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

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

OUR STRATEGIC THRUSTS

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

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

POSITION SINGAPORE GLOBALLY
Arts and culture icons and works are appreciated by audiences and critics at home and abroad.
CHAIRMAN’S STATEMENT

Professor Chan Heng Chee
Chairman

THE HUMAN NEED FOR CONNECTION

The arts have always been an expression of our very human urge to connect. By making a mark on a canvas, or simply bearing witness to a stranger’s creation, we are in essence sharing another’s experience and perspective, in the process deepening our own sense of personal identity and understanding of others.

This is why as the National Arts Council, we endeavour to create opportunities for such shared experiences in the arts. Over the past 12 months especially, the Council has launched key initiatives that emphasise the role of the arts in fostering a deeper sense of identity and community.

THE VALUE OF THE ARTS

A shining reflection of this value to our community, came from the Arts for Ageing Well Study. The research, involving Singaporeans/PRs aged 50 and above, revealed that attendance and participation in the arts significantly contributed to better mental well-being, sense of fulfilment and quality of life for seniors.

These top-line findings are heartening and affirm our efforts to advocate meaningful activities for a rapidly ageing population. This year’s Silver Arts festival charmed seniors with music, film and theatre performances, while community arts projects helped facilitate inter-generational bonding between them, children and professional artists.
We must continue to nurture one of our most rewarding shared experiences as human beings - the creation and appreciation of the arts, in all its myriad expressions.

MORE EXPERIENCES FOR ALL
There was also encouraging news with the latest MCCY’s Cultural Statistics Report. In 2016, Singaporeans had more opportunities than ever to engage and participate in arts and culture activities. We had our highest numbers yet, with over five million visits to our museums and heritage centres, and almost 6,000 non-ticketed performing arts activities, indicative of an increasingly vibrant arts landscape.

At the heart of these activities was our Arts in Your Neighbourhood initiative. And this year, we worked with Public Art Trust for the first time, bringing an intimate experience of the arts to communities in Jurong and Ang Mo Kio. Besides community engagement, inclusivity remains on our agenda, with the Arts and Disability International Conference 2018 a key step in reaching out to underserved segments of society.

SOURCES OF INSPIRATION
Another way we work to foster identity and community through the arts has been to champion and celebrate our sources of inspiration. We were very proud to honour 2017 Cultural Medallion recipients Djamal Tukimin and Law Wai Lun, and the four Young Artist Award recipients Joshua Ip, Kahchun Wong, Yarra Ileto and Kray Chen for their contributions to our arts and culture landscape.

In championing our artists and arts groups to a global audience, we have ventured far and wide this year. We commissioned Zai Kuning’s Dapunta Hyang: Transmission of Knowledge at the Singapore Pavilion for the 57th Venice Biennale. Bringing ancient Malay cultural history to life, Zai’s work drew over 90,000 visitors with coverage by over 200 media outlets - the highest yet for a Singaporean representative.

Through grants and partnerships, we continued to support diverse arts practitioners across the globe - including Sim Chi Yin in Istanbul, Sufri Juwahir in Germany and Siong Leng Musical Association in New York - all journeys we are very honoured to have been a part of.

MORE WORK AHEAD
There is still much to be done to amplify the value of the arts within the community and ecosystem. Building on the Cultural Matching Fund and the Patron of the Arts Awards, we are working hard to grow the culture of arts philanthropy, patronage and giving. Complementing such sectoral support is our Arts Volunteerism Programme, e-portal and capability-building initiatives to train passionate volunteers and match them to the right platforms.

Meaningful partnerships are also key to integrating the arts into our community. Programmes like Arts-Integrated Preschool and Performing Arts-Based Learning allow us to introduce the arts to children in schools and cultivate their appreciation from an early age.

Fundamentally, we believe it is about creating connections. Whether it is between artists and their audience, volunteers and organisations or philanthropists and the sector, we must continue to nurture one of our most rewarding shared experiences as human beings - the creation and appreciation of the arts, in all its myriad expressions.
CEO’S REVIEW
Rosa Daniel
Chief Executive Officer

MAKING OUR MARK THROUGH THE ARTS
The arts play a critical role in shaping society. It has the capacity to enrich our conversations, influence our attitudes and define our shared values. As a strategic national resource, the arts and culture industry is also a pillar of economic growth. But most of all, for a nation where identity is diverse, complex and multi-layered, the arts can facilitate inter-cultural dialogue and collaboration, nurture community cohesion and help strengthen our social fabric.

In short, the work we do here at the National Arts Council is fulfilling because we can make a difference. Our championing of the arts has meaningful consequences far beyond what we experience in the here and now. When the arts and culture thrive, this adds to the depth and resilience of our society because we know who we are, what our stories may be, and the hopes we dare to hold for our future.

APPRECIATION FOR THE ARTS
Today, Singaporeans are responding positively to what our diverse arts landscape has to offer. Key findings from the 2018 Population Survey for the Arts revealed that in 2017, 75% of Singaporeans were more accepting of a wider range of art forms and culture-related activities (65% in 2013). 68% were more appreciative of arts and culture and its application in their lives (62% in 2013), while 65% were now more interested in the development of arts and culture in Singapore (59% in 2013).
As a council which champions the arts, it is our duty to ensure that the arts will continue to inspire our people, connect our communities and give Singapore culture a place and voice in the world.

In 2017, we delivered a year-long schedule of activities islandwide to the public, encompassing all art forms from literary arts to theatre. There was the Singapore Writers Festival, Got to Move, Singapore Art Week, Gillman Barracks programmes (Art Day Out, Art After Dark, DISINI) and countless more programmes to engage diverse segments of the population.

GROWING MUSIC SCENE
On the music front, key findings from 2017’s Music Consumption Survey have been very encouraging. Based on a sample of 1,000 Singaporean/PR respondents which is representative of Singapore’s resident population, 35% listen to Singapore music at least once a week while 21% attended paid music events. 66% of respondents said they were proud of Singapore music and musicians. This growth in appreciation can be linked to the huge and regular spread of platforms we now have for music. In the past year, we brought initiatives such as the annual Noise Music Mentorship, Concert in the Park and Arts Weekend Civic District to the public.

MARKING NEW GROUND
This year, we have marked new ground in a few key segments. To reach families with children aged 12 and below, we started the Artground, a free-access arts space, in July 2017. From interactive exhibitions to arts workshops, it has supported over 300 programmes within six months. Our highlight project Pop-Up Noise: The Great Singapore Replay had today’s musicians reinterpret Singapore’s classic songs from the 1960s to 2000s and was hugely successful in connecting the youth segment to their roots. We adopted an online-first engagement strategy, culminating in a live showcase at Clarke Quay Central. Another highlight was the Arts and Disability International Conference to reach out to underserved communities. The themes focused on leadership and innovation in practices to work towards a more inclusive arts landscape.

NEW DIRECTIONS
2018 is a significant year for the Council as we unveil our new strategic directions for the development of Singapore’s arts landscape. By making our mark through the arts, we want to inspire people, connect diverse communities and help position Singapore globally as an arts and cultural leader and destination.

These three pillars will guide our mission to build an integrated arts ecosystem. One where the arts sector, audiences and patrons work towards shared goals. We will continue to see how best we can enable full-time and freelance arts practitioners in their pursuit of excellence though grants, capability development and more diverse forms of support. Globalisation and digitalisation efforts still play key roles in bringing Singapore to international shores and in cultivating new audiences respectively.

We are excited to take on all the challenges that await our arts and cultural scene, to champion every artistic journey and to continue giving Singapore culture a place and voice in the world.
COUNCIL MEMBERS

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

DEPUTY CHAIRMAN
Goh Yew Lin
Managing Director
G. K. Goh Holdings Limited

CHIEF EXECUTIVE OFFICER
Rosa Daniel
National Arts Council
INTRODUCTION
INTRODUCTION

NATIONAL ARTS COUNCIL ANNUAL REPORT FY 2017/2018

COUNCIL MEMBERS

Pierre Lorinet
Board Member
Trafigura Group

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

Sim Gim Guan
Chief Executive Officer
National Council of Social Service

Wilson Tan
Chief Executive Officer
CapitaLand Retail

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

Rosa Daniel
Chief Executive Officer

Kenneth Kwok
Assistant Chief Executive
Planning & Engagement

Paul Tan
Deputy Chief
Executive Officer

Low Eng Teong
Assistant Chief Executive
Sector Development

Low Eng Teong
Assistant Chief Executive
Sector Development
ORGANISATION STRUCTURE

Rosa Daniel
Chief Executive Officer

Victor Leong
Head, Internal Audit

Paul Tan
Deputy Chief Executive Officer

Low Eng Teong
Assistant Chief Executive
Sector Development

Linda de Mello
Director, Visual Arts
- Deputy Director, Visual Arts

May Tan
Director, Literary Arts

Lim Bee Furn
Deputy Director, Literary Arts

Yew Kai Chai
Festival Director, Singapore Writers Festival & Projects*

Elaine Ng
Senior Director, Performing Arts
- Deputy Director, Dance

Wu Zhining
Deputy Director, Theatre

Quek Yeng Yeng
Deputy Director, Traditional Arts

Kok Tse Wei
Deputy Director, Performing Arts & Music

Grace Ng
Director, Education & Development

Hoon Jia Jia
Deputy Director, Capability Development

Aruna Johnson
Deputy Director, Education

Kok Tse Wei
Deputy Director, Performing Arts & Music

Chua Ai Liang
Senior Director, Engagement & Participation

Er Ker Jia
Deputy Director, Youth Engagement

Tan Sin Nah
Deputy Director, Community Engagement & Partnerships

Edwina Tang
Deputy Director, Access & Social Participation

Serene Lim
Director, Policy & Planning
- Deputy Director, Strategic Planning & International Relations

Sharon Chang
Chief Research Officer#

INTRODUCTION
Highlights for the Year

NATIONAL ARTS COUNCIL ANNUAL REPORT FY 2017/2018

* Overseas Singapore Music Movement | #Double-hat research function in MCCY & NAC

< Senior Management

Highlights for the Year >
HIGHLIGHTS FOR THE YEAR

Noise x Temasek: The Great Singapore Replay

A growing crowd gathers at Clarke Quay to celebrate home grown music. Emerging artist Joie Tan performs.

Arts In Your Neighbourhood

Nadine and the Enchanting Pots by Sweet Tooth, captivates Bedok residents.

Singapore Pavilion at the 57th Venice Biennale

Artist Zai Kuning with artwork Dapunta Hyang - “Transmission of Knowledge”.

National Indian Music Competition 2017

Minister for Culture, Community and Youth Ms Grace Fu with the overseas adjudicators and the winners of the Open Category.

Artground: A Curious Place To Be

A school group participates in a dance workshop.
Silver Arts 2017

Renowned opera artist Mdm Oon Ah Chiam performs Hokkien classics at the Songs of Guidance concert, presented by Toy Factory Productions.

Singapore Writers Festival 2017

Literary Pioneer Anne Lee Tzu Pheng (fourth from left) and Senior Minister of State, Sim Ann (fourth from right) at Opening Night.

Got to Move 2017

Opening Performance by O School Ltd and Frontier Danceland.

National Music Consumption Survey 2017

Mr Kok Tse Wei shares survey findings from the inaugural National Music Consumption Survey.

Arts and Disability International Conference 2018

Senior Parliamentary Secretary for Culture, Community and Youth Baey Yam Keng with speakers and participants.

Cultural Medallion & Young Artist Award 2017

Cultural Medallion and Young Artist Award 2017 Recipients. Top row: (left to right) Joshua Ip, Kahchun Wong, Yarra Ileto, Kray Chen. Bottom row: Djamal Tukimin, Law Wai Lun.
Singapore Art Week 2018

Art After Dark x Singapore Art Week 2018 — “Transaction of Hollows”, a durational performance by Indonesian artist Melati Suryodarmo at ShanghART Singapore

Patron of the Arts Awards 2018

Speech by Minister for Culture, Community and Youth Ms Grace Fu
The arts have always been an expression of our yearning to connect with one another. By creating, watching, listening or participating, we draw new lines towards each other.

Through the arts, one is never alone, be it singing along at a contemporary music concert or the hushed appreciation of a thoughtful artwork in a gallery. From collaborative projects at a festival to a digital artwork experienced on a device, we acknowledge the power of the arts to create shared experiences for all ages and backgrounds, and to foster a meaningful sense of belonging and community.
Arts-based learning remains one of our core strategies to introduce children to diverse art forms. We aim to cultivate their appreciation from a young age through holistic, educational experiences that are interactive, playful and engaging.

BABY BONUS

The Artground is a forerunner in offering arts experiences for babies (zero to 2 years old). Its immersive multi-sensory installation, Baby Space, merges music, dance and art.

Children

The Artground: A Curious Place To Be

Reach 15,000
When July 2017

The Artground was repurposed from a multi-purpose hall to an accessible arts space.

STARTED July 2017, Goodman Arts Centre

IN SIX MONTHS 300 programmes

A family interacts with artist Poh Ya See’s interactive installation “Down The Rabbit Hole”.

The Artground is a free-access arts space with multi-disciplinary programming that focuses on the performing arts for families with children aged zero to 12. It also serves as an incubation space for artists to create new works, and develop their capabilities in providing high-quality experiences for young audiences.

Preschool and primary school students have also attended invigorating learning journeys through interactive exhibits and arts workshops designed around the school art syllabus. Often fully-subscribed, these highly engaging programmes have earned positive feedback from parents and teachers, who also appreciated that the space allowed children of all ages to play.
Traditional Arts Taster Programme

In collaboration with Act 3 International, Bhaskar’s Arts Academy, Era Dance Theatre and Singapore Chinese Dance Theatre, we presented the second Traditional Arts Taster Programme across 21 preschools. Over 1,300 students (a four-fold increase from 2016) were introduced to various traditional art forms like music and dance, via rich, engaging and accessible narratives.

Stories We Sing

Stories We Sing was a project to create contemporary Singapore songs that explore aspects of Singapore life and add to the repertoire of folk songs sung in schools. In collaboration with the Singapore Teachers’ Academy for the Arts, we commissioned 19 creatives that included Cultural Medallion recipients like Dr Liang Wern Fook and Dr Kelly Tang. The 12 pedagogical songs that were composed have been compiled in an audio CD and are accompanied by a book containing a set of 50 lesson ideas for music teachers. These resources will support music teaching and enhance the learning experience of students.
In 2017, we partnered with the Esplanade, the Singapore Chinese Orchestra (SCO), the Singapore Symphony Orchestra (SSO) and the Ministry of Education to pilot a performing arts-based learning programme. Some 5,052 students from 22 secondary schools attended concerts at the Esplanade Concert Hall, the SOTA Concert Hall and the Victoria Concert Hall. The concert programmes, together with pre and post lessons, were designed to complement their school music syllabus.

In partnership with NTUC’s My First Skool (MFS), we launched Holistic Education through the Arts (heARTS), a centre-wide, arts-based learning approach. 225 preschool children, guided by 10 teachers, explored diverse themes and academic subjects through various art forms. This unique, arts-integrated learning experience was nominated for the MCCY ExCEL Innovative Project Award.

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The tenth Noise Music Mentorship continued to nurture aspiring young musicians, providing expert guidance, networking opportunities and continually growing a pool of Noise alumni who contribute back to the Singapore contemporary music scene. 19 mentees underwent an intensive six-month programme comprising workshops, masterclasses, feedback sessions and one-to-one mentoring sessions, gaining guidance from pivotal figures such as respected veteran music producer Leonard Soosay, and musician/journalist Eddino Abdul Hadi.

Partner
Thunder Rock School

Reach
6,500 + 19 Mentees

When
Jun - Dec 2017

The learning process concluded with a final showcase at Keong Saik Road on 16 December 2017 with the marquee event of the popular street closure festival/party, Urban Ventures, where some 6,500 youths and members of the public were treated to a wide spectrum of live music on two outdoor stages that included soul/funk, folk, rap and progressive rock.

Stage @ Jiak Chuan at the Noise Music Mentorship 2017 Showcase

Mentee Jamie Chong takes the stage with her mentor, Inch Chua

In 2017, partnerships were core to our engagement efforts, with Noise Singapore as our main platform to build strong relationships in and through the arts with the youth segment. Collaboration with organisations in youth programming and outreach provided new ways to showcase the arts to diverse youth groups for exposure and learning. It also deepened their appreciation of what the arts can do for personal development and the community.

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Pop-Up Noise: The Great Singapore Replay

Partner
Temasek Holdings

Reach
6,400 on-site
1M video views
20 artists

When
Jun - Sep 2017

Where
Islandwide & Online

Pop-Up Noise: The Great Singapore Replay (TGSR) was a project that brought together today's emerging and established musicians to reimagine and reinterpret some of Singapore's classic songs from the 1960s to 2000s.

A collaboration between NAC and Temasek, TGSR sought to celebrate Singapore's contemporary music heritage and to reintroduce the musical gems of yesteryear to the youth of today. Additionally, the programme honours an older generation of musicians and their works while striking a chord with the public through familiar music made new.

VOTING PHASE
- Shortlist of 25 classic local songs
- Public votes online & on-site
- Final 10 songs selected
- Reimagined by 20 local artists, both emerging and established

THE REVEAL
- 7 Webisodes that unveiled the artist / song match-ups...
- ...and followed the artists’ remaking journey
- TOTAL 1M views

THE SHOWCASE
- 6.5 hours of live music by TGSR artists
- Replay Hour with the 10 reimagined songs performed back-to-back
- AUDIENCE 6,400

1 TGSR Artists with DJ-Host Joakim Gomez
2 Artists Joie Tan and Sara Wee at the Voting Booth at Raffles City
3 Crowd eagerly anticipates the Replay Hour
4 Final showcase at Clarke Quay Central
The Noise Anchor Programmes were introduced in 2017 to inspire and provide young people with learning opportunities in and through the arts.

Partnering with prominent members of the arts and creative community, Noise Singapore developed four broad-based programmes to engage diverse youth profiles. These included urban art forms and digital art-making in unconventional spaces.

### Noise Anchor Programmes

<table>
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<th>Programmes</th>
<th>Partners</th>
<th>Reach</th>
<th>When</th>
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<tbody>
<tr>
<td>Noise Anchor Programmes</td>
<td>Various</td>
<td>600,000 (on-site)</td>
<td>Aug 2017 - Mar 2018</td>
<td>Islandwide</td>
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<tr>
<td>Noise anchor programme details</td>
<td>100,000 (online impressions)</td>
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### Noise Anchor Programmes

**Noise x Band of Doodlers: 52 Tales**

**Aug – Dec 2017, Islandwide**

A colourful series of exhibitions showcasing illustrative artworks by youth for youth which included mentoring by more senior artists as well as peer-to-peer sharing and staging of works.

**Noise x Invasion Singapore:**

**Noise Invasion Festival**

**28 Oct 2017, Haw Par Villa**

A multi-disciplinary festival for young people to experience contemporary music, street art and urban dance alongside their other lifestyle interests such as a food street, creative maker’s market, talks and workshops within the vibrant grounds of a restored theme park.

**Noise x The Hidden Good: #MyMusicMyNoise**

**Mar 2018**

An online project for youth to share their personal stories, showing fellow youth the power of the arts (music and text) to transform and inspire others across digital channels. The programme encouraged their creative expression through storytelling.

**Noise x Kult: GIF Festival**

**5 – 11 Oct 2017, Gillman Barracks**

A vibrant celebration of the gif format, showcasing 90 larger-than-life immersive and original creations. This first-of-its-kind platform, demonstrated how technology and the arts can come together through relatable digital output.

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**MAKING A MARK WITH OTHERS**

NATIONAL ARTS COUNCIL ANNUAL REPORT FY 2017/2018

I - YOUTH

< Children Seniors >
To integrate the arts into the lifestyles of seniors, we organised artistic collaborations and entertaining programmes through the annual Silver Arts festival. To deepen understanding of the impact of the arts, we also shared results of the Arts for Ageing Well study which explored the positive effect the arts have on our seniors.

Silver Arts continued to advocate meaningful possibilities seniors have in the arts with its annual four-week festival. It opened with the Arts in Eldercare Seminar to discuss how the arts could play a critical role in the wellbeing of seniors. The platform for discourse featured regional and local speakers such as Dr Maggie Haertsch, Tsai Ying-Ju and Dr Ho Hau Yan Andy.

Silver Arts 2017 Exhibition

The festival also showcased four Community Arts Projects - collaborations between seniors and professional artists. One such project was Food is a Metaphor, a co-commission with My First Skool and NTUC Health Silver Circle, led by artist anGie Seah and co-facilitated by Stellah Lim.

Festival Highlights

Food is a Metaphor
Creating art pieces together with local food culture as the topic

- 50 children work with 12 seniors
- 24 sessions of fun art-making
- Enhancing cognitive and motor skills for both groups.
- Bridging the inter-generation gap through creative collaboration

The festival also showcased four Community Arts Projects - collaborations between seniors and professional artists. One such project was Food is a Metaphor, a co-commission with My First Skool and NTUC Health Silver Circle, led by artist anGie Seah and co-facilitated by Stellah Lim.

Senior Talents
- Street opera artist Mdm Oon Ah Chiam
- Cultural Medallion recipient Nadiputra
- Popular ‘60s bands The Straydogs, Pest Infested & The Trailers

Dialect Programmes for Seniors
- Songs of Guidance by Toy Factory Productions Ltd
- Double-Bill: No Parking On Odd Days & The Coffin Is Too Big For The Hole by Nine Years Theatre

Silver Films
Curated senior-centric feature-length and short films from the region and by local directors such as Yee Chang Kang, Sufyan Sam’an, Eva Tang, Rebecca Ng and Png Zhen Yu.
The WeCare Arts Fund supports social service organisations (SSOrgs) to work with artists to deliver arts programmes for their beneficiaries. Partnering with the People’s Association’s Community Development Councils, NAC has provided $1.5M since 2014 and committed a further $1M from 2018 – 2019.

To mark this milestone, the WeCare Arts Fund Exhibition was organised, featuring artworks by senior beneficiaries from five participating SSOrgs, who worked together with visual artists to create unique pieces of art that reflected their life journey.

The WeCare Arts Fund supports social service organisations (SSOrgs) to work with artists to deliver arts programmes for their beneficiaries. Partnering with the People’s Association’s Community Development Councils, NAC has provided $1.5M since 2014 and committed a further $1M from 2018 – 2019.

To mark this milestone, the WeCare Arts Fund Exhibition was organised, featuring artworks by senior beneficiaries from five participating SSOrgs, who worked together with visual artists to create unique pieces of art that reflected their life journey.

Co-developed with the National Council of Social Services (NCSS), the Seniors’ Life Review Through the Arts Toolkit equips social service practitioners and volunteers with the skills to conduct life reviews with elderly, using arts as a medium to stimulate conversations about their past, present and future.

Its content was developed and conceptualised by artist Jean Loo and comprises a guidebook plus a full-day training session, with the first training run conducted on 2 February 2018 at the Lions Befrienders Senior Activity Centre. This toolkit is in addition to other collaborations with the training arm of NCSS - Social Service Institute to organise other NAC-developed toolkit training programmes for social service practitioners such as the Recycled Arts Toolkit and 2D Arts Expression Toolkit.
Arts Residency in Community Care Settings

The Agency for Integrated Care (AIC) has been a key partner for NAC in using the arts to improve the well-being and quality of life for Community Care clients through the AIC Wellness Programme. This includes working with artists to increase arts access in Community Care settings, and developing arts-based resources for healthcare practitioners to facilitate art activities for Community Care clients independently. In FY17, a key highlight was an Arts Residency, which provided a valuable platform for artists to test new content, and co-develop engaging and innovative art activities that fostered social interaction amongst the clients.

Artists were able to build relationships with the clients, and selected ideas will subsequently be compiled as a toolkit for Community Care staff to sustain art activities.

Artworks created by residents during the residency were displayed at a public exhibition at Raffles City graced by President Mdm Halimah Yacob from 9 – 18 March 2018. It drew over 9,000 visitors.

Photos courtesy of Agency for Integrated Care

Arts Residency in Community Care Settings

Partner
Agency for Integrated Care

When
Oct 2017 - Jan 2018

10 artists engaged
100 residents from 9 nursing homes

Artists experimented with new ideas to help residents create art
Co-creation of innovative arts activities for seniors
Fostering social interaction and personal wellness

DO THE ARTS TRULY BENEFIT OUR SENIORS?
Check out our Arts for Ageing Well Study!

MAKING A MARK WITH OTHERS

NATIONAL ARTS COUNCIL ANNUAL REPORT FY 2017/2018
VOLUNTEERS

To promote arts volunteerism and to provide new and meaningful volunteer experiences, we rolled out a range of digital resources and capability-building initiatives.

Arts Volunteers Programme

Arts Volunteer Portal
Launched in January 2017, the portal aims to provide a platform to aggregate volunteering opportunities in the arts. Since then, it has matched volunteers to more than 20 key arts platforms and organisations such as Singapore Writers Festival, Silver Arts, The Artground, Singapore International Festival of the Arts and more.

Arts Volunteerism E-Guide
This easily accessible guide on the NAC website orientates and introduces various roles in the arts sector. It gives fresh volunteers a foundational understanding of arts volunteerism and how they can contribute to the arts sector meaningfully.

Volunteer Managers’ Training
A one-day event, this training reached out to 24 volunteer managers from NAC and arts organisations. The goal was to build their capabilities, specifically to manage volunteers more effectively by designing meaningful roles and recruiting job-appropriate volunteers.

YOLDEN (Arts)
We partnered the Agency for Integrated Care and Youth Corps Singapore to pilot YOLDEN (Arts) – an inter-generational arts volunteerism programme engaging youths to reach out to elderly living in nursing homes. After receiving training in dementia awareness and facilitation of arts activities, 52 youth volunteers conducted a 12-week arts programme at two homes for a total of 42 seniors. This has had a positive impact for all involved, including active engagement and improved moods for the elderly.
To make the arts more inclusive and accessible to all, we plan diverse programmes to engage different segments of society. We strive to create more dedicated spaces where the public can come together and experience the arts.

The Arts In Your Neighbourhood (AYN) Programme continued its bi-annual outreach, bringing fun and enriching arts experiences to the doorsteps of heartland communities, in everyday spaces where people live, work and play.

This year AYN worked with Public Art Trust to commission nine Singapore artists. Residents in Jurong and Ang Mo Kio were treated to nine interactive, site-specific art installations and programmes, inspired by the history, character and stories of their neighbourhoods. Installations like Larger Than Life: The Unspoken Histories of Jurong Neighbourhood and Stop and Smell the Ang Mo Dan sparked off interesting conversations and nostalgia about the rich stories behind their homes.
Arts and Culture Nodes

Our islandwide network of Arts and Culture Nodes remains crucial in delivering quality arts programmes to the public where they live, work and play.

Over seven years, a pilot phase of three nodes has grown into a total of 16 arts touchpoints in the heartlands. 2017 also saw the addition of our largest node to date.

Nurturing Partner Competencies

To improve node partners’ competencies in organising and delivering arts events for the public, NAC organised the inaugural Arts and Culture Node Partners Learning Journey. 44 attendees from 14 nodes attended performances at the Singapore International Festival of the Arts, where Ms Noorlinah Mohamed, Director of SIFA O.P.E.N. shared on the planning and organising of arts programmes in the community.

Some node partners also attended a talk organised by NAC on experimental Chinese Opera, by Taiwan’s Guoguang Opera Company, where they gained insights on how Chinese Opera is innovated and made more accessible to the public.

400-seater Festive Arts Theatre

Over 38,500 residents reached since August 2017

Home to 3 groups:
- Kids’ Philharmonic
- AK Theatre
- Singapore Association for Mental Health

Nearly 40 arts activities like music, theatre performances and outdoor music concerts

Artist Tan Zi Xi conducts Floral & Fauna watercolour painting workshop at SAFRA Toa Payoh
**Civic District Precinct**

Arts Weekend Civic District (CvD) is a new precinct-level marketing initiative to establish CvD as a premier Arts & Cultural destination for Singaporeans and international visitors.

It consolidates and highlights the diverse programmes of the respective cultural institutions in CvD, taking place on every last weekend of the month.

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**Civic District Outdoor Festival**

**Partner** Various  
**Reach** 132,000  
**Where** Civic District  
**When** Year long

Music@Empress is a free outdoor music concert, featuring artists from Singapore and beyond, bringing on average 400 attendees to Empress Lawn on every last Saturday of the month. In FY17, event partners have included Arts House Limited, Asian Civilisations Museum, Ministry of Social and Family Development’s Spark Connections! and Marina Bay Countdown to help diversify programming and expand reach.

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**Civic District Outdoor Festival**

**1ST** visitors  
**128,139** precinct-wide festival (Aug 2017)  
**78%** Singaporean/PR  
**10%** tourists

**Now rebranded as Light to Night Festival!**

Find out more
Community Arts Mentorship Programme

We partnered the Fine Arts Faculty of LASALLE to develop a Community Arts Mentorship Programme, equipping young LASALLE alumnus with skillsets to facilitate community-based arts projects.

Over three years, 10 mentees will each go through 10 mentorship sessions and eventually implement a community arts project themselves. The first cycle (March to September 2017) saw artist Justin Lee mentor alumnus Dominic Tong and Stacy Huang.

Arts and Disability International Conference

The inaugural Arts & Disability International Conference (ADIC) was jointly organised with Very Special Arts Singapore, as part of NAC’s efforts to nurture a more inclusive arts landscape.

ADIC 2018 marked the first edition of the triennial platform with international speakers and focused on two main themes – Arts and Disability Leadership and Innovation in Arts and Disability Practices, including technology leverage. The conference was held as a special event of True Colours Festival, the first Asia Pacific performing arts festival featuring artistes with disabilities.
To stay relevant and in touch with our artists and audiences, we constantly need to have at the forefront of our work the role of digital and technology.

This year, our efforts have focused on smarter use of data, raising the profile of our social platforms and creating new content pillars to not only boost our digital presence and reach, but to more meaningfully engage the community online.

A recent study conducted by NAC on Digital Engagement with Arts and Culture revealed useful insights on the reasons for digital engagement among digital arts enthusiasts. These reasons include digital engagement offering them access to a wide variety of arts content, allowing them to explore that range of content from multiple sources and with more convenience.

Amongst online users who were neutral to the arts*, the study revealed their preference for a one-stop lifestyle-cum-arts and culture digital platform to enhance their engagement with the arts online. These findings affirm the need to focus our efforts towards understanding the profiles and preferences of different audience segments and to respond to their motivations and digital consumption habits.

*Derived mainly from the attitudinal statements towards arts and culture
The A List

Focus: One-stop arts and culture platform
Since April 2018, the A List – Singapore’s definitive arts & culture guide – has evolved into a fully digital format comprising online and social platforms. This enables the A List to better meet the needs of its audiences, and to deliver timely, engaging and always-on arts content that is easily accessible on mobile and digital devices.

Between December 2017 and March 2018, an islandwide brand campaign for the A List was rolled out across social, digital and outdoor platforms. Together with content marketing efforts, the drive to increase arts awareness and traffic drew encouraging results.

In the pipeline for the A List

- Working together with arts & culture institutions to aggregate arts content
- Revamp of user interface to enable easier searching for arts events

Facebook fans: 21,210 in FY17 vs 16,828 in FY16 (26% increase)
Instagram followers: 9,853 in FY17 vs 7,752 in FY16 (27% increase)
Social Media

To reach our target audience and advocate for the arts, we use a variety of digital platforms. Our main social media page NACSingapore, together with other festival and programme-driven platforms, continue to deliver targeted content to publicise our initiatives and programmes. In FY17, the council focused on creating original, unique content for NACSingapore, to better deliver engaging and consistent messaging to the public.

To align our digital communications efforts with our strategic thrusts, we introduced new content pillars on our social platforms in January 2018. These included profiling of Cultural Medallion recipients to raise awareness of our arts and culture icons; rolling out of branded content series to increase arts appreciation, and developing of original content for the budget debate as part of strategic communications efforts.
MAKING A MARK THAT INSPIRES

We champion and celebrate Singapore artists of all disciplines, through a wide mix of festivals, residencies, competitions and programmes. The goal is to inspire more ways for artistic passions to flourish, whether we are supporting artists in their pursuit of excellence, or sparking enthusiasts to gain deeper appreciation for a craft. And through the arts, we are always seeking opportunities to share the expression of our identity, culture and viewpoints to audiences beyond our shores.
Singapore Writers Festival delivered an exciting boost for the literary arts, celebrating its historic 20th edition. Its theme “Aram”, derived from the ancient Tamil text *Thirukkural*, explored the ethical concept of conscience and virtue with writers such as Junot Diaz, Li-Young Lee, Tony Parsons, Etgar Keret, Simon Armitage, Rae Armantrout, Edouard Louis, Jay Asher, Madeleine Thien, Tash Aw, as well as Singapore’s Anne Lee Tzu Pheng, Edwin Thumboo, Yusnor Ef, Catherine Lim, Suchen Christine Lim and Youth Poet Ambassador Pooja Nansi, stirring the imaginations of fellow writers and the public. The festival also strove for more inclusivity by having sign language interpretation for deaf attendees, sensory-friendly events, and involving more preschoolers and Voluntary Welfare Organisations.

**Passionate discussion at Aram in the Age of Cultural and Cross Border Conflicts**

**Simon Armitage and Rae Armantrout at Being One Being Many**
Words Go Round's eighth edition opened passionate new chapters and drew great public interest. Highlights were a sold-out talk by Guy Delisle, a talk on K-drama narratives by Helen Oyeyemi and a panel discussion on how to be a writer in Singapore featuring Gwee Li Sui, Kirsten Tan, Corrie Tan and Hirzi Zulkiflie. Some public programmes also supported sign-language interpretation and note-taking services to reach out to the deaf community.

Haresh Sharma talks about his play, Off Centre at CHIJ St. Theresa’s Convent

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12 days

5 public spaces

110 schools

160 programmes

16,000 attendees

+ more wordsmiths

Alwyn Hamilton, Oliver Phommavanh, Yeong Leh Duo Sy, Haresh Sharma, Balli Kaur Jaswal, Yeo Wei Wei, Kamini Ramachandran, Rilla Melati and Francis Wong.
The #BuySingLit movement returned to champion ‘Buy Local, Read Our World’, celebrating stories from Singapore through homegrown book publishers, retailers and literary non-profits. 41,000 people attended 77 programmes islandwide, with The Arts House commissioned to present Textures — A Weekend with Words.

### #BuySingLit

<table>
<thead>
<tr>
<th>Partners</th>
<th>Reach</th>
<th>When</th>
<th>Where</th>
</tr>
</thead>
<tbody>
<tr>
<td>Various</td>
<td>41,000</td>
<td>9 - 11 Mar 2018</td>
<td>Islandwide</td>
</tr>
</tbody>
</table>

#### TIKAM BOOKS by DDB Group Singapore
Nostalgic gachapon vending machines dispense capsules to inspire participants’ next read.

#### LOVE LETTERS TO SINGAPORE by Ethos Books × SingPost × Ho Printing
12 authors wrote letters to 240,000 residents in 12 areas.

Each capsule contained a mini-booklet, limited-edition book cover pin and a $10 #BuySingLit voucher.

Each letter contained stories and visual elements about things the authors cared about in the neighbourhood.

Character from *Anak Itik* come to life in a pop-up theatre show.

Bookstore owner and chef Lim Jen Erh blends literature with culinary experience in “Poems for Supper.”

The #BuySingLit movement returned to champion ‘Buy Local, Read Our World’, celebrating stories from Singapore through homegrown book publishers, retailers and literary non-profits. 41,000 people attended 77 programmes islandwide, with The Arts House commissioned to present *Textures — A Weekend with Words.*
Read Our World: SingLit Book Gift For Schools

<table>
<thead>
<tr>
<th>Partner</th>
<th>Reach</th>
<th>When</th>
</tr>
</thead>
<tbody>
<tr>
<td>Closetful of Books</td>
<td>All National Primary and Secondary Schools</td>
<td>Apr - Oct 2018</td>
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</table>

This pilot project aimed to cultivate a love for Singapore literature (SingLit) in young readers. Schools could select up to 15 SingLit books from a curated list of titles across genres, forms, themes and languages that complemented their existing reading resources while catering to different reading competencies and interests. To help bring words to life, the project offered schools exclusive meet-the-author sessions and complimentary display stands to showcase the books.

Writer-in-the-Gardens Residency Programme

<table>
<thead>
<tr>
<th>Writer-in-Residence</th>
<th>When</th>
<th>Where</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yong Shu Hoong</td>
<td>Apr - Sep 2017</td>
<td>Sungei Buloh Wetland Reserve</td>
</tr>
</tbody>
</table>

As the writer-in-residence at Sungei Buloh Wetland Reserve, Yong Shu Hoong worked on a manuscript that ties in nicely with the locale as a migratory site for birds: a creative non-fiction work that meditates on birds and the lessons they can potentially teach us. Yong also conducted a nature-inspired poetry writing workshop for students and shared his work-in-progress via a literary walk at the park.
Creative Writing Residencies in Tertiary Institutions

NTU-NAC Creative Writing Residency (Chinese)
Writers-in-Residence: Mr Tian Dailin, Dr Soon Ai Ling

Mr Tian Dailin (Dong Xi) was invited as the international writer-in-residence to teach creative writing in NTU, and was also featured on two panels at the Singapore Writers Festival 2017. Dr Soon Ai Ling, a Singaporean writer-cum-scholar known for her short fiction on women, was the next writer-in-residence and intrigued audiences with her talk on the classic *Dream of the Red Chamber*.

NTU-NAC Creative Writing Residency (English)
Writers-in-Residence: Julian Gough, Helen Oyeyemi, Kirstin Chen, Tse Hao Guang

NAC continued its long-standing partnership with NTU’s Division of English to nurture Singapore writing and to expose students to outstanding international writers. The residency hosted two international and two Singaporean writers-in-residence. During this time, the writers served as teaching faculty for creative writing modules in NTU, and conducted public engagement sessions such as author readings, discussions and workshops.

NUS-NAC Malay Creative Writing Programme
Writer-in-Residence: Okky Madasari

To help grow a new generation of writers writing in Malay and to encourage more literary discourse in the local scene, this programme was done in partnership with NUS. Celebrated Indonesian author and journalist Okky Madasari was selected as the writer-in-residence for the latest edition.

(Left to right) Tian Dailin (Dong Xi), Dr Soon Ai Ling, Julian Gough, Kirstin Chen, and Tse Hao Guang, writers-in-residence at NTU
Singapore Art Week 2018

<table>
<thead>
<tr>
<th>Partners</th>
<th>Reach</th>
<th>When</th>
<th>Where</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singapore Tourism Board, Economic Development Board</td>
<td>600,000</td>
<td>17 - 28 Jan 2018</td>
<td>Islandwide</td>
</tr>
</tbody>
</table>

Singapore Art Week’s (SAW) sixth edition featured over 100 events, attracting close to 600,000 visitors from Singapore and abroad. The 12-day celebration had a diverse mix of programmes from an art fair to exhibitions and lifestyle events, giving visitors multiple ways to discover, experience and engage with the arts.

SAW launched commissions and exhibitions showcasing up-and-coming home-grown artists and curators such as Kray Chen’s *5 Rehearsals for a Wedding*, Samantha Lo’s *Progress: The Game of Leaders* and Asian Film Archive’s *State of Motion 2018: Sejarah-Ku*. Roundtables, workshops and performances were organised by NTU CCA Singapore together with TBA21-Academy, opening up fruitful dialogues and conversations on the arts.

National Gallery Singapore’s *Light to Night Festival* joined SAW 2018 for the first time and was the marquee event, transforming the facades of cultural institutions like the National Gallery Singapore and Asian Civilisations Museum into works of art via multi-media projections. Together with art installations on Empress Lawn, Esplanade Park and ACM Green, this visual arts experience alone drew 280,000 attendees.

Art Skins on Monuments facade projection![](https://example.com)

Artists Kray Chen and curator Kimberly Shen hold a talk for *5 Rehearsals for a Wedding*
As part of place-making efforts to activate key spaces and attract visitors, Gillman Barracks and Chan + Hori presented the cluster’s inaugural visual arts festival, DISINI. Borrowing its name from the Malay adverb ‘di sini’ (meaning ‘over here’), DISINI comprised a series of programmes, art exhibitions and a public art showcase. The first phase was launched at the Gillman Barracks Art After Dark open house event on 26 January 2018, and featured outdoor artworks by seven international, regional and home-grown artists including Dawn Ng, Maya Rochat and Felipe Pantone. Subsequent phases of the DISINI festival have included the launch of additional outdoor installations, as well as a solo exhibition: LANGKAWI (1976 – 1980) by Latiff Mohidin, From the Studio Series, and two exhibitions that arose from DISINI’s Breaking Waves open call, inviting Singapore-based curators to conceptualise shows on the theme of art and mental health.

DISINI’s Artistic Director and Curator, Khairuddin Hori, gives a curator’s tour at Nenas Estate, a pavilion designed by local fashion collective MASH-UP

Artist Kamin Lertchaiprasert presents his installation The Ground, as part of DISINI, at Gillman Barracks

Reach
8,700 (during Art After Dark x Singapore Art Week 2018)

Where
Gillman Barracks

Partner
Chan + Hori

When
26 Jan - 30 Sep 2018

Gillman Barracks Programmes: DISINI Festival
The nationwide dance movement Got to Move (GTM), celebrates the diversity of dance in Singapore and helps deepen the public’s appreciation of the art form. Shaking things up in its third year, GTM added two pop-up events on top of its annual anchor festival in October.

A programme highlight of 2017’s festival was GTM SPOTLIGHT, held in conjunction with Car-Free Sunday SG. It featured the first GTM Dance-Walk, an opening performance on the steps of National Gallery Singapore, interactive performances and more. GTM SPOTLIGHT

<table>
<thead>
<tr>
<th>Partners</th>
<th>Reach</th>
<th>When (Where)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Car-Free Sunday SG, Various local dance companies, studios &amp; groups</td>
<td>20,450</td>
<td>13 - 29 Oct 2017 (Civic District and various locations islandwide) 25 Mar 2018 (Ang Mo Kio)</td>
</tr>
</tbody>
</table>

Got to Move 2017

The nationwide dance movement Got to Move (GTM), celebrates the diversity of dance in Singapore and helps deepen the public’s appreciation of the art form. Shaking things up in its third year, GTM added two pop-up events on top of its annual anchor festival in October. A programme highlight of 2017’s festival was GTM SPOTLIGHT, held in conjunction with Car-Free Sunday SG. It featured the first GTM Dance-Walk, an opening performance on the steps of National Gallery Singapore, interactive performances and more. GTM SPOTLIGHT

One of the pop-up events was Piano Playground, held at Ang Mo Kio Central on 25 March 2018. The programme gave the public a chance to dance to their own tunes on larger-than-life piano keyboards, bringing parent and child together through a fun and interactive dance activity.
Fold Crinkle Roll

**Grant Recipient**
Melissa Quek Shu Chen

**When**
7 - 8 Oct 2017

Choreographer, performer and educator Melissa Quek was supported for a new dance-theatre production. The interactive, multi-sensory performance was designed for children aged 3 to 8, to stretch their creativity and enjoy the simple pleasures of imagination.
Summer Jam Dance Camp

Grant Recipient
Recognize Creative Arts

When
Mar 2018

Summer Jam Dance Camp is one of the biggest urban dance conventions in the Asia-Pacific.

Recognize Creative Arts was supported to organise this training platform which brought together local and international dancers, choreographers and mentors, igniting an amazing learning and sharing experience.
The triennial National Indian Music Competition aims to drive music excellence by identifying talents and developing the performing skills of musicians in Singapore's Indian music scene. The competition drew 177 quality entries in 2017, with an audience of 500 attending the Award Presentation Ceremony/Concert at the SOTA Drama Theatre, graced by Minister for Culture, Community and Youth, Grace Fu.

Gemadah, an inaugural one-day music festival, celebrated different forms of Malay traditional music in Singapore via a wide range of programmes including lectures, masterclasses, fringe performances, a residency programme and a gala concert. Supported by the Malay Music Development Committee and produced in collaboration with The Traditional Malay Music Consortium and The Esplanade, Gemadah aimed to increase awareness and appreciation of the traditional art form for music groups and practitioners to meet, share and showcase their music.
As part of our third year of partnership with Singapore Press Holdings, the “Best Production for the Young” award recognises the efforts of local practitioners in creating quality and engaging work for young audiences, as well as the importance of nurturing a love for the arts from young. This year's award went to the Young People's Performing Arts Ensemble's production of *Mr Magnolia*. Past award winners are The Theatre Practice (2016) and Paper Monkey Theatre (2017).

To ramp up efforts in developing the local arts writing scene, we organised a mentorship programme to deepen writer development and improve the profile of arts writing in Singapore. There were two mentorships, one by local arts writer Matthew Lyon and another done remotely by Lyn Gardner, former theatre reviewer with *The Guardian*. Lyn also conducted a mentorship for 5 mentees, a critique session for six local arts writers, and a public forum on arts writing for 49 artists, audiences, and arts writers during M1 Singapore Fringe Festival.

The biennial National Piano and Violin Competition is a national platform that has inspired many young pianists and violinists over the years. Singapore Symphony Group took over the organisation of the competition from 2017. For its eleventh edition, two Singaporean composers, Eric Watson and Zhang Kang Yi, were commissioned for the piano and violin set pieces respectively. The adjudicating panel comprised six established Singaporean and international musicians such as Maestro Choo Hoey, Lynnette Seah, Denis Goldfeld, Dennis Lee, Arthur Pizarro and Ray-Chou Chang. 21 winners were awarded prizes, including 11 year-old Chloe Chua, who later went on to become the first Singaporean to win the top honours at the Yehudi Menuhin International Violin Competition in April 2018.
This year, we supported yet another strong contingent of our leading artists across the globe to represent the best of multicultural Singapore. From prestigious showcases and watershed performances to the seeding of cross-cultural collaborations, we are proud to have supported these artists and arts groups on their journey beyond our shores.
The work was an imagined vessel steered by the first Malay king, encouraging audiences to think more deeply about the historical and cultural connections in Southeast Asia. The 17-metre long ship suspended from the ceiling was made of rattan and bound with an old technique using beeswax and strings. Alongside the exhibit were photographic portraits and an audio recording of an old mak-yong (a pre-Islamic Malay operatic tradition found in the Riau Archipelago) master. Dapunta Hyang was first conceptualised by Zai twenty years ago during a residency in 2001 and continued with the support of an NAC project grant.

The Singapore Pavilion at the 57th Venice Biennale presented Dapunta Hyang: Transmission of Knowledge by artist Zai Kuning. It was Singapore’s eighth participation in the prestigious contemporary art exhibition, commissioned by NAC and supported by the Ministry of Culture, Community and Youth.

It garnered the highest media coverage to date for a Singaporean representative:

- Over 6 months
- 90,000 visitors
- Covered by 157 local media outlets
- +56 international media outlets

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A delegation of 29 Singapore artists attended the Australian Performing Arts Market (APAM), which featured a Singapore-focus programme “Spotlight on Singapore”.

Besides panel and roundtable sessions, the series also included a live showcase of *A Litany of Broken Promise and Prayer*, by Cake Theatrical Productions and a DJ set by Kiat of [syndicate.sg], which attracted over 500 APAM delegates. Singapore dance-maker Daniel Kok was an Artist-in-Residence at APAM and participated in the opening Keynote Speech. Our artist delegates also participated in networking sessions, of which included a networking breakfast with presenters from key European festivals.
Singapore-Australia Projects

Since forming the Australia-Singapore Arts Group in 2016, we have continued to drive collaborations to nurture our cultural relationship.

Cultural Leaders Forum 2017
In 2017, Australia hosted Singapore for a Cultural Leaders Forum at the Adelaide Festival Centre. This was the first ever gathering of more than 150 cultural leaders from both countries. The meetings and sessions stirred discussions on trends and issues, and sparked collaboration possibilities between artists and institutions.

OzAsia Festival 2017
We continued to showcase strong Singapore works by Checkpoint Theatre, Wild Rice and SA. For the first time, the festival also hosted two Singapore dance artists, Ricky Sim and Christina Chan, as part of their new Dance Lab programme.

Asian Dramaturgs' Network Satellite Symposium in Adelaide
Centre 42 ran a special satellite symposium of the Asian Dramaturgs’ Network, in association with the Australian Theatre Forum, supported by OzAsia Festival and NAC. The symposium brought together theatre practitioners from Australia and Asia, with discussions centred around dramaturgies of the Social & Cultural.

Australian Artist Visit Programme
We hosted six Australian artists in Singapore during SIFA 2017. These artists met with Singaporean contemporaries across disciplines and got to experience the festival's new commissions.
Performances by Siong Leng Musical Association in New York

<table>
<thead>
<tr>
<th>Partner</th>
<th>When</th>
<th>Where</th>
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<tbody>
<tr>
<td>Asia Society of New York</td>
<td>26 – 28 Apr 2017</td>
<td>Asia Society Museum</td>
</tr>
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</table>

The Asia Society Museum in New York and Singapore’s Asian Civilisations Museum co-organised the exhibition *Secrets of the Sea: A Tang Shipwreck and Early Trade in Asia* from 7 March to 4 June. As part of the exhibition, Siong Leng Musical Association was invited to perform *Soul Journey* with two ticketed performances, as well as an excerpt during the Tang Dynasty Ball.

The Performing Arts Meeting

<table>
<thead>
<tr>
<th>When</th>
<th>Where</th>
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<tbody>
<tr>
<td>Feb 2018</td>
<td>Yokohama, Japan</td>
</tr>
</tbody>
</table>

The annual Performing Arts Meeting is an international platform that focuses on contemporary performing arts in Asia. 2018’s edition in Yokohama presented a Singapore line-up that included works by Ho Tzu Nyen (*One of Several Tigers*) and Choy Ka Fai (*UnBearable Darkness*).

NAC was invited to share at a special edition of the Open Network for Performing Arts Management, alongside Hong Kong and Korea, to discuss funding trends and issues among arts councils in Asia.
Sim Chi Yin at the 15th Istanbul Biennial

Sim Chi Yin was Singapore’s sole representative at the 15th Istanbul Biennial. Her work *The Rat Tribe* features portraits of migrants residing in basements and air raid shelters in Beijing, which amount to a third of the city’s underground spaces. The contemporary art exhibition attracted over 440,000 visitors, and over 5,000 international curators, collectors, press, museum directors and other art professionals.

The biennale is a driving force for developing contemporary art and culture in the city, with its initiatives instrumental to the genesis of new artistic and cultural production in Turkey and the Middle East. Chi Yin’s participation was supported by the Market and Audience Development Grant.

Cannot Be Bo(a)rded Exhibition at the Urban Art Fair Paris 2017

NAC and Aliwal Arts Centre worked with the Singapore embassy in Paris to present a special showcase at the Urban Art Fair Paris 2017. Titled “Cannot Be Bo(a)rded,” the exhibition was a visual exploration of youth rebellion through skate culture. 16 artists from Singapore, Malaysia and Indonesia were invited to express themselves, using the skateboard as their primary medium. The work was first commissioned by Arts House Limited for the Aliwal Urban Art Festival during Singapore Art Week 2016, before it was reprised in Paris in April 2017.
Iowa International Writing Programme

In the partnership with University of Iowa, two writers were selected to attend the annual International Writing Programme (IWP) Fall Residency — Audrey Chin and Sharlene Teo.

The 10-week residency supported the writers’ creative and professional development — facilitating international exchanges, raising their international profiles and increasing international interest in Singapore literature. Both writers also gave readings and lectures to share their work and cultures, collaborated with artists, and interacted with audiences and literary communities across the United States.

Past writers-in-residence include Yeow Kai Chai, Amanda Lee-Koe, Stephanie Ye, Jeremy Tiang, Tse Hao Guang and Amanah Mustafi.

Toji Cultural Centre Residency

Grace Chia and Rilla Melati were supported to participate in the Toji Cultural Centre Residency for Singapore Writers, where they could develop and refine their creative works, and facilitate their artistic and professional development via their interaction with the international writing community.

Past writers-in-residence include writer-illustrator Lee Kow Fong (Ah Guo), Tania De Rozario and Lim Hung Chang (Lin Gao).

International Choreography Competition in Hanover, Germany

Sufri Juwahir, founder of Soul Signature, a contemporary dance collective, was supported to bring his new work *Decipher* to the International Choreography Competition in Hanover, Germany. His work stood out amongst 19 other representatives at the competition, and was recognised for its outstanding innovation, winning three awards.

This was made possible with our grant that continues to support emerging artists and choreographers.
MARKING NEW GROUND

Made up of more than just artists, practitioners and audiences, the arts community is a complex ecosystem. Research work, capability building, diverse partnerships as well as infrastructural and placemaking efforts all must play a role for our council’s work to have a resounding, long-term impact. This is why we are always working with partners and the community to nurture our ecosystem and to strengthen the foundation for a sustainable environment where the arts can flourish.
UNDERSTANDING OUR COMMUNITY

Through surveys, studies and more, we seek to make sense of changing audience behaviour, to better understand the arts landscape and to discover new engagement opportunities.

Population Survey on the Arts

Reach
2,023 Singaporean/PRs
Aged 15 and above

When
2017

The Population Survey on the Arts has been conducted on a biennial basis since 2009 to track and understand how Singaporeans perceive the arts, and how involved they are in arts and culture activities. Covering a wide range of activities from the Fine Arts to Street Dance, the survey aims to provide a comprehensive picture of current interest levels, attitudes and perceptions towards arts activities, and the habits and factors which influence them.

Door-to-door interviews were conducted with 2,023 Singapore Citizens and Permanent Residents, representative of our resident population in terms of age, gender, ethnicity and dwelling types.

<table>
<thead>
<tr>
<th>Attendance</th>
<th>Participation</th>
<th>Interest</th>
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</thead>
<tbody>
<tr>
<td>54%</td>
<td>22%</td>
<td>37%</td>
</tr>
<tr>
<td>Dipped to 54% in 2017 from 78% in 2015, but higher compared to 40% in 2013</td>
<td>Dipped to 22% in 2017 from 28% in 2015, but higher compared to 13% in 2013</td>
<td>Dipped to 37% in 2017 from 41% in 2015, but higher compared to 28% in 2013</td>
</tr>
</tbody>
</table>

Digital Media

61% consumed the arts through digital and electronic media in 2017
Top 3 Perceived Benefits of the Arts

Singaporeans believe that the arts can give a better understanding of people from other backgrounds and cultures, help us express ourselves and inspire creativity.

1. Gives us a better understanding of people from other backgrounds and cultures
   - 2017: 89%
   - 2015: 88%
   - 2013: 76%

2. Helps us express our thoughts, feelings and ideas
   - 2017: 85%
   - 2015: 84%
   - 2013: 71%

3. Inspires us and helps us to be more creative
   - 2017: 81%
   - 2015: 80%
   - 2013: 67%

Perceived Changes in the Arts Scene

More Singaporeans recognise the progress made in our arts and culture landscape.

- Singaporeans are more accepting of a wider range of art forms and culture-related activities
  - 2017: 75%
  - 2015: 78%
  - 2013: 65%

- Singaporeans are more appreciative of arts and culture and its application in their lives
  - 2017: 68%
  - 2015: 71%
  - 2013: 62%

- Singaporeans are more interested in the development of arts and culture in Singapore
  - 2017: 65%
  - 2015: 70%
  - 2013: 59%
The Arts for Ageing Well is a two-year research study funded by NAC and conducted by Dr Andy Ho from the NTU School of Social Sciences. The study addressed the current gap in local research on the tangible benefits of arts for seniors and examined the landscape of arts engagement among them. This was done via a large stratified household survey, using various well-being measurement tools and comparative analyses.

The study has concluded and top-line findings revealed that both attendance and participation in the arts significantly contribute to better quality of life, particularly giving seniors a sense of meaning in old age.

### Key benefits of arts attendance

- **Health Perception**: 72.3 vs 68.1
- **Physical Well-being**: 66.6 vs 63.6
- **Cognitive Function**: 27.0 vs 26.3
- **Social Support**: 87.9 vs 87.3

### Key benefits of arts participation

- **Mental Well-being**: Life Meaning 57.5 vs 53.9
- **Spiritual Well-being (SW)**: 33.9 vs 32.2

### Benefits of arts participation comparable with use of anti-depressants, physical activity and psychological therapy

- **Use of antidepressants**
  - Moderate effect size: 0.26 - 0.3
- **Moderate physical activity**
  - 0.24
- **Psychotherapy**
  - 0.22
- **Arts participation**
  - 0.25 - 0.55

*Effect size* refers to the magnitude of a treatment effect on a population. A 0.1-0.3 score refers to a treatment having a small effect, 0.4-0.7 as having a medium effect and >0.8 having a large effect.

---

**Recommended Citation**

According to findings from the National Music Consumption Survey in 2017, music is very much a part of Singaporeans’ lifestyles.

The survey methodology was designed to collect views representative of the Singapore population, with the goals of understanding music consumption behaviours and public perceptions of homegrown music. Door-to-door interviews were conducted with 1,000 Singapore Citizens and Permanent Residents, representative of our resident population in terms of age, gender, ethnicity and dwelling types.

**National Music Consumption Survey**

**Reach**  
1,000 Singaporeans/PRs

**When**  
May - June 2017

According to findings from the National Music Consumption Survey in 2017, music is very much a part of Singaporeans’ lifestyles.

The survey methodology was designed to collect views representative of the Singapore population, with the goals of understanding music consumption behaviours and public perceptions of homegrown music. Door-to-door interviews were conducted with 1,000 Singapore Citizens and Permanent Residents, representative of our resident population in terms of age, gender, ethnicity and dwelling types.
GROWING THE ECOSYSTEM

For the arts scene to grow, it is vital to have a healthy, sustainable ecosystem. This includes developing fundraising capabilities, as well as sharing knowledge and best practices.

Arts Philanthropy Engagement Sessions

<table>
<thead>
<tr>
<th>Partners</th>
<th>When</th>
</tr>
</thead>
<tbody>
<tr>
<td>Various</td>
<td>2017 - 2018</td>
</tr>
</tbody>
</table>

To continue to raise the profile of arts philanthropy in Singapore, we organised and participated in engagement sessions with philanthropy thought-leaders, as well as existing and potential patrons.

Panel Discussion at the Arts Philanthropy in Businesses Roundtable

A roundtable was organised for the visiting Korea Mecenat Association, featuring a sharing session on structuring Corporate Social Responsibility programmes by our counterparts from Korean corporations and Ms Lilian Chong from the United Overseas Bank. A panel discussion, facilitated by Ms Jane Binks, was also conducted to explore strategies for effective and sustainable corporate partnerships in the arts.

Company of Good Fellowship

31 May & 1 Nov 2017

To help build a sustainable pool of arts patrons, a series of panel discussions was organised by the National Volunteer and Philanthropy Centre (NVPC) as part of the Company of Good Fellowship. Ms Charlotte Koh, Deputy Director of the Arts & Culture Development Office, was invited to share with corporate leaders on gaps in the arts sector and how corporates could be more strategic and impactful in their giving.

Giving Matters Forum

23 Jan 2018

To advocate the social impact of the arts, we participated in NVPC’s Giving Matters Forum, sharing insights from our Arts for Ageing Well study and how involvement in the arts helps our seniors enjoy a better quality of life.
Art of Giving

In 2017, we launched Art of Giving — a series to share best practices and latest trends on arts philanthropy — that reached out to over 200 representatives from arts organisations.

In collaboration with Creative Partnerships Australia and Melbourne Recital Centre, we exchanged learnings and benchmarked our best practices for a successful and sustainable arts fundraising landscape for both countries.

Fundraising Masterclass
12 Oct 2017
In collaboration with Creative Partnerships Australia and Melbourne Recital Centre, we exchanged learnings and benchmarked our best practices for a successful and sustainable arts fundraising landscape for both countries.

Fundraising Curriculum
2017 - 2018
In collaboration with LASALLE College of the Arts, we formalised a curriculum developed by Professor Bill Byrnes who has over 40 years of arts management and fundraising experience. Representatives from our arts organisations attended an introductory course Fundraising for Impact: What’s the Plan? and an intermediate course The Art of Giving: Sustainability through Philanthropy. We also launched an online toolkit on fundraising for the arts to facilitate convenient offline learning.
To aid our cultural organisations in their knowledge about the Cultural Matching Fund (CMF), a technical workshop was held to communicate sector priorities by the Council and National Heritage Board, developing greater familiarity with CMF application processes to encourage greater use. The session was attended by more than 100 representatives from over 70 arts and heritage organisations.

Participants at the Technical Workshop conducted on 20 March 2018

Welcome address by Mr Timothy Chin, Trust Secretary of the Cultural Matching Fund Secretariat
Patron of the Arts Awards

Reach
Over 300 patrons, arts group representatives, MCCY & NAC stakeholders

When
2018

<table>
<thead>
<tr>
<th>302</th>
<th>Award recipients</th>
</tr>
</thead>
<tbody>
<tr>
<td>$51.6M</td>
<td>Total contributions</td>
</tr>
<tr>
<td>$37.1M</td>
<td>Cash contributions</td>
</tr>
<tr>
<td>$14.5M</td>
<td>In-kind contributions</td>
</tr>
</tbody>
</table>

Minister for Culture, Community and Youth Ms Grace Fu with Mrs Rosy Ho, receiving the Distinguished Patron of the Arts Award on behalf of herself and Mr Christopher Ho

Minister for Culture, Community and Youth Ms Grace Fu with Mr Ho Tong Yen, General Manager of Group Corporate Affairs at Keppel Corporation, a long-term supporter of the arts

Arts patrons were celebrated in the 35th edition of the Patron of the Arts Awards for their 2017 contributions that helped to boost Singapore’s arts scene. 104 organisations and 198 individuals were awarded at the annual celebration, which welcomed over 80 new patrons.

A World Filled with the Arts Campaign

Started
19 Mar 2018

In 2018, we launched a new, exciting advocacy campaign to raise awareness about the value of the arts and its impact on the lives of Singaporeans. A World Filled with the Arts campaign has set its sights on S$1M in online giving to the arts from both individuals and the corporate sector.

Key highlights include an integrated communications push featuring prominent arts advocates, a dedicated microsite inviting Singaporeans to add colour to a virtual black-and-white world by contributing, and public on-ground activations to inspire Singaporeans to create their own virtual artworks.
HONOURING EXCELLENCE

We never forget to recognise, celebrate and honour our artists and arts groups whose works, contributions and pursuit of excellence have been key in shaping who we are as a community and society.

The 2017 Cultural Medallion recipients Djamal Tukimin and Law Wai Lun, and the four Young Artist Award recipients Joshua Ip, Kahchun Wong, Yarra Ileto and Kray Chen were honoured for their contributions to Singapore’s cultural scene at the Istana on 24 October 2017. The awards were presented by President Mdm Halimah Yacob and Minister of Culture, Community and Youth Ms Grace Fu respectively, and administered by NAC.

The Cultural Medallion honours individuals whose artistic excellence and contributions to the arts have enriched and distinguished Singapore’s arts and cultural landscape. Since it was established in 1979, the Cultural Medallion has been awarded to 123 artists. The Young Artist Award recognises young arts practitioners, aged 35 and below, whose artistic achievements have distinguished them among their peers. Since it was established in 1992, the Young Artist Award has been conferred to 149 artists.
Anugerah Persuratan

When
28 Oct 2017

Where
Four Seasons Hotel

The Anugerah Persuratan is the most important literary award in Singapore's Malay community, and it acknowledges and recognises writers' contribution to the Malay literary community. This year, for contributions to the Malay literary scene, Rasiah Halil and Mohammad Farihan Bahron were awarded the Anugerah Tun Seri Lanang and Anugerah Harapan respectively, at the prize ceremony held at the Four Seasons Hotel on 28 October 2017. Minister of Education (Higher Education and Skills), Mr Ong Ye Kung, attended as the guest of honour, and a total of 19 awards were given out.

The Anugerah Persuratan plays an important role in shaping and creating awareness of Singapore's Malay writers and their works. This year, children's literature was introduced as a new category due to the increased production of Malay children's picture books.
With our leading artists housed in art centres and year-long programmes, we aim to create more public spaces that can be catalysts for both art creation and arts appreciation for visitors. Our infrastructural and placemaking efforts seek to turn spaces into gateways, bringing artists and their art closer to their communities.

**Arts Spaces**

**Partner**
Arts House Limited

**When**
Year-long

Besides providing infrastructural support, we continue in placemaking efforts to promote place vibrancy, to help catalyse arts-related activities at the centres they manage, and to better integrate the arts into their surrounding community, through our company, Arts House Limited (AHL).

**Centres managed by AHL**
AHL’s strategic managing of new centres complements the efforts of the cultural institutions at Civic District. This will further deepen the area’s placemaking potential for the public and tourists to learn about Singapore’s heritage and to participate in the arts.

![Arts Spaces Gateway to the Arts](image)

A wide array of arts activities and craft-based workshops for families at Tanjong Goodman

A wide array of arts activities and craft-based workshops for families at Tanjong Goodman

A multi-disciplinary arts festival showcasing an eclectic mix of traditional and contemporary artists

Goodman Arts Centre

Aliwal Arts Centre

The Arts House

Drama Centre (new — since Aug 2017)

Victoria Theatre and Concert Hall (new — since Aug 2017)
Stamford Arts Centre

Closed for major renovation works since June 2017, Stamford Arts Centre is set to officially open in 2019 with new tenants moving in in mid 2018.

Tenanted Arts Spaces
The refurbished Stamford Arts Centre will have a good mix of arts studios tenanted to artists who can shape and bring its vision to life. An Open Call was initiated in June 2017, with selected artists and arts groups notified in March 2018.

Shared Facilities
The centre provides shared facilities that can be rented on flexible tenure for days, weeks or months, including 4 project studios, an acoustically-treated music studio, and a black box. The black box is equipped with AV system, stage lighting system, a sprung floor and 162 retractable seats that can cater for rehearsal needs or small-scale performances.

Capabilities Development
The centre also plans to host residencies and collaboration programmes between traditional arts practitioners both homegrown and international. This can help seed creative ideas, promote artistic exchanges and experimentation, and develop networks for our artists.
Civic District Programmes

For FY17/18, the Civic District saw more exciting placemaking efforts and engaged the public with a diverse range of compelling cultural offerings.

Light to Night Festival
The marquee event Light to Night joined Singapore Art Week for the first time, dazzling the public with its multi-media façade projections on CvD institutions.
Find out more

Arts Weekend Civic District
The new precinct-level initiative's outdoor festival and monthly music concert programme drew huge crowds over the year.
Find out more

Got to Move
The nationwide dance movement added two pop-up events to its anchor festival at CVD, engaging both professionals and enthusiasts.
Find out more

Singapore Writers Festival
The festival's celebration of the literary arts energised The Arts House and the CvD area with 305 events over 10 days.
Find out more
FINANCIALS

Statement by Members of the Council
Independent Auditor’s Report
Statement of Comprehensive Income and Expenditure
Statement of Financial Position
Statement of Changes in Capital and Reserves
Statement of Cash Flows
Notes to the Financial Statements
STATEMENT BY MEMBERS OF THE COUNCIL FOR THE FINANCIAL YEAR ENDED 31 MARCH 2018

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 2018.

In the opinion of the Members of the Council,

(a) the accompanying financial statements of the Council set out on pages F5 – F22 are drawn up so as to present fairly the financial position of the Council as at 31 March 2018 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 National Arts Council Act, Chapter 193A (the “Act”), Singapore Charities Act, Chapter 37 and other relevant regulations (the “Charities Act and Regulations”) and Statutory Board Financial Reporting Standards (“SB-FRS”);

(b) the accounting and other records required by the Act to be kept by the Council have been properly kept in accordance with the provisions of the Act;

(c) the receipt, expenditure and investment of moneys and the acquisition and disposal of assets by the Council during the financial year have been in accordance with the provisions of the Act;

(d) the use of the donation moneys is in accordance with the objectives of the Support for the Arts Fund as required under Regulation 11 of the Charities (Institutions of a Public Character) Regulations; and

(e) the Support for the Arts Fund have complied with the requirements of Regulation 15 (fund-raising expenses) of the Charities (Institutions of a Public Character) Regulations.

On behalf of the Members of the Council

Professor Chan Heng Chee
Chairman

Rosa Daniel
Chief Executive Officer

29 June 2018

INDEPENDENT AUDITOR’S REPORT TO THE MEMBERS OF NATIONAL ARTS COUNCIL FOR THE FINANCIAL YEAR ENDED 31 MARCH 2018

Report on the Audit of the Financial Statements

Our opinion

In our opinion, the accompanying financial statements of National Arts Council (the “Council”) are properly drawn up in accordance with the provisions of the National Arts Council Act, Chapter 193A (the “Act”), Singapore Charities Act, Chapter 37 and other relevant regulations (the “Charities Act and Regulations”) and Statutory Board Financial Reporting Standards (“SB-FRS”), so as to present fairly, in all material respects, the state of affairs of the Council as at 31 March 2018 and the results, changes in capital and reserves and cash flows of the Council for the year ended on that date.

What we have audited

The financial statements of the Council comprise:

• the statement of comprehensive income and expenditure for the year ended 31 March 2018;

• the statement of financial position as at 31 March 2018;

• the statement of changes in capital and reserves for the year then ended;

• the statement of cash flows for the year then ended; and

• the notes to the financial statements, including a summary of significant accounting policies.

Basis for Opinion

We conducted our audit in accordance with Singapore Standards on Auditing (SSAs). Our responsibilities under those standards are further described in the Auditor’s Responsibilities for the Audit of the Financial Statements section of our report.

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

Independence

We are independent of the Council in accordance with the Accounting and Corporate Regulatory Authority Code of Professional Conduct and Ethics for Public Accountants and Accounting Entities (ACRA Code) together with the ethical requirements that are relevant to our audit of the financial statements in Singapore, and we have fulfilled our other ethical responsibilities in accordance with these requirements and the ACRA Code.
Other Information
Management is responsible for the other information. The other information comprises the Statement by Council Members but does not include the financial statements and our auditor’s report thereon.

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

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

Responsibilities of Management and Those Charged with Governance for the Financial Statements
Management is responsible for the preparation and fair presentation of these financial statements in accordance with the provisions of the Act, the 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 Act and its dissolution requires Parliament’s approval. In preparing the financial statements, management is responsible for assessing the Council’s ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless there is intention to wind up the Council or for the Council to cease operations.

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

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

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

• Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

• Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Council’s internal control.

• Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.

• Conclude on the appropriateness of management’s use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Council’s ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor’s report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor’s report. However, future events or conditions may cause the Council to cease to continue as a going concern.

• Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.
INDEPENDENT AUDITOR’S REPORT
TO THE MEMBERS OF NATIONAL ARTS COUNCIL
FOR THE FINANCIAL YEAR ENDED 31 MARCH 2018 (cont’d)

Report on Other Legal and Regulatory Requirements

Opinion

In our opinion:

(a) the receipts, expenditure, investment of moneys and the acquisition and disposal of assets by the Council during the year are, in all material respects, in accordance with the provisions of the Act and Charities Act; and

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

During the course of our audit, nothing has come to our attention that 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 our audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion on management’s compliance.

Responsibilities of Management for Compliance with Legal and Regulatory Requirements

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

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 Act and the Charities Act and Regulations.

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

PricewaterhouseCoopers LLP
Public Accountants and Chartered Accountants
Singapore, 29 June 2018
STATEMENT OF COMPREHENSIVE INCOME AND EXPENDITURE
For the financial year ended 31 March 2018

<table>
<thead>
<tr>
<th>NOTE</th>
<th>2017/2018</th>
<th>2016/2017</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Operating income</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contributions and donations</td>
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<td>843,495</td>
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<tr>
<td>Sale of tickets</td>
<td>136,166</td>
<td>106,106</td>
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<tr>
<td>Rental income</td>
<td>9,390,597</td>
<td>9,498,607</td>
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<td>Miscellaneous income</td>
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<td>285,472</td>
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<td>10,655,730</td>
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<tr>
<td>Other income</td>
<td></td>
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<tr>
<td>Interest income</td>
<td></td>
<td>1,736,551</td>
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<tr>
<td></td>
<td></td>
<td>1,736,551</td>
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<tr>
<td>Other gain</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Revaluation gain on financial assets at fair value through profit and loss</td>
<td></td>
<td>762,942</td>
</tr>
<tr>
<td></td>
<td></td>
<td>762,942</td>
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<tr>
<td>Operating expenditure</td>
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<tr>
<td>Staff costs</td>
<td>5</td>
<td>(20,812,686)</td>
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<td>Staff welfare and development</td>
<td>(524,059)</td>
<td>(594,342)</td>
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<tr>
<td>Depreciation of property, plant and equipment</td>
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<td>(11,190,693)</td>
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<td>Grants</td>
<td>(67,231,730)</td>
<td>(70,025,103)</td>
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<tr>
<td>Scholarships and bursaries</td>
<td>(1,465,000)</td>
<td>(1,585,000)</td>
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<tr>
<td>Fees for services</td>
<td>(5,500,698)</td>
<td>(5,807,518)</td>
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<td>Rental for land and building</td>
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<td>(10,267,247)</td>
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<td>Other rental</td>
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<td>(799,626)</td>
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<td>Repairs and maintenance</td>
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<td>(2,863,156)</td>
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<td>Office and other supplies</td>
<td>(196,818)</td>
<td>(262,688)</td>
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<tr>
<td>Utilities</td>
<td>(97,678)</td>
<td>(142,909)</td>
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<tr>
<td>Transport, postage and communication</td>
<td>(749,601)</td>
<td>(667,160)</td>
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<tr>
<td>Advertising, publicity and promotion</td>
<td>(2,191,837)</td>
<td>(3,006,311)</td>
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<tr>
<td>Subsidy to arts housing scheme</td>
<td>(8,259,462)</td>
<td>(8,329,804)</td>
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<tr>
<td>Property, plant and equipment written off</td>
<td>(48,923)</td>
<td>(1,380,852)</td>
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<td>Other operating expenses</td>
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<td>(6,076,007)</td>
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<tr>
<td></td>
<td>(136,778,832)</td>
<td>(143,159,630)</td>
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<td>Deficit before grants</td>
<td>(123,626,605)</td>
<td>(128,886,640)</td>
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<tr>
<td>Grants</td>
<td></td>
<td></td>
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<tr>
<td>Deferred capital grants amortised</td>
<td>10</td>
<td>2,262,438</td>
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<tr>
<td>Operating grants from government</td>
<td>12</td>
<td>120,748,503</td>
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<tr>
<td></td>
<td></td>
<td>123,010,941</td>
</tr>
<tr>
<td>Net deficit and total comprehensive loss</td>
<td></td>
<td>(612,668)</td>
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</table>

THE ACCOMPANYING NOTES FORM AN INTEGRAL PART OF THESE FINANCIAL STATEMENTS.

STATEMENT OF FINANCIAL POSITION
As at 31 March 2018

<table>
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<tr>
<th>NOTE</th>
<th>2017/2018</th>
<th>2016/2017</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
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<tr>
<td>ASSETS</td>
<td></td>
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<tr>
<td>Current assets</td>
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<td></td>
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<tr>
<td>Cash and cash equivalents</td>
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<td>127,784,824</td>
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<tr>
<td>Financial assets at fair value through profit and loss</td>
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<td>29,324,452</td>
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<td>Other receivables, deposits and prepayment</td>
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<td>6,945,461</td>
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<tr>
<td></td>
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<td>164,054,737</td>
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<td>Non-current assets</td>
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<td>Other receivables, deposits and prepayment</td>
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<td>1,888,110</td>
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<tr>
<td>Property, plant and equipment</td>
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<td>147,964,027</td>
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<tr>
<td></td>
<td></td>
<td>149,852,137</td>
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<tr>
<td>Total assets</td>
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<td>313,906,874</td>
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<tr>
<td>LIABILITIES</td>
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<tr>
<td>Current liabilities</td>
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<tr>
<td>Deferred capital grants</td>
<td>10</td>
<td>1,794,588</td>
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<tr>
<td>Other payables</td>
<td>11</td>
<td>37,087,579</td>
</tr>
<tr>
<td>Government grants</td>
<td>12</td>
<td>37,463,744</td>
</tr>
<tr>
<td></td>
<td></td>
<td>76,445,911</td>
</tr>
<tr>
<td>Non-current liabilities</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Deferred capital grants</td>
<td>10</td>
<td>7,399,552</td>
</tr>
<tr>
<td>Government grants</td>
<td>12</td>
<td>1,888,110</td>
</tr>
<tr>
<td></td>
<td></td>
<td>9,287,662</td>
</tr>
<tr>
<td>Total liabilities</td>
<td></td>
<td>85,633,573</td>
</tr>
<tr>
<td>NET ASSETS</td>
<td></td>
<td>228,273,301</td>
</tr>
<tr>
<td>Capital and reserves</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Capital account</td>
<td>13</td>
<td>651,974</td>
</tr>
<tr>
<td>Share capital</td>
<td>14</td>
<td>182,526,000</td>
</tr>
<tr>
<td>Singapore Arts Endowment Fund</td>
<td>15</td>
<td>16,255,467</td>
</tr>
<tr>
<td>Accumulated surplus</td>
<td>16</td>
<td>28,839,860</td>
</tr>
<tr>
<td></td>
<td></td>
<td>228,273,301</td>
</tr>
</tbody>
</table>

THE ACCOMPANYING NOTES FORM AN INTEGRAL PART OF THESE FINANCIAL STATEMENTS.
### STATEMENT OF CHANGES IN CAPITAL AND RESERVES
For the financial year ended 31 March 2018

<table>
<thead>
<tr>
<th>NOTE</th>
<th>Capital account</th>
<th>Share capital</th>
<th>Singapore Arts Endowment Fund</th>
<th>Accumulated surplus</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>2017/2018</td>
<td>$</td>
<td>$</td>
<td>$</td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Beginning of financial year</td>
<td>651,974</td>
<td>177,004,086</td>
<td>16,255,467</td>
<td>29,452,528</td>
<td>223,364,055</td>
</tr>
<tr>
<td>Total comprehensive loss</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>(612,668)</td>
<td>(612,668)</td>
</tr>
<tr>
<td>Issuance of share capital</td>
<td>14</td>
<td>-</td>
<td>5,521,914</td>
<td>-</td>
<td>5,521,914</td>
</tr>
<tr>
<td>End of financial year</td>
<td>651,974</td>
<td>182,526,000</td>
<td>16,255,467</td>
<td>28,839,860</td>
<td>228,273,301</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>NOTE</th>
<th>Capital account</th>
<th>Share capital</th>
<th>Singapore Arts Endowment Fund</th>
<th>Accumulated surplus</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>2016/2017</td>
<td>$</td>
<td>$</td>
<td>$</td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Beginning of financial year</td>
<td>651,974</td>
<td>173,650,586</td>
<td>16,255,467</td>
<td>29,529,393</td>
<td>220,087,420</td>
</tr>
<tr>
<td>Total comprehensive loss</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>(76,865)</td>
<td>(76,865)</td>
</tr>
<tr>
<td>Issuance of share capital</td>
<td>14</td>
<td>-</td>
<td>3,353,500</td>
<td>-</td>
<td>3,353,500</td>
</tr>
<tr>
<td>End of financial year</td>
<td>651,974</td>
<td>177,004,086</td>
<td>16,255,467</td>
<td>29,452,528</td>
<td>223,364,055</td>
</tr>
</tbody>
</table>

### STATEMENT OF CASH FLOWS
For the financial year ended 31 March 2018

#### Cash flows from operating activities

<table>
<thead>
<tr>
<th>NOTE</th>
<th>$</th>
<th>$</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deficit before grants</td>
<td>(123,623,609)</td>
<td>(128,868,640)</td>
</tr>
</tbody>
</table>

Adjustments for:

- Depreciation of property, plant and equipment | 9 | 11,180,693 | 12,159,864 |
- Gain on disposal of property, plant and equipment | (1,094) | (2,960) |
- Property, plant and equipment written off | 48,923 | 1,380,852 |
- Revaluation gain on financial assets at fair value through profit and loss | (762,942) | (970,298) |
- Interest income | (1,736,551) | (1,752,878) |

<table>
<thead>
<tr>
<th>NOTE</th>
<th>$</th>
<th>$</th>
</tr>
</thead>
<tbody>
<tr>
<td>Changes in working capital:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other receivables, deposits and prepayments</td>
<td>(2,969,445)</td>
<td>10,886,841</td>
</tr>
<tr>
<td>Other payables</td>
<td>(1,381,034)</td>
<td>(398,273)</td>
</tr>
<tr>
<td>Net cash used in operating activities</td>
<td>(119,245,059)</td>
<td>(107,565,492)</td>
</tr>
</tbody>
</table>

#### Cash flows from investing activities

<table>
<thead>
<tr>
<th>NOTE</th>
<th>$</th>
<th>$</th>
</tr>
</thead>
<tbody>
<tr>
<td>Proceeds from disposal of property, plant and equipment</td>
<td>1,094</td>
<td>2,960</td>
</tr>
<tr>
<td>Purchase of property, plant and equipment</td>
<td>(7,344,429)</td>
<td>(9,901,597)</td>
</tr>
<tr>
<td>Interest income received</td>
<td>2,020,826</td>
<td>1,738,043</td>
</tr>
<tr>
<td>Net cash used in investing activities</td>
<td>(5,322,509)</td>
<td>(8,160,594)</td>
</tr>
</tbody>
</table>

#### Cash flows from financing activities

<table>
<thead>
<tr>
<th>NOTE</th>
<th>$</th>
<th>$</th>
</tr>
</thead>
<tbody>
<tr>
<td>Government grants received</td>
<td>12</td>
<td>109,873,319</td>
</tr>
<tr>
<td>Addition of capital from Minister of Finance</td>
<td>14</td>
<td>5,521,914</td>
</tr>
<tr>
<td>Net cash provided by financing activities</td>
<td>115,395,233</td>
<td>129,049,139</td>
</tr>
</tbody>
</table>

#### Net (decrease)/increase in cash and cash equivalents

<table>
<thead>
<tr>
<th>NOTE</th>
<th>$</th>
<th>$</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net (decrease)/increase in cash and cash equivalents</td>
<td>(9,172,335)</td>
<td>13,323,053</td>
</tr>
<tr>
<td>Cash and cash equivalents at beginning of financial year</td>
<td>136,957,159</td>
<td>123,634,106</td>
</tr>
<tr>
<td>Cash and cash equivalents at end of financial year</td>
<td>127,784,824</td>
<td>136,957,159</td>
</tr>
</tbody>
</table>

The accompanying notes form an integral part of these financial statements.
NOTES TO THE FINANCIAL STATEMENTS
For the financial year ended 31 March 2018

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

1. General information

<table>
<thead>
<tr>
<th>National Arts Council</th>
<th>UEN Number</th>
<th>T08GB0033C</th>
</tr>
</thead>
<tbody>
<tr>
<td>Establishment Date</td>
<td>17 August 1991</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Support for the Arts Fund</th>
<th>UEN Number</th>
<th>T08CC3019F</th>
</tr>
</thead>
<tbody>
<tr>
<td>IPC Number</td>
<td>IPC000544</td>
<td></td>
</tr>
<tr>
<td>IPC Status</td>
<td>1 August 2017 to 31 July 2020</td>
<td></td>
</tr>
</tbody>
</table>

Legal Panel / Solicitors
- ATMD Bird & Bird LLP
- Lee & Lee
- Rajah & Tann Singapore LLP

Bankers
- The Hong Kong and Shanghai Banking Corporation Limited
- DBS Bank Limited
- Accountant-General's Department (Centralised Liquidity Management Scheme)

The National Arts Council (the “Council”) is a statutory board under the Ministry of Culture, Community and Youth (“MCCY”) established under the National Arts Council Act (Chapter 193A).

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

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

The Members of the Council are drawn from a cross-section of leading and prominent figures from the private, people and public sectors, including the arts. Their role is to:
(a) guide the work of the Council in the development and promotion of the arts in Singapore; and
(b) oversee matters of corporate and financial governance and advise the management on the planning of major arts initiatives and schemes.

Included in the Council, is Support for the Arts Fund which has been re-conferred with the status of Institution of a Public Character (IPC) for a period of 3 years commencing 1 August 2017 to 31 July 2020.

2. Significant accounting policies

2.1 Basis of preparation

These financial statements of the Council have been prepared in accordance with the provisions of the National Arts Council Act (Chapter 193A) (the “Act”), Singapore Charities Act (Chapter 37) and other relevant regulations (the “Charities Act and Regulations”) and Statutory Board Financial Reporting Standards (“SB-FRS”) including related Interpretations (“INT SB-FRS”) and Guidance Notes under the historical cost convention, except as disclosed in the accounting policies below.

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

Interpretations and amendments to published standards effective in 2017

On 1 April 2017, the Council adopted the new or amended SB-FRS and INT SB-FRS that are mandatory for application for the financial year. Changes to the Council’s accounting policies have been made as required, in accordance with the transitional provisions in the respective SB-FRS and INT SB-FRS.

The adoption of these new or amended SB-FRS and INT SB-FRS did not result in substantial changes to the accounting policies of the Council and had no material effect on the amounts reported for the current or prior financial years.
2. Significant accounting policies (continued)

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

(a) Income derived from sale of tickets, advertisements and rental of arts housing and other facilities is recognised when services have been rendered;
(b) Cash contributions and donations are recognised as income when the Council obtains control of the donations or the right to receive the donation;
(c) Contributions received for future events are recognised as income in the financial year in which the events take place to match the related expenditure;
(d) Interest income is recognised using the effective interest method; and
(e) Rental income from operating leases (net of any incentives given to the lessees) is recognised on a straight-line basis over the lease term.

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

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

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

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

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

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

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

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

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

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

<table>
<thead>
<tr>
<th>Asset Type</th>
<th>Useful Lives</th>
</tr>
</thead>
<tbody>
<tr>
<td>Building works and improvements</td>
<td>30 years</td>
</tr>
<tr>
<td>Renovations</td>
<td>8 years</td>
</tr>
<tr>
<td>Plant and machinery</td>
<td>8 years</td>
</tr>
<tr>
<td>Office equipment, furniture, vehicles and audio visual equipment</td>
<td>3 to 10 years</td>
</tr>
<tr>
<td>Stage related and musical equipment</td>
<td>5 to 8 years</td>
</tr>
<tr>
<td>Public artworks</td>
<td>5 years</td>
</tr>
<tr>
<td>Leasehold property</td>
<td>30 years</td>
</tr>
</tbody>
</table>

Depreciation is not provided for works of art and work-in-progress.
2. Significant accounting policies (continued)

2.5 Property, plant and equipment (continued)

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

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

2.6 Impairment of non-financial assets

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

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

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

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

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

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

2.7 Loans and receivables

Cash and cash equivalents

Other receivables

Deposits

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

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

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

These assets are presented as current assets except for those that are expected to be realised later than 12 months after the financial position date, which are presented as non-current assets.

2.8 Financial assets

Financial assets at fair value through profit and loss

This category has two sub-categories: financial assets held for trading, and those designated at fair value through profit and loss at inception. A financial asset is classified as held for trading if it is acquired principally for the purpose of selling in the short term. Financial assets designated as at fair value through profit and loss at inception are those that are managed and their performances are evaluated on a fair value basis, in accordance with a documented Council investment strategy. Assets in this category are presented as current assets if they are expected to be realised within 12 months after the financial position date.

Financial assets at fair value through profit and loss are initially recognised at fair value, with the transaction costs incurred recognised immediately as expenses. Changes in fair values including the effects of currency translation, interest and dividends are recognised in statement of comprehensive income and expenditure when the changes arise.
NOTES TO THE FINANCIAL STATEMENTS
For the financial year ended 31 March 2018

2. Significant accounting policies (continued)

2.8 Financial assets (continued)

Loan and receivables
Loan and receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market. They are presented as current assets, except those expected to be realised later than 12 months after the financial position date which are presented as non-current assets. Loans and receivables are presented as "other receivables, deposits and prepayments" (Note 8) and "cash and cash equivalents" (Note 6) on the statement of financial position.

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

Other payables are initially recognised at fair value, and subsequently carried at amortised cost using the effective interest method.

2.10 Fair value estimation of financial assets and liabilities
The fair values of current financial assets and liabilities carried at amortised cost approximate their carrying amounts.

The fair values of financial assets traded in active markets (such as exchange-traded and over-the-counter securities and derivatives) are based on quoted market prices at the financial position date. The quoted market prices used for financial assets are the current bid prices; the appropriate quoted market prices used for financial liabilities are the current asking prices.

2.11 Operating lease payments
(a) When the Council is the lessee

The Council leases land under operating leases from related parties (state-controlled entities (Note 18)).

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

(b) When the Council is the lessor

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

Leases of buildings where the Council retains substantially all risks and rewards incidental to ownership are classified as operating leases. Rental income from operating leases (net of any incentives given to the lessees) is recognised in statement of comprehensive income and expenditure on a straight-line basis over the lease term.

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

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

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

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

2.13 Currency translation
The financial statements are presented in Singapore Dollar, which is the functional currency of the Council.

Transactions in a currency other than the functional currency (“foreign currency”) are translated into the functional currency using the exchange rates at the dates of the transactions. Currency exchange differences resulting from the settlement of such transactions and from the translation of monetary assets and liabilities denominated in foreign currencies at the closing rates at the financial position date are recognised in statement of comprehensive income and expenditure.
NOTES TO THE FINANCIAL STATEMENTS
For the financial year ended 31 March 2018

2. Significant accounting policies (continued)

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

2.15 Capital
Shares are classified as capital and reserves. Incremental costs directly attributable to the issuance of shares are recognised as a deduction from capital and reserves, net of tax effects.

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

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

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

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

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

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

4. Contributions and donations
Contributions and donations of $843,495 (2016/2017: $1,677,163) was received for the financial year, of which $205,500 (2016/2017: $99,600) tax deductible donations were received through Support for the Arts Fund.

5. Staff costs

<table>
<thead>
<tr>
<th>2017/2018</th>
<th>2016/2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wages and salaries</td>
<td>18,091,442</td>
</tr>
<tr>
<td>Employer’s contribution to CPF</td>
<td>2,721,244</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>20,812,686</strong></td>
</tr>
</tbody>
</table>

6. Cash and cash equivalents

<table>
<thead>
<tr>
<th>2017/2018</th>
<th>2016/2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bank balances</td>
<td>104</td>
</tr>
<tr>
<td>Cash held under CLM scheme managed by AGD</td>
<td>127,784,720</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>127,784,824</strong></td>
</tr>
</tbody>
</table>

Cash held under the Centralised Liquidity Management (“CLM”) scheme managed by the Accountant-General’s Department (“AGD”) earn floating rates based on daily bank deposit rates.
NOTES TO THE FINANCIAL STATEMENTS
For the financial year ended 31 March 2018

7. Financial assets at fair value through profit and loss

<table>
<thead>
<tr>
<th>Investments through quoted unit trusts</th>
<th>2017/2018 $</th>
<th>2016/2017 $</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beginning of financial year</td>
<td>28,561,510</td>
<td>27,591,212</td>
</tr>
<tr>
<td>Revaluation gain</td>
<td>762,942</td>
<td>970,298</td>
</tr>
<tr>
<td>End of financial year</td>
<td>29,324,452</td>
<td>28,561,510</td>
</tr>
</tbody>
</table>

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

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

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

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

8. Other receivables, deposits and prepayments

<table>
<thead>
<tr>
<th>Current</th>
<th>2017/2018 $</th>
<th>2016/2017 $</th>
</tr>
</thead>
<tbody>
<tr>
<td>Receivables due from:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Tenants</td>
<td>31,977</td>
<td>-</td>
</tr>
<tr>
<td>• Totalisator Board</td>
<td>1,716,800</td>
<td>1,085,100</td>
</tr>
<tr>
<td>• MCCY</td>
<td>3,186,015</td>
<td>923,831</td>
</tr>
<tr>
<td>• Others</td>
<td>593,168</td>
<td>189,533</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>5,527,960</strong></td>
<td><strong>2,198,464</strong></td>
</tr>
<tr>
<td>Interest receivable</td>
<td>856,396</td>
<td>1,140,671</td>
</tr>
<tr>
<td>Seconded staff costs recoverable</td>
<td>317,920</td>
<td>298,467</td>
</tr>
<tr>
<td>Prepayments</td>
<td>123,305</td>
<td>382,929</td>
</tr>
<tr>
<td>Prepaid rent for Venice Biennale</td>
<td>119,880</td>
<td>119,880</td>
</tr>
<tr>
<td><strong>Non-current</strong></td>
<td><strong>6,945,461</strong></td>
<td><strong>4,140,411</strong></td>
</tr>
</tbody>
</table>

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

Prepaid rent for Venice Biennale (non-current) relates to expenses to be incurred from FY2019 to FY2034.
NOTES TO THE FINANCIAL STATEMENTS
For the financial year ended 31 March 2018

9. Property, plant and equipment

<table>
<thead>
<tr>
<th></th>
<th>Works of art</th>
<th>Work-in-progress</th>
<th>Building works &amp; improvement</th>
<th>Renovations</th>
<th>Plant and machinery</th>
<th>Office equipment, furniture, vehicles and audio visual equipment</th>
<th>Stage related and musical equipment</th>
<th>Public artworks</th>
<th>Leasehold property</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>2017/2018</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Cost</strong></td>
<td>263,220</td>
<td>5,738,964</td>
<td>133,980,521</td>
<td>25,149,724</td>
<td>8,989,540</td>
<td>10,678,844</td>
<td>13,943,300</td>
<td>1,572,998</td>
<td>14,617,726</td>
<td>214,934,837</td>
</tr>
<tr>
<td><strong>Additions</strong>*</td>
<td>-</td>
<td>6,987,439</td>
<td>6,918</td>
<td>29,072</td>
<td>79,107</td>
<td>410,297</td>
<td>383,131</td>
<td>-</td>
<td>-</td>
<td>7,895,964</td>
</tr>
<tr>
<td><strong>Transfer</strong></td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Disposals/written off</strong></td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>2,509</td>
<td>89,856</td>
<td>502,356</td>
<td>388,645</td>
<td>(818,056)</td>
</tr>
<tr>
<td><strong>End of financial year</strong></td>
<td>263,220</td>
<td>12,726,403</td>
<td>133,987,439</td>
<td>25,176,287</td>
<td>8,978,791</td>
<td>10,586,785</td>
<td>13,937,786</td>
<td>754,942</td>
<td>14,617,726</td>
<td>221,029,379</td>
</tr>
</tbody>
</table>

Accumulated depreciation and impairment

|                              |              |                  |                             |             |                    |                                                 |                                     |                |                   |               |
|------------------------------|--------------|------------------|-----------------------------|-------------|--------------------|-------------------------------------------------|                                     |                |                   |               |
| **Beginning of financial year** | -            | -                | 13,389,941                 | 19,193,230  | 3,964,131          | 7,602,326                                       | 6,683,914                                       | 1,120,033       | 11,683,583        | 63,637,158    |
| **Depreciation charge**      | -            | -                | 4,466,320                  | 1,809,759   | 1,111,286          | 1,376,264                                       | 1,777,055                                       | 150,988         | 489,021           | 11,180,693    |
| **Disposals/written off**    | -            | -                | -                           | (784)       | (82,212)           | (481,957)                                       | (369,490)                                       | (818,056)       | -                | (1,752,499)   |
| **End of financial year**    | -            | -                | 17,856,261                 | 21,002,205  | 4,993,205          | 8,496,633                                       | 8,059,479                                       | 452,965         | 12,172,604        | 73,065,352    |

Net book value

|                              |              |                  |                             |             |                    |                                                 |                                     |                |                   |               |
|------------------------------|--------------|------------------|-----------------------------|-------------|--------------------|-------------------------------------------------|                                     |                |                   |               |

*INCLUDED $1,793,839 (2016/2017: $1,242,304) RELATING TO ADDITIONS TO PROPERTY, PLANT AND EQUIPMENT THAT IS UNPAID AS AT END OF FINANCIAL YEAR (NOTE 11).
### 9. Property, plant and equipment (continued)

<table>
<thead>
<tr>
<th></th>
<th>Works of art</th>
<th>Work-in-progress</th>
<th>Building works &amp; improvement</th>
<th>Renovations</th>
<th>Plant and machinery</th>
<th>Office equipment, furniture, vehicles and audio visual equipment</th>
<th>Stage related and musical equipment</th>
<th>Public artworks</th>
<th>Leasehold property</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>2016/2017</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beginning of financial year</td>
<td>252,020</td>
<td>3,474,292</td>
<td>133,926,095</td>
<td>37,210,019</td>
<td>8,889,722</td>
<td>9,153,660</td>
<td>14,793,724</td>
<td>1,572,998</td>
<td>14,617,726</td>
<td>223,890,256</td>
</tr>
<tr>
<td>Additions*</td>
<td>16,000</td>
<td>4,861,406</td>
<td>54,426</td>
<td>250,313</td>
<td>18,636</td>
<td>1,184,554</td>
<td>6,684</td>
<td>-</td>
<td>-</td>
<td>6,392,019</td>
</tr>
<tr>
<td>Transfer</td>
<td>-</td>
<td>(2,596,734)</td>
<td>-</td>
<td>2,075,166</td>
<td>85,156</td>
<td>436,412</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Disposals/written off</td>
<td>(4,800)</td>
<td>-</td>
<td>(14,385,774)</td>
<td>(3,974)</td>
<td>(95,782)</td>
<td>(857,108)</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>(15,547,438)</td>
</tr>
<tr>
<td>End of financial year</td>
<td>263,220</td>
<td>5,738,964</td>
<td>133,980,521</td>
<td>25,149,724</td>
<td>8,989,540</td>
<td>19,193,230</td>
<td>1,120,033</td>
<td>11,683,583</td>
<td>63,637,158</td>
<td>214,934,837</td>
</tr>
</tbody>
</table>

### Accumulated depreciation and impairment

<p>| | | | | | | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
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<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Beginning of financial year</td>
<td>-</td>
<td>-</td>
<td>8,923,794</td>
<td>31,715,072</td>
<td>2,853,687</td>
<td>5,559,720</td>
<td>4,882,449</td>
<td>314,600</td>
<td>11,194,558</td>
<td>65,443,880</td>
</tr>
<tr>
<td>Depreciation charge</td>
<td>-</td>
<td>-</td>
<td>4,466,147</td>
<td>1,807,221</td>
<td>1,113,426</td>
<td>2,128,365</td>
<td>1,841,080</td>
<td>314,600</td>
<td>489,025</td>
<td>12,159,864</td>
</tr>
<tr>
<td>Disposals/written off</td>
<td>-</td>
<td>-</td>
<td>(14,329,063)</td>
<td>(2,982)</td>
<td>(85,759)</td>
<td>(39,615)</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>(14,457,419)</td>
</tr>
<tr>
<td>Impairment</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td></td>
<td>-</td>
<td>490,833</td>
<td>-</td>
<td>490,833</td>
</tr>
<tr>
<td>End of financial year</td>
<td>-</td>
<td>-</td>
<td>13,389,941</td>
<td>19,193,230</td>
<td>3,964,131</td>
<td>7,602,326</td>
<td>6,683,914</td>
<td>12,000,033</td>
<td>11,683,583</td>
<td>63,637,158</td>
</tr>
</tbody>
</table>

### Net book value

<p>| | | | | | | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>End of financial year</td>
<td>263,220</td>
<td>5,738,964</td>
<td>120,590,580</td>
<td>5,956,494</td>
<td>5,025,409</td>
<td>3,076,518</td>
<td>7,259,386</td>
<td>452,965</td>
<td>2,934,143</td>
<td>151,297,679</td>
</tr>
</tbody>
</table>
## NOTES TO THE FINANCIAL STATEMENTS
For the financial year ended 31 March 2018

### 10. Deferred capital grants

<table>
<thead>
<tr>
<th></th>
<th>2017/2018 $</th>
<th>2016/2017 $</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beginning of financial year</td>
<td>9,073,812</td>
<td>9,315,597</td>
</tr>
<tr>
<td>Amount transferred from government grants (Note 12)</td>
<td>2,382,766</td>
<td>3,122,641</td>
</tr>
<tr>
<td>Deferred capital grants amortised</td>
<td>(2,262,438)</td>
<td>(3,364,426)</td>
</tr>
<tr>
<td><strong>End of financial year</strong></td>
<td>9,194,140</td>
<td>9,073,812</td>
</tr>
</tbody>
</table>

### 11. Other payables

<table>
<thead>
<tr>
<th></th>
<th>2017/2018 $</th>
<th>2016/2017 $</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deposits received</td>
<td>325,123</td>
<td>312,883</td>
</tr>
<tr>
<td>Payables due to:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• CPF Board</td>
<td>1,190,261</td>
<td>1,104,852</td>
</tr>
<tr>
<td>• Arts groups</td>
<td>788,260</td>
<td>874,297</td>
</tr>
<tr>
<td>• Purchase of fixed assets</td>
<td>11,357</td>
<td>623,319</td>
</tr>
<tr>
<td>Accruals for:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Unutilised employee annual leave entitlement</td>
<td>733,492</td>
<td>715,831</td>
</tr>
<tr>
<td>• Cultural Medallion &amp; Young Artist Award</td>
<td>2,979,772</td>
<td>2,987,240</td>
</tr>
<tr>
<td>• General grants</td>
<td>11,439,814</td>
<td>11,039,578</td>
</tr>
<tr>
<td>• Operating grants</td>
<td>11,270,707</td>
<td>11,455,944</td>
</tr>
<tr>
<td>• Purchase of fixed assets</td>
<td>1,782,482</td>
<td>618,985</td>
</tr>
<tr>
<td>• Others</td>
<td>2,970,161</td>
<td>3,761,829</td>
</tr>
<tr>
<td>Deferred income</td>
<td>67,657</td>
<td>42,437</td>
</tr>
<tr>
<td>Sinking fund for arts housing properties</td>
<td>1,004,515</td>
<td>1,163,141</td>
</tr>
<tr>
<td>Other payables</td>
<td>2,523,978</td>
<td>3,216,742</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>37,087,579</td>
<td>37,917,078</td>
</tr>
</tbody>
</table>
NOTES TO THE FINANCIAL STATEMENTS
For the financial year ended 31 March 2018

12. Government grants

<table>
<thead>
<tr>
<th></th>
<th>2017/2018</th>
<th>2016/2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beginning of financial year</td>
<td>$52,609,804</td>
<td>$55,464,155</td>
</tr>
<tr>
<td>Government grants received</td>
<td>$109,873,319</td>
<td>$125,695,639</td>
</tr>
<tr>
<td>Less:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Transfer to deferred capital grants (Note 10)</td>
<td>(2,382,766)</td>
<td>(3,122,641)</td>
</tr>
<tr>
<td>Transfer to statement of comprehensive income and expenditure</td>
<td>(120,748,503)</td>
<td>(125,427,349)</td>
</tr>
<tr>
<td></td>
<td>(123,131,269)</td>
<td>(128,549,990)</td>
</tr>
<tr>
<td></td>
<td>$39,351,854</td>
<td>$52,609,804</td>
</tr>
</tbody>
</table>

14. Share capital

<table>
<thead>
<tr>
<th></th>
<th>2017/2018</th>
<th>2016/2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beginning of financial year</td>
<td>$177,004,086</td>
<td>$173,650,586</td>
</tr>
<tr>
<td>Additions during the financial year</td>
<td>$5,521,914</td>
<td>$3,353,500</td>
</tr>
<tr>
<td>End of financial year</td>
<td>$182,526,000</td>
<td>$177,004,086</td>
</tr>
</tbody>
</table>

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.

15. Singapore Arts Endowment Fund

<table>
<thead>
<tr>
<th></th>
<th>2017/2018</th>
<th>2016/2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beginning and end of the financial year</td>
<td>$16,255,467</td>
<td>$16,255,467</td>
</tr>
</tbody>
</table>

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.

16. Capital expenditure and other commitments

(a) Capital commitments

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

<table>
<thead>
<tr>
<th></th>
<th>2017/2018</th>
<th>2016/2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contracted capital expenditure</td>
<td>$1,556,235</td>
<td>$3,427,879</td>
</tr>
</tbody>
</table>

As at 31 March 2018, the current liabilities amounted of $37,463,744 (2016/2017: $50,601,814) relates to amounts earmarked for expenditures in the subsequent financial year, including $6,000,000 under the Public Art Trust which MCCY has reallocated to the Council. The non-current liabilities amount relates to grants received for prepaid rent for Venice Biennale from FY2019 to FY2034.

Operating grant income of $120,748,503 (2016/2017: $125,427,349) included depreciation funding from MCCY for Victoria Theatre & Concert Hall of $2,137,305 (2016/2017: $5,000,000).

13. 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
For the financial year ended 31 March 2018

16. Capital expenditure and other commitments (continued)

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

The Council leases arts housing properties and theatres under non-cancellable operating lease agreements. These leases have no purchase options. These leases, most of which have renewal options, expire at various dates up to the year 2020. Leases are negotiated and rentals are fixed for an average term of 3 years.

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

<table>
<thead>
<tr>
<th></th>
<th>2017/2018</th>
<th>2016/2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not later than one year</td>
<td>$7,225,778</td>
<td>$9,016,252</td>
</tr>
<tr>
<td>Between one and five years</td>
<td>$2,286,700</td>
<td>$7,119,402</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$9,512,478</strong></td>
<td><strong>$16,135,654</strong></td>
</tr>
</tbody>
</table>

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

The Council has entered into non-cancellable leases pertaining to the rental of arts housing properties which are disclosed in the statement of comprehensive income and expenditure. These leases, most of which have renewal options, expire at various dates up to the year 2020. Leases are negotiated and rentals are fixed for an average term of 1 year.

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

<table>
<thead>
<tr>
<th></th>
<th>2017/2018</th>
<th>2016/2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not later than one year</td>
<td>$736,948</td>
<td>$621,650</td>
</tr>
<tr>
<td>Between one and five years</td>
<td>$420,521</td>
<td>$170,227</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$1,157,469</strong></td>
<td><strong>$791,877</strong></td>
</tr>
</tbody>
</table>

17. Financial risk management

Financial risk factors

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

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

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

(a) Market risk

(i) Currency risk

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

(ii) Price risk

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

The price risk associated with these investments is the potential loss resulting from a decrease in prices. The Council has used a sensitivity analysis technique that measures the estimated change to the statement of comprehensive income and expenditure, and capital and reserves of either an instantaneous increase or decrease of 10% in quoted investment prices, from the rates applicable at 31 March 2018 and 2017, for each class of financial instrument with all other variables constant.
17. Financial risk management (continued)

(a) Market risk (continued)

(ii) Price risk (continued)

Price risk sensitivity analysis

The effect of the price of investments increase or decrease by 10%, on surplus for the year ended 31 March 2018 and 31 March 2017 is as follows:

<table>
<thead>
<tr>
<th>Effect of an increase in 10% of quoted prices</th>
<th>2017/2018</th>
<th>2016/2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Increase in surplus</td>
<td>2,932,445</td>
<td>2,856,151</td>
</tr>
<tr>
<td>Increase in capital and reserves</td>
<td>2,932,445</td>
<td>2,856,151</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Effect of a decrease in 10% of quoted prices</th>
<th>2017/2018</th>
<th>2016/2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Decrease in surplus</td>
<td>(2,932,445)</td>
<td>(2,856,151)</td>
</tr>
<tr>
<td>Decrease in capital and reserves</td>
<td>(2,932,445)</td>
<td>(2,856,151)</td>
</tr>
</tbody>
</table>

(iii) Interest rate risk

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

The Council’s interest-bearing assets consist mainly of short-term fixed deposits. The Council does not have any interest-bearing financial liabilities. A 0.5% increase or decrease is used when reporting interest rate risk internally to key management personnel and represents management’s assessment of the reasonably possible change in interest rates. Management has assessed and is of the opinion that the change in interest rate as mentioned above has no significant impact to the financial statements of the Council.

(b) Credit risk

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

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

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

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

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

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

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

Included in the Council’s receivables from tenants are receivables with a carrying value of $31,977 (2016/2017: $Nil) that are past due at the financial position date but not impaired. No allowance for impairment loss is made as there is no significant change in credit quality.

(c) Liquidity risk

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

(d) Capital risk

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

(e) Fair value of financial assets and financial liabilities

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

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

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

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

(i) quoted prices (unadjusted) in active markets for identical assets or liabilities (Level 1);

(ii) inputs other than quoted prices included within Level 1 that are observable for the asset or liability, either directly (i.e. as prices) or indirectly (i.e. derived from prices) (Level 2); and

(iii) inputs for the asset or liability that are not based on observable market data (unobservable inputs) (Level 3).

At 31 March 2018

<table>
<thead>
<tr>
<th>Financial assets at fair value through profit and loss (Note 7)</th>
<th>29,324,452</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total assets</td>
<td>29,324,452</td>
</tr>
</tbody>
</table>

At 31 March 2017

<table>
<thead>
<tr>
<th>Financial assets at fair value through profit and loss (Note 7)</th>
<th>28,561,510</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total assets</td>
<td>28,561,510</td>
</tr>
</tbody>
</table>

There were no significant transfers between levels of the fair value hierarchy for the year ended 31 March 2018.

(f) Financial instruments by category

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

<table>
<thead>
<tr>
<th></th>
<th>2017/2018 $</th>
<th>2016/2017 $</th>
</tr>
</thead>
<tbody>
<tr>
<td>Loans and receivables</td>
<td>134,487,100</td>
<td>140,594,761</td>
</tr>
<tr>
<td>Fair value through profit and loss (Note 7)</td>
<td>29,324,452</td>
<td>28,561,510</td>
</tr>
<tr>
<td>Financial liabilities</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other payables (Note 11)</td>
<td>37,087,579</td>
<td>37,917,078</td>
</tr>
<tr>
<td>Less: Deferred income (Note 11)</td>
<td>(67,657)</td>
<td>(42,437)</td>
</tr>
<tr>
<td>Amortised costs</td>
<td>37,019,922</td>
<td>37,874,641</td>
</tr>
</tbody>
</table>

18. Significant related party transactions

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

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

<table>
<thead>
<tr>
<th></th>
<th>2017/2018 $</th>
<th>2016/2017 $</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fees for services paid</td>
<td>730,276</td>
<td>1,174,479</td>
</tr>
<tr>
<td>Grants disbursed</td>
<td>37,866,632</td>
<td>36,893,596</td>
</tr>
<tr>
<td>Rental of venues paid</td>
<td>170,502</td>
<td>143,594</td>
</tr>
<tr>
<td>Purchase of fixed assets</td>
<td>403,780</td>
<td>291,893</td>
</tr>
<tr>
<td>Fees for services reimbursed</td>
<td>(856)</td>
<td>(4,330)</td>
</tr>
<tr>
<td>Rental income received</td>
<td>(433,538)</td>
<td>(484,771)</td>
</tr>
</tbody>
</table>
18. Significant related party transactions (continued)

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

<table>
<thead>
<tr>
<th>Description</th>
<th>2017/2018 $</th>
<th>2016/2017 $</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fees for services paid</td>
<td>2,838,046</td>
<td>2,469,821</td>
</tr>
<tr>
<td>Grants disbursed</td>
<td>525,662</td>
<td>2,443,895</td>
</tr>
<tr>
<td>Rental of venues paid</td>
<td>10,378,569</td>
<td>10,343,705</td>
</tr>
<tr>
<td>Purchase of fixed assets</td>
<td>2,355,567</td>
<td>3,133,909</td>
</tr>
<tr>
<td>Fees for services reimbursed</td>
<td>(861,098)</td>
<td>(1,765,143)</td>
</tr>
</tbody>
</table>

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:

<table>
<thead>
<tr>
<th>Description</th>
<th>2017/2018 $</th>
<th>2016/2017 $</th>
</tr>
</thead>
<tbody>
<tr>
<td>Salaries, bonuses and other short-term benefits</td>
<td>3,509,043</td>
<td>3,388,680</td>
</tr>
<tr>
<td>CPF contribution</td>
<td>253,088</td>
<td>270,099</td>
</tr>
<tr>
<td></td>
<td>3,762,131</td>
<td>3,658,779</td>
</tr>
</tbody>
</table>

Council Members’ allowances are as follows:

<table>
<thead>
<tr>
<th>Role</th>
<th>2017/2018 $</th>
<th>2016/2017 $</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chairman</td>
<td>33,750</td>
<td>33,750</td>
</tr>
<tr>
<td>Deputy Chairman</td>
<td>25,315</td>
<td>25,315</td>
</tr>
<tr>
<td>Non-Public Sector Officers</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chairman of Audit Committee</td>
<td>-</td>
<td>3,517</td>
</tr>
<tr>
<td>Chairman of Other Board Committee</td>
<td>7,031</td>
<td>20,366</td>
</tr>
<tr>
<td>Member of Audit Committee</td>
<td>26,719</td>
<td>16,875</td>
</tr>
<tr>
<td>Members</td>
<td>48,420</td>
<td>68,111</td>
</tr>
<tr>
<td>Public Sector Officers</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chairman of Audit Committee</td>
<td>14,767</td>
<td>-</td>
</tr>
<tr>
<td>Member of Audit Committee</td>
<td>16,875</td>
<td>16,875</td>
</tr>
<tr>
<td>Members</td>
<td>20,397</td>
<td>25,320</td>
</tr>
</tbody>
</table>

19. New or revised accounting standards and interpretations

Below are the mandatory standards, amendments and interpretation to existing standards that have been published, and are relevant for the Council’s accounting periods beginning on or after 1 April 2018 and which the Council has not early adopted:

(a) SB-FRS 109 Financial Instruments (effective for annual periods beginning on or after 1 April 2018)


SB-FRS 109 retains the mixed measurement model and establishes three primary measurement categories for financial assets: amortised cost, fair value through Other Comprehensive Income (OCI) and fair value through Profit or Loss. The basis of classification depends on the entity’s business model and the contractual cash flow characteristics of the financial asset. Investments in equity instruments are required to be measured at fair value through profit or loss with an irrevocable option at inception to present changes in fair value in OCI (FVOCI). Gains and losses realised on the sale of such financial assets at FVOCI are not transferred to profit or loss on sale but reclassified from the FVOCI reserve to retained earnings.
19. New or revised accounting standards and interpretations (continued)

(a) SB-FRS 109 Financial instruments (effective for annual periods beginning on or after 1 April 2018) (continued)
Under SB-FRS 109, there were no changes to the classification and measurement requirements for the financial liabilities except for the recognition of fair value changes arising from changes in own credit risk. For liabilities designed at fair value through profit or loss, such changes are recognised in OCI.

SB-FRS 109 relaxes the requirements for hedge effectiveness by replacing the bright line hedge effectiveness tests. It requires an economic relationship between the hedged item and hedging instrument and for the ‘hedged ratio’ to be the same as the one management actually use for risk management purposes.

There is also now a new expected credit losses impairment model that replaces the incurred loss impairment model used in SB-FRS 39. It applies to financial assets classified at amortised cost, debt instruments measured at fair value through OCI, contracts assets under SB-FRS 115 Revenue from contracts with customers, lease receivables, loan commitments and certain financial guarantee contracts.

The new standard also introduces expanded disclosure requirements and changes in presentation.

(i) Classification and measurement
The Council has assessed the business models that are applicable on 1 April 2018 to financial assets so as to classify them into the appropriate categories under SB-FRS 109. There are no expected adjustments to the Council’s statement of financial position line items as a result of Council’s assessment.

(ii) Impairment of financial assets
The following financial assets will be subject to the expected credit losses impairment model under SB-FRS 109:
- Other receivables, deposits and prepayment

(b) SB-FRS 115 Revenue from contracts with customers (effective for annual periods beginning on or after 1 April 2018)
SB-FRS 115 replaces SB-FRS 11 Construction contracts, SB-FRS 18 Revenue, and related interpretations.

Revenue is recognized when a customer obtains control of a good or service. A customer obtains control when it has ability to direct the use of and obtain the benefits from the good or service. The core principle of SB-FRS 115 is that an entity recognises revenue to depict the transfer of promised goods or services to customers in an amount that reflects the consideration to which the entity expects to be entitled in exchange for those goods or services.

An entity recognises revenue in accordance with that core principle by applying the following steps:
- Step 1: Identify the contract(s) with a customer
- Step 2: Identify the performance obligations in the contract
- Step 3: Determine the transaction price
- Step 4: Allocate the transaction price to the performance obligations in the contract
- Step 5: Recognise revenue when (or as) the entity satisfies a performance obligation

SB-FRS 115 also includes a cohesive set of disclosure requirements that will result in an entity providing users of financial statements with comprehensive information about the nature, amount, timing and uncertainty of revenue and cash flows arising from the entity’s contracts with customers.

The Council does not expect the adoption of SB-FRS 115 to have a significant impact on the revenue recognition to the financial statements of the Council.
19. New or revised accounting standards and interpretations (continued)
   (c) SB-FRS 116 Leases (effective for annual periods beginning on or after 1 April 2019)

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

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

   The new standard also introduces expanded disclosure requirements and changes in presentation.

   The standard will affect primarily the accounting for the Council’s operating leases. As at the
   reporting date, the Council has non-cancellable operating lease commitments of $9,512,478 (Note
   16(b)) as lessee. However, the Council has yet to determine to what extent these commitments will
   result in the recognition of an asset and a liability for future payments and how this will affect the
   Council’s surplus and classification of cash flows.

   The Council plans to adopt the new standard retrospectively on 1 April 2019 and in line with the
   transition provisions permitted under the standard, the cumulative effect of initial application will
   be recognized as an adjustment to the opening retained profits as at 1 April 2019.

20. Authorisation of financial statements

   These financial statements were authorised for issue by the Members of the Council on 29 June 2018.
ANNEXES

Council Members
Arts Advisory Panel
Singapore Writers Festival 2017
Grants Recipients 2017/2018
NAC Arts Scholarship Recipients 2017
Cultural Medallion and Young Artists Award 2017
Public Art Trust Advisory and Commissioning Panel
Patron of the Arts Award 2018
Cultural Matching Fund Trustees
Arts Spaces Tenants
## 1. COUNCIL MEMBERS

<table>
<thead>
<tr>
<th>Chairperson</th>
<th>PROFESSOR CHAN HENG CHEE</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Ambassador-at-Large</td>
</tr>
<tr>
<td></td>
<td>Ministry of Foreign Affairs</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Deputy Chairperson</th>
<th>GOH YEW LIN</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Managing Director</td>
</tr>
<tr>
<td></td>
<td>G.K. Goh Holdings Limited</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Members</th>
<th>ROSA DANIEL</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Chief Executive Officer</td>
</tr>
<tr>
<td></td>
<td>National Arts Council</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Members</th>
<th>SHARON ANG</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Director (Social Programmes)</td>
</tr>
<tr>
<td></td>
<td>Ministry of Finance</td>
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<table>
<thead>
<tr>
<th>Members</th>
<th>DR MEIRA CHAND</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Writer</td>
</tr>
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<table>
<thead>
<tr>
<th>Members</th>
<th>CLAIRE CHIANG</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Senior Vice President</td>
</tr>
<tr>
<td></td>
<td>Banyan Tree Holdings Pte Ltd</td>
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<table>
<thead>
<tr>
<th>Members</th>
<th>CHONG SIAK CHING</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>Chief Executive Officer</td>
</tr>
<tr>
<td></td>
<td>National Gallery Singapore</td>
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<table>
<thead>
<tr>
<th>Members</th>
<th>GUY HARVEY-SAMUEL</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Chairman &amp; Director (Non-Executive)</td>
</tr>
<tr>
<td></td>
<td>HSBC Bank (Singapore) Limited</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Members</th>
<th>RICHARD HOO</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Deputy Chief Executive</td>
</tr>
<tr>
<td></td>
<td>(Policy &amp; Development)</td>
</tr>
<tr>
<td></td>
<td>Public Utilities Board</td>
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<table>
<thead>
<tr>
<th>Members</th>
<th>AZMAN JAFAAR</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Deputy Managing Partner</td>
</tr>
<tr>
<td></td>
<td>RHTLaw Taylor Wessing LLP</td>
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</table>

<table>
<thead>
<tr>
<th>Members</th>
<th>PROFESSOR KWOK KIAN WOON</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Associate Provost (Student Life)</td>
</tr>
<tr>
<td></td>
<td>Nanyang Technological University</td>
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</table>

<table>
<thead>
<tr>
<th>Members</th>
<th>PIERRE LORINET</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Board Member</td>
</tr>
<tr>
<td></td>
<td>Trafigura Group</td>
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<table>
<thead>
<tr>
<th>Members</th>
<th>SIM GIM GUAN</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Chief Executive Officer</td>
</tr>
<tr>
<td></td>
<td>National Council of Social Service</td>
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</table>

<table>
<thead>
<tr>
<th>Members</th>
<th>PROFESSOR SUM YEE LOONG</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Professor of Accounting (Practice)</td>
</tr>
<tr>
<td></td>
<td>Singapore Management University</td>
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</table>

<table>
<thead>
<tr>
<th>Members</th>
<th>TAN CHEN KEE</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Divisional Director</td>
</tr>
<tr>
<td></td>
<td>Student Development</td>
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<td>Curriculum Division</td>
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<td></td>
<td>Ministry of Education</td>
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<table>
<thead>
<tr>
<th>Members</th>
<th>WILSON TAN</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Chief Executive Officer</td>
</tr>
<tr>
<td></td>
<td>Capitaland Retail</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Chair</th>
<th>PROFESSOR KWOK KIAN WOON</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Associate Provost (Student Life)</td>
</tr>
<tr>
<td></td>
<td>Nanyang Technological University</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Senior Management</th>
<th>ROSA DANIEL</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Chief Executive Officer</td>
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<table>
<thead>
<tr>
<th>Senior Management</th>
<th>PAUL TAN</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Deputy Chief Executive Officer</td>
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</table>

<table>
<thead>
<tr>
<th>Senior Management</th>
<th>KENNETH KWOK</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Assistant Chief Executive, Planning &amp; Engagement</td>
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</table>

<table>
<thead>
<tr>
<th>Senior Management</th>
<th>LOW ENG TEONG</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>Assistant Chief Executive, Sector Development</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>Senior Management</th>
<th>CHUA AI LIANG</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Senior Director, Engagement &amp; Participation</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Senior Management</th>
<th>ELAINE NG</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Senior Director, Performing Arts</td>
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<table>
<thead>
<tr>
<th>Senior Management</th>
<th>SABRINA CHIN</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Chief Research Officer</td>
</tr>
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<table>
<thead>
<tr>
<th>Senior Management</th>
<th>BANNON JEAN</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Director, Precinct Development</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>Senior Management</th>
<th>ALICE KOH</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Director, Human Resource, Administration &amp; Legal</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Senior Management</th>
<th>VICTOR LEONG</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Head, Internal Audit</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Senior Management</th>
<th>SERENE LIM</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Director, Policy and Planning</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Senior Management</th>
<th>LINDA DE MELLO</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Director, Visual Arts</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Senior Management</th>
<th>GRACE NG</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Director, Education &amp; Development</td>
</tr>
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<table>
<thead>
<tr>
<th>Senior Management</th>
<th>MAY TAN</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Director, Literary Arts</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Senior Management</th>
<th>YEOW KAI CHAI</th>
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<td></td>
<td>Festival Director, Singapore Writers Festival &amp; Projects</td>
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**ANNEXES**
2. ARTS ADVISORY PANEL  PART 1 OF 3

DANCE

ANGELA LIONG PUI-YIN
Artistic Director
The Arts Fission Company Ltd

DR CAREN CARINO
Vice-Dean, Dance Programme and Principal Lecturer
School of Arts Management, Dance and Theatre
Nanyang Academy of Fine Arts

JAMALUDIN JALIL
Independent Artist

JANEK SCHERGEN
Artistic Director
Singapore Dance Theatre Ltd

KUIK SWEE BOON
Artistic Director
T.H.E Dance Company

LOW MEI YOKE
Artistic Director
Frontier Danceland

NORHAYATI YUSOFF
Associate Director
Ciputra Artpreneur Jakarta

OSMAN BIN ABDUL HAMID
Artistic Director
Era Dance Theatre Limited

SANTHA BHASKAR
Artistic Director
Bhaskar’s Arts Academy

SHANTHA RATII
Artistic Director
Shantha Ratii Initiatives

SOM SAID
Artistic Director
Sri Warisan Som Said Performing Arts

LITERARY ARTS

DR CHUA CHEE LAY
Chief Executive
CL Lab Pte Ltd

EMERITUS PROFESSOR
EDWIN THUMBOO
Emeritus Professor
National University of Singapore

DR GWEI LI SUI
Writer

DR KOH HOCK KIAT
Chief Executive Officer
Heluo Pte Ltd

KTM IQBAL
Writer

PETER SCHOPPERT
President,
Singapore Book Publishers Association

PHILIP JEYARETNAM
Managing Partner
Rodyk & Davidson

RAMA KANNABIRAN
Writer

DR SA’EDA BUANG
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Asian Languages and Cultures,
National Institute of Education
Nanyang Technological University

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Chairman
Singapore Institute of International Affairs

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Singapore Centre for Chinese Language

TAN DAN FENG
Co-Founder,
The Select Centre (Ex-Officio)

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Poet, Editor

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YONG SHU HOONG
Poet, Editor

< Council Members

ANNEXES

NATIONAL ARTS COUNCIL ANNUAL REPORT FY 2017/2018

SINGAPORE WRITERS FESTIVAL 2017 >
2. ARTS ADVISORY PANEL  PART 2 OF 3

**MUSIC**

- **ARAVINTH KUMARASAMY**
  Creative and Managing Director
  Apsaras Arts Ltd
- **ARIFFIN BIN ABDULLAH**
  President
  Sri Mahligai
- **CHNG HAK-PENG**
  Chief Executive Officer
  Singapore Symphony Group
- **DANNY LOONG HIAN HON**
  Co-founder/Chief Creative Director
  Timbre Group Pte Ltd
- **ERIC JAMES WATSON**
  Composer and Conductor
- **GHANAVENOTHAN RETNAM**
  Composer
  Music Director, Bhaskar’s Arts Academy
- **ASSOC PROF HO CHEE KONG**
  Associate Professor and Head, Composition Studies,
  Yong Siew Toh Conservatory of Music,
  National University of Singapore
- **JENNIFER THAM**
  Artistic Director and Conductor
  SYC Ensemble Singers
- **JIMMY YE**
  Head, Creative Experience and Partnerships Team
  Singapore Management University
- **JOSHUA WAN**
  Musician and Producer
- **DR JOYCE KOH BEE TUAN**
  Composer, Conductor, Sound artist;
  Senior Lecturer and Vice Dean of Interdisciplinary Studies Unit
  Nanyang Academy of Fine Arts
- **DR KELLY TANG**
  Senior Academy Officer (Music),
  Singapore Teachers Academy for the Arts,
  Ministry of Education
- **KEVIN MATHEWS**
  Founder, Power of Pop;
  Composer, KAMCO Music
- **ASSOC PROF LARRY FRANCIS HILARIAN**
  Consultant, Visual & Performing Arts
  National Institute of Education
  Nanyang Technological University
- **NG SIEW ENG**
  General Manager
  The TENG Company
- **DR PETE KELLOCK**
  Composer, Inventor, Video Artist
  Founder, Muvee Technologies
- **QUEK LING KIONG**
  Resident Conductor
  Singapore Chinese Orchestra
- **RUTH LING**
  Director/Producer
  Red Roof Records
- **SHABIR TABARE ALAM**
  Chief Executive Officer
  Shabir Music Academy
- **DR TAY TEOW KIAT**
  President
  Singapore Chinese Music Federation
- **ASSOC PROF TONY MAkarome**
  Associate Professor,
  Yong Siew Toh Conservatory of Music,
  National University of Singapore
- **DR UMA RAJAN**
  Chairman,
  Indian Activity Executive Committee
  Siglap South Community Club
- **YE O SIEW WEE**
  Freelance Instructor and Conductor;
  Secretary General
  Singapore Chinese Music Federation
- **ZAKIAH HALIM**
  Head, Malay Community
  Mediacorp Pte Ltd

**THEATRE**

- **ALVIN TAN CHEONG KHENG**
  Artistic Director
  The Necessary Stage Ltd
- **ATIN AMAT**
  Artistic Director
  Teater Kami Ltd
- **CHONG YUAN CHIEN**
  Writer, Critic
- **CHRISTOPHER CHO O SIK KWONG**
  Freelance Chinese Opera Practitioner
- **CLARISSA OON**
  Head, Communications & Content
  The Esplanade Co Ltd
- **GOH CHING LEE**
  Executive and Artistic Director
  CultureLink Singapore
- **JEFFREY TAN**
  Independent Theatre Director, Drama Educator, Arts Producer
- **JP NATHAN**
  Advisor
  The Arts House Ltd
- **KOK HENG LEUN**
  Founder and Artistic Director
  Drama Box Ltd
- **TAY TONG**
  Independent Practitioner
- **VENKA PURUSHOTHAMAN**
  Vice-President (Academic) and Provost
  LASALLE College of the Arts
## 2. ARTS ADVISORY PANEL
### PART 3 OF 3

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<tr>
<th>VISUAL ARTS</th>
<th>ARTS RESEARCH &amp; DEVELOPMENT</th>
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<tr>
<td><strong>AHMAD BIN MASHADI</strong>&lt;br&gt;Head, NUS Museum&lt;br&gt;NUS Centre for the Arts</td>
<td><strong>DR BRENDRA S.A. YEOH</strong>&lt;br&gt;Professor (Provost’s Chair), Department of Geography, Director, Humanities and Social Science Research, Office of Deputy President (Research &amp; Technology)&lt;br&gt;National University of Singapore</td>
</tr>
<tr>
<td><strong>DR BRIDGET TRACY TAN</strong>&lt;br&gt;Director, Institute of Southeast Asian Arts and Galleries&lt;br&gt;Nanyang Academy of Fine Arts</td>
<td><strong>ASSOC PROF CHANG TOU CHUANG</strong>&lt;br&gt;Associate Professor, Department of Geography&lt;br&gt;National University of Singapore</td>
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<td><strong>EMI EU</strong>&lt;br&gt;Executive Director&lt;br&gt;STPI - Creative Workshop and Gallery</td>
<td><strong>ASSOC PROF HO KONG CHONG</strong>&lt;br&gt;Associate Professor, Department of Sociology&lt;br&gt;National University of Singapore</td>
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<td><strong>DR EUGENE TAN</strong>&lt;br&gt;Director&lt;br&gt;National Gallery Singapore</td>
<td><strong>ASSOC PROF KENNETH PAUL TAN</strong>&lt;br&gt;Associate Professor, Lee Kuan Yew School of Public Policy&lt;br&gt;National University of Singapore</td>
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<td><strong>DR IAN WOO</strong>&lt;br&gt;Programme Leader, Postgraduate Studies&lt;br&gt;LASALLE College of the Arts</td>
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<tr>
<td><strong>JUNE YAP</strong>&lt;br&gt;Director Curatorial Programme and Publications&lt;br&gt;Singapore Art Museum</td>
<td><strong>DR MIHYE CHO</strong>&lt;br&gt;Assistant Professor, Humanities, Arts and Social Sciences&lt;br&gt;Singapore University of Technology and Design</td>
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3. SINGAPORE WRITERS FESTIVAL 2017  PART 2 OF 4

SINGAPORE WRITERS & PRESENTERS

A RA SIVAKUMARAN
AARON LEE
ADELINE FOO
ADIBAH ISA
ADRIAN TAN
AIDL ‘ALIN’ MOSBIT
ALFJAN SAAT
AMANAH MUSTAFI
AMANDA CHONG
AMANDA LEE KEE
AMY J CHENG
ANDY CHEN
ANDY CHUA
ANG JIN YONG
ANNAIZA BAKRI
ANTHONY KOH WAUGH
ARIANNA POZZUOLI
ART FAZIL
ASHWINI SELVARAJ
AVANT THEATRE
AZIZAH ZAKARIA
AZLAN MOHAMED SAID
BANI HAYKAL
BARBARA MOXHAM
BERNARD TAN
BHASKAR’S ARTS ACADEMY
BOEY KIM CHENG
BOEY MEIHAN
BOXCHILD
CATHERINE LIM
CHANDIMA WJEBANDARA
CHARLENE SHEPHERDSON
CHARMAINE CHAN
CHARMAINE LEUNG
CHEAH SIN ANN
CHITRA SANKARAN
CHOW TECK SENG
CHRISTINE CHIA
CHRISTINA SNG
CLAARA CHOW
CYRIL WONG
DANIELLE LIM
DANNY JALIL
DANNY YEO
DAREL SEOW
DARRYL WHETTER
DARYL LIM WEI JIE
DARYL YAM QILIN
DAVID LEE
DAVID WONG HSIEH MING
DEBORAH EMMANUEL
DENON LIM
DEREK CHUA
DESMOND KON ZHICHENG-MINGDE
DIANA SER
DIDICAZLI
DJOHAN ABDUL RAHMAN
DON LOW
DOTTIESHOP
EDWIN THUMBOO
ELANCHERAN
ELAVAZHAGAN MURUGAN
ERIC NG
EVACOMICS
FARAH WARDANI
FARHAN BAHRON
FEI XIN
FLEUR VELLA-CHANG
FRANCIS WONG HOOE WAI
FROG MICHAELS
GAN SHEUO HUI
GAYATHRI ELANGO
GHANAVENOTHAN RETNAM
GINETTE CHITTICK
GOPHI NATHAN
GRACE CHIA
GU XING ZI
GWEI LI SUI
HAFIDZ RAHMAN
HAMID ROSLAN
HARESH SHARMA
HARINI V
HASAN HASSAAR’REE ALI
HENG SIOK TIAN
HIDAYAH AMIN
IAN GORDON
IGNATIUS LOW
ILIYAS ONG
ISA KAMARI
JAMES SURESH
JAMES TAN
JANSIRANI THANABAL
JASON ERIK LUNDBERG
JEMIMAH WEI
JENNIFER ANNE CHAMPION
JEREMY TIANG
JERRY HINDS
JESSICA CHEAM
JEYANTI SANKAR
JEYARAJADAS PANDIAN
JM SALI
JO FURNISS
JON GRESHAM
JOSEPHINE CHIA
JOSHUA IP
JY YANG
K RAJAGOPAL
KARTINI ANWAR
KEVIN MARTENS WONG
KHAI R YASIN
K IEN LEE
KIRPAL SINGH
KOH BUCK SONG
KRISHNA UDAYSANKAR
KTM IQBAL
LAI CHEE KIEN
LEE SEOW SER
LEE THEAN-JEEN
LEILA BOUKARIM
LENA CHAN
LEONARD NG
LESLEY-ANNE TAN
LIAN HAI GUANG
LIANNE ONG
LIM CHENG TJIU
LUCAS HO
MADELEINE LEE
MARC NAIR
MARK TAN
MD SHARIF
MEIRA CHAND
MICHAEL VATIKIOTIS
MINDY PANG
MOHAMED IMRAN MOHAMMED TAIIB
MOHAMED KASSIM SHANAVAS
MOHAMMAD ALAMI MUSA
MONICA LIM
MUZAKKIR SAMAT
N RENGARAJAN
NAZRY BAHRAWI
NEO HAI BIN
NG KOK ANN
NG YI-SHING
NILANJANA SENGUPTA
NIRROSETTE

< Arts Advisory Panel

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NATIONAL ARTS COUNCIL ANNUAL REPORT FY 2017/2018

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Grants Recipients 2017/2018 >
### SINGAPORE WRITERS & PRESENTERS (Cont'd)

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<td>S'AEDIA BUANG</td>
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<td>SAID MAHADI BIN SAID IZIDDIN</td>
<td>SIMON TAY</td>
<td>TANIA DE ROZARIO</td>
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<td>SP PANNEERSELVAM</td>
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<td>THEOPHILUS KWEK</td>
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<td>SUCHEN CHRISTINE LIM</td>
<td>TIMOTHY P. BARNARD</td>
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<td>RAGHAJAZZ</td>
<td>SHAH RIZUAN</td>
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</tr>
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### MODERATORS

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<th>Name</th>
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<tr>
<td>ALAN CHONG</td>
<td>CHRISTINA SNG</td>
<td>JOYCE SIM</td>
<td>MICHELLE MARTIN</td>
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<td>ALICE CLARK-PLATTS</td>
<td>DAVE CHUA</td>
<td>JUFFRI SUPA'AT</td>
<td>MIE HIRAMOTO</td>
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<td>ANDREA FAM</td>
<td>DENISE TAN</td>
<td>KEI FRANKLIN</td>
<td>NEIL HUMPHREYS</td>
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<td>DENNIS YEO</td>
<td>KELLY TANG</td>
<td>NEIL MURPHY</td>
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<td>ANITA SEBASTIAN</td>
<td>EDITH PODESTA</td>
<td>KENNETH PAUL TAN</td>
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<td>ELEANOR WONG</td>
<td>KHOO SIM ENG</td>
<td>PAMELA HO</td>
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<td>BARRIE SHERWOOD</td>
<td>ERIC TINSAY VALLES</td>
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<td>FONG HOE FANG</td>
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<td>GRETA GEORGES</td>
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<td>LI LIN WEE</td>
<td>ROBBIE GOH</td>
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<td>JAMAL MOHAMED</td>
<td>LIM JEN ERH</td>
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<td>JOHN WONG</td>
<td>LOH CHIN EE</td>
<td>SARAVANAN VIVEKANANDAN</td>
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<td>CHEONG SUK-WAI</td>
<td>JOYCE CHUA</td>
<td>MELANIE LEE</td>
<td>SHAWN LUM</td>
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</tbody>
</table>

### Annexes

- National Arts Council Annual Report FY 2017/2018
- Arts Advisory Panel Grants Recipients 2017/2018
### 3. SINGAPORE WRITERS FESTIVAL 2017  PART 4 OF 4

**WORDS GO ROUND**

<table>
<thead>
<tr>
<th>Authors Authors 2018</th>
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<tbody>
<tr>
<td>AARON LEE</td>
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<tr>
<td>ALWYN HAMILTON</td>
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<td>APSARAS ARTS</td>
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<td>BENEDICT BOO</td>
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<td>JASON REYNOLDS</td>
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### UTTER 2017

**CONTRIBUTORS**

<table>
<thead>
<tr>
<th>Contributors</th>
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<tbody>
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**ANNEXES**

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### 4. GRANTS RECIPIENTS 2017/2018

#### MAJOR GRANT

**FY15 – 17**

<table>
<thead>
<tr>
<th>DANCE</th>
<th>O SCHOOL ODYSSEY DANCE THEATRE</th>
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<tr>
<td>THEATRE</td>
<td>INTERCULTURAL THEATRE INSTITUTE</td>
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**FY16 – 18**

<table>
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<th>BHASKAR'S ARTS ACADEMY</th>
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<th>NATIONAL BOOK DEVELOPMENT COUNCIL OF SINGAPORE</th>
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<td>ORCHESTRA OF THE MUSIC MAKERS LTD</td>
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<td>PAPER MONKEY THEATRE</td>
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#### MAJOR COMPANY

**FY16 – 18**

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<td>THE ARTS FISSION COMPANY LTD</td>
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</tbody>
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| LITERARY ARTS    | THE SINGAPORE LYRIC OPERA LTD |
|------------------| T'ANG QUARTET LIMITED |
| THEATRE           | ARTS THEATRE OF SINGAPORE |
|                   | CAKE THEATRICAL PRODUCTIONS |
|                   | CHECKPOINT THEATRE |
|                   | DRAMA BOX |
|                   | PANGDEMONIUM |
|                   | NAM HWA OPERA |
|                   | SINGAPORE REPERTORY THEATRE |
|                   | THE FINGER PLAYERS |
|                   | THE NECESSARY STAGE |
|                   | THE THEATRE PRACTICE |
|                   | TRADITIONAL ARTS CENTRE |

<table>
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<tr>
<th>VISUAL ARTS</th>
<th>OH! OPEN HOUSE</th>
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<td>THE SUBSTATION LTD</td>
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## 4. GRANTS RECIPIENTS 2017/2018 PART 2 OF 19

### SEED GRANT

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<tr>
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<td>ENGAGEMENT &amp;</td>
<td>ARTSWOK COLLABORATIVE</td>
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<td>PARTICIPATION</td>
<td>SUPERHERO ME</td>
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<td>TRDO LTD</td>
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<td>LITERARY ARTS</td>
<td>POETRY FESTIVAL (SINGAPORE)</td>
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<td>THE SELECT CENTRE</td>
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<tr>
<td>MUSIC</td>
<td>KIDS’ PHILHARMONIC &amp; CO LTD</td>
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<td>SATHECOLLECTIVE</td>
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<td>YOUNG PEOPLE’S PERFORMING ARTS ENSEMBLE</td>
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<td>THEATRE</td>
<td>ARTS EQUATOR</td>
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<td>AVANT THEATRE</td>
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<td>EMERGENCY STAIRS</td>
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<tr>
<td>VISUAL ARTS</td>
<td>OBJECTIFS CENTRE LTD</td>
</tr>
</tbody>
</table>

### CREATION GRANT

#### LITERARY ARTS

- DARYL YAM QILIN
  - Lovelier, Lonelier
- HASSAN HASAA’REE ALI
  - Pulau
- KRISTINA MARIE TOM
  - Turtle Mountain
- TANIA DE ROZARIO
  - Death Wears a Dress
- TROY CHIN CHIEN-WEN
  - O

#### MUSIC

- CHEN ZHANGYI
  - Coffee for One

#### THEATRE

- PETER SAU
  - Look Me In The Eye – A Human Variety
- THONG PEI QIN
  - Super Mermaid
  - (A Singapore-Scotland Collaboration)

#### VISUAL ARTS

- KENT CHAN
  - Seni
- MING WONG
  - The Bamboo Spaceship

### PRODUCTION GRANT

#### MUSIC

- L’ARIETTA PRODUCTIONS
  - Purgatory
4. GRANTS RECIPIENTS 2017/2018 PART 3 OF 19

PRESENTATION & PARTICIPATION GRANT

DANCE

ARTISTARI GENTARI
SEROyATIKI SEDUNIA! TRADITION REVAMP!

ARTISTE SENI BUDAYA
Sireh Bertepuk Pinang Menari - Pelayaran Zapin Musik & Tari

AZPIRASI DANCE GROUP
Melentur Buluh 2017

CHAN SZE WEI
Talk to me and I slap you

CHECKERED MINDS
The Final Throwdown 2017

CHINESE DANCE ARTISTES ASSOCIATION
Dance in Unity 2017

CHOWK PRODUCTIONS LTD
Pallavi In Time

DANCE HORIZON TROUPE
Hello! Goodman!

DANCE IN SITU
Invitation to Intervene

KOK YIK LENG DANIEL
da:ns Lab 2017

DURGA DEVI D/O MANI MARAN
Parampara

EV DANCE
World Supremacy Battlegrounds Singapore

FLAMENCO SIN FRONTERAS
Flamenco Sin Fronteras Recital - Community Co-Creation Project - Reach for the Stars

FOO YUN YING
Push to Hold, Pull to Release (Yours Usefully)

JOHN MEAD DANCE COMPANY
Yuletide - Mystery

LEE MUN WAI
Check Point Check

LION CITY LOCKERS
Lockdown 2017

MAYA DANCE THEATRE LTD
Pancha 2

MAERA MINAL SUKHLAL (MRS)
Shivdasi Chalaldevi

MICHELLE ANG S’IEN
Fierce Style Vol 4

MOHAMAD SUFRI BIN JUWAHIR
FOREGROUND 2018

NUR AWA’LIYAH Binte JA’AFAR
Kenangan

PERKUMPULAN SENI
Malam Jaluran Seni - Gelombang Bergetar

QUEK SHU CHEN MELISSA
Fold, Crinkle, Roll

RECOGNIZE CREATIVE ARTS LTD
Arena Dance Competition - Summer Jam Dance Camp - Radikal Force Jam

SHANTHA RATII INITIATIVES LTD
Maharaja Swathi Thirunal Festival - International Dance Day 2018

SRIWANA
Suara

LITERARY ARTS

ASSOCIATION OF SINGAPORE TAMIL WRITERS
Kamban Vizha 2017

ASSOCIATION OF SINGAPORE TAMIL WRITERS
Muthamizh Vizha

CHITRA RAMESH
Vasagar Vattam Anniversary and Monthly Program

INDIASE MEDIA PTE LTD
Asian Women Writers Festival

MAY POETRY SOCIETY
SE Asia Poet Conference

PAGESETTERS SERVICES PTE LTD
AfterWords

PAULSAMY MANIMARAN
Thangameen Arts and Literature Club 2017-2018

POETRYWALLS-SINGAPORE LIMITED
SG Literary Conference: Examining Literature in Four Languages

SINGAPORE LITERATURE SOCIETY
National Secondary School Poetry Competition and Prize Giving Ceremony - 第十届向文艺敬礼 Xiang Wen Yi Jing Li

STORYTELLING CENTRE LIMITED
StoryFest: International Storytelling Festival Singapore 2018

TAN CHYE LENG JEFFREY
Translating ‘The Blue Forest’

SINGAPORE LITERATURE SOCIETY
Singapore Lindy Revolution 2017

SWAT BHANGRA SINGAPORE
RedDot Bhangra Competition 2018 and Outreach Programme

TAMPINES ARTS TROUPE
Dance Attraction 2017

TFA LALITA KALA COMPANY LTD
Anugamanam... In the Footsteps of the Guru

THE VERY QUIET STUDIO LIMITED
Four Elements Movement

THROUGH THE GENERATIONS
《30年》

VK ARTS LTD
Tripundra – The Embodiment of the Nine

WU YUE DANCE STUDIO ARTS TROUPE
Dance Image 2018

XIN YI DANCE COMPANY
Resolute

INDIAN MEDIA PTE LTD
Asian Women Writers Festival

LITERARY ARTS

MAY POETRY SOCIETY
SE Asia Poet Conference

PAGESETTERS SERVICES PTE LTD
AfterWords

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Thangameen Arts and Literature Club 2017-2018

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SG Literary Conference: Examining Literature in Four Languages

SINGAPORE LITERATURE SOCIETY
National Secondary School Poetry Competition and Prize Giving Ceremony - 第十届向文艺敬礼 Xiang Wen Yi Jing Li

STORYTELLING CENTRE LIMITED
StoryFest: International Storytelling Festival Singapore 2018

TAN CHYE LENG JEFFREY
Translating ‘The Blue Forest’

THE STORY CONNECTION LTD
Enabling Village Story Carnival - 398.2 Storytelling Festival 2017
4. GRANTS RECIPIENTS 2017/2018 PART 4  OF 19

PRESENTATION & PARTICIPATION GRANT (CONT'D)

MUSIC

ADDO CHAMBER ORCHESTRA
MasterWorks: Beethoven At An Exhibition
- Brahms in the Architecture
ALL THAT MATTERS PTE LTD
Singapore Matters
ARS NOVA PRODUCTIONS LLP
The Odyssey
- Victoria Memorial Hall 1930
ASIAN CULTURAL SYMPHONY ORCHESTRA
Oriental Winds
BAND WORLD (ASIA) PTE LTD
Singapore Clarinet Festival 2017
BELLE EPOQUE MUSIC LIMITED
Roots
BRADDELL HEIGHTS CC CHINESE ORCHESTRA
The Melody of Braddell Heights 2017
BRADDELL HEIGHTS SYMPHONY ORCHESTRA
By Inspiration
- Dreams & Fantasies
- Enigma
- Sounds Satirical
- Sound of Drums
- The Yellow River
BUKIT BATOK CHINESE ORCHESTRA
Bukit Batok Chinese Orchestra Annual Production 2017
CHENG SAN CHINESE ORCHESTRA
CSCO Gala Concert 2017
CHIEW YU YANG, JEREMY
Viva Viola 2017: Jeremy Chiew and Christoven Tan
CHORAL ASSOCIATION (SINGAPORE)
Yellow River Concert
CITY CHOEIR
Down The Memory Lane
COMMUNITY DRUMMING NETWORK
Celebration of Drums 2017
DICAPPELLA DIZI ENSEMBLE
Flutes of the World
DIZI SOCIETY (SINGAPORE)
Legendary of Bamboo Flute - 2018 New Year Concert
DONG ZHIYAN JOANNA
“So Here I Am” Concert
The Provocateur 2018 (anonymous)
ERHU SOCIETY (SINGAPORE)
Qin Yun Ying Shi Cheng
ETHNIC SHADOWS
Karut Mengarut?
ECHO PHILHARMONIC SOCIETY
Echo Chorus 20th Anniversary Concert
EVOXX
Resonance: The Heart of Singing
FEST EVENTS INTERNATIONAL PTE LTD
Singapore Drum Fest: Ultimate Drummers’ Weekend 2017
FRANCES LEE RONG HUA
Just Frances - A Frances Lee Concert
GOD TIONG ENG
8th Flute Festival Singapore 2017
GUZHENG ASSOCIATION (SINGAPORE)
Picturesque
HANTANG CHINESE GUZHENG ENSEMBLE
Shi Cheng Yue Guang
HARMONICA AFICIONADOS SOCIETY
Qin Yuan 35 << Burger Nibori Harmonica Concert cum Workshop>>
Qin Yuan 36 << Harmonica Magic >> Harmonica Concert
HAS 21st Anniversary Harmonica Concert
HSINGHAI ART ASSOCIATION
Youthful Melodies 2017
INCURSION TRIO
Incursion Trio Project 8
- Incursion Trio’s 10th Anniversary Tour
INCURSION TRIO
Incursion Trio Project 8
- Incursion Trio’s 10th Anniversary Tour
JURONG GREEN COMMUNITY CENTRE
Melodious Jurong
KEAT HONG CHINESE ORCHESTRA
Conte
L'ARIETTA PRODUCTIONS
Alice in Wonderland
LEE JIN YUE PAULINE
Sure on this Shining Night
LIM JOACHIM THEODORE
Joachim’s Solo Concert
LIU GUAN WEI
FLOW by DJ Koflow
MICAPPNELLA
Micappella reloaded 2017 Singapore Homecoming Concert
MINISTRY OF BELLZ LTD
MOB-Proms: Land of Hope & Glory
MORE THAN MUSIC
A Musician’s Fantasy
- Live Jukebox
- More Than Music And Wine
MUSICIANS GUILD OF SINGAPORE
CLAPPS 2018
MUSICIANS SOCIETY OF SINGAPORE
Spring Festival Concert
NANYANG MUSIC & ART SOCIETY
Sound of Golden Autumn 2017
NEW HORIZON MUSIC SOCIETY
On Wings of Songs
NOVO WINDS
Mirificus 2017
NUSANTARA ARTS
Traditionally Avant-Garde
OCEAN BUTTERFLIES MUSIC PTE LTD
SG:SW 2017
OPERAVIVA LIMITED
Operamixer 2017 - The Italian Edition
PIPA SOCIETY
Pipa Society 10th Anniversary Concert Project

< Singapore Writers Festival 2017
ANNEXES
NAC Arts Scholarship Recipients 2017 >
4. GRANTS RECIPIENTS 2017/2018  PART 5 OF 19

PRESENTATION
& PARTICIPATION
GRANT
(CONT’D)

MUSIC
(CONT’D)

QUEK LING KIONG
Drumming Hands

RAFFLES ALUMNI CHINESE ORCHESTRA
RACO Concert 2017

RAFFLES ARTS PTE LTD
4th Singapore Raffles International Music Festival

RAFFLES SINGERS
Raffles Singers Pre-Tour Concert 2017

RAHIMAH RAHIM
Rahimah Rahim: My Life, My Art

RE:MIX
“re:composed”

RESOUND COLLECTIVE LIMITED
Concertos with Pavlo Beznosiuk

REVERBERANCE
Chinese New Year Concert

RUANATWORKZ MUSICAL ARTS
Sesaji Segoro-The Daughter of the Ocean by Lion and Moon Lady

SHANE THIO
7th Singapore Lieder Festival - Songs by Maurice Ravel

SINGAPORE FEDERATION OF CHINESE CLAN ASSOCIATIONS
My Clan, My Music 2017

SINGAPORE INDIAN FINE ARTS SOCIETY (SIFAS)
SIFASMITHA - A Festival of Indian Music, Dance and Arts

SINGAPORE WIND SYMPHONY PERCUSSION ENSEMBLE
Pre-Tour Concert for World Music Contest 2017

SING’THEATRE LTD
MusicFest @ SGH - Once Upon A Song @ TTSH 2018

SOURCEWERKZ PTE LTD
4th Singapore International Choral Festival 2017

STRINGANZA
SOAR

TAKE 5
Take 5 Piano Quintet Series Concert XIV: Quintet-ssential British

TANG TEE KHOON
6+6ACH

TFA LALITA KALA COMPANY LTD
Anthur Agni

THE ARTS PLACE
“That's Me” Vocal Concert

THE ART SONG CONSORTIUM
Catalogue of Flowers (Part One)

THE PHILHARMONIC ORCHESTRA
garden. Uprooted

THE PHILHARMONIC WINDS (SINGAPORE) LTD
Philharmonic Winds Concert Season (2017 - Mar 2018)

THE SINGAPORE YOUTH CHOIR LTD
AfterBach - If You Were a Song

THE RUAN ENSEMBLE
Xin Yue Yin Xiang

THE YOUNG MUSICIANS’ FOUNDATION ORCHESTRA
Bach & Berlioz: The Altered State of Mind

TO ENSEMBLE
Circulo

very special arts singapore ltd (VSA)
Welcome to My World 2017
A Concert by People with Disabilities

VOCO SINGAPORE LADIES CHOIR
Transcend

WE LOVE JAZZ (SINGAPORE) LIMITED
We Love Jazz Party 2017 “UNITY”

WEST WINDS, BAND OF THE BUKIT BATOK COMMUNITY CLUB
Blockbusters LIVE!

WIND BANDS ASSOCIATION OF SINGAPORE
5th WBAS Youth Band Festival

YOUNG VOICES CHORAL SOCIETY
Movie Movies Young Voices Nite 2017

YUHAN MUSIC SOCIETY
Beautiful Sunset Glow Vocal Concert

Songs for my homeland
4. GRANTS RECIPIENTS 2017/2018 PART 6 OF 19

PRESENTATION & PARTICIPATION

GRANT (CONT’D)

THEATRE

AKTHEATRE
AK T Festival
- Jing Jak
- Nool
- Seevagan
- Singaroar

ART OF LAM KAM PING CANTONESE OPERA PERFORMANCE ASSN LTD
Cantonese Opera Show 2017
May 20 & 21
- Cantonese Opera Show 2017
Oct 28 & 29
- Cantonese Opera Arts Appreciation 18 Mar 2018

ATHIPATHI INTERNATIONAL THEATRE
Avvai - The Twitter Poet
- Thsaivegam 2017

CHILDREN’S STAGE OF ARTS PRODUCTION
12th National Cross Talk Competition for Primary School

CHINESE OPERA AND DRAMA SOCIETY (SINGAPORE)
Animated mythical Beijing Opera Live Show – Legend of the White Snake
- Huang Ping and Her Students’ Operatic Passion 2017

CHINESE OPERA SOCIETY (SINGAPORE)
Cantonese Opera Quintessence

CHONG GUA KHEE
In/Between - Conversations

DO OPERA
DO Opera for the Community

ELLISON TAN YUYANG
You Can Reach the Sky

ER WOO AMATEUR MUSICAL AND DRAMATIC ASSOCIATION
Teochew Opera “The Scholar and Beggar”

EUNOS CC CHINESE OPERA GROUP (ECHO)
Cantonese Opera Gala @Eunos 2017

EXPERIMENTAL ARTS THEATRE
(ZA ELIZABETH CHOO)
Hoarders and Shoes

GENERASIA LTD
A Doublebill, Kulit on the Go & In Her Shoes

GRAIN PERFORMANCE & RESEARCH LAB
A Walk into the Mandala

GUNONG SAYANG ASSOCIATION
Kain Chik Duo Mungka/Double Faced

HATCH THEATRICS
Lanang

HYMN RHYME SING OPERA CLUB
plum blossoms after the snow

JADE OPERA GROUP
The Truth

KALAISELVI D/O PIRAMAYAN
Mother I (2) (Growth - Journey and Turbulence)

KREATIV OUTBOX
24

MUSICAL THEATRE LTD
My Love is Blind

NAM YEONG SOCIETY OF PERFORMING ARTS
A Showcase of Classical Cantonese Opera Pieces 2017

OPERAWORKS (SINGAPORE)
A Night of Cantonese Opera

PAT WO WUI KUN
Pat Wo Cantonese Opera Celebration Night

PEARLYN CAI YINGLIN
Off Kilter

PING SHEH SINGAPORE
Beijing Opera Night

RAVINDRAN DRAMA GROUP
Pathey Nimadum 2017
- Pazhuppu

SIM SIEW TIN
2017 Arts Appreciation Night

SINGAPORE INDIAN THEATRE & FILM EXPLORERS
Singapore Maapilai

TAN WOON HWEE, SERENE
Annie Ting

TAPESTRY PLAYBACK THEATRE
Does It Matter?

TEATER KAMI LTD
Ama-Lia
- Panda Pandai
- Senja Cruise

THAU YONG AMATEUR MUSICAL ASSOCIATION
Teochew Opera Outreach 2018

VARIASI PERFORMING ARTS
Gemilang Nusantara
- Projek Tiga (The Finale Season) “Bilik”
- SEMAI

WECANDOIT
Dastak 2017

XIN YUE PERFORMING ARTS
Yueju Showcase Performance – “The Tale of Lu You & Tang Wan”
4. GRANTS RECIPIENTS 2017/2018

PRESENTATION & PARTICIPATION GRANT
(Cont’d)

ADELINE KUEH
In the Garden
- Mitate

AFFORDABLE ART FAIR
Affordable Art Fair Autumn - Art Education Programme

ALLISON MARIE LOW
The Luckyier

ANGKATAN PELUKIS
ANEKA DAYA (APAD)
Kontemporari 2017 - RUANG

ARTIST ALLIANCE SG
DR/OP: Beyond Boundaries

ARTCOMMUNE GALLERY PTE LTD
Ebullient Introspection: Ink Paintings by Anthony Chua Say Hua
- The Painting Speaks: Paintings by Tong Chye Seng and Poems by Tan Chee Lay

BONDING WITH CLAY
Singapore Stories: Ceramic Interpretations of Places Around Us

CHENG JIA YUN
Every corridor leads to every quiet hum

CHEW SWEE FAH
Flying Colours

CHOW E FUNG
Equivalence Singapore: Solo Exhibition at NUS Museum

DANIEL CHONG & ZULKHAIRI BIN ZULKIFFLEE
One of two or more

DANIELLA TAY
Uncertain Discoveries

DP DESIGN PTE LTD
Cradle 2 Cradle

FEDERATION OF ART SOCIETIES
International Women’s Day Exhibition 2018 - FASS 25th Anniversary Grand Art Exhibition 2017

FRANCIS NG TECK YONG
Heaven Above, What on Earth

FYEROOL DARMA AKA MUHAMMAD FAIRULLAH BIN DARMA
Dihujung

GRACE CHEN LIANG
1st Solo Exhibition of Grace Chen Liang

HENG JIN WEI, LUKE
Luke Heng Solo Show

INTER-MISSION
INTER-MISSION X IAFT 2017

IOLA LIU WANTING
Transcend - 50 years of Singapore Modern Art (An exhibition by 13 Singaporean senior artists)

IPRECATION PTE LTD
A group of 4 Young Singaporean Painters (Yeo Tze Yang, Bess Chan, Casey Tan and William Goh)
- Departure 3: A Group Exhibition Featuring Milenko Prvacki & his students

JASON WEE
Labyrinths

KAMILIAH BAHDAR
Illusory Memoirs

LAU WAI YUEN URICH
Metagraphy

LEE SOO CHEE
Chinese Ink Painting and Chinese Calligraphy Exhibition by Lee Soo Chee

LIM POH TECK
ACCU-LATE III - A Solo Exhibition by Dr Lim Poh Teck

LOH BOON PENG
Milk Bottle Cows

LOW HAI HONG
Of Flowers and Trees - Solo Exhibition by Low Hai Hong

LUI HOCK SENG
Glimpses of Singapore (1960-1970)

MAYA ARTHAUS LTD
Street & Scape: Idris Ali and Jeffrey Wandly

MESH MINDS PTE LTD
Mesh Minds 1.0

MUHAMMAD ZAKI BIN ABD. RAZAK
This is not my solo exhibition

MULAN GALLERY
Ceramic Expression

NANDITA MUKAND
Growth Matters

SHICHENG CALLIGRAPHY AND SEAL-CARVING SOCIETY (SINGAPORE)
The 21st World Calligraphy Itinerant Grand Exhibition cum Certificates Giving Away Ceremony on Awarded Works from Singapore & Malaysia - The 25th annual “Shicheng Moyun” Calligraphy Arts Exhibition 2017

SIAW-TAO CHINESE SEAL CARVING CALLIGRAPHY & PAINTING SOCIETY
Siaw-Tao’s 47th Anniversary Exhibition

SINGAPORE MALAYALEE ASSOCIATION
Varnam 2017

SINGAPORE TEACHERS’ ART SOCIETY
Singapore Teachers’ Art Society Annual Art Exhibition - Aspirations 2017

< Singapore Writers Festival 2017 >

ANNEXES

NATIONAL ARTS COUNCIL ANNUAL REPORT FY 2017/2018
## 4. GRANTS RECIPIENTS 2017/2018

### PART 8 OF 19

<table>
<thead>
<tr>
<th>VISUAL ARTS</th>
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<td><strong>SINGAPORE WATERCOLOUR SOCIETY</strong></td>
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<tr>
<td>Singapore Watercolour Society 48th Annual Show - Water Rhyme On The Maritime Silk Road</td>
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<td><strong>SOUTH EAST ASIA ART ASSOCIATION</strong></td>
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<tr>
<td>The Gathering of Literati Exhibition</td>
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<tr>
<td><strong>TAN GUO LIANG</strong></td>
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<tr>
<td>Shadow and Rhyme</td>
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<tr>
<td><strong>TAN KAY NGUAN</strong></td>
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<tr>
<td>Heaven.Earth Art Exhibition</td>
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<tr>
<td><strong>TAN KEE SEK</strong></td>
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<tr>
<td>从吾所好50年 - 曾纪策书画篆刻展 Doing What I Love for 50 years - Chinese Calligraphy, Painting and Seal Carving Exhibition by Tan Kee Sek</td>
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<td><strong>TANG LING NAH</strong></td>
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<tr>
<td>Dreaming in Black and White</td>
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<tr>
<td><strong>TAY WEI LENG</strong></td>
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<td>Solo Exhibition at NUS Museum</td>
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<tr>
<td><strong>THE ARTIST VILLAGE (SOPHIA NATASHA WEI)</strong></td>
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<tr>
<td>Still Life With TAV</td>
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<tr>
<td><strong>THE BOOKSHOW (ANG SONG NIAN)</strong></td>
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<tr>
<td>New Margins - Exhibition and Book Launch</td>
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<td><strong>THE MIGRANT ECOLOGIES PROJECT</strong></td>
</tr>
<tr>
<td>Bird People of Tanglin Halt</td>
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<tr>
<td><strong>THE SINGAPORE ARTS FEDERATION</strong></td>
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<td>Singapore Arts Federation 50th Anniversary Exhibition</td>
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<td><strong>THE SOCIETY OF CHINESE ARTISTS</strong></td>
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<tr>
<td>82 years of Art</td>
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<td><strong>WEE HONG LING</strong></td>
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<td>In Flux: An Exhibition by Wee Hong</td>
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<tr>
<td><strong>YEO CHEW HONG (THOMAS)</strong></td>
</tr>
<tr>
<td>Thomas Yeo - Now and Then Exhibition 2018</td>
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</table>

### MULTI-DISCIPLINARY

| **CLUB RAINBOW (SINGAPORE)** |
| Dreamseeds Arts Fest 2017 |
| **MINISTRY OF BELLZ LTD** |
| MOB-11: SHOWTIME Handbell Concert |
| **YELLOWREN PRODUCTIONS** |
| Yellowren Arts Festival 2017 |
4. GRANTS RECIPIENTS 2017/2018 PART 9 OF 19

PRESENTATION & PARTICIPATION GRANT (CONT'D)

<table>
<thead>
<tr>
<th>NAME</th>
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<td>ADELINE THNG</td>
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<tr>
<td>Ashley Sim</td>
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<td>ANNETTE LEE AN</td>
<td>All Our Achilles Heels EP</td>
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<td>Bestium Adrian Ainsley</td>
<td>Occult Publicity</td>
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<tr>
<td>Chok Kerong</td>
<td>Tales They Told Me</td>
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<tr>
<td>Coldcut Quartet</td>
<td>Self-titled EP</td>
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<tr>
<td>Deon Toh Keng Yong</td>
<td>Eulogia, eulogy</td>
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<tr>
<td>Ethel Yap Chern Fung</td>
<td>Ethel Yap EP</td>
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<tr>
<td>Evan Low Jun Feng</td>
<td>Overture EP</td>
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<td>Flamingo</td>
<td>Folds EP</td>
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<tr>
<td>Flame of the Forest</td>
<td>Tree of Life</td>
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<tr>
<td>Jean Tan Mei Qi (The Passionate Dance Elders)</td>
<td>Love at first squat</td>
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<tr>
<td>Leon Markcus</td>
<td>Alive (music video and single release)</td>
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<tr>
<td>Lin Hengyue</td>
<td>Ballerinas</td>
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<td>Ng Sze Min</td>
<td>The exchange hangover</td>
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<td>Paradise Pictures SP</td>
<td>Trailer Boys (Abang-Abang Trailer)</td>
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<td>Singapore Wind Symphony</td>
<td>Young Composers Challenge 2017</td>
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<td>Taufek Asmarak</td>
<td>Waxfeather Issue 07 Launch Exhibition</td>
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YOUTH ENGAGEMENT

<table>
<thead>
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<th>NAME</th>
<th>EP / ALBUM</th>
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<tr>
<td>Ong Jin Jie</td>
<td>Pipe Dreams EP</td>
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<tr>
<td>Riza Hamizan Bin Mahmod</td>
<td>Sang Pencipta (The Composer)</td>
</tr>
<tr>
<td>Siti Mariam Binte Shai Khom Omar Badaha</td>
<td>Still EP</td>
</tr>
<tr>
<td>Test The Divide</td>
<td>Silver</td>
</tr>
<tr>
<td>The Apex Project LLP</td>
<td>Adam EP</td>
</tr>
<tr>
<td>The Steve McQueens</td>
<td>Terrarium</td>
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<td>The XS Collective</td>
<td>The 'X'Ssembly</td>
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<tr>
<td>Theodora Lau Ann</td>
<td>Fault Lines</td>
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Terrarium
THE XS COLLECTIVE
The 'X'Ssembly
THEODORA LAU ANN
Fault Lines
ALABANDA PUBLISHING
Cyril Wong, translated by Emrah Saracoğlu
Translation of Cyril Wong’s “The Last Lesson of Mrs De Souza” into Turkish

ALAKARGA PUBLISHING
Justin Ker, translated by Emrah Saracoğlu
Translation of Justine Ker’s “The Space Between Raindrops” into Turkish

ARITAN YAYINEVI
Suchen Christine Lim
Translation of Suchen Christine Lim’s “The River’s Song”

BALESTIER PRESS PTE LTD
Yeng Pway Ngon, translated by Jeremy Tiang
Opera Costume

CHAI CHAI BOOKS
Clara Chow
Translation of Clara Chow’s “Dream Storeys” into Thai

CHAN MAW WOH
小语种大舞台

CITY BOOK ROOM
Tan Chee Lay
狮城地标诗学

CRIMSON EARTH PTE LTD
Adeline Foo, translated by Prema Govin
Guai Wu Engira Mayavi (Translation)
- Chan Wai Han, translated by Prema Govin
Micrhvum Paatitum (Translation)
- Emily Lim, translated by Prema Govin
Tibbiesum Bayanthankoli
Kattupandyum
- Jensnari Thangavel
Ramuvum Rockiyum
- Lianne Ong, translated by Prema Govin
Staceyn Payanam Thesiya
Kalaskodam
- Poongothai Neff
Kaditham
- Prema Govin
Meendum Nanthini
- Prema Govin
Ponniyin Selvan Vol 1 - Karikaalan
Etchankai
- Prema Govin
Ponniyin Selvan Vol 2 - Vanthiyadevan
Vidukathai
- Prema Govin
Ponniyin Selvan Vol 3 - Thanthira Thittam
- Prema Govin
Ponniyin Selvan Vol 4 - Marai Sosuzhchi
- Rama Kannabiran
25 Aandugal
- Rama Kannabiran
Amaiith Piranthathu
- Sithuraj Ponraj
Thuppariyum Lalitha - 2J Marmam

DE ROZARIO TANIA MARIE
Amanda Lee Koe
Translation of Amanda Lee Koe’s “Ministry of Moral Panic” into Turkish

DUZ YAZI PUBLISHING HOUSE
Amanda Lee Koe
Interventions

EQUATORIAL WIND PUBLISHING HOUSE
Various authors, edited by Mr Fang Ran
赤道风

GENERAL SOCIETY FOR CHINESE CLASSICAL POETRY (INTERNATIONAL)
Various Authors
新洲雅苑

GLOBAL PUBLISHING
Oh Chin Wee
仿佛若有光
- Lin Gao
记得

GRASSROOTS BOOK ROOM
Chen Yu Yan
和星空里的诗人
- Lim Wooi Tee
倒敍

HELANG BOOKS
Hidayah Amin
My name is Mikhail and I have Cerebral palsy/ Nama saya Mikhail dan saya ada Palsi Sereum

LANDMARK BOOKS PTE LTD
Various Authors
Who Are You My Country

LEE MUN LEONG JOSEF
Josef Lee
Wake Me Up at HappyLand

LEE SEOW SER
The Rain Tree
我的班上来了个外星人

—

超级爸爸怎么啦？

—

也许明天，也许来世

—

蒲公英的初夏梦

—

恋恋浮城

—

如果还有萤火虫

—

三轮车跑得快

—

客船着火了

—

救薛尔思桥

—

小鱼尾狮闯祸

—

海上救车记

—

鱼尾狮不见了

—

不可以妈妈和没问题爸爸

—

救灾前线

—

心中的火车—微型小说

—

会说话的肥猫

—

彩虹在心中

—

蔷薇边缘

—

Indelible City

—

Sacred Waters

—

The Long Ride from Singapore

—

Meet The Moody Monsters

—

Kuih Untuk Adil

—

诗歌评论集

—

Translating and Publishing of Alfian Sa‘at’s ‘Malay Sketches’ into Burmese

—

Xin Bai

—

看见

—

不可预期

—

诗精

—

Meet The Moody Monsters

—

新加坡文艺

—

新加坡文艺报

—

新加坡诗刊
4. GRANTS RECIPIENTS 2017/2018  PART 12 OF 19

PRESENTATION & PARTICIPATION GRANT
(CONT'D)

PUBLISHING LITERARY ARTS (CONT'D)

UNGGUN CREATIVE
Jamal Ismail
God(A) (Tease)
-
Jamal Ismail
Tunjuk Langit
-
Rilla Melati Bahri
Capal Samsudin
-
Suratman Markasan
Mengasah Kalam: Membina Kritikan Sastera Di Singapura
-
Various Authors
Tanjong Katong Airnya Biru

WORLD SCIENTIFIC PUBLISHING CO PTE LTD
He Hua
在南洋
-
Lee Hee Boy
自然而然—走在蕉风椰雨中

CRIMSON EARTH PTE LTD
Dr Elavazhagan Murugan Parasuram

SINGAPORE I-LIEN DRAMA SOCIETY
Koh Teng Liang
那年，那夜，那些剧

BLOCK PUBLISHING GRANT

BOOKSACTUALLY PTE LTD
Alvin Pang
What Gives Us Our Name
-
Joshua Ip
Sonnets from the Singlish

EPIGRAM BOOKS PTE LTD
Agnes and Her Amazing Orchid
-
Kompheak: The Medicine Boy with No Legs

PUBLISHING THEATRE
### 4. GRANTS RECIPIENTS 2017/2018

#### MARKET & AUDIENCE DEVELOPMENT GRANT

<table>
<thead>
<tr>
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<th>Event/Activity</th>
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<tbody>
<tr>
<td>ALBERT TIONG</td>
<td>Performance of Touch at Fukuoka Dance Fringe Festival 2018</td>
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<tr>
<td>CHOU KAI FAI</td>
<td>SoftMachine Performance Tour</td>
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<tr>
<td>CULTURELINK</td>
<td>Supercell Festival of Contemporary Dance Brisbane &amp; Australian Performing Arts Market</td>
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<td>DAPHENY CHEN ZIWEI</td>
<td>A Box full of this</td>
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<tr>
<td>ELYSA WENDI</td>
<td>Daily Rituals, a Visual Arts Collaboration &amp; Presentation</td>
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<td>KOK YIK LENG</td>
<td>Bunny (North America Tour 2017)</td>
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<td>LEONG JIAN HO JEREH</td>
<td>In-Out Dance Festival</td>
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<tr>
<td>MAYA DANCE THEATRE LTD</td>
<td>Art Jog 2017 - Busan International Dance Festival 2018</td>
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<td>PERKUMPULAN SENI</td>
<td>12th Bangalore Dance Festival - Semarak Bangsawan- Bangsawan Satria Menara Putih</td>
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<td>SARAH CHOO JING</td>
<td>Art of Rehearsal Showcase At GAA(Venice Biennale)</td>
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<td>SIGMA CONTEMPORARY DANCE</td>
<td>Sigma Contemporary Dance’s participation in Blossom Arts Festival (BAF) Malaysia 2017</td>
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<tr>
<td>STEPHANIE BURRIDGE</td>
<td>Sense of Place (a section) - World Alliance For Arts Education Conference</td>
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<tr>
<td>SUSAN YEUNG HOW WAH</td>
<td>Europe-Asia Showcase</td>
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<tr>
<td>TAN SIEW LAN, SELINA</td>
<td>“Youth Dance Marathon” in Beijing Dance Festival 2017</td>
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<td>LEE MUN LEONG JOSEF</td>
<td>The Wayang Kids Book Tour</td>
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<tr>
<td>CRIMSON EARTH PTE LTD</td>
<td>Chennai Book Fair 2018</td>
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<tr>
<td>CRIMEY KAN SHAN</td>
<td>Crims Online Bookstore</td>
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<tr>
<td>DESMOND KON</td>
<td>Causeway Exchange Festival 2017</td>
</tr>
<tr>
<td>KIRAN KANTILAL SHAH</td>
<td>Bengaluru Storytelling Festival - Mini Sigana Festival and Life Skills Programme</td>
</tr>
<tr>
<td>LEE MUN LEONG JOSEF</td>
<td>Participation in The 24th Beijing International Book Fair - Participation in the 2018 Taipei International Book Exhibition</td>
</tr>
<tr>
<td>LIEW YEAN SIN DAVID</td>
<td>Participation in Bologna Children’s Book Fair 2018 - Participation in the 2018 Taipei International Book Exhibition</td>
</tr>
<tr>
<td>LIM BOON GIM</td>
<td>12th Southeast Asia Chinese Literature Conference cum 30th Anniversary of the research on Southeast Asia Chinese Literature - Participation in Abu Dhabi International Book Fair 2017 - Participation at Indonesia International Book Fair 2017</td>
</tr>
<tr>
<td>LINGZI MEDIA PTE LTD</td>
<td>Beijing International Book Fair - Singapore Book Fair 2017</td>
</tr>
<tr>
<td>MINI STORIES LIMITED</td>
<td>International Visit to the University of Airlangga</td>
</tr>
<tr>
<td>PAGESETTERS SERVICES PTE LTD</td>
<td>After Tomorrow - Participation at Frankfurt Book Fair 2017 and Promotion of SingLit and Asean Writing Via Launch of the Asean Anthology at FBF and RELC Programme</td>
</tr>
<tr>
<td>SHARLENE TEO WEN-NING</td>
<td>Participation in Auckland Writers Festival, Singapore Book Launch, and Participation in Sydney Writers Festival</td>
</tr>
<tr>
<td>SHEILA WEE</td>
<td>Mini Sigana Festival and Life Skills Programme</td>
</tr>
<tr>
<td>SIM PIK HOW</td>
<td>Causeway Exchange Festival 2017</td>
</tr>
<tr>
<td>THE STORY CONNECTION LTD</td>
<td>Developing SCL website</td>
</tr>
<tr>
<td>TSE HAO GUANG</td>
<td>Attending the A-Festival as an Invited Guest Speaker</td>
</tr>
<tr>
<td>YONG SHU HOONG</td>
<td>Causeway Exchange Festival 2017</td>
</tr>
</tbody>
</table>

#### LITERARY ARTS

<table>
<thead>
<tr>
<th>Name</th>
<th>Event/Activity</th>
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<tbody>
<tr>
<td>AMANDA LEE KOE</td>
<td>17th International Literature Festival Berlin</td>
</tr>
<tr>
<td>CHITRA RAMESH</td>
<td>DVD Production on Senior Tamil Writers</td>
</tr>
<tr>
<td>CRIMSON EARTH PTE LTD</td>
<td>Chennai Book Fair 2018</td>
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MUSIC
ALETHEA MAY FERNANDEZ
Alemay Fernandez “Hard To Imagine” US Summer 2017 Tour

AMUSIC RIGHTS MANAGEMENT PTE LTD
Midem 2017

ARE
ARE: Australia Tour 2017

BAKERS IN SPACE
Bakers In Space Kuala Lumpur Tour

BENNETT BAY CHUAN SHENG
Ireland Trip to perform at Electric Picnic 2017

CAMPFIRE
CampFire Korea Tour 2017

CHOE HUISING JASMINE
BIGSOUND Festival 2017

CULTURELINK SINGAPORE
Margaret Leng Tan: Cowell, Cage, Crumb @ Holland Festival 2017

ERIC NG TIE LIN
Stockholm Songwriting Camp

FALSE PLAINTIFF
False Plaintiff Australia Tour 2017

IMAN’S LEAGUE
The Only Way Is Up Tour 2017 - Zandari Festa 2017

JAZZ ASSOCIATION (SINGAPORE) LIMITED
The Jazz Association of Singapore Orchestra at JZ Shanghai Jazz Festival

LOUIS QUEK SZE JIE
Intriguant ‘Recline’ Album Tour Japan

LUBRICANT
Lubricant Europe Tour

MICAPPELLA
Micappella US Tour 2018

MICHELLE POH SUAT HOON
International Marketing and Branding EPK for Michelle SgP

NICHOLAS CHIM SHEN-KANG
Nicholas Chim European Tour 2017

RAFFLES SINGERS
11th World Symposium on Choral Music – Circle Concerts

SONG LENG MUSICAL ASSOCIATION
Soul Journey at 3rd China Maritime Silkroad International Arts Festival

SOOS OIO LLP
DanZan Date at Zandari Festa (Jean Tan, Hubbabubbas, & SECKA)

SPHAERAS
Sphaeras North American Fall Tour

SUB:SHAMAN
sub:shaman Apnea Album Tour 2017 (Japan)

SUSHMA SOMASEKHARAN
Singing for “Jwala Rising Flame” at Darbar Festival 2017

THE STEVE MCQUEENS
The Steve McQueens Australia Tour - The Steve McQueens “Terrarium” Tour - Japan

TO ENSEMBLE
Visual Branding Campaign for TO ensemble / Wonderland X concert

TRADITIONAL SOUTHERN FUJIAN MUSIC SOCIETY
The 12th China Quanzhou International Traditional Southern Music Convention

VANESSA FERNANDEZ
Vandetta Mindkiller Tour (Australia) - Vandetta Mindkiller Tour (Russia & China)

WICKED AURA
‘Beginning The End’ Japan Tour 2017

KAH CHUN WONG
Publicist/PR/Branding/Website/ Social Media Development

THEATRE

ACT 3 LIMITED
The Other Voice

ACT 3 INTERNATIONAL SINGAPORE PTE LTD
The International Children’s Festival Sibenik-Croatia

CULTURELINK SINGAPORE
Singapore Series III @ Brisbane Festival

ETHAN CHIA HAN SEN
The Six Containers in Japan

GLOBAL CULTURAL ALLIANCE
Causeway Exchange 2017

HO RUI AN
Solar European Tour

JEFFREY TAN CHYE LENG
Open Homes for APAM

MASCOTS & PUPPETS SPECIALISTS LTD
Streets of Singapore

MOHAMAD SHAIFULBAHRI BIN SAVALUDDIN
Last of Their Generation

NOOR EFFENDY IBRAHIM
The Malay Man and His Chinese Father

OPERAWORKS (SINGAPORE)
Overseas Chinese Celebrate 20th Anniversary of Hong Kong Peng Return to China

PEARLYN CAI YINGLIN
Edinburgh Fringe Tour - Dim Sum Warriors The Musical

SIM SIEW TIN HOKKIEN OPERA TRouPE
“Butterflies Awakening” Performance and Cultural Exchange at China

TOK TOK CHIANG OPERA LIMITED
“One Step Closer to Wayang” (Video Series on Chinese Opera)
### 4. GRANTS RECIPIENTS 2017/2018

#### PART 15 OF 19

##### MARKET & AUDIENCE DEVELOPMENT

**MARKET & AUDIENCE DEVELOPMENT GRANT**

**ANGELA CHONG**  
Rumpun 2017 - Bandung  
The Story of Space Festival 2017

**ANGKATAN PELUKIS ANEKA DAYA** (APAD)  
Rumpun 2017 - Bandung

**ANG SONG MING**  
A Song to Change the World

**ANNIE KWAN**  
MAP (Moving Archive Performance): Waterways

**BENJAMIN PHUA KIA TENG**  
Jerusalem Biennale 2017 (Edition 3)

**CHEN SAI HUA KUAN**  
Singapore Open Media Art Festival 2017

**CHURCH HAI TAT, JOSEPH**  
10th Worldwide Triennial for Original Prints

**CHOW E FUNG**  
The Poverty Line - Solo Exhibition in Myanm/art

**CHEN SAI HUA KUAN**  
Floating Urban Slime - Sublime (FUSS)

**FEDERATION OF ART SOCIETIES**  
“Fabulous Colors” International Exhibition in Beijing, China

**GANG JIAH GALLERY**  
Knowing Incompleteness - SUPER/Natural Exhibition and Performance Art Festival

**GASPAR ALSTON MARCEL**  
Metagraphy

**HAN SAI POR**  
Black Forest 2018

**HO RUI AN**  
DASH London Performance - DASH (Van Abbemuseum)

**HOU TZU NYEN**  
“One or Several Tigers - Spring Show tours 2018 (Japan, Europe)"

**IPRECIATION PTE LTD**  
American Watercolor Society 151st International Juried Exhibition 2018

**NI KIAN PENG**  
Singapore Open Media Art Festival Coronado

**ONG SEOK KHIM**  
Singapore Award - winning Artists with disabilities: China Market and Audience Development Project

**PARK SHIN YOUNG**  
La Triennale Mondiale de l’Estampe et de la Gravure Originale: The World Triennial of Printmaking and Original Etching

**ROBERT ZHAO RENHUI**  

**SCULPTURE SOCIETY**  
3rd Taiwan International miniature Sculpture Show 2017 - 2018 SSS New Delhi sculpture Exhibition

**SEAH YENG FONG ANGELINE** (ANGIE SEAH)  
Yokohama Paratriennale - “Sense of Oneness”

**SHICHENG CALLIGRAPHY AND SEAL-CARVING SOCIETY (SINGAPORE)**  
The 7th Busan Calligraphy & Arts Biennale Exhibition 2017

**SIAW-TAO CHINESE SEAL CARVING CALLIGRAPHY & PAINTING SOCIETY**  
(National Annual Calligraphy Exhibition) (93) Impressions

**SIM CHI YIN**  
15th Istanbul Biennale - a good neighbour

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< Singapore Writers Festival 2017  
**ANNEXES**  
NAC Arts Scholarship Recipients 2017 >
4. GRANTS RECIPIENTS 2017/2018

MARKET & AUDIENCE DEVELOPMENT GRANT

(Cont’d)

CAPABILITY DEVELOPMENT GRANT

VISUAL ARTS

SUNDARAM TAGORE GALLERY
Jane Lee: Red States

TAM Kwan Yuen
American Watercolor Society 151st International Juried Exhibition 2018

VEDHAKUMARI D/O NK
Chanting

DANCE

BERNICE LEE
Time_Part_Space: Nomad 2018

CAI YIMING
Springboard Montreal Intensive 2018

CHAN JIA AI CHRISTINA
Dance Lab at OzAsia 2017

CHAN SZE WEI
Cinemovement Lab III

CHLOE CALDERON CHOTRANI
Cinemovement Lab 2017

CHNG CHIN YING JOCELYN
iFTR 2017 Sao Paulo- Unstable Geographies: Multiple Theatricalities

CHOWK PRODUCTIONS LTD
Kudiyatam Workshop
- Movement and voice training for dancers by international artist
- Odissi Workshop with Madhavi Mudgal

CHUA POH YI JOEY
Congress on Research in Dance and Society of Dance History Scholars Conference 2017

DANCE IN SITU (FOO YUN YING)
Workshops, masterclasses, conference and networking session hosted by Compagnie Ex Nihilo

FELICIA LIM
Residency at Earthdance

FLAMENCO SIN FRONTERAS
Flamenco Sin Fronteras with La Farruca

HAN FENGYU
Cinemovement Laboratory III

HAN XIN YI
The Royal Ballet Sch-Covent Garden Summer Programme 2017

HU PEIZHEN
Dana Foglia Dance International Mentorship Training Program

CHOWK PRODUCTIONS LTD
Kudiyatam Workshop
- Movement and voice training for dancers by international artist
- Odissi Workshop with Madhavi Mudgal

JOW ZHI WEI
Cinemovement Lab 2017

KIMMIE MARIE CUMMING
2017 Gaga Tel Aviv Intensive

KOK YIK LENG DANIEL
Dans Lab 2017

LEONG JIAN HAO (JEREH)
Cinemovement Lab III
- INCITE
- Time_Part_Space: Nomad 2018

LIM MEI CHIAN AMICE
Contemporary Program, The School at Jacob's Pillow
- Jose Limon Pedagogy and Technique with Nina Watt
- Limon California Summer Intensive 2017

LIM YUNTING MICHELLE
Axis Connect

LOOI WAN PING
Cinemovement Laboratory III

MA YUE RU
SMASH Berlin

MAYA DANCE THEATRE
Residency with Danang Pamungkas
- Residency with Danang Pamungkas and his dance team from Solo
- Residency with Lakshmi Krishnan from TFA
- Residency with Nirmala Seshadri and Ajith Bhaskaran Das

MOHAMAD SUFRI BIN JUWAHIR
Participation in International Choreography Competition, Hanover, Germany

NG PHUI LENG GLADYS
Cinemovement Laboratory III

NATIONAL ARTS COUNCIL ANNUAL REPORT FY 2017/2018

ANNEXES

NATIONAL ARTS COUNCIL ANNUAL REPORT FY 2017/2018

ANNEXES

< Singapore Writers Festival 2017

ANNEXES

NAC Arts Scholarship Recipients 2017 >
4. GRANTS RECIPIENTS 2017/2018

PART 17 OF 19

CAPABILITY
DEVELOPMENT
GRANT
(CONT’D)

DANCE
P7:1SMA
P7:1SMA Core Development Circle
RICKY SIM SEOW KIAT
OzAsia Festival - Dance Lab
SARA LEAH TAN SIYIN
Cinemovement Lab III
SHANThA RATii INITiATiVES (SRI)
Natya Darshan 2017
SIGMA CONTEMPORARY DANCE
Enrichment Programme 2018/2019
TRiSTAN KEViN GLENN CALAUAD
Nederlands Dans Théâtre Dance Intensive 2017
- University of North Carolina School of The Arts (UNCSA), Dance Intensive 2017
XIN Yi DANCE COMPANY
Chinese Classical Dance Training
YONG WEE LONG
MOVEMENT: Body, Brain, Cognition

LITERARY ARTS
BALASiNGAM-CHOW YU MEI
Residencies at Vermont Studio Center and Ragdale Foundation
CHONG WEI-ZHEN AMANDA
Participation in 10th Asia Pacific Writers and Translators Conference
DARLY LIM WEI JIE
Participation in 10th Asia Pacific Writers and Translators Conference
DARYL YAM QILIN
Participation in 10th Asia Pacific Writers and Translators Conference
DEBORAH EMMANUEL
Watermill Summer Writing Programme 2017
HENG QINGPEI RACHEL
Association of Writers & Writing Programs Conference & Bookfair 2018
JOSHUA YAP YONG GANG
Participation in 10th Asia Pacific Writers and Translators Conference
KIRUTHiKA CHiDAMBARAM
2nd World Tamil Writers’ Conference
MARC DANiEL NAiR
Telex Residency
NAA AANDEAPPAN
2nd World Tamil Writers’ Conference
NILANJANA SENGUPTA
Transcending Boundaries: Migrations, Dislocations, & Literary Transformations
SING LiT STATION LTD
LAF-SLS Translation Retreat
SUBRAMANiAN SUBA ARUNACHALAM
2nd World Tamil Writers’ Conference
TSE HAO GUANG
Participation in 10th Asia Pacific Writers and Translators Conference
YANG YAJUN
SFWA Nebula Conference 2018
4. GRANTS RECIPIENTS 2017/2018 PART 18 OF 19

CAPABILITY DEVELOPMENT GRANT (CONT’D)

MUSIC

AZRIN ABDULLAH
Winter Oud Masterclass & Workshop

BERTRAM WEE
Psappha - Workshop and Recording

CHEW JUN AN
highSCORE Festival

ER CHOW KIAT
Percussive Arts Society International Convention 2017

GU WEI
New Music On The Point Festival 2017

GLOBAL ARTSCARE
European Consortium for Arts Therapies Education - Rhythm2Recovery Workshop

JOEL NAH
Los Angeles Film Conducting Intensive (LAFCI) 4-Day Conducting Workshop

LEE SHIN KANG GAVIN
Society for Music Theory conference

LOW XU HAO
Ocean Butterflies - Fundamentals of Song Composition & Music Arrangement

LU HENG
Ocean Butterflies - Fundamentals of Song Composition & Music Arrangement

NEIL CHUA WEY CHONG
Silkroad’s Global Musician Workshop

NOBAT KOTA SINGA
Malay Traditional Music with Sri Mahligai

ONE CHAMBER CHOIR
International Chamber Choir Competition Marktoberdorf 2017

SINGAPORE WIND SYMPHONY PERCUSSION ENSEMBLE
World Music Contest 2017

SUSHMA SOMASEKHARAN
Advanced training in Chennai

TEO YUDE KANE
highSCORE Festival

THE APEX PROJECT LLP
Vocal Asia (Shanghai & Hong Kong)

THE GRADUATE SINGERS
5th Vietnam International Choir Competition 2017

THE VOCAL CONSORT
A Voyage of Songs, International Choral Festival, Taiwan

TIMOTHY TAN
Participation and Presentation at ICMC 2017 / Electronic Music Week

WONG EI EI
Funkie Monkies - Music Arrangement Course

THEATRE

AK THEATRE LTD
Traditional Arts Workshop

ARTSOLUTE LTD
2nd International Meeting on Professional Training in Puppetry Arts, UNIMA

CHENG SEOW WEE (MICHAEL CHENG)
Asia Pacific Playback Theatre Conference 2017 (Hiroshima, Japan)

CHIAM HWEE CHIN ALVIN
Body-Imagination-Emotion, David Zinder’s Imagework Workshop

ELLISON TAN YUYANG
Next Generation Program 2018

EMERGENCY STAIRS
1 Table 2 Chairs international Touring Project

ESTELLA AZARAEE; NG HUIXIN
Mentorship with Creative Producer Mok Cui Yin

GRACE KHOO ZIRUI
Graeae Theatre Company Artist Residency

HANG QIAN CHOU
SITI Summer Theatre Workshop

JEANNETTE CHONG
International Theatre Festival Okinawa for Young Audiences

JENNY SEE
Chinese Opera Class

KWEK YI QIONG SONIA
Time_Place_Space. Nomad 2018

LAM YOKE KIEW DANA
La Mama, Umbria 2017: International Playwright Retreat with Erik Ehn

MUHAMMAD SHAIFULBAHRI BIN SAWLAWUDDIN
Performing Asia & Australian Performing Arts Market

MOHAMAD ZULFADLI BIN MOHD RASHID
La Mama, Umbria 2017: International Playwright Retreat with Erik Ehn

MUHAMMAD GHAZALI BIN MUZAKIR
Playback Theatre for Children Workshop

MUHAMMAD IQMAL BIN SAAINI
HY2 Transitioning

MUHAMMAD NORAMIN BIN MOHAMED FARID
Introduction to Storytelling Workshop

NATASHA LAU SHAN RU
Independent Producer Mentorship Programme

NOBAT KOTA SINGA
Malay Traditional Music with Sri Mahligai

ONE CHAMBER CHOIR
International Chamber Choir Competition Marktoberdorf 2017

SINGAPORE WIND SYMPHONY PERCUSSION ENSEMBLE
World Music Contest 2017

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Playback Theatre for Children Workshop

MUHAMMAD IQMAL BIN SAAINI
HY2 Transitioning

MUHAMMAD NORAMIN BIN MOHAMED FARID
Introduction to Storytelling Workshop

NATASHA LAU SHAN RU
Independent Producer Mentorship Programme

NEO HAI BIN
SITI Summer Theatre Workshop

RAYANN CONDY
Two Week Puppetry Intensive at Spare Parts Puppet Theatre Perth

RENEE CHUA GUI LING
Train the Trainer

SINGAPORE HAINAN SOCIETY
Stage Long - Water Sleeve Training (Advance)

TAN KIM JIN
Kim’s Improv Improvement Training Programme

TAN WUN CHUAN, JOEL
Playwriting and Performance Making Writing Course at Ty Newydd Writing Centre

TANG RENAISSANCE LTD
Singing Lessons with Renowned National 1st Class Artists Huang Hui
4. GRANTS RECIPIENTS 2017/2018 PART 19 OF 19

CAPABILITY DEVELOPMENT GRANT (CONT’D)

THEATRE
TEATER KAMI LTD
One Year Work Attachment Programme

TERENCE TAN SI PENG
Association of Asian Studies Annual Conference 2018

TIMOTHY NGA
London International School of Performing Arts (LISPA) Summer School 17

TIMOTHY WAN WAI MUN
SITI Summer Theatre Workshop

TOH TING YI JEAN
SITI Summer Theatre Workshop

VARIASI PERFORMING ARTS
ARTS LAB 2018 - ROOTS! A Refreshing blend of Old and New (SERIES 2)

WENDY LIM WEE HIAN
Suzuki Toga Summer Camp

VISUAL ARTS

CHEN SHITONG
Professional Printer Training Programme

CHONG WEIXIN
Molten Capital Artist Residency, Museo de Arte Contemporaneo, Santiago, Chile

HONG CHU YU GRACE
Spring Internship at the Solomon R. Guggenheim Museum, New York

JUSTIN LEE CHEE KONG
Mokuhanga-water based woodblock technique, Kyoto, Japan

JUSTIN LOKE KIAN WHEE
Artist-in-Residency Program at Tentacles Gallery, Bangkok

MARCUS YEE
Participation in Para Site’s 2017 workshops for Emerging Art Professionals

NG WEI JIN CHARMAINE
ART OPENINGS - The Expanded Field of Art Writing

SIM CHI YIN
Docking Station Artist Residency

SOFT/WALL/STUDS
In a hard space, apply soft pressure

TAM KWAN YUEN
Artist Residency at BAU Institute

TEO HUEY MIN
Artist-in-Residence Programme in The Shigaraki Ceramics Cultural Park, Japan

THOMAS CHEONG KAH HO
Artist-in-Residence Programme in The Shigaraki Ceramics Cultural Park, Japan

WARREN KHONG KWOK HOU
Artist in Residence at Untitled Space

RESEARCH GRANT

ALZHEIMER’S DISEASE ASSOCIATION
Impact of Arts-based programmes on persons living with dementia, their family care partners and societal attitudes towards dementia

ERA DANCE THEATRE LTD
History of Malay Dance in Singapore

KAR-MEN CHENG MARY TOPAZ
The Social, Cultural, and Economic Capital of Music Subcultures in Singapore

KIE WATKINS
A Study to Ascertain the Singaporean Definition of Teaching Artistry in Singapore

NANYANG TECHNOLOGICAL UNIVERSITY
Project ARTISAN (Fostering Aspiration & Resilience through Intergenerational Storytelling & Art-based Narratives)
## 5. NAC ARTS SCHOLARSHIP RECIPIENTS 2017

<table>
<thead>
<tr>
<th>UNDERGRADUATE</th>
<th>GRADUATE</th>
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<tbody>
<tr>
<td>CHUA JIA XIN</td>
<td>CALEB LEE</td>
</tr>
<tr>
<td>BFA (Hons) Theatre and Entertainment Arts</td>
<td>PhD Drama and Theatre</td>
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<tr>
<td>Hong Kong Academy for Performing Arts</td>
<td>Royal Holloway, University of London</td>
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<tr>
<td>KWOK MIN MIN</td>
<td>GOH HOCK JUN, SHUNTA</td>
</tr>
<tr>
<td>BA (Hons) Arts Management,</td>
<td>MA of Music</td>
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<tr>
<td>Goldsmiths, University of London</td>
<td>China Conservatory of Music</td>
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<tr>
<td>LAI YU TONG</td>
<td>JOEL TAN</td>
</tr>
<tr>
<td>BA (Hons) Fine Arts</td>
<td>MA Dramatic Writing,</td>
</tr>
<tr>
<td>LASALLE College of the Arts</td>
<td>Central Saint Martins, University of Arts London</td>
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<tr>
<td>LEE WAI HONG</td>
<td>KANG SIEW IM GERALDINE</td>
</tr>
<tr>
<td>BA (Hons) Degree in Professional Dance and Performance</td>
<td>MFA Fine Arts</td>
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<tr>
<td>Central School of Ballet</td>
<td>The New School</td>
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<tr>
<td>NIGEL JOSEPH LOPEZ</td>
<td>LEE CAI XIA LYN</td>
</tr>
<tr>
<td>Bachelor of Business Management</td>
<td>MA Arts Pedagogy and Practice</td>
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<tr>
<td>Singapore Management University</td>
<td>LASALLE College of the Arts</td>
</tr>
<tr>
<td>NUR SABRINA BINTE DZULKIFLI</td>
<td>LOO ZIHAN</td>
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<tr>
<td>BA Drama and Literature</td>
<td>MA Performance Studies</td>
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<tr>
<td>University of Essex</td>
<td>New York University, Tisch School of the Arts</td>
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<tr>
<td>SAMUEL PHUA PEH MING</td>
<td>MUHAMMAD HILMI BIN JOHANDI</td>
</tr>
<tr>
<td>Bachelor of Music</td>
<td>MA Fine Arts</td>
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<tr>
<td>Sibelius Academy, University of Helsinki</td>
<td>LASALLE College of the Arts</td>
</tr>
<tr>
<td>TAY WEE HAN KENNETH</td>
<td>TAY WEE HAN KENNETH</td>
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<tr>
<td>MA Media Studies</td>
<td>The New School</td>
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<td>WANG TINGTING</td>
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<tr>
<td>MA Museums and Galleries in Education</td>
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<tr>
<td>University College London</td>
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<td>ZHANG RUHÉ</td>
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<tr>
<td>MFA Writing (Non-Fiction)</td>
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<tr>
<td>University of Pittsburgh</td>
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<td>ZIZI AZAH BTE ABDUL MAJID</td>
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<tr>
<td>MFA Theatre (Playwriting)</td>
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<tr>
<td>Columbia University School of the Arts</td>
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</tbody>
</table>
6. CULTURAL MEDALLION AND YOUNG ARTISTS AWARD 2017

CULTURAL MEDALLION

DJAMAL TUKIMIN
LAW WAI LUN

YOUNG ARTIST AWARD

JOSHUA IP
KRAY CHEN
KAHCHUN WONG
YARRA ILETO

7. PUBLIC ART TRUST ADVISORY AND COMMISSIONING PANEL

PANEL MEMBERS

MAE ANDERSON
Chairman
Art Outreach Singapore

RANDY CHAN
Principal
Zarch Collaboratives

JASON CHEN
Director, Place Management Planning,
Conservation & Urban Design Group
Urban Redevelopment Authority

SUSHMA GOH
Director, Architecture
Infrastructure Design & Engineering Group
Land Transport Authority

JANICE KOH
Former NMP / Stage & Television Actress

LOW SZE WEE
Chief Executive Officer
Singapore Chinese Cultural Centre

TEH JOO HENG
Principal
Teh Joo Heng Architects
8. PATRON OF THE ARTS AWARD 2018  PART 1 OF 3

### DISTINGUISHED PATRON OF THE ARTS

**CORPORATIONS**

- $1,500,000 AND ABOVE IN A YEAR
  - ACENTURE SINGAPORE
  - KEPPEL CORPORATION
  - MARINA BAY SANDS PTE LTD
  - NGEE ANN DEVELOPMENT PTE LTD
  - TEMASEK FOUNDATION NURTURES CLG LIMITED
  - THE NGEE ANN KONGSI
  - UNITED OVERSEAS BANK LIMITED

**INDIVIDUALS**

- $100,000 AND ABOVE IN A YEAR
  - ALBERT CHIU
  - BENSON T S PUH
  - CHEN KEZHAN
  - CHRISTOPHER & ROSY HO
  - FAMILY OF THE LATE DR NG ENG TENG
  - GOH YEW LIN
  - HO KIAU SENG
  - KENNETH KAM
  - KOH SEOW CHUAN
  - PATRICK KWOK KIE LEE
  - TSAI FAMILY
  - WU HSIOH KWANG

### PATRON OF THE ARTS

**CORPORATIONS**

- BETWEEN $500,000 AND $1,499,999
  - ASCENDAS-SINGBRIDGE PTE LTD
  - CHANGI AIRPORT GROUP
  - CITY DEVELOPMENTS LIMITED
  - COMPOSERS AND AUTHORS SOCIETY OF SINGAPORE LTD
  - HO BEE FOUNDATION
  - HONG LEONG FOUNDATION
  - ION ART, ION ORCHARD
  - KOP PROPERTIES PTE LTD
  - KWAN IM THONG HOOD CHO TEMPLE LEE FOUNDATION
  - M1 LIMITED
  - SAMUEL SEOW LAW CORPORATION

**INDIVIDUALS**

- BETWEEN $50,000 AND $99,999
  - ANNE PUI-LUIN LEE
  - ANTOINE AND CHRISTINA FIRMENICH
  - CHAN KOK HUA
  - FINIAN & FIONA TAN
  - GEESON P LAWADINATA
  - GOH-TAN CHO O LENG
  - HO XIANG GUAN
  - KRIS TAN LAY PENG
  - LAM KUN KIN
  - PAIGE PARKER & JIM ROGERS
  - PIERRE LORINET
  - POH CHOON ANN
  - RICHARD TAN
  - SUSANNA KANG LEE CHENG

**INDIVIDUALS**

- BETWEEN $50,000 AND $99,999
  - ANNE PUI-LUIN LEE
  - ANTOINE AND CHRISTINA FIRMENICH
  - CHAN KOK HUA
  - FINIAN & FIONA TAN
  - GEESON P LAWADINATA
  - GOH-TAN CHO O LENG
  - HO XIANG GUAN
  - KRIS TAN LAY PENG
  - LAM KUN KIN
  - PAIGE PARKER & JIM ROGERS
  - PIERRE LORINET
  - POH CHOON ANN
  - RICHARD TAN
  - SUSANNA KANG LEE CHENG

**INDIVIDUALS**

- $100,000 AND ABOVE IN A YEAR
  - SINGAPORE CHINESE CHAMBER OF COMMERCE FOUNDATION
  - SINGAPORE INTERNATIONAL FOUNDATION
  - SINGAPORE PRESS HOLDINGS LTD
  - SO DRAMA! ENTERTAINMENT
  - SUNRAY WOODCRAFT CONSTRUCTION PTE LTD
  - TEMASEK HOLDINGS (PRIVATE) LIMITED
  - THE HOKKIEN FOUNDATION
  - THE HONGKONG AND SHANGHAI BANKING CORPORATION LIMITED, SINGAPORE BRANCH
  - YONG HON KONG FOUNDATION

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< CMYAA 2017 / Public Art Trust & Commissioning Panel  
ANNEXES  
Cultural Matching Fund Trustees >
8. PATRON OF THE ARTS AWARD 2018  PART 2 OF 3

FRIEND OF THE ARTS

CORPORATIONS

BETWEEN $50,000 AND $299,999

AIR FRANCE
AL WEALTH PARTNERS PTE LTD
APSARA ASIA PTE LTD
ARINA INTERNATIONAL HOLDING PTE LTD
AUDI SINGAPORE PTE LTD
AUDIO IMAGE ENGINEERING
BANK OF CHINA
BARCLAYS BANK PLC
BINJAITREE
BLOOMBERG L.P.
BRAUN BUFFEL
BUGIS JUNCTION
CAPITALAND MALL TRUST
CLS INTERNATIONAL (1993) PTE LTD
CONRAD CENTENNIAL SINGAPORE
DBS BANK LIMITED
DEUTSCHE BANK
DIRECT FUNERAL SERVICES
DOW JONES PUBLISHING COMPANY (ASIA), INC.
EFG BANK AG SINGAPORE
ELMWOOD GROUP PRIVATE LIMITED
ENGRO CORPORATION LIMITED
EXXONMOBIL ASIA PACIFIC PTE LTD
FAR EAST ORGANIZATION
FRASERS HOSPITALITY PTE LTD
G K GOH HOLDINGS LIMITED
GENEVA MASTER TIME MARKETING LLP (PATEK PHILIPPE)
HCS ENGINEERING PTE LTD
HI-P INTERNATIONAL LIMITED
HOTEL ROYAL LTD
INTERCHEM PTE LTD
IWC SOUTH EAST ASIA
KINGSMEN EXHIBITS PTE LTD
KPMG
LAM SOON SINGAPORE PTE LTD
LAVISH DINE CATERING PTE LTD
LCH LOCKTON PTE LTD
LIST HOLDINGS SINGAPORE PTE LTD
MAPLETREE INVESTMENTS PTE LTD
MILLENA MOTION PICTURES
MILTON EXHIBITS (SINGAPORE) PTE LTD
NOVARTIS SINGAPORE PTE LTD
NSL LTD
OCBC BANK
ONE2TEN REALTIME FEEDBACK SOLUTIONS
ONE FARRAR HOTEL & SPA
OUE LIMITED
PEI HWA FOUNDATION LIMITED
POH TIONG CHOO N LOGISTICS LIMITED
PONTIAC LAND GROUP
QATAR AIRWAYS SINGAPORE
RAFFLES CITY SHOPPING CENTRE
RESORTS WORLD SENTOSA
RICH-ART ENTERPRISES PTE LTD
RICHMOND LUXURY (SINGAPORE) PTE LTD
ROLLS-ROYCE MOTOR CARS LIMITED
S-ONE STUTTGART SINGAPORE
SAMSON ASIA PTE LTD
SARIKA CONNOISSEUR CAFE PTE LTD
SINGAPORE AIRLINES LIMITED
SINGAPORE HOKKIEN HUAY KUAN
SUNTEC SINGAPORE CONVENTION & EXHIBITION CENTRE
SWAROVSKI
TAN CHAY BING EDUCATION FUND
TAN CHIN TIAN FOUNDATION
TAN KONG PIAT PTE LTD
TEE YIH JIA FOOD MANUFACTURING PTE LTD
THE NEW YORK TIMES
THE SHAW FOUNDATION PTE LTD
TRANSTECHNOLOGY PTE LTD
YANGZHENG FOUNDATION
YEN & SON HOLDINGS PTE LTD
YUNNAN REALTY PTE LTD

SNZ PTE LTD
SONY ELECTRONICS ASIA PACIFIC PTE LTD

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NATIONAL ARTS COUNCIL ANNUAL REPORT FY 2017/2018

Cultural Matching Fund Trustees >
8. PATRON OF THE ARTS AWARD 2018  PART 3 OF 3

ADAM LEVINSON
ADRIAN & SUSAN PEH
ALAN GOEI
ALVIN DE SOUZA
AMBRISH SUKHANI
AMY & KEVIN GOULD
ANDREAS & DORIS SOHMIEN-PAO
ANDRESS GOH
ANTHONY HURAY
ARUN MAHIZHAN
AW KAH PENG
BERNADETTE RANKINE
CATHERINE TAN
CEM AZAK
CHAN HENG CHEE
CHEAH SUI LING
CHIA MIA CHIANG
CHONG CHAN MENG & LIM SING YUEN
CHOO CHIAU BENG
CHRISTINA ONG
CHRISTINE YEH
CLARINDA & CHRISTOPHER MARTIN
CONRAD & ANDREA LIM
DANG HUYNH UC MY
DANIEL TEO TONG HOW
DAVID ONG

FRIEND OF THE ARTS

ADAM LEVINSON
ADRIAN & SUSAN PEH
ALAN GOEI
ALVIN DE SOUZA
AMBRISH SUKHANI
AMY & KEVIN GOULD
ANDREAS & DORIS SOHMIEN-PAO
ANDRESS GOH
ANDREW B. RANARD
ANTHONY HURAY
ARTHUR LEE
ARUN MAHIZHAN
AW KAH PENG
BERNADETTE RANKINE
CATHERINE TAN
CEM AZAK
CHAN HENG CHEE
CHEAH SUI LING
CHIA MIA CHIANG
CHONG CHAN MENG & LIM SING YUEN
CHOO CHIAU BENG
CHRISTINA ONG
CHRISTINE YEH
CLARINDA & CHRISTOPHER MARTIN
CONRAD & ANDREA LIM
DANG HUYNH UC MY
DANIEL TEO TONG HOW
DAVID ONG

DAVID ZEMANS & CATHERINE POYEN
DEBORAH BARKER, S.C.
D‘SILVA EDWARD
DICK VAN MOTMAN
EDMUND CHENG
EDMUND LAM
EDWARD CHEW
ELAINE LOW
ELISABETH DE ROTHSCHILD
EMMA & JOSEPH CHERIAN
EVGENY TUGOLUKOV
FOO MEE HAR
FRANCIS HO
GEOFFREY & AI-AI WONG
GEORGES BARBEY
GOH GEOK KHM
GOH SWEE CHEN
HARPREET BEDI & SANTINDER SINGH
HARRIS ZAIDI
HO CHING
HONG KIAT TAN
HUGH YOUNG
IRENE T EDJA
JACQUELINE HO
JANEK SCHEGREN
JAZZ CHONG
JOHN FRIEDMAN
JOHNNY HENG
JOSHUA IP
JUDITH LEE BOLLINGER
JULIE LO
KAREN LM CHAN
KATHY LAI
KENNETH TAN
KIM TEO
KIRTIDA & BHARAT MEKANI
KONG ENG HUAT
KRIS TAENAR WILUAN
KWOK KIAN WON ANTHONY
LAUREN ELYSE BOGEN
LEE LI MING
LEE LUNG NIEN
LEE MING SAN
LEE TZU YANG
LIAN TSUI YEE
LIM PENG HUN
LIM SOR KUAN
LINDA NEO
LIN FOUNDATION
LITO & KIM CAMACHO
LIU CHEE MING
LOW CHECK KIAN
LU TONG YI
MAISY KOH
MARY ANN TSAO
MICHELLE CHEO
MYRNA SUSAN THOMAS
NADAV LE HAVY
NG ENG HEN
NGUYEN THI PHUONG & JACQUES RENAUD
NICK NING & EMY HUANG YANG
OEI HONG LEONG
OLIVER BETTIN
OLIVIA LUM
OLIVIERO BOTTINELLI
ONG PANG BOON
ONG TAI TIONG DESMOND
ONG YEW HUAT
ONG YONG LOCK
PAULINE GC CHAN
PETER ROBLESS
PETER SEAH LIM HUAT
PRABHAT OJHA
PRISCILA TEO
RAJ & MARY RAJKUMAR
RAVI THAKRAN
RAYMOND GOH
REZA SAFAVI
RICHARD EU
RIN NAM YOONG
ROBIN HU YEE CHENG
ROGERIO BERNARDO
SADHONADEVI GUNARATNAM
SAMUEL LIM
SANTOSA HANDOJO
SEAN WU
SHAW LEE JEONG
SHEILA LIM SIOK KENG
SHRUTHI LOHIA HORA
SIMONE ANNE LOUREY
SIM WONG HOO
SUM YEE LOONG
SU PIN & MERVIN BENGS
TAN AIK HOCK
TAN PUAY HIN
TAN VERN HAN
TARUN KATARIA
TEO KEE YENG
TEO NGIANG HENG JACKSON
TERENCE LIM
THAM KWANG HSUEH YVONNE
THE LATE MR JOSEPH GRIMBERG
THI NG KIAT LEE
THOMAS & MARY ZUELIG
THOMAS PANG
THOMAS TEO
TOH LAM TIONG
TOH SOON HUAT JP, BBM
VALERIE U. VELASCO
VIVIANT CHUA POH CHOO
WAH KHEONG & TINA LEONG
WEE CHEE HENG
WEE WEI LING
WILLIAM TOK
WING CHENG CHAN
WINSTON OH
WONG NGIT LIONG
YEE CHEAU HWANG
YIP WAI PING ANNABELLE
YONG YING-I
YUEN MIU FUN NANCY
ZHENG EN, ALVIN LIN
ZHONG SHENG JIAN

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Cultural Matching Fund Trustees >
9. CULTURAL MATCHING FUND TRUSTEES

**CMF TRUSTEE**

**MS YEOH CHEE YAN**
Permanent Secretary
Ministry of Culture, Community and Youth

**MS VEMALA RAJAMANICKAM**
Consultant
Allen and Gledhill LLP

**MR EDMUND KOH**
Head Wealth Management Asia Pacific
Country Head Singapore
Group Managing Director
UBS

**MR YEOW CHEE KEONG**
Real Estate & Hospitality Leader
PricewaterhouseCoopers LLP

**CMF TRUST SECRETARY**

**1ST FEB 2015 — 31 OCT 2017**

**MR YEO WHEE JIM**
Senior Director (Arts & Heritage Division) and Trust Secretary
Cultural Matching Fund
Ministry of Culture, Community and Youth

**1ST NOV 2017 — PRESENT**

**MR TIMOTHY CHIN**
Director (Arts & Heritage Division) and Trust Secretary
Cultural Matching Fund
Ministry of Culture, Community and Youth
10. ART SPACES TENANTS  PART 1 OF 2
List of Arts Tenants from 1 April 2017 – 31 March 2018

ARTS HOUSING SCHEME

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

126 CAIRNHILL ARTS CENTRE

| ACT 3 INTERNATIONAL PTE LTD |
| ECHO PHILOMORNIC SOCIETY |
| THE ARTS FISSION COMPANY |
| THE FINGER PLAYERS LTD |

TELOK KURAU STUDIOS

| AMANDA HENG LIANG NGIM (MS) |
| ASHLEY YEO |
| BAET YEOK KUAN |
| CHAN ZIWEI |
| CHERN LIAN SHAN |
| CHIEU SHUEY FOOK |
| CHNG SEOK TIN |
| DANIELLE TAY |
| GOH BENG KWAN |
| HONG SEK CHERN & ANTHONY CHUA SAY HUA |
| JOO CHOON LIN |
| LEO HEE TONG |
| LIM LEONG SENG |
| LIM YEW KUAN |
| LOY CHYE CHUAN |
| LYEE SWEE KOON |
| SAN SEE PAU |
| SHARMA JEREMY MELVIN |
| SIM LIAN HUAT |
| SINGAPORE COLOUR PHOTOGRAPHIC SOCIETY |
| SINGAPORE WATERCOLOUR SOCIETY |
| TAN KIAN POR |
| TAN SWIE HIAN |
| TAN WEE TAR |
| TAN WYN-LYN (MS) |
| TANG MUN KIT |
| TED ENG SENG |
| TED HUEY LING |
| THOMAS YEO CHEW HONG |
| YEO CHEE KIONG |

Cultural Matching Fund Trustees
## 10. ART SPACES TENANTS  PART 2 OF 2

List of Arts Tenants from 1 April 2017 – 31 March 2018

### ALIWAL ARTS CENTRE
- AVANT THEATRE & LANGUAGE
- MOHAMMED ZULKARNAEN OTHMAN (LEAD)
  + EMAN RAHARNO JEMAN
  + SUTIL HAMRI
  + CHONG TZE CHEN, ANTHONY
- ABDUL YAZID BIN MOHAMED JUHURI
- HO TZU NYEN
- NADI SINGAPURA LTD
- NAM HWA OPERA LIMITED
- NEW OPERA SINGAPORE LTD
- NINE YEARS THEATRE LTD
- ODYSSEY DANCE THEATRE LTD
- RAVINDRAN DRAMA GROUP COMPANY LIMITED
- SINGAPORE I-LIEN DRAMA SOCIETY
- TEATER EKAMATRA LTD
- WORD FORWARD LIMITED

### ARTS CENTRE SCHEME
- CENTRE 42 LTD
- CHINESE CALLIGRAPHY SOCIETY OF SINGAPORE
- DANCE ENSEMBLE S’PORE
- OBJECTIFS CENTRE LTD
- THE THEATRE PRACTICE LTD

### GOODMAN ARTS CENTRE
- ANG SONG NIAN + TAN PEILING
- APSARAS ARTS LTD
- ARTSWOK COLLABORATIVE LIMITED
- ASSOCIATION OF COMIC ARTISTS (SINGAPORE)
- ASSOCIATION OF SINGAPORE TAMIL WRITERS
- BOO JUNFENG
- BRIAN GTHONG TAN
- CHECKPOINT THEATRE LIMITED
- CHEN SAI HUA KWAN
- CHORAL ASSOCIATION (SINGAPORE)
- DICAPELLA DIZI ENSEMBLE
- DING YI MUSIC COMPANY LTD
  (THE PERCUSSION ASSEMBLY/THE BIGGER BANG)
- DONNA ONG MEI CH’ING
- ERI DANCE THEATRE LIMITED
- FOO YUN YING
  + CHEE YONG HOCK (DANCE NUCLEUS)
- FRONTIER DANCELAND LTD
- HAN SAI POR
- JASON LIM ENG HWA
- KAMAL ARTS LTD
- KOH WEN CHI, FIONA
- LAU WAI-YUEN URICH
- LEE CHEE KONG JUSTIN
- LUKE HENG
- MARVIN CHEW KIEW JIN
- MELISSA TAN

### NATIONAL BOOK DEVELOPMENT COUNCIL OF SINGAPORE
- OH! OPEN HOUSE LTD
- PAPER MONKEY THEATRE LIMITED
- RAW MOVES LTD
- SATHECOLLECTIVE LTD
- SINGAPORE ASSOCIATION FOR MENTAL HEALTH
- SINGAPORE DRAMA EDUCATORS ASSOCIATION
- SINGAPORE LITERATURE SOCIETY
- SONG LOVERS CHORAL SOCIETY
  + SOURCEWERKZ MUSIC COMPANY (CO-TENANT)
- SONNY LIW GENE SIEN
- SRIWANA
- SUJAK ABDUL RAHMAN
- T.H.E DANCE COMPANY LTD
- TAN WEE LIT
- THE OBSERVATORY MUSIC LTD
- THE PHILHARMONIC WINDS (SINGAPORE) LTD
- THE SINGAPORE LYRIC OPERA LTD
- TIAN YUN BEIJING OPERA SOCIETY
- TRADITIONAL ARTS CENTRE (SINGAPORE)
- YOUNG PEOPLE’S PERFORMING ARTS ENSEMBLE LTD
- ZHAO RENHUI

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