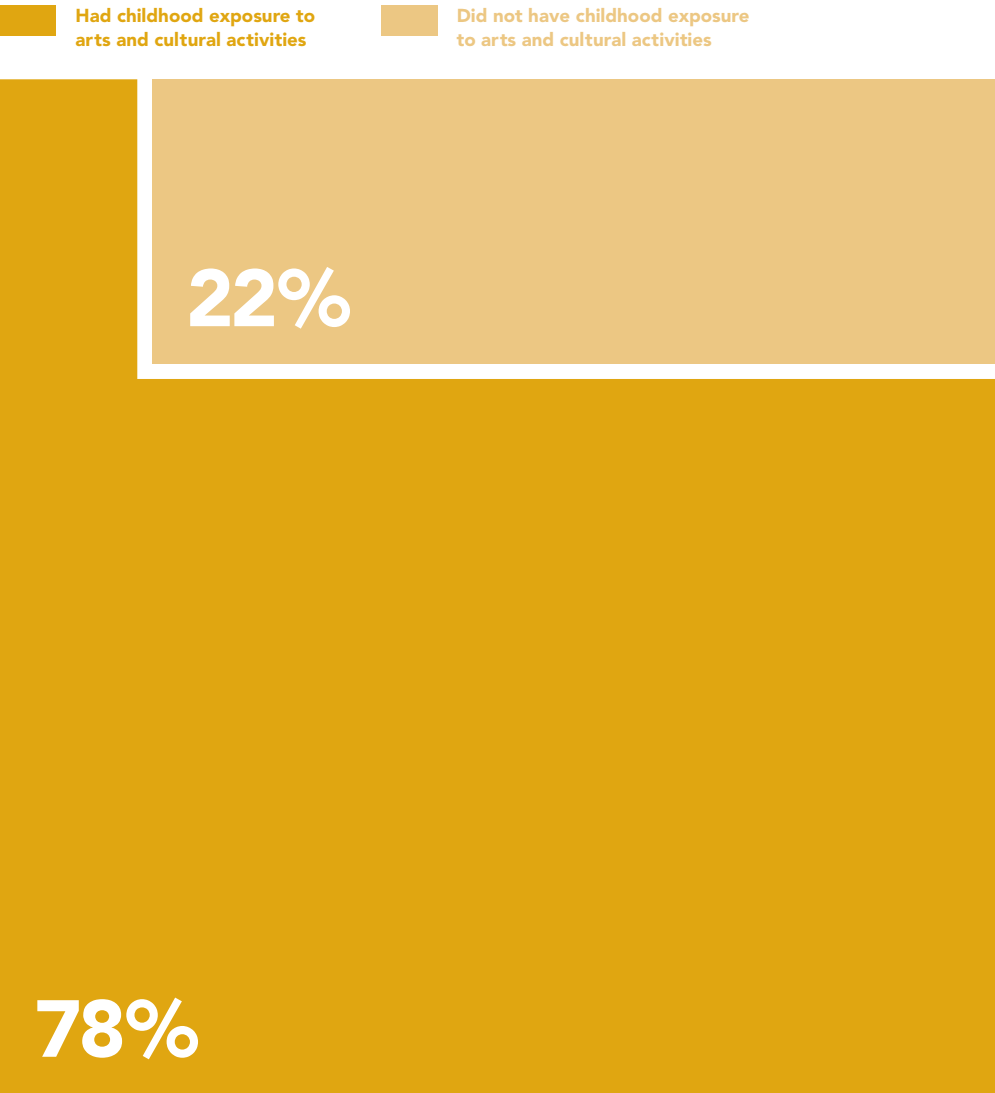


Top 3 Reasons for Consumption of Local Arts Content



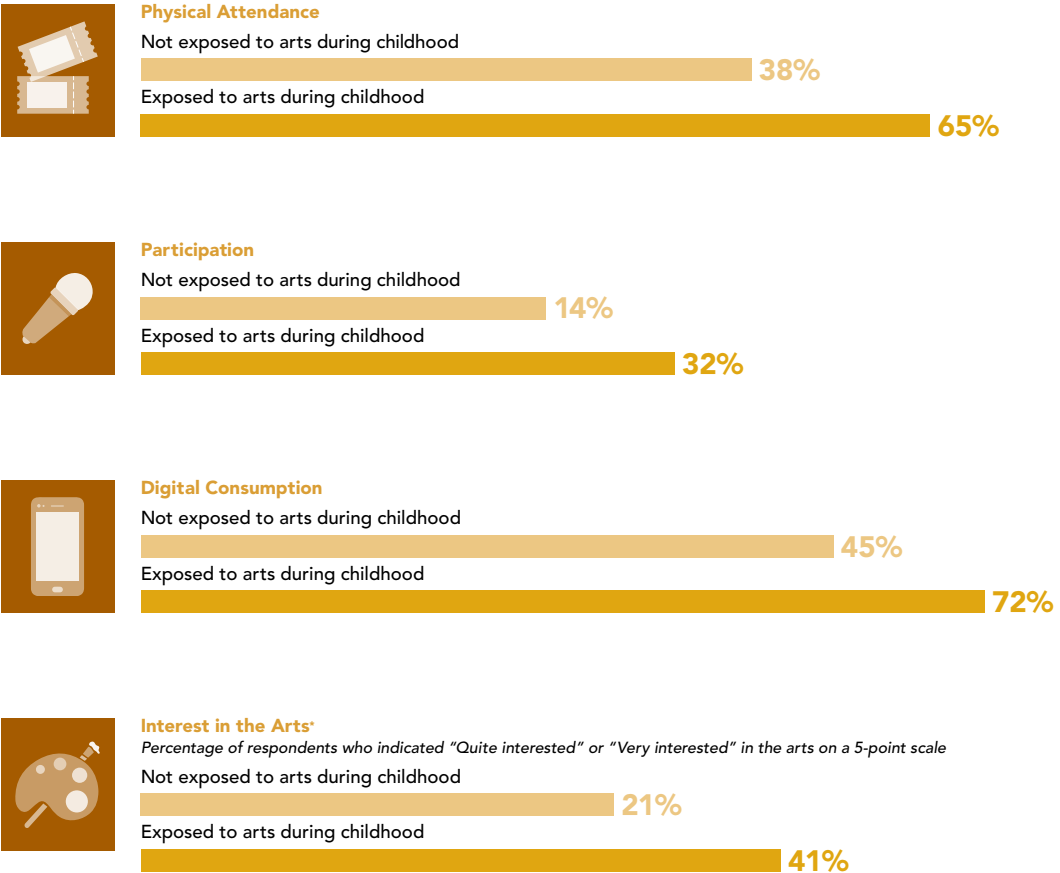
Childhood Engagement with the Arts

Singaporeans who had engaged in the arts during childhood were more likely to express higher levels of engagement, have more positive perceptions of the arts and greater interest in the arts.



Base: 2023 All respondents n=2,086

Current Arts Engagement Behaviour by Childhood Exposure



2023 Exposed to arts during childhood n=1,626; 2023 Not exposed to arts during childhood n=460

*Respondents were asked about their level of interest in the arts before an explanation of what it means to engage in the arts and culture was shown to them.

Audience Development Playbook



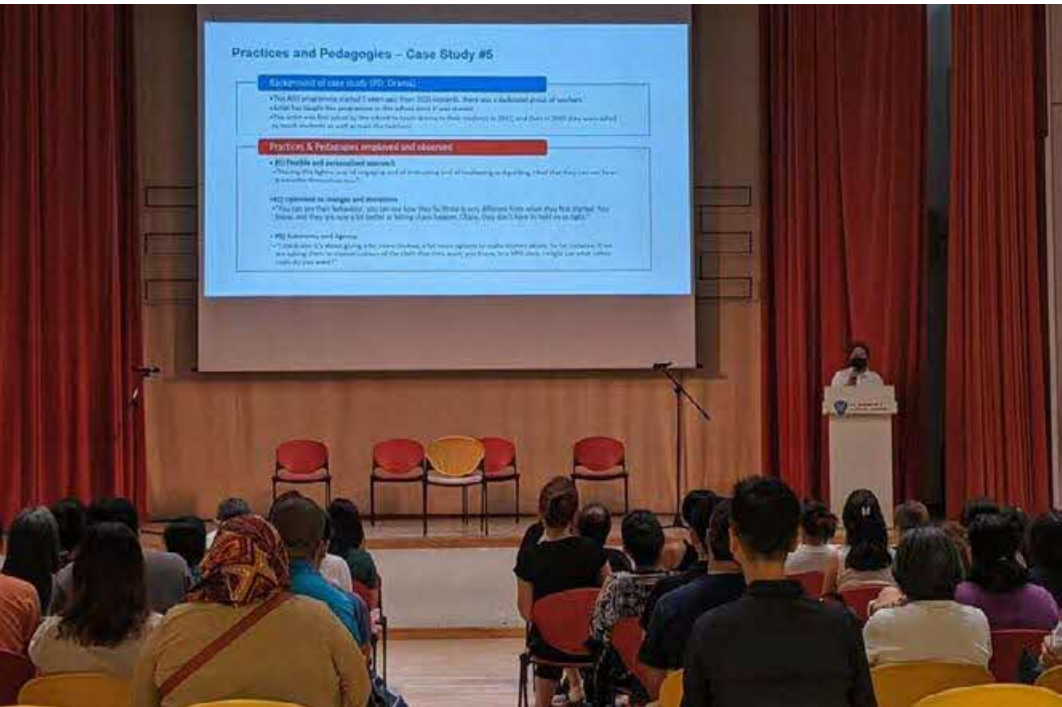
During NAC’s two-day internal workshop, staff brainstormed and shared how insights from the Audience Development Playbook could be applied to their areas of work.

The Audience Development Playbook, NAC’s first documentation of a population-wide arts audience segmentation for Singapore, was developed in response to the arts industry’s call for enhanced support to understand audiences.

The Playbook was developed with Verian and The Audience Agency as research consultants, based on a national survey of 3,000 Singaporeans and extensive consultations with over 70 arts stakeholders and NAC staff from June 2024 to February 2025.

The Playbook maps out audience preferences, habits, and consumption patterns across different life stages— from students to working adults, families, and seniors. It also equips arts companies and practitioners with case studies and frameworks to develop audience-centric strategies and grow their target audiences. With the Playbook, the arts sector can better understand and respond to audience motivations, which will in turn help to cultivate a wider audience base for local arts and strengthen Singapore’s arts ecosystem.

Arts Education Research – AISS in SPED schools



Dr Jennifer Wong from the NIE-CARE research team presenting the findings from the research project on the Special Education – Artist-in-School Scheme (SPED-AISS) at *Practices-in-Progress: Learnings and Hopes in Special Education Arts Classrooms* on 25 May 2024.
Credit: NIE-CARE

NAC partnered UNESCO National Institute of Education Centre for Arts Research in Education (NIE-CARE) to conduct a study examining the impact of the NAC Artist-In-School scheme (AISS) in Special Education (SPED) Schools.

Titled *Artist-in-School Scheme (AISS) in SPED schools: Examining AISS through the lens of student engagement and pedagogies in and through the arts*, the research project was conducted in two parts. The first involved examining AISS in SPED schools by focusing on students’ engagement in the arts, and the second on explaining the pedagogies and methods employed by artists to engage students in the SPED schools.

As part of the project, NIE-CARE organised the *Practices-in-Progress: Learnings and Hopes in Special Education Arts Classroom Symposium* on 25 May 2024 for art educators and practitioners to share their findings from the research. The findings were later presented at an international conference *Sensitive Spaces: Performative Approaches to Inclusive Education from School to University*, organised by Aix-Marseille University, France, on 5 to 7 June 2024. This study enriched the body of local literature on the nature of teaching the arts in SPED schools.

BUILDING ONENAC



At NAC's 2024 National Day Observance Ceremony, staff collaborated to create a mosaic depicting their shared vision for Singapore.

Annual Staff Function



OneNAC came together at Jewel Changi Airport for the 2024 Annual Staff Function, sharing moments of connection and camaraderie.



Nurul Syahirah from the Performing Arts – Theatre team received the NAC Awesome Award, a peer-nominated award recognising individuals who exemplify NAC’s core values.



NAC’s 2024 National Day Award Recipients with the Senior Management of the Ministry for Culture, Community and Youth (MCCY).
(Front row, from Left to Right) Amy Hing, Deputy Secretary (Community and Youth), MCCY; Edwin Tong, then-Minister for Culture, Community and Youth & Second Minister for Law; Teoh Zsin Woon, Permanent Secretary, MCCY; and Low Eng Teong, CEO, NAC.
(Back row, from Left to Right) National Day Award Recipients Tan Sin Nah, Cindy Loo, Kenneth Kwok, Adrian Chue, Patrick Piy, Aruna Johnson and Jaclyn Chia.

NAC held its Annual Staff Function (ASF) in December 2024 at Jewel Changi Airport, bringing staff together to celebrate the year’s achievements.

The ASF also served as a platform to celebrate outstanding individuals through the NAC Awesome Awards and the 2024 National Day Awards, recognising individuals and teams who demonstrated exemplary service and embodied NAC’s core values of Passion, Creativity and Collaboration throughout the year.

Staff Conference



Officers from the Access and Community Engagement and Strategic Partnerships and Engagement teams received the NAC Excellence Awards for their work on the NAC Busking Engagement Framework.



The team from the Technology and Innovation department received the NAC Excellence Awards for their work on the Arts x Tech Lab.



Soh Guek Keow received the Long Service Award for 30 years of contributions to the Council.

NAC held its Annual Staff Conference in February 2025, centred on the theme *Moving the Needle*. Low Eng Teong, CEO, NAC, opened the event with reflections on Singapore’s development and reaffirmed the Council’s commitment to nurturing a vibrant and resilient arts community.

During the conference, staff also contributed ideas to enhance the workplace. Departments shared key achievements from 2024 and outlined priorities for 2025, with a focus on identifying opportunities for collaboration across departments. The event also recognised outstanding staff contributions through the NAC Excellence Awards for service excellence and innovation. Long-serving staff members were honoured for their dedication to the Council.

Staff Orientation



NAC staff discover the achievements and legacies of Singapore’s Cultural Medallion recipients on a learning journey to the *Our Cultural Medallion Story* showcase at the Arts House.

In FY2024, NAC conducted two staff orientation programmes to integrate new employees into the organisation. These included sharing sessions by departments, engagement with senior management, and enriching learning journeys to key cultural institutions such as the Arts House, Victoria Concert Hall, and the National Gallery.

The orientation programmes were designed to familiarise new staff with NAC’s organisational structure, department functions and their role in advancing *Our SG Arts Plan (2023–2027)*. Through structured networking opportunities and ice-breaking activities, the programmes fostered stronger relationships between departments and enhanced organisational cohesion.

Workplace Events



“Sama saja, sama indah” (All the same, all beautiful). RSC 2024 kicked off their term with the Hari Raya Celebration, featuring a showcase of various Hari Raya ethnic wear.



Staff in action practising essential bandaging techniques during the in-house First Aid training session.



Seniors from House of Joy Mountbatten and NAC staff volunteers in a movement session led by Decadance Co., as part of NAC’s corporate social responsibility initiatives.

NAC’s Recreation and Social Committee (RSC) and Workplace department continued to strengthen relationships and foster cross-department camaraderie in FY2024/25. Through a diverse range of activities including cultural celebrations, corporate social responsibility initiatives, and skills development programmes, colleagues came together to enhance workplace connections while contributing meaningfully to both staff development and the larger community.

NAC’s Internal Digitalisation Journey



NAC and GovTech officers showcased WOG AI tools and use cases at the *Fuel Your Innovation!* Brown Bag session.



Colleagues cheered on Jeanette Chen, Deputy Director, Data and Research, NAC’s representative at the WOG Prompt Royale X MCCY Family competition.

NAC embraced digital innovation by implementing new solutions, including a self-service online collaboration space for management meeting agendas and piloting Artificial Intelligence (AI) trials for note-taking processes. These initiatives reduced manual work and email volumes by up to 80%.

The Council also participated in the inaugural Whole-of-Government (WOG) Prompt Royale X MCCY Family competition, where officers tested their AI skills using Pair, a ChatGPT-equivalent chatbot for public officers, and AIBots, a platform for creating custom agency chatbots, to enhance productivity.

The *Fuel Your Innovation!* Brown Bag digital learning series attracted strong staff participation. Sessions enabled officers to gain knowledge on topics such as AI in Singapore’s arts scene, while a joint showcase with Government Technology Agency of Singapore (GovTech) demonstrated practical applications of WOG AI tools.

These initiatives reflect NAC’s commitment to becoming a future-ready and digitally empowered organisation.

SUSTAINABILITY IN MOTION

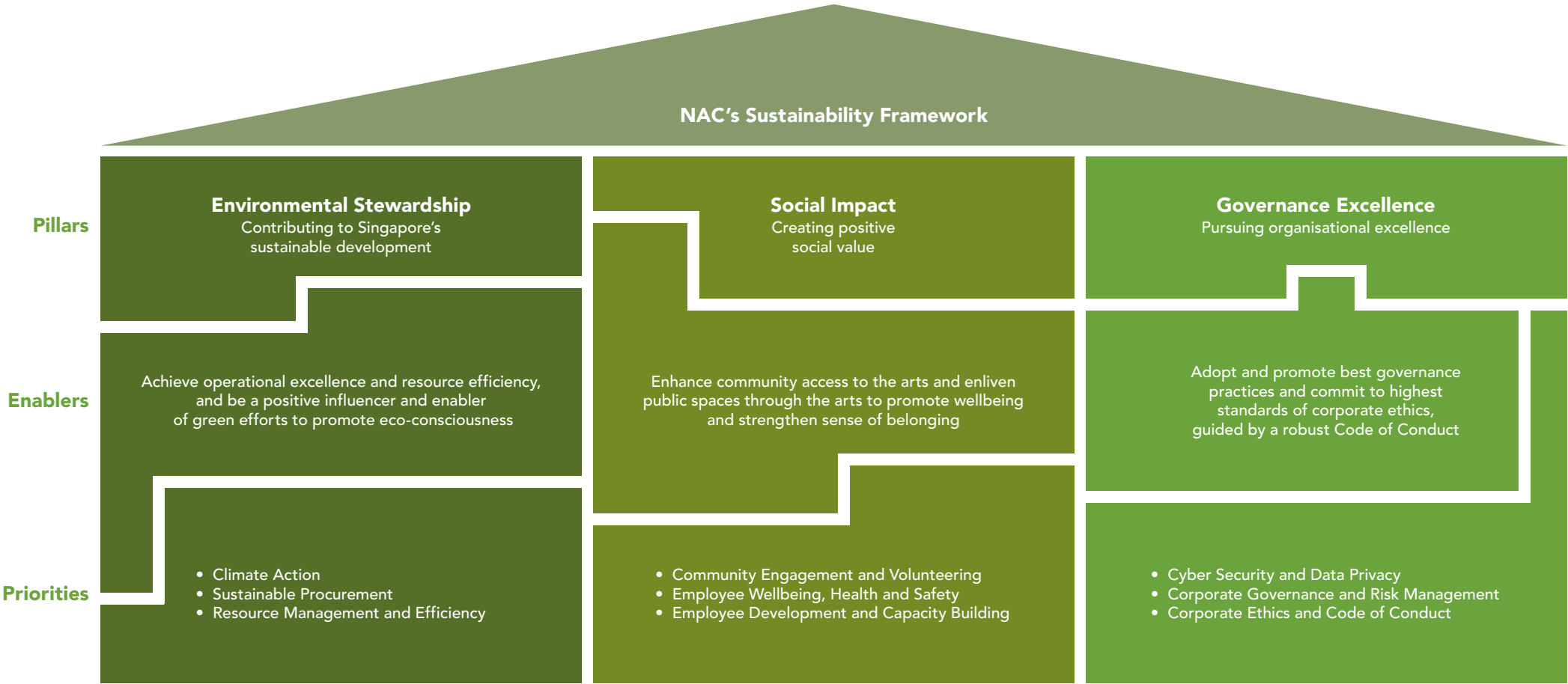


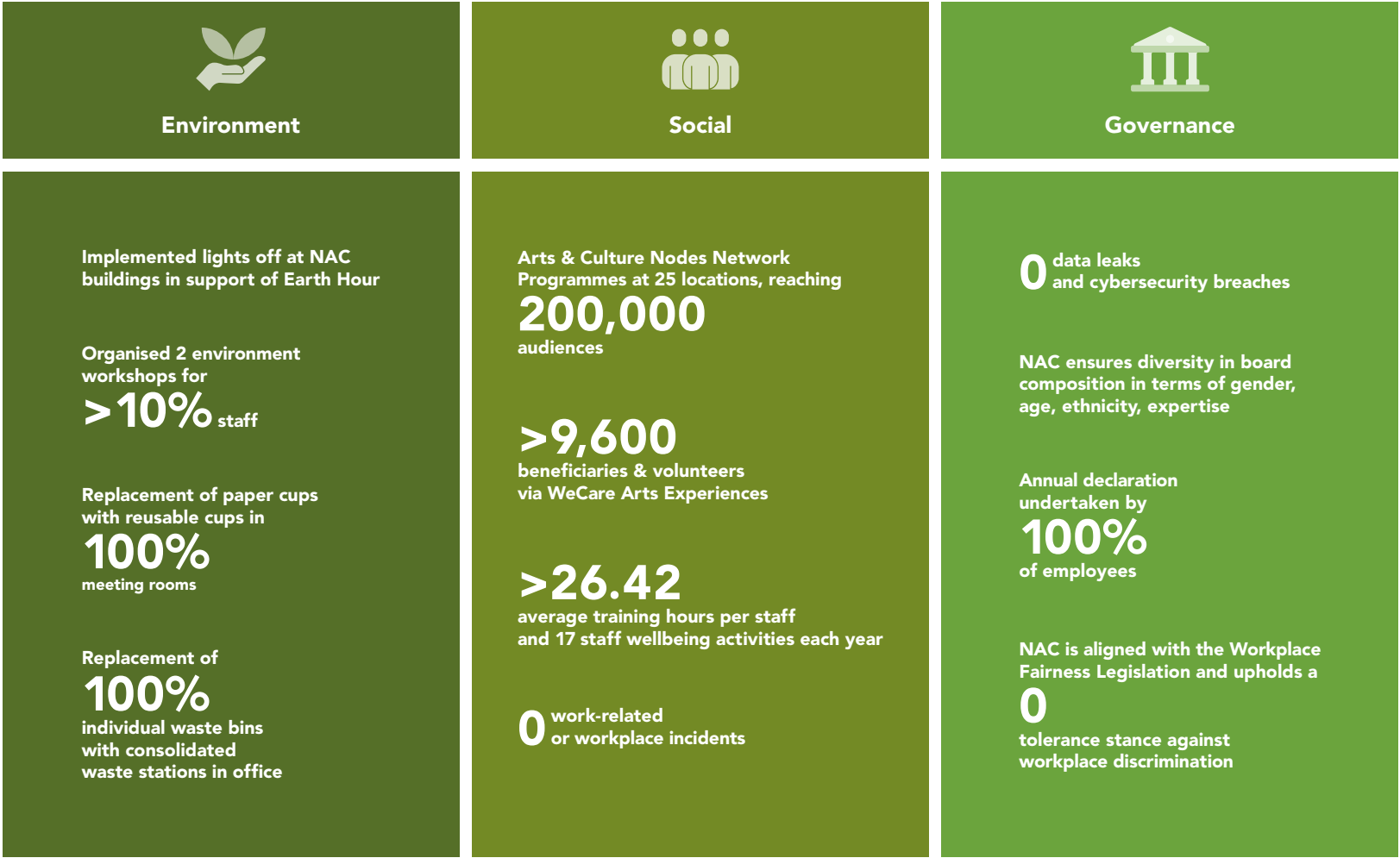
Intergenerational Harmony: A Shelter for Sustainability, an installation made from the collective efforts of 100 residents at Bukit Batok East during Singapore Art Week 2025, highlighted themes of sustainability, unity and resilience.

Towards a greener future for the arts

The sustainability framework for NAC is built on three key pillars – Environment, Social, and Governance – that support its commitment to contributing to Singapore’s national sustainability agenda, as outlined in the *Singapore Green Plan 2030*.

Through this comprehensive framework, NAC seeks to create sustainable value and demonstrate that reducing environmental impact is possible, achievable, and enduring.





Environmental Sustainability Focus Areas

As NAC champions an arts sector that inspires society, sparks creativity, and connects Singapore to the world, it does so sustainably through its processes, together with its people, partners, and the public.

NAC's sustainability targets are aligned with the GreenGov.SG targets set under the *Singapore Green Plan 2030*, with focus areas mapped onto GreenGov.SG's three pillars: Excel, Enable, and Excite.



Projects and Practices

NAC has implemented several measures to reduce electricity consumption and optimise energy efficiency. These include progressively replacing conventional lights with LED lights, maintaining ambient temperature at 25 degrees Celsius where feasible, and switching off lights and air conditioning when facilities are not in use.

Policies and Procurement

NAC supports the growth of a green economy by incorporating environmental sustainability considerations into its procurement requirements. For example, new air conditioning units must be rated at least five ticks under the National Environment Agency's Mandatory Energy Labelling Scheme.

Platforms and Participation

Two sustainability workshops were organised to help NAC officers understand the importance of sustainability and the role that they can play in promoting it. The sessions also provided a platform for officers to collaboratively develop the sustainability governance structure, aligned with NAC's mission and vision, while identifying key material topics crucial to NAC.

In addition to building capability through formal learning platforms, NAC seeks to grow staff participation, encourage mindfulness of waste generation, and promote recycling. For example, individual wastepaper baskets were removed to actively remind staff to be more mindful of waste produced. This year, NAC continued to support the environment by replacing single-use cups with reusable cups in all meeting rooms.

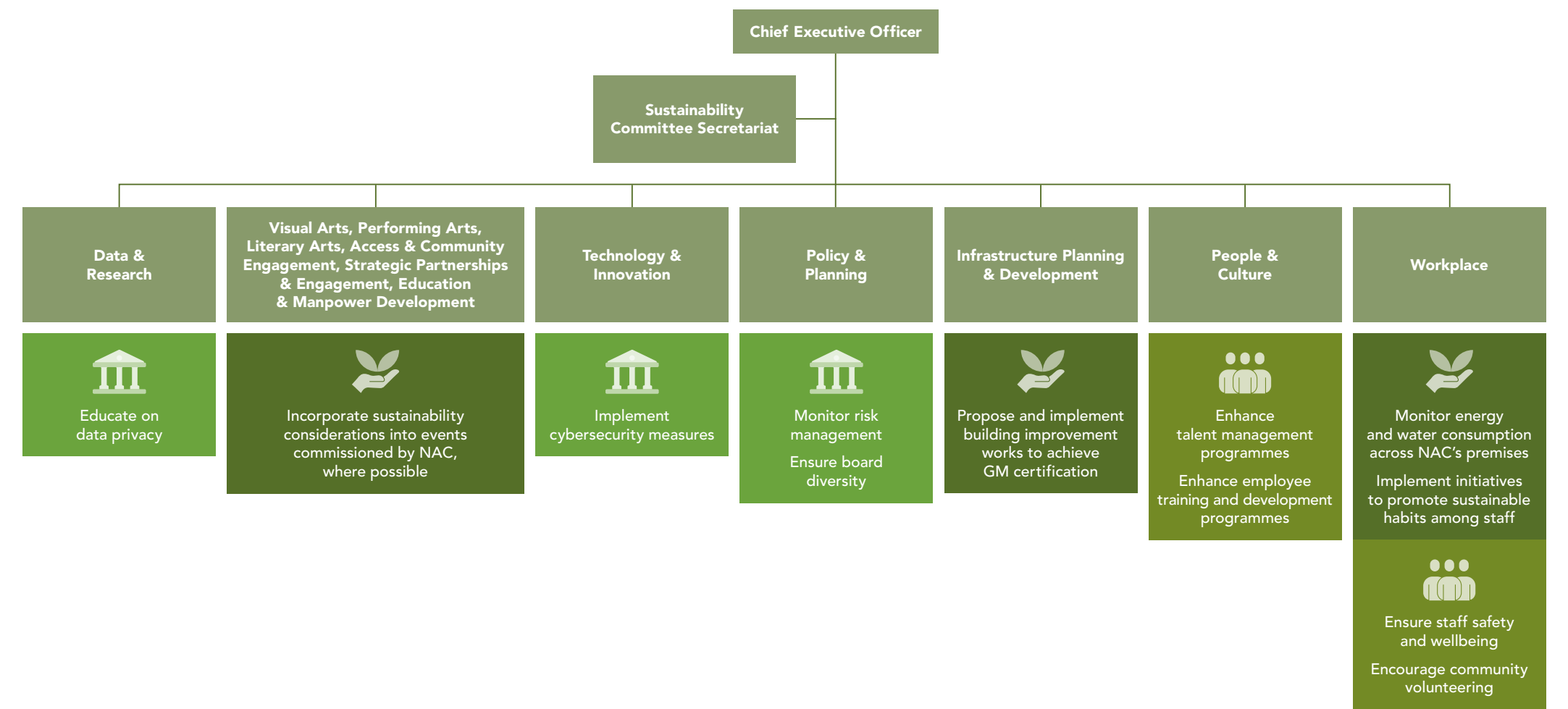
Sustainability Governance Structure

Established to spearhead and foster a culture of sustainability across different departments and workflows, NAC’s Sustainability Committee (SC) plays a primary role in ensuring that strategies, policies, and targets align with the public sector’s GreenGov.SG environmental sustainability objectives and targets. Chaired by the Chief Executive Officer (CEO), the SC approves sustainability strategies, policies, and targets.

The CEO provides advice to the SC to ensure that sustainability considerations are incorporated into NAC’s operations and strategic planning.

The SC provides guidance on all sustainability matters within NAC and oversees the planning, development, and implementation of NAC’s sustainability policies and programmes that align with whole-of-government efforts outlined in the *Singapore Green Plan 2030*.

The Sustainability Committee Secretariat communicates and coordinates with wider NAC stakeholder groups and collates sustainability information and data to support the NAC management team’s decision-making and reporting.



Environmental Sustainability Targets and Performance

Greenhouse Gas Emissions

The GreenGov.SG target is to peak carbon emissions around 2025 and achieve net zero emissions around 2045. NAC's primary emissions are mostly from purchased electricity under Scope 2. In relation to this, NAC is looking at implementing initiatives to reduce electricity consumption, including ongoing efforts to optimise M&E equipment to lower energy consumption and promoting the adoption of eco-friendly habits among NAC officers. This will reduce emissions significantly when fully implemented by FY2045.

Performance Indicators	FY2022	FY2023	FY2024
Scope 2 emissions (kt CO ₂ e)	2,143.07	2,198.87	2,147.08

Note:
1. Scope 1 emissions refer to direct emissions from diesel-driven vehicles. Any replacement vehicles in due course shall be cleaner energy models.
2. Scope 2 emissions refer to indirect emissions that result from use of purchased electricity.

Water Consumption

The GreenGov.SG target is to improve the Water Efficiency Index (WEI) by 10% by 2030 from the baseline, which is the average of FY2018 to FY2020. The target was met in FY2023. NAC remains committed to promoting water conservation practices among staff and visitors to maintain the WEI below the targeted 10% reduction from the baseline average.

Performance Indicators	Baseline (FY2018 – FY2020)	FY2022	FY2023	FY2024
Water Consumption (litres)	14,748,832.28	29,047,176.31	26,007,684.55	25,719,706.80
WEI (litres/person/day)	61.30	71.37	46.98	39.33

Note:
1. WEI is the amount of water used per person (staff and visitors) per day at NAC's premises.

Electricity Consumption

The GreenGov.SG target is to improve the Energy Utilisation Index (EUI) by 10% by 2030 from the baseline, which is the average of FY2018 to FY2020. Overall consumption decreased in FY2024 compared to FY2023. It is assessed that NAC is on track to meet the 2030 target through planned long-term infrastructure upgrades, initiatives to optimise mechanical and electrical equipment for reduced energy consumption, and efforts to promote eco-friendly habits among NAC officers.

Performance Indicators	Baseline (FY2018 – FY2020)	FY2022	FY2023	FY2024
Electricity Consumption (kWh)	4,565,082.49	5,139,255.89	5,337,073.25	5,211,360.61
EUI (kWh/m ²)	123.02	136.80	142.07	138.72

Note:
1. EUI is the amount of electricity used per gross floor area (GFA) of NAC's premises.

Waste Generation

The GreenGov.SG target is to improve the Waste Disposal Index (WDI) by 30% by 2030 from the FY2022 baseline. The target has been met through progressive waste reduction initiatives, such as the removal of disposable paper cups in all meeting rooms.

Performance Indicators	Baseline (FY2022)	FY2023	FY2024
Waste Disposed of (kg)	207,103.44	209,671.58	205,615.40
WDI (kg/person/day)	0.58	0.41	0.31

Note:
1. WDI is the amount of waste disposed of per person (staff and visitors) per day.

Contents

Statement by Members of the Council	F2
Independent Auditor's Report to the Members of National Arts Council	F2 – F4
Statement of Financial Position	F5
Statement of Profit or Loss and Other Comprehensive Income	F5
Statement of Changes In Equity	F6
Statement of Cash Flows	F6
Notes to the Financial Statements	F7 – F21


Statement By Members Of The Council

The Members of the National Arts Council (the "Council") present their statement together with the audited financial statements for the financial year ended 31 March 2025.

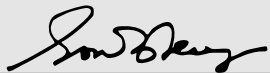
In the opinion of the Members of the Council,

- (a) the accompanying financial statements of the Council set out on pages F5 to F21 are drawn up so as give a true and fair view of the Council as at 31 March 2025 and the financial performance, changes in capital and reserves, and cash flows of the Council for the financial year then ended in accordance with the provisions of the Public Sector (Governance) Act 2018, Act 5 of 2018 (the "Public Sector (Governance) Act"), the National Arts Council Act 1991 (the "Act"), Charities Act 1994 and other relevant regulations (the "Charities Act and Regulations") and Statutory Board Financial Reporting Standards ("SB-FRS");
- (b) the receipt, expenditure and investment of moneys and the acquisition and disposal of assets by the Council during the financial year have been in accordance with the provisions of the Public Sector (Governance) Act, the Act, Charities Act and Regulations and the requirements of any other written law applicable to moneys of or managed by the Council;
- (c) proper accounting and other records have been kept by the Council, including records of all assets of the Council whether purchased, donated or otherwise;
- (d) the use of the donation moneys is in accordance with the objectives of the Support for the Arts Fund as required under Regulation 11 of the Charities (Institutions of a Public Character) Regulations; and
- (e) the Support for the Arts Fund has complied with the requirements of Regulation 15 (fund-raising expenses) of the Charities (Institutions of a Public Character) Regulations.

On behalf of the Members of the Council



 Goh Swee Chen
 Chairman
 12 June 2025



 Low Eng Teong
 Chief Executive Officer

Independent Auditor's Report To The Members Of National Arts Council

Report on the Audit of the Financial Statements

Opinion

We have audited the financial statements of National Arts Council (the "Council"), which comprise the statement of financial position as at 31 March 2025, and the statement of comprehensive income and expenditure, statement of changes in capital and reserves and the statement of cashflows for the year then ended, and the notes to financial statements, including material accounting policy information as set out on pages F5 to F21.

In our opinion, the accompanying financial statements are properly drawn up in accordance with the provisions of the Public Sector (Governance) Act 2018, Act 5 of 2018 (the "Public Sector (Governance) Act"), the National Arts Council Act 1991 (the "Act"), Charities Act 1994 and other relevant regulations (the "Charities Act and Regulations") and Statutory Board Financial Reporting Standards ("SB-FRS"), so as to present fairly, in all material respects, the financial position of the Council as at 31 March 2025 and the financial performance, changes in capital and reserves and cashflows of the Council for the year then ended.

Basis for Opinion

We conducted our audit in accordance with Singapore Standards on Auditing ("SSAs"). Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Statements* section of our report. We are independent of the Council in accordance with the Accounting and Corporate Regulatory Authority *Code of Professional Conduct and Ethics for Public Accountants and Accounting Entities* ("ACRA Code") together with the ethical requirements that are relevant to our audit of the financial statements in Singapore, and we have fulfilled our other ethical responsibilities in accordance with these requirements and the ACRA Code. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Independent Auditor's Report To The Members Of National Arts Council

Information Other than the Financial Statements and Auditor's Report Thereon

Management is responsible for the other information. The other information comprises the Statement by Members of the Council set out on page F2, but does not include the financial statements and our auditor's report thereon.

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

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

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

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

A statutory board is constituted based on its constitutional act and its dissolution requires Parliament's approval. In preparing the financial statements, management is responsible for assessing the Council's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless there is intention to wind up the Council or for the Council to cease operations.

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

Independent Auditor's Report To The Members Of National Arts Council

Auditor's Responsibilities for the Audit of the Financial Statements

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

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

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

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

Independent Auditor's Report To The Members Of National Arts Council

Report on Other Legal and Regulatory Requirements

Opinion – Public Sector (Governance) Act and the Act

In our opinion:

- (a) the receipts, expenditure, investment of moneys and the acquisition and disposal of assets by the Council during the year are, in all material respects, in accordance with the provisions of the Public Sector (Governance) Act, the Act and the requirements of any other written law applicable to moneys of or managed by the Council; and
- (b) proper accounting and other records have been kept by the Council, including records of all assets of the Council whether purchased, donated or otherwise.

Opinion – Charities Act and Regulations

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

- (a) the Support for the Arts Fund has not used the donation moneys in accordance with the objectives as required under Regulation 11 of the Charities (Institutions of a Public Character) Regulations; and
- (b) the Support for the Arts Fund has not complied with the requirements of Regulation 15 of the Charities (Institutions of a Public Character) Regulations.

Basis for Opinion

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

Independent Auditor's Report To The Members Of National Arts Council

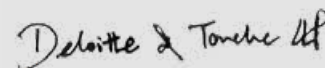
Responsibilities of Management for Compliance with Legal and Regulatory Requirements

Management is responsible for ensuring that the receipts, expenditure, investment of moneys and the acquisition and disposal of assets, are in accordance with the provisions of the Public Sector (Governance) Act, the Act, the Charities Act and Regulations and the requirements of any other written law applicable to moneys of or managed by the Council. This responsibility includes monitoring related compliance requirements relevant to the Council, and implementing internal controls as management determines are necessary to enable compliance with the requirements.

Auditor's Responsibility for the Compliance Audit

Our responsibility is to express an opinion on management's compliance based on our audit of the financial statements. We planned and performed the compliance audit to obtain reasonable assurance about whether the receipts, expenditure, investment of moneys and the acquisition and disposal of assets, are in accordance with the provisions of the Public Sector (Governance) Act, the Act, the Charities Act and Regulations and the requirements of any other written law applicable to moneys of or managed by the Council.

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



**Public Accountants and
Chartered Accountants
Singapore
12 June 2025**

FINANCIALS

Statement Of Financial Position 31 March 2025

	Note	2024/2025 \$	2023/2024 \$
Assets			
Current assets			
- Cash and cash equivalents	6	237,431,038	222,029,937
- Financial assets at fair value through profit and loss	7	35,923,272	34,382,050
- Other receivables, deposits and prepayments	8	7,323,552	4,412,327
		280,677,862	260,824,314
Non-current assets			
- Property, plant and equipment	9	108,592,525	110,335,935
- Right-of-use assets	10	13,734,780	14,279,301
		122,327,305	124,615,236
Total assets		403,005,167	385,439,550
Liabilities			
Current liabilities			
- Other payables	12	14,194,568	11,066,608
- Grant accruals	13	26,493,126	20,375,946
- Lease liabilities	15	7,540,507	7,786,779
- Government grants	16	96,922,519	93,868,727
		145,150,720	133,098,060
Non-current liabilities			
- Deferred capital grants	14	19,739,133	16,891,807
- Lease liabilities	15	4,914,487	5,145,540
		24,653,620	22,037,347
Total liabilities		169,804,340	155,135,407
Net assets		233,200,827	230,304,143
Capital and reserves			
- Share capital	17	186,627,860	184,005,801
- Capital account	18	651,974	651,974
- Singapore Arts Endowment Fund	19	16,255,467	16,255,467
- Accumulated surplus		29,665,526	29,390,901
		233,200,827	230,304,143

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

Statement Of Profit or Loss And Other Comprehensive Income Year ended 31 March 2025

	Note	2024/2025 \$	2023/2024 \$
Operating income			
- Contributions and donations	4	534,973	378,500
- Rental income		8,879,854	8,946,429
- Miscellaneous income		5,148	102,961
		9,419,975	9,427,890
Other income			
- Interest income		6,410,007	5,927,063
- Revaluation gain on financial assets at fair value through profit and loss	7	1,541,222	1,552,467
		7,951,229	7,479,530
Operating expenditure			
- Staff costs	5	(24,727,444)	(25,617,700)
- Staff welfare and development		(506,537)	(584,153)
- Depreciation of property, plant and equipment	9	(10,083,887)	(8,949,461)
- Depreciation of right-of-use assets	10	(9,660,809)	(9,716,450)
- Grants, partnerships & commissions		(81,407,169)	(74,957,523)
- Scholarships and bursaries		(805,100)	(684,101)
- Fees for services		(3,849,917)	(3,982,934)
- Other rental		(309,694)	(162,795)
- Repairs and maintenance		(4,522,000)	(6,585,788)
- Office and other supplies		(192,199)	(182,069)
- Utilities		(159,639)	(208,093)
- Transport, postage and communication		(605,275)	(668,997)
- Advertising, publicity and promotion		(3,385,066)	(2,771,944)
- Subsidy to arts housing scheme		(7,949,529)	(7,948,092)
- Property, plant and equipment written off		(12,145)	(152,756)
- Interest expense		(291,576)	(294,167)
- Other operating expenses		(9,613,779)	(8,625,073)
		(158,081,765)	(152,092,096)
Deficit before grants		(140,710,561)	(135,184,676)
Grants			
- Deferred capital grants amortised	14	3,055,791	2,925,417
- Operating grants from government	16	137,929,395	135,800,914
		140,985,186	138,726,331
Net surplus and total comprehensive income		274,625	3,541,655

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

FINANCIALS

Statement Of Changes In Equity Year ended 31 March 2025

	Note	Share capital	Capital account	Singapore Arts Endowment Fund	Accumulated surplus	Total
		\$	\$	\$	\$	\$
Balance as at 1 April 2023		182,201,798	651,974	16,255,467	26,533,246	225,642,485
Total comprehensive income		-	-	-	3,541,655	3,541,655
Dividend paid		-	-	-	(684,000)	(684,000)
Issuance of share capital	17	1,804,003	-	-	-	1,804,003
Balance as at 31 March 2024		184,005,801	651,974	16,255,467	29,390,901	230,304,143
Total comprehensive income		-	-	-	274,625	274,625
Issuance of share capital	17	2,622,059	-	-	-	2,622,059
Balance as at 31 March 2025		186,627,860	651,974	16,255,467	29,665,526	233,200,827

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

Statement Of Cash Flows Year ended 31 March 2025

	Note	2024/2025 \$	2023/2024 \$
Operating activities			
Deficit before grants		(140,710,561)	(135,184,676)
Adjustments for:			
- Depreciation of property, plant and equipment		10,083,887	8,949,461
- Depreciation of right-of-use assets		9,660,809	9,716,450
- Gain on disposal of property, plant and equipment		-	(226,840)
- Gain on disposal of right-of-use assets		(37,037)	-
- Property, plant and equipment written off		12,145	152,756
- Revaluation gain on financial assets at fair value through profit and loss		(1,541,222)	(1,552,467)
- Interest expense		291,576	294,167
- Interest income		(6,410,007)	(5,927,063)
Operating cash flows before movements in working capital		(128,650,410)	(123,778,212)
Changes in working capital:			
- Other receivables, deposits and prepayments		(2,439,524)	2,811,210
- Other payables and grant accruals		3,969,884	(11,828,249)
- Government grants received		146,886,304	153,629,525
Net cash from operating activities		19,766,254	20,834,274
Investing activities			
- Purchase of property, plant and equipment		(3,077,366)	(12,741,857)
- Disposal of property, plant and equipment		-	226,840
- Interest income received		5,938,306	4,964,915
Net cash from (used in) investing activities		2,860,940	(7,550,102)
Financing activities			
- Repayments of lease liabilities		(9,556,576)	(9,534,866)
- Interest paid		(291,576)	(294,167)
- Additions of capital from Minister for Finance		2,622,059	1,804,003
- Dividends paid		-	(684,000)
Net cash used in financing activities		(7,226,093)	(8,709,030)
Net increase in cash and cash equivalents		15,401,101	4,575,142
Cash and cash equivalents at beginning of financial year		222,029,937	217,454,795
Cash and cash equivalents at end of financial year	6	237,431,038	222,029,937

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

Notes To The Financial Statements 31 March 2025

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

1. General Information

National Arts Council	UEN Number	T08GB0033C
	Establishment Date	17 August 1991
Support for the Arts Fund	UEN Number	T08CC3019F
	IPC Number	IPC000544
	IPC Status	1 August 2024 to 31 July 2026
Legal Panel / Solicitors	WongPartnership LLP	
	Dentons Rodyk & Davidson LLP	
	Lee & Lee	
Bankers	The Hong Kong and Shanghai Banking Corporation Limited	
	DBS Bank Limited	
	OCBC Bank	
	Accountant-General's Department	
	(Centralised Liquidity Management Scheme)	

The National Arts Council (the "Council") is a statutory board under the Ministry of Culture, Community and Youth ("MCCY") established under the National Arts Council Act 1991 and is exempted from income tax under the Income Tax Act, Chapter 134.

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

The principal activities of the Council are:

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

Notes To The Financial Statements 31 March 2025

1. General Information (Cont'd)

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

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

Included in the Council, is Support for the Arts Fund which has been re-conferred with the status of Institution of a Public Character (IPC) for a period of 3 years commencing 1 August 2024 to 31 July 2026.

The financial statements of the Council for the year ended 31 March 2025 were authorised for issue by the Members of the Council on 12 June 2025.

1.1 Basis of Preparation

These financial statements of the Council have been prepared in accordance with the provisions of the Public Sector (Governance) Act 2018, Act 5 of 2018 (the "Public Sector (Governance) Act 2018"), the National Arts Council Act 1991 (the "Act"), Charities Act 1994 and other relevant regulations (the "Charities Act and Regulations") and Statutory Board Financial Reporting Standards ("SB-FRS") including related Interpretations ("INT SB-FRS") and Guidance Notes under the historical cost convention, except as disclosed in the accounting policies below.

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

1.2 Adoption of New and Revised Standards

In the current year, the Council has applied all the new and revised SB-FRSs that are mandatorily effective for an accounting period that begins on or after 1 April 2024. Their adoption has not had any material impact on the disclosures or on the amounts reported in these financial statements.

Notes To The Financial Statements

31 March 2025

1. General Information (Cont'd)

1.3 Standards Issued But Not Effective

At the date of authorisation of these financial statements, the Council has not applied the following SB-FRS pronouncements that have been issued but are not yet effective:

Effective for annual periods beginning on or after 1 January 2026

- SB-FRS 118: *Presentation and Disclosure in Financial Statements*

Management is currently undergoing assessment on the impact of the adoption of the following SB-FRS amendment.

SB-FRS 118 *Presentation and Disclosures in Financial Statements*

SB-FRS 118 replaces SB-FRS 1, carrying forward many of the requirements in SB-FRS 1 unchanged and complementing them with new requirements. In addition, some SB-FRS 1 paragraphs have been moved to SB-FRS 8 and SB-FRS 107. Furthermore, minor amendments to SB-FRS 7 have been made.

SB-FRS 118 introduces new requirements to:

- present specified categories and defined subtotals in the statement of profit or loss;
- provide disclosures on management-defined performance measures (MPMs) in the notes to the financial statements; and
- improve aggregation and disaggregation.

An entity is required to apply SB-FRS 118 for annual reporting periods beginning on or after 1 January 2027, with earlier application permitted. The amendments to SB-FRS 7, as well as the revised SB-FRS 8 and SB-FRS 107, become effective when an entity applies SB-FRS 118. SB-FRS 118 requires retrospective application with specific transition provisions.

2. Material Accounting Policy Information

2.1 Fair Value Measurement

Fair value is the price that would be received to sell an asset or paid to transfer a liability in an

Notes To The Financial Statements

31 March 2025

2. Material Accounting Policy Information (Cont'd)

2.1 Fair Value Measurement (Cont'd)

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 if market participants would take those characteristics 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 116 *Leases*, and measurements that have some similarities to fair value but are not fair value, such as value in use in SB-FRS 36 *Impairment of Assets*.

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.

2.2 Financial Instruments

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

Financial assets

Financial assets are initially measured at fair value, net of transaction costs that are directly attributable to the acquisition or issue of the financial assets.

Classification of financial assets

The Council classifies its financial assets based on the Council's business model for managing the financial assets and the contractual cash flow characteristics of the financial assets.

Notes To The Financial Statements 31 March 2025

2. Material Accounting Policy Information (Cont'd)

2.2 Financial Instruments (Cont'd)

Financial assets comprising of cash and cash equivalents, and other receivables are subsequently measured at amortised cost as they are held within a business model whose objective is to collect the contractual cash flows which are solely payments of principal and interest on the principal amount outstanding.

Financial assets comprising of quoted unit trusts, are subsequently measured at fair value through profit or loss as the financial assets do not meet the criterias for amortised cost or fair value through other comprehensive income.

Impairment of financial assets

The Council recognises a loss allowance for expected credit losses ("ECL") on other receivables. The amount of ECL is updated at each reporting date to reflect changes in credit risk since initial recognition of respective financial asset. The ECL incorporates forward-looking information and is a probability-weighted estimate of the difference between all contractual cash flows that are due to the Council in accordance with the contract and all the cash flows that the Council expects to receive, discounted at the original effective interest rate. Details about the Council's credit risk management and impairment policies are disclosed in Note 21.

Derecognition of financial assets

The Council derecognises a financial asset only when the contractual rights to the cash flows from the asset expire, or when it transfers the financial asset and substantially all the risks and rewards of ownership of the asset to another party.

Financial liabilities and equity instruments

Classification as debt or equity

Debt and equity instruments are classified as either financial liabilities or as equity in accordance with the substance of the contractual arrangements 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 cost.

Notes To The Financial Statements 31 March 2025

2. Material Accounting Policy Information (Cont'd)

2.2 Financial Instruments (Cont'd)

Financial liabilities

Financial liabilities at amortised cost include other payables. These are initially measured at fair value, net of transaction costs that are directly attributable to the acquisition or issue of the financial liabilities, and are subsequently measured at amortised cost using the effective interest method.

Derecognition of financial liabilities

The Council derecognises financial liabilities when, and only when, the Council's obligations are discharged, cancelled or they expire. The difference between the carrying amount of the financial liability derecognised and the consideration paid and payable is recognised in profit or loss.

2.3 Revenue Recognition

Cash contributions and donations

Cash contributions and donations are recognised as income when the Council obtains the right to receive the donation.

Donations with restrictions and/or conditions attached are recognised as income if the restrictions and conditions are within the Council's control and there is sufficient evidence that the conditions will be met. Otherwise, these donations are recognised and taken to the "deferred donations" account until the above criteria are fulfilled or when the restrictions and/or conditions are met.

Contributions/sponsorships-in-kind are measured at the fair value of the contributions received and are recognised as income when the rights to receive the contributions/sponsorships-in-kind have been established.

Rental income

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

Miscellaneous income

Miscellaneous income is mainly derived from one-off income recognised during the year and utility charges of rented arts housing and other facilities and is recognised when services have been rendered.

Notes To The Financial Statements 31 March 2025

2. Material Accounting Policy Information (Cont'd)

2.4 Government Grants

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

Government grants receivable are recognised as income over the periods necessary to match them with the related costs which they are intended to compensate, on a systematic basis.

Government grants relating to operating expenses are recognised as income in the current year.

Government grants for the establishment of the Council are taken to the capital account (Note 18).

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

2.5 Employee Compensation

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

Defined contribution plans

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

2.6 Property, Plant and Equipment

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

Subsequent expenditure relating to property, plant and equipment that has already been

Notes To The Financial Statements 31 March 2025

2. Material Accounting Policy Information (Cont'd)

2.6 Property, Plant and Equipment (Cont'd)

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

Depreciation is calculated using the straight-line method to allocate depreciable amounts over their estimated useful lives. The estimated useful lives are as follows:

	<u>Useful lives</u>
Building works and improvements	30 years
Renovations	8 years
Plant and machinery	8 years
Office equipment, furniture, vehicles and audio-visual equipment	3 to 10 years
Stage related and musical equipment	5 to 8 years
Public artworks	5 years
Leasehold property	30 years

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

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

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

At each reporting date, the Council reviews the carrying amounts of its property, plant and equipment and determined that there is no indication that those assets have suffered an impairment loss.

Notes To The Financial Statements 31 March 2025

2. Material Accounting Policy Information (Cont'd)

2.7 Leases

(i) When the Council is the lessee

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

• Right-of-use assets

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

• Lease liabilities

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

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

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

• Short-term and low-value assets

The Council has elected not to recognise right-of-use assets and lease liabilities for short-term leases that have lease terms of 12 months or less and leases of low-value assets, except for

Notes To The Financial Statements 31 March 2025

2. Material Accounting Policy Information (Cont'd)

2.7 Leases (Cont'd)

sublease arrangements. Lease payments relating to these leases are expensed to the statement of comprehensive income and expenditure on a straight-line basis over the lease term.

(ii) When the Council is the lessor

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

Leases of buildings where the Council retains substantially all risks and rewards incidental to ownership are classified as operating leases. The leases are classified as operating lease because the risk and rewards incidental to ownership of the assets are not transferred.

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

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

2.8 Provisions

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

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

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

Notes To The Financial Statements

31 March 2025

2. Material Accounting Policy Information (Cont'd)

2.9 Currency Translation

The financial statements are presented in Singapore Dollar ("SGD" or "\$"), which is the functional currency of the Council.

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

2.10 Capital and Reserves

Shares are classified as capital and reserves.

2.11 Interest Income

Interest income is recognised using the effective interest method. Interest income is accrued on a time basis, by reference to the principal outstanding and at the effective interest rate applicable.

3. Critical Accounting Estimates, Assumptions and Judgements

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

Critical accounting estimates and assumptions

In the application of the Council's material 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.

Notes To The Financial Statements

31 March 2025

3. Critical Accounting Estimates, Assumptions and Judgements (Cont'd)

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

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

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

(ii) Key source of estimation uncertainty

Useful lives of property, plant and equipment

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

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

4. Contributions and Donations

	2024/2025	2023/2024
	\$	\$
Tax deductible donations received through Support for the Arts Fund	534,973	378,500

5. Staff Costs

	2024/2025	2023/2024
	\$	\$
Wages and salaries	21,543,634	22,608,963
Employer's contribution to CPF	3,183,810	3,008,737
	24,727,444	25,617,700

Notes To The Financial Statements 31 March 2025

6. Cash and Cash Equivalents

	2024/2025	2023/2024
	\$	\$
Bank balances	1,504,598	5,952,617
Cash held under CLM scheme managed by AGD	235,926,440	216,077,320
	237,431,038	222,029,937

Material accounting policy information

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

Cash held under the CLM scheme managed by the AGD earn floating rates based on daily bank deposit rates. They bear an average interest rate of 3.08% (2023/2024 : 3.86%).

7. Financial Assets at Fair Value Through Profit and Loss

	2024/2025	2023/2024
	\$	\$
<u>Investments in quoted unit trusts</u>		
Beginning of financial year	34,382,050	32,829,583
Revaluation gain	1,541,222	1,552,467
End of financial year	35,923,272	34,382,050

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

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

Notes To The Financial Statements 31 March 2025

7. Financial Assets at Fair Value Through Profit and Loss (Cont'd)

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

8. Other Receivables, Deposits and Prepayments

	2024/2025	2023/2024
	\$	\$
<u>Current</u>		
Receivables due from:		
- Totalisator Board (Note 22)	2,807,460	1,451,200
- Deposits	2,240	4,740
- Others	396,081	122,679
	3,205,781	1,578,619
Interest receivable	3,303,750	2,832,049
Seconded staff costs recoverable	544,524	-
Receivables at amortised cost	7,054,055	4,410,668
Prepayments	269,497	1,659
	7,323,552	4,412,327

Receivables due from Totalisator Board is non-interest bearing and repayable on demand.

FINANCIALS

Notes To The Financial Statements 31 March 2025

9. Property, Plant and Equipment

	Works of art	Work-in-progress	Building works & improvement	Renovations	Plant and machinery	Office equipment, furniture, vehicles and audio-visual equipment	Stage related and musical equipment	Public art- works	Leasehold property	Total
	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$
2024/2025										
<u>Cost</u>										
Beginning of financial year	263,216	145,046	133,895,419	38,208,597	10,459,541	13,002,724	13,954,144	754,942	25,674,055	236,357,684
Additions*	-	2,501,566	-	114,215	254,195	5,482,646	-	-	-	8,352,622
Transfer	-	(1,410,165)	-	-	-	1,410,165	-	-	-	-
Written off	(12,022)	-	-	-	(650,050)	(419,117)	(2,000)	-	(14,617,726)	(15,700,915)
End of financial year	251,194	1,236,447	133,895,419	38,322,812	10,063,686	19,476,418	13,952,144	754,942	11,056,329	229,009,391
<u>Accumulated depreciation</u>										
Beginning of financial year	-	-	44,648,396	32,958,030	9,449,962	9,533,856	13,690,293	754,942	14,986,270	126,021,749
Depreciation charge	-	-	4,462,083	1,928,965	223,262	2,525,559	114,793	-	829,225	10,083,887
Written off	-	-	-	-	(649,927)	(419,117)	(2,000)	-	(14,617,726)	(15,688,770)
End of financial year	-	-	49,110,479	34,886,995	9,023,297	11,640,298	13,803,086	754,942	1,197,769	120,416,866
<u>Carrying amount</u>										
End of financial year	251,194	1,236,447	84,784,940	3,435,817	1,040,389	7,836,120	149,058	-	9,858,560	108,592,525

* Included \$5,574,875 (2023/2024 : \$299,619) relating to additions to property, plant and equipment that is unpaid as at end of financial year (Note 12).

FINANCIALS

Notes To The Financial Statements 31 March 2025

9. Property, Plant and Equipment (Cont'd)

	Works of art	Work-in-progress	Building works & improvement	Renovations	Plant and machinery	Office equipment, furniture, vehicles and audio-visual equipment	Stage related and musical equipment	Public art- works	Leasehold property	Total
	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$
2023/2024										
Cost										
Beginning of financial year	263,216	2,374,550	133,895,419	39,907,369	10,744,486	11,816,728	14,000,510	754,942	14,617,726	228,374,946
Additions*	-	1,305,594	-	3,120	-	214,124	-	-	11,056,329	12,579,167
Transfer	-	(3,535,098)	-	126,094	11,002	3,398,002	-	-	-	-
Disposals/written off	-	-	-	(1,827,986)	(295,947)	(2,426,130)	(46,366)	-	-	(4,596,429)
End of financial year	263,216	145,046	133,895,419	38,208,597	10,459,541	13,002,724	13,954,144	754,942	25,674,055	236,357,684
Accumulated depreciation										
Beginning of financial year	-	-	40,186,313	32,562,852	9,330,359	10,442,952	13,620,817	754,942	14,617,726	121,515,961
Depreciation charge	-	-	4,462,083	2,223,164	267,594	1,512,234	115,842	-	368,544	8,949,461
Disposals/written off	-	-	-	(1,827,986)	(147,991)	(2,421,330)	(46,366)	-	-	(4,443,673)
End of financial year	-	-	44,648,396	32,958,030	9,449,962	9,533,856	13,690,293	754,942	14,986,270	126,021,749
Carrying amount										
End of financial year	263,216	145,046	89,247,023	5,250,567	1,009,579	3,468,868	263,851	-	10,687,785	110,335,935

FINANCIALS

Notes To The Financial Statements 31 March 2025

10. Right-Of-Use Assets

The Council as a lessee

The Council leases land and buildings under operating leases from related parties (state-controlled entities) with an average lease term of 3 years (2023/2024 : 3 years).

	\$
Cost:	
At 1 April 2023	60,263,073
Additions	3,285,220
At 31 March 2024	63,548,293
Additions	9,505,036
Disposals	(20,679,850)
At 31 March 2025	52,373,479
Accumulated depreciation:	
At 1 April 2023	39,552,542
Depreciation for the year	9,716,450
At 31 March 2024	49,268,992
Depreciation for the year	9,660,809
Disposals	(20,291,102)
At 31 March 2025	38,638,699
Carrying amount:	
At 31 March 2025	13,734,780
At 31 March 2024	14,279,301

(a) Total income from subleasing ROU assets was \$8,879,854 (2023/2024 : \$8,946,429).

Notes To The Financial Statements 31 March 2025

11. Leases – The Council as a Lessor

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

Undiscounted lease payments from the operating leases to be received after the subsidy to arts housing scheme, after the reporting date are as follows:

	2024/2025 \$	2023/2024 \$
Less than one year	358,673	666,807
One to two years	81,512	229,705
Two to five years	8,784	63,730
Total undiscounted lease payments	448,969	960,242

12. Other Payables

	2024/2025 \$	2023/2024 \$
Deposits received	248,470	241,352
Payables due to:		
- CPF Board	49,532	34,535
- Purchase of fixed assets	430,249	-
Accruals for:		
- Unutilised employee annual leave entitlement	977,451	1,012,750
- Purchase of fixed assets	5,144,626	299,619
- Scholarship and Bursaries	779,526	1,005,092
- Others	3,677,237	5,122,122

FINANCIALS

Notes To The Financial Statements 31 March 2025

12. Other Payables (Cont'd)

	2024/2025	2023/2024
	\$	\$
Sinking fund for arts housing properties	1,303,639	1,150,307
Other payables	756,091	1,142,082
Payables at amortised cost	13,366,821	10,007,859
Deferred income	46,650	48,183
Deferred donation	697,249	903,377
GST payables	83,848	107,189
	14,194,568	11,066,608

Material accounting policy information

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

13. Grant Accruals

	2024/2025	2023/2024
	\$	\$
- Cultural Medallion & Young Artist Award	2,939,945	2,931,467
- General grants, partnerships & commissions	19,821,760	15,891,989
- Operating grants	3,731,421	1,552,490
	26,493,126	20,375,946

14. Deferred Capital Grants

	2024/2025	2023/2024
	\$	\$
Beginning of financial year	16,891,807	8,798,079
Amount transferred from government grants (Note 16)	5,903,117	11,019,145
Deferred capital grants amortised	(3,055,791)	(2,925,417)
End of financial year	19,739,133	16,891,807

Notes To The Financial Statements 31 March 2025

15. Lease Liabilities

Lease liabilities

	2024/2025	2023/2024
	\$	\$
Maturity analysis:		
Year 1	7,768,957	7,950,948
Year 2	3,512,694	4,639,239
Year 3 onwards	1,499,451	554,686
	12,781,102	13,144,873
Less: Unearned interest	(326,108)	(212,554)
	12,454,994	12,932,319
Analysed as:		
Current	7,540,507	7,786,779
Non-current	4,914,487	5,145,540
	12,454,994	12,932,319

As at 31 March 2025, the Council is committed to \$Nil (2023/2024 : \$2,700) for short-term leases and \$225,905 (2023/2024 : \$298,802) for low-value assets.

Reconciliation of liabilities arising from financing activities

The table below details changes in the Council's liabilities arising from financing activities, including both cash and non-cash changes. Liabilities arising from financing activities are those for which cash flows were, or future cash flows will be, classified in the Council's statement of cash flows as cash flows from financing activities.

	1 April 2024	Financing cashflows	New lease liabilities	Terminations	31 March 2025
	\$	\$	\$	\$	\$
Lease liabilities	12,932,319	(9,556,576)	9,505,036	(425,785)	12,454,994
	1 April 2023	Financing cashflows	New lease liabilities	Terminations	31 March 2024
	\$	\$	\$	\$	\$
Lease liabilities	19,181,965	(9,534,866)	3,285,220	-	12,932,319

FINANCIALS

Notes To The Financial Statements 31 March 2025

16. Government Grants

	2024/2025	2023/2024
	\$	\$
<u>Current</u>		
Beginning of financial year	93,868,727	87,059,261
Government grants received	146,886,304	153,629,525
	240,755,031	240,688,786
Less:		
Transfer to deferred capital grants (Note 14)	(5,903,117)	(11,019,145)
Transfer to statement of comprehensive income and expenditure	(137,929,395)	(135,800,914)
	(143,832,512)	(146,820,059)
	96,922,519	93,868,727

As at 31 March 2025, the government grants of \$96,922,519 (2023/2024 : \$93,868,727) relates to amounts earmarked for expenditures in the subsequent financial year and are repayable on demand.

17. Share Capital

	2024/2025	2023/2024
	\$	\$
Beginning of financial year	184,005,801	182,201,798
Additions during the financial year	2,622,059	1,804,003
End of financial year	186,627,860	184,005,801

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

18. Capital Account

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

Notes To The Financial Statements 31 March 2025

19. Singapore Arts Endowment Fund

	2024/2025	2023/2024
	\$	\$
Beginning and end of the financial year	16,255,467	16,255,467

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

20. Capital Expenditure and Other Commitments

(a) Capital commitments

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

	2024/2025	2023/2024
	\$	\$
Contracted capital expenditure	4,303,472	1,336,574

21. Financial Risk Management

Categories of financial instruments

The following table sets out the categories of financial instruments as at the end of the financial year:

	2024/2025	2023/2024
	\$	\$
<u>Financial assets</u>		
Financial assets, at amortised cost	244,485,093	226,440,605
Financial assets measured at fair value through profit or loss	35,923,272	34,382,050

Notes To The Financial Statements 31 March 2025

21. Financial Risk Management (Cont'd)

	2024/2025	2023/2024
	\$	\$
<i>Financial liabilities</i>		
Financial liabilities, at amortised cost	39,859,947	30,383,805
Lease liabilities	12,454,994	12,932,319

Financial risk factors

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

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

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

(a) Market risk

(i) *Currency risk*

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

(ii) *Price risk*

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

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 of either an instantaneous

Notes To The Financial Statements 31 March 2025

21. Financial Risk Management (Cont'd)

(a) Market risk (Cont'd)

(ii) *Price risk* (Cont'd)

increase or decrease of 10% in quoted investment prices, from the rates applicable at 31 March 2025 and 2024, for each class of financial instrument with all other variables constant.

Price risk sensitivity analysis

If the price of investments increase/decrease by 10% and all other variables were held constant, the Council's:

- surplus for the year would increase/decrease by \$3,592,327 (2023/2024 : \$3,438,205) as a result of the changes in fair value of the investment in quoted unit trusts.

(iii) *Interest rate risk*

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

The Council's interest-bearing assets consist mainly of cash held under CLM scheme managed by AGD and lease liabilities. The Council does not have any interest-bearing financial liabilities. Management has assessed and is of the opinion that the change in interest rate has no significant impact to the financial statements of the Council.

(b) Credit risk

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

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

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

Notes To The Financial Statements 31 March 2025

21. Financial Risk Management (Cont'd)

(b) Credit risk (Cont'd)

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

The Council's receivables are neither past due nor impaired are creditworthy debtors with good payment history with the Council.

The Council's receivables from tenants and other debtors are neither past due at the financial position date nor impaired. No allowance for impairment loss is made as there is no significant change in credit quality.

(c) Liquidity risk

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

Non-derivative financial assets and liabilities

Except for financial assets measured at fair value through profit or loss (Note 7) and lease liabilities (Note 15), the Council's non-derivative financial assets and financial liabilities are non-interest bearing and due within 1 year or repayable on demand.

(d) Capital management

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 strategy remains unchanged from 2023/2024.

(e) Fair value of financial assets and financial liabilities

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

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

Notes To The Financial Statements 31 March 2025

21. Financial Risk Management (Cont'd)

(e) Fair value of financial assets and financial liabilities (Cont'd)

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

There were no significant transfers between levels of the fair value hierarchy for the year ended 31 March 2025.

22. Significant Related Party Transactions

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

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

	2024/2025	2023/2024
	\$	\$
Fees for services paid	2,469,961	1,243,595
Grants disbursed	42,768,067	50,350,070
Rental of venues paid	37,563	54,434
Purchase of fixed assets	83,167	65,995
Fees for services reimbursed	(401,209)	(250,417)
Rental income received	(815,519)	(762,959)

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

	2024/2025	2023/2024
	\$	\$
Fees for services paid	8,120,368	6,316,800
Grants disbursed	2,424,080	2,225,136
Principal payment of lease liabilities and interest expense	10,709,701	10,570,513
Purchase of fixed assets	90,667	10,639,070
Totalisator Board reimbursement	1,544,650	1,353,950
Fees for services reimbursed	(1,205,951)	(957,577)
Rental of venues paid	9,668	5,849

Notes To The Financial Statements

31 March 2025

22. Significant Related Party Transactions (Cont'd)

Key management personnel compensation

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

Key management personnel compensation is as follows:

	2024/2025	2023/2024
	\$	\$
Salaries, bonuses and other short-term benefits	4,530,191	4,222,981
Employer's contribution to CPF	262,389	216,023
	4,792,580	4,439,004

Council Members' allowances are as follows:

	2024/2025	2023/2024
	\$	\$
Chairman	33,750	33,750
Deputy Chairman	10,611	25,315
Non-Public Sector Officers		
Chairman of Audit Committee	25,315	25,315
Chairman of Other Board Committee	16,875	16,875
Members of Audit Committee	33,750	33,750
Members	55,542	50,640
Public Sector Officers		
Members of Audit Committee	16,875	16,875
Members	3,538	8,440

Contents

Council Members and Committees	A2 – A4
Grant Recipients	A5 – A11
Patron of the Arts Awards 2025	A12 – A18
Cultural Medallion and Young Artist Awards 2024	A19
NAC Arts Scholarship Recipients 2024	A20
Cultural Matching Fund Trustees	A21
The Sustain the Arts (stART) Fund	A22
Arts Spaces Tenants	A23 – A24

Council Members and Committees

17th Board of Council Members

Council Members serving from 1 September 2024 to 31 August 2027:

Chairman

Goh Swee Chen

Chairman, Board of Trustees
Nanyang Technological University

Ex-officio

Low Eng Teong

Chief Executive Officer
National Arts Council

Members

Beatrice Chia-Richmond

Creative Director
Presplay Pte Ltd

Bernard Toh

Assistant Chief Executive Officer
GovTech

Christopher Wong Mun Yick

Former Partner, Assurance
Ernst & Young LLP Singapore

Derek Loh

Partner
TSMP Law Corporation

Eugenia Tan Yunchin

Divisional Director,
Student Development Curriculum
Ministry of Education

Goh Geok Cheng

Non-Executive Director and
Risk Committee Chair
HSBC Life Singapore Pte. Ltd.

Karen Teo

Vice President,
APAC Platforms and Devices Partnerships
Google

Liow Chinyong Joseph

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

Thien Kwee Eng

Chief Executive Officer
Sentosa Development Corporation

Wahab Yusoff

Founding Partner / Acting CEO
Rekanext Capital Partners Pte. Ltd.

Warren Fernandez

Senior Fellow, Executive Deputy Chairman's Office
S. Rajaratnam School of International Studies

Director, Industry Engagement,
College of Humanities, Arts and Social Sciences
Nanyang Technological University

Wong Tien Hua

Director
Mutual Healthcare Pte. Ltd.

Council Members and Committees

Audit and Risk Committee

Chairman	Goh Geok Cheng
Members	Christopher Wong Mun Yick Eugenia Tan Yunchin Wahab Yusoff

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

Cultural Medallion and Young Artist Awards Select Panel

Chairman	Goh Swee Chen
Members	Beatrice Chia-Richmond Derek Loh Low Eng Teong Tan Xuan Rong* <small>*Until 31 May 2025</small>

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

People and Culture Committee

Chairman	Goh Swee Chen
Members	Christopher Wong Mun Yick Jessica Shen Liow Chinyong Joseph Low Eng Teong

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

Council Members and Committees (Cont'd)

Digital & Technology Committee

Chairman **Warren Fernandez**

Members **Bernard Toh**
Karen Teo
Lynette Pang
Wahab Yusoff
Wong Tien Hua

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

Finance Committee

Chairman **Goh Swee Chen**

Members **Bernard Toh**
Goh Geok Cheng
Thien Kwee Eng

The Finance Committee's primary function is to assist the Council in fulfilling its oversight responsibilities by monitoring financial performance; reviewing and endorsing the Council's annual budgetary allocation, audited financial statements and financial policies; and providing guidance on strategic financial matters.

Grant Recipients

National Orchestras

Singapore Chinese Orchestra Company Limited
Singapore Symphonia Company Limited

Major Company

Dance

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

Literary Arts

Sing Lit Station Limited
Singapore Book Council Limited

Music

Ding Yi Music Company Ltd.
Jazz Association (Singapore)
Nadi Singapura Ltd.
New Opera Singapore Ltd.
Orchestra of the Music Makers Ltd.
Resound Collective Limited
SAtheCollective Ltd.
Siong Leng Musical Association
The Observatory Music Ltd.

Theatre

Cake Theatrical Productions Ltd
Centre 42 Limited
Checkpoint Theatre Limited
Chinese Theatre Circle Limited
Drama Box Ltd.
Nam Hwa Opera Limited
Nine Years Theatre Ltd.
Pangdemonium Theatre Company Ltd.
Paper Monkey Theatre Ltd.
Singapore Repertory Theatre Ltd.
Teater Ekamatra Ltd.
The Finger Players Ltd
The Necessary Stage Ltd
The Theatre Practice Ltd.
Theatreworks (Singapore) Ltd.
Toy Factory Productions Ltd.
Traditional Arts Centre (Singapore) Ltd.
Wild Rice Ltd
Young People's Performing Arts Ensemble Ltd

Visual Arts

Art Outreach Singapore Limited
DECK Photography Art Centre Ltd.
Objectifs Centre Ltd.
OH Open House Limited
The Chinese Calligraphy Society of Singapore

Grant Recipients

Creation Grant

Literary Arts

De Rozario Tania Marie
Ervin Han
Ramchander Krishna
Sundaraju S/O Ponnusamy

Music

Chok Kerong
Ng Kang Kee
Sushma Somasekharan
Tham Sow Ying Jennifer
Wong Kah Chun

Theatre

Tan Yuyang

Visual Arts

Ang Gia Hui, Genevieve
Chong Wei Xin

Presentation and Participation Grant

Dance

Abdul Yazid Bin Mohamed Juhuri
Arts Group (Perkumpulan Seni)
Atrika Dance Company
Avventura Pte. Ltd.
Azpirasi
Bharathaa Arts Ltd.
Chan Teck Guan Egan
Chowk Productions Ltd
Cinemovement Limited
Decadance Co Limited
Dian Dancers
Elysa Wendi
Flamenco Sin Fronteras
Frontier Danceland Ltd.
Guru Debaprasad Nrutya Dhara
Hasyimah Harith
Jordan Tan Jun Heng
Kalpavriksha Fine Arts (Limited)
Lee Jie Min Rachel
Loy Xue Hui
Madhu Nisa D/O Jothi Thevar
Maya Dance Theatre Ltd.
Mohamad Sufri Bin Juwahir
Nah Jie Ying
Nicholas Long Jiyong
Nur Arianty Binte Djonaede
Odyssey Dance Theatre Ltd
One Dance Asia Pte. Ltd.

Ong Say Wan
Os Agarwal
Scarlet Mela Festival of the Arts
Shanice Elizabeth Kwok
Shantha Ratii Initiatives (Sri) Ltd.
Sigma Contemporary Dance
Singapore Dance Alliance Limited
Sri Warisan - Som Said Performing Arts Limited
Sriwana
Stirring Ground LLP
Tan Ming Zhi Marcus Jeffrey
TFA Lalita Kala Company
TRDO Ltd.
Wu Yue Dance Studio Arts Troupe

Literary Arts

Andas Productions Pte. Ltd.
Association of Singapore Tamil Writers
Kamelia Co. Ltd.
Low Kiah Hwee
Nur Muhammad Hidayat Bin Nordin
Nur-El-Hudaa Binte Jaffar
Persatuan Kemuning Singapura
(Singapore Kemuning Society)
Poetry Festival (Singapore)
Singapore Book Publishers Association
Storytelling Association (Singapore)
The Book Bar Pte. Ltd.
Tusitala (RLS) Pte. Ltd.

Grant Recipients

Presentation and Participation Grant (Cont'd)

Music

Association of Composers (Singapore)
 Brahmastra
 Chamber Music And Arts Singapore Limited
 Chua Chu Kang CC – Keat Hong Chinese Orchestra
 Churen Li
 City Chinese Orchestra (Singapore) Ltd
 Fong Sue Ting Priscilla
 Gamelan Asmaradana Ltd.
 Global Cultural Alliance Limited
 Guan Yong En, Justinian
 Harmonica Aficionados Society
 Hsinghai Art Association
 Impressions Of Nanyang Arts Association
 Intangible Cultural Heritage Association
 Julia Tan Hui Xuan
 Konzert Pte. Ltd.
 L'arietta Productions Limited
 Lee – Lim Duo
 Lirica Arts
 Loke Hoe Kit
 Low Likie
 MICappella Entertainment Pte. Ltd.
 More Than Music
 Musicians' Initiative Ltd.
 Nobat Kota Singa

Ocean Butterflies Music Pte. Ltd.
 One Choral Company Ltd.
 One Degree Off Limited Liability Partnership
 Pasat Merdu Limited
 Pipa Society (Singapore)
 Raffles Singers
 Raghavendran S/O Rajasekaran
 Red Dot Baroque Ltd.
 Resonance of Singapore Ltd.
 Reverberance Ltd.
 Ruanatworkz Musical Arts
 Singapore Chinese Music Federation
 Singapore Dikir Barat Federation
 Singapore Indian Orchestra and Choir Ltd.
 Sliding Doors Entertainment Pte. Ltd.
 Society of the Youth For Artistic Music Appreciation (SYAMA)
 Song Lovers Choral Society
 Subsonic Eye
 Symphonic Music (Asia) Ltd.
 T'ang Quartet Limited
 The Graduate Singers
 The Island Voices
 The Opera People Ltd.
 The Philharmonic Orchestra Society
 The Philharmonic Winds (Singapore) Ltd.
 The Singapore Lyric Opera Limited
 The Singapore Youth Choir Ltd

Venture Music Asia Ltd.
 Wadah Seni Entertainment
 weird aftertaste
 West Winds, Band of the Bukit Batok Community Club
 Wise Entertainment Pte. Ltd.
 YuHan Music Society

Music (EP/Album)

Ahmadul Amin Bin Haron
 Lin Ying
 Lo Lay Yi
 Mary Sue and the Clementi Sound Appreciation Club
 Ng Mei Ting
 Redwan Bin Hamzah

Theatre

A Magical Creation (Ho Ye Lin Melissa)
 AK Theatre Ltd.
 Artisan Entertainment Pte. Ltd.
 Arts Theatre of Singapore Ltd
 Chinese Opera And Drama Society (Singapore)
 Chinese Opera Ensemble Ltd.
 Chinese Opera Studio
 Choy Chee Yew
 Er Woo Amateur Musical And Dramatic Association

Grant Recipients

Presentation and Participation Grant (Cont'd)

Forever Performing Arts
 Gateway Arts Limited
 Gateway Theatre Pte. Ltd.
 Grain Performance & Research Lab (Low Yuen Wei)
 Kong Chow Wui Koon
 Kuah Chin Yin
 Kwok Sing Musical Association
 Mohamed Norazam Bin Hakub
 Muhammad Mahadi Bin Jamaludin
 NanFang Arts Association
 Opera Academy SG
 Pat Wo Wui Kun
 Phua Yun Yun
 Ping Sheh Singapore
 Sam Kiang Huay Kwan, The
 See Yian Nee, Jenny
 HDC (Sim Li Noi, Melissa)
 Sing'Theatre Ltd.
 Tang Renaissance
 Tham Yue Ron
 The Chinese Opera Institute
 The Winter Players (Wong Shao Qi)
 Tian Yun Beijing Opera Society
 Variasi Performing Arts
 Young People's Performing Arts Ensemble Ltd

Visual Arts

Ahmad Tarmizi Bin Mohamed Moehtar
 Artcommune Gallery Pte. Ltd.
 Cally Tan Ying Tong
 Chua Wen Xun, Samuel
 Clay Festival Pte. Ltd.
 Critical Craft Collective LLP
 Eugene Kosgoron
 Gajah Gallery
 He Shu
 Hong Shu-Ying
 INSTINC Space
 iPreciation Pte Ltd
 Jailani Bin Kuning
 Kamal Arts Ltd.
 Kar-men Cheng
 Lee See Ya Agatha
 Leong Ai Lin Genevieve
 Modern Art Society, The
 Mr Lim's Shop of Visual Treasures
 Mulan Gallery Pte. Ltd.
 Neo Hui Fen Alecia
 Plus Art Ventures Pte. Ltd.
 Sculpture Society (Singapore)
 Seah Yeng Fong Angeline
 Shicheng Calligraphy & Seal-Carving Society
 Siaw-Tao Chinese Seal-Carving, Calligraphy & Painting Society
 Singapore Malayalee Association

Singapore Watercolour Society
 Society of Chinese Artists
 Tan Yang Lin, Jonathan
 Teo Hwee Leen, Lynn
 The Private Museum Ltd.
 The Rice Company Limited
 The Singapore Art Society

Publishing

Literary Arts

Bridging Generations Pte. Ltd.
 Chan Teck Guan Egan
 City Book Room
 Epigram Books Pte. Ltd.
 Lingzi Media Pte Ltd
 Ombra GVVG Publishing House
 Pagesetters Services Pte. Ltd.
 Partizanska knjiga
 Poppet's World Pte. Ltd.
 Tan Chee Lay
 The Poetry Translation Centre
 TrendLit Publishing Private Limited
 Valles Eric Francis Tinsay
 Wonder To Wander Private Limited

Music

Wise Entertainment Pte. Ltd.

Grant Recipients

Marketing and Audience Development Grant

Dance	Music	Visual Arts
Anuja Varaprasad	Angus Sham Cheuk Yiu	Adeline Kueh Siaw Hui
Apsaras Arts Ltd	b-l duo	Bani Haykal Mohamed
Bhaskar's Arts Academy Ltd	Blush	Bruce Quek Xiuxian
Chowk Productions Ltd	Coming Up Roses	Chan Kok Wah Mark
Decadance Co Limited	Composers Society of Singapore	Ching Chor Leng
Deva Priya Appan	Culturelink Private Limited	Deepa Khanna
Tariao Filomar Cortezano	June Tan Sheren	KTC Gallery Pte. Ltd.
Maya Dance Theatre Ltd.	Fuse	Lim Yi Yong, Charles
Mohamed Imran S/O Abdul Manaff	Lalit Kumar Ganesh	Loke Kian Whee, Justin
Royalusion	Lou Peixin	Modern Art Society, The
T.H.E Dance Company Ltd.	MICappella Entertainment Pte. Ltd.	Nur Shireen Marican Binte Hamid Marican
Traditional Arts Centre (Singapore) Ltd.	Red Dot Baroque Ltd.	Quek Jia Qi
	Rene Ann Wong Jo Yi	Shubigi Rao
	Reverberance Ltd.	Sim Chi Yin
	Shaun Choo Yung Sheng	Teh Shi Wei
	STATIONS	Thing Books Pte. Ltd.
	Steady State Records	Yeo Workshop Pte. Ltd.
	Venture Music Asia Ltd.	Zarina Muhammad
		Zulkifle Bin Mahmood
Literary Arts	Theatre	
Adan Jimenez	Drama Box Ltd.	
Chang Ting Fang, Chloe	Singapore Repertory Theatre Ltd.	
Crimson Earth Pte. Ltd.	Tan Si Min, Josephine	
Daryl Lim Wei Jie	Toy Factory Productions Ltd.	
Difference Engine Pte. Ltd.	Wild Rice Ltd	
Jemimah Wei Xin Zi		
Maria Binte Mahat		
Pustaka Nasional Private Limited		
Sing Lit Station Limited		
Somaiah Rosemarie		
Syed Ali Bin Ahmad Semait		
Tay Seong Chee Simon		

Grant Recipients

Research Grant

Surendra Manjula

Capability Development Grant

Dance

Ayu Natasha Binte Zulkarnaen
 Chan Teck Guan Egan
 Chua Yong Yaw Louis
 Dian Dancers
 Flamenco Sin Fronteras
 Goh Szu Ling
 HRCY
 Lim Shu Yi Denise
 Loy Xue Hui
 Muhammad Noramin Bin Mohamed Farid
 Naina Krishna Arani
 Norhaizad Bin Adam
 Odyssey Dance Theatre Ltd.
 Ong Cheryl
 Reece Lim Jun Li
 Ruzaini Bin Mohamed Ismail
 SAICO
 Shanice Elizabeth Kwok
 Soumee De
 Sri Warisan - Som Said Performing Arts Limited
 Tan Ling, Lynn
 Wong Xue Ying
 Yeo Chang Che, Benjamin
 Zoey Chong Zhi Qi

Literary Arts

Chong Ping Yew Christine
 Christian Charles Yeo Xuan
 Federation Of Asian Storytellers Limited
 Ho Lei Kuan Pamela
 Li Zhenhong Daryl
 Shah Kiran Kantilal
 Yap Shi Quan

Music

Hee Su Hui
 Lim May Sian
 Neo Jia Ling
 Quek Wen Xian, Lynette
 Xiao Wen

Theatre

Adeeb Fazah Bin Anwar Aziz Marican
 Chia Hsiu Min Juliet
 Chia Sin Chiat, Nelson
 Foo Miao Juan, Regina
 Hoh Chung Shih
 Janice Koh Yu-Mei
 Kow Xiao Jun

Grant Recipients

Capability Development Grant (Cont'd)

Lim Shien Hian
 Reverberance Ltd.
 Ryan Ang Zheng Heng
 Tan Woon Hwee, Serene
 UNIMASG
 Vignesh Kumar Singh

Visual Arts

Chan Kent
 Lu Huijun
 Lynn Charlotte Lu
 Ng Hui Hsien
 Ng Xi Jie
 Peh Che Wei
 Tan Siu-li
 Tay Wei Leng
 Yu Tong Lai

Patron of the Arts Awards 2025

Distinguished Patron of the Arts Award (Organisations)

\$1,500,000 and above

NCS
UOB
UOL-PPHG

Distinguished Patron of the Arts Award (Individuals)

\$100,000 and above

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Dr Danny Tan
Dr Eric Cabri van Amelrode
Dr Finian & Fiona Tan
Dr Winston Oh
Dusan Stefan Stojanovic
Estate of Tan Jiew Cheng
Han Nefkens
Harris Zaidi & Terry Tan
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Sui Ning
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Patron of the Arts Award (Organisations)

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

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City Developments Limited
DBS Bank
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KCTex International Ltd
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Patron of the Arts Awards 2025

Patron of the Arts Award

(Individuals)

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

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Christopher Chuah	Khoo Yong Chwee	Shiv Dewan
Daniel Teo Tong How	Kris Tan Lay Peng	Suon Kuok
Dato Gan Tack Kong	Lee Hoo Leng	Sybil Lau
Dato Seri Teo Kiang Ang BBM	Lim Chin Boon	Tang Da Wu
Doris Sohmen-Pao	Lim Hock Chee	The Benjamin Wong Foundation
Dr Choon Jin Ooi	Liu Jianhong	Tsai, Eng-Rung
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Dr Michael Hwang SC	Lu Zhen	Wee We Leng Eileen & Calvin Tan
Eddie Lim	M Elaine Teo	Yeo Eng Koon
Edmund Ng & Jazz Chong	Miriam & Merle Hinrich	Yeo Hock Lim
Foo Kok Wan	Ng Chee Hwa	Zhou Yuchen
Frans & Marie-Pierre Mol	Paige Parker & Jim Rogers	

Patron of the Arts Awards 2025

Friend of the Arts Award (Organisations)

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

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Alfa Tech Asia	Hanmax Pte Ltd	Regina Specialties
AlTi Wealth Management (Singapore) Pte Ltd	HCS Engineering Pte Ltd	Resorts World Sentosa
Bank of Singapore Limited	Holywell Foundation	Shaw Foundation
BNP Paribas	Hong Kong Singapore Business Association	Singapore Airlines Limited
C K Holdings (2003) Pte Ltd	Hotel Royal Limited	Singapore Chinese Chamber of Commerce Foundation
CapitaLand Retail Management Pte Ltd	JB.MIN Investment Group Pte. Ltd.	Singapore Hokkien Huay Kuan
Cartier	JCCI Singapore Foundation Limited	Singapore Lam Ann Association
Centurion Orthopaedic Centre Pte Ltd	JCDecaux Singapore Pte Ltd	SPH Media
Chew How Teck Foundation	Karim Family Foundation	Steinway Gallery Singapore
China Merchants Bank Co., Ltd	Keppel Care Foundation	Stephen Riady Group of Foundations
Clé de Peau Beauté	Kwan Im Thong Hood Cho Temple	Straitdeer Pte Ltd
CLS International (1993) Pte Ltd	Lam Soon Singapore Pte Ltd	Systmz Pte Ltd
Composers and Authors Society of Singapore Limited (COMPASS)	LBD Engineering Pte Ltd	TAK Products & Services Pte Ltd
Continental Steel Pte Ltd	Lee Foundation	Takasago International Singapore
Cross Ratio Entertainment Pte. Ltd.	Lekker Architecture Pte. Ltd.	Tan Chin Tuan Foundation
D. S. Lee Foundation	Leung Kai Fook Medical Co Pte Ltd	Tanoto Art Foundation
Deloitte Singapore	Low Keng Huat (Singapore) Ltd	Tatler Asia (Singapore) Pte Ltd
Elmwood Group Private Limited	M1 Limited	The Inner Clique Pte Ltd
Encounters Pte Ltd	Metall Treat Industries Pte Ltd	The Ireland Funds Singapore
ExxonMobil Asia Pacific Pte Ltd	Mind the Gap Sustainable Earth Fund	Truth Seeker Foundation
Foundation of Rotary Clubs (Singapore) Ltd	Mingxin Foundation	Univers
Frasers Hospitality	Mukim Investment Pte Ltd	WOHA
Frasers Property Singapore	NTT Asia Pacific Pte Ltd	Yong Hon Kong Foundation
Fundación Privada Han Nefkens	Orange Clove Catering Pte Ltd	
	Oversea-Chinese Banking Corporation Limited	

Patron of the Arts Awards 2025

Friend of the Arts Award (Individuals)

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

Adj. A/Prof. Hwang Yee Cheau	Bert Choong	Dato Paul Supramaniam
Adrian Ang & Usha Das	Betty Lau & Piyanuch Pramotedham	Dato Poh Po Lian
Adrian Peh	Bipin Balakrishnan	Dato Seri Chua Kuan Hai PBM
Agnes Yen Yen Lim	Boon Teow Lee	David Heng
Aileen Tang	Cham Gee Len	Dean Augustine
Ajai & Abha Kaul	Chan Boon Kheng	Djoni Rion Gui
Alan & Sylvia Wang	Chan Heng Loon	Dominic Yin Xiaochen
Alejandro Cavazos	Chan Heng Wing	Dorian KS Goh
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Alvin Lim	Chase Ma	Dr & Mrs Choy Khai Meng
Amber Lee	Cheah Sui Ling & Magnus Bocker	Dr & Mrs Paul Tseng
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Andrew Beng	Cherie Lee	Dr Adrian Koh
Ang Chin Koon	Chew Shou Zi	Dr Edmund Lam
Ang Hui Keng	Chng Hak-Peng	Dr Edwin Tan
Ang Kah Eng Kelvin	Chong Chan Meng & Lim Sing Yuen	Dr Euan Murugasu
Ang Kong Hua	Choo Chek Siew	Dr Foo Fatt Kah
Anita Fam	Choo Chiau Beng	Dr Geh Min
Annabelle Yip	Christophe Mayol	Dr George Quek Meng Tong
Anne Lee	Chua Sock Koong	Dr Gog Soon Joo
Arief Sentana	Chung Sook Yee	Dr Guy Hentsch
Arthur Fong	Claire Chiang	Dr Hwang Yin
Arthur Lim	Clarence Chua	Dr Kee Loo
Bamboo Lotus Fund	Colin Leong	Dr Kevin Yap
Barbra Gan	Conrad Lim & Andrea Giam	Dr Liew Geok Cheng
Benjamin Ong Choon Hwee	Daiki Kanetaka	Dr Meira Chand
Bernard Ryan & Michael Rowe	Daniel Choo Chern Li	Dr Patrick Goh
Bernice Lim	Daryl Neo	Dr Prakash Kannan & Joanne Yoong

Patron of the Arts Awards 2025

Friend of the Arts Award

(Individuals) (Cont'd)

Between \$10,000 - \$49,999 (Cont'd)

Dr Russell Heng	Hwee Hai Lim	Khim Lee
Dr Samuel Wong	Irene Tedja	Kim Suk Hyun & Choi Yun Hoi
Dr Tay Miah Hiang	Jacinta Tay	Kim Wah Boon
Dr Teo Hark Piang BBM	Jacqueline Ho, Esq	Koh Chin Peng
Dustin Beadle	James Toh	Koh Chye Hock
Esmond Loon	Janice Koh, Pamela Oei, & Petrina Kow (Pasar Glamour)	Kwa Chong Seng
Felicia Foo	Jeann Low	Lee Eng Beng
Feng Guanjie	Jeffrey Khoo	Lee Huay Leng
Foo Tiang Ann	Jimmy Yim, SC	Lee Ming San
Gao Dehui	Jin Lu	Lee Woon Shiu
Gaurav Kripalani	John & Pauline Foo	Lek Ting Hoe
Gautam & Basabi Banerjee	John William Friedman	Lena Ng
Geoffrey & Ai Ai Wong	Jose Isidro Camacho	Leon Yee
George Goh Tiong Yong	Joseph Chia Hock Song	Leong Wai Leng
Gerald Tan	Joyce A. Tan	Leow Yong Jian
Geraldine & Dennis Au	Juliet Soh	Liew Wei Li
Goh Kok Huat	Kah Peng & Thomas	Lilian Ko Kim Choo
Goh Su Lin	Karen Fawcett	Lim Cheng Eng BBM(L)
Goh Swee Chen	Kate Zhao	Lim Moi Sew
Gong Hao Fund	Ke Hongjing	Linda Kawaratani & Ken Minohara
Grace Fu Hai Yien	Keith Chia	Linus & Angela Goh
Haidhi Angkawijana	Keith Magnus	Lisa Dale Robins Pauze
Han Li & Joy Toh	Kelly Kon	Liu Bing
Helen & Rogerio Bernardo	Ken H Khoo	Lo Yeung Kit Alan
Hoong Yoke Cheng	Keng Keng Tan	Long Tian Ching
Huang Hongbin	Kenneth Kan	Loo Choon Yong
Huang Mun Jun	Kenneth Kwok	Loo Leong Peow
Huang Yubin	Kentaro Satoh	Loo Seah Leng Eddie

Patron of the Arts Awards 2025

Friend of the Arts Award

(Individuals) (Cont'd)

Between \$10,000 - \$49,999 (Cont'd)

Low Sin Leng	Ong Bee Yong Lynda	Raymundo A Yu Jr
Low Sze Gin	Ong Kok Chye	Renee Tan
Lu Gao	Pak Geok Choo	Rev Tan Meng Cheng Ivan
Ma Li Qian	Panote Sirivadhanabhakdi	Richard C. H. Wee
Marcel Smits	Patrick Lee	Richard Hassell
Mark Lee & Kelly Keak	Patrick Poon	Rita Silver
Martin Siah	Pauline Chan	Robert Wu Hechin
Mary & Raj Rajkumar	Pauline Gan	Roushan Arumugam
Mavis & William Tok	Peter Seah Lim Huat	Samuel Lim
Mavis Lim Geck Chin	Philip Chan Man Ping	Saw Wei Jie
Mervin Beng	Poh Khim Hong	Sean Lee
Michael Brenninkmeijer	Priscylla Shaw	See Peng Koko
Michelle Liem	Prof Cham Tao Soon	Shan Tjio
Mohamed Faizal Mohamed Abdul Kadir	Prof Chan Heng Chee	Shareen Khattar
Mona Lim Mun Nah	Prof Cheong Hee Kiat	Shekaran Krishnan
Mr & Mrs Cheng	Prof Gralf Sieghold	Sheldon Gooi
Mr & Mrs Julian Chang	Prof Jeremy Monteiro	Sherman Kwek Eik Tse
Mr & Mrs Tham	Prof Nancy Yuen	Shi'ai Liang
Mrs Tan Sok Kiang & Mr Jeff Crowe	Prof Ong Chee Wee, Victor	Shiv Puri
Mrs Wong-Mah Jia Lan	Prof Patrick Tseng	Showbhik & Gunjan Kalra
Neo Ren Jie	Prof Paul Ng	Shruti Lohia Hora
Ng Kim Choon	Purandar Rao	Sriram Vaidhya & Tanya Shariff
Ng Siew Quan	Pure Yichun Chen	Stephan Repkow
Nicholas Lim	Qian Yi	Stephanie Ho Y F
Nilay Patel	Qin Xiao	Suresh Nair
Oei Hong Leong	Rachel Teo	Susan Peh
Oh Keh Chai Benny	Rainer Teo Jia Kai	Susanna Kang & Han Seng Juan
Olivier & Natasha Lim	Raymond Li Jingbai	Tan Aik Hock

Patron of the Arts Awards 2025

Friend of the Arts Award (Individuals) (Cont'd)

Between \$10,000 - \$49,999 (Cont'd)

Tan Choo Leng
Tan Hsiao Wei
Tan Su Lan
Tay Lian Chew
Teo Kek Yeng
Terence C W Lim
The Linh Tinh Family
Thomas Wolf
Timothy Sebastian
Tina Cheong & WK Leong
Toshihiko Takahashi
Valerie Velasco, Esq.
Vanessa & Darren Iloste
Vijay Krishnan
Vincent Wong Hao Lin
Vivian P J Chandran
Wang Liansheng
Wayne Lim
Wee Chwee Heng
Wee Chwee Yong
Wee Wei Ling
William & Lena Lim Trust
William Koh Chee Wei
Winston & Valerie Kwek
Wong Hong Ching
Wong Yew Choo
Woo Chee Chay
Wu Guihua

Wu Peihui
Wu Zibin
Xiaoqing Ye
Xu Ren
Yan Choong Lian
Yan Ming
Yap Seng Teck
Yeh Chao Man Ying
Yixuan Li
Yong Shan Chang
Yong Ying-I
Yu-En Ong
Yunding Shi
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Cultural Medallion and Young Artist Awards 2024

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Young Artist Award

Alan Choo Su Ho
Evan Low Jun Feng
Tan Si En
Zhang Fuming

NAC Arts Scholarship Recipients 2024

Undergraduate

Tan Wei Tian
Bachelor in Chinese Opera Performing,
Shanghai Theatre Academy

Postgraduate

Felix Phang Tao Chern
Master of Arts (Research) Arts and Education (Music),
National Institute of Education

Jelaine Ng Sha-Men
Master of Fine Arts in Theatre for Young Audiences,
Rose Bruford College

Moses Tan Qian Yi
Master of Fine Arts in Fine Art,
Goldsmiths, University of London

Muhammad Firdaus Bin Mohamad
Master of Fine Arts in Classical, Studio,
Contemporary Conducting and Related Recording Technologies,
European Academy of Fine Arts/The Conducting Institute

Nur Fajrina Binte Abdul Razak
Master of Arts in Art & Ecology,
Goldsmiths, University of London

Nur Khairina Binte Khalid
Master of Arts (Arts and Cultural Entrepreneurship),
National University of Singapore

See Tow York Ian
Master of Sciences in Conservation of Contemporary Art and Media,
University College London

Wan Jie Che
Master of Arts in Cultural Economics and Entrepreneurship,
Erasmus University Rotterdam

NAC-UAS Arts Scholarship Recipients 2024

Undergraduate

Zhang Chuhan
Bachelor of Arts (Honours) in Contemporary Chinese Theatres,
Nanyang Academy of Fine Arts, University of the Arts

Postgraduate

David Gan Chong Jin
Master of Arts in Art Therapy,
LASALLE College of The Arts, University of the Arts Singapore

Muhammad Nhawfal Bin Juma’at
Master of Arts in Fine Arts,
Nanyang Academy of Fine Arts, University of the Arts Singapore

Tristan Lim You Jie
Master of Arts in Fine Arts,
LASALLE College of The Arts, University of the Arts Singapore

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Anthony Chua Say Hua
Co-tenant: Hong Sek Chern
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