



NATIONAL ARTS COUNCIL  
 ANNUAL REPORT  
 FY 2020/2021



Artworks produced by various artists during COVID-19. Full credits are in the Annex.

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Homecoming show *Music for Everyone: Variations on a Theme* at the National Museum of Singapore by artist Song-Ming Ang and curator Michelle Ho.

The exhibition was first presented at the Singapore Pavilion at the 58<sup>th</sup> International Art Exhibition of La Biennale di Venezia in 2019.

Credit: Photos by Marvin Tang, courtesy of the artist

## MISSION

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

## VISION

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

## OUR STRATEGIC OUTCOMES

### Inspire our people

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

### Connect our communities

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

### Position Singapore globally

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

### Long-term sustainable growth

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

*Light to Night* illuminates the facade of National Gallery Singapore at the Civic District during Singapore Art Week 2021.



# CHAIRMAN'S STATEMENT

## Goh Swee Chen

Chairman

I remember 14 December 2020 – the day Singapore announced the first vaccine to be approved for use in the country. Much anticipated, this news offered a beacon of hope for the future.

Never has the test of resolve and tenacity in humanity been more pronounced than now – the pandemic lasted much longer than any of us had anticipated. The year had been a difficult one for the arts, but we never gave up. In many ways, it was a year filled with rich learnings – integrating physical performances with virtual, extraordinary support from partners and donors, alternatives to bringing works to audiences, creative ways to collaborate virtually.

Olivia Ho of The Straits Times described *An Actress Prepares* performed by Siti Khalijah Zainal at the Wild Rice's Funan theatre as a love letter to live theatre. It was one of the first performances I attended, when theatres re-opened in November last year. It reminded me of why we must all do our parts to keep the arts alive and vibrant.

We will be stronger as we rebuild for the future. Our investment in the present secures the future, let me take a moment to recognise efforts over the past year.

## Supporting the Arts

The closure of arts venues over many months in 2020 and 2021 had far-reaching impacts on the industry, with livelihoods of our arts practitioners threatened by the cancellation of live performances and arts programmes. Working closely with arts companies, partners and stakeholders in the ecosystem, the Council remains committed to safeguarding jobs, providing work opportunities, and developing new capabilities for the arts sector to emerge strongly from challenges posed by the pandemic. Beyond national relief measures, the Arts and Culture Resilience Package (ACRP) offered an additional \$75 million funding. Through the Digital Presentation Grant (DPG), the Capability Development Scheme for the Arts (CDSA), the Self-Employed Person Grant (SEPG) and Organisation Transformation Grant (OTG), these schemes have enabled the Council to protect livelihoods and retain capabilities.

Since April 2020, the support of the ACRP has created over 12,000 job and training opportunities for artists and arts groups, and over 680 digitalisation projects through the DPG. Despite challenges posed by the pandemic, the resilience and creativity of the arts community shone through as they continued their engagement of arts audiences, sponsors, and supporters. Captive at home, audiences turned to digital platforms for their dose of the arts.

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### Maintaining Global Ties

We continued collaborations with the Council's counterparts and partners overseas on international festivals and programmes, where Singapore arts and artists are profiled. Over the past year, our global network expanded through digital participation at key arts and cultural platforms, such as the UNESCO ResiliArt Webinar, the Edinburgh International Culture Summit 2020, and the 2021 International Society for the Performing Arts Congress. These platforms have strengthened our arts community's connections with their counterparts worldwide and provided valuable insights and exchange of knowledge for our arts practitioners and policymakers.

Technology in the arts has evolved at a tremendous pace enabling our artists and arts groups to increase their reach beyond the shores of Singapore. International cooperation will be increasingly important as Singapore artists strive for the next level of excellence.

### Giving to the Arts

We are grateful for steadfast arts supporters – from corporate organisations to individual donors – they have been unwavering in continued contributions and lending their support to sustain Singapore's arts scene. This support for the arts will develop future generations of art lovers, who go on to be avid patrons that believe that arts improve lives.

Parents value opportunities for their children to take part in creative activities, commercial creative sectors seek talents for growth and there is increasing evidence that the arts lead to better health and wellbeing. For these reasons, and many others, I hope that giving to the arts will rise in the priority of individuals and corporations.

### Commemorating 30 Years

As the Council marks our 30<sup>th</sup> anniversary on 15 October 2021, we want to celebrate 30 years of growth and development together with the arts and culture sector. My appreciation goes to everyone in the arts community – from artists to our partners, and colleagues – for remaining resolute despite the challenging times. We will get through this together.

On behalf of the Council, let me reinforce our commitment to making Singapore a home to diverse and distinctive arts which inspire our people, connect our communities and position Singapore globally.

Stay strong, let's look forward to better times ahead.

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### Rosa Daniel

Chief Executive Officer

The theme for this year's Annual Report *Inspiring Change*, aptly sums up the past financial year. The COVID-19 pandemic has brought unprecedented challenges for the arts and culture sector. It has forced everyone to change the way they work, the kind of work they do – and NAC is no exception. Together with my colleagues, we have been working hard to navigate through the evolving pandemic. We introduced new grants and programmes in a matter of days and weeks. We learnt to adapt to new digital work platforms and to dive into new ways of doing work. We had to unlearn old ways of working and to welcome new habits and routines.

### Embracing Digitalisation

In the past year, we have witnessed the rapid digital adoption driven by COVID-19 across many countries, industries and businesses. Digitalisation has become part of the new normal and impacts the way we appreciate and consume art during the pandemic. Together with the Ministry of Culture, Community and Youth, the Council is developing an Arts and Culture Digital Roadmap, which aims to guide arts and culture organisations as they embark on their digitalisation journey to enhance the audience experience and improve productivity.

The pandemic led to changes in the way we consume arts, underscoring the importance of understanding arts audiences better through research and data. Conducted from August 2020 to January 2021, our COVID-19 Consumption Survey

of the Arts observed arts consumers' behaviour during the pandemic and found that close to 80% of respondents indicated that they would continue online consumption after the pandemic and agreed that digital arts have positively changed their perceptions on the role of the arts in improving well-being.

Looking ahead, digital technology will be adopted to improve artmaking and outreach efforts so that artists can explore being more digitally creative and confident, while bringing audiences closer to their works for a more immersive and interactive experience. In championing the arts, NAC will innovate and harness technology to explore and pilot new, creative approaches. In the months ahead, we also look forward to share more about the Arts x Tech Lab 2021, NAC's inaugural innovation lab that will foster collaboration between the arts and technology sectors.

### Fostering Innovation

Our arts scene has transformed greatly in the last year, with the types of programmes we see today a remarkable shift from those that were offered and consumed pre-COVID. The first digital edition of the Singapore Writers Festival in November 2020 saw a reach close to 66,500. Besides digital programmes, our signature festivals such as Singapore Art Week and Arts In Your Neighbourhood also adopted hybrid formats, with engaging programmes across both physical and digital platforms.

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Other programmes forged new and creative connections to continue making the arts more accessible for Singaporeans. Highlights from the past year included the #SGCultureAnywhere Campaign, bringing together the best of Singapore's arts and culture digital offerings on one integrated platform to be enjoyed and experienced, anytime and anywhere; Hear65: Sing Along SG which used the creative format of a karaoke experience at home to introduce home-grown acts to more Singaporeans, and Silver Arts 2020 which tapped on a dedicated WhatsApp channel to engage seniors in festival activities for the first time.

### A Thriving Arts Ecosystem

NAC also recognises that arts spaces are important to the arts ecosystem to support content creation and collaboration, providing opportunities for artists to showcase their artworks where Singaporeans can live, work and play. The provision of shared work and presentation spaces at the Goodman Arts Centre, Stamford Arts Centre and most recently, 42 Waterloo Street reflects NAC's strategy to maximise available spaces and diversify modes of support to meet continued demand for arts spaces. This is in line with NAC's efforts to optimise space utilisation and widen access of our limited arts spaces to offer opportunities for more artists and arts groups of different art forms. Through partnerships with non-arts agencies, corporates and intermediaries, more public spaces will be freed up for the arts, so that the arts can be accessible to more people.

NAC continues our commitment to champion the arts through the formation of the Singapore Together Action Network, which involves government agencies and stakeholders, individuals, arts groups and the private sector, to build a more vibrant arts ecosystem. In December 2020, Minister for Culture, Community and Youth & Second Minister for Law, Edwin Tong and NAC Chairman Goh Swee Chen hosted the Emerging Stronger Conversation with the arts community and creative Self-Employed Persons (SEPs). During these sessions, participants discussed how the future of arts sector and creative SEPs would look like in the new normal, and how the sector and government can work together to progress effectively and thrive in the post-pandemic world. Our SEPs were also reminded that the Arts Resource Hub (ARH) will continue to provide arts freelancers in Singapore with useful information and resources to help sustain and grow their careers.

To grow a strong and sustainable arts ecosystem, NAC has also successfully boosted private giving through the launch of the Sustain the Arts (stART) Fund in January 2021, which provides small arts organisations with support and training opportunities to grow their capabilities. We are now looking to top up the Cultural Matching Fund, a matching fund for donations raised for the arts and culture sector, which has already been drawn down by \$265 million.

### Reflecting on Our Journey

In this year where NAC commemorates its 30<sup>th</sup> anniversary, I would like to extend a heartfelt thank-you to all within the Council and our community, for your hard work and collaborative efforts that have helped shape Singapore's arts sector. We could not have done so without the support from previous arts administrators who have worked in NAC before, who have helped pave the way, including those who are making a difference in the arts community as committed freelancers and members of various arts organisations. NAC remains guided by the vision articulated in Our SG Arts Plan (2018 – 2022), and together, we take a step towards the next SG Arts Plan in 2023, which I am confident will propel the sector into a better future. We look forward to resuming live performances safely in the new normal, balanced against the need to keep Singaporeans safe. Together with my team, stakeholders and partners, I encourage the sector to continue persisting as we emerge stronger from these tough times.

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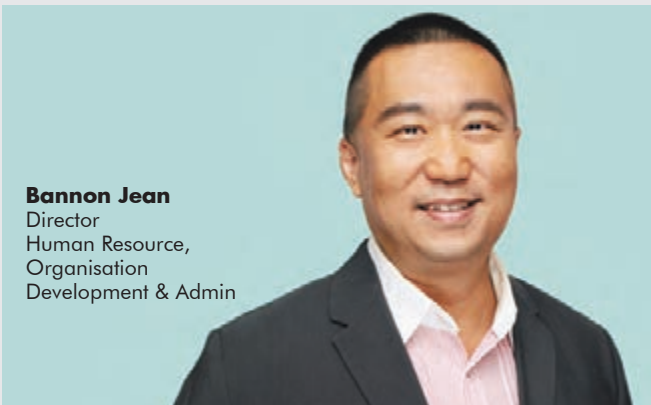
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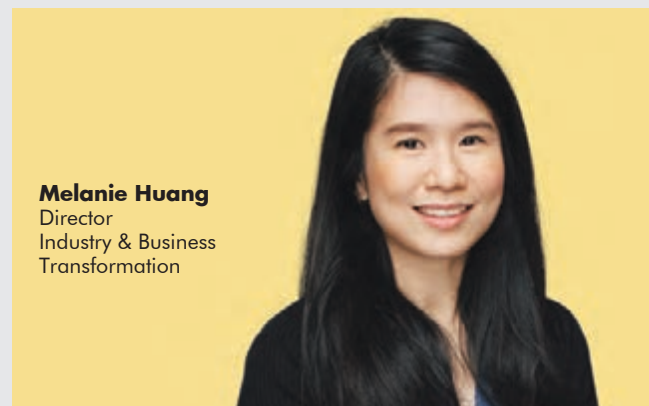
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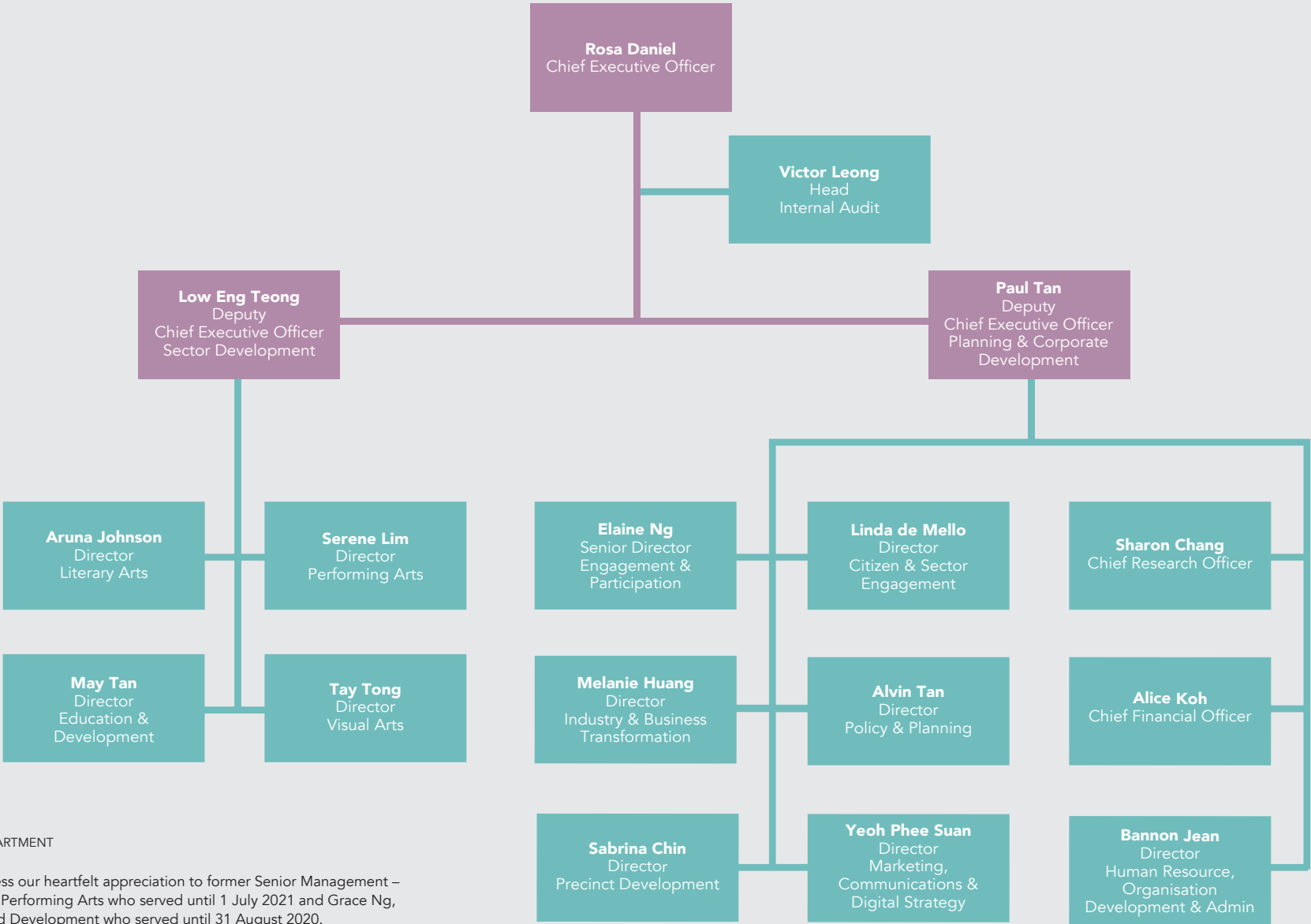
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# ORGANISATION STRUCTURE



■ HEAD OF DEPARTMENT

We would like to express our heartfelt appreciation to former Senior Management – Kok Tse Wei, Director, Performing Arts who served until 1 July 2021 and Grace Ng, Director, Education and Development who served until 31 August 2020.

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# HIGHLIGHTS OF THE YEAR 2020/2021



**Arts & Culture Resilience Package (ACRP)**  
*Duryodhanan* was one of the many ACRP-funded digital projects produced during the pandemic.  
 Credit: Agam Theatre Lab



**#SGCultureAnywhere (#SGCA) Campaign**  
 #SGCultureAnywhere (#SGCA) is an integrated campaign to profile the best of Singapore's arts and culture offerings digitally, to both Singapore and international audiences.



**Hear65: Sing Along SG**  
 A collage of all music acts featured on *Hear65: Sing Along SG*, one of the 15 digital programmes produced as part of #SGCultureAnywhere.  
 Credit: Bandwagon



**Silver Arts 2020**  
*Foto-Foto Memory Lab: A Writing Workshop for Seniors* by artist Amanda Lee Koe.



**Singapore Writers Festival 2020**  
 Panellists at the *New Dimensions: Behind the Scenes* discuss the adaptations of literary works by Cultural Medallion recipients and pioneer writers Rama Kannabiran, Ma Ilankannan and P Krishnan, to digital mediums.

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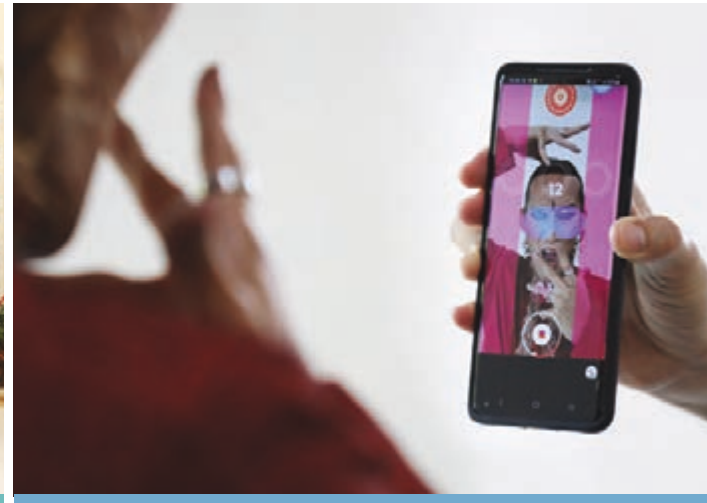
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**Arts in Your Neighbourhood 2020/21**  
*The Flight Of The Arowana* by Didier 'Jaba' Mathieu adorns the Geylang Park Connector Underpass, part of visual art trail *Brilliant Corners: The City Is Blooming* by System Sovereign.



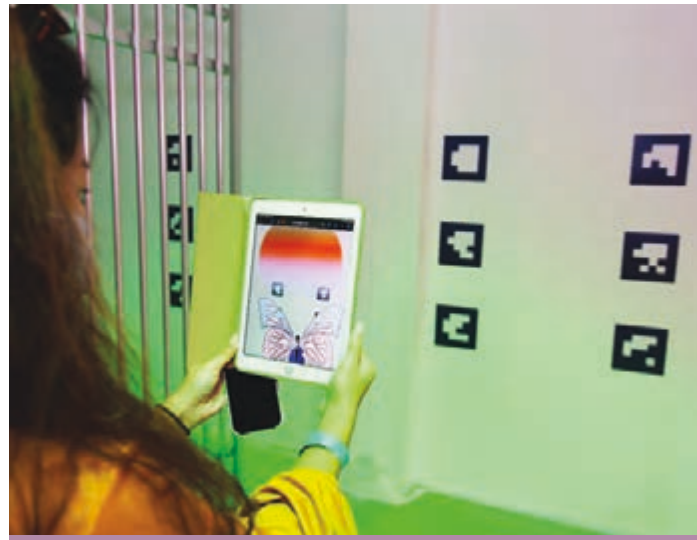
**Cultural Medallion and Young Artist Award 2020**  
 The Cultural Medallion (CM) recipients with VIPs at the Engagement Session, (From Left to Right) NAC Chairman Goh Swee Chen, CM recipient Sarkasi Said, President Halimah Jacob, Minister for Culture, Community and Youth & Second Minister for Law, Edwin Tong, CM recipient Dr Vincent Leow and NAC CEO Rosa Daniel.



**Got to Move 2021**  
 Independent Artist Khairul Shahrin Bin Muhamad Johry tries an Instagram filter created by dance company ScRach MarcS for their project: *Lens Lens Revolution*.



**Launch of The Sustain the Arts (stART) Fund**  
 Guest-of-Honour Minister for Culture, Community and Youth & Second Minister for Law, Edwin Tong speaks at The stART Fund Launch Event.



**Singapore Art Week 2021**  
 A viewer interacting with augmented reality on an iPad at the exhibition, *Inner Like The OutAR*, curated by Tulika Ahuja of MAMA MAGNET, commissioned for Singapore Art Week 2021.



**Patron Of The Arts 2021**  
 Minister of State for Culture, Community and Youth & Trade and Industry, Low Yen Ling presenting the Distinguished Patron of the Arts Award to Executive Director, Group Strategic Communications and Brand, Lilian Chong, on behalf of United Overseas Bank Limited.

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# \$55mil Arts and Culture Resilience Package (ACRP)

## ACRP Operating Grant

For Major Companies and leading arts groups and adjacent creative sectors that hire arts freelancers or collaborate with arts companies. First tranche of Operating Grant disbursed to over 220 key arts and culture organisations and those in closely related sectors.

## Digitalisation Fund

This fund includes both (a) Commissioned Work and Partnerships; and (b) Digital Presentation Grant for the Arts (DPG) for grounds-up application, where each applicant (company or SEP), can submit up to two applications.

## Capability Development Scheme for the Arts

Opportunity for eligible arts organisations and individuals to upskill and grow organisational capabilities.

## Rental Waivers

For tenants on MCCY-owned properties, up to four months of rental waiver was extended.

## Venue Hire Subsidy

Venue hire subsidy for supported venues under MCCY as well as other venues increased from 30% to 80% in June 2020

## THE COVID YEAR

# SUPPORTING THE ARTS THROUGH COVID-19



### DIGITAL DELIVERY OF PROGRAMMES

- Festivals
- Arts & Culture nodes



### RESEARCH / ANALYSIS

- COVID-19 Arts Consumption Study
- 2019 Population Survey on the Arts
- Arts and Culture Research Symposium 2020



### ARTS PHILANTHROPY

- A COVID-19 Rally for Singapore's Arts
- The Sustain the Arts (stART) Fund



### CONVERSATIONS WITH ARTS COMMUNITY

Engagement sessions were held with arts practitioners, arts groups and the wider arts community to better understand their needs during the pandemic



### ENHANCEMENT TO PROJECT GRANTS



### CAPABILITY DEVELOPMENT

Equipping arts practitioners and instructors to pivot to digital platforms

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# Since April 2020, the ACRP enabled NAC to:



ENGAGE OVER  
**600**

## ARTISTS AND ARTS GROUPS

Engagement sessions were held with over 600 artists and arts groups to inform and receive feedback about ACRP grants.

REACH CLOSE TO  
**33mil**



## VIEWS OF DIGITAL PRESENTATION

Garnered close to 33 million views of digital presentations showcasing local arts and culture content across NAC's channels and the A List portal.

SUPPORT OVER  
**12,000**



## WORK AND TRAINING OPPORTUNITIES

Over 12,000 jobs and training opportunities were created and committed for artists and arts groups. This includes the Capability Development Scheme for the Arts (CDSA), the Digital Presentation Grant for the Arts (DPG), and NAC-commissioned works and partnerships under the Digitalisation Fund.

SUPPORT OVER  
**680**



## DIGITALISATION PROJECTS

Over 680 digitalisation projects were supported through the DPG for arts content to be digitised by artists and arts organisations, such as *JASS@Home* by Jazz Association (Singapore), and *Digital Ode to Joy* by Wong Kah Chun.

PRODUCE

**15**



## DIGITAL PROGRAMMES THROUGH PARTNERSHIPS AND COMMISSIONS

15 digital programmes put together through partnerships and commissions were produced as part of #SGCultureAnywhere, a campaign curating the best of Singapore's digital arts and culture content through The A List online portal.

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# SUPPORTING THE ARTS THROUGH COVID-19

The lives and livelihoods of Singaporeans have been deeply affected with the onset of COVID-19, and the arts industry was no exception. For much of 2020, the pandemic necessitated the implementation of safe management measures across many aspects of daily life. Social activities such as participating in the arts were curtailed, with live venues closed and arts production grinding to a halt. Arts companies and practitioners had to adapt their arts content for digital consumption instead, while challenging economic times meant a tightening of audiences' purse strings. The arts sector – with its predominance of freelance workers and reliance on audiences – was particularly hard hit. Against this backdrop, in April 2020 then-Minister for Culture, Community and Youth, Grace Fu announced an investment of \$55 million through the Arts and Culture Resilience Package (ACRP). The ACRP seeks to provide support and opportunities for arts organisations and artists during the pandemic, while developing the sector's long-term capabilities for the post-pandemic recovery.

## ARTS AND CULTURE RESILIENCE PACKAGE (ACRP)

The support schemes under the ACRP defrayed operating costs for arts organisations and artists, supported upskilling opportunities, as well as accelerated ongoing digitalisation efforts to grow the sector's capabilities in this area, while facilitating new experiences for audiences. On 8 March 2021, Minister for Culture, Community and Youth & Second Minister for Law, Edwin Tong announced an additional \$20 million enhancement to the ACRP to enable continued support for arts groups and artists, as live performances and other cultural activities gradually resumed, bringing the total COVID-19 support for the arts and culture sector to \$75 million.

## A. ACRP Operating Grant

The first tranche of the ACRP Operating Grant was administered in 2020 to provide support for over 220 key arts and culture organisations, and those in closely related sectors. Co-administered alongside the National Heritage Board and DesignSingapore Council, the ACRP Operating Grant complemented existing support schemes and grants to defray the organisations' operating costs, safeguarding key capabilities and livelihoods. The grant support also sought to help our cultural and creative practitioners to be better positioned to seize opportunities as the arts and culture sector progressively resumed activities. This also enabled the organisations to continue to generate work opportunities for freelancers.

## B. Digitalisation Fund

Through the Digitalisation Fund within the ACRP, support was provided to arts and culture organisations and practitioners, cultural institutions and cultural festival organisers to enhance their digital offerings and plans, creating new experiences for Singaporeans.

## 1. #SGCA Campaign



To amplify the reach of digital programmes, NAC embarked on #SGCultureAnywhere (#SGCA), an integrated campaign to bring together the best of Singapore's arts and culture digital offerings through a single integrated platform, for audiences at home and abroad to enjoy and experience the arts anytime and anywhere, even while live performance venues remained closed.

Through The A List, a one stop aggregated portal of arts and culture content, amplified through a mix of marketing and publicity efforts, #SGCA was the "shop front" that demonstrated the resilience, creativity and resourcefulness of the arts and culture sector through the pandemic.

As part of the campaign, the Council produced a video commercial which featured seven artists from across the literary, visual and performing arts – Joanna Dong, Siti Khalijah, Isa Kamari, Farizwan Fajari, Kwok Min Yi, Santha Bhaskar and Darren Ng, to represent the different art genres. The commercial was broadcast on free-to-air TV channels, digital out-of-home media, online media platforms, as well as NAC's social media channels in the 3<sup>rd</sup> and 4<sup>th</sup> quarter of 2020.

#SGCultureAnywhere has reached many around Singapore and internationally, and this is evident in the resonance that the campaign has had with people from all walks of life. The hashtag count has exceeded 22,000, with over 400 pieces of coverage across broadcast, print and online platforms since its launch on 23 April 2020. More than 97% are user-generated content by local artists and personalities, arts community, cultural institutions (e.g. the National Gallery Singapore and Esplanade), and members of the general public who showed their support for the arts in their own way.

## 2. Commissioned Work and Partnerships

NAC also actively commissioned 15 digital programmes and projects which provided support to the arts sector to introduce new audience experiences, as well as generate work opportunities, particularly for arts freelancers. Digital programmes commissioned include works presented at NAC's festivals, as well as in collaboration with partners such as Singapore Press Holdings Lianhe Zaobao, Hear65, Vidsee among others. 13 projects have since been completed and two are currently in progress.

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## #STAYHOMESTAYLIT2020



#StayHomeStayLit2020 was generally well-received by the literary community, which included local authors, poets, publishers, and independent bookstores.  
Credit: Sing Lit Station

**WHEN** April – August 2020

This digital initiative presented by Sing Lit Station encouraged readers to discover Singapore literature, affectionately known as SingLit, while they spent time at home during the pandemic.

33 creatives recommended 33 of their favourite SingLit picks, accompanied by reviews and original responses to SingLit titles created by artist-designers in their preferred mediums – from illustrations to music and interactive media. Readers also joined the conversations to share their #SingLit reviews and responses with the hashtag #StayHomeStayLit2020, along with information on where to purchase the books, in a show of support for the authors, local publishers and independent bookstores. They could also interact with their favourite writers through the campaign’s social media platforms.

## 30 DAYS OF ART



(From Left) Dancers Priyadarshini Nagarajah, Davinya Ramathas and Sarenniya Ramathas perform *Prati Sandhi (Reunion)*, which is inspired by the classic Hindu scripture, the *Bhagavad Gita*.  
Credit: Bhaskar’s Arts Academy

**WHEN** June – July 2020  
**PARTNERS** Singapore Press Holdings (The Straits Times)

A month-long series published in print in The Straits Times (ST) Life, digitally on ST’s Stay Home Guide and on its podcast, 30 home-grown artists and arts groups from the literary, visual and performing arts sectors were commissioned to produce works around the theme of ‘When All This Is Over’. Their creative musings covered a broad range of topics – from the COVID-19 pandemic to love and loss and family. Highlights included poetry, prose by writers O Thiam Chin, Marc Nair, Clara Chow and Deborah Emmanuel, a dance performance inspired by classic Hindu scripture the *Bhagavad Gita* and performed by Bhaskar’s Arts Academy, as well as short film, *Views*, directed and produced by actor Erwin Shah Ismail.

## AN AFTERNOON WITH LIANHE ZAOBAO



*An Afternoon with Lianhe Zaobao* (早报午乐场) was an online series that introduced viewers to home-grown artists who performed local and international works.

**WHEN** May – June 2020  
**PARTNERS** Singapore Press Holdings (Lianhe Zaobao)



Over four Sunday afternoons, this online concert series showcased on Zaobao.sg’s digital platforms introduced viewers to home-grown compositions and international pieces, through an operatic voice recital, a poetry reading, as well as classical and Chinese chamber music performances. A variety of freelance performing arts practitioners were involved in this series, such as acclaimed music conductor Wong Kah Chun, theatre practitioner Neo Hai Bin, and many other musicians, singers and producers. In particular, viewers enjoyed a multi-cultural experience in the poetry reading segment, where theatre performers Jodi Chan, Jo Kwek and Siti Khalijah Zainal recited Chinese and Malay poems by Khoo Seok Wan, Tan Chee Lay, and Isa Kamari among others, as well as short stories by local authors.

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## HEAR65: SING ALONG SG



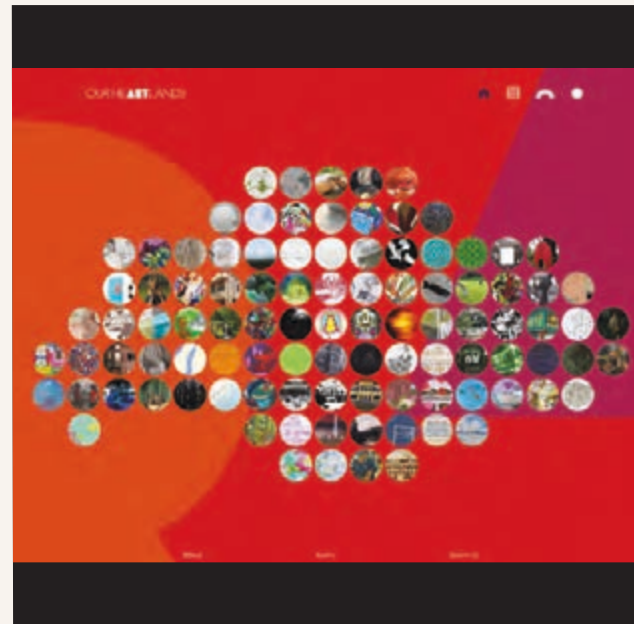
Sing along sessions with Sezairi and Joanna Dong from a digital karaoke concert series that featured up to 16 Singaporean acts from different music genres and languages.  
Credit: Bandwagon

**WHEN** May – June 2020  
**PARTNERS** Bandwagon



Hear65, the national movement celebrating Singaporean music, launched a month-long digital karaoke concert series - *Hear65: Sing Along SG*. Hosted by actress and host Munah Bagharib, it was presented across four Saturdays on multiple platforms and featured a line-up of 16 Singaporean acts from different genres and languages. The programme also provided work opportunities for over 100 self-employed practitioners from the arts community.

## OUR HEARTLANDS



Our Heartlands microsite landing page showcasing 100 artworks developed by homegrown artists.  
Credit: Plural Art Mag

**WHEN** May – August 2020  
**PARTNERS** Plural Art Mag

While Singaporeans collectively stayed home for several months in 2020, 100 homegrown artists created visual artworks in response to the places and spaces that remained close to their hearts, even as those sites were closed to the public.

The spaces ranged from personal favourites such as an independent bookstore in the Tiong Bahru neighbourhood, to iconic landscapes at Botanic Gardens and CHIJMES.

The artists' works are showcased online, together with their reflections on these places and the inspirations behind their works. 20 of these works were also featured in a separate series of articles, juxtaposed against photographs of the original sites.

## THE CRAFT OF ART



VOICES: *The Craft of Art* comprised of short documentary series featuring local artists across various artists disciplines.  
Credit: Viddsee

**WHEN** September – November 2020  
**PARTNERS** Viddsee Pte Ltd

This short documentary series, produced in collaboration with short film platform Viddsee, spotlights five Singaporean artists across different artistic disciplines – illustrator Lee Kow Fong, musician Shabir Tabare Alam, contemporary dancer Sufri Juwahir, visual artist Farizwan Fajari (also known as Speak Cryptic), and potter Jean Adrienne Wee. Viewers had the opportunity to get up close with the artists in their studios to witness their practice and the process behind their craft, and learn what inspires them. In their own words, the artists shared intimate reflections on their work, artistic journeys and experiences. The artists also created exclusive collectibles and offered meet-and-greet sessions to further engage audiences through giveaways.

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## TUTTI SINGAPORE



Percussionists performing their diverse drumming styles for *Tutti Singapore*.  
Credit: Singapore Chinese Orchestra Company Limited

**WHEN** April – May 2020  
**PARTNERS** Singapore Chinese Orchestra Company Limited



*Tutti Singapore* is a percussion-based music video designed to inspire and rally Singaporeans when live performance venues were shut in 2020. 41 musicians from different music groups, demographics and ethnicities, alongside 14 musicians from Singapore Chinese Orchestra (SCO) and Singapore National Youth Chinese Orchestra (SNYCO), performed their diverse drumming styles in harmony and unison in their own homes.

## FROM THE LIVING ROOM



Local Chinese dance practitioners Li Ruimin and Zheng Long performing Chinese dance with a Sinophone approach.

**WHEN** May – June 2020



NAC launched a series of 30 home-based arts performances, streamed live online every weekday night from 11 May to 26 June. *From the Living Room* was an opportunity for audiences to engage with artists and discover insights to their craft, spreading positivity to Singaporeans through regular arts programming and enriching lives during the Circuit Breaker period. Each session was hosted by an arts practitioner, who introduced viewers to classical music, ethnic and fusion music and dance performances.

A total of 108 performing artists across Singapore's theatre, dance and music sectors came together to make this happen. The series was supported by three creative producers and a five-member video and audio production team.

## STREETS OF HOPE



*Streets of Hope* along Orchard Rd, featuring selected works by Azrizal B Abu Che', Eugene TYZ, Clarissa Maskilone, Aaron Yeo, Colin Justin Wan and GalactickCaptain.

**WHEN** June – September 2020

As the first and possibly the largest presentation of homegrown artists along the streets of the Civic District, *Streets of Hope* featured original artworks by 367 local artists, to lift the spirits of Singaporeans as the nation experienced an unprecedented time together. A colourful sight to behold, this NAC-commissioned project revealed the breadth of Singapore's unique and multicultural visual arts scene, as artists across generations, backgrounds and mediums presented creations ranging from Chinese calligraphy to batik painting, photography to illustrations, performance art and contemporary paintings. The *Streets of Home* collection was also made available on NAC's Facebook page and the Gillman Barracks website for those at home to explore the full collection online anytime and anywhere.

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## VOICES FROM THE HEART



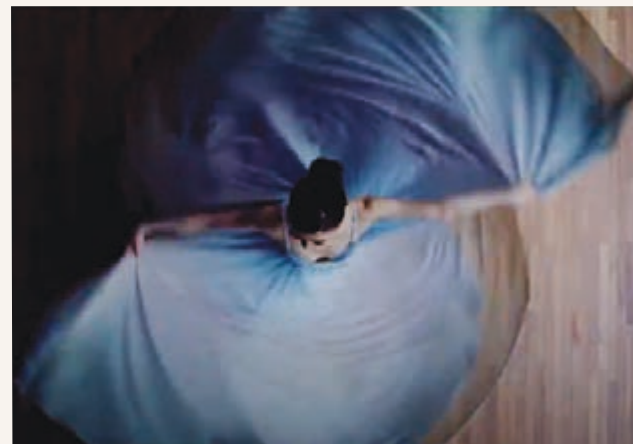
Migrant workers Thanopal Shankar reciting *Aaru Maname Aaru* by Kannadasan and Ramasamy Madhavan reciting his poem *Empty World* from the anthology, *Call and Response*.

**WHEN** June – August 2020



Literary enthusiasts from Singapore’s migrant workers community connect with home-grown poets over their love for poetry and community in this series of three videos in Bengali, Tamil, and English. The first two videos feature works from *Call and Response*, an anthology of local poetry penned in response to original poems by migrant workers and published by Sing Lit Station. Each video showcases a migrant worker and their counterpart local poet reciting their paired poems. In the third video, four migrant workers dedicate excerpts from classic Tamil and Bengali poems to their loved ones back home. Those featured also share glimpses of their daily lives, and reflect on their personal journeys during difficult times.

## DANCE TO A NEW BEAT



SDT dancers at Jewel Changi Airport and the National Gallery. Credit: Singapore Tourism Board, National Arts Council

**WHEN** 15 September 2020  
**PARTNERS** Singapore Tourism Board



The first in a trilogy of dance films in collaboration with Singapore Tourism Board, *Dance to a New Beat* was presented by Singapore Dance Theatre (SDT), with music by Singapore Symphony Orchestra (SSO). The short film put together by 15 performers inspired audiences, positioned Singapore as the destination of choice for Singapore arts and culture, and profiled talents of our flagship arts groups, SDT and SSO.

## LIGHTS UP! - THE NON-ESSENTIAL CHAN-TAN SONGBOOK



Esplanade presents *Lights-Up! The Non-Essential Chan-Tan Songbook* – a 45-minute showcase of classic musical theatre creations that featured a mix of established and emerging freelance artists, musicians, and creatives, produced by Dream Academy. Credit: The Esplanade Company Ltd

**WHEN** November – December 2020  
**PARTNERS** The Esplanade Co Ltd



The 45-minute showcase of Selena Tan and Elaine Chan’s classic musical theatre creations featured a mix of established and emerging freelance artists, musicians and creatives. Under the production of Selena Tan, creative direction of Jo Tan, and musical director Joel Nah, Singapore’s top artists and young talents performed their unique renditions of memorable songs from homegrown theatre classics such as WILD RICE’s first-ever pantomime *CINDEREL-LAHI!*, Dream Academy’s beloved *Dim Sum Dollies*, as well as National Day songs such as *Reach Out for the Skies*. Making its online premiere on Offstage, the Esplanade’s online guide to the performing arts, as well as NAC’s social media platforms, the variety show was available for online viewing for two months.

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## SINGAPORE MEMORIES



Meet Me at The Void Deck by Reza Hasni was one of the many artworks developed and exhibited online.  
Credit: Reza Hasni and BBC StoryWorks

**WHEN** October 2020 – March 2021  
**PARTNERS** BBC StoryWorks

The starting point for this digitally crowdsourced art exhibition were readers' submissions of their favourite memories of the Lion City, sharing places, meals and activities that they had experienced locally. 37 up-and-coming artists known for their quality work and innovative styles were selected to create digital artworks as a response. This collaborative aspect of the project aimed to uncover the voices of a multicultural community and encouraged self-reflection on the Singaporean identity. The artworks were showcased online, and four Augmented Reality (AR) filters were developed and published on social media platforms for audience interaction.

### 3. Digital Presentation Grant for the Arts

The Digital Presentation Grant for the Arts (DPG) was introduced to support ground-up efforts by artists and arts organisations to showcase their works in digital formats. Through projects supported by the grant, work opportunities were also created for arts practitioners, and industry capabilities in producing digital arts content were honed and developed. Several arts education programmes were presented via digital formats during this time, to ensure that schools and students continued to be engaged through the arts digitally.

The successful projects were testament to the resilience and flexibility of our arts sector, as many artists and arts groups were able to tap on the DPG scheme to pivot their work in the face of COVID-19.



## JASS@HOME: CELEBRATING UNESCO INTERNATIONAL JAZZ DAY 2020 (SINGAPORE EDITION)



JASSO musicians and guest artists perform their rendition of the folk song *Singapura*.  
Credit: Jazz Association (Singapore)

**WHEN** 30 April 2020  
**PARTNERS** The Straits Times



One of the first recipients of the DPG was the Jazz Association (Singapore) (JASS) which presented a digital concert programme in conjunction with UNESCO International Jazz Day, which falls on 30 April every year.

Hosted by Jeremy Monteiro (JASS' Executive and Music Director), the concert included a virtual jam session featuring a swinging version of well-loved folk song *Singapura*. Performers featured on the programme include Jeremy himself, JASS Associate Music Director Weixiang Tan, Christy Smith (bass), Tamagoh (drums), Alemay Fernandez (vocals), and many more.

Apart from performances, the programme also included a panel discussion on jazz composition, and the owners of music venues Blu Jaz Café and Maduro shared their experience of running local jazz establishments.

The digital production was well received, with the support of a broadcast partnership with The Straits Times.

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## DIGITAL ODE TO JOY



Beneficiaries from the non-profit childcare centre, Child at Street 11, who contributed original artwork were featured in the performance video.  
Credit: Wong Kah Chun

**WHEN** 7 May 2020  
**PARTNERS** The Straits Times & German Embassy of Singapore



Leading Singapore conductor Wong Kah Chun assembled a team of international musicians and singers in a musical movement of global solidarity amid the pandemic to perform an extract of Beethoven's *Ode to Joy* virtually in a three-minute music video.

Paying tribute to Beethoven on the 250<sup>th</sup> anniversary of his birth, it featured a multi-generational virtual orchestra, stemming from the Asian concept of three generations under one roof. Musicians from the Singapore Chinese Orchestra, Nuremberg Symphony, London Philharmonic, Minnesota Orchestra, Japan Philharmonic, Royal Liverpool Philharmonic and Dresden Boys Choir were featured alongside rising talents from Singapore, with the youngest being only 10 years old. Beneficiaries from the non-profit childcare centre, Child at Street 11, also contributed original artworks which were featured in the performance video.

This short video launch also kick-started an inclusive worldwide campaign for short musical submissions of *Ode to Joy* from the global community, pieced together to form a more extensive 360-degree virtual orchestra and choir video compilation of the symphony. This was subsequently launched online on 30 July 2020.

## BODY X THE CULPRIT



*BODY X The Culprit* opening scene.  
Credit: Danny Yeo

**WHEN** 9 – 13 September 2020

The latest in the *BODY X* series of Mandarin-language mystery plays, *BODY X The Culprit* was presented digitally for the first time. The team of established theatre practitioners behind this original production, led by veteran Danny Yeo, explored a new way of presenting the immersive-interactive work in a choose-your-own-adventure format online.

Unlike its previous live versions such as *BODY X The Wedding* (2014), commissioned by Singapore Writers' Festival and *BODY X The Rehearsal* (2016), supported under NAC's Presentation and Participation Grant where audiences could move around the physical performance spaces, in this digital version, audiences unraveled the mystery behind the death of a regular customer at a coffeeshop by navigating online. They moved between scenes at any time to witness the interactions between the various characters such as the coffeeshop's owner, cleaner and hawker, revealing the complex web of relationships between the characters, conflicts and potential motives for murder.

At the end of the show, audiences could choose to interrogate a suspect live, discuss the case among themselves online, and finally, vote for the character they suspected to have committed the murder.

## DURYODHANAN



Guests using VR headsets to view the AR performance.  
Credit: Agam Theatre Lab

**WHEN** 20 February 2021  
**WHERE** National Gallery Singapore & Digital  
**PARTNERS** Vostok VR

An original work by AGAM Ltd, *Duryodhanan* is the young company's first attempt at marrying technology with theatre to present a vernacular classic as a Tamil Augmented Reality (AR) and Virtual Reality (VR) performance in Singapore.

The company partnered Vostok VR, a Singapore-based VR and 360-degree video production company, to produce the monologue, *Duryodhanan*, in the form of a mobile application. Performed by veteran actor Re. Somasundram, the excerpt is based on an antagonist in the Indian epic the Mahabharata, and presented with the use of volumetric capture and AR technology.

The launch event for the mobile application was graced by Minister for Culture, Community and Youth & Second Minister for Law, Edwin Tong on 20 February 2021 at the National Gallery Singapore, and attended by guests from the NAC, Esplanade, Mediacorp, Indian Heritage Centre, and the Singapore Indian Education Trust.

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## THE ARGUMENT ON MEMORIAL BY YANG LINGPO



Sineelyeheng's puppeteers prepare for the recording of its digital project.  
Credit: Sineelyeheng Teochew Troupe and Traditional Arts Centre (Singapore)

**WHEN** 21 November 2020  
**PARTNERS** Traditional Arts Centre

Sineelyeheng Teochew Troupe presented a 45-minute excerpt from the well-known opera *Yang Warrior Family*. Sineelyeheng is Singapore's only Teochew opera troupe that performs with traditional puppets operated by metal rods. The project was coordinated by Traditional Arts Centre (Singapore), recorded digitally and uploaded onto the troupe's social media platforms. Accompanied by English and Chinese subtitles, the recording attracted over 6,200 views. This is one of Sineelyeheng's first digital performances, which had encouraged the troupe to explore new ways to present its works to a wider audience in the wake of the pandemic.

## SITA

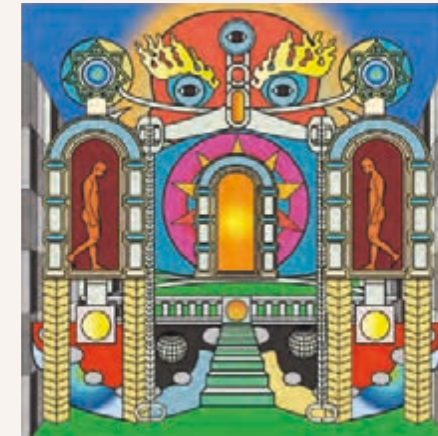


Apsaras Arts' dancers digitally superimposed over a painting by Raja Ravi Varma for the digital production *SITA*.  
Credit: Apsaras Arts

**WHEN** 5 September 2020  
**PARTNERS** Indian Heritage Centre (Singapore)

Apsaras Arts presented *SITA*, an innovative 40-minute digital dance production depicting stories from the ancient epic Ramayana told from the heroine Sita's point of view. The dancers were digitally incorporated into five paintings by celebrated Indian artist Raja Ravi Varma (1848-1906). The choreography, music, lyrics and costumes were specially created for this digital production, taking inspiration from the original paintings. *SITA* was screened on 5 September at the Indian Heritage Centre (Singapore)'s digital *CultureFest 2020*.

## CENTRE FOR ALTERED TOGETHERNESS



*Lost Harmony I* by Reza Hasni (2020).  
Credit: Reza Hasni

**WHEN** 31 December 2020

*Centre for Altered Togetherness (C-A-T)* was a web-based interactive exhibition curated by Tulika Ahuja. It was a collaboration between various artists from different disciplines and presented new digital drawings by artist Reza Hasni, and brought to life by interactive artist, Tiong Hong Siah. Reza Hasni's drawings are themed on the hyperreality that was the fusion of the natural and artificial world. When combined with the power of interactive web design, the drawings stimulate immersive virtual realities that invite visitor's exploration, contemplation and restoration. C-A-T was presented as a sub-page under an existing website, [www.mamamagnet.org](http://www.mamamagnet.org), and presents an interesting take on the art-going experience – now shifted to an entirely digital realm.

The virtual worlds produced by Reza Hasni signals a shift away from his two-dimensional motion-graphic work. The viewer is invited to move through these worlds and interact with other visitors in real-time. The experience has a chaotic element to it; cleverly masking the recurring anxieties experienced through the pandemic and what the creators envision as a form of "altered togetherness".

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## RECONNECT 2



Screen render, *Reconnect 2* by 3D artist Chen Jun Tao, for Modern Art Society (Singapore).  
Credit: Modern Art Society

**WHEN** 31 March 2021

*Reconnect 2* was a virtual exhibition created entirely on the Sims 4 gaming platform, with close to 100 works by members of the Modern Art Society Singapore. Established in the early 1960s, MASS is one of the oldest art societies in Singapore.

*Reconnect 2* was a welcome move for the society as a means of reconnecting with a younger generation of audiences through the popular Sims gaming platform. This was the first time MASS had presented members' works in a virtual Sims realm, and further created greater accessibility in engaging arts audiences in light of gallery and exhibition closures.



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### C. Capability Development Scheme Grant for the Arts (CDSA)

The ACRP also saw the launch of the time-limited scheme, Capability Development Scheme for the Arts (CDSA), which provided grant support for arts self-employed persons (SEPs) and employees of arts organisations to upskill and grow capabilities through training programmes, particularly in priority areas such as digital technology, entrepreneurship, audience engagement and art-form specific training. To complement the grant, NAC also commissioned local arts organisations and arts practitioners to conceptualise and deliver training programmes for the arts sector, such as online courses on playwriting, volunteer management, and a conducting masterclass.

### D. Rental waivers

Rental waivers were also provided to defray costs of government-owned spaces to support our arts organisations and artists. Eligible tenants, including arts organisations that are registered charities on Ministry of Culture, Community and Youth (MCCY)-owned properties, have received a total of up to four months of rental waivers. Others, such as eligible non-residential, non-commercial tenants on government-owned properties also received a total of up to two months of rental waiver.

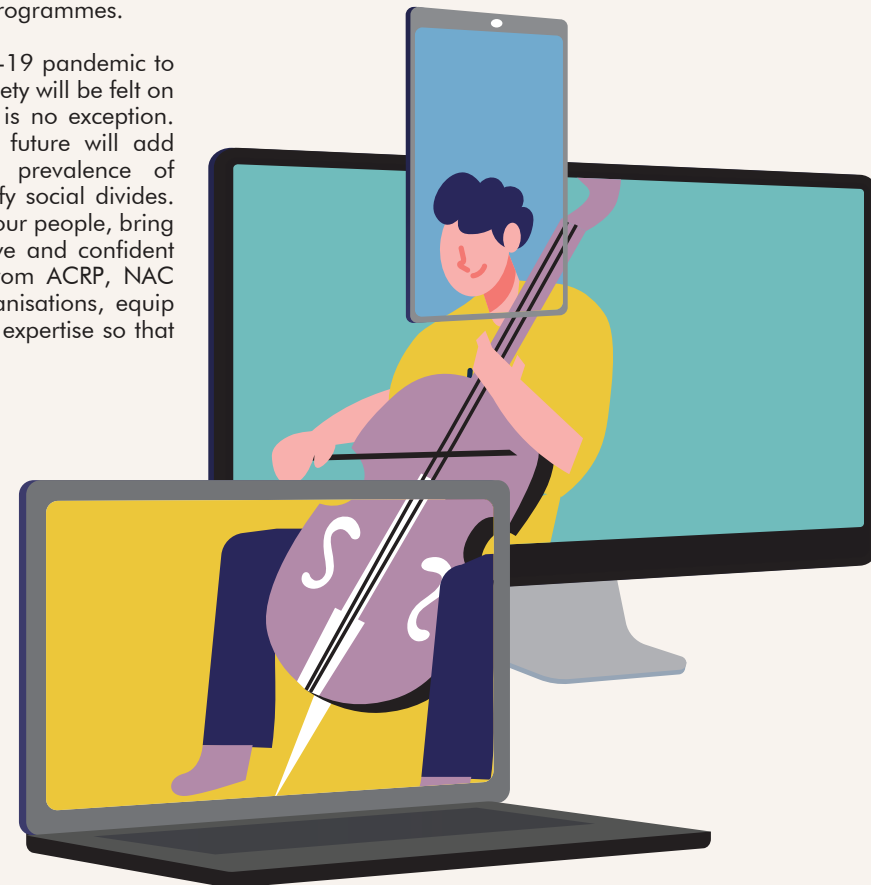
### E. Venue Hire Subsidy for performances, exhibitions, rehearsals and workshops

To support arts organisations and artists in carrying out permitted arts and culture activities under prevailing advisories, subsidies for venue hire and in-house production costs were introduced for selected arts venues. Originally introduced at 30% in early 2020, the venue hire subsidy was subsequently increased to 80% since the start of Phase 2 of Singapore's re-opening in June 2020.

### CONCLUSION

The COVID-19 pandemic has deeply impacted our arts and culture scene and the ACRP has provided much-needed support to sustain livelihoods and retain talent, develop capabilities and support digitalisation efforts to prepare the sector for a new normal. As of 31 March 2021, through the support of ACRP, NAC has supported over 12,000 work and training opportunities for arts practitioners, of which more than 5,000 were for self-employed persons (SEPs). It has also generated more than 680 digitalisation projects and programmes by our arts and culture practitioners. Across the larger culture sector, the ACRP has supported a further 1,000 job and training opportunities for arts practitioners, and over 700 additional digitalisation projects and programmes.

As the country progresses from the COVID-19 pandemic to an endemic, the impact on Singapore's society will be felt on all fronts, and the arts and culture sector is no exception. Economic uncertainty and anxiety of the future will add pressures on Singaporeans, while the prevalence of digitalisation and social media may amplify social divides. The arts has the ability to uplift and inspire our people, bring them together and build a caring, cohesive and confident society. Through the additional support from ACRP, NAC aims to build up our artists and arts organisations, equip them with essential capabilities and digital expertise so that they can emerge stronger.



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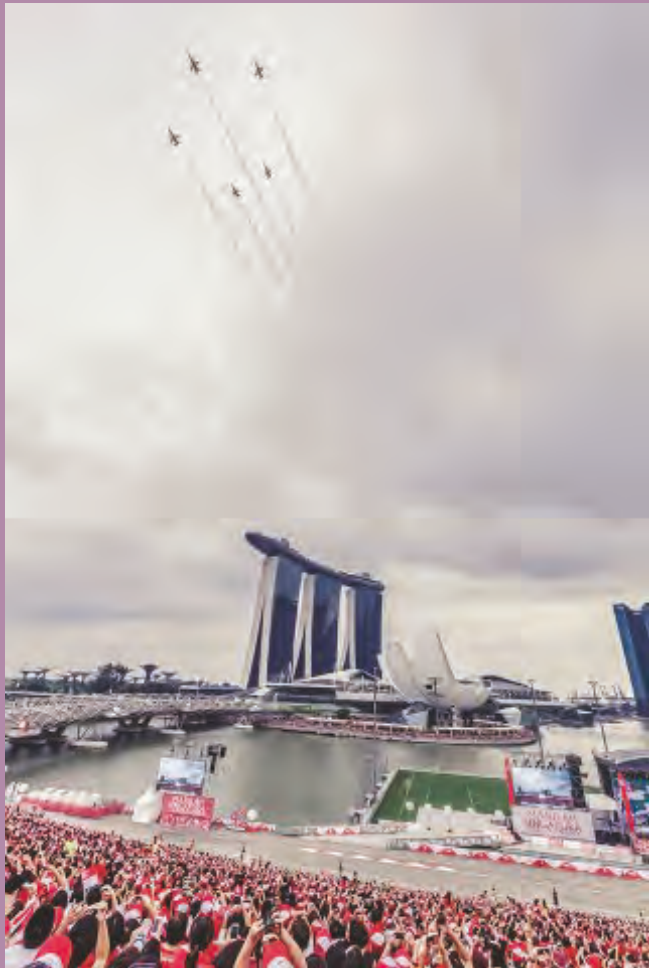
# ADVANCING THE ARTS IN CHANGING TIMES



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A vibrant arts and culture landscape is integral to a mature and confident society. Our people turn to the arts for comfort and inspiration during turbulent times, matched by the resilience of our artists and arts groups. Our support empowers the arts sector to overcome challenges, gain valuable skills in presenting content across digital and hybrid platforms, and reach new audiences.

- 1. *Sunset* by Lai Wei Min, 2020
- 2. *Dance To A New Beat* by Singapore Dance Theatre & Singapore Symphony, 2020
- 3. *The Wind Rises* by Casey Tan, 2020
- 4. *Waiting On A Phantom Limb* by Kimberly Kiong, 2020
- 5. *Up And Beyond* by Kevin Siyuan, 2015

## SINGAPORE WRITERS FESTIVAL 2020



SWF Closing Debate: *This House Believes Singapore Would Survive the Zombie Apocalypse* featuring the proposition: Arianna Pozzuoli, Imran Hashim, Suffian Hakim and Stephanie Dogfoot and the opposition: Marylyn Tan, Joel Tan, Jo Tan and Rebekah Sangeetha Dorai, on whether Singaporeans would be able to survive in a zombie apocalypse.  
Credit: Lumiere Photography



SWF Literary Pioneer Exhibition featuring Tamil writers Rama Kannabiran, Ma Ilangkannan and P Krishnan.

**WHEN** 30 October – 8 November 2020  
**WHERE** The Arts House & Digital  
**REACH** 66,500



For the first time, the Singapore Writers Festival (SWF) 2020 reached domestic and international audiences through a hybrid model, featuring over 200 Singaporean and international authors and presenters across 160 online, physical, and hybrid programmes. The video-on-demand programmes were available till 18 November 2020 for audiences who purchased Festival passes.

In its 22nd edition, SWF 2020 featured prominent writers from across the globe, including literary titan Margaret Atwood, award-winning author Zadie Smith, fantasy fiction writer Cassandra Clare and famed Chinese science fiction writer Liu Cixin, and Singaporean writers Cyril Wong, Melissa De Silva, Tan Xi Zhe, and Noor Aisya Buang, to name a few.

Festival highlights included:

- SWF Literary Pioneer exhibition, co-presented with The Arts House, featured the life and literary accomplishments of three seminal pioneer Tamil writers, Rama Kannabiran, Ma Ilangkannan and P Krishnan.
- SWF Playground, co-presented with Closetful of Books, Act 3 International, Act 3 Theatrics, Story Connection Ltd and Elieth Sardinas, featured programming for families.
- Youth Fringe, co-presented with Singapore Book Council, featured 6 youth programmes by 11 youth curators.
- Southeast Asia Focus, co-presented with Sing Lit Station featured 12 programmes by 27 Southeast Asian writers.
- Cross-cultural programmes including bilingual panels and storytelling for adults and children, inclusive programmes for children with special needs, and poetry spotlight in Tagalog, Bengali and Korean.

## BUY LOCAL, READ OUR WORLD #BUYSINGLIT



Thread Presents Convey - a collaborative piece by six artists inspired by Candavre Exquis (French for Exquisite Corpse) at Pasir Panjang Power Station.  
Credit: #BuySingLit

**WHEN** March – October 2020  
**WHERE** Islandwide & Digital  
**REACH** 98,000

#BuySingLit is an NAC-initiated and industry-led movement to raise public awareness of and support for Singapore literature. The fourth edition of #BuySingLit took place across Singapore from March to October 2020, with a mix of physical and digital programmes. Programmes such as the Malay Book Fair (which took place from 13 to 20 September), in collaboration with Wisma Geylang Serai, encouraged greater support for Singapore's literary sector, by showcasing homegrown authors, illustrators and publishers. The 2020 edition also supported interdisciplinary and multidisciplinary collaborations.

#BuySingLit programme partners, Sing Lit Station held two innovative online Silent Disco sessions on a Discord server, featuring music-based SingLit works, by local musicians, while 24OWLS presented *Thread Presents Convey*, a physical programme held at the Pasir Panjang Power Station, featuring six homegrown artists in a collective poetry and visual performance.

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## SINGAPORE ART WEEK 2021



(Top) Minister of State for Culture, Community and Youth & Trade and Industry, Alvin Tan taking the electric car round a drive-through exhibition, Moo Moo PARK, presented by the MeshMinds Foundation in partnership with the Singapore Chinese Cultural Centre (SCCC); (Bottom) Second from Right, Parliamentary Secretary for Culture, Community and Youth & Social and Family Development, Eric Chua being introduced to Art Skins on Monuments – (Re)rooting by artist Joanne Ho, Leftmost, at the Light to Night Festival.



Visitors at boutique art fair S.E.A. Focus Curated: hyper-horizon at Tanjong Pagar Distripark during Singapore Art Week 2021. Credit: Toni Cuhadi, Courtesy of S.E.A. Focus, Singapore.



Minister for Culture, Community and Youth & Second Minister for Law, Edwin Tong speaks to Cultural Medallion recipient, Teo Eng Seng, at Telok Kurau Studios, during the programme Telok Kurau Showcase – The Phase – commissioned for Singapore Art Week 2021.

**WHEN** 22 - 30 January 2021  
**WHERE** Islandwide & Digital  
**REACH** Over 800,000



Singapore Art Week (SAW) returned for its ninth edition to celebrate Singapore's vibrant artist community emerging stronger from a challenging season of the COVID-19 pandemic. Over 100 physical and hybrid events took place across Singapore at arts and cultural institutions, galleries, art precincts, independent art venues and public spaces, as well as digitally.

With a record number of commissions, SAW continued to spotlight artistic innovations, and how artists were inspired by new possibilities for the future of art. Two key clusters of commissions in both Gillman Barracks and Tanjong Pagar Distripark (TPD) were well received, with anchor programme

S.E.A. Focus returning for its third edition through a physical presence at TPD alongside a digital showcase of contemporary art from Southeast Asia.

Another highlight was the SAW Art Symposium, where art professionals and cultural leaders from Singapore gathered with their international counterparts virtually. Over several sessions organised in hybrid format, speakers discussed the impact of the global pandemic on the arts ecosystem in Singapore and overseas, reflected through various aspects such as art and technology, festival programming, and the future of the art economy.

SAW also continued to offer visitors fresh experiences through a wide showcase of installations and programmes in unique spaces such as shopping malls, carparks and national parks across the island. Audiences could also tune in online to a newly curated SAW Digital experience of virtual

exhibitions, conversations and video essays anytime and anywhere.

Singapore-based artists and institutions forged ahead with international collaborations despite closed borders. For example, LASALLE College of the Arts and Sotheby's Institute of Art Online presented an online panel discussion on curating Asian art in the 21<sup>st</sup> century, and local collective INTER-MISSION collaborated with Interdisciplinary Art Festival Tokyo (IAFT) on *Deep Field Cinema* to explore the intersections of media, technology, and the digital viewing experience, through a series of online screenings, performances and conversations.

Even during trying times, SAW marked yet another successful edition with a reach of over 800,000, bringing the uplifting power of art to online and offline audiences both at home and abroad.

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## REWRITTEN: THE WORLD AHEAD OF US



*BOND*, a sculpture by architectural artists Jerome Ng and Zed Haan featuring prose and poetry exploring concepts of human presence and connections, at Ang Mo Kio Linear Park.  
Credit: Finbarr Fallon

**WHEN** 22 January – 6 June 2021  
**WHERE** Islandwide  
**REACH** Over 1.4 million  
**PARTNERS** National Parks Board, Public Utilities Board, Land Transport Authority, Housing Development Board

This series of 14 text-based public artworks by Singapore artists, some inspired by homegrown writers and literary works, contemplate the multitude of changes – from the

minute to the tremendous – experienced in our daily lives since the onset of COVID-19. Sited across eight parks spanning east to west on the NParks Coast-to-Coast trail, the artworks were conceptualised during Singapore’s Circuit Breaker period in 2020, as a spirited response from the arts community to concerns and experiences caused by the pandemic. The physical presentation was also accompanied by public programmes and tours offering insights into the creative process and concepts behind the works.

## ART AFTER DARK: ABOVE & BEYOND



Artist Nandita Mukand talking about her works in her solo exhibition at The Columns Gallery.

**WHEN** 6 – 15 November 2020  
**WHERE** Gillman Barracks & Digital  
**REACH** 3,700  
**PARTNERS** Friends of Museum Docents

Art After Dark: Above & Beyond complemented the strong and consistent roster of visual arts programmes by the tenant galleries of Gillman Barracks. Art lovers and the curious spent time in the lush surroundings of the barracks to engage with contemporary art from Singapore and beyond, through a range of offline and online activities from art activations and live artmaking, to online film screenings, panel discussions, and docent tours. The introduction of a hybrid format for the popular Art After Dark series allowed the NAC’s Gillman Barracks Programme Office to refine its programming efforts around enhancing public appreciation of Singapore’s visual arts. This successful outing has prompted the launch of new digital projects such as *Pretty Exciting Stuff* – a video series featuring Singaporean artists in conversation with the everyman.

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## GOT TO MOVE 2021



XITY Augmented Reality Application by RAW Moves invited audience members to view their lived surroundings with creativity and fresh perspectives.

**WHEN** 22 December 2020 - 31 March 2021  
**WHERE** Digital  
**REACH** Over 2.2 million  
**PARTNERS** Various

Got to Move is a movement that aims to raise awareness of the value of dance and to increase support towards the local dance scene. For its sixth year, Got to Move was presented as a digital dance festival, celebrating innovation and experimentation through cross-genre, inter-disciplinary works that digitalised the creation, artmaking and presentation of dance works.

Five projects were commissioned, each unique in their use of technology to engage audiences through dance. These were supplemented by a #100dancestories campaign on Instagram, spotlighting 100 dancers from the community to share their experiences, works and journey with dance.

## NATIONAL INDIAN MUSIC COMPETITION 2020



Violin Intermediate prize winners (Left to Right) Swathi Kumar, Shruthi Kumar, Sreeranjani Muthu Subramanian and Nippani Srisha Murthy.

**WHEN** 14 - 20 December 2020  
**WHERE** Digital  
**REACH** 8,300

First organised in 1998, the National Indian Music Competition (NIMC) is a triennial national competition celebrating young talents among Singapore's diverse Indian music community. Held in a digital format, the NIMC 2020 received 170 registrations across eight instrument categories – of which 48 participants were awarded for their performances.

## SINGAPORE INTERNATIONAL FESTIVAL OF THE ARTS V2.020



The mrbrown show LIVE! performed at KC Arts Centre, as part of SIFA v2.020. Featured in picture; mrbrown and Marc Nair. Credit: Arts House Limited

**WHEN** May – December 2020  
**WHERE** Various & Digital  
**REACH** 23,000  
**PARTNERS** InsiderTV, M-Social Hotel, The Projector, SINDie, F&B partners, others

An arts festival reimagined for the future, the Singapore International Festival of Arts (SIFA) adapted swiftly to a hybrid format in 2020, featuring a series of curated virtual events from talks and workshops to music programmes, as well as a selection of live performances and film screenings. Audiences accessed the digital offerings through SIFA's new All-Access online platform, designed to engage audiences digitally both at home and abroad. SIFA v2.020 celebrated the resilience and creativity of our artists, and provided opportunities for them to enhance their capabilities in the new normal.

SIFA v2.020 also provided opportunities for audiences to experience online content that delved deeper into these productions. For example, The Necessary Stage presented *Digital Traces: The Year of No Return*, a series of vodcasts exploring the theme of climate change through the eyes of the production's characters. The Finger Players introduced viewers to the world of OIWA through a film and virtual panel discussion about various aspects of the production.

SIFA v2.020 ended its successful run of 62 digital and live programmes, involving over 300 homegrown artists.

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## CULTURAL MEDALLION AND YOUNG ARTIST AWARD 2020



Cultural Medallion and Young Artist Award recipients with VIPs at the Engagement Session. (From Left to Right) NAC Chairman Goh Swee Chen, Irfan Kasban (YAA), Sarkasi Said (CM), Nicole Midori Woodford (YAA), President Halimah Yacob, Minister for Culture, Community and Youth & Second Minister for Law, Edwin Tong, Sushma Soma (YAA), Dr Vincent Leow (CM), Dr Yanyun Chen (YAA) and NAC CEO Rosa Daniel.

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

The two CM recipients conferred in 2020 are Sarkasi Said (Batik Painter) and Dr Vincent Leow (Contemporary Mixed Media Artist).

The four YAA recipients conferred in 2020 are Irfan Kasban (Multidisciplinary Artist), Nicole Midori Woodford (Filmmaker), Sushma Soma (Carnatic Vocalist) and Dr Yanyun Chen (Visual Artist).

2020 marks the 41<sup>st</sup> year since the Cultural Medallion was first instituted in 1979. To date, it has been conferred on 128 artists. The Young Artist Award, which was introduced in 1992, has been awarded to 163 recipients.

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## E-LEARNING PRIMER

**WHEN** 14 May 2020  
**WHERE** Digital  
**PARTNERS** National Institute of Education

In response to the social distancing measures and the implementation of home-based learning for schools, some NAC-Arts Education Programme providers explored digital modes of engagement when delivering arts education programmes to schools. NAC, in collaboration with the Visual and Performing Arts Group of the National Institute of Education, developed an E-learning Primer as a resource to provide some ideas and considerations when digitalising arts education programmes.

## DIGITALISATION OF NAC-ARTS EDUCATION PROGRAMME

**WHEN** April 2020 – present  
**PARTNERS** Tote Board, Ministry of Education & Institute of Technical Education

In response to the ensuing COVID-19 pandemic and Safe Management Measures imposed by MOE to keep students safe, there was a demand for digital/blended formats for existing NAC-Arts Education Programmes (AEP) from schools to ensure that students could still engage with arts learning experiences. Schools are able to tap on the Tote Board Arts Grant to provide the NAC-AEP for students.

NAC encouraged arts education providers to explore digitalising their programmes and supported many arts education groups and self-employed artists through the Digital Presentation Grant. A total of \$1,629,000 was given to support the digitalisation of over 250 programmes on the NAC-AEP 2019-2022 directory.

To facilitate easy access by schools to these new digital programme offerings, a new NAC – AEP digital directory was launched in July 2020. The directory currently lists over 500 digital programmes.

## INSPIRING DIGITAL LEARNING FOR THE ARTS WEBINAR

**WHEN** 8 & 10 December 2020  
**WHERE** Digital  
**PARTNERS** National Institute of Education

COVID-19 has profoundly changed the way educators teach and students learn. As a result of physical constraints due to social distancing measures introduced by governments worldwide, education institutions and educators have increasingly turned to digital/blended modes of teaching and learning. To assist arts educators and arts practitioners to deliver effective and impactful digital lessons, NAC commissioned National Institute of Education (NIE) to deliver the Inspiring Digital Learning for the Arts webinar where participants were introduced to various e-learning approaches in the arts.

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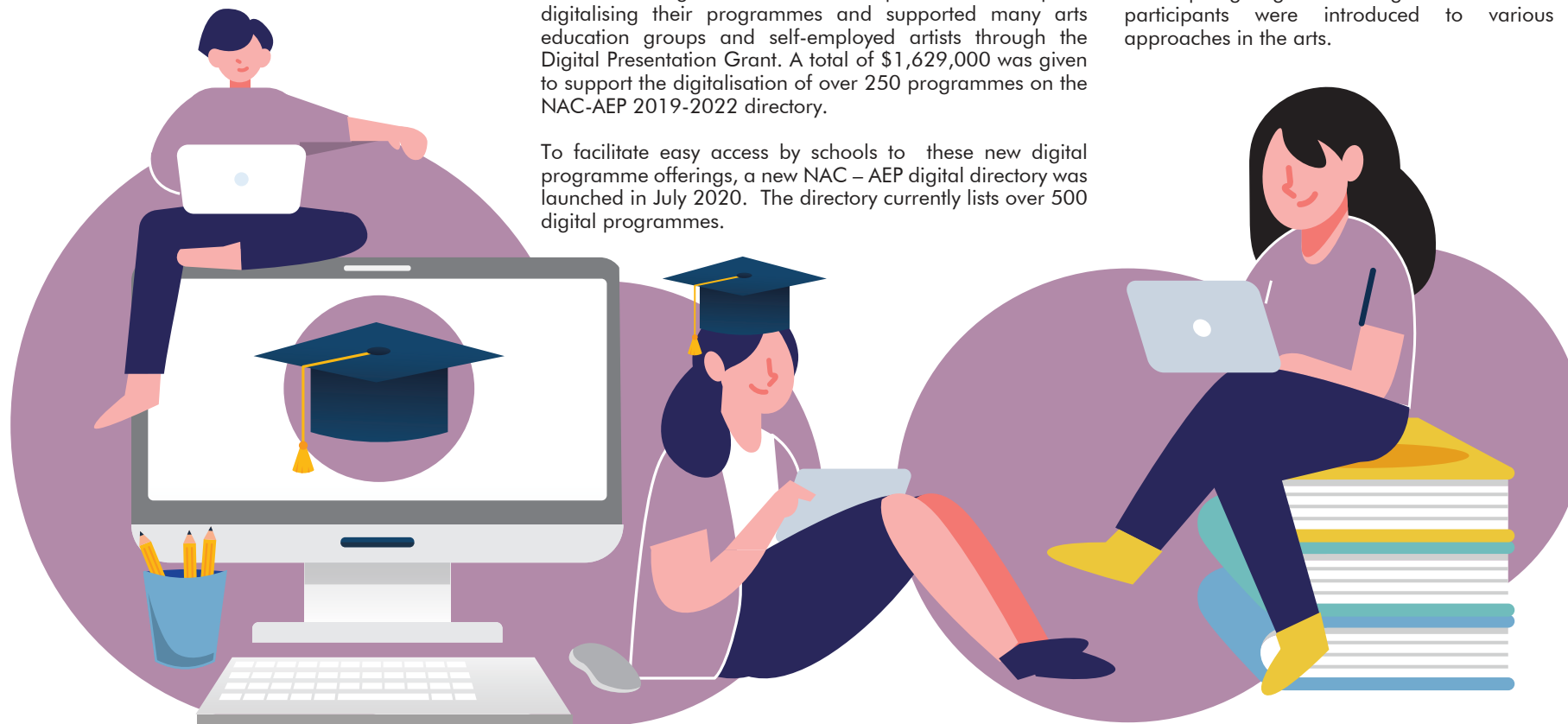
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## AN INTRODUCTION TO SAFE DANCE PRACTICE IN MOE SCHOOLS

**WHEN** January 2020 - present  
**WHERE** Nanyang Academy of Fine Arts  
**PARTNERS** Ministry of Education, Nanyang Academy of Fine Arts

NAC partnered the Ministry of Education (MOE) to appoint Nanyang Academy of Fine Arts (NAFA) to conduct an introductory course for all dance co-curricular activity (CCA) instructors in schools. Participants were equipped with essential knowledge and skills for safe dance practice approaches to help students build dance skills progressively, with minimal risk of injury.

To date, 393 dance instructors have been trained since January 2020. In response to COVID-19, the course was conducted entirely online from February 2021.



**393** Dance Instructors were equipped with essential knowledge and skills of safe dance practice approaches

## ESSENTIALS OF TEACHING AND LEARNING MODULE



Arts educators attending the course at NTU @ One North Executive Centre. Credit: National Institute of Education International

**WHEN** Run 1: June – July 2020  
 Run 2: July – August 2020  
 Run 3: March 2021  
**WHERE** Nanyang Technological University & Digital  
**PARTNERS** National Institute of Education International

NAC partnered with the National Institute of Education International (NIEI) to deliver a 40-hour pedagogical course for arts instructors to enrich their effectiveness as classroom practitioners. In 2020, NIEI took the opportunity to conduct fully digital runs of the programme on the Zoom tele-conferencing platform. Since 2012, more than 670 artists and arts instructors have completed this course and provided positive feedback.

## SPECIALIST CERTIFICATE IN TEACHING AND LEARNING OF PRESCHOOL ARTS EDUCATION

**WHEN** May – September 2020  
**WHERE** Digital  
**PARTNERS** SEED Institute

NAC worked with SEED Institute to continue baseline pedagogy training for pre-school artists and arts instructors. 65 instructors learnt to deliver arts programmes in a standard Early Childhood Care and Education (ECCE) learning environment, as well as in a diverse classroom with students of different learning abilities, over two course runs. In view of COVID-19, the entire course was conducted online instead of the original blended learning format. This course is supported and subsidised by the Employment and Employment Institute.



**65** Arts Instructors learnt to deliver arts programmes in a standard Early Childhood Care and Education (ECCE) learning environment

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## COMMUNITY ARTS RESIDENCIES 2020



Artist Justin Loke introducing a fictional map of community stories to visitors at the final showcase at this shop unit at Loyang Point, the site of his residency project.

<b>WHEN</b>	August 2020 – March 2021
<b>WHERE</b>	Various Locations & Digital
<b>REACH</b>	22,300
<b>PARTNERS</b>	SAFRA Toa Payoh, SAFRA Punggol, Republic Polytechnic, Singapore Botanic Gardens, Housing Development Board, Indian Heritage Centre, Yishun Park Hawker Centre

The Community Arts Residencies provide opportunities for community artists to collaborate and co-create with communities located around Singapore, in shaping communal spaces and reflecting collective stories.

In 2020, Residencies were organised by NAC in collaboration with venue hosts at Housing Development Board (HDB) malls Buangkok Square and Loyang Point, Indian Heritage Centre, and Yishun Park Hawker Centre, as well as by NAC's Arts & Culture Node partners at SAFRA Toa Payoh, SAFRA Punggol, Republic Polytechnic, and Singapore Botanic Gardens.

The process-based collaborative projects explored different ideas, spaces, and ways of engaging participants. For example, Ng Xi Jie's *Buangkok Mall Life Club* allowed visitors to exchange objects and read interviews with workers at Buangkok Square. Justin Loke's *Living Spaces and Beyond: Folklores from My Neighbourhood* at Loyang Point mapped the history, personal memories and folk stories of Loyang, Pasir Ris and beyond. GTKai's (a collective comprising Govin Tan, Gildon Choo and Yong Kai Lin) *Where Have the Geese Gone?* co-created a series of music videos inspired by the sounds, stories and sites within Punggol. Some of the final presentations were also showcased online.

## AMERICAN LITERARY TRANSLATORS ASSOCIATION EMERGING TRANSLATOR MENTORSHIP PROGRAMME

<b>WHEN</b>	February – November 2021
<b>WHERE</b>	Digital
<b>PARTNERS</b>	American Literary Translators Association

This nine-month mentorship programme, which started in February 2021, sees two experienced translators mentoring budding translators on book-length translation projects into English. Mentees will gain advice, encouragement, and guidance in key areas such as style and literary craft, as well as connections to potential publishers, performance venues, or other resources. The mentorship culminates in a reading of the mentee's work at the annual American Literary Translators Association (ALTA) conference at Arizona, USA. ALTA's mentees can also opt to have excerpts of their work read by participating magazines and book publishers.

The 2021 mentees are Jack Hargreaves translating *Reconstructing the Image of Nanyang* (重构南洋图像; Full House Communications, 2005) mentored by Jeremy Tiang; and Zhi Hui Ho translating *Neighbour's Luck* (邻人的运气; Math Paper Press, 2018), a short story collection by Yuan Fei (Yolanda Yu Miaomiao) mentored by Jessica Sanches.



## ART AFTER DARK ONLINE: POWERPLAY FEATURING ANTHONY CHIN IN DIALOGUE WITH MET MANILA



A virtual dialogue session with Singaporean artist Anthony Chin.

<b>WHEN</b>	10 September 2020
<b>WHERE</b>	Digital
<b>PARTNERS</b>	Metropolitan Museum of Manila

International residency opportunities are vital in providing an optimal environment for Singapore-based artists to gather new inspiration, conduct field research and incubate new works. NAC continues to offer regional capability development opportunities in Southeast Asia, with a current focus on the Philippines, following a residency partnership in 2019 with Cemeti - Institute for Art and Society in Yogyakarta, Indonesia.

From mid-January to March 2020, artist Anthony Chin embarked on the NAC-Metropolitan Museum of Manila (MET) international artist residency programme. Following his presentation of *Trophy*, a mixed-media installation created during the residency, Anthony discussed his experience at an online dialogue in September 2020, as part of Art After Dark.

Moderated by academic Dr Lou Antolihao, the session also featured Tina Colayco and Daniel Devela of MET who shared their thoughts on this first collaboration, as well as the value of exchange and dialogue between Southeast Asian artists.

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LUMINATION 2020

# LUMINATION



**WHEN** 1 – 30 August 2020  
**WHERE** Digital

Exploring the Singaporean identity during the month of August as part of National Day festivities, the third edition of The Arts House’s LumiNation festival set its sights on uncovering Singapore’s lesser-known narratives and hidden histories through performances, talks and more.

As a city of immigrants, Singapore’s national narrative is intertwined with the histories of various diasporas. The

festival’s theme *The Migration Edition* explored the stories of migrant communities, from early migrants who have settled here such as the Peranakans and Bawaenese, to migrant worker communities in recent years, as well as more unusual forays into the world of flora and fauna. Programmes delved into the journey of migration and the relationship between cultural heritage and a shifting sense of home and took the form of recorded documentary-style short films and talks, as well as live talk sessions, in light of the COVID-19 situation. The nine programmes over the month-long season received a total of 11,000 online views.

## TEXTURES, A WEEKEND WITH WORDS 2020



**WHEN** 13 – 22 March 2020  
**WHERE** The Arts House

*Textures: A Weekend of Words* celebrates Singapore literature and its diverse community. The third edition of *Textures* saw the festival take on the theme of *These Storied Walls*. The theme called artists and audiences to reflect not just on the history of the house but its future as a national literary centre.

More care was taken into offering avenues for different kinds and levels of interactivity from limited facility to virtual. The idea was to limit the number of perceived barriers audiences might have with Singapore literature. This meant the content offered needed to have different levels of accessibility and by having more installations up longer.

Some of the featured installations included *O/Aural Waves*, an original and newly devised installation and performance that merges storytelling, theatre and live foley; *House of Cheah*, a retrospective of comic artist Cheah Sin Ann’s almost 2 decades of work as well as *Sorta Scary Singapore Stories* – a 360-degree experience of Sing Lit viewed through a VR headset and accompanied with audio recordings of extracts the drawings were inspired by. The festival enjoyed a total of 8,244 audiences.

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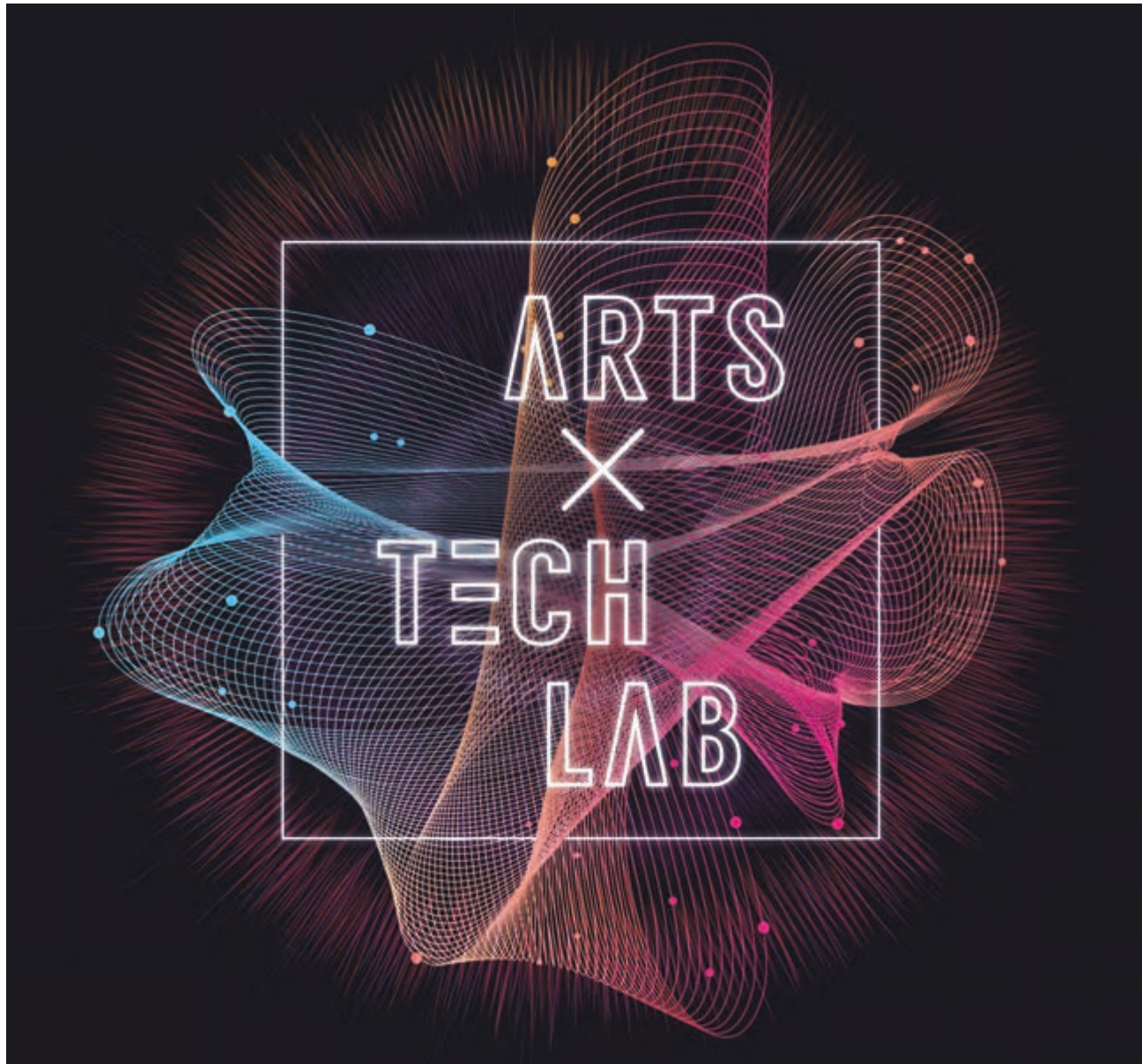
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## ARTS X TECH LAB OPEN CALL &amp; NETWORKING SESSIONS 2020



<b>WHEN</b>	Open Call: 15 February – 15 March 2021 Networking & briefing sessions: 27 February and 6 March 2021
<b>WHERE</b>	Digital
<b>PARTNERS</b>	Keio-NUS CUTE Center

NAC believes technology and innovation will contribute to the transformation and continuous growth of the arts sector. To foster greater experimentation and collaboration between the arts and technology sectors in Singapore, the Council has embarked on its inaugural innovation lab — the Arts x Tech Lab. The Lab is designed to empower creatives, artists and technologists to explore new ideas in an environment that allows for possibilities and learning. NAC has partnered the Keio-NUS CUTE (Creating Unique Technology for Everyone) Center to guide participants in growing their capabilities in innovation, while addressing challenges faced by the arts sector.

The Lab is centred around arts and heritage-related challenge statements that focus on how arts and technology could intersect to encourage the reimagination of artistic practice, creative solutions to connect people and bringing arts and heritage together.

The Lab launched with an Open Call for applicants, through two online networking-cum-briefing sessions which saw strong interest from over 200 attendees. Ranging from arts professionals and freelancers, creative technologists, media and graphic designers, to animators, game designers and IT specialists, the attendees connected with like-minded peers in conversations between industries, art forms and technologies. They were also encouraged to continue networking through an online platform to share resources and grow their community.

Following this, the eight-month Lab commenced in mid-2021, where 10 successful applicants received guidance, resources and support as they developed their ideas and proposals relating to the process and intersection of arts and technology. The Lab will culminate in an industry sharing session which will provide insights into the reflections, process and learnings gleaned from the Lab's participants.

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## NAC'S DIGITALISATION JOURNEY

In line with the Public Sector Transformation drive for digitalisation, NAC has embarked on a journey of leveraging technology to improve processes, encourage digital adoption and transform service delivery for external stakeholders.

### a. Encouraging Digital Adoption

NAC worked with the Government Technology Agency of Singapore (GovTech) to on-board Digital Workplace (DWP) tools like the Digital Business Card, Visitor Management System (VMS) and Resource Booking System (RBS). Deployed in October 2020, the VMS and RBS ensure that security and logistic matters are taken care of efficiently with a mobile application.

### b. Improving Processes

NAC is introducing Robotic Process Automation (RPA) to various workflows to reduce repetitive and onerous manual work, starting with grants processing and recruitment.

### c. Transforming Service Delivery

NAC is working on a Culture Sector Data Analytics Solution (slated for launch in end March 2022), leveraging data to inform programme and policy design. On the front end, NAC is revamping its digital touchpoints, the corporate and arts education programme websites, which will be integrated via service journey mapping to improve user experience. The website is planned for rollout by early 2022.

### d. Digital Upskilling

To empower a future-ready workforce, NAC organised Agile Leadership and Data Science Training workshops by GovTech for management from December 2020 to April 2021, with staff being trained on Data Science through the Learn application.

## CULTURAL CONCIERGE

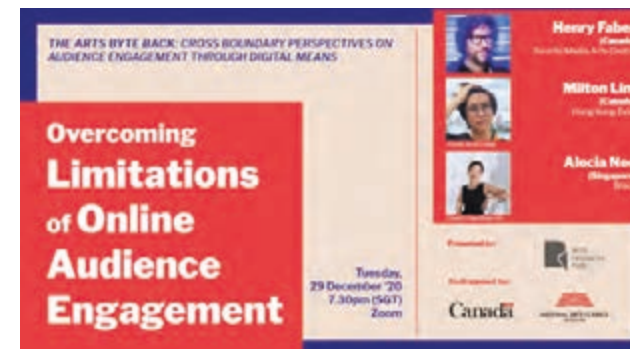


The Cultural Concierge (CC) is envisioned as a digital, one-stop platform that enables efficient discovery of events by members of the public. To sharpen the unique value proposition, NAC embarked on a three-month consultancy study together with strategic partner, The Esplanade Company Limited (TECL). During the initial prototyping phase, NAC explored the following features that would appeal to the audiences:

- Media-rich event pages with highlighted information and event tags
- Voting and collaboration features that would allow users to shortlist and vote for events to attend together
- Seamless ticketing through inter-operability with other ticketing partners

In addition, the CC would meet the needs of arts and culture stakeholders through data mining capabilities that would enable deeper understanding of Singaporeans' consumption of the arts. The Cultural Concierge is slated to be rolled out in phases from FY2022 to FY2023.

## THE ARTS BYTE BACK: CROSS-BOUNDARY PERSPECTIVES ON AUDIENCE ENGAGEMENT THROUGH DIGITAL MEANS



**WHEN** October – December 2020  
**WHERE** Digital  
**PARTNERS** High Commission of Canada



From October to December 2020, the National Arts Council collaborated with the High Commission of Canada to organise a three-part series of conversations, presented online by the Arts Resource Hub. In light of COVID-19, the talks focused on the topic of Digital Audience Engagement, with artists from both Canada and Singapore sharing their experiences and challenges during the pandemic. The event allowed attendees to understand how local and artists from across the world coped with the affected arts industry. Participants took away valuable insights on the different opportunities that one could embark on due the worldwide COVID-19 situation.

Speakers from Canada featured included president of the Toronto Media Arts Centre Henry Faber, Artistic and Founding Director of Mammalian Diving Reflex Darren O'Donnell, Vancouver-based media artist and performance creator Milton Lim. Singapore speakers included Young Artist Award recipients Ezzam Rahman and Alecia Neo, and founder and artistic director of SAtheCollective Andy Chia.

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# TRANSFORMING LIVES THROUGH THE ARTS



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The arts provide an inclusive space for young and old from different communities and backgrounds to celebrate our home-grown artistic talent. Even as Singaporeans enjoy these shared experiences, the arts industry will evolve in the journey to a post-pandemic world for the arts.

1. *Bloom* by Vanessa Lim, 2020
2. *Night Vision* by Mithra Jeevananthan, 2020
3. *A May Day* by Nicole Phua, 2020
4. *You Are Never Lost When You Are In Good Company* by Shafina Hazman, 2020

## READ OUR WORLD: SINGLIT BOOK GIFT FOR SCHOOLS



Posters given to schools that had opted for the book gift.

**WHEN** April – November 2020  
**WHERE** Islandwide  
**PARTNERS** Closetful of Books

'Read Our World: SingLit Book Gift for Schools' ran its third and final edition in 2020. This school outreach programme aims to cultivate an appreciation for Singapore literature amongst young readers. Schools could select up to 20 SingLit books in the four languages from a curated list provided by NAC, and they also received complimentary posters and activity sheets to engage their students.

In 2020, this initiative reached out to 93% of schools (342 schools) in Singapore, an increase from the past two editions which had an approximate reach of 75%.

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## ARTIST-IN-SCHOOL SCHEME



Teachers from Jing Shan Primary School at a hands-on batik painting session with visual artist Ika Zahri.

**WHEN** Year-round  
**WHERE** Islandwide  
**PARTNERS** Various

Introduced in 2001, the Artist-In-School Scheme (AISS) supports sustained partnerships between Singapore arts professionals and schools, to co-develop and customise meaningful arts experiences that deepen students' engagement in and through the arts.

Schools are empowered to work directly with arts professionals to:

- Deepen students' understanding and appreciation of various art forms
- Develop students' awareness, skills and understanding of the non-performative aspects of the arts, such as choreography, lighting and sound design, and arts criticism
- Support broader educational outcomes through the arts, such as addressing the needs of at-risk children and youth, and teaching Character and Citizenship Education

In 2021, the AISS was expanded for schools to include a teacher training component in their AISS projects. Other modes of engagement such as digital and blended learning formats were also supported.

The AISS also supports partnerships with Special Education schools to deepen teachers' knowledge and skills in developing or delivering arts-based lessons, to meet their students' needs.

## MASTER ARTIST SERIES



2018 Cultural Medallion recipient Low Mei Yoke performing with Frontier Danceland. Credit: Bernie Ng

**WHEN** 2 September 2020  
**WHERE** Digital  
**PARTNERS** Ministry of Education Arts Education Branch

Since 2014, NAC and MOE Arts Education Branch; MOE Singapore Teachers Academy for the aRts (MOE-AEB/MOE-STAR) have co-organised the Master Artist Series of talks, masterclasses and workshops to enable teachers to have a better understanding of the artistic practices and philosophies of Cultural Medallion and Young Artist Award recipients. Teachers can draw inspiration from these sessions to develop even more engaging programmes in the arts. In 2020, dance artist and choreographer Low Mei Yoke, recipient of the Cultural Medallion in 2018, conducted a workshop titled *Beyond the Creative Process – on Students, Dance and Navigating Fluid Times*. The online workshop reached out to 73 Dance CCA teachers.

## NAC CHILDREN & YOUTH-AT-RISK PARTNERSHIP PROGRAMME



Young students exploring form and colours to create art works. Credit: Big Heart Student Care @ Chongzheng

**WHEN** Year-round  
**WHERE** Islandwide  
**PARTNERS** Self Help Groups Student Care

NAC supports Self Help Groups Student Care under the NAC Children & Youth-at-risk Partnership Programme (NAC-YARPP) to deliver arts programmes in school-based student care centres for students at-risk. These programmes encourage students to participate in the arts for positive character development, and are customised for each school to align with school values. Students will be able to work as a team to achieve a common goal, develop social skills and increase their self-esteem.

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## SILVER ARTS 2020



(Clockwise from Top Left) Artist Karen Koh conducts a colouring activity with a senior volunteer; Cast of *Old Songs of Redhill Market* in digital recording; Virtual dance class.

<b>WHEN</b>	1 - 13 September 2020	
<b>WHERE</b>	Digital	
<b>REACH</b>	386,000	
<b>PARTNERS</b>	National Gallery Singapore, Singapore Art Museum, Bedok CC, Kallang CC, Wisma Geylang Serai, Lions Befrienders	

The well-loved Silver Arts festival marked its ninth edition with a slate of digital programmes for seniors and their loved ones to enjoy together. Highlights included four new commissioned programmes presented by Toy Factory, Ding Yi Music Company, Wadah Seni Entertainment and Asian Symphony Cultural Orchestra. Programmed with seniors in mind, these online concerts featuring folk songs and evergreen classics, brought back shared memories for



many. Seniors also got creative with the hands-on series *TingkART Sessions*, which guided viewers through artist-led online workshops covering poetry writing, dance, music and visual arts. Beyond these, new partnerships with cultural institutions such as National Gallery Singapore and Singapore Art Museum also allowed audiences to enjoy virtual guided museum tours from the comfort of their homes.

In addition to the main programmes, audiences were treated to pre-festival online activities and previews from 25 July to end-August. A virtual community was established through Silver Art's inaugural WhatsApp channel, sharing fun, participative activities like a digital sing-along, and exclusive

perks and festival giveaways. New volunteer roles were developed, engaging seniors to guide their peers, coordinate virtual tours, test and contribute to digital content, and feature in pre-festival promotional videos.

As part of the festival, the Arts and Ageing Forum 2020 on 2 and 9 September gathered over 320 representatives from across the arts, social, healthcare, education and public sectors, as speakers shared their insights and considerations when engaging seniors through the arts digitally and remotely. Singapore artists Lee Sze-Chin and Lin Shiyun (3Pumpkins) shared their experiences and approaches alongside international speakers from leading arts charities in the UK, *Equal Arts* and *Magic Me*.

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## ARTS IN YOUR NEIGHBOURHOOD



Minister of State for Culture, Community and Youth & Trade and Industry, Alvin Tan interacting with host Dwayne Lau during *Lef's Partea*, an interactive digital programme during part of AYN November 2020.

**WHEN** 12 – 29 November 2020, 12 – 28 March 2021  
**WHERE** Kallang, Geylang, Pasir Ris & Digital  
**REACH** Over 310,000  
**PARTNERS** Various



Arts in Your Neighbourhood (AYN) is an initiative that brings enriching arts experiences by established artists to everyone at their doorsteps, presenting programmes inspired by their neighbourhoods every March and November.

The 15th edition of AYN in November 2020 was presented in a hybrid format for the first time, with virtual dance, music, and theatre performances, as well as on-site visual arts installations centred around the focus towns of Kallang and Geylang. Audiences were treated to a light projection display at Old Airport Road Hawker Centre, a neighbourhood art trail, a virtual choose-your-own-adventure story, and a digital play with characters created by the community, among many other arts experiences.

AYN March 2021 continued this hybrid model with a focus on Pasir Ris, through online music and puppetry performances, soundscapes and story podcasts, as well as site-specific visual artworks and a kaleidoscopic pinhole camera truck seen around the neighbourhood. Pasir Ris residents were involved in the co-creation process for several art installations, and others also shared their stories of the town with the artists behind the various projects.

## WECARE ARTS FUND AND EXHIBITION



(Left to Right) Minister for Culture, Community and Youth & Second Minister for Law, Edwin Tong and Minister of State for Culture, Community and Youth & Trade and Industry, Low Yen Ling viewing upcycled artworks made by participants from Care Corner Singapore.

**WHEN** 18 March – 28 May 2021  
**WHERE** National Museum Singapore & Digital  
**REACH** 19,700  
**PARTNERS** People's Association, Community Development Councils, National Museum Singapore

The WeCare Arts Fund supports collaborations between artists and social service agencies (SSAs) to provide arts access to beneficiaries within the social sector. Initiated in 2014 in collaboration with People's Association's Community Development Councils (CDCs), the Fund has engaged close to 16,000 beneficiaries over the last six years. In 2020, artists used digital means or small-group sessions to engage over 1,400 beneficiaries from across 50 SSAs, allowing them to stay connected, express their creativity and be meaningfully engaged through the arts.

This year, the WeCare Arts Exhibition took place both physically at the National Museum Singapore and virtually

through an online gallery. Themed *Resilience and Unity in The Time of Coronavirus Disease (COVID-19)*, the physical exhibition featured eight specially selected projects by beneficiaries with disabilities from participating SSAs, and for the first time, from Singapore Scouts Association, MENDAKI and the Chinese Development Assistance Council. Their works covered diverse art forms such as ceramics, watercolour, batik and dance – some of which were created through online workshops. The accompanying virtual showcase featured over 200 artworks.

At the exhibition launch on 23 March, Minister for Culture, Community and Youth & Second Minister for Law, Edwin Tong announced the roll-out of WeCare Arts Experiences (WCAE) from April 2021 onwards. WCAE aims to facilitate greater access to quality arts and cultural experiences for beneficiaries from less privileged backgrounds.

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## ARTS AND CULTURE NODES



Singapore Chinese Orchestra's Lunar New Year performance at the NAC-ExxonMobil Concert in the Gardens Series at Singapore Botanic Gardens. Credit: Singapore Chinese Orchestra

<b>WHEN</b>	Year-long
<b>WHERE</b>	Bedok Community Centre, Kallang Community Club, Pasir Ris Elias Community Club, Siglap South Community Centre, Taman Jurong Community Club, Our Tampines Hub, Wisma Geylang Serai, SAFRA Toa Payoh, SAFRA Punggol, Jurong Lake Gardens, Singapore Botanic Gardens, *SCAPE, Gardens by the Bay, Jurong Regional Library, Tampines Regional Library, Woodlands Regional Library, Republic Polytechnic, Downtown East, Sengkang Sports Centre & Digital

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

In 2020, NAC formed new partnerships with Republic Polytechnic, Downtown East and SportSG for Sengkang Sports Centre, bringing the total number of Nodes in FY19 to 19. Despite the COVID-19 pandemic which restricted physical performances, the Nodes featured online and physical arts programmes, reaching out to about 400,000 people.

## BUSKING



Busking duo, The Unemployed, performing for audiences outside The Central @ Clarke Quay.

<b>WHEN</b>	May – December 2020
<b>WHERE</b>	*SCAPE, The Central @ Clarke Quay & Digital
<b>PARTNERS</b>	BIGO LIVE, *SCAPE, The Central @ Clarke Quay

In adherence with national guidelines around the COVID-19 pandemic, and with the health and safety of our buskers and the wider public in mind, busking activities in much of 2020 were suspended.

During this time, NAC worked together with various parties to organise pilot sessions and opportunities for buskers to learn more about online performances and viewer engagement. Representatives from various livestreaming platforms shared best practices with buskers and helped them understand how to navigate the digital sphere. For example, a partnership with Singapore-based online platform BIGO Live allowed buskers to interact with their audiences in real-time and also receive digital gifts.

Later in the year, buskers and audiences welcomed the return of street busking opportunities, with busking pilots held over several weekends from 4 to 19 December 2020. Supported by venue partners \*SCAPE and The Central @ Clarke Quay, and with safe management measures in place, more than 50 buskers performed live to appreciative passers-by.

## LET'S CONNECT



<b>WHEN</b>	12 May 2020
<b>WHERE</b>	Digital

Let's Connect! is a platform for the sharing of best practices, creating networks and discovering common good for community partners, artists and anyone interested to use the arts for community engagement.

The first-ever online edition, focused on *Making Art About and With a Community*, was held in May 2020 and attracted around 120 attendees from the arts, social, education, and public sectors. Hosted by actress Sharda Harrison, the session featured Lin Shiyun (creative director of 3Pumpkins), Charlene Shepherdson (Station Control, Sing Lit Station) and Hasyimah Harith (founder and company manager of P7:1SMA). They shared inspiring case studies and insights on negotiating different perspectives, creative voices and expectations in community arts practices. The session also offered varied approaches to co-creating with the public in various spaces – from neighbourhood spaces such as playgrounds and hawker centres, to online platforms.

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## LITTLE RED COMMA



Cover Art conceptualised by Tusitala and illustrated by artist katblah, for the digital adaptation of "The Gift" by Melissa De Silva.  
Credit: Tusitala

**WHEN** August – November 2020  
**WHERE** Digital  
**PARTNERS** Esplanade, Tusitala

*little red comma* fuses Singapore fiction and literature with new media, comprising digital adaptations of six diverse literary works spanning the genres of poetry and short fiction, featuring writers Arthur Yap, Latha, Melissa De Silva, Mohamed Latiff Mohamed, Samuel Lee and Yeng Pway Ngon. Produced by digital publisher Tusitala and presented by Esplanade, the adapted works were released fortnightly on Esplanade's Offstage portal and reached an audience of over 13,000 across all six works.

## ARTS & DISABILITY FORUM 2020

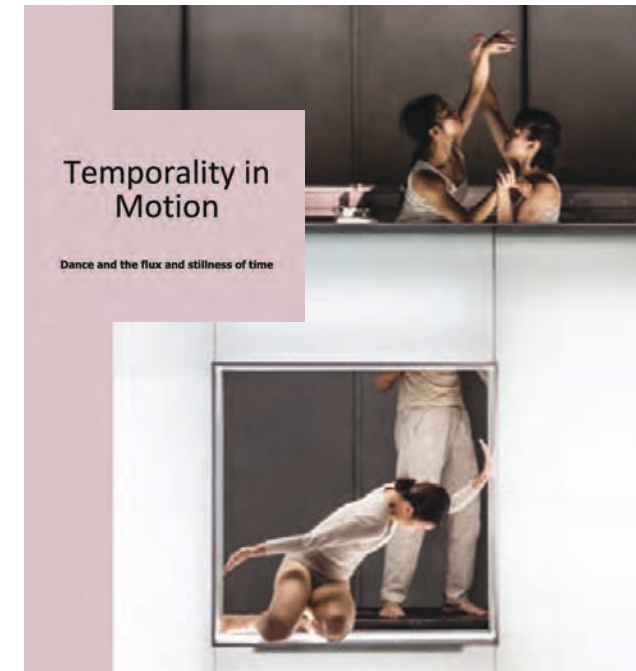
**WHEN** 7 – 9 October 2020  
**WHERE** Digital  
**PARTNERS** Various

The fourth edition of the Arts & Disability Forum took place digitally, comprising keynote presentations, panel discussions, breakout sessions and training workshops. Jointly organised by NAC and Very Special Arts Singapore, partnered by Singapore International Foundation and Singapore Pools, and supported by the British Council, the Forum featured speakers from Australia, India, Malaysia, Singapore and the UK, sharing their diverse experiences and best practices on the theme *Cultivating Collaborations, Increasing Access*.

The Forum engaged some 600 attendees and participants from 18 countries, with 95% of respondents to post-event feedback indicating increased overall understanding of arts and disability, and 88% of respondents indicating increased overall proficiency to make the arts inclusive and accessible.



## ARTSXPLORE



An online talk conducted by artist Ma Yue Ru.  
Credit: Bernie Ng

**WHEN** November 2020 – March 2021  
**WHERE** Digital  
**PARTNERS** National Youth Council

ArtsXplore is a joint initiative with National Youth Council to provide a safe space for youth to come together and engage in arts exploration, experimentation and creation. Twenty-four participants in the pilot season embarked on a three-month creative journey to develop their arts ideas based on the themes of mental well-being and environmental sustainability.

The participants attended an online series of curated talks, workshops and dialogues led by producers Spang & Lei, and had access to resource panellists for advice and guidance. Their experiences culminated in a final virtual presentation of their ideas and works on 27 March 2021.

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## ENGAGING THE ARTS SECTOR ON RESUMPTION OF LIVE EVENTS DURING PHASE 2 OF THE COVID-19 PANDEMIC



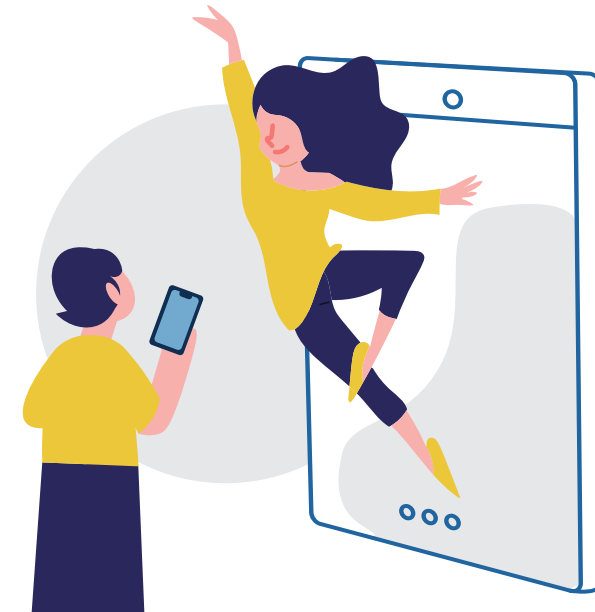
SCO held a pilot concert for a limited number of live audience members, on 11 and 12 September 2020. The Singapore Conference Hall complied with strict mandatory safe management measures whilst the concert was live streamed on Facebook.  
Credit: Singapore Chinese Orchestra Company Limited

**WHEN** June – October 2020  
**WHERE** Digital

In the process of working towards the safe resumption of live performances, NAC consulted with various artists and arts organisations, as well as key stakeholders including research

agencies and arts venues on Safe Management Measures (SMMs). Together with the learnings gleaned from the initial set of pilot shows conducted from 11 September to 17 October, these views helped to shape the set of SMMs that saw the safe re-opening of our sector from 1 November 2020.

## EMERGING STRONGER CONVERSATIONS WITH THE ARTS COMMUNITY



**WHEN** 1 December 2020  
**WHERE** Digital

In line with the Singapore Together movement, which emphasises taking a partnership approach between the Public Service and citizens, NAC organised a series of Emerging Stronger Conversations to rally the arts community to reimagine and co-create the future of the arts in the new normal.

Minister for Culture, Community and Youth & Second Minister for Law, Edwin Tong hosted the Emerging Stronger Conversation with the arts community, including 55 stakeholders such as arts companies, representatives from our cultural institutions and partners from the technology/digital sector. During the session, the arts community discussed how the future of arts would look like in the new normal, and how the sector and government can work together to progress effectively in the post-pandemic world for a “better” normal.

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## 42 WATERLOO STREET ENGAGEMENT

**WHEN** 8 September 2020  
**WHERE** Digital

In early 2020, NAC had announced plans to renovate and redevelop the space at 42 Waterloo Street into a physical site to support SEPs in the arts. The previous tenant at the space, theatre intermediary Centre 42, will return to continue residing in the premises, while freelance arts practitioners will also be able to enjoy the refreshed facilities of the refurbished shared space.

As an update to this announcement, NAC held an online engagement session with Centre 42 and arts SEPs to share more on the progress of renovations at the site, and to seek feedback on the refurbishment plans. During the session, attendees provided suggestions and asked questions about the changes to the space’s facilities, the operating model, and programming plans.

## EMERGING STRONGER CONVERSATIONS WITH SELF-EMPLOYED PERSONS

**WHEN** 11 December 2020  
**WHERE** Digital

On 11 December 2020, NAC Chairman Goh Swee Chen hosted the Emerging Stronger Conversation with arts & creative self-employed persons (SEPs), including stakeholders such as key advocates for freelancers and leaders of ground-up initiatives. During the session, participants discussed how the future of arts & creative SEPs would look like in the new normal, and how arts & creative SEPs can thrive in the post-pandemic world.

## CULTURAL MATCHING FUND ENGAGEMENT SESSION 2021

**WHEN** 24 March 2021  
**WHERE** Digital  
**PARTNERS** Ministry of Culture, Community & Youth (Charities Unit) and Inland Revenue Authority of Singapore (Corporate Tax Division)

Attended by 150 participants from 81 arts & heritage charities, the Cultural Matching Fund (CMF) engagement session was held online on 24 March 2021. Aside from updates on the CMF such as the migration of CMF2021 applications on a new digital platform, OurSG Grants Portal (OSG) and common audit pitfalls, CMF also invited speakers from the Charities Unit to share on the latest Charities GoDigital Kit and Charity Transparency Framework, while an IRAS representative clarified on tax treatment between donations vis-à-vis sponsorships.



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# CONNECTING WITH GLOBAL NETWORKS



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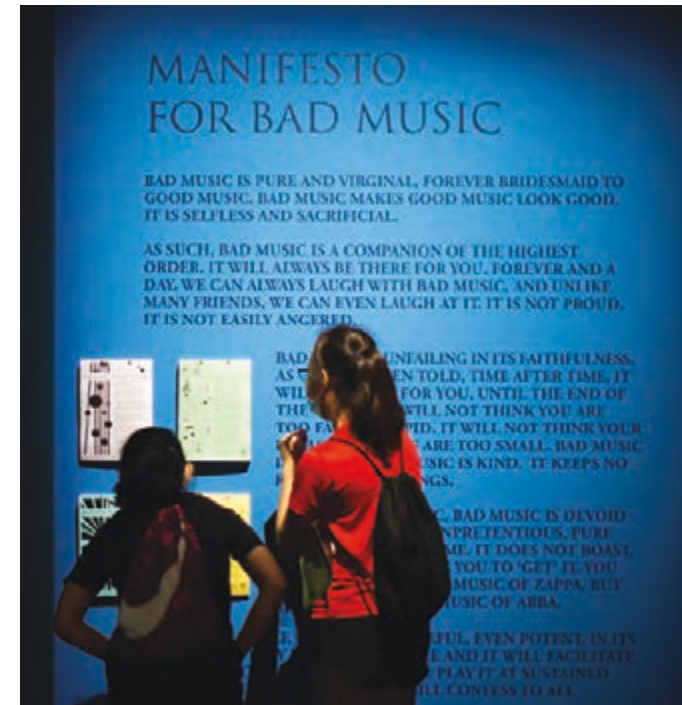
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Showcasing the best of Singapore’s arts to the world remains a priority despite travel restrictions. Our strong international partnerships provide opportunities for our cultural leaders to share their insights and our home-grown arts offerings to reach audiences beyond our shores, through digital means.

1. *Hope On The Horizon* by Danielle Tay, 2020
2. *Own* by Twardzik Ching Chor Leng, 2020
3. *The Singa Of Pura* by Anystasha Bte Mohd Rahmat Shah, 2020

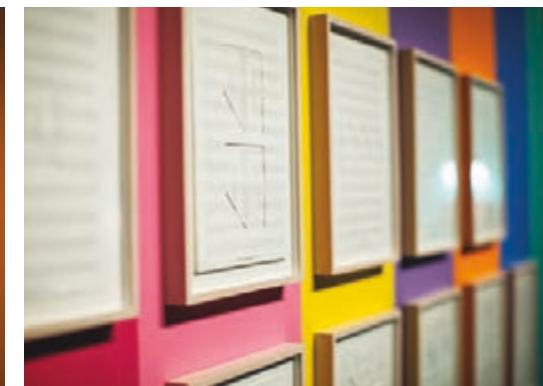
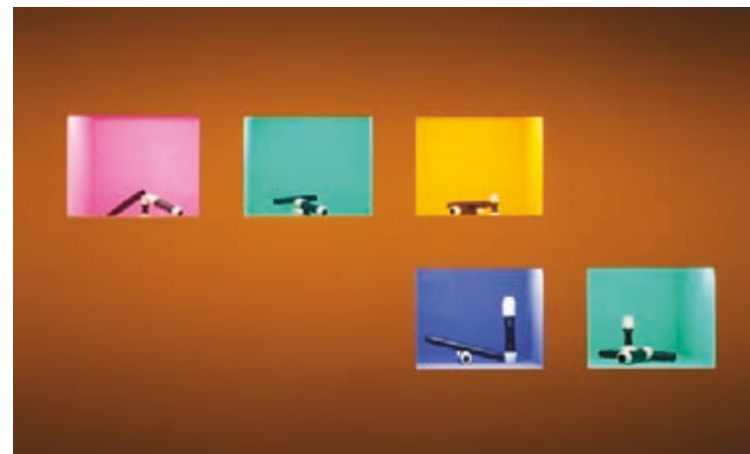


## HOMECOMING SHOW: SINGAPORE PAVILION AT THE 58TH INTERNATIONAL ART EXHIBITION OF LA BIENNALE DI VENEZIA



<b>WHEN</b>	8 October – 8 November 2020
<b>WHERE</b>	National Museum of Singapore
<b>REACH</b>	8,000 (Return Exhibition at National Museum of Singapore) 115,000 (Singapore Pavilion at Biennale Arte 2019 in Venice) 594,000 (Biennale Arte 2019 in Venice)

Following a successful run at the 58<sup>th</sup> International Art Exhibition of La Biennale di Venezia in 2019, the exhibition titled *Music for Everyone: Variations on a Theme* opened for Singapore audiences at the National Museum of Singapore. First shown at the Singapore Pavilion in Venice, the exhibition showcased work by artist Song-Ming Ang and was curated by Michelle Ho. The exhibition takes a multi-disciplinary approach in exploring how individuals relate to music on a personal and societal level. The exhibition opened from 8 October to 8 November 2020 and drew close to 8,000 visitors during its one-month exhibition period.



*Manifesto for Bad Music* at the National Museum of Singapore by artist Song-Ming Ang and curator Michelle Ho.  
Credit: Photo by Marvin Tang

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## ARKO INTERNATIONAL ONLINE SYMPOSIUM

**WHEN** 23 - 24 March 2021  
**WHERE** Digital  
**PARTNERS** Arts Council Korea

The 2021 ARKO International Online Symposium was organised as part of NAC's Memorandum of Understanding (MOU) with Arts Council Korea (ARKO) where NAC Deputy CEO (Planning & Corporate Development) Paul Tan gave a welcome message. The online symposium featured NAC as a partner, alongside other ARKO international partners including Denmark, Germany, UK and the Netherlands. From Singapore, Artistic Director of T:>Works, Ong Keng Sen, was featured as one of the keynote speakers, and Artistic Director of The Theatre Practice, Kuo Jian Hong, was featured in one of the live panel sessions discussing new approaches to international collaboration and exchanges.

## ASIA-EUROPE FOUNDATION WEBINAR: CULTURE IN THE TIME OF COVID-19

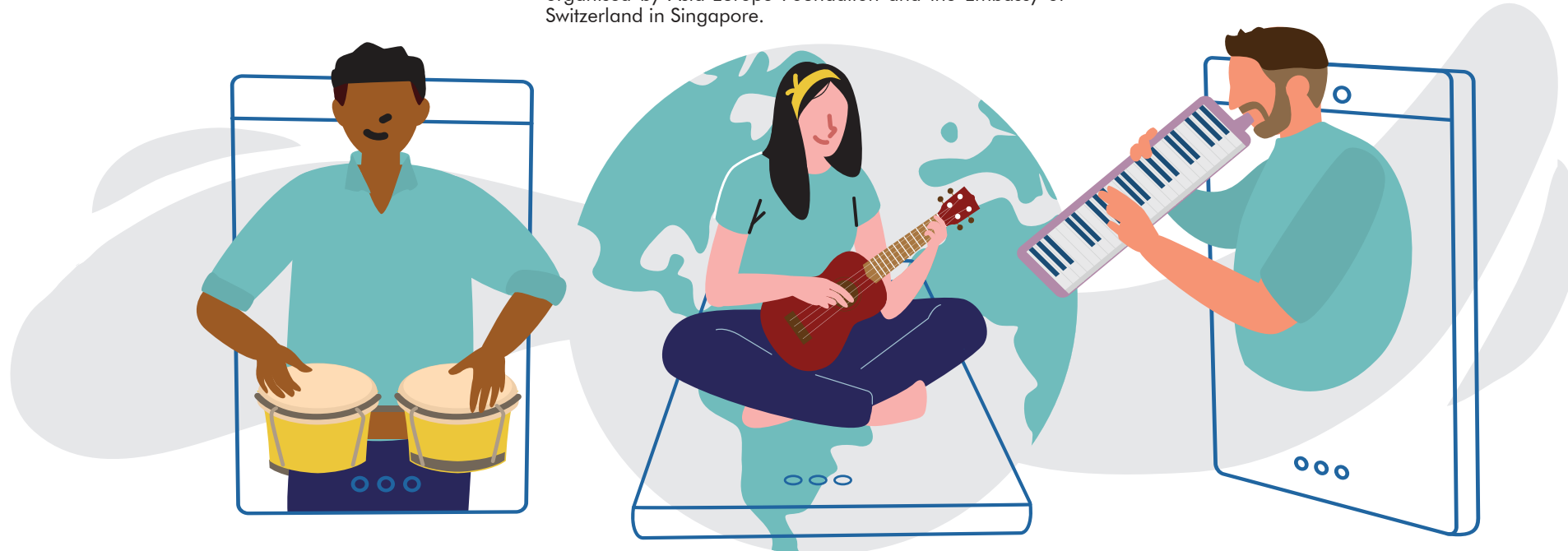
**WHEN** 28 January 2021  
**WHERE** Digital  
**PARTNERS** Asia-Europe Foundation & Embassy of Switzerland in Singapore

Together with the Director of Swiss Arts Council Pro Helvetia, Mr Philippe Bischof, and Mr Yves Fischer, Deputy Director of the Federal Office of Culture, Switzerland, NAC Deputy CEO (Planning & Corporate Development) Paul Tan represented NAC in a panel discussion on how the agencies transformed their programmes and policies in response to COVID-19. The panellists shared some of the mechanisms and challenges involved in adapting their programming, the most creative digital projects in 2020 and their predictions for international cultural co-operation. This webinar was jointly organised by Asia-Europe Foundation and the Embassy of Switzerland in Singapore.

## 2021 INTERNATIONAL SOCIETY FOR THE PERFORMING ARTS CONGRESS

**WHEN** 11 - 15 January 2021  
**WHERE** Digital  
**PARTNERS** International Society for the Performing Arts

The 2021 International Society for the Performing Arts (ISPA) Congress explored the opportunities for the arts following a year of crisis, isolation, inequity, and realisation. Highlighting the performing arts' resilience and innate creativity, the Virtual Congress weighed in on the sector's unequal and imbalanced relationship with artists, presenters, and our broader interconnectedness with the global community. NAC maintained our active participation at the ISPA Congress, with NAC Deputy CEO (Sector Development) Low Eng Teong as one of the speakers on the topic 'Imagine the Future of Collaboration' which discussed the best models for the performing arts alongside other international partners.



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## MOU WITH NATIONAL ADMINISTRATION OF PRESS AND PUBLICATION OF THE PEOPLE'S REPUBLIC OF CHINA ON TRANSLATION AND PUBLICATION OF ASIAN 'CLASSICS'

**WHEN** 7 December 2020  
**WHERE** Joint Council of Bilateral Cooperation  
**PARTNERS** National Administration of Press and Publication of the People's Republic of China

MCCY signed an MOU with the National Administration of Press and Publication of the People's Republic of China (NAPPC) to translate, publish, and distribute up to a total of 50 titles of seminal works from both countries to enhance mutual understanding and friendship between the two countries.

## ASEAN-KOREA MUSIC FESTIVAL 2020

**WHEN** 6 December 2020  
**WHERE** Digital (Live-streamed via KBS's WORLD's YouTube channel)  
**PARTNERS** ASEAN Member States and Republic of Korea

The ASEAN-Korea Music Festival was organised by Republic of Korea, in partnership with ASEAN, to strengthen friendships between Korean and ASEAN youths through pop music. The Korean Broadcasting System (KBS) was appointed as the official broadcaster for this concert. The festival showcased top pop music talent across ASEAN and Republic of Korea, through a series of music videos that were specifically staged and recorded for the festival. Singapore was represented by singer-songwriter Charlie Lim.



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## OECD SPOTLIGHT SESSION

**WHEN** 1 December 2020  
**REACH** Digital  
**PARTNERS** Organisation for Economic Cooperation and Development

The Organisation for Economic Cooperation and Development (OECD) is an international organisation that works to build better policies for better lives. They work with governments, policy makers and citizens, and work on establishing evidence-based international standards and finding solutions to a range of social, economic and environmental challenges. With the impact of COVID-19 and its effects on the culture sector, the OECD organised a spotlight session on the arts and culture scene. NAC Deputy CEO (Planning & Corporate Development) Paul Tan spoke on the impact of the current crisis on festivals and their ecosystems, the top priorities for public, private and philanthropy support and how festivals can support local recovery strategies.

## AUSTRALIA-SINGAPORE ARTS GROUP MEETING AND CULTURAL LEADERS FORUM 2020

**WHEN** 23 & 24 November 2020  
**WHERE** Digital

MCCY hosted the 6<sup>th</sup> Australia Singapore Arts Group (ASAG) meeting in the form of a virtual meeting via Zoom in November 2020. Alongside the ASAG meeting, MCCY's Culture Academy organised the Cultural Leaders' Forum, to bring together artists and cultural leaders to discuss common issues, trends and potential collaborations between the cultural communities. As part of the Forum, NAC commissioned a digital performance by Chinese music group TENG Ensemble (SG) and contemporary dancer Jayana Lamb (AU). The performance was played at the start of the virtual event, before the first keynote presentation, as a celebration of Australia and Singapore cultural relations.

## JOGJA FESTIVALS FORUM & EXPO 2020

**WHEN** 18 November 2020  
**WHERE** Digital  
**PARTNERS** Jogja Festivals Forum & Expo

Jogja Festivals was founded by 15 Festivals in Yogyakarta. The Jogja Festivals Forum & Expo (JFFE) was initiated by the Jogja Festivals as a platform for festival stakeholders in Yogyakarta to identify obstacles in developing the ecosystem of the festival city. ASEAN Focus was chosen as the overall theme, which served as the framework for the JFFE 2020 in response to how festivals in Yogyakarta have helped develop strategic diplomacy and the creativity economy within the ASEAN region. NAC Director (Visual Arts) Tay Tong was the speaker for NAC on the topic 'Festival Breakthrough in South East Asia'.



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## KOREA FOUNDATION'S 3RD PUBLIC DIPLOMACY WEEK

**WHEN** 11 November 2020  
**WHERE** Digital  
**PARTNERS** Republic of Korea

To commemorate the 45<sup>th</sup> year of Singapore-Republic of Korea bilateral relations, NAC commissioned a digital performance showcasing collaborative pieces including a new piece of work by 2019 Cultural Medallion recipient Eric Watson, performed by Ding Yi Music Company and Korean piri musician, Gamin Kang. This video first previewed at Korea Foundation's 3<sup>rd</sup> Public Diplomacy Week from 12-14 November 2020.

## SEOUL MUSIC CITIES CONVENTION

**WHEN** 11 November 2020  
**WHERE** Digital  
**PARTNERS** Republic of Korea

Music Cities Convention is the biggest global event exploring the use and importance of music in the development of cities all around the world. The 2020 edition was held virtually across two days and was hosted in partnership with the Seoul Metropolitan Government. The event featured a series of presentations and panels on a variety of topics, such as creating better music cities, COVID-19-related policies to support music and the arts, new technologies and smart cities, sustainability, urban regeneration and more. NAC was represented at this platform by Assistant Director (Music) Andrea Khoo who shared on Singapore's view on the importance and role of music in urban policy from an Asia perspective.

## ASEAN COMMITTEE FOR CULTURE AND INFORMATION MEETING

**WHEN** 14 September 2020  
**WHERE** Digital

Singapore was the host of the 55<sup>th</sup> ASEAN Committee for Culture and Information (ASEAN-COCI) Meeting held online via Zoom on 14 September 2020. Established in 1978, the ASEAN-COCI seeks to promote effective corporation in the fields of culture and information for the purpose of enhancing mutual understanding and solidarity amongst the peoples of ASEAN, and further regional development. Held annually, the meetings are hosted by a different ASEAN Member State each year and attended by all 10 ASEAN Member States. For this meeting, NAC commissioned Global Cultural Alliance to produce both the opening and closing video clips that reflect the diverse cultures of ASEAN.



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## HONG KONG ARTS ADMINISTRATORS ASSOCIATION CULTURAL LEADERSHIP SUMMIT 2020

**WHEN** 26 – 28 August 2020  
**WHERE** Digital  
**PARTNERS** Hong Kong Arts Administrators Association

The Cultural Leadership Summit 2020 was conducted online, and NAC Deputy CEO (Planning & Corporate Development) Paul Tan was part of a panel discussion on 'Leveraging Technology for Growth' alongside Jane Finnis, CEO at Culture 24 (UK) and Tseng Sun Man JP, Arts Management Educator and Consultant (HK). DCE spoke about NAC's efforts to support the arts sector to digitalise, and the acceleration of efforts with the COVID-19 pandemic. The summit was attended by approximately 400 participants, with 90% of the attendees from Hong Kong.

## EDINBURGH INTERNATIONAL CULTURE SUMMIT: SPECIAL EDITION

**WHEN** 22 - 26 August 2020  
**WHERE** Digital  
**PARTNERS** Edinburgh International Cultural Summit & British Council

The Edinburgh International Cultural Summit (EICS) was established in 2012 as a partnership between the British Council, the Edinburgh International Festival, the Scottish Parliament and the Scottish and UK Governments. Due to the pandemic, the Special Edition marks the first time that the Summit is held online. NAC CEO Rosa Daniel shared a special message for the Summit, alongside other Ministers of Culture, policy makers and cultural leaders. The EICS offers a biennial ministerial forum in which artists and cultural leaders come together with politicians and policy makers to discuss substantial, global issues of mutual interest during the largest annual celebration of the arts in the world – the Edinburgh Festivals.

## ASEAN DAY IN PORTUGAL

**WHEN** 8 August 2020  
**WHERE** Digital

In celebration of ASEAN Day, the Philippines Embassy in Lisbon (Chair of the ASEAN Committee in Portugal) collaborated with the international web radio station CBFwebRadio in Portugal to organise a two-hour radio broadcast featuring traditional music from each of the ASEAN member countries. Every ASEAN Embassy was invited to contribute music that would best represent their country. Singapore's music was represented by a medley of four popular local songs, performed by the Singapore Symphony Orchestra (SSO) with a fresh, modern spin. The songs, taken from SSO's album titled *Truly SSO*, included *Home*, *Chan Mali Chan*, *Bunga Sayang* and *Together*. The album was released worldwide on 2 August 2019 and is available on Spotify.



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## UNESCO RESILIART WEBINAR: INTERNATIONAL FESTIVALS AND POLICY IN LIGHT OF COVID-19

**WHEN** 28 July 2020  
**WHERE** Digital  
**PARTNERS** UNESCO Resiliart Series & Festival Cities Network

The creative economy was greatly impacted by COVID-19, with millions of artists, arts companies, cultural organisations affected and the global culture value chain severely disrupted. The festival sector, like the entire live performance industry, took a particularly hard hit. Across the five cities of the Festival Cities Network – Adelaide, Edinburgh, Krakow, Montreal, and Singapore, panellists discussed ways in which local and national governments developed policies that support the recovery and health of the festival sector moving forward. NAC Deputy CEO (Sector Development) Low Eng Teong represented NAC at this session.

## IFACCA MEMBERS’ FORUM: SUPPORTING CULTURE IN THE DIGITAL AGE

**WHEN** 22 July 2020  
**WHERE** Digital  
**PARTNERS** International Federation of Arts Councils and Culture Agencies (IFACCA)

Facilitated by expert author Octavio Kulesz, the forum discussed Kulesz’s report’s core themes and recommendations to focus on the economic sustainability of the cultural value chain; digital divides; and collaborations and cross-portfolio approaches. NAC Deputy CEO (Planning & Corporate Development) Paul Tan joined other senior leaders from National Member institutions - the Australia Council for the Arts, Canada Council for the Arts, Arts Council England, the Ministry of Culture and Sport in Spain, the Ministry of Cultural Affairs in Tunisia, and the Ministry of Education and Culture in Uruguay – sharing insights from their national contexts, discussing key issues and a common framework to inform national digital strategies that reflect local needs and priorities.

## FESTIVAL CITIES CONVERSATIONS

**WHEN** 10 July 2020  
**WHERE** Digital

Five representatives of the global festival sector spoke about new partnerships to be sought with the well-being and philanthropy sectors, as well as the bold ideas needed to build resilience and shepherd the sector through the COVID-19 recovery process. Natalie Hennedige, Festival Director (designate) of Singapore International Festival of Arts joined fellow leaders in the global festival sector to share insights on these issues.



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# SUSTAINING THE ARTS FOR THE FUTURE



1



2



3



4

All of us play an important role in ensuring the arts can flourish in Singapore. Our contributions and support can nurture the next generation of creative talent, provide greater access to the arts for underserved communities, and cultivate tomorrow's art lovers, patrons and leaders.

- 1. *The Walker's Path* by Shen Jiaqi, 2020
- 2. *Corridor* by Azrizal B Abu Che', 2020
- 3. *Inquiry* by Anthony Chin T W, 2020
- 4. *We Will Live Forever* by Angie Seah, 2020



## ARTS VOLUNTEERISM



Silver Arts volunteers and good friends Ivy Kuah and Betty Lee belting out tunes to encourage seniors to enjoy activities with friends from home.

The arts has the ability to uplift communities during difficult times, and everyone can be empowered to contribute to the arts in their own ways. Volunteers continue to be our valued partners in bringing positive arts experiences to various communities despite the pandemic.

For the first time, digital volunteering roles were introduced at Silver Arts and Arts in Your Neighbourhood in FY20/21. Volunteers played a part in promoting the festivals, and provided feedback to artists in designing digital arts programmes. Through these roles, volunteers of all ages gained first-hand behind-the-scenes access to the programmes, as well as a deeper understanding of the creative process. They became more comfortable and confident with digital tools during the process, and also made new friends as they connected across communities.

Volunteers also continued to support festivals like the Singapore Writers Festival by offering guidance and directions at the information counter, and assisting authors who were recording their programmes.

2020 was also a year to step up efforts to continue training and developing arts volunteer managers. NAC organised three training sessions to equip arts organisations with the know-how to structure volunteer programmes, and design meaningful volunteering opportunities for individuals from diverse backgrounds. 56 volunteer managers attended these training sessions.

## THE SUSTAIN THE ARTS (stART) FUND



An initiative by NAC and supported by the private sector, the Sustain the Arts (stART) Fund aims to boost the long-term sustainability of small arts organisations and nurture a culture of giving to the arts.

Administered by NAC, the stART Fund supports arts organisations with limited resources to scale up and establish robust governance structures. The Fund also aims to help small arts organisations to create and present quality programmes which add diversity and inclusivity to Singapore’s arts landscape. In 2020, eight arts groups received funding under the Programme Track and another 11 arts groups were supported under the Organisational Track.

Beyond financial support, the Fund also offers opportunities for beneficiary arts organisations to enhance their capabilities in relevant areas. In November 2020, 50 participants including stART Fund recipient organisations benefited from this initiative to develop their skills in areas such as data management and analytics, impact reporting, fundraising and donor stewardship.

The stART Fund was officially launched by Minister for Culture, Community and Youth & Second Minister for Law, Edwin Tong on 13 January 2021. Held at Victoria Theatre and streamed live online, the launch served as a platform to generate wider donor interest and raise awareness of the Fund’s beneficiaries. As of the launch, nearly \$4 million has been raised for the stART Fund.

stART Fund Achievements

As of December 2020

20 ARTS GROUPS

HAVE BENEFITTED FROM THE stART FUND

Each arts group received a quantum of between \$20,000 and \$50,000



Achievements under Programme Track

8 ARTS GROUPS

RECEIVED FUNDING

OF WHICH

4 ARTS GROUPS

HAD COMPLETED THEIR PROGRAMMES BY DECEMBER 2020

These programmes spanned across inclusive arts, capacity building and community arts

Achievements under Organisational Track

11 ARTS GROUPS

RECEIVED FUNDING

OF WHICH

7 ARTS GROUPS

WERE SUPPORTED TO ATTAIN INSTITUTE OF PUBLIC CHARACTER (IPC) STATUS

4 ARTS GROUPS

WERE SUPPORTED TO ACHIEVE CHARITY STATUS

IPC

1 ARTS GROUP SUCCESSFULLY ATTAINED IPC STATUS WHILE 70% OF THE REMAINING ARTS GROUPS WERE CONFIDENT TO ATTAIN CHARITY OR IPC STATUS

Activities conducted by arts groups under the Organisational Track include hiring staff to support administrative duties and procuring specialist services such as auditing, and legal services to conduct financial audits and establish governance structures.

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## REVIEW OF CULTURAL MATCHING FUND

During the Committee of Supply (COS) Debate on 8 March 2021, Minister for Culture, Community and Youth & Second Minister for Law, Edwin Tong announced a review of Cultural Matching Fund (CMF), with a view towards an additional top-up of the fund in 2022. The review aims to build upon the past success of the CMF in uplifting the sector and encouraging philanthropy, and enhance its efficacy by ensuring that the CMF works in tandem with other funding and support measures for the sector. Details of the scheme revisions and top-up will be announced in 2022.



## A COVID-19 RALLY FOR SINGAPORE'S ARTS



**WHEN** April – December 2020  
**WHERE** Digital

NAC launched a broad-based online giving campaign *A COVID-19 Rally For Singapore's Arts* from April to December 2020 to rally all Singaporeans to support home-grown arts and culture offerings. The campaign raised close to \$300,000 directly to 40 arts organisations via the Giving.sg platform.



## PATRON OF THE ARTS AWARD 2021



### KEY GIVING STATISTICS

- Almost \$40 million contributed by 264 Award recipients
- \$22.2 million cash contributions
- \$16.9 million in-kind contributions



The Patron of The Arts Awards 2021 honoured 264 patrons who contributed to the arts in 2020, which saw an increase of 73% in in-kind donations. Distinguished Patrons such as Singtel and Mapletree Investments Pte Ltd contributed over \$6 million to support infrastructural projects for the Esplanade and Singapore Art Museum respectively. Other long-time Distinguished Patrons such as Accenture contributed almost \$2.5 million in-kind to National Gallery Singapore for the development of the Gallery's digital app, and JCDcaux Singapore Pte Ltd, who continued to contribute over \$1.8 million worth of advertorial space for NAC and Teng Ensemble Limited.

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## ARH-E2I VIRTUAL CAREER FAIR FOR THE ARTS AND CREATIVE SECTOR



**WHEN** 22 February – 7 March 2021  
**WHERE** Digital  
**PARTNERS** Employment and Employability Institute (e2i) & NTUC Freelancers and Self-Employed Unit (U FSE)

Organised by the Arts Resource Hub (ARH) in partnership with NTUC’s e2i and supported by NTUC’s U FSE, the inaugural #SGUnited Virtual Career Fair (VCF) for the arts and creative sector was held online from 22 February – 7 March 2021. In response to the COVID-19 pandemic which has affected the livelihoods of many freelancers and self-employed persons (SEPs), the VCF was organised as part of ARH’s efforts to aid SEPs in their pursuit of sustainable and fruitful careers in the arts, creative and adjacent industries. In total, close to 30 employers offering some 200 job vacancies participated in the VCF.

## ARTS RESOURCE HUB SERIES OF TALKS & NEW MEMBERSHIP SYSTEM SUBSCRIPTION MODULE

**WHEN** 1 April 2020 - 31 March 2021  
**WHERE** Digital

In FY2020, the Arts Resource Hub organised a total of 32 talks, with a reach of 643 attendees, aimed at benefiting arts SEPs by providing information on topics relevant to their livelihoods and practice. These included talks held in conjunction with partners like the Law Society Pro Bono Services and the Institute for Financial Literacy which centred around SEPs’ common legal and financial questions and considerations. Sessions from the community centred on best practices shared from an SEP’s perspective. Topics include marketing and community arts participation, as well as practical suggestions on personal mental well-being during the pandemic.

On 31 March 2021, a revamped ARH subscription module was also introduced for subscribers. Subscribers will gain access to a unique dashboard allowing them to register for events and co-working spaces, as well as access to the jobs portal.

## SHARING SESSION ON THE COVID-19 RECOVERY GRANT

**WHEN** 14 January 2021  
**WHERE** Digital  
**PARTNERS** Ministry of Social and Family Development (MSF)

This sharing session co-organised by the MSF and NAC shared information about the COVID-19 Recovery Grant (CRG) with arts SEPs. The grant provides targeted support for individuals who remained significantly affected by job or income loss despite existing government support schemes. During the session, MSF addressed queries from attendees on the CRG’s eligibility criteria, supporting documents and types of assistance provided.

**32 Talks**

**643 Attendees**

# HELPING LIVELIHOODS & PRACTICE OF ARTS SEPs

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## STATISTICALLY SPEAKING: ANALYSING ARTS AUDIENCE ENGAGEMENT IN SINGAPORE AND AUSTRALIA

**WHEN** 28 January 2021  
**WHERE** Digital  
**PARTNERS** Australia Council for the Arts & Arts Equator

Held as part of Singapore Art Week 2021, representatives from the NAC and the Australia Council for the Arts discussed audience attitudes towards the arts in Singapore and Australia, based on data collected in 2019 and 2020.

Dr Sharon Chang, Chief Research Officer (NAC) and Chris Pope, Research Programme Manager (Australia Council) shared about the audience studies conducted in both countries and compared key findings drawn from the Population Survey on the Arts (SG) / National Arts Participation Study (AU), and the COVID-19 Arts Consumption Study (SG) / Audience Monitor (AU).

Tay Tong, Director of Sector Development, Visual Arts (NAC) and Jade Lillie, Head of Sector Development (Australia Council) then spoke about how research findings could be applied to sectoral initiatives and policies.



## ARTS AND CULTURE RESEARCH SYMPOSIUM 2020



**WHEN** 21 July 2020  
**WHERE** Digital

The annual Arts and Culture Research Symposium aims to create awareness of the diversity of arts research and encourage discussion and exchanges between arts practitioners and researchers. In 2020, with the COVID-19 pandemic escalating to be the topmost concern for all societies, the symposium theme of Arts and Health highlighted how arts and culture could contribute to the physical and mental wellbeing of all segments of society. The online symposium featured international academics for the first time, and attracted 250 participants from the arts, academic, public, as well as health and social sectors.

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## COVID-19 ARTS CONSUMPTION STUDY

This study sought to understand the behaviour and sentiments of the Singapore public and arts audiences, informing the local arts community on how they can respond to the COVID-19 pandemic, grow new audiences and emerge stronger. Through a series of online surveys conducted over six months, the study explored how audiences' views towards and engagement with online arts experiences changed over time, including when live events and performances resumed in Singapore from November 2020. A key finding was that most Singaporeans had engaged with the arts online in order to seek novel experiences for comfort and mental well-being. This highlights the power of the arts to provide solace in stressful times.

The Council also published a special report – *Arts in the Post-Pandemic Normal – 5 Macro Trends to Watch* – on how arts consumption could evolve against the ensuing disruptions and discontinuities of the COVID-19 pandemic.

### TOP 5 REASONS FOR DIGITAL ARTS CONSUMPTION

- Wanting to learn something new
- Find out more about an artist's work
- Catch arts programming which one wouldn't normally be able to see
- View digital versions of programmes originally planned for live shows
- For mental well-being

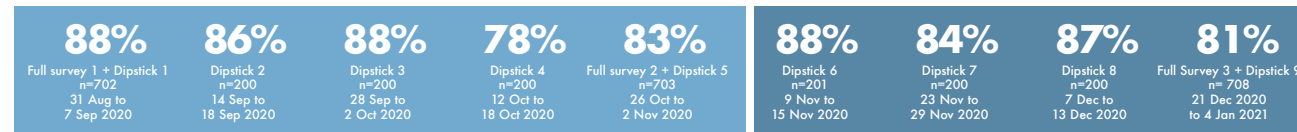
## Online arts consumption picked up briefly towards the end of 2020, but dipped again when Phase 3 began

Phase 2 of Circuit Breaker

From 28 Sep 2020: More were allowed to return to workplaces

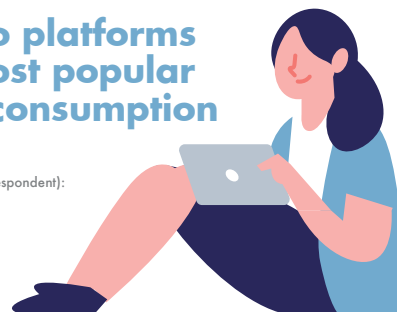
From 1 Nov 2020: Small-scale live indoor performances resumed

From 28 Dec 2020: Phase 3 further re-opening of activities



### Online video platforms were the most popular digital arts consumption channel

Base: Total responses (max 2 per respondent): n=4,881 (Cumulative)



**81%**



Online video platforms  
e.g. YouTube, Facebook, TikTok

**30%**



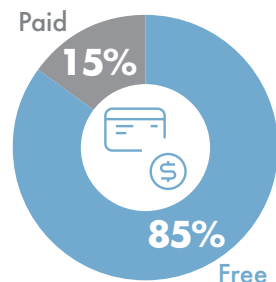
On-demand platforms to access content  
e.g. meWATCH, Spotify, Netflix, e-readers

**25%**



Online image-sharing platforms  
e.g. Instagram, Pinterest, DeviantArt

### Free content was more highly consumed than paid content



Base: Digital arts consumers: n=2,797 (Cumulative)

### However, audiences had a more enjoyable experience with paid content than free content



**64%**  
n=530 (Cumulative)

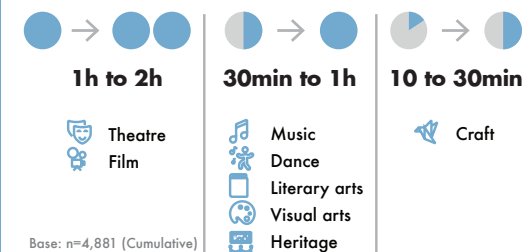
of paid content was rated good or outstanding, compared to...

**47%**  
n=1,259 (Cumulative)

of free content

### Average length of time people typically spent per sitting

Generally, new digital arts consumers spent a shorter amount of time per session compared to existing arts consumers.



Base: n=4,881 (Cumulative)

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## 2019 POPULATION SURVEY ON THE ARTS

As part of ongoing efforts to understand Singaporeans' perceptions of the arts, NAC has conducted the Population Survey on the Arts biennially since 2009. Covering a wide range of activities from fine arts to street dance, the study aims to provide a comprehensive picture of current interest and involvement levels in the arts, attitudes and perceptions towards arts activities, as well as the habits and factors which influence arts participants and audiences.

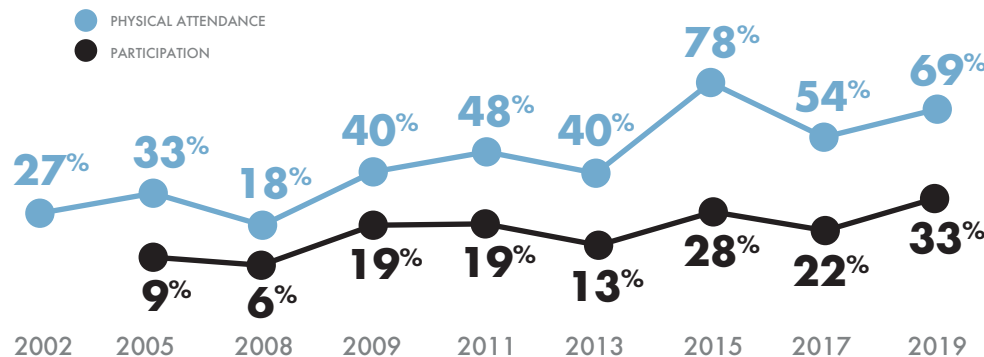
The 2019 edition presented a benchmark of Singapore's engagement with the arts before the disruptions brought about by the COVID-19 pandemic. Published on 27 July 2020, data for the Population Survey on the Arts 2019 was based on self-reported engagement in arts activities for the year of 2019, and sentiments towards the arts as of March 2020, making the timing of this study particularly significant.

As the arts sector re-imagines new ways to engage old and new audiences, the data here serves as a guide to the heights we have already achieved, and opportunities we can seize.

Door-to-door interviews were conducted with 1,176 Singapore Citizens and Permanent Residents, representative of our resident population in terms of age, gender, ethnicity, dwelling type and geographical spread.

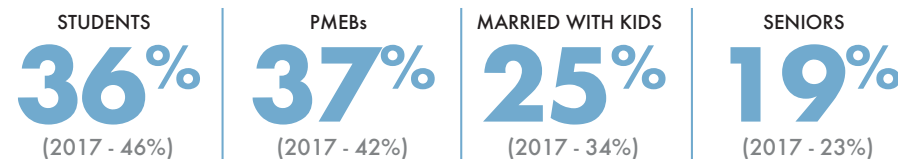
## Physical Attendance And Participation in The Arts

Overall arts engagement improved in 2019. Attendance improved across all life stages, with marked improvement in participation for students and PMEbs



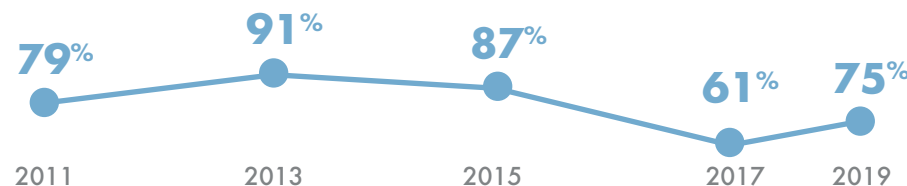
## Interest in the Arts

Interest in the arts fell further in 2019 to levels comparable to that in 2013, particularly the interest level of families with children



## Digital Consumption

Consumption of arts and culture via digital/online media increased in 2019



## Top 3 Perceived Benefits of the Arts

Arts as a role in improving quality of life, fostering a greater sense of belonging and identity, and being a source of pride for Singaporeans

89%

GIVES US A BETTER UNDERSTANDING OF PEOPLE OF DIFFERENT BACKGROUNDS AND CULTURES

87%

HELPS US TO EXPRESS OUR THOUGHTS, FEELINGS AND IDEAS

83%

INSPIRES AND HELPS US TO BE MORE CREATIVE IN OUR STUDIES AND/OR WORK



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## STATEMENT BY MEMBERS OF THE COUNCIL

For the financial year ended 31 March 2021

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 2021.

In the opinion of the Members of the Council,

- (a) the accompanying financial statements of the Council set out on pages 7 to 39 are drawn up so as to present fairly the financial position of the Council as at 31 March 2021 and the financial performance, changes in capital and reserves, and cash flows of the Council for the financial year then ended in accordance with the provisions of the Public Sector (Governance) Act 2018, Act 5 of 2018 (the "Public Sector (Governance) Act"), the National Arts Council Act, Chapter 193A (the "Act"), Singapore Charities Act, Chapter 37 and other relevant regulations (the "Charities Act and Regulations") and Statutory Board Financial Reporting Standards ("SBFRS");
- (b) the receipt, expenditure and investment of moneys and the acquisition and disposal of assets by the Council during the financial year have been in accordance with the provisions of the Public Sector (Governance) Act, the Act, Charities Act and Regulations and the requirements of any other written law applicable to moneys of or managed by the Council;
- (c) proper accounting and other records have been kept by the Council, including records of all assets of the Council whether purchased, donated or otherwise;
- (d) the use of the donation moneys is in accordance with the objectives of the Support for the Arts Fund as required under Regulation 11 of the Charities (Institutions of a Public Character) Regulations; and
- (e) the Support for the Arts Fund has complied with the requirements of Regulation 15 (fund-raising expenses) of the Charities (Institutions of a Public Character) Regulations.

On behalf of the Members of the Council



Goh Swee Chen  
Chairman



Rosa Daniel  
Chief Executive Officer

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

For the financial year ended 31 March 2021

### Report on the Audit of the Financial Statements

#### Our opinion

In our opinion, the accompanying financial statements of National Arts Council (the "Council") are properly drawn up in accordance with the provisions of the Public Sector (Governance) Act 2018, Act 5 of 2018 (the "Public Sector (Governance) Act"), the National Arts Council Act, Chapter 193A (the "Act"), Singapore Charities Act, Chapter 37 and other relevant regulations (the "Charities Act and Regulations") and Statutory Board Financial Reporting Standards ("SB-FRS"), so as to present fairly, in all material respects, the state of affairs of the Council as at 31 March 2021 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 2021;
- the statement of financial position as at 31 March 2021;
- the statement of changes in capital and reserves for the year then ended;
- the statement of cash flows for the year then ended; and
- the notes to the financial statements, including a summary of significant accounting policies.

#### Basis for Opinion

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

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

#### Independence

We are independent of the Council in accordance with the Accounting and Corporate Regulatory Authority Code of Professional Conduct and Ethics for Public Accountants and Accounting Entities ("ACRA Code") together with the ethical requirements that are relevant to our audit of the financial statements in Singapore, and we have fulfilled our other ethical responsibilities in accordance with these requirements and the ACRA Code.

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

For the financial year ended 31 March 2021 (Cont'd)

## Other Information

Management is responsible for the other information. The other information obtained at the date of this report comprises the Statement by Council Members, but does not include the financial statements and our auditor's report thereon.

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

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated.

If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

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

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

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

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

## Auditor's Responsibilities for the Audit of the Financial Statements

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

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

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

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

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

For the financial year ended 31 March 2021 (Cont'd)

## Report on Other Legal and Regulatory Requirements

### Opinion

In our opinion:

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

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

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

### Basis for opinion

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

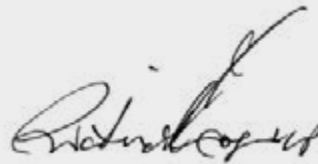
## Responsibilities of Management for Compliance with Legal and Regulatory Requirements

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

### Auditor's Responsibility for the Compliance Audit

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

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



PricewaterhouseCoopers LLP  
Public Accountants and Chartered Accountants  
Singapore, 8 June 2021

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## STATEMENT OF COMPREHENSIVE INCOME AND EXPENDITURE

For the financial year ended 31 March 2021

	Note	2020/2021 \$	2019/2020 \$
<b>Operating income</b>			
Contributions and donations	4	<b>1,989,724</b>	1,903,297
Sale of tickets		<b>33,512</b>	141,398
Rental income	5	<b>9,292,958</b>	10,184,591
Miscellaneous income		<b>83,774</b>	113,939
		<b>11,399,968</b>	12,343,225
<b>Other income</b>			
Interest income		<b>1,285,841</b>	2,323,663
		<b>1,285,841</b>	2,323,663
<b>Other gain</b>			
Revaluation gain on financial assets at fair value through profit and loss		<b>3,637,398</b>	727,537
		<b>3,637,398</b>	727,537
<b>Operating expenditure</b>			
Staff costs	6	<b>(22,784,162)</b>	(22,791,904)
Staff welfare and development		<b>(425,634)</b>	(410,982)
Depreciation of property, plant and equipment	10	<b>(21,586,348)</b>	(21,663,844)
Grants, partnerships & commissions		<b>(91,853,918)</b>	(68,603,245)
Scholarships and bursaries		<b>(166,082)</b>	(397,000)
Fees for services		<b>(3,264,974)</b>	(5,245,635)
Rental for land and building		<b>(100,283)</b>	(22,004)
Other rental		<b>(138,136)</b>	(754,902)
Repairs and maintenance		<b>(4,493,789)</b>	(4,343,349)
Office and other supplies		<b>(446,230)</b>	(414,155)
Utilities		<b>(107,177)</b>	(161,605)
Transport, postage and communication		<b>(449,568)</b>	(870,047)
Advertising, publicity and promotion		<b>(4,553,037)</b>	(4,216,311)
Subsidy to arts housing scheme		<b>(7,593,634)</b>	(8,558,297)
Property, plant and equipment written off		<b>(6,341)</b>	(2,834)
Interest expense		<b>(316,884)</b>	(456,484)
Other operating expenses		<b>(6,346,560)</b>	(5,674,783)
		<b>(164,632,757)</b>	(144,587,381)
<b>Deficit before grants</b>		<b>(148,309,550)</b>	(129,192,956)
<b>Grants</b>			
Deferred capital grants amortised	13	<b>3,303,215</b>	2,611,702
Operating grants from government	15	<b>144,071,540</b>	122,751,270
		<b>147,374,755</b>	125,362,972
<b>Net deficit and total comprehensive loss</b>		<b>(934,795)</b>	(3,829,984)

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

## STATEMENT OF FINANCIAL POSITION

As at 31 March 2021

	Note	2020/2021 \$	2019/2020 \$
<b>ASSETS</b>			
<b>Current assets</b>			
Cash and cash equivalents	7	<b>172,686,739</b>	163,414,308
Financial assets at fair value through profit and loss	8	<b>34,135,951</b>	30,498,553
Other receivables, deposits and prepayment	9	<b>5,094,312</b>	4,845,180
		<b>211,917,002</b>	198,758,041
<b>Non-current assets</b>			
Property, plant and equipment	10	<b>134,650,832</b>	153,612,777
		<b>134,650,832</b>	153,612,777
<b>Total assets</b>		<b>346,567,834</b>	352,370,818
<b>LIABILITIES</b>			
<b>Current liabilities</b>			
Deferred capital grants	13	<b>2,917,524</b>	2,258,394
Other payables	14	<b>43,304,164</b>	36,844,136
Borrowings	16	<b>8,029,904</b>	10,241,412
Government grants	15	<b>58,467,327</b>	58,996,316
		<b>112,718,919</b>	108,340,258
<b>Non-current liabilities</b>			
Deferred capital grants	13	<b>9,533,302</b>	11,010,312
Borrowings	16	<b>3,286,294</b>	10,972,434
		<b>12,819,596</b>	21,982,746
<b>Total liabilities</b>		<b>125,538,515</b>	130,323,004
<b>NET ASSETS</b>		<b>221,029,319</b>	222,047,814
<b>Capital and reserves</b>			
Share capital	17	<b>180,046,315</b>	180,130,015
Capital account	18	<b>651,974</b>	651,974
Singapore Arts Endowment Fund	19	<b>16,255,467</b>	16,255,467
Accumulated surplus		<b>24,075,563</b>	25,010,358
		<b>221,029,319</b>	222,047,814

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

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## STATEMENT OF CHANGES IN CAPITAL AND RESERVES

For the financial year ended 31 March 2021

	Note	Share capital \$	Capital account \$	Singapore Arts Endowment Fund \$	Accumulated surplus \$	Total \$
<b>2020/2021</b>						
Balance as at 1 April 2020		180,130,015	651,974	16,255,467	25,010,358	222,047,814
Total comprehensive loss		-	-	-	(934,795)	(934,795)
Return of share capital	17	(83,700)	-	-	-	(83,700)
Balance as at 31 March 2021		180,046,315	651,974	16,255,467	24,075,563	221,029,319
<b>2019/2020</b>						
Balance as at 1 April 2019		180,130,015	651,974	16,255,467	28,847,342	225,884,798
Total comprehensive loss		-	-	-	(3,829,984)	(3,829,984)
Dividend paid		-	-	-	(7,000)	(7,000)
Balance as at 31 March 2020		180,130,015	651,974	16,255,467	25,010,358	222,047,814

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

## STATEMENT OF CASH FLOWS

For the financial year ended 31 March 2021

	Note	2020/2021 \$	2019/2020 \$
<b>Cash flows from operating activities</b>			
Deficit before grants		(148,309,550)	(129,192,956)
Adjustments for:			
- Depreciation of property, plant and equipment		21,586,348	21,663,844
- Gain on disposal of property, plant and equipment		(2,703)	-
- Property, plant and equipment written off		6,341	2,834
- Revaluation gain on financial assets at fair value through profit and loss		(3,637,398)	(727,537)
- Interest expense		316,884	456,484
- Interest income		(1,285,841)	(2,323,663)
		<b>(131,325,919)</b>	<b>(110,120,994)</b>
Changes in working capital:			
- Other receivables, deposits and prepayments		(1,357,054)	(101,960)
- Other payables		6,505,354	(1,214,519)
<b>Net cash used in operating activities</b>		<b>(126,177,619)</b>	<b>(111,437,473)</b>
<b>Cash flows from investing activities</b>			
Purchase of property, plant and equipment		(2,538,429)	(3,997,530)
Proceeds from disposal of property, plant and equipment		2,144	-
Interest income received		2,393,763	2,544,050
<b>Net cash used in investing activities</b>		<b>(142,522)</b>	<b>(1,453,480)</b>
<b>Cash flows from financing activities</b>			
Government grants received		146,027,886	131,325,356
Principal payments of lease liability		(10,034,730)	(10,529,758)
Interest paid		(316,884)	(456,484)
Dividend paid		-	(7,000)
Reduction of capital from Minister of Finance		(83,700)	-
<b>Net cash provided by financing activities</b>		<b>135,592,572</b>	<b>120,332,114</b>
<b>Net increase in cash and cash equivalents</b>		<b>9,272,431</b>	<b>7,441,161</b>
Cash and cash equivalents at beginning of financial year		163,414,308	155,973,147
<b>Cash and cash equivalents at end of financial year</b>	7	<b>172,686,739</b>	<b>163,414,308</b>

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

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# NOTES TO THE FINANCIAL STATEMENTS

For the financial year ended 31 March 2021

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

## 1. General information

National Arts Council	UEN Number	T08GB0033C
	Establishment Date	17 August 1991
Support for the Arts Fund	UEN Number	T08CC3019F
	IPC Number	IPC000544
	IPC Status	1 August 2020 to 31 July 2023
Legal Panel / Solicitors	ATMD Bird & Bird LLP Lee & Lee WongPartnership LLP	
Bankers	The Hong Kong and Shanghai Banking Corporation Limited DBS Bank Limited OCBC Bank Accountant-General's Department (Centralised Liquidity Management Scheme)	

The National Arts Council (the "Council") is a statutory board under the Ministry of Culture, Community and Youth ("MCCY") established under the National Arts Council Act (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:

- to promote the appreciation, understanding and enjoyment of the arts;
- to support and assist the establishment and development of arts organisations;
- to organise and promote artistic activities; and
- 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:

- guide the work of the Council in the development and promotion of the arts in Singapore; and
- 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 2020 to 31 July 2023.

## 2. Significant accounting policies

### 2.1 Basis of preparation

These financial statements of the Council have been prepared in accordance with the provisions of the Public Sector (Governance) Act 2018, Act 5 of 2018 (the "Public Sector (Governance) Act 2018"), the National Arts Council Act (Chapter 193A) (the "Act"), Singapore Charities Act (Chapter 37) and other relevant regulations (the "Charities Act and Regulations") and Statutory Board Financial Reporting Standards ("SB-FRS") including related Interpretations ("INT SB-FRS") and Guidance Notes under the historical cost convention, except as disclosed in the accounting policies below.

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

### **Interpretations and amendments to published standards effective in 2020/2021**

On 1 April 2020, the Council adopted the new or amended SB-FRS and INT SB-FRS that are mandatory for application for the financial year. Changes to the Council's accounting policies have been made as required, in accordance with the transitional provisions in the respective SB-FRS and INT SB-FRS.

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### 2. Significant accounting policies (continued)

#### 2.1 Basis of preparation (continued)

##### **Interpretations and amendments to published standards effective in 2020/2021** (continued)

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

#### 2.2 Revenue recognition

- (a) Income derived from sale of tickets, advertisements and rental of arts housing and other facilities is recognised when services have been rendered;
- (b) Cash contributions and donations are recognised as income when the Council obtains control of the donations or the right to receive the donation. Donations with restrictions and/or conditions attached are recognised as income if the restrictions and conditions are within the Council's control and there is sufficient evidence that the conditions will be met. Otherwise, these donations are recognised and taken to the "deferred donations" account until the above criteria are fulfilled or when the restrictions and/or conditions are met.
- (c) Contributions/sponsorships-in-kind are measured at the fair value of the contributions received and are recognised as income when the rights to receive the contributions/sponsorships-in-kind have been established.
- (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.

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### 2. Significant accounting policies (continued)

#### 2.5 Property, plant and equipment (continued)

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

	<u>Useful lives</u>
Building works and improvements	30 years
Renovations	8 years
Plant and machinery	8 years
Office equipment, furniture, vehicles and audio visual equipment	3 to 10 years
Stage related and musical equipment	5 to 8 years
Public artworks	5 years
Leasehold property	30 years
Leasehold land and buildings	Based on remaining period of lease term

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

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

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

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

#### 2.6 Impairment of non-financial assets

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

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

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

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

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

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

#### 2.7 Financial assets

The Council classifies its financial assets into the following measurement categories:

- Amortised cost; and
- Fair value through profit or loss (FVPL).

The classification of debt instruments depends on the Council's operating model for managing the financial assets as well as the contractual terms of the cash flows of the financial assets.

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### 2. Significant accounting policies (continued)

#### 2.7 Financial assets (continued)

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

##### (i) At initial recognition

At initial recognition, the Council measures a financial asset at its fair value plus, in the case of a financial asset not at fair value through profit or loss, transaction costs that are directly attributable to the acquisition of the financial assets. Transaction costs of financial assets carried at fair value through profit or loss are expensed in statement of comprehensive income and expenditure.

##### (ii) At subsequent measurement

###### 1. Debt instrument

Debt instruments of the Council mainly comprise of cash and bank deposits and other receivables.

There are three prescribed subsequent measurement categories, depending on the Council's operating model in managing the assets and the cash flow characteristic of the assets. The Council managed these group of financial assets by collecting the contractual cash flow and these cash flows represents solely payment of principal and interest. Accordingly, these group of financial assets are measured at amortised cost subsequent to initial recognition.

A gain or loss on a debt investment that is subsequently measured at amortised cost and is not part of a hedging relationship is recognised in statement of comprehensive income and expenditure when the asset is derecognised or impaired. Interest income from these financial assets are recognised using the effective interest rate method.

The Council assesses on forward looking basis the expected credit losses associated with its debt instruments carried at amortised cost.

##### (ii) At subsequent measurement (continued)

###### 1. Debt instrument (continued)

For cash and bank deposits and other receivables, the general 3-stage approach is applied. Credit loss allowance is based on 12-month expected credit loss if there is no significant increase in credit risk since initial recognition of the assets. If there is a significant increase in credit risk since initial recognition, lifetime expected credit loss will be calculated and recognised.

###### 2. Equity investments

The Council subsequently measures all its equity investments at their fair values. Equity instruments are classified as fair value through profit and loss with movements in their fair values recognised in the statement of comprehensive income and expenditure in the period in which the changes arise and presented in "other gain".

Regular way purchases and sales of these financial assets are recognised on trade date – the date on which the Council commits to purchase or sell the asset.

On disposal, the differences between the carrying amount and sales proceed is recognised in the statement of comprehensive income and expenditure if there was no election made to recognise fair value changes in other comprehensive income. If there was an election made, any difference between the carrying amount and the sale proceed amount would be recognised in other comprehensive income and transferred to retained earnings along with the amount previously recognised in other comprehensive income relating to that asset.

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### 2. Significant accounting policies (continued)

#### 2.8 Other payables

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

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

#### 2.9 Fair value estimation of financial assets and liabilities

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

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

#### 2.10 Leases

##### (i) When the Council is the lessee

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

##### • Right-of-use assets

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

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

##### • Right-of-use assets (continued)

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

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

##### • Lease liabilities

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

Lease payments include the following:

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

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

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

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

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### 2. Significant accounting policies (continued)

#### 2.10 Leases (continued)

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

- Lease liabilities (continued)

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

- Short term and low value leases

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

##### (ii) When the Council is the lessor

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

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

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

#### 2.11 Provisions

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

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

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

#### 2.12 Currency translation

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

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

#### 2.13 Cash and cash equivalents

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

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### 2. Significant accounting policies (continued)

#### 2.14 Capital

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

### 3. Critical accounting estimates, assumptions and judgements

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

#### Critical accounting estimates and assumptions

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

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

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

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

#### (ii) Key source of estimation uncertainty

##### Useful lives of property, plant and equipment

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

The carrying amount of the Council’s property, plant and equipment at the end of the reporting period are disclosed in Note 10 of the financial statements.

### 4. Contributions and donations

Contributions and donations of \$1,989,724 (2019/2020: \$1,903,297) was received for the financial year, of which \$261,000 (2019/2020: \$242,000) tax deductible donations were received through Support for the Arts Fund.

### 5. Rental income

	<b>2020/2021</b>	2019/2020
	<b>\$</b>	\$
Rental income (a)	<b>9,292,958</b>	10,184,591
Government grant income (b)	<b>885,653</b>	-
Less: Government grant expense (b)	<b>(885,653)</b>	-
	<b>9,292,958</b>	10,184,591

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### 5. Rental income (continued)

#### (a) Rental income

The rental income for the financial year ended 31 March 2021 was \$9,292,958 (2019/2020: \$10,184,591) inclusive of rental waiver of \$488,941 (2019/2020: \$Nil) provided to eligible tenants

#### (b) Government grant income and expense

Government grant income relates to cash grant received from the MCCY to waive up to 2.5 months of rental to eligible tenants.

Government grant expense relates to the cash grant received from MCCY that were transferred to tenants in the form of rent rebates during the year and rental waivers provided to eligible tenants as part of the qualifying conditions of the cash grant.

### 6. Staff costs

	<b>2020/2021</b>	2019/2020
	\$	\$
Wages and salaries	<b>19,728,937</b>	19,639,211
Employer's contribution to CPF	<b>3,055,225</b>	3,152,693
	<b>22,784,162</b>	22,791,904

### 7. Cash and cash equivalents

	<b>2020/2021</b>	2019/2020
	\$	\$
Bank balances	<b>383,873</b>	420
Cash held under CLM scheme managed by AGD	<b>172,302,866</b>	163,413,888
	<b>172,686,739</b>	163,414,308

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.

### 8. Financial assets at fair value through profit and loss

	<b>2020/2021</b>	2019/2020
	\$	\$
Investments through quoted unit trusts		
Beginning of financial year	<b>30,498,553</b>	29,771,016
Revaluation gain	<b>3,637,398</b>	727,537
End of financial year	<b>34,135,951</b>	30,498,553

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

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

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

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

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### 9. Other receivables, deposits and prepayments

	2020/2021	2019/2020
	\$	\$
Current		
Receivables due from:		
- Tenants	-	4,308
- Totalisator Board	<b>2,865,300</b>	2,083,800
- Others	<b>19,367</b>	402,555
	<b>2,884,667</b>	2,490,663
Interest receivable	<b>305,876</b>	1,413,798
Secoded staff costs recoverable	<b>1,884,150</b>	920,901
Prepayments	<b>19,619</b>	19,818
	<b>5,094,312</b>	4,845,180

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

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### 10. Property, plant and equipment

	Works of art \$	Work-in- progress \$	Building works & improvement \$	Renovations \$	Plant and machinery \$	Office equipment, furniture, vehicles and audio visual equipment \$	Stage related and musical equipment \$	Public artworks \$	Leasehold property \$	Leasehold land and buildings \$	Total \$
<b>2020/2021</b>											
<u>Cost</u>											
Beginning of financial year	263,218	196,909	133,985,102	38,240,115	9,690,666	12,586,605	13,676,116	754,942	14,617,726	33,677,100	257,688,499
Additions*	-	1,060,283	-	550,203	40,863	833,987	-	-	-	1,332,101	3,817,437
Adjustment #	-	-	-	-	-	-	-	-	-	(1,090,877)	(1,090,877)
Transfer	-	(312,421)	-	20,512	-	26,415	265,494	-	-	-	-
Disposals/written off	(2)	-	-	-	-	(725,005)	(22,471)	-	-	(280,397)	(1,027,875)
End of financial year	263,216	944,771	133,985,102	38,810,830	9,731,529	12,722,002	13,919,139	754,942	14,617,726	33,637,927	259,387,184
<u>Accumulated depreciation and impairment</u>											
Beginning of financial year	-	-	26,788,854	25,184,780	6,855,406	9,671,808	10,898,603	754,942	13,150,653	10,770,676	104,075,722
Depreciation charge	-	-	4,466,287	2,637,679	1,101,458	1,508,184	1,307,657	-	489,024	10,076,059	21,586,348
Disposals/written off	-	-	-	-	-	(719,368)	(21,769)	-	-	(184,581)	(925,718)
End of financial year	-	-	31,255,141	27,822,459	7,956,864	10,460,624	12,184,491	754,942	13,639,677	20,662,154	124,736,352
Net book value											
End of financial year	263,216	944,771	102,729,961	10,988,371	1,774,665	2,261,378	1,734,648	-	978,049	12,975,773	134,650,832

\* Included \$222,761 (2019/2020: \$268,086) relating to additions to property, plant and equipment that is unpaid as at end of financial year (Note 14).

# Due to downward rental adjustment of a lease by the lessor.

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### 10. Property, plant and equipment (continued)

	Works of art \$	Work-in- progress \$	Building works & improvement \$	Renovations \$	Plant and machinery \$	Office equipment, furniture, vehicles and audio visual equipment \$	Stage related and musical equipment \$	Public artworks \$	Leasehold property \$	Leasehold land and buildings \$	Total \$
<b>2019/2020</b>											
<u>Cost</u>											
Beginning of financial year	263,220	803,187	133,985,102	37,285,521	9,131,188	10,149,961	14,007,333	754,942	14,617,726	-	220,998,180
Adoption of FRS 116	-	-	-	-	-	-	-	-	25,768,153	25,768,153	-
Additions*	-	773,557	-	814,014	288,958	1,990,415	-	-	-	7,926,434	11,793,378
Transfer	-	(1,379,835)	-	545,130	373,380	461,325	-	-	-	-	-
Disposals/written off	(2)	-	-	(404,550)	(102,860)	(15,096)	(331,217)	-	-	(17,487)	(871,212)
End of financial year	263,218	196,909	133,985,102	38,240,115	9,690,666	12,586,605	13,676,116	754,942	14,617,726	33,677,100	257,688,499
<u>Accumulated depreciation and impairment</u>											
Beginning of financial year	-	-	22,322,567	23,113,415	5,914,622	8,776,642	9,887,428	603,954	12,661,628	-	83,280,256
Depreciation charge	-	-	4,466,287	2,475,915	1,040,812	910,262	1,342,392	150,988	489,025	10,788,163	21,663,844
Disposals/written off	-	-	-	(404,550)	(100,028)	(15,096)	(331,217)	-	-	(17,487)	(868,378)
End of financial year	-	-	26,788,854	25,184,780	6,855,406	9,671,808	10,898,603	754,942	13,150,653	10,770,676	104,075,722
Net book value											
End of financial year	263,218	196,909	107,196,248	13,055,335	2,835,260	2,914,797	2,777,513	-	1,467,073	22,906,424	153,612,777

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### 11. Leases – The Council as a lessee

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

(a) Carrying amounts

ROU assets classified within Property, plant and equipment

	2020/2021	2019/2020
	\$	\$
Leasehold land and buildings	<b>12,975,773</b>	22,906,424

(b) Depreciation charge during the year

	2020/2021	2019/2020
	\$	\$
Leasehold land and buildings	<b>10,076,059</b>	10,788,163

(c) Interest expense

	2020/2021	2019/2020
	\$	\$
Interest expense on lease liabilities	<b>316,884</b>	456,484

(d) Lease expense not capitalised in lease liabilities

	2020/2021	2019/2020
	\$	\$
Lease expense – short-term leases	<b>28,248</b>	28,588
Lease expense – low-value leases	<b>219,076</b>	185,049
Total	<b>247,324</b>	213,637

(e) Total income from subleasing ROU assets was \$9,292,958 (2019/2020: \$10,184,591).

(f) Total cash outflow for all the leases was \$10,598,938 (2019/2020: \$11,199,879).

(g) Addition of ROU assets during the financial year 2020 was \$1,332,101 (2019/2020: \$7,926,434).

### 12. Leases – The Council as a lessor

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

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

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

	2020/2021	2019/2020
	\$	\$
Less than one year	<b>1,057,120</b>	1,276,177
One to two years	<b>277,56</b>	438,155
Two to five years	<b>60,172</b>	133,775
Total undiscounted lease payment	<b>1,394,852</b>	1,848,107

### 13. Deferred capital grants

	2020/2021	2019/2020
	\$	\$
Beginning of financial year	<b>13,268,706</b>	10,125,353
Amount transferred from government grants (Note 15)	<b>2,485,335</b>	5,755,055
Deferred capital grants amortised	<b>(3,303,215)</b>	(2,611,702)
End of financial year	<b>12,450,826</b>	13,268,706
Current	<b>2,917,524</b>	2,258,394
Non-current	<b>9,533,302</b>	11,010,312
	<b>12,450,826</b>	13,268,706

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### 14. Other payables

	2020/2021 \$	2019/2020 \$
Deposits received	<b>423,061</b>	428,042
Payables due to:		
- CPF Board	<b>1,416,505</b>	1,308,896
- Arts groups	<b>715,289</b>	3,008,159
- Purchase of fixed assets	<b>31,699</b>	9,173
Accruals for:		
- Unutilised employee annual leave entitlement	<b>1,217,142</b>	747,950
- Cultural Medallion & Young Artist Award	<b>3,032,033</b>	2,986,946
- General grants, partnerships & commissions	<b>8,060,741</b>	13,053,026
- Operating grants	<b>11,264,650</b>	8,316,487
- Purchase of fixed assets	<b>191,062</b>	258,913
- Others	<b>1,739,972</b>	1,799,451
Deferred income	<b>98,948</b>	103,339
Deferred donation	<b>485,658</b>	350,210
Sinking fund for arts housing properties	<b>1,093,439</b>	978,310
Other payables	<b>3,533,965</b>	3,495,234
	<b>43,304,164</b>	36,844,136

### 15. Government grants

	2020/2021 \$	2019/2020 \$
Current		
Beginning of financial year	<b>58,996,316</b>	56,177,285
Government grants received	<b>146,027,886</b>	131,325,356
	<b>205,024,202</b>	187,502,641
Less:		
Transfer to deferred capital grants (Note 13)	<b>(2,485,335)</b>	(5,755,055)
Transfer to statement of comprehensive income and expenditure	<b>(144,071,540)</b>	(122,751,270)
	<b>(146,556,875)</b>	(128,506,325)
	<b>58,467,327</b>	58,996,316

As at 31 March 2021, the current liabilities amount of \$58,467,327 (2019/2020: \$58,996,316) relates to amounts earmarked for expenditures in the subsequent financial year.

To help the organisations in the arts and related sectors in sustaining the arts during COVID-19 outbreak, the Council rolled out the Arts and Culture Resilience Package (ACRP) and other support measures in FY2020/2021 and subsequently extended to FY2021/2022. The ACRP included various schemes such as operating grants paid to the arts and culture sector to defray their operating costs, to provide rental waivers, to subsidise venue hire and in-house production costs and other financial support to sustain the livelihood of arts and culture freelancers and organisation. The initiatives bring the total expected relief measures for the arts and related sectors of \$55mill as announced and supported by MCCY, through operating grants from government to the Council.

### 16. Borrowings

	2020/2021 \$	2019/2020 \$
Current		
Lease liabilities	<b>8,029,904</b>	10,241,412
Non-current		
Lease liabilities	<b>3,286,294</b>	10,972,434
Total borrowings	<b>11,316,198</b>	21,213,846

Reconciliation of liabilities arising from financing activities

	1 April 2020	Principal and interest payments	Non-cash changes			31 March 2021	
			Addition during the year	Adjustment	Lease termination		
Lease liabilities	21,213,846	(10,351,614)	1,324,334	(1,090,877)	(96,375)	316,884	11,316,198

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### 17. Share capital

	2020/2021	2019/2020
	\$	\$
Beginning of financial year	<b>180,130,015</b>	180,130,015
Reduction during the financial year	<b>(83,700)</b>	-
End of financial year	<b><u>180,046,315</u></b>	<u>180,130,015</u>

The share capital is held by the Minister for Finance, a body incorporated by the Minister for Finance (Incorporation) Act (Chapter 183), under the Capital Management Framework. In FY2020/2021, the Council returned share capital of \$83,700 to the Minister of Finance.

### 18. Capital account

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

### 19. Singapore Arts Endowment Fund

	2020/2021	2019/2020
	\$	\$
Beginning and end of the financial year	<b><u>16,255,467</u></b>	<u>16,255,467</u>

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

### 20. Capital expenditure and other commitments

#### (a) Capital commitments

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

	2020/2021	2019/2020
	\$	\$
Contracted capital expenditure	<b><u>2,176,885</u></b>	<u>953,813</u>

### 21. Financial risk management

#### Financial risk factors

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

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

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

#### (a) Market risk

##### (i) Currency risk

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

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### 21. Financial risk management (continued)

#### (a) Market risk (continued)

##### (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 2021 and 2020, for each class of financial instrument with all other variables constant.

##### Price risk sensitivity analysis

The effect of the price of investments increase or decrease by 10%, on surplus for the year ended 31 March 2021 and 31 March 2020 is as follows:

	2020/2021	2019/2020
	\$	\$
<b>Effect of an increase in 10% of quoted prices</b>		
Increase in surplus	<b>3,413,595</b>	3,049,855
Increase in capital and reserves	<b>3,413,595</b>	3,049,855
<b>Effect of a decrease in 10% of quoted prices</b>		
Decrease in surplus	<b>(3,413,595)</b>	(3,049,855)
Decrease in capital and reserves	<b>(3,413,595)</b>	(3,049,855)

##### (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.

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

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

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

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

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### 21. Financial risk management (continued)

#### (b) Credit risk (continued)

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

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

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

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

Included in the Council's receivables from tenants are receivables with a carrying value of \$Nil (2019/2020: \$4,308) 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.

The table below analyses non-derivative financial liabilities of the Council into relevant maturity groupings based on the remaining period from the balance sheet date to the contractual maturity date. The amounts disclosed in the table are the contractual undiscounted cash flows. Balances due within 12 months equal their carrying amounts as the impact of discounting is not significant.

#### (c) Liquidity risk (continued)

	Less than 1 year \$'000	Between 1 and 2 years \$'000	Between 2 and 5 years \$'000
<b>At 31 March 2021</b>			
Other payables	43,304,164	-	-
Lease liabilities	8,171,479	2,604,682	703,149
	51,475,643	2,604,682	703,149
<b>At 31 March 2020</b>			
Other payables	36,844,136	-	-
Lease liabilities	10,585,973	8,321,210	2,800,210
	47,430,109	8,321,210	2,800,210

#### (d) Capital risk

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

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

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

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

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

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

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### 21. Financial risk management (continued)

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

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

	Level 1 \$
<b>At 31 March 2021</b>	
Financial assets at fair value through profit and loss (Note 8)	34,135,951
<b>Total assets</b>	<b><u>34,135,951</u></b>
<b>At 31 March 2020</b>	
Financial assets at fair value through profit and loss (Note 8)	30,498,553
<b>Total assets</b>	<b><u>30,498,553</u></b>

There were no significant transfers between levels of the fair value hierarchy for the year ended 31 March 2021.

(f) Financial instruments by category

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

	2020/2021 \$	2019/2020 \$
Financial assets	<b>211,897,383</b>	198,738,223
Financial liabilities, at amortised cost	<b><u>54,035,756</u></b>	<u>57,604,433</u>

### 22. Significant related party transactions

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

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

	2020/2021 \$	2019/2020 \$
Fees for services paid	<b>1,011,619</b>	995,425
Grants disbursed	<b>37,251,652</b>	41,224,205
Rental of venues paid	<b>40,316</b>	84,726
Purchase of fixed assets	<b>891,923</b>	1,082,067
Rental income received	<b><u>(486,811)</u></b>	<u>(564,033)</u>

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

	2020/2021 \$	2019/2020 \$
Fees for services paid	<b>2,435,633</b>	2,338,497
Grants disbursed	<b>1,810,786</b>	1,208,833
Principal payment of lease liabilities and interest expense	<b>11,174,7091</b>	1,847,918
Fees for services reimbursed	<b><u>(238,692)</u></b>	<u>(605,800)</u>

Key management personnel compensation

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

Key management personnel compensation is as follows:

	2020/2021 \$	2019/2020 \$
Salaries, bonuses and other short-term benefits	<b>3,512,055</b>	3,913,985
CPF contribution	<b>257,153</b>	266,086
	<b><u>3,769,208</u></b>	<u>4,180,071</u>

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### 22. Significant related party transactions (continued)

Council Members' allowances are as follows:

	<b>2020/2021</b>	2019/2020
	\$	\$
Chairman	<b>33,750</b>	33,750
Deputy Chairman	<b>25,315</b>	25,315
<b>Non-Public Sector Officers</b>		
Chairman of Audit Committee	<b>25,315</b>	14,732
Members of Audit Committee	<b>50,625</b>	43,571
Members	<b>25,320</b>	42,961
<b>Public Sector Officers</b>		
Chairman of Audit Committee	-	10,583
Members of Audit Committee	<b>16,875</b>	16,875
Members	<b>8,440</b>	11,968

### 23. New or revised accounting standards and interpretations

Below are the mandatory standards, amendments and interpretations to existing standards that have been published, and are relevant for the Council's accounting periods beginning on or after 1 April 2021 and which the Council has not early adopted:

- (a) Amendments to SB-FRS 1 Presentation of Financial Statements (effective for annual periods beginning on or after 1 January 2023)
- (b) Amendments to SB-FRS 103 Definition of a Business (effective for annual periods beginning on or after 1 January 2022)
- (c) Amendments to SB-FRS 16 Property, Plant and Equipment (effective for annual periods beginning on or after 1 January 2022)
- (d) Amendments to SB-FRS 37 Provisions, Contingent Liabilities and Contingent Assets (effective for annual periods beginning on or after 1 January 2022)

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

### 24. Authorisation of financial statements

These financial statements were authorised for issue by the Members of the Council on 8 June 2021.

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# COUNCIL MEMBERS AND COMMITTEES

## 15TH BOARD OF COUNCIL MEMBERS

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

### CHAIRMAN

**Goh Swee Chen**  
Chairman  
NTU Board of Trustees

### DEPUTY CHAIRMAN

**Wilson Tan Wee Yan**  
Chairman  
Art House Limited

### MEMBERS

**Rosa Daniel**  
Chief Executive Officer  
National Arts Council

**Sharon Ang**  
Director  
(Social Programmes)  
Ministry Of Finance

**Dr Meira Chand**  
Writer

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

**Azman Jaafar**  
Managing Partner  
RHTLaw Asia LLP

**Anne Lee**  
Investments Director  
Bowen Enterprises Pte Ltd

**Pierre Lorinet**  
Non-Executive Director  
Trafigura Group

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

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

**Dr Wong Tien Hua**  
Director  
Mutual Healthcare Pte Ltd

## AUDIT COMMITTEE

**CHAIRMAN** Professor Sum Yee Loong

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

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

## HUMAN RESOURCE COMMITTEE

**CHAIRMAN** Goh Swee Chen

**MEMBERS** Tan Chen Kee  
Dr Wong Tien Hua  
Rosa Daniel

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

## CULTURAL MEDALLION AND YOUNG ARTIST AWARD SELECT PANEL

**CHAIRMAN** Goh Swee Chen

**MEMBERS** Dr Meira Chand  
Warren Fernandez  
Rosa Daniel

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

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# GRANTS RECIPIENTS

## MAJOR COMPANY

### DANCE

Apsaras Arts Ltd  
 Bhaskar's Arts Academy Ltd  
 Dance Ensemble Singapore Ltd  
 Era Dance Theatre Limited  
 Frontier Danceland Ltd  
 O School Ltd  
 RAW Moves Ltd  
 Singapore Chinese Dance Theatre  
 Singapore Dance Theatre Limited  
 T.H.E Dance Company Ltd  
 The Arts Fission Company Ltd

### LITERARY ARTS

Sing Lit Station Limited  
 Singapore Book Council Limited

### MULTI-DISCIPLINARY

ArtsWok Collaborative Limited

### MUSIC

Ding Yi Music Company Ltd  
 Nadi Singapura Ltd  
 New Opera Singapore Ltd

Orchestra of the Music Makers Ltd  
 SAtheCollective Ltd  
 Siong Leng Musical Association  
 The Observatory Music Ltd  
 The Singapore Lyric Opera Limited  
 The TENG Ensemble Ltd

### THEATRE

Arts Theatre of Singapore Ltd  
 Cake Theatrical Productions Ltd  
 Checkpoint Theatre Limited  
 Chinese Theatre Circle Limited  
 Drama Box Ltd  
 Intercultural Theatre Institute Ltd  
 Nam Hwa Opera Limited  
 Nine Years Theatre Ltd  
 Pandemonium Theatre Company Ltd  
 Paper Monkey Theatre Ltd  
 Singapore Drama Educators Association  
 Singapore Repertory Theatre Ltd  
 Teater Ekamatra Ltd  
 The Finger Players Ltd  
 The Necessary Stage Ltd  
 The Theatre Practice Ltd

TheatreWorks (Singapore) Ltd  
 Toy Factory Productions Ltd  
 Traditional Arts Centre (Singapore) Ltd  
 W!LD RICE Ltd  
 Young People's Performing Arts Ensemble Ltd

### VISUAL ARTS

Art Outreach Singapore Limited  
 Art Photography Centre Ltd  
 Objectifs Centre Ltd  
 Oh Open House Limited  
 The Chinese Calligraphy Society of Singapore  
 The Substation Ltd

## SEED GRANT

### MUSIC

Jazz Association (Singapore)  
 Resound Collective Limited

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## CREATION GRANT

### DANCE

Lee Yixun  
Stephanie Anne Burridge

### LITERARY ARTS

De Silva Melissa Mary  
Kavitha D/O Karumbayeeram

### MUSIC

Ang Song Ming  
Leong Sau Mun Dawn-Joy  
Robert Casteels  
Soh Li Ling Diana  
Sushma Somasekharan  
Wong Kah Chun

### THEATRE

Leslie Wong Shee Ying  
Mohamed Izmir S/O Mohamed Ickbal

### VISUAL ARTS

Budi Wijaya Huang Chen Han  
Joo Choon Lin  
Kent Chan  
Kum Chee Kiong

## PRODUCTION GRANT

### LITERARY ARTS

Dennis Sim Kian Hock

### VISUAL ARTS

Ho Tzu Nyen

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## PRESENTATION & PARTICIPATION GRANT

### DANCE

Apsara Asia Pte Ltd  
Decadance Co Limited  
Flamenco Sin Fronteras Ltd  
Gin Lam  
Kalpavriksha Fine Arts (Limited)  
Li Ruimin  
Madhuri Suresh  
Maya Dance Theatre Ltd  
P7:1SMA Ltd  
Quek Shu Chen Melissa  
RedDot Bhangra (Singapore)  
Sreedevy D/O M Sivarajasingam  
Sri Warisan - Som Said Performing Arts Limited  
Toh Hui Lin

### LITERARY ARTS

Association of Singapore Tamil Writers  
General Society for Chinese Classical Poetry (International)  
Low Kiah Hwee  
Ombak Script House Production  
Paulsamy Manimaran  
Poetry Festival (Singapore)  
Red Hare Studios  
The Peranakan Association Singapore  
The Storytelling Centre Limited

### MULTI-DISCIPLINARY

Club Rainbow (Singapore)  
Neo Hui Fen Alecia

### MUSIC

Association of Composers (Singapore)  
Belle Epoque Music Limited  
Bossa Celli  
Chamber Music And Arts Singapore Limited  
Christoven Tan  
Harmonica Aficionados Society  
Lim Tiong Han Benjamin  
Manfred Lim Liang Jun  
Ministry of Bellz Limited  
Morse Percussion  
Musicians' Initiative Ltd  
Ocean Butterflies Music Pte Ltd  
Reverberance Ltd  
SingPop Music Limited  
Suona and Guan Society  
Tang Tee Khoon  
The Arts Place  
The Opera People Ltd  
The Singapore Youth Choir Limited  
TO Ensemble  
Venture Music Asia Ltd

Wind Bands Association of Singapore  
Zhang Lei

### THEATRE

Adeeb Fazah Bin Anwar Aziz Marican  
AK Theatre Ltd  
Arts Focus  
Arts Theatre of Singapore Ltd  
Avant Theatre & Language  
Dennis Toh Kheng Huat  
Grain Performance & Research Lab  
How Drama LLP  
Imaginique Ltd  
Jade Opera Group  
Kwok Sing Musical Association  
Muhammad Mahadi Bin Jamaludin  
Nandabalan Panneerselvam  
RENTA Collective  
Ping Sheh (The Peiping Drama Society, Singapore)  
Ravindran Drama Group Company Limited  
Sing'Theatre Ltd  
Split Theatre  
Tan You Jia Euginia  
The Chinese Opera and Drama Society (Singapore)  
The Glowers Drama Group  
Tian Yun Beijing Opera Society  
WeCanDolt

### VISUAL ARTS

Amazing Art Shuttle Pte Ltd  
Ang Xue Ning  
Artcommune Gallery Pte Ltd  
Cao Zhiyi  
Chok Si Xuan  
Daisy Toh Li Xi  
Dawn Ng  
Federation of Art Societies (Singapore)  
Gajah Gallery  
Grey Projects Pte Ltd  
Justin Loke Kian Whee  
Kamal Arts Ltd  
Kathleen Ditzig  
Krowidi Kumuda  
Louis Ho Hwei Ming  
Louisa Ong Seok Yee  
Lu Yifei  
Maya Arthaus Ltd (Maya Gallery)  
Ming Liu Art Pte Ltd  
Mulan Gallery Pte Ltd  
Ng Teck Yong  
Nicholas Tee Wei Yong  
Nur Fajrina Binte Abdul Razak  
Ore Huiying  
Participate in Design Limited  
Poh Kheng Mui

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### VISUAL ARTS (CONT'D)

SEED The Art Space Ltd  
 Shicheng Calligraphy and Seal-Carving Society (Singapore)  
 Siaw-Tao Chinese Seal Carving, Calligraphy & Painting Society  
 Singapore Malayalee Association  
 Singapore Association for Mental Health, The  
 Su Jingxiang  
 Syed Muhammad Hafiz Bin Syed Nasir  
 Tan Sin Yee  
 Tan Wyn-Lyn  
 Tay Wei Leng  
 The Sculpture Society (Singapore)  
 The Singapore Watercolour Society  
 Wang Ruobing  
 Yeo Yak Ka

### EP/ALBUMS

Alyssa Lie Kim Hui  
 Amni Musfirah Binte Abdul Rashid  
 Beth Yap Peng  
 brb.  
 Charlene Su Fang Ning  
 Good Luck Chuck  
 Lee Jun Wei Marcus  
 Li Churen  
 Pek Jin Shen  
 Phoon Yu  
 Rene Ann Wong Jo Yi  
 Sameh Salah Sayed Mohamed Wahba  
 Siti Syakirah Noble  
 The Steve McQueens

### PUBLISHING

#### DANCE

Sri Warisan - Som Said Performing Arts Limited

#### LITERARY ARTS

Balestier Press Pte Ltd  
 Bubbly Books Pte Ltd  
 Chan Maw Wah  
 Chow Teck Seng  
 City Book Room  
 Contemporary Arts Research Association  
 Crimson Earth Pte Ltd  
 Difference Engine Pte Ltd  
 Epigram Books Pte Ltd  
 Equatorial Wind Cultural Association  
 General Society for Chinese Classical Poetry (International)  
 Grassroots Book Room Pte Ltd  
 Indrajit S/O Perumal Pillay  
 Lee Chuan Low  
 Lee Hock Ming  
 Lim Wooi Tee  
 Lingzi Media Pte Ltd

Marshall Cavendish International (Asia) Private Limited  
 May Poetry Society  
 Mini Monsters Ltd  
 Noorhaqmal Bin Mohammed Noor  
 Nur Ilyana Binte Mohd Ali  
 Ombak Scriphouse Production  
 Pagesetters Services Pte Ltd  
 Shamini Mahadevan  
 Singapore Association of Writers  
 Singapore Literature Society  
 Society of Literature Writing  
 Tropical Literature and Art Club  
 Unggun Creative  
 Ungu Pen  
 World Scientific Publishing Co Pte Ltd  
 Yap Seow Choong  
 Yap Yonggang Joshua  
 Yumcha Studios Pte Ltd

#### VISUAL ARTS

Sim Chi Yin

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## MARKET & AUDIENCE DEVELOPMENT GRANT

### DANCE

Maya Dance Theatre Ltd  
 Shantha Ratii Initiatives (SRI) Ltd  
 Sri Warisan - Som Said Performing Arts Limited

### MUSIC

Band Directors' Association (Singapore)  
 Nur Shamemi Binte Haji Mydin  
 Saturno Marian Carmel Romillo

### THEATRE

How Drama LLP  
 Hum Theatre Ltd  
 th\_R\_abts

### VISUAL ARTS

Budi Wijaya  
 Chen-Sai Hua Kuan  
 Jevon Chandra  
 Ong Puay Khim  
 Tay Wei Leng  
 The Modern Art Society  
 Wang Ruobing  
 Yang Jie

## CAPABILITY DEVELOPMENT GRANT

### DANCE

Seow Yi Qing

### LITERARY ARTS

Jen Wei Ting  
 Sashirekha Suresh Krishnan

### THEATRE

Tang Renaissance

### VISUAL ARTS

Lenette Lua

## RESEARCH GRANT

Cheng Nien Yuan  
 Seah Cheng Ta  
 Nanyang Technological University  
 - Hans-Martin Rall  
 - Ng Woon Lam  
 - Ute Meta Bauer

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# PATRON OF THE ARTS AWARDS 2021

## DISTINGUISHED PATRON OF THE ARTS

ORGANISATIONS  
(\$1,500,000 AND ABOVE)

Accenture Singapore  
JCDecaux Singapore  
Mapletree Investments Pte Ltd  
Singtel  
United Overseas Bank Limited

## DISTINGUISHED PATRON OF THE ARTS

INDIVIDUALS  
(\$100,000 AND ABOVE)

Albert Chiu Sin Chuen  
Christopher Ho & Rosy Ho  
Goh Yew Lin  
Goh-Tan Choo Leng  
Kris Foundation - Kris Tan Lay Peng  
Mr & Mrs Choo Chiau Beng  
Pierre & Bolor Lorinet  
Sim Wong Hoo  
Tang Wee Kit  
The late Mr Lim Yew Kuan  
Wu Hsioh Kwang  
Yong Hon Kong Foundation - Danny Yong

## PATRON OF THE ARTS

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

CapitaLand Hope Foundation  
DBS Bank Limited  
Hong Leong Foundation  
Keppel Corporation  
Lee Foundation  
M1 Limited  
MingYi Foundation  
Orchard Turn Retail Investment Pte Ltd (ION Orchard)  
Tan Chay Bing Education Fund  
Temasek Foundation

## PATRON OF THE ARTS

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

A&C Firmenich  
Anthonia Hui & Leonardo Drago  
Chan Kok Hua 曾國和  
Conrad Lim & Andrea Giam  
Elisabeth de Rothschild  
Marie Elaine Teo  
Mary Ann Tsao  
Max Goh Way Siong  
Paige Parker & Jim Rogers  
Pang Sze Khai  
Suon Kuok  
Tan Lee Kum  
Wee Chwee Heng  
William & Judith Bollinger  
Yeo Eng Koon

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# PATRON OF THE ARTS AWARDS 2021

## FRIEND OF THE ARTS

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

AL Wealth Partners Pte Ltd  
Alfa Tech VestAsia Pte Ltd  
BinjaiTree  
Bloomberg  
BreadTalk Group Pte Ltd  
C K Holdings (2003) Pte Ltd  
Citibank N.A. Singapore  
City Developments Limited  
CLS International (1993) Pte Ltd  
Composers & Authors Society of Singapore Limited  
Credit Agricole Corporate & Investment Bank  
Credit Suisse AG, Singapore  
Deloitte Singapore  
Deutsche Bank  
EFG Bank AG, Singapore Branch  
Elmwood Group Private Limited  
ExxonMobil Asia Pacific Pte Ltd  
Garena Online Pte Ltd  
Gateway Theatre  
Ho Bee Foundation  
Holywell Foundation Ltd  
ICAP (Singapore) Pte Ltd  
John Swire & Sons (S E Asia) Pte Ltd  
Lam Soon Singapore Pte Ltd  
LCH Lockton Pte Ltd  
LWC Alliance Pte Ltd  
Mingxin Foundation  
Mocha Chai Laboratories

Ngee Ann Development Pte Ltd  
OCBC Bank  
Ode To Art Pte Ltd  
OUE Foundation  
Phillips  
Phua Cheng Foo  
Poh Tiong Choon Logistics Limited  
Prudential Assurance Company Singapore  
Qualcomm Foundation  
Rolls-Royce Singapore Pte Ltd  
Singapore International Foundation  
SMRT Corporation Ltd  
Stephen Riady Foundation  
StorHub Self Storage  
Tan Chin Tuan Foundation  
Tan Ean Kiam Foundation  
Tantallon Capital Advisors Pte Ltd  
The Ireland Funds Singapore  
The Ngee Ann Kongsi  
Union Gas Holdings Limited  
Zaobao.com Limited

## FRIEND OF THE ARTS

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

Abha & Ajai Kaul  
Adrian & Susan Peh  
Adrian Leong  
Alan Chan  
Alvin De Souza  
Anastasia Liew  
Andreas & Doris Sohmen-Pao  
Andress Goh Lai Yan  
Annabelle Yip  
Arnoud De Meyer  
Beh Swan Gin & Maisy Koh  
Bianca Cheo Hui Hsin  
C J Chen  
Catherine Poyen & David Zemans  
Cham Tao Soon  
Chan Boon Kheng  
Chan Heng Chee  
Chan Heng Wing  
Chang Julian  
Chang Ling Seow  
Chen KeZhan  
Chng Hak-Peng  
Chong Chan Meng & Lim Sing Yuen  
Chua Yang  
Claire Chiang  
Clarinda Tija Dharmadi  
Daniel Teo Tong How  
Deborah Barker  
Debra & Samuel

Denise Phua Lay Peng  
Devika & Sanjiv Misra  
Dorian Goh Ka Sin  
Eddy Ooi  
Edmund N S Tie  
Emily Chan  
Eric Tan  
Euan Murugasu  
Eugenia & Talenia Gajardo  
Foo Kok Wan  
Fort Sanctuary  
Francois Dubrulle  
Fu Ye-Lan, Felicia  
Gautam & Basabi Banerjee  
Geoffrey & Ai Ai Wong  
Geraldine Song  
Gioia & Mark Battistoni  
Gralf & Silvia Sieghold  
Ho Ching  
Hwang Yee Cheau  
Jacqueline Ho, Esq  
Janek Schergen  
Jennifer Lee Gek Choo  
Jeremy Lee  
Ji Xuegen  
Jimmy Yim, SC  
Joshua Ip  
Joy Tan  
Kan Shook Wah

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

Kenneth Tan	Natasha & Olivier Lim
Khoo Hang Choong	Ng Siew Quan
Kwai Fong & Raymond Goh	Oei Ley
Lam Kun Kin	Ong Keng Yong
Laura Hwang Cheng Lin	Pasar Glamour
Lauren & Richard Nijkerk	Patrick Goh
Lee & Dee Kirk	Patrick Lee Kwok Kie
Lee Tzu Yang	Paul Ng Wei Han
Leila Cheung & Siew Thim Chooi	Peter Seah
Leong Wai Leng	Ping Ong Coates
Liem Mei Kim	Poh Choon Ann
Lim Bee Choo	Prakash & Joanne
Lim Boon Heng	Prakash & Vidhya Pillai
Lim Cheng Eng	Priscila Teo
Lim Chin Boon	Priscylla Shaw
Lin Diaan-Yi	Prof & Mrs Lim Seh Chun
Lisa & Herve Pauze	Rachel Sim
Liu Chee Ming	Raymond Quah
Loh Jian Hao	S&Y Lo
Low Kah Buay	Sally Liew
Low Tuck Kwong	Samuel Lim
Margaret Wee Bee Hoon	Shabbir & Shahnaaz Hassanbhai
Maria Heiner	Susanna Kang
Mary & Raj Rajkumar	Tan Hsiao Wei
Mavis Lim Geck Chin	Tan Lay Pheng
Mervyn Fong	Tan Sook Yee
Mr & Mrs Alan Wang	Teo Hark Piang
Mr & Mrs Arthur Lee	Teo Liap Chee
Mun Chor Koon	Terry Tan & Harris Zaidi
Nancy Yuen	Thomas & Mary Zuellig

Timothy Sebastian  
Tina Cheong & Leong Wah Kheong  
Valerie Velasco, Esq  
Vemala Raja  
Vincent Chua Ngak Yen  
Vivian P J Chandran  
Vivien Goh  
William & Mavis Tok  
Winston & Valerie Kwek  
Wong Hong Ching  
Wu Peihui  
Yeow Chee Keong  
Yin Jason Hoeyan  
Yong Kon Yoon  
Yvonne Tham  
Zaibun Siraj & Paul Drayson  
Zeng Weimin 曾伟民

## SUPPORTER OF THE ARTS AWARD

ORGANISATIONS  
(BELOW \$1,000,000)

Singapore Airlines Limited

## SUPPORTER OF THE ARTS AWARD

INDIVIDUALS  
(BELOW \$1,000,000)

Arthur Low Keong Ann  
Francis Choo  
Ho Kah Keh  
Jimmy Chua Tin Chew  
John & Pauline Foo  
Ken Chua  
Lim Leong Seng  
Liu Liang  
Lucy Yeo  
Mok Wei Wei  
Nguyen Thi Lan Huong  
Richard Low Keong Hee  
Tan Kuan Ern

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# CULTURAL MEDALLION AND YOUNG ARTIST AWARD 2020

## CULTURAL MEDALLION

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Sarkasi Said

Vincent Leow

## YOUNG ARTIST AWARD

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Irfan Kasban

Nicole Midori Woodford

Sushma Somasekharan

Yanyun Chen

# NAC ARTS SCHOLARSHIP RECIPIENTS 2020

## GRADUATE

---

### **Choy Siew Woon**

Master of Music (Conducting)  
Yong Siew Toh Conservatory of Music  
Singapore

### **Dee Chia Yu Teng**

PhD in Sociology  
University of Cambridge  
United Kingdom

### **Ellison Tan Yuyang**

Master of Arts (Theatre for Young Audiences)  
Rose Bruford College  
United Kingdom

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# SINGAPORE WRITERS FESTIVAL 2020

## PROGRAMME CONSULTANTS 2020

Chairul Fahmy Hussaini  
Kelvin Ang  
Kenny Leck  
Nazry Bahrawi  
Rupert Thomson  
Sithuraj Ponraj  
Tan Chee Lay  
Yong Shu Hoong

## INTERNATIONAL AUTHORS AND SPEAKERS

Aanchal Saraf  
Ameena Hussein  
Amie Kaufman  
Arianna C Pozzuoli  
Arif Rafhan  
Art Spiegelman  
Baek Hee Na  
Bonni Rambatan  
Camille T. Dungy  
Cassandra Clare  
Chad Orzel  
Cheryl Lu-Lien Tan  
Craig Santos Perez  
Dadolin Murak  
Damanpreet Pelia  
Erica Eng  
Erni Aladjai  
Erni H Aladjai  
Gavin Aung Than  
Glenn Diaz  
Ha Seong-nan  
Hafiz Jelir  
Hei Mi 黑咪  
Inua Ellams  
Irene Hsu  
Jane Ngarpun Vejjajiva

Janelyn Dupingay  
Janet Hong  
John van Wyhe  
Joshua Kam  
Karl Nova  
Karolina Pawlik  
Khairani Barokka  
Kyoko Yoshida  
Leila Chudori  
Leung Lee Chi  
Liu Cixin 刘慈欣  
Louise Law 罗乐敏  
Madeleine Han  
Margaret Atwood  
Mariatta Ren  
Matt Smith  
Michael Brooks  
Miho Kinnas  
Mikael Johani  
Nadhir Nor  
Naomi Klein  
Nat Amooore  
Nguyễn Phan Quế Mai  
Perundevi Srinivasan  
Phina So  
Rain Chudori

Sarah Lewis  
Sharon Olds  
Shy Lhen Esposito  
Soefara Jafney  
Sumudu Samarawickrama  
Teju Cole  
Tita Larasati  
Tracy K Smith  
Vitalia Ze  
Yang Chia-Hsien 杨佳娴  
Zadie Smith

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# SINGAPORE WRITERS FESTIVAL 2020

## SINGAPORE AUTHORS AND SPEAKERS

Aaron Lee	Cheryl Julia Lee	Fiona Foo	Kamaladevi Aravindan
Act 3 International	Chew Thean Phai	Gabriel Wu 吳耀宗	Ken Wong (highnunchicken)
Act 3 Theatrics	Cheyenne Alexandria Phillips	Grace Chia	Latha
Adele Tan	Chong Li-Chuan	Hafiz Aziz	Lauren Ho
Adib Kosnan	Chow Teck Seng	Hao Guang	Lawrence Ypil
Aidan Mock	Christina Sng	Hao Soh	Linda Collins
Akeem Jahat	Christina Thé	Harini V	Mahita Vas
Alan Bay	Clara Chow	Heng Lee Song 青如葱	Marc Nair
Alvin Pang	Clarissa Goenawan	Inch	Marylyn Tan
Amanda Chong	Corrie Tan	Indrajit	Matthew Schneider-Mayerson
Angjolie Mei	Crystal Abidin	Jamal Ismail	Mok Zining
Anitha Pillai	Cyril Wong	Jaryl George Solomon	Mustaqim Ahmad
Anitha Thanabalan	Daniel Boey	Jason Erik Lundberg	Mustaqim Jiwa
Annaliza Bakri	Danielle Lim	Jegannath Ramanujam	Natalie Wang
Aqmal Noor	Darren Wan	Jennifer Anne Champion	Ng Yi-Sheng
Artwave Studio	Daryl Lim Wei Jie	Jeremy Tiang	Ning Cai
Artyfartybrin	Dave Chua	Jill J. Tan	Noelle De Jesus
Arun Mahizhnan	Deesha Menon	Jo Tan	Noor Aisya Buang
Ashwini Devare	Denon Lim Denan 林得楠	Jo-Ann Yeoh	Norah Lea
Ashwini Selvaraj	Diana Rahim	Joel Tan	Nurulhuda Arslan
Azhagunila	Elieth Sardinas	Johan Yamin	O Thiam Chin
Azhar Ibrahim	Eric Tinsay Valles	Johnson Hu 胡建成	Perkumpulan Seni
Balli Kaur Jaswal	Erni Salleh	Josef Lee 李文良	Prasanthi Ram
Bani Haykal	Esther Vincent Xueming	Josephine Chia	Prema Mahalingam
Barrie Sherwood	Evelyn Sonia Rayan	Joshua Ip	Qiyun
Bharathi Moorthiappan	Faith Ng	Joyce Teo	Raam Prasath
Boey Meihan	Farihan Bahren	JZ Ang (highnunchicken)	Rebekah Sangeetha Dorai
Brenda Tan	Faz Gaffa	K Rajagopal	Saleem Hadi

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## SINGAPORE AUTHORS AND SPEAKERS (CONT'D)

Samsudin Said  
 Shak'thiya  
 Shawn Chua  
 Shelly Bryant  
 Sim Yee Chiang  
 Sithuraj Ponraj  
 SS Vickneswaran  
 Stephanie Chan  
 Story Connection Ltd  
 Subha Senthilkumar  
 Suffian Hakim  
 Sui Ting 隨庭  
 Sumit Agarwal  
 Suriya Rethnna  
 Syafiqah Jaafar  
 Tan Xi Zhe 陈晞哲  
 Tania De Rozario  
 Teo Xiao Ting  
 The Lede  
 Theophilus Kwek  
 Victor Fernando R. Ocampo  
 Warran Kalasegaran  
 Weng Pixin  
 Xiao Ting  
 Xiao Yan

YEOLO  
 Yolanda Yu 原非  
 Yousuf Rowther Rajid Ahamed

### MODERATORS

Akshita Nanda  
 Alvin Pang  
 Amanda Chong  
 Andi Zulkepli  
 Angus Whitehead  
 Anis Qurratu'aini  
 Ann Ang  
 Anya Goncharova  
 Aravin Sandran  
 Ayilisha Manthira  
 Balli Kaur Jaswal  
 Barrie Sherwood  
 Carolyn Oei  
 Cassandra Chiu  
 Charlene Shepherdson  
 Cheryl Woo  
 Cheryl Ho  
 Cheryl Julia Lee  
 Chitra Ramesh  
 Christina Sng  
 Crystal Abidin  
 Cyril Wong  
 Daryl Qilin Yam

Denise Tan  
 Diana Rahim  
 Faizah Zakaria  
 Felicia Low-Jimenez  
 Gong Xin 弓心  
 Grace Kalaiselvi  
 Gwee Li Sui  
 Huang Shujun 黄淑君  
 Jennani Durai  
 Joel Tan  
 Jollin Tan  
 Jon Gresham  
 Kamalini Ramdas  
 Latha  
 Lawrence Ypil  
 Lim Cheng-Tju  
 Louise Law 罗乐敏  
 Lydia Yang  
 Marc Nair  
 Mindy Tan  
 Mysara Aljaru  
 Nabilah Said  
 Ng Sze Min  
 Nicole K. (The Tapestry Project Ltd)  
 Nurul Arini Junaidi  
 Pichinikadu Elango  
 Michelle Aung Thin

Reetaza Chatterjee  
 Ruby Thiagarajan  
 Sara Y. (luck-it.net)  
 Shamini Flint  
 Shelly Bryant  
 Stephanie Dogfoot  
 Suffian Hakim  
 Tamilavel  
 Tan Chee Lay 陈志锐  
 Teoh Hee La 张曦娜  
 Ting Kheng Siong 郑景祥  
 Try Sutrisno Foo  
 Vadi PVSS  
 Wahid Al Mamun  
 Wayne Rée  
 Wesley Leon Aroozoo  
 Xi Ni Er 希尼尔  
 YEOLO  
 Yeow Kai Chai

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# CULTURAL MATCHING FUND TRUSTEES

## TRUSTEE

### Tan Gee Keow

Permanent Secretary  
Ministry of Culture, Community and Youth

### Vemala Rajamanickam

Consultant  
Allen & Gledhill LLP

### Edmund Koh

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

### Yeow Chee Keong

Real Estate & Hospitality Leader  
PricewaterhouseCoopers LLP

## TRUST SECRETARY

### Timothy Chin

Senior Director (Arts & Heritage Division)  
Ministry of Culture, Community and Youth

# NATIONAL INDIAN MUSIC COMPETITION 2020

## ADVISORY COMMITTEE

### CHAIRPERSON

Uma Rajan

### VICE-CHAIRPERSON

Low Eng Teong

### MEMBERS

Aravindh Kumarasamy  
Bhagya Murthy  
Ghanavenothan Retnam  
Nawaz Mirajkar  
P S Somasekharan

## ADJUDICATORS

Anubrata Chatterjee  
Embar Kannan  
Jayanthi Kumaresh  
Mannargudi A Easwaran  
Rais Bale Khan  
Shashank Subramanyam  
Sudha Raguathan

## WINNERS

### Carnatic Vocal: Junior

Sai Thejaswi  
Raghuraman Meghna

### Carnatic Vocal: Intermediate

Manikandan Kaustubh Chandra Mouli  
Sreeranjani Muthu Subramanian  
Ganesh Nitin

### Carnatic Vocal: Open

Sharadh Rajaraman  
Aarthi Ravichandran

### Flute: Intermediate

Kartik Raghunathan  
Krithikh Gopalakrishnan

### Hindustani Vocal: Junior

Manikandan Kaustubh Chandra Mouli  
Barua Aadrita  
Ananya Tomar

### Hindustani Vocal: Intermediate

Amara Rama  
Rohini Panda  
Deeksha

### Mridangam: Junior

Siddhant Ananthanarayanan  
Nishanth Subramanian  
Shreyas Nirmla Bhaskar

### Mridangam: Intermediate

HariPriya Seenivasan  
Karishma Thirumaran  
Balasubramanian Narayanan Tharun

### Mridangam: Open

Shyama Pushpa Sadashiv  
Akshay Alauddin Lenin  
Suresh Sanjay Kumar

### Sitar: Intermediate

Deeksha Muralidharan  
G Solai Valli  
Bera Saptadweep

### Tabla: Intermediate

Kishan Hebbar  
Wu Shao Kuan  
Nirashraya

### Tabla: Open

G Lakshmanan  
Vaishnav Muralidharan  
Gaurav Chandrashekar

### Veena: Junior

Aswath Narayanan Nandika  
Shreyas R Sastry  
Methini Kapilan

### Veena: Intermediate

Lakshana Swaminathan  
Raghuraman Sanjana  
Umasivagami Ganesh Nagapan

### Violin: Junior

Sai Thejaswi  
Sreepriya Seenivasan  
Ritesh Vijayakumar

### Violin: Intermediate

Sreeranjani Muthu Subramanian  
Shruthi Kumar  
Swathi Kumar  
Nippani Srisha Murthy

### Violin: Open

Ramachandran Sandhya  
Sharadh Rajaraman

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# PUBLIC ART ADVISORY PANEL

## CHAIR

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

## PANELISTS

**Jason Chen**  
Director  
Place Management  
Urban Redevelopment Authority (URA)

**Low Sze Wee**  
Chief Executive Officer  
Singapore Chinese Cultural Centre

**Teh Joo Heng**  
Principal  
Teh Joo Heng Architects

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

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

**Janice Koh**  
Stage Actor

**Mae Anderson**  
Chairperson  
Art Outreach Singapore

**Kok Heng Leun**  
Artistic Director  
Drama Box

**Randy Chan**  
Principal  
Zarch Collaboratives

**Sushma Goh**  
Director  
Architecture, Infrastructure Design &  
Engineering Group  
Land Transport Authority (LTA)

# THE SUSTAIN THE ARTS (stART) FUND

## COMMITTEE

**Pierre Lorinet**  
Chairman, stART Fund Committee  
Non-Executive Director, Trafigura Group

**Rosa Daniel**  
Ex-Officio, stART Fund Committee  
Chief Executive Officer,  
National Arts Council

**Sim Gim Guan**  
Member, stART Fund Committee  
Executive Director,  
Singapore National Employers Federation

**Lee Suan Hiang**  
Member, stART Fund Committee  
Chairman, Anacle Systems Ltd

## FOUNDING DONORS

**Tote Board** (Singapore Totalisator Board)

**Danny Yong**  
Awards: Dymon Asia Emerging Artists  
Award & Yong Hon Kong Foundation  
Inclusive Arts Award

## MAJOR DONORS

**Pierre and Bolor Lorinet**  
Award: Pierre Lorinet Arts Award

## RECIPIENTS

(Officially as of April 2021)

### PROGRAMME FUNDING

3Pumpkins Limited  
Apsaras Arts Ltd  
Art Photography Centre (Deck)  
Chinese Opera Society (Singapore)  
Era Dance Theatre Limited  
Maya Dance Theatre  
Paper Monkey Theatre Ltd  
Sculpture Society Singapore  
Superhero Me Ltd  
Teater Ekamatra Ltd  
The Opera People Ltd  
TRDOco

## ORGANISATIONAL FUNDING

3Pumpkins Limited  
Apsaras Arts Ltd  
Art Photography Centre (Deck)  
ArtsWok Collaborative Limited  
Bhumi Collective Ltd  
Chinese Calligraphy Society Singapore  
Decadance Co Limited  
Paper Monkey Theatre Ltd  
Poetry Festival  
Resound Collective Limited  
Reverberance Ltd  
SAtheCollective Ltd  
Siong Leng Musical Association  
Teater Ekamatra Ltd  
Traditional Arts Centre (Singapore) Ltd

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# ARTS SPACES TENANTS

## LIST OF ARTS TENANTS FROM 1 APRIL 2020 – 31 MARCH 2021

### 11 Upper Wilkie

Emily Hill Enterprise

### 11A&B Smith Street

Ping Sheh (Peiping Drama Society, Singapore)

### 12A,B&C Trengganu Street

TAS Theatre Co (S) Ltd

### 126 Cairnhill Arts Centre

ACT 3 International Pte Ltd

Echo Philharmonic Society

Teater Kami Limited

The Arts Fission Company

The Finger Players Ltd

### 13A Smith Street

Xin Sheng Poet's Society

### 13B Smith Street

Singapore Association of Writers

### 14A, B&C Trengganu Street

Drama Box Ltd

### 155 – 161 Waterloo Street

Objectifs Centre Ltd

### 15A&B, 17A&B Smith Street

Toy Factory Productions Ltd

### 19 Kerbau Road

Bhaskar's Arts Academy Ltd

### 19A&B Smith Street

Er Woo Amateur Musical & Dramatic Association

### 2A Starlight Road

Singapore Indian Fine Arts Society, The

### 20 Merbau Road

Singapore Repertory Theatre Ltd

### 21A Smith Street

Shicheng Calligraphy & Seal-Carving Society

### 21B Smith Street

Harmonica Aficionados Society

### 30 Selegie Road

The Photographic Society Of Singapore

### 48 Waterloo Street

Chinese Calligraphy Society of Singapore

### 5, 5A&B, 7A&B Smith Street

Chinese Theatre Circle Ltd

### 54 – 58 Waterloo Street

The Theatre Practice Ltd

### 60 Waterloo Street

Dance Ensemble Singapore Ltd

### 61 Kerbau Road

Maya Dance Theatre Ltd

### 63 Kerbau Road

Gamelan Asmaradana Ltd

### 72-13 Mohamed Sultan Road

TheatreWorks (Singapore) Ltd

### Aliwal Arts Centre

Avant Theatre & Language

Chowk Productions Ltd

Mohammed Zulkarnaen Othman (Lead)

Sufian Hamri

Chong Tze Chen, Anthony

Ho Tzu Nyen

Nadi Singapura Ltd

New Opera Singapore Ltd

Nine Years Theatre Ltd

Teater Ekamatra Ltd

Word Forward Limited

### Goodman Arts Centre

Abu Jalal Bin Sarimon

Apsaras Arts Ltd

ArtsWok Collaborative Limited

Association of Comic Artists (Singapore)

Association of Singapore Tamil Writers

Checkpoint Theatre Limited

Choral Association (Singapore)

Dance Nucleus

Decadance Co Ltd

Era Dance Theatre Limited

FRONTIER Danceland Ltd

Marvin Chew Kiew Jin

Melissa Tan

Han Sai Por

OH Open House Ltd

Paper Monkey Theatre Ltd

RAW Moves Ltd

Reverberance Ltd

SAtheCollective Ltd

Singapore Book Council

SINGAPORE Drama Educators Association

Singapore Literature Society

Singapore Lyric Opera Limited

Song Lovers Choral Society  
+ Sourcewerkz Music Company

Sriwana

Sujak Abdul Rahman

T.H.E. Dance Company Ltd

Tan Wee Lit

The Artground

The Observatory Music Ltd

The Philharmonic Winds (Singapore) Ltd  
Co-tenant: Singapore Wind Symphony (SWS)

Tian Yun Beijing Opera Society

Valerie Ng

Young People's Performing Arts Ensemble Ltd

Tan Sze Ern

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### Marine Parade Community Building

The Necessary Stage Ltd

### Stamford Arts Centre

Ding Yi Music Company Ltd

P7:1SMA Ltd

Shantha Ratii Initiatives (SRI) Ltd

Siong Leng Musical Association

Traditional Arts Centre (Singapore) Ltd

### Telok Kurau Studios

Amanda Heng Liang Ngim

Anthony Chua Say Hua & Hong Sek Chern

Baet Yeok Kuan

Chern Lian Shan

Chieu Shuey Fook

Choy Har Chan

Goh Beng Kwan

Ho Ming Jie Jay

Immanuel Goh Jin Hong

Leo Hee Tong

Lim Leong Seng

Lim Yew Kuan

Loy Chye Chuan

Ng Yak Whee

Nur Fajrina Abdul Razak

Poh Teck Lim

Ramli Bin Nawee

San See Piau

Sharma Jeremy Melvin

Sim Lian Huat

Singapore Colour Photographic Society

Singapore Watercolour Society

Tan Swie Hian

Tan Wee Tar

Tan Wyn-Lyn

Tang Mun Kit

Teh Shi Wei & Hera

Teo Eng Seng

Teo Huey Ling

Yeo Chee Kiong

### Wisma Geylang Serai

Kamal Arts

Sri Warisan - Som Said Performing Arts Limited

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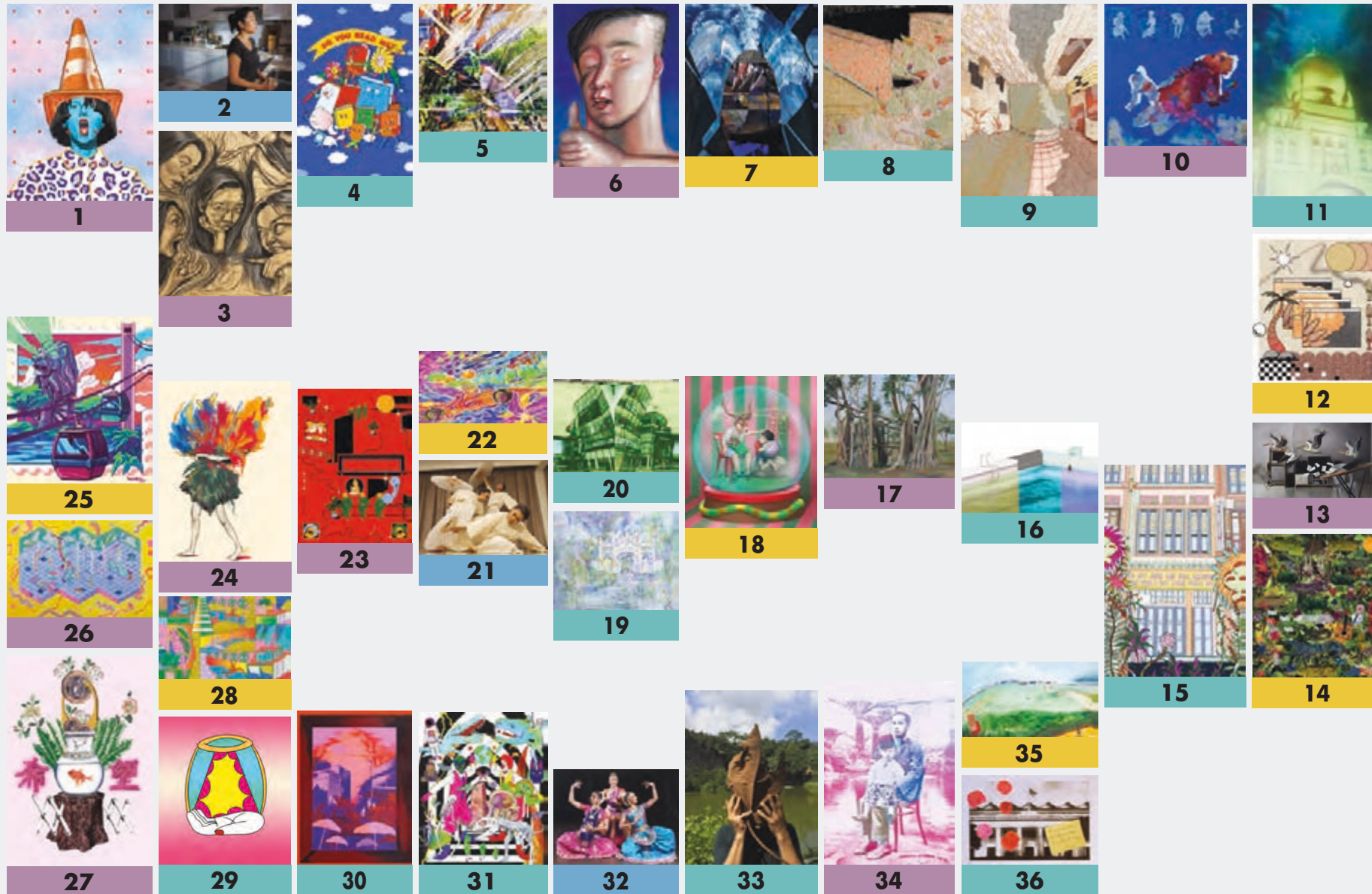
**CHAPTER 4**  
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# ARTWORK CREDITS



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# ARTWORK CREDITS

These artworks were produced as part of the #SGCultureAnywhere campaign.

## STREETS OF HOPE

- |   |  |
|---|--|
| <p>1 <b>Gridlock</b><br/>Ong Lijie<br/>2020</p> <p>3 <b>My Inner Conflicts</b><br/>Chan Keng Chong Randy<br/>&amp; Boh Min Xin Charis<br/>2020</p> <p>6 <b>IT'S OK</b><br/>Alvin Ong<br/>2020</p> <p>10 <b>Zooming In</b><br/>Tan Seng Kok<br/>2020</p> <p>13 <b>Migration</b><br/>Loi Cai Xiang<br/>2017</p> <p>17 <b>SOURCE OF HAPPINESS @ SEMBAWANG PARK</b><br/>Debbie Lee Nam Hong<br/>2015</p> <p>23 <b>The Moon We Share</b><br/>Lee Jia Zhen<br/>(IAMUGGLEE)<br/>2020</p> <p>24 <b>Bloom</b><br/>Odelia Tang<br/>2020</p> | <p>26 <b>SOMETIMES I FEEL LIKE A SLIPPERY CREATURE</b><br/>Cassandra Koh<br/>2018</p> <p>27 “希望”<br/>Desiree Tham<br/>2020</p> <p>34 <b>MAY ALL WINDS FAVOR OUR SHIPS</b><br/>Tristan Cai<br/>2019</p> |
|---|--|

To view the rest of the artworks, please visit <https://www.gillmanbarracks.com/gillman-barracks/viewing-room/streets-of-hope>

## SINGAPORE MEMORIES

Partnership with BBC StoryWorks

- |   |   |
|---|---|
| <p>7 <b>Drift</b><br/>Inkten Nadirah<br/>2020</p> <p>12 <b>Artificial Memory</b><br/>Has. J<br/>2020</p> <p>14 <b>MISSING THOSE EVENING WALKS IN THE GARDEN</b><br/>Izzad Radzali Shah<br/>2020</p> <p>18 <b>90's Christmas</b><br/>Howie Kim<br/>2020</p> <p>22 <b>Pit-Stop</b><br/>SlacSatu<br/>2020</p> <p>25 <b>The Great Crossing</b><br/>FREAKYFIR<br/>2020</p> <p>28 <b>Meet Me At The Void Deck</b><br/>Reza Hasni<br/>2020</p> <p>35 <b>Beach Please!</b><br/>Marla Bendini<br/>2020</p> | <p>4 <b>Do You Read Me?</b><br/>Brenda Tan<br/>2020</p> <p>5 <b>Standby</b><br/>Jason Wee<br/>2020</p> <p>8 <b>Prickly Heat (do you want to leave?)</b><br/>Nature Shankar<br/>2020</p> <p>9 <b>Sense of Projection</b><br/>Naima Sheikh<br/>2020</p> <p>11 <b>Rekindled Memories</b><br/>Lavender Chang<br/>2020</p> <p>15 <b>Untitled</b><br/>Mithra Jeevananthan<br/>2020</p> <p>16 <b>The Three Bulldozers of Delta</b><br/>Dave Lim<br/>2020</p> <p>19 <b>For Enn and Fay (In Your Own Time) {Painting While It's Raining} // During The Time of a Pandemic</b><br/>Yen Phang<br/>2020</p> |
|---|---|

To view the rest of the artworks, please visit <http://www.bbc.com/storyworks/culture/specials/sgcultureanywhere/singapore-memories/>

## OUR HEARTLANDS

Partnership with Plural Art Mag

- |   |  |
|---|--|
| <p>4 <b>Do You Read Me?</b><br/>Brenda Tan<br/>2020</p> <p>5 <b>Standby</b><br/>Jason Wee<br/>2020</p> <p>8 <b>Prickly Heat (do you want to leave?)</b><br/>Nature Shankar<br/>2020</p> <p>9 <b>Sense of Projection</b><br/>Naima Sheikh<br/>2020</p> <p>11 <b>Rekindled Memories</b><br/>Lavender Chang<br/>2020</p> <p>15 <b>Untitled</b><br/>Mithra Jeevananthan<br/>2020</p> <p>16 <b>The Three Bulldozers of Delta</b><br/>Dave Lim<br/>2020</p> <p>19 <b>For Enn and Fay (In Your Own Time) {Painting While It's Raining} // During The Time of a Pandemic</b><br/>Yen Phang<br/>2020</p> | <p>20 <b>Code File: Babel_JS [LASALLE College of the Arts]</b><br/>Urich Lau<br/>2020</p> <p>29 <b>exposed pipe fixture (fountain of wealth)</b><br/>Mona Hanae Gomez<br/>2020</p> <p>30 <b>The Transient Hour</b><br/>Shen Jiaqi<br/>2020</p> <p>31 <b>Untitled (Science Centre Singapore)</b><br/>Almost Asthma<br/>2020</p> <p>33 <b>Return to Nature</b><br/>Jason Lim<br/>2020</p> <p>36 <b>Notes of a Medical Student</b><br/>Charmaine Poh<br/>2020</p> |
|---|--|

To view the rest of the artworks, please visit [ourheartlands.pluralartmag.com](https://ourheartlands.pluralartmag.com)

## 30 DAYS OF ART

Partnership with The Straits Times

- |  |
|--|
| <p>2 <b>Kopi For One</b><br/>L'arietta<br/>2020</p> <p>21 <b>Lens</b><br/>Sriwana<br/>2020</p> <p>32 <b>Prati Sandhi (Reunion)</b><br/>Bhaskar's Arts Academy<br/>2020</p> |
|--|

To view the rest of the artworks, please visit <https://www.straitstimes.com/tags/30-days-of-art>

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# INSPIRING

NATIONAL ARTS COUNCIL  
ANNUAL REPORT  
FY 2020/2021

# CHANGE



NATIONAL ARTS COUNCIL  
SINGAPORE

90 Goodman Road, Goodman Arts Centre Blk A #01-01, Singapore 439053  
T: 6346 9400 F: 6346 0345 Web: [www.nac.gov.sg](http://www.nac.gov.sg) Feedback: [NAC\\_Feedback@nac.gov.sg](mailto:NAC_Feedback@nac.gov.sg)