



NATIONAL ARTS COUNCIL
SINGAPORE

Join THE MAKING

National Arts Council
Annual Report
FY 2023/2024

Contents



Cover photo: On 5 September 2023, NAC launched *Our SG Arts Plan (2023 - 2027)*, inviting artists, audiences and stakeholders to join the making of the development of the arts scene in Singapore.

Pictured right: Movement artist Zhuo Zihao from *Theories of Motion*, demonstrating the interactive sensor-system designed to extract quantitative data from a dancer's movements.
Credit: NAC & Esplanade – Theatres on the Bay

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Mission

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

Vision

A creative city that inspires

Core Values

WE ARE PASSIONATE

Strongly committed to enrich lives and impact society

WE ARE CREATIVE

Innovate to inspire and create opportunities

WE ARE COLLABORATIVE

Develop strong partnerships to advocate excellence and vibrancy

Strategic Outcomes

A CONNECTED SOCIETY

Anchored on shared arts and culture

A DISTINCTIVE CITY

Inspired by and for the arts

A CREATIVE ECONOMY

Powered by artistic talent, excellence and innovation

Chairman's Statement



Goh Swee Chen, Chairman

Our *SG Arts Plan (2023 - 2027)* was launched by Minister Edwin Tong in September 2023. The five-year plan was developed during the COVID-19 pandemic; it is a culmination of the hopes and aspirations of more than 16,500 stakeholders aiming to deepen appreciation for the arts and their transformative power in society.

At the same time, *Catch*, a one-stop arts and culture digital platform was launched so users can browse, share and book events, and even receive recommendations to discover new and upcoming arts and culture experiences. Artists can also list their upcoming shows at no cost, enabling them to showcase their work and reach new audiences. Through *Catch*, we hope to fuel greater consumption and appreciation of local arts and culture. Since its launch in September 2023, *Catch* has more than 700,000 users while close to 2,000 events have been listed on the platform.

In February 2024, the government has pledged an additional \$100 million of funding over the next four years in support of the Arts Plan. This funding will go a long way to cultivate a society that is more connected, a city that is more distinctive, and a stronger creative economy, through the arts.

Arts Everywhere for Everyone

The year of review saw the Council launching efforts to bring the arts everywhere and to everyone. Initiatives such as the *I Play SG Music* campaign with SMRT Corporation provided over three million daily commuters with greater exposure to homegrown music. Working with the Land Transport Authority, everyday spaces such as MRT stations were also enlivened with artworks.

NAC sought to build a more connected society through these shared arts experiences. The 2023 Population Survey on the Arts showed more than three-quarters of Singaporeans acknowledged that the arts and culture gave them a greater sense of belonging to Singapore and drew Singaporeans closer as a community. The same survey also showed that more Singaporeans came together to enjoy the arts as physical attendance of arts and culture events and activities grew from 43% in 2021 to 59% in 2023.

Diverse and Distinctive Spaces for the Arts

In 2023, NAC investigated unlocking more diverse spaces for the arts. It supported the creation and presentation of artworks at unusual spaces, including at private homes, commercial spaces and during pinnacle events such as the Singapore Art Week.

In addition, NAC partnered the Housing Development Board and the Urban Redevelopment Authority under the Lively Places Programme to encourage community placemaking through the arts. Such efforts not only enliven shared spaces and the neighbourhoods, they also contribute to making Singapore a more distinctive city.

Multiple Pathways for Singapore's Arts

The Council continued to support capability development including arts residencies. It created opportunities for Singapore talent to be represented at established platforms such as BBC Storyworks, Frankfurt Book Fair and the Prague Quadrennial.

In all, for 2023, the Council enabled some 122 representations and awards for local artists at international platforms, elevating Singapore's presence on the global stage for the arts.

Over the course of the year, I have had the pleasure of engaging many passionate artists and arts groups. As Singapore embraces diverse pathways and definitions of success, NAC affirms its commitment to nurture local talent and support generations of artistic excellence. In 2023, eight outstanding individuals were awarded the NAC Arts Scholarship, each going deep in their craft while broadening the application of the arts across diverse fields from technology to research to education. We look forward to the positive contributions of these talents to Singapore's arts sector.

Arts as the Common Ground

Singapore's arts landscape is evolving. But the role of the arts as the common ground uniting Singaporeans remains important. The arts connect people, build communities and promote social cohesion.

The future holds much promise. I invite all to join the Council in continuing to shape and write the future of the arts in Singapore, together.

CEO's Review



Low Eng Teong, Chief Executive Officer

Propelling the Arts

A key milestone of the Arts Plan was the launch of the Skills Framework for the Arts (Arts Education and Technical Theatre & Production). With a focus on skill mastery and career development, the framework empowers individuals to make informed choices and excel in their creative careers. We will continue to support capability development of artists and arts workers not only through grants, but also other opportunities such as local and international residencies. Overall, this strengthens the development of a foundational core of practitioners across various fields that are central to the arts sector.

In addition, the Council empowers artists through avenues for cross-sector collaboration. We have seeded opportunities for artists to explore innovative possibilities in their practice, particularly at the intersections of arts and technology. In collaboration with Esplanade – Theatres on the Bay and Keio-NUS CUTE Center as technology consultant, the Performing Arts x Tech Lab was launched in 2023, encouraging performing arts companies to enrich artistic expression through technological experimentation.

A Network Designed for Support

A sustainable ecosystem is built on strong connections. In the past year, we have seen the arts play a vital role in bringing Singaporeans together and forging stronger ties between the arts community, advocates and audiences.

This year marked the 41st anniversary of the Patron of the Arts Awards, a milestone year celebrating the sector's dedicated and unceasing support to the arts. The ceremony witnessed a record number of donations at over \$50 million, which stands as a testament to Singapore's growing culture of philanthropy in the arts, cultivated over the years.

Another achievement worth celebrating is the launch of *Catch*, a one-stop digital platform that aggregates arts and culture events in Singapore. With the support of the National Heritage Board, Arts House Limited, National Gallery Singapore, and Esplanade, we hope for *Catch* to drive audience attendance and enhance the accessibility of Singapore's arts and culture.

Forging Strategic Ties

We also aim to forge strategic partnerships with key organisations, expanding our outreach and inspiring broader audiences. In 2023, we signed new Memorandums of Understanding with international cultural organisations such as the Arts Council Korea, and deepened our partnerships with local enterprises including the Land Transport Authority, SMRT Trains, Mediacorp and Marina Bay Sands. As organiser of Singapore Art Week, and commissioner of the Singapore International Festival of Arts and Singapore Writers Festival, NAC will also continue to work with our cultural institutions to provide more avenues for Singaporeans to engage with the arts.

Building a Strong Foundation

Similar to a canvas, we see the Council's role as providing a sturdy foundation and infrastructure, setting the stage for Singapore's arts to be prominently displayed and cherished. Over the next four years, we will sustain efforts to build an arts scene that is inclusive, resilient and vibrant for all. Ultimately, our goal is to facilitate new opportunities for the arts sector and bring new arts experiences to the people, community and the world.

Join the Making

The title of this Annual Report, Join The Making, is an invitation to all members of the arts ecosystem to play a part in building the arts in Singapore. Each stroke adds depth and texture to this painting, signifying the importance of the different members of the arts community – artists, partners and audiences – in creating an ever-evolving masterpiece. Only with the contributions of the larger community, can we strive towards our vision of a culturally rich society that celebrates the arts; a masterpiece that we can call our own.

The Hands Shaping Our SG Arts Plan (2023 - 2027)

In 2023, the arts sector saw a strong comeback, marked by the full resumption of arts activities. More Singaporeans are attending arts and culture events and activities in person, with 6 in 10 doing so. Across art forms, physical attendance of music events and activities grew the most in 2023, consistent with the surge in live music concerts across Singapore in the year. These results from the 2023 Population Survey on the Arts indicate a vibrant and continuously growing arts sector.

Amidst this optimistic landscape, we celebrated the launch of *Our SG Arts Plan (2023 - 2027)*. With over 16,500 stakeholders engaged over the course of the year in review, *Our SG Arts Plan (2023 - 2027)* is truly a major collaborative effort from members of the arts community, public and private sectors. More than a policy blueprint, the Arts Plan pays homage to how different strokes can work in unison to create a collective masterpiece, building a connected society, distinctive city and creative economy through the arts.

Council Members



Goh Swee Chen Chairman
Nanyang Technological University
Board of Trustees



Wilson Tan Chairman
Arts House Limited



Low Eng Teong Chief Executive Officer
National Arts Council



Sharon Ang Group Director (Planning)
Ministry of Health



Beatrice Chia-Richmond Creative Director
Presplay Pte Ltd



Warren Fernandez Chief Executive Officer
Asia Pacific
Edelman



Goh Geok Cheng



Azman Jaafar Managing Partner
RHTLaw Asia LLP



Anne Lee

Investments Director
Bowen Enterprises Pte Ltd



**Liow Chinyong
Joseph**

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



**Tan
Chen Kee**

Deputy Director-General of Education
(Schools) & Director of Schools
Ministry of Education



Tan Kay Ngee

Principal Architect
Kay Ngee Tan Architects



Karen Teo

Vice President
Android Partnerships (APAC)
Google



Wong Tien Hua

Director
Mutual Healthcare Pte Ltd



**Wahab
Yusoff**

Founding Partner / Acting CEO
Rekanext Capital Partners Pte Ltd

Senior Management



Low Eng Teong Chief Executive Officer



Lynette Pang Deputy Chief Executive Officer



Victor Ang Director
Technology & Innovation



Sharon Chang Chief Research Officer
Data & Research



Sabrina Chin Director
Infrastructure Planning
& Development



Clara Dyeo Director
Policy & Planning



Bannon Jean Head
Workplace



Aruna Johnson Director
Literary Arts, Access &
Community Engagement



Zaki Jumahri

Head
Legal



Alice Koh

Chief Financial Officer
Finance, Cultural Matching Fund



Sam Lay

Director
Strategic Partnerships
& Engagement



Rebecca Li

Director
People & Culture



Serene Lim

Director
Performing Arts,
Incentive Policy



May Tan

Director
Education &
Manpower Development



Tay Tong

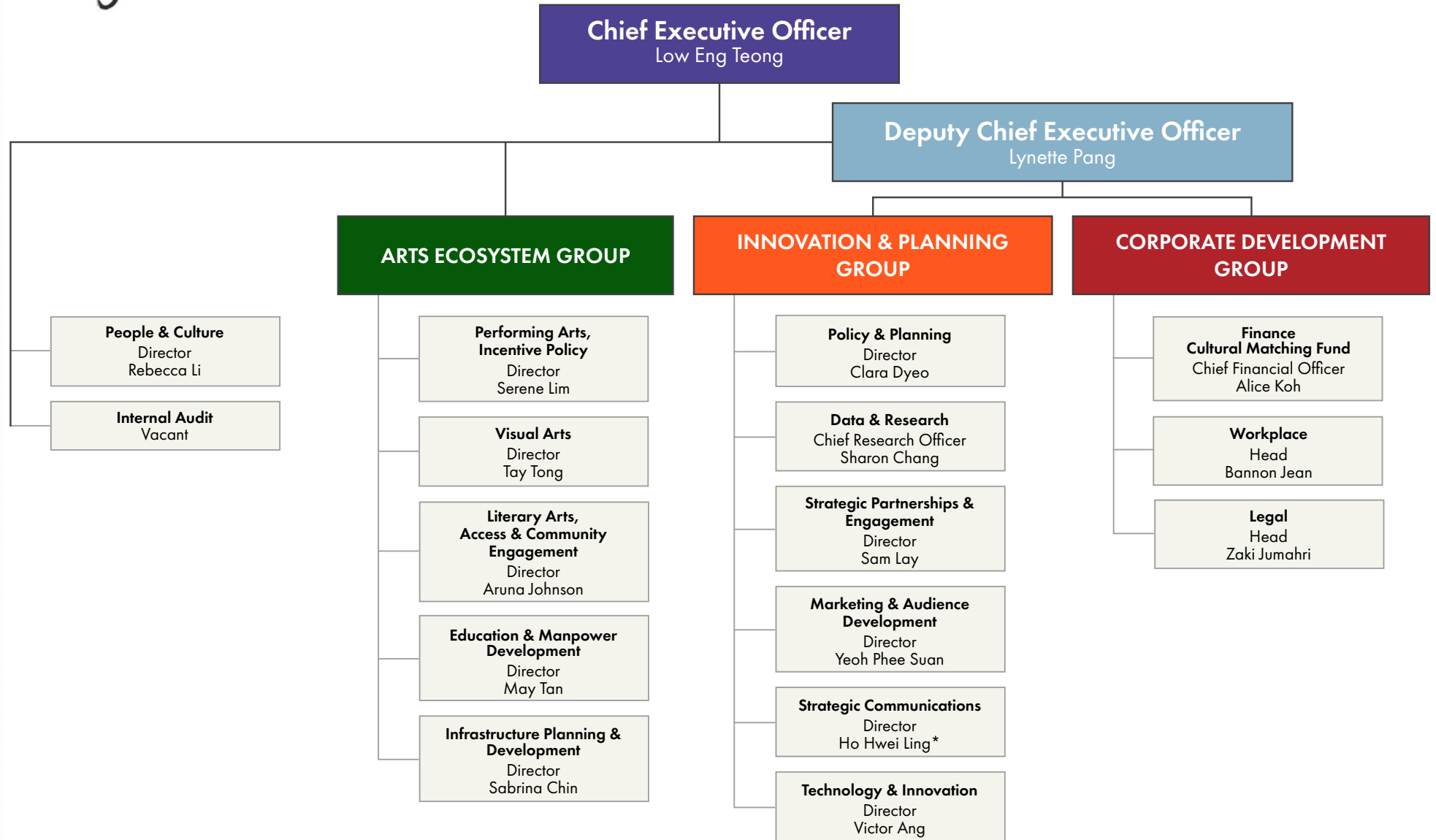
Director
Visual Arts



Yeoh Phee Suan

Director
Marketing &
Audience Development

Organisation Structure



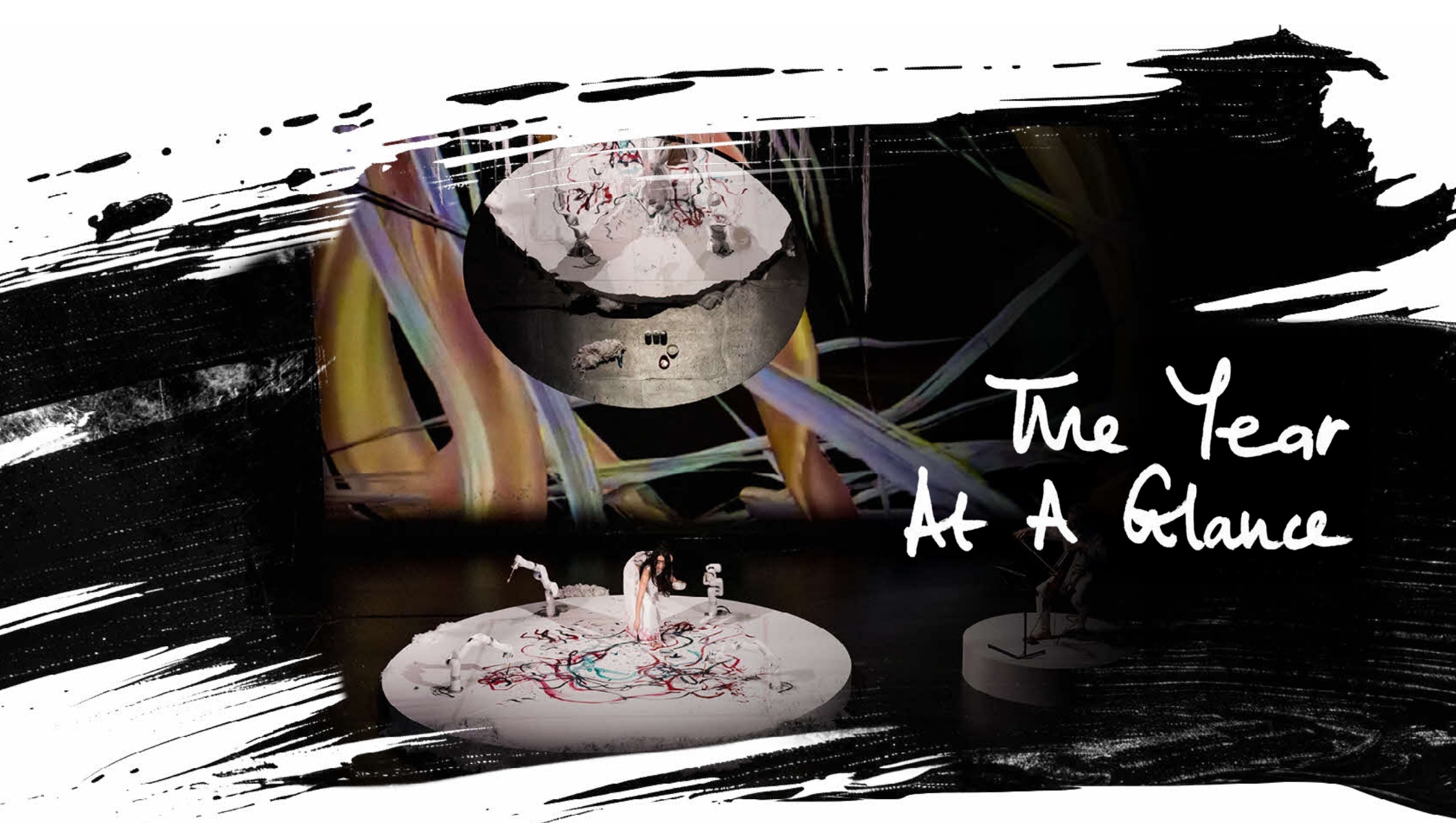
*Joined NAC on 1 April 2024

As of 31 July 2024

Concept

This edition of the NAC Annual Report is a reflection of the collective efforts that have helped build and are continuing to build our arts scene. It features the raw textures and handwritten contributions from NAC members, emphasising the personal commitment and human touch that shape our vibrant community.





The Year At A Glance

A one-of-a-kind performance which intersects the worlds of visual art, performance and technology, the *Realm of Silk* by Canadian artist Sougwen Chung, featuring Singapore cellist Leslie Tan, is an investigation of the collaborative potential of human and robot.
Credit: Moonrise Studio, courtesy of Arts House Limited



Singapore International Festival of Arts 2023

The School by artists Jean Ng, Li Xie and Joavien Ng took participants donned in uniforms through a series of communal assemblies, group lessons, solo journeys, unexpected assignments and strange encounters.
 Credit: Moonrise Studio, courtesy of Arts House Limited



Launch of *Our SG Arts Plan (2023 - 2027)*

(From Left to Right) Low Eng Teong, CEO, NAC, Edwin Tong, Minister for Culture, Community and Youth & Second Minister for Law, Goh Swee Chen, Chairman, NAC and Lee Tung Jean, Deputy Secretary (Culture & Sports) Ministry for Culture, Community and Youth at the launch of *Our SG Arts Plan (2023 - 2027)*.



Singapore Art Week 2024

In keeping with the tradition of previous editions of Singapore Art Week, art lovers and novices alike were greeted with encounters of art in unexpected places. Titled *Eye in the Sky, Baked Potato Pie* by Knuckles & Notch, this commissioned artwork flanked the construction site on 62 - 64 Waterloo Street, seeking to seamlessly merge the beauty of nature with the urban landscape.



Singapore Writers Festival 2023

Guest-of-Honour Welcome Party at the opening of Singapore Writers Festival (SWF) 2023. (From Left to Right) Lynette Pang, Deputy CEO, NAC, Low Eng Teong, CEO, NAC, Tan Gee Keow, then-Permanent Secretary, Ministry of Culture, Community and Youth, Jane Ittogi, Wilson Tan, Chairman, Arts House Limited, Pooja Nansi, Festival Director, SWF, Madeleine Lee, Chairman, Arts House Limited Board Programming Committee and Daren Shiau, Co-Chair, SWF Advisory Panel.
Credit: Arts House Limited



Cultural Medallion and Young Artist Award 2023

2023 Cultural Medallion and Young Artist Award Recipients (First row from Left to Right): Cultural Medallion recipients Meira Chand, Suchen Christine Lim and Osman Abdul Hamid; (Second row from Left to Right): Young Artist Award recipients Wang Chenwei, Shyan Tan, Melissa Tan, Julian Wong and Daryl Lim Wei Jie.



Arts & Heritage Scholarship 2023

2023 NAC Arts Scholarship Recipients (First row from Left to Right): Seet Yun Teng, Laetitia Keok Yu Qi and Jazlyn Tan Jia Yu; (Second row from Left to Right): Muhammad Adib Bin Kosnan Siran, Liu Yixin Jonathan, Muhammad Ammar Nasrullah and Ho Wei-jie Lucas.



Patron of the Arts Awards 2024

Guest-of-Honour Edwin Tong, Minister for Culture, Community and Youth & Second Minister for Law, with Distinguished Patron of the Arts recipient Lionel Choi.



Official Launch of Catch

Catch (catch.sg), Singapore's largest and personalised go-to guide for all things arts and culture was launched on 5 September 2023 to make the arts accessible through curated editorials, engaging social media content and comprehensive event listings.



Special Chapter

Launch of Our SG Arts Plan (2023 - 2027)

Act 1: The Artist was an interactive performance featured at the launch of *Our SG Arts Plan (2023 - 2027)*, performed by Open Score Project, Chowk Productions and Andy Yang.

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Launch of
*Our SG
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(2023 - 2027)*

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Launch of *Our SG Arts Plan (2023 - 2027)*



When
5 September 2023

Reach
Over 500

Where
Marina Bay Sands

Following the achievements of the previous arts plan, NAC unveiled *Our SG Arts Plan (2023 - 2027)* on 5 September 2023, marking the culmination of extensive engagements with over 16,500 stakeholders since July 2021. The plan is centred on three strategic thrusts that will guide the future of the Singapore arts scene:

- (i) To build a Connected Society where our community is anchored on our shared arts and culture;
- (ii) To create a Distinctive City where the arts invigorate spaces, making Singapore an endearing home and attractive destination, and;
- (iii) To develop a Creative Economy powered by excellence, innovation and close collaboration with the larger creative industry.

As the strategic roadmap guiding Singapore's arts and culture policies over the next five years, *Our SG Arts Plan* addresses the evolving landscape of our world with innovative measures such as forging partnerships, prioritising audience needs, and investing in technology and innovation. Moving forward, NAC will continue to work collectively with the public, private and people sectors to shape the future of Singapore's dynamic arts scene.

The launch event called upon artists, audiences, and stakeholders to join the making in shaping the development of the arts scene in Singapore. Attended by over 500 guests, the launch reception showcased a landmark concept themed around doors and featured artistic designs by diverse Singaporean artists including Yellowmushmellow, Catbee, Billie Sng, Tell Your Children, Ezzam Rahman, Tan Sock Fong, and more. Opening addresses were delivered by Guest-of-Honour Edwin Tong, Minister for Culture, Community and Youth & Second Minister for Law and Low Eng Teong, CEO, NAC. The event also included multidisciplinary, immersive, and interactive performances by artists and arts groups, and was emceed by artists Siti Khalijah and Hossan Leong.

In total, NAC collaborated with over 100 artists and creatives for the launch event. The event was shared with the public through 120 social media posts that received over 17,000 engagements and attracted close to 230,000 video views.

Through strategic collaborations with partners such as the Urban Redevelopment Authority, Housing & Development Board, SMRT Corporation, Mediacorp and Esplanade—Theatres on the Bay, NAC also unveiled eight key announcements that span the arts, lifestyle, community and technology sectors, showcasing the collective efforts that will shape Singapore's arts scene for the next five years.



Join The Making

Narrated by storytelling pioneer Kamini Ramachandran and featuring writer Farihan Bahron, singer-songwriter Annette Lee, Teochew opera practitioner Tan Wei Tian as well as choreographer and dancers from O School, the filmlet *Join The Making* highlights how Singapore's vibrant arts scene contributes to building a creative city that inspires.



Over 500 people from the public, private, and people sectors attended the launch event.



(From Left to Right) Low Eng Teong, CEO, NAC, Edwin Tong, Minister for Culture, Community and Youth & Second Minister for Law, Goh Swee Chen, Chairman, NAC and Lee Tung Jean, Deputy Secretary (Culture & Sports) Ministry for Culture, Community and Youth at the launch of *Our SG Arts Plan (2023 - 2027)*.



Act 1: *The Artist* performed by Open Score Project, Chowk Productions and Andy Yang.



Act 2: *The Art* featured a multidisciplinary performance by Pooja Nansi, Lynette Quek, Tristan Lim and P7:1SMA.



Act 3: *The Audience* featured a performance by Concordia Quartet and artworks by RSCLS and Speak Cryptic.



Artist Speak Cryptic had hand-painted artworks on exclusively designed tote bags, which guests redeemed with event-specific currencies.



Artist Anthony Chong (ANTZ) from the street art collective RSCLS shared his hand-painted artwork on bottles with guests at the launch reception.



The launch event drew to a close with a rousing performance by Club Mild (formerly known as M1LDL1FE).

Chapter 1

Made for Sharing

This chapter features our efforts in building a Connected Society through the arts, making the arts more inclusive, integrated into various communities, and available across all life stages.

Children having fun engaging with classical chamber music at Chamber Music and Arts Singapore's *Brahms190*.
Credit: Chamber Music and Arts Singapore Limited

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Wearing The Arts Throughout Life

Official Launch of Catch



Catch (catch.sg) is Singapore's largest and personalised go-to guide for all things arts and culture. It uses data and technology to tailor users' experience and make the arts more accessible through its curated content and comprehensive event listings that users can easily share with their friends and family, promoting connectivity and social cohesion. It debuted at the launch of *Our SG Arts Plan (2023 - 2027)* on 5 September 2023.

A music video titled *Just Catch* was launched on 6 December 2023 to introduce *Catch* and celebrate the vibrancy of #OurSGArts scene. Rewritten by Singaporean producer Josh Wei and songwriter Linying, the music video featured local artists such as ABANGSAPAU, Aisyah Aziz, Sezairi, Shye and more.

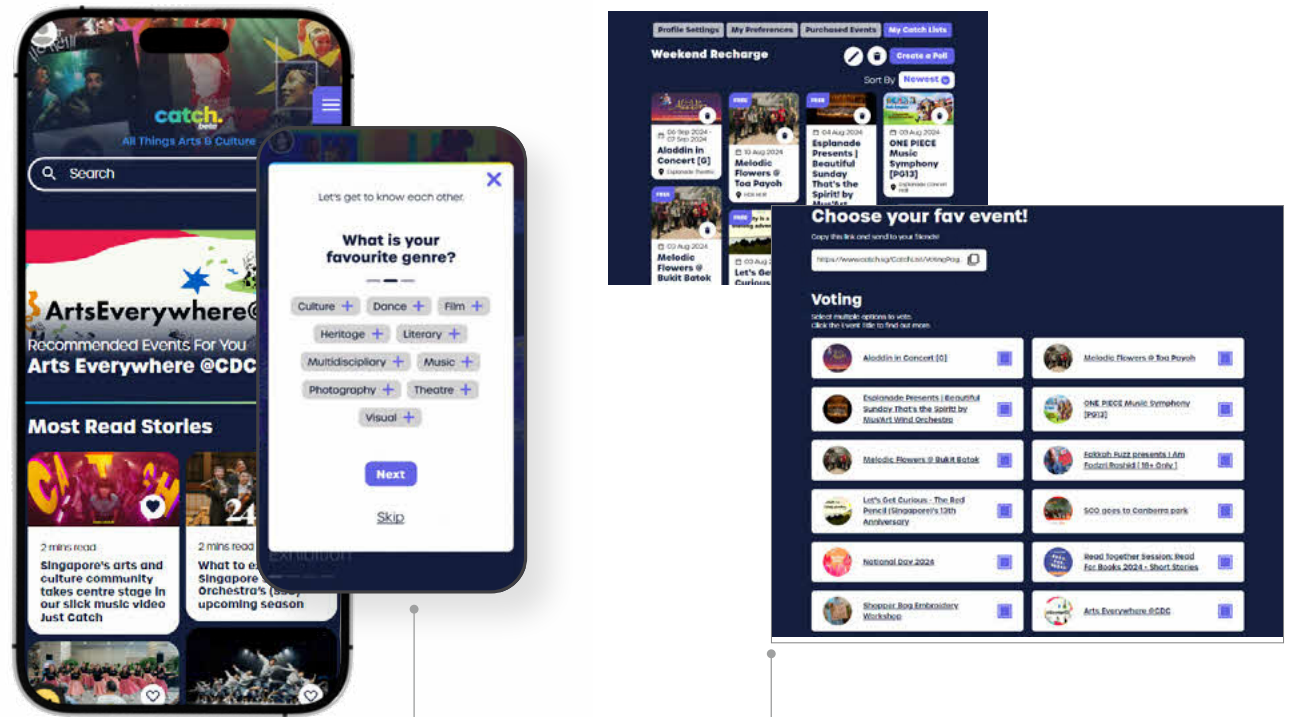
By 31 March 2024, the portal saw more than 200,000 users and supported more than 700 arts and culture event organisers with over 1,000 events marketed. New features such as enhanced recommendation capabilities, new UI/UX and collaboration features were rolled out in end-May 2024. There are also plans to add more functions and onboard additional ticketing platforms in the years ahead.



Just Catch music video, featuring local artists such as ABANGSAPAU, Aisyah Aziz, Sezairi, Shye and more.

When
5 September 2023

New Features



(1) Homepage

Simplifying discovery with categorised content, akin to popular streaming sites. Users will also receive personalised or location-based event recommendations, allowing them to discover more arts and culture content easily.

(2) User Profiler

First-time visitors will be greeted with a user profiler that allows the system to recommend arts and culture events according to their selected preferences.

(3) Polls and Personal Lists

Members can create their own event polls to share with friends and family. These polls enable members and their friends and family to vote for their favourite events to attend together.

Members are also able to create multiple lists of saved events according to their preferences.

MOE-NAC Performing Arts-Based Learning for Secondary Schools



Digital tools were employed in *SCOtify* by the Singapore Chinese Orchestra to encourage active participation from students. In this concert, students were able to select their own 'playlist' whilst learning about Chinese orchestral instruments and musical terms.
Credit: Singapore Chinese Orchestra

When

16, 17 & 24 May, 1 & 4 August 2023

Where

Singapore Conference Hall, Victoria Concert Hall, Esplanade Concert Hall, Yong Siew Toh Concert Hall

Performing Arts-Based Learning (PABL), a collaborative effort between the Ministry of Education Arts Education Branch (MOE-AEB) and NAC, is a core learning experience in the Lower Secondary Music Syllabus which aims to:

- Deepen students' appreciation for live music performances;
- Cultivate a sense of curiosity and pride in students towards local music, musicians and performance events in students; and
- Strengthen students' ability to make connections between classroom music learning and authentic music experiences beyond the school.

As part of the extended PABL pilot, four arts organisations were commissioned to develop syllabus-aligned concerts catering to lower secondary cohorts in 2023. The concerts, which included accompanying educational resources and featured active engagement strategies, reached some 5,600 students; PABL will be progressively rolled out to all secondary schools from 2024 to 2027.

NAC Arts Education Programme



My Art Buddy Pte Ltd conducting a NAC Arts Education Programme Workshop for students at a Skool4kidz Preschool.

When

Year-round

Where

Islandwide & Digital

The National Arts Council-Arts Education Programme (NAC-AEP) provides all students across mainstream schools, Special Education schools, Institute of Technical Education colleges, and selected Pre-schools with access to quality arts education experiences.

Following the launch of the NAC Arts Education Framework for the refreshed NAC-AEP 2023 – 2025 Directory, there was a 28% increase from 2022 to 2023 in the Ministry of Education's mainstream school's expenditure on the NAC-AEP through funding support from the Tote Board Arts Fund.

Similarly, there was a 34% increase from 2022 to 2023 among the five Pre-school Anchor Operators' expenditure on NAC-AEP.

NAC continues to expand our reach of NAC-AEP within the Pre-school sector by increasing access to centres managed by Anchor Operators and onboarding four new Partner Operators.

Artist-in-School Scheme



Yeoh Wee Hwee, SPED-AISS artist educator, offering guidance to Kai Le, a student from Eden School, as part of a Talent Development Programme in Visual Arts.
Credit: Eden School

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

These artist-led experiences aim to complement both arts curricular and co-curricular needs and learning in both mainstream and special education schools, through supporting schools which are keen on working with artist-educators on sustained arts programmes.

In 2023, the AISS supported 102 projects across 85 mainstream schools, while the Special Education Artist-in-School Scheme (SPED-AISS) supported 27 projects across 15 SPED schools. In addition to supporting students' engagement in the arts, the partnerships also served to support broader educational outcomes through the arts and deepen SPED teachers' knowledge and skills in delivering arts-based lessons for students. NAC also partnered Arts & Disability Singapore (ART:DIS) end-2023 to co-deliver five SPED-AISS projects in three SPED schools with instructor-training opportunities in 2024.

Strengthening Community Bonds

Wellness Festival Singapore

Let's Connect!



Participants enjoying the programme *Flowstate Movement Therapy* by artists Sharda Harrison and Gary Fernandez as part of Wellness Festival Singapore at the Singapore Botanic Gardens. Credit: National Parks Board



A panel discussion featuring (from Left to Right) Mary Bernadette Lee, artist and educator, Katherine Boydell, Professor, Black Dog Institute Australia, and Elaine Yeoh, Arts Development Manager, Club Rainbow.



Participants learning about opportunities to get involved during the networking lunch.

When
17 June – 9 July 2023

Partners
Singapore Tourism Board, Enterprise Singapore, Health Promotion Board, Sentosa Development Corporation, Sport Singapore, National Library Board, National Parks Board, People's Association, Our Tampines Hub

Where
Islandwide

When
19 June 2023

Where
National Gallery Singapore, Singapore Art Museum

Wellness Festival Singapore (WFS) is an annual festival jointly organised by Singapore Tourism Board, in collaboration with Enterprise Singapore, Health Promotion Board, NAC, Sentosa Development Corporation and Sport Singapore, featuring a wide range of activities that promote physical, emotional and mental wellbeing. The second edition of WFS saw various arts programmes, workshops and trails across art forms such as music, visual arts, literary arts and movement, brought to audiences by cultural institutions including National Gallery Singapore, National Museum of Singapore and NAC's Arts and Culture Nodes partners, such as the National Library Board, National Parks Board and Our Tampines Hub. These programmes highlighted the intersection between the arts and wellness, while providing opportunities for artists to be more involved in the wellness space.

Organised by NAC, *Let's Connect!* is an annual platform for artists and community stakeholders to engage in dialogues on arts engagement and participation. The 2023 session continued last edition's focus on arts and wellbeing with the theme *The Intersections of Arts & Care*. It featured representatives from diverse sectors who spoke on how the arts provide a caring space for people to improve their wellbeing through individual expression and social connection. Led by speakers Katherine Boydell, Professor of Mental Health, Black Dog Institute Australia, Mary Bernadette Lee, visual artist and educator, and Elaine Yeoh, Arts Development Manager, Club Rainbow, *Let's Connect!* expounded on ideas such as having

equal access and creative care in the arts, the arts providing an outlet for non-medical needs that affect our wellbeing, and using the arts to create a personal safe space.

In addition to speakers' presentations, participants gained more knowledge and perspectives of arts and wellbeing through networking opportunities and workshops on topics including visual literacy and self-awareness, art therapy, and qualitative arts-based research.

Inspirations: Arts For Everyday



WeCare Arts Fund and WeCare Arts Experiences



Artist Saedah Samat-Alkaff leading students from Ngee Ann Polytechnic in a drumming workshop that aims to enhance their wellbeing through musical activities.



Decadance Co. leading the arts programme with participants from St. Luke's ElderCare, keeping them meaningfully engaged through activities which blend movement with creativity and self-expression for enhanced wellbeing.

Words Go Round 2023



Artist Marc Nair at Nanyang Junior College delivering the talk titled *Speaking Up Through Spoken Word*.

When
20 April 2023 – 14 February 2024

Partner
United Overseas Bank

Where
Student Hangout Spaces in Ngee Ann Polytechnic, Singapore Polytechnic, various United Overseas Bank branches

In partnership with United Overseas Bank (UOB), NAC commissioned producer Jeffrey Tan to present 37 arts programmes that supported wellness. Held in the UOB Hangout Spaces at Ngee Ann Polytechnic, Singapore Polytechnic, and various UOB branches, these programmes involved artists from a variety of art forms as well as the UOB Painting of The Year artists. Ranging from musical songwriting to canvas painting, these programmes offered participants the opportunity to be involved in arts activities that are accessible and engaging, finding practical ways to take care of their wellbeing. 450 participants comprising polytechnic students and members of the public attended the workshops, some of which culminated in the exhibition of artworks, which drew in around 12,000 attendees in total.

When
Year-round

Partners
People's Association, Cultural Institutions, Social Service Agencies

Where
Various Cultural Institutions and Social Service Agencies

Launched in 2014, the WeCare Arts Fund is a collaboration between NAC and People's Association to provide greater access to the arts. Social Service Agencies (SSAs) can tap on this fund to bring the arts directly to their beneficiaries, creating more on-site opportunities for artists to engage with communities. SSAs can also apply to the WeCare Arts Experiences Scheme for support to bring beneficiaries to arts programmes offered by Cultural Institutions. In FY2023, over 3,600 beneficiaries from the SSAs such as senior care and family care centres participated in arts programmes across diverse art forms through the WeCare initiatives.

When
March – July 2023

Partners
Singapore Book Council, Sing Lit Station & Closeful of Books

Where
Various locations

Words Go Round (WGR) is a school outreach programme that began in 2011 as part of the Singapore Writers Festival (SWF), to bring literary authors and programmes directly to students. By encouraging early exposure to and sustained interest in Sing Lit among children and youth, WGR has developed awareness and appreciation of Sing Lit through its programmes. Since 2022, WGR has expanded into a standalone commission, featuring a multilingual slate of programmes. Together with partners Singapore Book Council and Sing Lit Station, WGR 2023 featured a lineup of Singaporean authors and presenters like Debra Ann Francisco, Darren Lim, Amanda Chong, Chen Shuai, Cheyenne Alexandria Phillips and Nirrosette, with a total of 32 educational programmes that reached over 1,800 students. Closeful of Books supported WGR as the official bookseller.

Fostering Stronger Support for the Arts

Patron of the Arts Award Ceremony 2024



Key Giving Statistics

>\$50

million contributed by 506 award recipients

>\$15

million in-kind contributions

>\$34

million cash contributions

>34%

first-time award recipients

The 41st edition of the Patron of the Arts Awards honoured 506 patrons on 20 August 2024 at Pan Pacific Orchard Hotel, recognising their significant contributions to the arts in 2023. This marks the highest number of patrons honoured since the awards' inception in 1983, with 389 individuals and 117 organisations recognised. Collectively, more than \$50 million has been channelled into advancing Singapore's arts development – the largest sum in the past three years. This remarkable growth highlights a shared commitment to supporting the arts and underscores its profound impact in bringing people together, enlivening public spaces and creating growth opportunities.

stART Fund

Key Achievements

\$7.6 million raised

58 arts groups funded

Organisation Funding

24 arts groups have been funded under Organisation Funding, 9 of which in 2023

10 arts groups attained the Institution of a Public Character (IPC) status as of 2023

Programme Funding

33 programmes funded under Programme Funding in 2023

24 programmes completed in 2023

The Sustain the Arts (stART) Fund is an initiative by NAC, supported by the private sector, to boost the long-term sustainability of small arts organisations, and to nurture a culture of giving to the arts. Close to \$8 million was raised to scale up small arts organisations with capability development through Organisation Funding and empower them to deliver impactful programmes for our community through Programme Funding. The achievements of the arts organisations were made possible by the stART Fund's Founding and Major Donors, as well as the community's collective giving. These efforts will be mapped out against the desired outcomes and impact in the 2023 stART Impact Evaluation Report, to be published in Q2 2024.

Tote Board Arts Fund



Satay by the Beach, an Augmented Reality artwork co-created by artist Ho Juan Meng (Clarence) and the Pasir Ris East Citizens' Consultative Committee. Credit: Ho Juan Meng (Clarence)

When
Year-round

Partner
Singapore Totalisator Board

Where
Various locations

An initiative of the Singapore Totalisator Board and managed by a committee appointed by NAC, the Tote Board Arts Fund provides support to local artists and arts groups in bringing the arts to communities. The Fund supports projects which provide audiences and participants a chance to connect with individuals from different social backgrounds, increase awareness and appreciation of local arts groups and art forms, and inculcate a sense of national identity. In FY2023, a total of 172 projects were supported under the Fund, reaching over 40,000 physical and more than 1.2 million digital audiences. One example is *Singapore Memories in Augmented Reality Art*, a series of five artworks co-created by visual artist Ho Juan Meng (Clarence) and the Pasir Ris East Citizens' Consultative Committee. The works, which feature snapshots of life in Singapore in the past, come alive in 3D animation through mobile devices when viewers scan a QR code.

Cultural Matching Fund

Administered by NAC, the Cultural Matching Fund (CMF) has received a total of \$500 million since it was launched in 2013 to enhance the long-term sustainability of Singapore’s arts and heritage charities and to further encourage cultural philanthropy in Singapore.

To date, the CMF had provided dollar-for-dollar matching for more than \$380 million in private cash donations to over 120 charities and Institutions of a Public Character in the arts and heritage sector.

The CMF also enables recipients to curate impactful arts and culture programmes, such as Singapore Chinese Cultural Centre’s annual Cultural Extravaganza, which is instrumental in shaping Singapore’s multicultural landscape and enhancing the rich diversity of our nation’s heritage. The Cultural Extravaganza offers an exciting range of cross-cultural, cross-disciplinary and cross-generational performances, concerts, talks and many more. Such programmes reflect the importance of preserving and passing on our rich culture and heritage to different generations of Singaporeans as part of *Our SG Arts Plan (2023 - 2027)*.



Singapore Chinese Cultural Centre’s annual Cultural Extravaganza 2023 Opening Show – *Present Past* 今昔 co-presented by RuanAtWorkz Musical Arts showcased how traditional Chinese instruments, Indian dance and Cantonese opera can come together harmoniously and present our shared culture and experiences.
Credit: Singapore Chinese Cultural Centre



Chapter 2

Made to Inspire

This chapter showcases how the arts enable a Distinctive City to come alive, bringing vibrancy to our spaces and inspiring our communities.

National Gallery Singapore presented *Light to Night 2024: Reimagine*, featuring newly commissioned art installations and light projections by local and international artists in the Civic District.

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Diversifying Arts Spaces

To meet the needs of a thriving arts sector and growing demands for arts spaces, NAC continues to provide direct support for arts infrastructure through the Framework for Arts Spaces (FFAS) and diversify support with other means. These include tapping into relevant schemes from the Urban Redevelopment Authority, such as the Community/Sports Facilities Scheme (CSFS), partnering with the Singapore Land Authority (SLA) to launch a joint tender for a new site, or activating non-traditional spaces for arts use.

Unlocking Arts Spaces Through Collaborations

CSFS facilitates co-location of compatible community and sports uses with accessible commercial developments for mutual benefit. Under the scheme, NAC has supported private commercial developers to unlock spaces within malls for arts use. In FY2023, NAC worked with Far East Organisation to support The Artground (TAG) to onboard CSFS at One Holland Village. Officially launched in February 2024, TAG at One Holland Village offers a diverse range of activities, workshops and family-oriented arts programmes.

Creating More Room for the Arts

Through creation and presentation project grants and commissions, NAC continues to help artists create and showcase their work at different spaces. This includes exhibitions and workshops held at diverse locations, including independent arts spaces beyond those under the arts housing scheme. During Singapore Art Week (SAW) 2024, NAC commissioned over 130 artists and groups who have sited their works across the island, including unusual spaces such as private homes and Hock Siang & Co. NAC has also supported work staged at Starch, an independent arts space at Tagore Lane.

NAC also facilitates introductions between arts groups and developers, which have helped unlock non-traditional arts spaces for creative purposes. An example of this is GR.iD, a commercial development, which supported the activation of a 16,000 sqft space for *Open GR.iD*, a project featuring arts groups such as DECK and Arts Management Collective, and Supper House's *Open Studio* presented as part of SAW 2024.

NAC has also worked closely with partner agency SLA on Kampong Java to pilot arts sandbox spaces for multidisciplinary experimentation and collaboration between artists. It is estimated that Kampong Java will be ready for occupation by a Master Tenant around late 2024.



The Artground endeavours to create a world of imagination, where children can explore a variety of creative hands-on experiences before their art workshops.
Credit: The Artground

Support for the Busking Community



Buskers posing for a group photo after a time of getting to know one another at a *Buskers Connect* session.

Buskers enliven our cityscape, bringing a variety of acts closer to audiences on the street, from music and dance to typewritten poetry, circus acts and puppetry. Together with the busking community, NAC has made continuous efforts to improve the busking scheme.

A Busking Consultative Committee (BCC) was formed in July 2023 comprising representatives from the busking community, venue partners, the private sector, and agencies such as the Singapore Police Force and Singapore Tourism Board. The BCC considers feedback shared by the wider busking community through NAC's regular *Buskers Connect* engagement sessions and provides advice on busking policies and recommendations to improve the busking ecosystem.

NAC held four sessions of *Buskers Connect* between April 2023 and February 2024 to allow buskers to network and share their experiences and feedback.

In consultation with the BCC, NAC made recent policy enhancements to further improve the busking journey, which include extending the validity of the busking Letter of Endorsement (LOE) from one to two years for buskers with at least two years of experience on the busking scheme. Experienced buskers will also be able to renew their LOEs online for an additional two years. To provide greater access to busking locations, the balloting system was further refined to include a wider range of locations that have high booking rates based on past data.

Lively Places Fund



Boon Lay residents painting a cat-themed wall mural titled *Cat and Kindness* under the guidance of artist Ho Juan Meng (Clarence). The mural has an interactive Augmented Reality feature, where residents can watch the artwork come to life by scanning a QR code. Credit: Housing & Development Board

When
Year-round

Partners
Housing Development Board,
Urban Redevelopment Authority

Where
Islandwide

The Lively Places Programme is a joint initiative by the Housing Development Board and the Urban Redevelopment Authority to encourage residents to initiate community-driven placemaking projects that foster more vibrant and close-knit communities. In FY2021, NAC partnered both agencies to support artist fees for selected arts projects that enliven public spaces to create a distinctive city. Under the Fund, residents can apply for a grant to work with artists to develop art projects or organise arts activities to brighten their neighbourhood. In FY2023, NAC supported a total of five projects across neighbourhoods such as Boon Lay, Pasir Ris, Potong Pasir as well as the Kampong Glam precinct.

Singapore Art Week 2024 & S.E.A. Focus



National Gallery Singapore presented *Light to Night 2024: Reimagine*, featuring newly commissioned art installations and light projections by local and international artists in the Civic District.

When
19 – 28 January 2024

Reach
Over 1.3 million

Where
Islandwide & Digital

Partners
Singapore Tourism Board, Singapore Art Museum, National Gallery Singapore, People’s Association, Land Transport Authority, Mapletree, Pan Pacific Hotel, and others

An initiative led by NAC, Singapore Art Week (SAW) seeks to profile local and regional artists, alongside our museums, galleries, art spaces and fairs to the rest of the world. It serves as an annual platform for Singaporean practitioners to showcase their art, and is a visual arts season in Southeast Asia that attracts both local and international visitors.

SAW 2024 marked its 12th edition with over 180 diverse arts experiences, transforming the cityscape into an expressive canvas spanning from the city centre to the heartlands. The festivities commenced with the SAW Opening Party at the National Gallery Singapore (NGS), a collaborative endeavour by NAC, NGS and the Singapore Tourism Board.

This was followed by the NAC Art Thought Leadership Forum that saw over 160 local and international thought leaders from the public and private sectors



Visitor at *Together, Hue and Me* at Buangkok Square, a SAW x PAssionArts Open Call project presented as part of SAW 2024.

attending and having discussions about the topic *Creative Cities, Creative Regions*. Anchored by keynote speaker Andy Pratt, UNESCO Chair of Global Creative Economy, Director of the Centre of Cultural and the Creative Industries, and Professor of Cultural Economy at City, University of London, the forum also comprised a panel of three international speakers who shared insights on how cultural institutions and agencies, producers, and businesses can contribute to a dynamic ecosystem of cultural production, distribution and consumption.

SAW 2024 also saw the 6th edition of S.E.A. Focus take place. With the support of NAC and the Ministry of Culture, Community & Youth, S.E.A. Focus has evolved over the years to become an unmissable event for local, regional and international collectors alike with an interest in Southeast Asian visual arts. The two art fairs featured in SAW, namely S.E.A. Focus and ART SG, were held at Tanjong Pagar Distripark and Marina Bay Convention Centre respectively.



Visitors at S.E.A. Focus 2024 engaging in conversation on the presentation by artist Mella Jaarsma, *Because Things Will Change* (2023).

Both are complementary marquee events that enticed audiences in SAW 2024. Organised by NGS, *Light to Night Festival 2024: Here and Now* illuminated the Civic District with unique offerings from local artists and featured international guest artists. From *Sonic Sessions* at Tanjong Pagar Distripark to *Art After Dark* at Gillman Barracks, SAW captivated audiences with late-night activations that invigorated these districts.

In addition, SAW continued its collaboration with People’s Association, working alongside Community Arts & Culture Clubs to engage with communities in five neighbourhoods across Singapore such as Jalan Kayu, Bukit Timah, Telok Blangah, Marine Parade and Tampines Changkat. Artists conducted workshops in each community to facilitate collaboration on artworks, which culminated in a vibrant display of artworks in each neighbourhood during SAW.

Arts & Culture Nodes



Ding Yi Music Company performing at Jurong Lake Gardens during a Mid-Autumn Festival celebration titled *Lights by the Lake 2023*, organised by NParks, one of NAC's partners in the Arts & Culture Nodes Network.

Where	Partners
Various locations	People's Association, National Library Board, National Parks Board, Sport Singapore

First established in 2012, the Arts & Culture Nodes initiative is a network of touchpoints across the island offering quality arts programmes to bring people together to experience the arts. Enabled by partnerships with the People's Association, the National Parks Board, the National Library Board and Sport Singapore, the network has provided greater access to quality arts programmes year-round where communities live, work and play. The various arts programmes saw over 800,000 participants and brought communities together, as well as broadened and deepened attendance and participation in the arts.

Project Arts Metaverse



Alliance for Action members engaging in sharing and discussion during a Discovery and Visioning workshop.

When	Where
24 – 26 January 2024	HUONE Singapore

Project Arts Metaverse is an industry-led Alliance for Action (Afa) comprising 20 key stakeholders from the arts and culture community to develop new arts experiences in virtual spaces for audience development, cross-sector collaboration and to showcase Singapore as a distinctive city of arts in the virtual realm.

The project began in 2024 with a series of Discovery and Visioning workshops, introducing the Afa to the potential of the Metaverse, virtual worlds and opportunities for the arts and culture sector. Topics covered at the workshops included an exploration of Metaverse platforms and potential builders, audience mapping, user journey exploration, an overview of the pilot planning process as well as defining the collective vision for the Afa.

These sessions facilitated robust learning, ideation, and exchanges between the stakeholders, providing them with a comprehensive understanding of the opportunities and formats available in such virtual worlds, positioning the Afa for success. The Afa is working towards launching the pilots by end of 2025.

Chapter 3

Made for More

This chapter features initiatives that drive our Creative Economy, including celebrations of artistic excellence, capability development efforts and internationalisation opportunities.

Tackling perennial and global issues of xenophobia, sexism, and systematic racial and gender discrimination, *Angel Island* by Huang Ruo and Brian Gothong Tan weaves a story of immigration, discrimination and confinement – bringing history into the reality of our current lives. Credit: Moonrise Studio, courtesy of Arts House Limited

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GROWING ARTISTIC EXCELLENCE

Cultural Medallion & Young Artist Award



2023 Cultural Medallion and Young Artist Award recipients with Guest-of-Honour. (First row, from Left to Right) Low Eng Teong, CEO, NAC, Edwin Tong, Minister for Culture, Community and Youth & Second Minister for Law, President Tharman Shanmugaratnam, Jane Ittogi, Goh Swee Chen, Chairman, NAC and Lynette Pang, Deputy CEO, NAC. (Second row, from Left to Right) Cultural medallion recipients Meira Chand, Osman Abdul Hamid and Suchen Christine Lim. (Third row, from Left to Right) Young Artist Award recipients Julian Wong, Melissa Tan, Daryl Lim Wei Jie, Shyan Tan and Wang Chenwei.

When
5 December 2023

Where
Istana and The Arts House

The Cultural Medallion and Young Artist Award (CMYAA) are Singapore's highest arts accolades. The Cultural Medallion recognises individuals whose artistic excellence, contribution and commitment to the arts have enriched and helped shape Singapore's cultural landscape. The Young Artist Award encourages young practitioners to continue pursuing excellence in the arts and inspiring others.

On 5 December 2023, eight individuals were conferred the accolades at the CMYAA Ceremony held at the Istana. The Cultural Medallion was awarded to three individuals – novelist Meira Chand, dance practitioner Osman Abdul Hamid and writer Suchen Christine Lim, honouring their invaluable contributions to Singapore's dance and literary scenes.

The Young Artist Award was conferred on five artists from diverse fields such as film, performing and visual arts – Daryl Lim Wei Jie, Julian Wong, Melissa Tan, Shyan Tan and Wang Chenwei.

A post-ceremony reception named Arts to-GATHER was held at The Arts House on the same evening. Hosted by Edwin Tong, Minister for Culture, Community and Youth & Second Minister for Law, the reception was attended by over 200 guests, including past Cultural Medallion and Young Artist Award recipients and members of the arts community.

Arts & Heritage Scholarships



NAC Arts Scholarship recipients with Guest-of-Honour. (Front row, from Left to Right) Low Eng Teong, CEO, NAC, Goh Swee Chen, Chairman, NAC, Low Yen Ling, Senior Minister of State, Ministry of Culture, Community and Youth & Ministry of Trade and Industry, and Lynette Pang, Deputy CEO, NAC. (Second row, from Left to Right) Jazlyn Tan Jia Yu, Ho Wei-Jie Lucas, Laetitia Keok Yu Qi, Lu Yixin Jonathan, Seet Yu Teng and Muhammad Adib Bin Kosnan Siran.

When
4 August 2023

Where
The Arts House

The NAC Arts Scholarship aims to nurture outstanding individuals who can play a leadership role in shaping the future of the arts and culture scene in Singapore. These scholars will become game changers in pushing artistic boundaries and empowering their peers to make a positive impact on the community through the arts.

Since 2011, NAC has awarded over 150 scholarships for both local and overseas studies across a wide range of arts-related disciplines. On 4 August 2023, eight individuals were awarded the NAC Arts Scholarship at The Arts House. The awards were presented by Low Yen Ling, Senior Minister of State, Ministry of Culture, Community and Youth & Ministry of Trade and Industry, who engaged the scholars and guests at a reception after.

Skills Framework for Arts



Launched on 5 September 2023, The Skills Framework for Arts (Arts Education and Technical Theatre & Production) promotes skills development and lifelong learning to support the development of the arts sector.

When

5 September 2023

Partners

Skills Future Singapore, Institutes of Higher Learning, Arts Practitioners, Commercial Companies, Unions and Associations

The Skills Framework for Arts (Arts Education and Technical Theatre & Production) promotes skills development and lifelong learning to support the development of a strong core of arts workers. Arts Education and Technical Theatre & Production have been identified as in-demand areas with a high proportion of Self-Employed Persons (SEPs) operating in them, resulting in an increasing need for a clearer articulation of skills and career pathways within these two areas. The framework was developed jointly by NAC, SkillsFuture Singapore, industry partners as well as Institutes of Higher Learning from August 2021 to June 2023. It contains key sector information, career pathways, job roles, and existing and emerging skills.

The Skills Framework for Arts includes information for 41 job roles across educator and researcher tracks for arts education, and creative, technical and production tracks for technical theatre and production. It covers core skills, technical skills and competencies, such as arts curriculum design, arts for social and cultural development, performing arts production operations and production quality management. It also includes competencies required for SEPs, providing greater guidance and support as they develop and navigate their careers.

Arts Resource Hub



(From Left to Right) Speakers Shaifulbahri Mohamad (Singapore), Sasapin Siriwanij (Thailand), and Jin Yim (South Korea) sharing at the panel session on 3 November titled *Field Report: An Introduction to Arts Market*, organised by the Arts Resource Hub and Producers SG.

When

Year-round

Partners

Producers SG, CITRUS practices and various industry stakeholders

Where

42 Waterloo Street

Established in 2019, the Arts Resource Hub (ARH) works closely with industry stakeholders and professionals to support SEPs by helping them unlock new opportunities and grow meaningful careers in the arts. It provides a platform for SEPs to network, obtain career and learning resources for professional development, as well as gain access to physical spaces for co-working and collaboration. To date, ARH has more than 3,000 subscribers.

In the past year, ARH had facilitated six peer sharing and social sessions in collaboration with partners such as Producers SG and CITRUS practices, reaching out to 170 attendees. These sessions provided a platform for SEPs to engage in discussions on shared areas of interest, including internationalisation and care practices for arts workers. Additionally, ARH had developed resources for SEPs, including a new video on *IP and Copyright for Visual, Literary, and Performing Artists*, offering valuable insights on copyright protection, rights granted to copyright owners and fair use. Practical career tips for SEPs covering topics such as networking, parental leave and income tax were also featured on NAC's social media platforms.

Golden Point Award 2023



Golden Point Award 2023 winners with (First Row, Middle) Guest-of-Honour, Wilson Tan, Chairman, Arts House Limited.

When

2 December 2023

Where

The Arts House

Organised by Arts House Limited (AHL) and supported by NAC, the Golden Point Award (GPA) is Singapore's premier creative writing competition in the nation's four official languages. It is a significant platform for discovering new writers whose works exhibit literary merit and for encouraging literary expression in Singapore. In addition to its existing Poetry and Short Story categories, GPA 2023 introduced a new category of Literary Translation for the first time. Each prize winner across the various categories also received an opportunity to participate in a mentorship programme to further develop their winning works. The 2023 edition saw over 900 entries submitted for the competition and recognised 44 outstanding writers and translators for their literary excellence at the award ceremony held in December 2023.

Developing Capabilities for our Artists

NAC envisions an arts sector that can attract, retain and develop individuals to further the development and vibrancy of Singapore's arts and culture. This section provides a closer look at NAC's capability development efforts, aimed at creating further training opportunities and exposure to empower artists and arts professionals to thrive in the workforce.

Through Partnerships and Enhanced Support

NAC-NICA Training Support



Sharing on Skills Framework for Arts Education by the National Instructors and Coaches Association.
Credit: NTUC NICA

When
1 October 2023 – 31 March 2025

Partners
National Instructors and Coaches Association, various arts institutions and arts groups

NAC and the National Instructors and Coaches Association (NICA) launched the NAC-NICA Training Support that provides course fee subsidies and training allowances to encourage arts instructors to upskill themselves in artistic, pedagogy or digital skills. These courses are offered by a range of training providers including Institutes of Higher Learning and various arts groups to about 500 NICA Self-Employed Arts Instructors.

Backstage Affairs Apprenticeship Programme



The Backstage Affairs Apprenticeship Programme apprentices with the cast and crew of *The Dog Who Wasn't Useful* by Drama Box Ltd and *The Esplanade Co. Ltd*.
Credit: The Backstage Affair

When
July 2023 – July 2024

Partner
The Backstage Affair

In line with enhancing diversified training pathways, NAC and The Backstage Affair launched a pilot Apprenticeship Programme in Stage and Production Management. This 12-month programme provided five aspiring production and stage managers an opportunity to learn the ropes through structured classroom training, mentorship and job placements in various productions. The learnings from this pilot will inform future workplace-based training, which will be designed to be industry-responsive with quality on-the-job training.

Through Local Residencies

Asia Creative Writing Programme



Visiting Writer Suneel Krishnan conducting the course *Tamil Short Stories & Science Fiction for English Language Writers & Readers*.
Credit: Nanyang Technological University

When
Year-round

Partner
Nanyang Technological University

The Asia Creative Writing Programme (ACWP) is an ongoing collaboration with Nanyang Technological University to support Singapore writers by offering year-round creative writing courses at intermediate to advanced levels, and opportunities for mentoring sessions with acclaimed writers such as Jeanette Winterson, Mawar Safei, Suneel Krishan, Wu Huaichen, Zen Cho, Intan Paramaditha and Chen Chen. The programme continues to strengthen a pipeline of emerging and mid-career writers from Singapore. To date, ACWP has provided structured capability development opportunities for close to 1,000 participants, including writers from the Chinese, Malay and Tamil communities.

NAC-NLB Writers' Lab



Finding Gaps in Facts: A Talk on Creative Non-Fiction by Felix Cheong, held as part of the NAC-NLB Writers' Lab.
Credit: National Library Board

When
January – June 2024

Partner
National Library Board

A joint initiative by NAC and the National Library Board (NLB), the NAC-NLB Writers' Lab supports writers' developing works in Singapore's four official languages: English, Chinese, Malay and Tamil. The Lab is a six to 12-week manuscript incubation programme that aims to support writers with resources from NLB's collections, a stipend, support from a mentor, and "beta-testing" of concepts or topics with library-goers through public programming. The 2024 edition of the Lab supported four writers Felix Cheong, Gina Chew, Abhi Krish and Nilanjana Sengupta.

Singapore Book Council Translator Residency Pilot



Translator-in-residence Thomas Hitoshi Pruikma (Front row, Middle) conducting a one-day literary translation masterclass, *The Art of Listening: Four Ways to Journey Across Worlds*, as part of his residency.
Credit: Singapore Book Council

When
23 – 29 September 2023

Partner
Singapore Book Council

This pilot initiative aims to support the development of emerging and intermediate translators in Singapore, by inviting established translators to deliver capability development programmes that will grow the skills needed for literary translation, especially to translate Sing Lit for local and international markets. In its inaugural year, Singapore Book Council invited established Tamil-English translator Thomas Hitoshi Pruikma. In addition to the residency, he conducted talks, readings, workshops, and a one-day masterclass for emerging and intermediate translators and writers interested in moving into literary translation work. The residency was followed by a three-month online mentorship programme, where he provided one-to-one mentoring for three participants, to guide them through a translation project and provide practical industry advice.

Through International Platforms

NAC-International Writing Program Fall Residency 2023



Noelle Q. de Jesus and other writers-in-residence outside Shambaugh House, University of Iowa, USA. (From Left to Right) Moon Bo Young (South Korea), Wong Eva Yi (Hong Kong), Noelle Q. de Jesus, Tammy Lai-Ming Ho (Hong Kong), and Li Kotomi (Taiwan/Japan).
Credit: Noelle Q. de Jesus

When
19 August – 4 November 2023

Partner
The International Writing Program, University of Iowa, USA

Since 2011, NAC has supported Singapore writers' participation in the International Writing Program (IWP) administered by the University of Iowa, to address skill gaps in the local literary arts industry and facilitate knowledge transfer that will benefit the wider Singapore arts community.

With the support of NAC, writer Noelle Q. de Jesus embarked on this 11-week residency programme in 2023, giving her the chance to connect with international peers and give back to the community. The IWP provided Noelle with the opportunity to attend field trips, visit various libraries and bookstores, and widen networks with other writers-in-residence from all over the world.

NAC-Sangam House Residency 2023 - 2024



Varadarajan Hemalatha with the other 2023 Sangam House writers-in-residence. (From Left to Right) Ishena Robinson (Jamaica/USA), Varadarajan Hemalatha, Shanrup Tandukar (Nepal), and Sébastien Gendron (France).
Credit: Pascal Sieger

When
1 – 28 November 2023

Partner
Sangam House, Bangalore, India

First introduced in 2022, the NAC-Sangam House Residency creates sustained opportunities for Singaporean Tamil writers to benefit from international residencies through funding support from NAC. In 2023, Varadarajan Hemalatha was selected for the residency, where she attended The Lekhana Literary Weekend, organised by Sangam House, in collaboration with Alliance Française Bangalore, from 17 to 18 November 2023. The event gave her the opportunity to discuss the Indian literary diaspora with writers from both India and abroad, and build upon her Tamil literary network.

NAC-The M International Artist Residency



Artist Fajrina Razak at her workshop demonstration at the Metropolitan Museum of Manila.
Credit: Fajrina Razak

When
8 October – 6 December 2023

Partner
The Metropolitan Museum of Manila (The M)

NAC supported visual artist Fajrina Razak to participate in the NAC-The M International Artist Residency programme in Manila, which aims to give artists access to extensive network and mentorship opportunities, a chance to engage in an open process of research and knowledge exchange, and connect with local communities.

During her residency, Fajrina Razak organised an open studio presentation to share her practice and research findings to museum visitors. She also ran an outreach programme in Singapore to share about her experience and insights to local audiences. Through these, she has invited audiences to see new artworks that illuminate the textile traditions, living archives of healing and ethnoecological practices encountered in the Philippines.

The NAC-Künstlerhaus Bethanien Residency



Artists Zen Teh and Valeria Schulte-Fischedick at the International Studio Programme of KB.
Credit: Zen Teh

NAC collaborated with Künstlerhaus Bethanien (KB) to offer two six-month residency opportunities each year. In the FY2022/2023 run, KB hosted two artists-in-residence, Ang Sookoon and Zen Teh.

Located in Berlin, Germany, KB is an international cultural centre that provides residency studios and exhibition spaces for artists-in-residence. The programme includes dedicated individual support and opportunities for artists to connect with the wider artistic community and regional context in Berlin and across Europe.

When
15 April 2023 – 14 April 2024

Partner
Künstlerhaus Bethanien

National Centre for Writing-Singapore Residency Programme 2023



(From Left to Right) Writer-in-residence Wayne Rée and participants of the virtual residency Nur-El-Hudaa Jaffar and Tse Hao Guang.
Credit: Diana Jamal, Nur-El-Hudaa Jaffar and Joy Evitt

Funded by NAC and managed by the National Centre for Writing (NCW), this annual residency provides Singaporean writers and translators the opportunity to gain a deeper understanding of their work and greater exposure to the wider literary community abroad. Hosted both virtually and in-person, participants from the residency received mentorship from a UK-based writer or translator, and were offered a range of opportunities to explore partnerships at various events and workshops, with focused time to write and research.

In 2023, NCW hosted two in-person writers-in-residence: Meihan Boey (writer, mentored by Sarah Bower) and Wayne Rée (writer, mentored by Ian Nettleton), and three virtual residents: Nur-El-Hudaa Jaffar (translator, mentored by Shash Trevett), Tse Hao Guang (writer, mentored by Tiffany Atkinson) and Sim Wai Chew (translator, mentored by Nicky Harman).

When
(In-person programme) 5 – 30 June & 3 – 28 July 2023
(Virtual programme) June – December 2023

Partner
National Centre for Writing,
Norwich, UK

Emerging Translator Mentorships Programme 2023 - 2024



Emerging Translator Mentorships Programme mentees and mentors with NCW staff. (Back row, from Left to Right) Vicki Maitland (NCW), Clare Richards (Korean mentor), Kate Griffin (NCW), Nasim Luczaj (Polish mentee). (Front row, from Left to Right) Joheun Lee (Korean mentee), Jeremy Tiang (Singaporean mentor), Polly Barton (Japanese mentor), Elena Pala (Italian mentor), Tayiba Sulaiman (Swiss German mentee), Alex Mephram (DDN mentee), Charlotte Goff (Japanese mentee), Sean McDonagh (Italian mentee), Victoria Issa Yacoub (Arabic mentee) and Rilla Melati Bahri (Singaporean mentee).
Credit: Andi Sapey

Building on the longstanding capability development partnership with NCW, the Emerging Translator Mentorships Programme (ETMP) aims to develop successive new cohorts of literary translators, particularly for languages whose literatures are currently underrepresented in English translation. As part of the six-month programme, artist Rilla Melati Bahri participated in the 2024 London Book Fair, networked with publishers and visited the NCW's headquarters in Norwich. She was also mentored by Jeremy Tiang (Singapore), and a sample of her translation of *Arca Di Muzium* by Farihan Bahron from Malay to English was featured in the final anthology of work from the programme.

When
1 October 2023 – 31 March 2024

Partner
National Centre for Writing, Norwich, UK

WIDENING INTERNATIONAL EXPOSURE FOR SINGAPORE'S ARTS

Singapore Writers Festival 2023

When
17 – 26 November 2023

Reach
Over 31,000



Where
The Arts House, Victoria Theatre, Asian Civilisations Museum, various public libraries, and other venues

Organised by Arts House Limited (AHL) and commissioned by NAC, the 26th edition of Singapore Writers Festival (SWF) was held from 17 to 26 November 2023 featuring over 180 programmes around the theme *Plot Twist*, with more than 300 speakers and moderators from Singapore and 12 other countries, supported by over 100 festival volunteers.

Led by Festival Director Pooja Nansi, SWF presented a diverse range of local and international speakers, including festival headliners such as postcolonial theorist Gayatri Chakravorty Spivak, philosopher and gender theorist Judith Butler, Malaysian cartoonist Lat, Pulitzer Prize-winner Viet Thanh Nguyen, Taiwanese writer Wu Ming-yi and Tamil writer Perumal Murugan.

Innovative programme formats were seen in Open Call programmes, such as participatory literary game *Bubble Bubble*, *Toil and Battle: A Powerpoint Karaoke* and festival commissions like hip-hop programme series *50 Years of Bars, Flows and Beats* and the sold-out *Walking Tours Through Lost Singapore*.



Malaysian cartoonist Lat at his Festival Keynote talk.
Credit: Arts House Limited



A fan gets an autograph from the "internet's resident librarian" Jack Edwards after his Meet-The-Author session.
Credit: Arts House Limited



Participants at Book Tinder, a literary "speed dating" session.
Credit: Arts House Limited

Singapore International Festival of Arts 2023



When
19 May – 4 June
2023

Reach
More than 30,000

Where
Islandwide & Digital

Partners
Embassy of Italy Singapore, US Embassy Singapore, JCCI Singapore, JCDecaux, Passion Card, Singapore Tourism Board, and DSV Global Transport and Logistics

The Singapore International Festival of Arts (SIFA) 2023 saw an exciting lineup of events from Festival Director Natalie Hennedige. Festival attendees were treated to 11 invited international presentations and a lineup of more than 90 performances and activities across 14 venues islandwide including the Singtel Waterfront Theatre at Esplanade, School of the Arts, Stamford Arts Centre, The Arts House and Victoria Theatre, which involved the participation of over 200 local and international artists from 11 countries and regions.

SIFA 2023 presented four new commissions that featured local artists in key artistic positions alongside international names, including the contemplative opening performance titled *Angel Island* co-directed by Singaporean multimedia artist Brian Gothong Tan and Asian-American composer Huang Ruo. The work combined Huang’s compositions with Tan’s directorial expertise and visual language to surface pertinent discussions on inclusion and historical racial prejudices. Other commissions include *Realm of Silk* by Canadian multidisciplinary artist Sougwen Chung, a promenade-style participatory performance experience *The School* by Jean Ng, Li Xie and Joavien Ng, and *Pompeii*, a collaboration between Australian-born artist Edith Podesta and Singapore filmmaker K. Rajagopal.



Tackling perennial and global issues of xenophobia, sexism, and systematic racial and gender discrimination, *Angel Island* by Huang Ruo and Brian Gothong Tan weaves a story of immigration, discrimination, and confinement — bringing history into the reality of our current lives.
Credit: Moonrise Studio, courtesy of Arts House Limited

International Visitors Programme 2023



Roundtable with representatives from Singapore Book Council Limited and Sing Lit Station Limited to introduce IVP agents to the local literary scene.

When
16 – 19 November 2023

Where
The Arts House, Victoria Theatre,
National Gallery Singapore and other venues

The International Visitors Programme is part of NAC’s wider internationalisation efforts to enable a sustainable arts scene and bolster the international reputation of Sing Lit through exposure to influential international stakeholders, widening international professional networks and opening up new commercial opportunities for local agents, publishers and writers. In 2023’s pilot version, NAC invited a delegation of four literary agents from the UK, representing established agencies such as Johnson and Alcock, The Wylie Agency, Madeleine Milburn Literary Agency and Peony Literary Agency. Over the three-day programme, they participated in multiple events such as a panel discussion at SWF, networking sessions with writers and a roundtable on Singapore’s literary scene.

Frankfurt Book Fair 2023



A networking reception held at the Singapore stand at the Frankfurt Book Fair 2023.

When
18 – 22 October 2023

Where
Frankfurt, Germany

To support the internationalisation of Singapore literature, NAC commissioned the Singapore Book Publishers Association (SBPA) to organise and present a Singapore stand at the 2023 Frankfurt Book Fair. Participating literary publishers from Singapore benefitted from pre-fair workshops and preparation sessions. Over 110 business meetings were held by SBPA and participating publishers, and about 200 guests attended a networking reception held at the Singapore stand.

London Book Fair 2023 & 2024



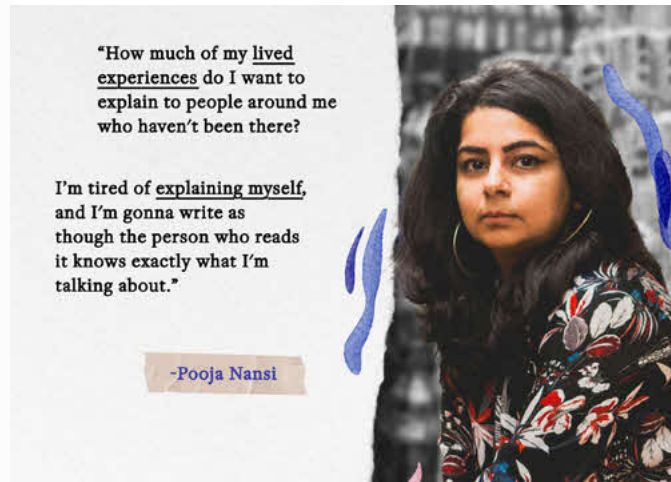
NAC participated in the London Book Fair to network with literary professionals in the UK and introduce Sing Lit to international contacts.

When
18 – 20 April 2023;
12 – 14 March 2024

Where
London, UK

As part of NAC’s internationalisation strategies, NAC attended the London Book Fair in 2023 and 2024 to renew and establish connections with literary professionals and organisations in the UK, introduce Singapore literature to international contacts, as well as understand emerging trends in the UK literary market. Around 18 to 20 meetings were held each year with stakeholders such as publishers, literary organisations, literary agents and distributors, both at the Fair in London and around the UK. In 2024, an intimate Singapore reception was also held at the High Commission of the Republic of Singapore in London, for NAC’s international literary partners and contacts, as well as several Singaporean writers and publishers.

BBC Singaporean Storytellers



A quote from artist Pooja Nansi, featured as part of the campaign.
Credit: British Broadcasting Corporation

When
22 March 2024

Partner
BBC StoryWorks

Where
BBC StoryWorks Website

The BBC Singaporean Storytellers is a collaboration between NAC and BBC StoryWorks to profile and introduce Sing Lit authors and their works to the international audience through BBC's established online platform. This is a part of NAC's internationalisation strategies to bolster international mindshare for Sing Lit and strengthen local writers' profiles internationally.

As part of the project, two articles were produced by BBC StoryWorks, with the target audience of the international BBC readers primarily in the markets of Australia, New Zealand, Korea, Europe (Florence, Rome, Venice, Paris, Vienna, Barcelona and Berlin) and United States (New York City). The first article with Pooja Nansi touched on being authentic in her writing while the second article with Nazry Bahrawi talked about the bridging of languages and culture through literary translation. These articles are available on the BBC StoryWorks website to the international audiences. The campaign saw a total of 2.5 million impressions, more than 300,000 unique users and 650,000 page views.

Participation in 3rd World Conference on Culture and Arts Education



(From Left to Right) Kim Bomi, Deputy Director, Ministry of Culture, Sports and Tourism, Republic of Korea, Jung Tae-Yong, Professor, Yonsei University, Republic of Korea, Kwok Kian Woon, Vice Chancellor, University of the Arts, Singapore, Kim Boreum, Professor, Hansung University, Republic of Korea, Jeff Meiners, Professor, University of South Australia, and Park Eun Sil, President, Korea Arts and Culture Education Service.

When
13 – 15 February 2024

Partner
Korea Arts and Culture Education Service

Where
Abu Dhabi

The 3rd World Conference on Culture and Arts Education was held in Abu Dhabi from 13 to 15 February 2024. As part of the Conference, Singapore was invited by the Korea Arts and Culture Education Service, a public agency working with the Ministry of Culture, Sports and Tourism, Republic of Korea to speak at the *Asia-Pacific Partnership: (Re) developing Arts and Culture Education Policies and Initiatives* panel, which discussed building a strategic partnership among countries in the Asia-Pacific region. NAC had nominated Kwok Kian Woon, Vice Chancellor of the University of the Arts Singapore, as a panel speaker and he delivered a presentation on the common challenges in advancing arts education among diverse members of the Asia-Pacific community, considering technological disruption, industry needs, national priorities, and regional and global developments.

Renewed Vision at the Prague Quadrennial 2023



A visitor chooses an object to package and take home, as a token of the project on display.
Credit: Victor Tucek

When
8 – 18 June 2023

Where
Prague, Czech Republic

Founded in 1967, the Prague Quadrennial of Performance Design and Space (PQ) is an international exhibition of theatre design and architecture. The Prague Quadrennial 2023 featured about 100 installations by creative teams from 65 countries around the world, including Singapore. Supported by NAC, the collective Secretive Thing presented *Renewed Vision* which responded to PQ's 2023 theme, *RARE*, in the sense of unique and raw realities that artists create.

Renewed Vision was an exhibition made up of four works – *Tactility Studies: Pandemic Traces*, *re:walk Telok Ayer, Pok!* and *WINDOW*. These works were originally created and presented during the pandemic in Singapore when arts events were limited due to COVID-19 restrictions. The exhibition displayed curated objects for visitors to take home as a reminder of the unspoken connections and their tactile nature that human beings need to navigate and re-examine in the new post-pandemic world. Designed in the form of a warehouse, it placed the audience in the role of a packer interacting with objects.

Eight artists were involved across the four works displayed in the exhibition, which saw some 11,000 participants.

Rain Motions: Connecting (with) the Skies of Southeast Asia



(First from Right) Nidya Shanthini Manokara, (second from Right) Beryl Tay and (second from Left) Shahrin Johry with Singapore Embassy representatives.
Credit: Nidya Shanthini Manokara

When

9 February – 21 May 2023

Partners

Ministry of Culture of Thailand, Southeast Asian Regional Centre for Archaeology and Fine Arts

The Ministry of Culture of Thailand, in collaboration with the Southeast Asian Regional Centre for Archaeology and Fine Arts, organised *Rain Motions: Connecting (with) the Skies of Southeast Asia* from 9 February to 21 May 2023. The collaborative project brought together Southeast Asian scholars and performers from ASEAN Member States and Timor Leste to discuss and share rain- and water-related traditions and practices in their respective countries through online workshop meetings.

Dancers Shahrin Johry and Beryl Tay, together with dance practitioner-researcher Nidya Shanthini Manokara, represented Singapore at this platform which culminated in an onsite seminar in Thailand and a joint performance, *Act 3*, with overseas participants and musicians in May 2023. The performance was viewed by approximately 250 live and online audiences. The project highlighted the richness of each culture and celebrated the value of diversity and collaboration.

2024 International Society for the Performing Arts (ISPA) Congress



The Finger Players was selected to present their work *OIWA – The Ghost of Yotsuya* at Pitch New Works held during the International Society for the Performing Arts New York Congress for creators and arts professionals to showcase new performing arts projects.

When

9 – 11 January 2024

As part of NAC's partnership with the International Society for the Performing Arts (ISPA), there are currently four Singapore artists who are part of the ISPA Singapore Regional Fellowship (from 2021 to 2024). For the ISPA 2024 New York Congress: *Bridging the Gap*, two of the fellows attended the Congress:

- Mohamad Shaifulbahri, Artistic Director, Bahri & Co.
- Shridar Mani, Company Manager and Co-Artistic Director, The Opera People Ltd.

Fellows also attended panel and networking sessions, participated in discussions and ProEx, an informal trade fair for presenters and producers to pitch works and buy or sell works from performing arts companies. The Congress was attended by 450 delegates from 182 cities, and 46 countries and regions.

NAC also supported The Finger Players to present their work *OIWA – The Ghost of Yotsuya* under the Pitch New Works programme, which was selected amongst 101 applications.

Connect Asia Now International Presenters Visit Programme



(From Left to Right) Presenters Chiao Chen, Petra Poelzl, River Lin, Doug Benidt and Gideon Obarzanek providing valuable insights about their festivals, institutions, programming and curatorial directions at a sharing session.
Credit: The Esplanade Co Ltd

When

13 – 15 October 2023

Partner

The Esplanade Company Limited

NAC partnered with The Esplanade Company Limited (TECL) to organise an Inbound International Presenters Visit Programme (IPVP) held in conjunction with TECL's new annual *Connect Asia Now (CAN)* platform which serves to present contemporary dance and performance productions from Singapore and Asia, and seed commissioning and co-producing relationships with international presenters. *CAN* is a gathering point for international presenters to connect with Singaporean and Asian practitioners, laying the groundwork for further support and opportunities for the practitioners.

The IPVP involved five international presenters across various international festivals and centres. It included attending performances in conjunction with *CAN*, a sharing session by the international presenters, studio visits, an SEP focus session and networking sessions. IPVP allowed international presenters to have a better understanding of Singapore's performing arts ecosystem and aspirations, and provided a platform for Singapore artists to engage with these presenters and share best practices.



Chapter 4

MADE TO LAST

This chapter details how Key Enablers of *Our SG Arts Plan (2023 - 2027)* such as partnerships, technology and innovation and data and research help to grow and sustain the arts scene.

Artists of *My Mother Says* posing with their artworks on the North-East Line train with Low Yen Ling, Senior Minister of State, Ministry of Culture, Community and Youth & Ministry of Trade and Industry.
Credit: Land Transport Authority

ADVANCING THROUGH PARTNERSHIPS

NAC and Korea Arts Management Service



(From Left to Right) Lynette Pang, Deputy CEO, NAC, with Moon Young Ho, President, Korea Arts Management Service, at the Memorandum of Understanding Exchange Ceremony held at Arts Korea Lab headquarters.

When
24 October 2023

Partner
Korea Arts Management Service

The Korea Arts Management Service (KAMS) and NAC signed a Memorandum of Understanding (MOU) on 24 October 2023, committing to champion the creation and appreciation of the arts in South Korea and Singapore over the next five years in the fields of arts and technology, performing arts and visual arts. Under the MOU, both agencies aim to boost opportunities for capability and skills development, encourage artistic collaborations and exchange, grow thought leadership and dialogue regionally as well as increase research cooperation while exploring the intersections between arts and technology.

NAC and Land Transport Authority



My Mother Says, a co-created artwork by artists and curators Stellah Lim, Victor Emmanuel, Marcel Gaspar and Zhang Runhan, alongside Tampines Changkat residents, was featured in a specially-themed train on the North-East Line.
Credit: Land Transport Authority

When
8 January 2024

Partner
Land Transport Authority

Where
One themed train on North-East Line and seven MRT stations – Bugis, Bencoolen, Dhoby Ghaut, Little India, Rochor, Paya Lebar and HarbourFront

On 8 January 2024, NAC and the Land Transport Authority (LTA) announced a three-year partnership to bring the arts closer to the public in land transport spaces and public transport commutes, through commissioned works by Singapore artists and arts organisations. In support of Singapore Art Week 2024, the partnership kicked off with art murals at seven MRT stations for a period of three weeks, reaching more than 28.8 million commuters. In addition, both agencies are in the process of commissioning local artworks to enliven under-utilised spaces below selected train viaducts, for potential completion in January 2025. These initiatives help to deepen collaborations between NAC, LTA and other stakeholders to bring the arts to public transport nodes and commuting experiences.

NAC and Mediacorp



(From Left to Right) Signing of Memorandum of Understanding with Mediacorp between Lynette Pang, Deputy CEO, NAC and Angeline Poh, Chief Customer & Corporate Development Officer, Mediacorp.

When
29 August 2023

Partner
Mediacorp

NAC signed a 3-year Memorandum of Understanding (MOU) with Mediacorp that aims to cultivate new audiences for both the arts and media sectors. This will be achieved through the amplification of arts content on mass media channels, allowing existing mass media consumers to discover new arts content, and providing the arts sector audiences with relatable content of interest. This partnership will also see more opportunities for interactions between the arts and media professionals. Some of these initiatives can be in the form of specially designed networking sessions, and workshops for arts professionals to acquire skill sets that are transferable and applicable in both sectors. This development of stronger ties and mutual understanding will set the foundation for future co-creation of fresh content and shared-IP that appeals to a wider range of audiences.

NAC and Marina Bay Sands



Following ART SG's debut at Sands Expo & Convention Centre as part of Singapore Art Week (SAW) 2023, Marina Bay Sands continued as the host of ART SG during SAW 2024. Credit: Marina Bay Sands

When
28 August 2023

Partner
Marina Bay Sands

NAC inked a Memorandum of Understanding (MOU) with Marina Bay Sands to explore new initiatives from 2023 to 2026. Both organisations recognised the strengths of this public-private partnership and are committed to achieve outcomes that will provide further support to benefit the arts sector and bring added value to Marina Bay Sands' array of businesses.

This partnership aims to showcase Singapore's arts and culture to both local and international audiences, including MICE attendees, featuring a diverse range of art forms within Marina Bay Sands.

NAC and SMRT



NAC and SMRT Corporation exchanging a Memorandum of Understanding at Bras Basah MRT, during the *I Play SG Music* campaign launch. (From Left to Right) Seah Moon Ming, Chairman, SMRT Corporation Ltd., Ngien Hoon Ping, Group CEO, SMRT Corporation Ltd., Low Eng Teong, CEO, NAC and Low Yen Ling, Senior Minister of State, Ministry of Culture, Community and Youth & Ministry of Trade and Industry.

When
30 August 2023

Partners
SMRT, Bandwagon

Where
Bras Basah MRT Station

On 30 August 2023, NAC and SMRT Trains signed a three-year Memorandum of Understanding (MOU) to enliven spaces of commute through music, poetry and busking, to widen avenues of exposure to Singapore's art in public spaces. This partnership was kickstarted by the launch of the *I Play SG Music* campaign that is part of Hear65, a national music movement by NAC, produced by music media company Bandwagon.

The *I Play SG Music* campaign aims to promote homegrown music by bringing it to public spaces. Through this collaboration with SMRT, the campaign brings the broadcast of Singapore music to SMRT's 125 MRT stations, LRT stations and bus interchanges islandwide, enhancing the commute of over 3 million daily commuters during morning, afternoon and evening peak hours. More than 140 Singaporean artists have been featured since the start of the campaign.

Driving Innovation and Integrating Technology in the Arts

Performing Arts x Tech Lab



Acceleration Programme for the Arts



Our Digitalisation Journey



Participants and organising team of the Performing Arts x Tech Lab 2023 - 2024.
Credit: NAC & Esplanade – Theatres on the Bay

When
23 August 2023 – 13 April 2024

Partners
Esplanade – Theatres on the Bay,
Keio-NUS CUTE Center

Where
Esplanade – Theatres on the Bay,
Centre 42, Keio-NUS CUTE Center

The Performing Arts x Tech Lab is a partnership between NAC and Esplanade – Theatres on the Bay, with Keio-NUS CUTE Center as technology consultant. The Lab supports innovation and experimentation by seeding collaboration between the fields of arts and technology, and encourages arts practitioners to explore the possibilities of integrating technology into their practice.

During the nine-month Lab, participants were supported with seed funding, workshops, and consultation sessions with local and international advisory panellists from Singapore, United Kingdom, Hong Kong and Japan.

The Lab culminated in an Industry Sharing that took place at Annexe Studio, Esplanade between 4 to 13 April 2024, attended by arts practitioners, technologists and potential adopters interested to further the projects or explore the intersection of arts and technology. The programme featured an exhibition, guided tours and sharing sessions by the Lab participants, including playtesting, demonstrations, panel discussions and performance-lectures.



Group photo of participants with NAC, UOB and programme speakers as part of a walking tour session.

When
19 March – 5 April 2024

Partner
UOB FinLab

Where
National Gallery Singapore

The second run of the Acceleration Programme for the Arts took place from 19 March to 5 April 2024 at National Gallery Singapore (NGS). The programme targeted small to mid-sized arts organisations, which have started some form of digitalisation and needed more help to get to their next stage of growth. Over 50 participants from 16 arts organisations attended the programme.

Speakers from the arts and private sectors, including Singapore Symphony Group, The Theatre Practice, Tate Anzur, Microsoft Singapore and NGS shared insights on topics such as digital marketing strategies, digital transformation, navigating business operational challenges and the future of arts with the emergence of new technology.

UOB FinLab, NAC and programme speakers provided follow-up support where participants of the second run were invited to Tate Anzur's new Culture Club initiative to join a regular series of network-and-learning lunches, based on different communications and marketing topics, after the Acceleration Programme.



NAC staff participating in a Brown Bag session on digital and Generative Artificial Intelligence tools to aid in work efficiencies.

To improve processes and ways of working, NAC has adopted digital tools such as Microsoft Teams' Loop which facilitates task synchronisation and real-time collaboration, as well as Pair, the ChatGPT-equivalent Generative Artificial Intelligence (GenAI) product by GovTech. Additionally, NAC adopted the use of transcription and GenAI tools to aid in minutes-taking. To enhance awareness, Brown Bag sessions around topics such as data protection, cybersecurity awareness and the introduction of new AI products were held, emphasising the importance of upskilling in digital, data and technology competencies.

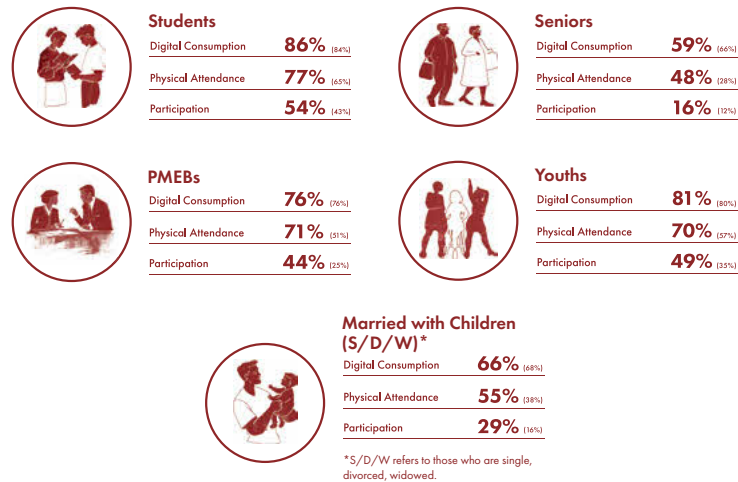
Measuring Data & Documenting Insights

2022 Population Survey on the Arts

As part of NAC's ongoing efforts to monitor the state of the arts in Singapore, the 2022 Population Survey on the Arts was conducted in 2023. Notable features of this edition include tracking of the recovery of the arts in Singapore following the relaxation of social restrictions, as well as the inclusion of a report on engagement in the arts for children aged 10 to 14 years old.

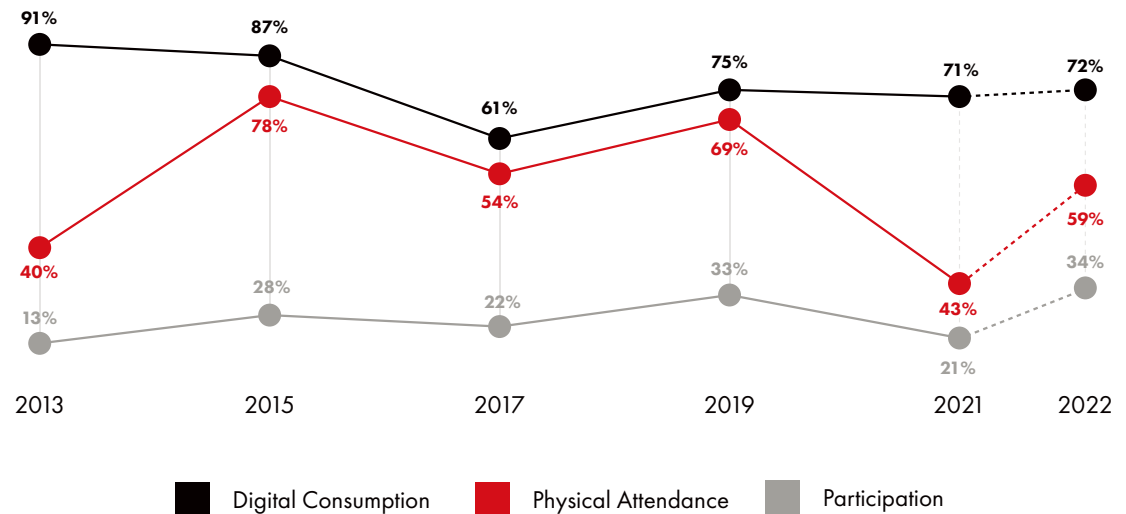
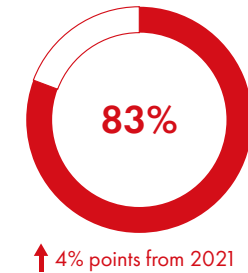
The survey pointed to the Singapore arts scene's recovery from the effects of the COVID-19 pandemic with an increase in overall arts attendance (to 83%), participation (34%) and digital consumption (72%) in 2022. Physical attendance and participation also returned to pre-pandemic levels, while sentiment towards the arts remained positive and interest in the arts rose by 3 percentage points.

The inaugural report on engagement in the arts for children found that the level of engagement amongst children (aged 10 - 14 years) is high (97%). This bodes well for the future, with a positive correlation between engagement and interest levels in childhood as well as engagement in adulthood.

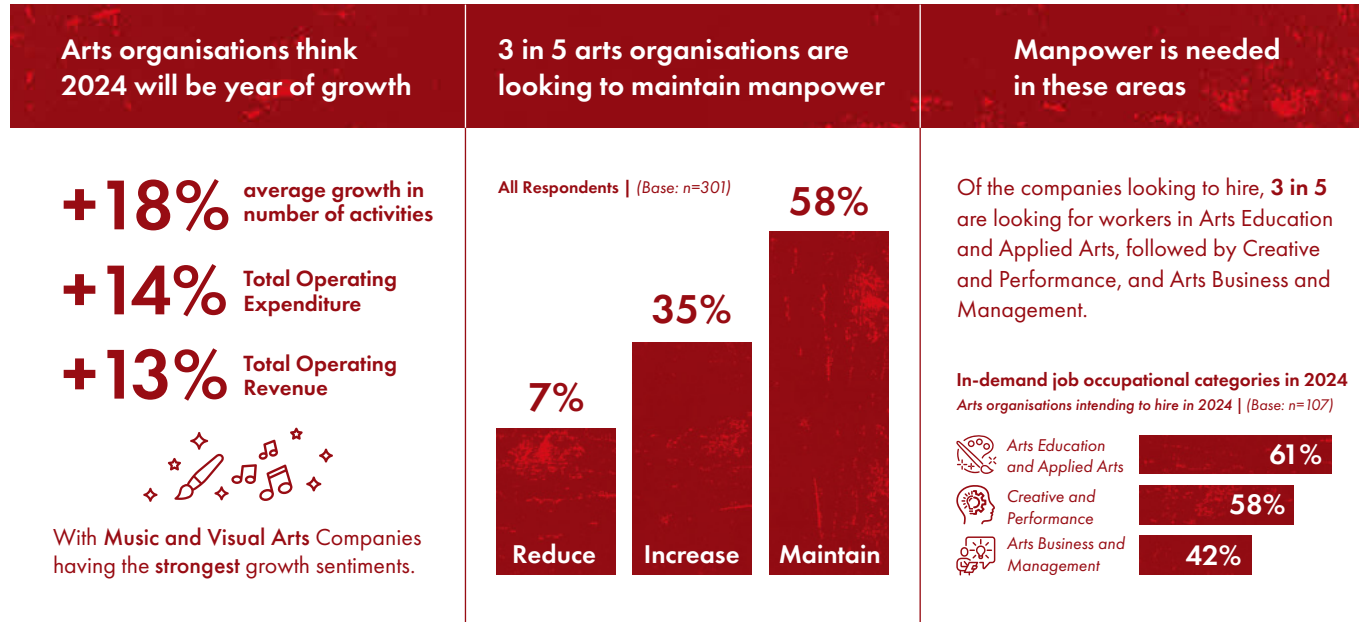


Overall Arts Attendance

Overall Arts Attendance (either physically or digitally) was 83% in 2022 - an increase from the previous year and largely driven by higher physical attendance in 2022. Participation in the arts also observed a strong rebound, while the level of digital arts consumption remained stable from 2021.



Hiring Outlook Organisation Pulse



When
July – September 2023

The Hiring Outlook Organisation Pulse was conducted to monitor manpower sentiments, identify key changes in near-term manpower and skills needs and explore possible correlations between manpower demand and other business/arts activities indicators.

Organisations reported optimism, with most expecting to experience growth in activities in 2024. This reported optimism is translated into respondents indicating expectations for greater manpower demands, with more than one third of the companies intending to increase hiring. Demand for workers is expected to be high in Arts Education/Applied Arts, Creative and Performance and Arts Business

Management across all types of work arrangements (e.g., full-time, part-time and freelance).

The survey showed that manpower challenges such as pay expectations and alignment of skills will necessitate the need for employee training, marketing and communications as well as continued government support. The findings provide NAC with valuable insights on skills gaps and manpower challenges in the sector, to develop more impactful professional development programmes for the workforce.

Singapore Online Arts Repository (SOAR) Phase 2



Cultural Medallion recipient Goh Beng Kwan with the documentation team from Art Logica at his Telok Kurau studio on 27 March 2024.

When
August – September 2023

Partner
National Library Board

The Singapore Online Arts Repository is a collaboration between NAC and the National Library Board (NLB) to enhance the national collection of Singapore arts content, and to make the material digitally available for future generations of Singaporeans. This includes works by Singapore’s leading artists such as the Cultural Medallion and Young Artist Award recipients and established arts groups. Some 37 Cultural Medallion recipients and 12 major companies have been documented. In this phase, the documentation of about 70 Cultural Medallion recipients will be completed by 2025.

Building oneNAC

To enable NAC to deliver our mission, it is important to ensure that staff are engaged and their wellbeing is taken care of. Throughout the year, NAC dedicates time and resources to foster employee engagement, enhance networking opportunities and build camaraderie among staff. This section details the ongoing efforts in building OneNAC.

Fostering Collaborations and Connections



NAC's Recreation and Social Committee worked with the People and Culture department to organise the Annual Staff Function cum General Staff Meeting at Gardens by The Bay. The all-day affair included a walkabout at the two domes with small prizes given out for best dressed and best team photo.

Whole-of-NAC events are organised to bring all staff together to ensure staff alignment on our upcoming strategy and plans and foster greater unity as OneNAC.

We held our Staff Conference on 22 May 2023, where staff gathered to share their thoughts on how to transform NAC as an organisation to support our delivery of *Our SG Arts Plan (2023 - 2027)*. NAC's new organisation structure effective from July 2023 was also shared with staff, following engagement with staff earlier in the year.

On 7 December 2023, NAC organised our Annual Staff Function for staff to bond and build camaraderie through a series of activities and games organised by NAC's Recreation and Social Committee (RSC). Staff were also invited to share their thoughts and reflections on NAC's transformation journey, reinforcing our sense of unity and purpose as OneNAC.

The 2024 Staff Conference was held on 23 February 2024, and staff were able to hear the exciting plans in NAC's 2024 Workplan and come together to brainstorm innovative ways for cross-departmental collaborations.

Learning and Development



New staff members at a behind-the-scenes tour of an exhibition at Singapore Art Museum.

NAC holds orientations biannually to integrate and introduce new joiners to the work that we do. These sessions aim to provide new employees with valuable insights into NAC's Mission, Vision and Values, organisational structure and leadership perspectives, while fostering meaningful connections and knowledge exchange. In October 2023, the session featured departmental sharing sessions, insightful chats with senior management and an enriching learning journey to the Singapore Art Museum.

Recognising Our Champions

We also celebrate the contributions of individuals and teams who have demonstrated exceptional dedication and service through the 2023 Long Service Awards, NAC Excellence Awards, NAC Awesome Awards and the National Day Awards.

In addition, a total of about 50 staff from NAC were recognised for their outstanding contributions in Singapore's fight against the COVID-19 pandemic through the MCCY Family National Awards COVID-19.



NAC Awesome Awards

Recipients of the NAC Awesome Awards at the Annual Staff Function, a peer-nominated award recognising individuals who exemplify NAC's core values and have made significant efforts in driving positive change in NAC.



NAC Excellence Awards

The team from the Marketing and Audience Development and Technology and Innovation departments receiving the NAC Excellence Awards, which recognise individuals and teams who have rendered outstanding performance that contributed to the goals of the Council.



National Awards (COVID-19) Investiture 2023

Serene Lim, Director, Performing Arts and Incentive Policy, receiving the Commendation Medal (COVID-19) award, given out by Edwin Tong, Minister for Culture, Community and Youth & Second Minister for Law.

Building Camaraderie through Recreation and Social Committee (RSC) and Workplace Events

NAC's Workplace department and the RSC create opportunities for staff to bond socially and foster cross-department camaraderie through activities such as celebrating festivities, taking part in corporate social responsibility events and many more.

Celebrating Festivities



Staff celebrating Chinese New Year together, with a hearty Lou Hei and greetings, and a special appearance of Cai Shen Ye (God of Wealth).



RSC sharing more about the Malay heritage, customs and food with staff during Hari Raya celebrations.



NAC celebrating Deepavali with Rangoli and an assortment of Deepavali snacks.

Unwinding with Food and Snacks through the Monthly Snacks Initiative



Staff taking a break from work and enjoying snacks such as ice cream and Muah Chee from live stations catered for staff.

Staff Bonding through Events



For the second successive year, RSC worked with Food Bank Singapore to organise a food donation drive for the less privileged, which garnered strong support from fellow colleagues.



NAC staff participating in the National Day Observation Ceremony, with live performances, activities and food to celebrate our nation's 58th birthday.

Financials

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Statement By Members Of The Council

The Members of the National Arts Council (the "Council") present their statement together with the audited financial statements for the financial year ended 31 March 2024.

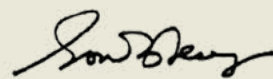
In the opinion of the Members of the Council,

- (a) the accompanying financial statements of the Council set out on pages 6 to 31 are drawn up so as to give a true and fair view of the Council as at 31 March 2024 and the financial performance, changes in capital and reserves, and cash flows of the Council for the financial year then ended in accordance with the provisions of the Public Sector (Governance) Act 2018, Act 5 of 2018 (the "Public Sector (Governance) Act"), the National Arts Council Act 1991 (the "Act"), Charities Act 1994 and other relevant regulations (the "Charities Act and Regulations") and Statutory Board Financial Reporting Standards ("SB-FRS");
- (b) the receipt, expenditure and investment of moneys and the acquisition and disposal of assets by the Council during the financial year have been in accordance with the provisions of the Public Sector (Governance) Act, the Act, Charities Act and Regulations and the requirements of any other written law applicable to moneys of or managed by the Council;
- (c) proper accounting and other records have been kept by the Council, including records of all assets of the Council whether purchased, donated or otherwise;
- (d) the use of the donation moneys is in accordance with the objectives of the Support for the Arts Fund as required under Regulation 11 of the Charities (Institutions of a Public Character) Regulations; and
- (e) the Support for the Arts Fund has complied with the requirements of Regulation 15 (fund-raising expenses) of the Charities (Institutions of a Public Character) Regulations.

On behalf of the Members of the Council



Goh Swee Chen
Chairman
4 June 2024



Low Eng Teong
Chief Executive Officer

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

Report on the Audit of the Financial Statements

Opinion

We have audited the financial statements of National Arts Council (the "Council"), which comprise the statement of financial position as at 31 March 2024, and the statement of comprehensive income and expenditure, statement of changes in capital and reserves and the statement of cashflows for the year then ended, and the notes to financial statements, including material accounting policy information as set out on pages 6 to 31.

In our opinion, the accompanying financial statements are properly drawn up in accordance with the provisions of the Public Sector (Governance) Act 2018, Act 5 of 2018 (the "Public Sector (Governance) Act"), the National Arts Council Act 1991 (the "Act"), Charities Act 1994 and other relevant regulations (the "Charities Act and Regulations") and Statutory Board Financial Reporting Standards ("SB-FRS"), so as to present fairly, in all material respects, the financial position of the Council as at 31 March 2024 and the financial performance, changes in capital and reserves and cashflows of the Council for the year then ended.

Basis for Opinion

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

Other Matter

The financial statements of the Council for the year ended 31 March 2023 were audited by another auditor who expressed an unmodified opinion on those financial statements on 1 June 2023.

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

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

Management is responsible for the other information. The other information comprises the Statement by Members of the Council set out on page 1, but does not include the financial statements and our auditor's report thereon.

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

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

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

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

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

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

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

Auditor's Responsibilities for the Audit of the Financial Statements

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

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

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

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

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

Report on Other Legal and Regulatory Requirements

Opinion – Public Sector (Governance) Act and the Act

In our opinion:

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

Opinion – Charities Act and Regulations

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

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

Basis for Opinion

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

Responsibilities of Management for Compliance with Legal and Regulatory Requirements

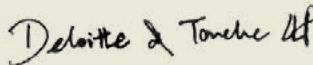
Management is responsible for ensuring that the receipts, expenditure, investment of moneys and the acquisition and disposal of assets, are in accordance with the provisions of the Public Sector (Governance) Act, the Act, the Charities Act and Regulations and the requirements of any other written law 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.

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

Auditor's Responsibility for the Compliance Audit

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

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



Public Accountants and
Chartered Accountants
Singapore
4 June 2024

Statement Of Financial Position

For The Financial Year Ended 31 March 2024

	Note	2024	2023
		\$	\$
Assets			
Current assets			
- Cash and cash equivalents	6	222,029,937	217,454,795
- Financial assets at fair value through profit and loss	7	34,382,050	32,829,583
- Other receivables, deposits and prepayments	8	4,412,327	6,261,389
		260,824,314	256,545,767
Non-current assets			
- Property, plant and equipment	9	110,335,935	106,858,985
- Right-of-use assets	10	14,279,301	20,710,531
		124,615,236	127,569,516
Total assets		385,439,550	384,115,283
Liabilities			
Current liabilities			
- Other payables	12	11,066,608	16,078,630
- Grant accruals	13	20,375,946	27,354,863
- Lease liabilities	15	7,786,779	8,236,458
- Government grants	16	93,868,727	87,059,261
		133,098,060	138,729,212
Non-current liabilities			
- Deferred capital grants	14	16,891,807	8,798,079
- Lease liabilities	15	5,145,540	10,945,507
		22,037,347	19,743,586
Total liabilities		155,135,407	158,472,798
Net Assets		230,304,143	225,642,485
Capital and reserves			
- Share capital	17	184,005,801	182,201,798
- Capital account	18	651,974	651,974
- Singapore Arts Endowment Fund	19	16,255,467	16,255,467
- Accumulated surplus		29,390,901	26,533,246
		230,304,143	225,642,485

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

Statement Of Comprehensive Income And Expenditure

For The Financial Year Ended 31 March 2024

	Note	2024	2023
		\$	\$
Operating income			
- Contributions and donations	4	378,500	399,600
- Rental income		8,946,429	8,943,277
- Miscellaneous income		102,961	9,124
		9,427,890	9,352,001
Other income			
- Interest income		5,927,063	2,311,715
		5,927,063	2,311,715
Other gain/(loss)			
- Revaluation gain/(loss) on financial assets at fair value through profit and loss		1,552,467	(1,000,479)
		1,552,467	(1,000,479)
Operating expenditure			
- Staff costs	5	(25,617,700)	(26,246,433)
- Staff welfare and development		(584,153)	(592,320)
- Depreciation of property, plant and equipment	9	(8,949,461)	(9,102,476)
- Depreciation of right-of-use assets	10	(9,716,450)	(9,722,401)
- Grants, partnerships & commissions		(74,957,523)	(71,447,961)
- Scholarships and bursaries		(684,101)	(1,023,229)
- Fees for services		(3,982,934)	(3,572,851)
- Rental for land and building		(8,097)	(128)
- Other rental		(154,698)	(205,204)
- Repairs and maintenance		(6,585,788)	(4,581,175)
- Office and other supplies		(182,069)	(234,064)
- Utilities		(208,093)	(40,157)
- Transport, postage and communication		(668,997)	(830,893)
- Advertising, publicity and promotion		(2,771,944)	(2,484,066)
- Subsidy to arts housing scheme		(7,948,092)	(7,933,540)
- Property, plant and equipment written off		(152,756)	(152,914)
- Interest expense		(294,167)	(236,423)
- Other operating expenses		(8,625,073)	(8,632,582)
		(152,092,096)	(147,038,817)
Deficit before grants		(135,184,676)	(136,375,580)
Grants			
- Deferred capital grants amortised	14	2,925,417	3,690,463
- Operating grants from government	16	135,800,914	134,084,137
		138,726,331	137,774,600
Net surplus and total comprehensive income		3,541,655	1,399,020

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

Statement Of Changes In Capital And Reserves

For The Financial Year Ended 31 March 2024

	Note	Share capital	Capital account	Singapore Arts Endowment Fund	Accumulated surplus	Total
		\$	\$	\$	\$	\$
Balance as at 1 April 2022		180,046,315	651,974	16,255,467	25,134,226	222,087,982
Total comprehensive income		-	-	-	1,399,020	1,399,020
Issuance of share capital	17	2,155,483	-	-	-	2,155,483
Balance as at 31 March 2023		182,201,798	651,974	16,255,467	26,533,246	225,642,485
Total comprehensive income		-	-	-	3,541,655	3,541,655
Dividend paid		-	-	-	(684,000)	(684,000)
Issuance of share capital	17	1,804,003	-	-	-	1,804,003
Balance as at 31 March 2024		184,005,801	651,974	16,255,467	29,390,901	230,304,143

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

Statement Of Cash Flows

For The Financial Year Ended 31 March 2024

	Note	2024 \$	2023 \$
Operating activities		(135,184,676)	(136,375,580)
Deficit before grants			
Adjustments for:			
- Depreciation of property, plant and equipment		8,949,461	9,102,476
- Amortisation of right-of-use assets		9,716,450	9,722,401
- Gain on disposal of property, plant and equipment		(226,840)	-
- Property, plant and equipment written off		152,756	152,914
- Revaluation (gain)/loss on financial assets at fair value through profit and loss		(1,552,467)	1,000,479
- Interest expense		294,167	236,423
- Interest income		(5,927,063)	(2,311,715)
Operating cash flows before movements in working capital		(123,778,212)	(118,472,602)
Changes in working capital:			
- Other receivables, deposits and prepayments		2,811,210	(34,235)
- Other payables		(11,828,249)	(927,591)
- Government grants received		153,629,525	146,596,363
Net cash from operating activities		20,834,274	27,161,935
Investing activities		(12,741,857)	(2,771,252)
- Purchase of property, plant and equipment			
- Disposal of property, plant and equipment		226,840	-
- Interest income received		4,964,915	687,076
Net cash used in investing activities		(7,550,102)	(2,084,176)
Financing activities		(9,534,866)	(9,623,291)
- Repayments of lease liabilities			
- Interest paid		(294,167)	(236,423)
- Additions of capital from Minister for Finance		1,804,003	2,155,483
- Dividends paid		(684,000)	-
Net cash used in financing activities		(8,709,030)	(7,704,231)
Net increase in cash and cash equivalents		4,575,142	17,373,528
Cash and cash equivalents at beginning of financial year		217,454,795	200,081,267
Cash and cash equivalents at end of financial year	6	222,029,937	217,454,795

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

Notes To The Financial Statements

For The Financial Year Ended 31 March 2024

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 2023 to 31 July 2026
Legal Panel / Solicitors	Lee & Lee	
Bankers	The Hong Kong and Shanghai Banking Corporation Limited	
	DBS Bank Limited	
	OCBC Bank	
	Accountant-General's Department (Centralised Liquidity Management Scheme)	

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

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

The principal activities of the Council are:

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

Notes To The Financial Statements

For The Financial Year Ended 31 March 2024

1. General Information (Cont'd)

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

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

Included in the Council, is Support for the Arts Fund which has been re-conferred with the status of Institution of a Public Character (IPC) for a period of 3 years commencing 1 August 2023 to 31 July 2026.

The financial statements of the Council for the year ended 31 March 2024 were authorised for issue by the Members of the Council on 4 June 2024.

1.1 Basis Of Preparation

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

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

Notes To The Financial Statements

For The Financial Year Ended 31 March 2024

1. General Information (Cont'd)

1.2 Adoption Of New And Revised Standards

In the current year, the Council has applied all the new and revised SB-FRSs that are mandatorily effective for an accounting period that begins on or after 1 April 2023. Their adoption has not had any material impact on the disclosures or on the amounts reported in these financial statements except as below.

Amendments to SB-FRS 1 and SB-FRS Practice Statement 2: *Disclosure of Accounting Policies*

The Council has adopted the amendments to SB-FRS 1 *Presentation of Financial Statements* for the first time in the current year. The amendments change the requirements in SB-FRS 1 with regard to disclosure of accounting policies. Accounting policy information is material if, when considered together with other information included in an entity's financial statements, it can reasonably be expected to influence decisions that the primary users of general purpose financial statements make on the basis of those financial statements.

The supporting paragraphs in SB-FRS 1 are also amended to clarify that accounting policy information that relates to immaterial transactions, other events or conditions is immaterial and need not be disclosed. Accounting policy information may be material because of the nature of the related transactions, other events or conditions, even if the amounts are immaterial. However, not all accounting policy information relating to material transactions, other events or conditions is itself material.

The Council has applied materiality guidance in SB-FRS Practice Statement 2 in identifying its material accounting policies for disclosures in the related notes. The previous term 'significant accounting policies' used throughout the financial statements has been replaced with 'material accounting policy information'.

1.3 Standards Issued But Not Effective

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

Effective for annual periods beginning on or after 1 January 2024

- Amendments to SB-FRS 1 *Classification of Liabilities as Current or Non-Current*

Management anticipates that the adoption of the new or revised SB-FRSs in future periods will not have a material impact on the financial statements in the period of their initial adoption.

Notes To The Financial Statements

For The Financial Year Ended 31 March 2024

2. Material Accounting Policy Information

2.1 Fair Value Measurement

Fair value is the price that would be received to sell an asset or paid to transfer a liability in an orderly transaction between market participants at the measurement date, regardless of whether that price is directly observable or estimated using another valuation technique. In estimating the fair value of an asset or a liability, the Council takes into account the characteristics of the asset or liability if market participants would take those characteristics into account when pricing the asset or liability at the measurement date.

Fair value for measurement and/or disclosure purposes in these financial statements is determined on such a basis, except for leasing transactions that are within the scope of *SB-FRS 116 Leases*, and measurements that have some similarities to fair value but are not fair value, such as value in use in *SB-FRS 36 Impairment of Assets*.

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

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

2.2 Financial Instruments

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

Financial Assets

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

Classification of financial assets

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

Notes To The Financial Statements

For The Financial Year Ended 31 March 2024

2. Material Accounting Policy Information (Cont'd)

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

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

Impairment of financial assets

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

Derecognition of financial assets

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

Financial liabilities and equity instruments

Classification as debt or equity

Debt and equity instruments are classified as either financial liabilities or as equity in accordance with the substance of the contractual arrangements and the definitions of a financial liability and an equity instrument.

Equity instruments

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

Notes To The Financial Statements

For The Financial Year Ended 31 March 2024

2. Material Accounting Policy Information (Cont'd)

Financial liabilities

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

Derecognition of financial liabilities

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

2.3 Revenue Recognition

Cash contributions and donations

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

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

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

Rental income

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

Miscellaneous income

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

Notes To The Financial Statements

For The Financial Year Ended 31 March 2024

2. Material Accounting Policy Information (Cont'd)

2.4 Government Grants

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

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

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

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

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

2.5 Employee Compensation

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

Defined contribution plans

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

2.6 Property, Plant And Equipment

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

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

Notes To The Financial Statements

For The Financial Year Ended 31 March 2024

2. Material Accounting Policy Information (Cont'd)

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

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

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

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

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

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

Notes To The Financial Statements

For The Financial Year Ended 31 March 2024

2. Material Accounting Policy Information (Cont'd)

2.7 Leases

(i) When the Council is the lessee

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

- Right-of-use assets

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

- Lease liabilities

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

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

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

Notes To The Financial Statements

For The Financial Year Ended 31 March 2024

2. Material Accounting Policy Information (Cont'd)

- Short-term and low-value assets

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

(ii) When the Council is the lessor

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

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

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

2.8 Provisions

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

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

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

Notes To The Financial Statements

For The Financial Year Ended 31 March 2024

2. Material Accounting Policy Information (Cont'd)

2.9 Currency Translation

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

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

2.10 Capital And Reserves

Shares are classified as capital and reserves.

2.11 Interest Income

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

3. Critical Accounting Estimates, Assumptions And Judgements

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

Critical accounting estimates and assumptions

In the application of the Council's 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.

Notes To The Financial Statements

For The Financial Year Ended 31 March 2024

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

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

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

(ii) Key source of estimation uncertainty

Useful lives of property, plant and equipment

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

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

4. Contributions And Donations

	2024	2023
	\$	\$
Tax deductible donations received through Support for the Arts Fund	378,500	399,600

5. Staff Costs

	2024	2023
	\$	\$
Wages and salaries	22,608,963	23,069,774
Employer's contribution to CPF	3,008,737	3,176,659
	25,617,700	26,246,433

Notes To The Financial Statements

For The Financial Year Ended 31 March 2024

6. Cash And Cash Equivalents

	2024	2023
	\$	\$
Bank balances	5,952,617	1,982,105
Cash held under CLM scheme managed by AGD	216,077,320	215,472,690
	222,029,937	217,454,795

Material accounting policy information

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

Cash held under the CLM scheme managed by the AGD earn floating rates based on daily bank deposit rates. They bear an average interest rate of 3.86% (2022: 3.06%)

7. Financial Assets At Fair Value Through Profit And Loss

	2024	2023
	\$	\$
Beginning of financial year	32,829,583	33,830,062
Revaluation gain/(loss)	1,552,467	(1,000,479)
End of financial year	34,382,050	32,829,583

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

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

Notes To The Financial Statements

For The Financial Year Ended 31 March 2024

7. Financial Assets At Fair Value Through Profit And Loss (Cont'd)

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

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

8. Other Receivables, Deposits And Prepayments

	2024	2023
	\$	\$
<u>Current</u>		
Receivables due from:		
- Totalisator Board (Note 22)	1,451,200	3,998,400
- Deposits	4,740	1,980
- Others	122,679	27
	1,578,619	4,000,407
Interest receivable	2,832,049	1,869,901
Seconded staff costs recoverable	-	389,375
Receivables at amortised cost	4,410,668	6,259,683
Prepayments	1,659	1,706
	4,412,327	6,261,389

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

Notes To The Financial Statements

For The Financial Year Ended 31 March 2024

9. Property, Plant And Equipment

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

* Included \$299,619 (2023 : \$462,309 and 2022 : \$325,328) relating to additions to property, plant and equipment that is unpaid as at end of financial year (Note 12).

Notes To The Financial Statements

For The Financial Year Ended 31 March 2024

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

	Works of art	Work-in-progress	Building works & improvement	Renovations	Plant and machinery	Office equipment, furniture, vehicles and audio-visual equipment	Stage related and musical equipment	Public artworks	Leasehold property	Total
	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$
2023										
<u>Cost</u>										
Beginning of financial year	263,216	125,436	133,985,102	39,615,936	10,731,066	14,338,957	14,008,674	754,942	14,617,726	228,441,055
Additions*	-	2,375,480	(89,683)	291,433	31,816	299,187	-	-	-	2,908,233
Transfer	-	(126,366)	-	-	-	126,366	-	-	-	-
Disposals/written off	-	-	-	-	(18,396)	(2,947,782)	(8,164)	-	-	(2,974,342)
End of financial year	263,216	2,374,550	133,895,419	39,907,369	10,744,486	11,816,728	14,000,510	754,942	14,617,726	228,374,946
<u>Accumulated depreciation</u>										
Beginning of financial year	-	-	35,721,428	30,191,840	9,080,220	11,849,563	13,512,069	754,942	14,128,702	115,238,764
Depreciation charge	-	-	4,464,885	2,371,012	268,535	1,392,108	116,912	-	489,024	9,102,476
Disposals/written off	-	-	-	-	(18,396)	(2,798,719)	(8,164)	-	-	(2,825,279)
End of financial year	-	-	40,186,313	32,562,852	9,330,359	10,442,952	13,620,817	754,942	14,617,726	121,515,961
<u>Carrying amount</u>										
End of financial year	263,216	2,374,550	93,709,106	7,344,517	1,414,127	1,373,776	379,693	-	-	106,858,985

Notes To The Financial Statements

For The Financial Year Ended 31 March 2024

10. Right-Of-Use Assets

The Council as a lessee

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

	\$
Cost:	
At 1 April 2022	42,529,682
Additions	17,872,189
Disposals/Written off	<u>(138,798)</u>
At 31 March 2023	60,263,073
Additions	3,285,220
At 31 March 2024	<u>63,548,293</u>
Accumulated depreciation:	
At 1 April 2022	29,965,088
Depreciation for the year	9,722,401
Disposals/Written off	<u>(134,947)</u>
At 31 March 2023	39,552,542
Depreciation for the year	9,716,450
At 31 March 2024	<u>49,268,992</u>
Carrying amount:	
At 31 March 2024	<u>14,279,301</u>
At 31 March 2023	<u>20,710,531</u>

(a) Total income from subleasing ROU assets was \$8,946,429 (2023 : \$8,943,277).

Notes To The Financial Statements

For The Financial Year Ended 31 March 2024

11. Leases – The Council As A Lessor

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

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

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

	2024	2023
	\$	\$
Less than one year	666,807	676,053
One to two years	229,705	486,706
Two to five years	63,730	124,254
Total undiscounted lease payments	<u>960,242</u>	<u>1,287,013</u>

12. Other Payables

	2024	2023
	\$	\$
Deposits received	241,352	300,145
Payables due to:		
- CPF Board	34,535	1,386,015
- Arts groups	-	1,384,090
- Purchase of fixed assets	-	42,584
Accruals for:		
- Unutilised employee annual leave entitlement	1,012,750	803,512
- Purchase of fixed assets	299,619	419,725
- Scholarship and Bursaries	1,005,092	973,007
- Others	5,122,122	2,170,855

Notes To The Financial Statements

For The Financial Year Ended 31 March 2024

12. Other Payables (Cont'd)

	2024	2023
	\$	\$
Sinking fund for arts housing properties	1,150,307	1,376,842
Other payables	1,142,082	6,603,608
Payables at amortised cost	10,007,859	15,460,383
Deferred income	48,183	47,745
Deferred donation	903,377	481,681
GST payables	107,189	88,821
	11,066,608	16,078,630

Material accounting policy information

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

13. Grant Accruals

	2024	2023
	\$	\$
- Cultural Medallion & Young Artist Award	2,931,467	2,974,014
- General grants, partnerships & commissions	15,891,989	14,215,889
- Operating grants	1,552,490	10,164,960
	20,375,946	27,354,863

14. Deferred Capital Grants

	2024	2023
	\$	\$
Beginning of financial year	8,798,079	11,741,900
Amount transferred from government grants (Note 16)	11,019,145	746,642
Deferred capital grants amortised	(2,925,417)	(3,690,463)
End of financial year	16,891,807	8,798,079

Notes To The Financial Statements

For The Financial Year Ended 31 March 2024

15. Lease Liabilities

	2024	2023
	\$	\$
Lease liabilities		
Maturity analysis:		
Year 1	7,950,948	8,464,634
Year 2	4,639,239	6,883,018
Year 3 onwards	554,686	4,207,292
	13,144,873	19,554,944
Less: Unearned interest	(212,554)	(372,979)
	12,932,319	19,181,965
Analysed as:		
Current	7,786,779	8,236,458
Non-current	5,145,540	10,945,507
	12,932,319	19,181,965

As at 31 March 2024, the Council is committed to \$2,700 (2023 : \$32,008) for short-term leases and \$298,802 (2023 : \$314,797) for low-value assets.

Reconciliation of liabilities arising from financing activities

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

	1 April 2023	Financing cashflows	New lease liabilities	31 March 2024
	\$	\$	\$	\$
Lease liabilities	19,181,965	(9,534,866)	3,285,220	12,932,319
	1 April 2023	Financing cashflows	New lease liabilities	31 March 2024
	\$	\$	\$	\$
Lease liabilities	10,933,067	(9,623,291)	17,872,189	19,181,965

Notes To The Financial Statements

For The Financial Year Ended 31 March 2024

16. Government Grants

	2024	2023
	\$	\$
<u>Current</u>		
Beginning of financial year	87,059,261	75,293,677
Government grants received	153,629,525	146,596,363
	<u>240,688,786</u>	<u>221,890,040</u>
Less:		
Transfer to deferred capital grants (Note 14)	(11,019,145)	(746,642)
Transfer to statement of comprehensive income and expenditure	(135,800,914)	(134,084,137)
	<u>(146,820,059)</u>	<u>(134,830,779)</u>
	<u>93,868,727</u>	<u>87,059,261</u>

As at 31 March 2024, the government grants of \$93,868,727 (2023 : \$87,059,261) relates to amounts earmarked for expenditures in the subsequent financial year or are repayable on demand.

17. Share Capital

	2024	2023
	\$	\$
Beginning of financial year	182,201,798	180,046,315
Additions during the financial year	1,804,003	2,155,483
End of financial year	<u>184,005,801</u>	<u>182,201,798</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.

18. Capital Account

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

Notes To The Financial Statements

For The Financial Year Ended 31 March 2024

19. Singapore Arts Endowment Fund

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

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

20. Capital Expenditure And Other Commitments

(a) Capital commitments

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

	2024	2023
	\$	\$
Contracted capital expenditure	<u>1,336,574</u>	<u>2,614,260</u>

21. Financial Risk Management

Categories of financial instruments

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

	2024	2023
	\$	\$
<u>Financial assets</u>		
Financial assets, at amortised cost	226,440,605	223,714,478
Financial assets measured at fair value through profit or loss	<u>34,382,050</u>	<u>32,829,583</u>

Notes To The Financial Statements

For The Financial Year Ended 31 March 2024

21. Financial Risk Management (Cont'd)

	2024	2023
	\$	\$
<u>Financial assets</u>		
Financial liabilities, at amortised cost	30,383,805	42,815,246
Lease liabilities	12,932,319	19,181,965

Financial risk factors

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

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

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

(a) Market risk

(i) Currency risk

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

(ii) Price risk

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

The price risk associated with these investments is the potential loss resulting from a decrease in prices. The Council has used a sensitivity analysis technique that measures the estimated change to the statement of comprehensive income and expenditure, and capital and reserves

Notes To The Financial Statements

For The Financial Year Ended 31 March 2024

21. Financial Risk Management (Cont'd)

of either an instantaneous increase or decrease of 10% in quoted investment prices, from the rates applicable at 31 March 2024 and 2023, for each class of financial instrument with all other variables constant.

Price risk sensitivity analysis

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

- surplus for the year would increase/decrease by \$3,438,205 (2023 : \$3,282,958) as a result of the changes in fair value of the investment in quoted unit trusts.
- Capital and reserves would increase/decrease by \$3,438,205 (2023 : \$3,282,958) as a result of the changes in fair value of the investment in quoted unit trusts.

(iii) Interest rate risk

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

The Council's interest-bearing assets consist mainly of short-term fixed deposits and lease liabilities. 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 other receivables.

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

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

Notes To The Financial Statements

For The Financial Year Ended 31 March 2024

21. Financial Risk Management (Cont'd)

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

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

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

(c) Liquidity risk

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

Non-derivative financial assets and liabilities

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

(d) Capital management

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

The Council's overall strategy remains unchanged from 2023.

(e) Fair value of financial assets and financial liabilities

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

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

Notes To The Financial Statements

For The Financial Year Ended 31 March 2024

21. Financial Risk Management (Cont'd)

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

There were no significant transfers between levels of the fair value hierarchy for the year ended 31 March 2024.

22. Significant Related Party Transactions

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

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

	2024	2023
	\$	\$
Fees for services paid	1,243,595	1,076,151
Grants disbursed	50,350,070	43,391,867
Rental of venues paid	54,434	91,896
Purchase of fixed assets	65,995	173,498
Fees for services reimbursed	(250,417)	(58,148)
Rental income received	(762,959)	(707,733)

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

	2024	2023
	\$	\$
Fees for services paid	6,316,800	4,787,957
Grants disbursed	2,225,136	1,707,869
Principal payment of lease liabilities and interest expense	10,570,513	10,675,052
Purchase of fixed assets	10,639,070	2,299
Totalisator Board reimbursement	1,353,950	950,450
Fees for services reimbursed	(957,577)	(2,365,009)
Rental of venues paid	5,849	-

Notes To The Financial Statements

For The Financial Year Ended 31 March 2024

22. Significant Related Party Transactions (Cont'd)

Key management personnel compensation

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

Key management personnel compensation is as follows:

	2024	2023
	\$	\$
Salaries, bonuses and other short-term benefits	4,222,981	5,051,911
Employer's contribution to CPF	216,023	290,100
	<u>4,439,004</u>	<u>5,342,011</u>

Council Members' allowances are as follows:

	2024	2023
	\$	\$
Chairman	33,750	33,750
Deputy Chairman	25,315	25,315
Non-Public Sector Officers		
Chairman of Audit Committee	25,315	25,315
Chairman of Other Board Committee	16,875	16,875
Members of Audit Committee	33,750	33,750
Members	50,640	50,640
Public Sector Officers		
Members of Audit Committee	16,875	16,875
Members	<u>8,440</u>	<u>8,440</u>

Annexes

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Council Members and Committees

16th Board of Council Members

Council Members serving from 1 September 2021 to 31 August 2024:

Chairman

Goh Swee Chen

Chairman
Nanyang Technological University
Board of Trustees

Deputy Chairman

Wilson Tan Wee Yan

Chairman
Arts House Limited

Members

Low Eng Teong*

Chief Executive Officer
National Arts Council
*W.e.f. 1 March 2023

Azman Jaafar

Managing Partner
RHTLaw Asia LLP

Tan Kay Ngee

Principal Architect
Kay Ngee Tan Architects

Sharon Ang

Group Director (Planning)
Ministry of Health

Anne Lee

Investments Director
Bowen Enterprises Pte Ltd

Karen Teo

Vice President
APAC Platforms and Devices Partnerships
Google

Beatrice Chia-Richmond

Creative Director
Presplay Pte Ltd

Liow Chinyong Joseph

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

Wong Tien Hua

Director
Mutual Healthcare Pte Ltd

Warren Fernandez

Chief Executive Officer
Asia Pacific
Edelman

Tan Chen Kee

Deputy Director-General of Education
(Schools) & Director of Schools
Ministry of Education

Wahab Yusoff

Founding Partner / Acting CEO
Rekanext Capital Partners Pte Ltd

Goh Geok Cheng

Council Members and Committees

Audit and Risk Committee

Chairman Goh Geok Cheng

Members Sharon Ang
Azman Jaafar
Anne Lee

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

Cultural Medallion and Young Artist Awards Select Panel

Chairman Goh Swee Chen

Members Low Eng Teong
Beatrice Chia-Richmond
Tan Kay Ngee
Tan Xuan Rong

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

People and Culture Committee

Chairman Goh Swee Chen

Members Low Eng Teong
Liow Chinyong Joseph
Tan Chen Kee

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

Technology Committee

Chairman Warren Fernandez

Members Low Eng Teong
Karen Teo
Wahab Yusoff
Wong Tien Hua

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

Grant Recipients

National Orchestras

Singapore Chinese Orchestra Company Limited
Singapore Symphonia Company Limited

Major Company

Dance

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

Literary Arts

Sing Lit Station Ltd.
Singapore Book Council Limited

Multidisciplinary

ArtsWok Collaborative Limited

Music

Ding Yi Music Company Ltd.
Jazz Association (Singapore)

Nadi Singapura Ltd.
New Opera Singapore Ltd.
Orchestra Of The Music Makers Ltd.
Resound Collective Limited
SAtheCollective Ltd.
Siong Leng Musical Association
The TENG Company Ltd.
The Observatory Music Ltd.

Theatre

Cake Theatrical Productions Ltd
Centre 42 Limited
Checkpoint Theatre Limited
Chinese Theatre Circle Limited
Drama Box Ltd
Nam Hwa Opera Limited
Nine Years Theatre Ltd
Pangdemonium Theatre Company Ltd.
Paper Monkey Theatre Ltd
Singapore 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.

Grant Recipients

Major Company (Cont'd)

Wild 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

Creation Grant

Dance

Tan Boon Kwang Ryan

Literary Arts

He Yingshu
Huang Junxiang
Low Hui Ming Felicia
Suresh Rama

Theatre

Chong Tze Chien
Mohamad Shaifulbahri Bin Sawaluddin
Tan Wee Joo
Tang Poh Chooi

Visual Arts

Boedi Widjaja (Budi Wijaya Huang Chen Han)
Migrant Ecologies Project

Production Grant

Theatre

Mak Yun Yeng Elizabeth

Dance

Kok Yik Leng
Singapore Street Festival Ltd.

Grant Recipients

Presentation and Participation Grant

Dance

4Corners
Azpirasi
Bharathaa Arts. Ltd.
Decadance Co Limited
DIAN Dancers
Durga Devi D/O Mani Maran
Flamenco Sin Fronteras
Joyance Arts Centre
Legacy Dance Co. Pte. Ltd.
Leong Jian Hao
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Sriwana
Stirring Ground LLP
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Waackenize Fest
Xin Yi Dance Company

Literary Arts

Difference Engine Pte. Ltd.
Hannah Binte Musa
Nur Muhammad Hidayat Bin Nordin
Poetry Festival (Singapore)
Yam Qilin Daryl

Multidisciplinary

Community Culture Dimensions Ltd.
Michael Chua
The Malay Heritage Foundation

Music

6 Strings Studio
Association Of Composers (Singapore)
Brahmastra
Chamber Music and Arts Singapore Limited
Chen Zhangyi
Cheng Wentuo
Churen Li
Composers Society of Singapore
Duo Tarena
Er Woo Amateur Musical and Dramatic Association
Flame of the Forest (FOTF)
Harmonica Aficionados Society
Hsinghai Art Association

Huaxia Cultural Hub Ltd.
Julia Tan Hui Xuan
Kartik Alan S/O Jairamin
Likie Low
Liong Kit Yeng
Lirica Arts
Ministry of Bellz Ltd.
More Than Music
Musicians' Initiative Ltd.
Nanyang Collective
Nur Muhammad Hidayat Bin Nordin
Ocean Butterflies Music Pte Ltd.
One Degree Off Limited Liability Partnership
Pasat Merdu Limited
Persatuan Pemuzik Tradisional Melayu Singapura
Phua Peh Ming Samuel
Raffles Singers
Red Dot Baroque Ltd.
Resonance of Singapore Ltd.
Reverberance Ltd.
Riza Hamizan Bin Mahmud
RuanAtWorkz Musical Arts
Singapore Indian Fine Arts Society, The
Singapore Indian Orchestra and Choir Ltd.
Singapore Wind Symphony
Sourcewerkz Pte. Ltd.
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The Arts Place

Grant Recipients

Presentation and Participation Grant (Cont'd)

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Theatre

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AGAM Ltd.
Arts Theatre of Singapore Ltd
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Cantonese Opera Practitioners Alpha
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Visual Arts

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Chew Ziyang Hans
Chiu King Tong Donna
Delphine Sng
Ho Rui An

iPreciation Pte Ltd.
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Kamal Arts Ltd.
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Phua Shi Ying
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Seet Yun Teng
Shicheng Calligraphy & Seal-Carving Society
Siaw-Tao Chinese Seal-Carving, Calligraphy
& Painting Society
Singapore Malayalee Association
Singapore Watercolour Society
Society of Chinese Artists
Tan Jizhen Kristine
Tay Wei Teck Calvin
The Artists Village
The Institutum Limited
The Private Museum Ltd.
Theo Art Projects
Wendy Cheong Wan Lu (Singapore Clay Festival)

Grant Recipients

Presentation and Participation Grant (Cont'd)

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Yeo Yak Ka, Ashley

Music (EP/Album)

Chen Zhangyi
Churen Li
Joy Yong Kuan Ai
Ligo Ralph Alvern Cueco
Quis
Shareefa Aminah Binte Abdul Shariff
The Freshman

Publishing Literary Arts

Alfred Kroener Verlag GmbH & Co. KG
Angkatan Sasterawan `50 (Association Of 1950
Malay Writers)
City Book Room
Difference Engine Pte. Ltd.
Epigram Books Pte. Ltd.
General Society for Chinese Classical Poetry
(International)
Jamal Bin Ismail
Lee Hock Ming
Lim Wooi Tee
Lingzi Media Pte Ltd.
OMBRA GVG Publishing House
Pagesetters Services Pte Ltd.
Pustaka Nasional Pte Ltd.
Quek Hong Shin
SHKUPI Publishing House
Singapore Association of Writers, The
Zaharah Jantan

Visual Arts

Leo Hee Tong

Theatre

Epigram Books Pte. Ltd.

Music

Singapore Chinese Music Federation

Grant Recipients

Market and Audience Development Grant

Dance

Chen Ziwei Dapheny
Dance Ensemble Singapore Ltd.
Decadence Co Limited
Elysa Wendi
Kok Yik Leng
Leong Jian Hao
Maya Dance Theatre Ltd.
RAW Moves Ltd.
Singapore Ballet Limited
Sri Warisan - Som Said Performing Arts Limited
T.H.E Dance Company Ltd.
Tang Poh Chooi
Tariao Filomar Cortezano
The Arts Fission Company Ltd
Toh Yiling

Literary Arts

Crimson Earth Pte Ltd.
Difference Engine Pte. Ltd.
Lingzi Media Pte Ltd.
Pustaka Nasional Pte Ltd.
Yap Yonggang Joshua

Music

b-l duo
Brahmastra
Churen Li
CultureLink Private Limited
Forests
Goh Tiong Eng
Iman's League
Lalit Kumar Ganesh
Nanyang Collective
Ong Ying Ying Cheryl
Red Dot Baroque Ltd.
SAtheCollective Ltd.
Shaun Choo Yung Sheng
Steady State Records
Wong Kah Chun

Theatre

Chong Tze Chien
CultureLink Private Limited
Lim Shien Hian
Tan Woon Hwee Serene
The Finger Players Ltd
The Ground Co Ltd
Toy Factory Productions Ltd

Visual Arts

Art Galleries Association Singapore
Boedi Widjaja (Budi Wijaya Huang Chen Han)
Chen Kerui
Chen Sai Hua Kuan
Chin Tzi Wee
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Ho Rui An
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Kent Chan
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Sim Chi Yin
Singapore Art Book Fair Pte Ltd.
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Teh Shi Wei (Zen Teh)
Toh Lay Ping Charmaine
Vijayalakshumi Mohan
Wang Ruobing

Grant Recipients

Market and Audience Development Grant (Cont'd)

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Yeo Workshop Pte Ltd.

Multidisciplinary

June Tan Sheren

Research Grant

Kathleen Agres (National University of Singapore)
Tok Tok Chiang Opera Ltd.

Capability Development Grant

Dance

A Meenalochani D/O Anandan
Arki-Gen
Artistate Pte Ltd.
Chai Ching Nicole
Chan Teck Guan Egan
Chen Ziwei Dapheny
Cinemovement Limited
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Capability Development Grant (Cont'd)

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Pagesetters Services Pte Ltd.
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Theatre

Chia Hsiu Min Juliet
Chia Sin Chiat Nelson
Lee Wei Hao Caleb
Glen Lee Zi Jian
Hoo Kuan Cien
Huang Lineng
Kiew Hui Jun Kimberley
Koh Hejian Benjamin
Mark Benedict Cheong Tuck Fai
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Natalie Linn Titus
Ng Poh Lin
Nip Oi Ting
Seet Yan Shan
Shariffah Faaiqah Binte Syed Abdullah Alkaff
Su Paing Tun
Tan Chye Leng Jeffrey
Tan Rui Shan

Music

Chew Wei Shan
Churen Li
Hoh Chung Shih
Lim Yean Hwee
Loh Kai Wen Kevin
Lu Jietao
Muhammad Amiirul Fatris Bin Abdol Ghafar
Neo Jia Ling
ONE Chamber Choir
Quek Wenxian Lynette
The Island Voices
The Philharmonic Winds (Singapore) Ltd.
Toh Ban Sheng
Wei Joshua L

Multidisciplinary

Aravinth Kumarasamy
Neo Wen Jing
Nurhafezhah Binte Maznan

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Sheila Lim Siok Keng

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Suon Kuok
Tan Shin Hui
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Tow Heng Tan
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Friend of the Arts Award (Individuals) (Cont'd)

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

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Goh Su Lin	Julian & Sandra Chang	Lena Ng
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Han Li Toh	Keith Magnus	Lim Hong Lian
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Between \$10,000 - \$49,999

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Nicholas Chan	Robert Chew	Tan Lee Kum
Nick Liauw	Robert Yap	Tan Meng Cheng Ivan
Nick Liu	Rogério Bernardo	Tan Su Phoon
Nicolas Marsac	Rohet Tolani	Tan Wan Chye
Nicolina Charlotte Elrick	Ronald & Janet Stride	Tan-Soh Wai Lan
Ode to Art	Ronald Wong	Tang Chuan Ann
Oei Hong Leong	Roshni Mahtani	Tay Yu-Jin
Oei Ley	Ross & Florence Jennings	Teh Hua Fung
Oliver Jens Bettin	Roushan Arumugam	Teng Hwee
Ong Eng Loon	Sally Liew	Teo Kah Chee, Rachel
Ong Hock Soon	Sam Kok Weng	Teo Ngiang Heng
Ong Yong Loke Joseph	Samuel Koh & Debra Leong	Terence C W Lim
Ooi Choon Jin	Samuel Lim	Thomas & Kah Peng
Pak Geok Choo	Saw Wei Jie	Timothy C M Chia

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

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Vincent Lee
Vir Kotak
Vivian P J Chandran
Wang Lili
Wee Chwee Heng
Wee Wei Ling
Wen Ye
Whang Tae Ho
Will Oswald
Willy Ping Yah Shee
Winni Guo
Winston Kwek & Valerie Cheah
Wong Hong Ching
Wong Huey Fang
Wu Ee Tsien
Wu Gui Hua
Wu Tze Liang Woffles
Yahssir M
Yap Seng Teck
Ye Gang
Yeo Eng Huat
Yew Poh Cheow
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Yong Lee Chieh
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Cultural Medallion and Young Artist Awards 2023

Cultural Medallion Meira Chand
Osman Abdul Hamid
Suchen Christine Lim

Young Artist Award Daryl Lim Wei Jie
Julian Wong
Melissa Tan
Shyan Tan
Wang Chenwei

NAC Arts Scholarship Recipients 2023

Undergraduate Jazlyn Tan Jia Yu
Bachelor of Fine Arts (Dance), Temple University

Muhammad Ammar Nasrulhaq Bin Abdul Karim
Bachelor of Arts in Performance in British Sign Language and English
(Performance), Royal Conservatoire of Scotland

Postgraduate Cheng Seow Wee
Master of Arts in Arts Pedagogy and Practice,
LASALLE College of the Arts

Ho Wei-Jie, Lucas
Master of Fine Arts in Writing
for Stage and Broadcast Media,
Royal Central School of Speech and Drama

Laetitia Keok Yu Qi
Master of Fine Arts in Creative Writing,
New York University

Liu Yixin, Jonathan
Master of Arts (Fine Arts),
LASALLE College of the Arts

Muhammad Adib Bin Kosnan Siran
Master of Arts in Arts Pedagogy and Practice,
LASALLE College of the Arts

Seet Yun Teng
Master of Arts (Material and Visual Culture),
University College London

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Ministry of Culture, Community and Youth

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Technology Consultant Keio-NUS CUTE Center

Advisory Panel
Akiko Takeshita
Producer of Performing Arts
Yamaguchi Center for Arts and Media (JP)

Clarence Ng
Production Project Manager
Yamaguchi Center for Arts and Media (JP)

Participants and their Collaborators

The Sound of Stories
Chen Enjiao (Ernie)
AI Engineer
Kamini Ramachandran
Producer and Lead Artist
Syafiq Halid
Sound Artist and Designer

perfor.ml
Ang Kia Yee
Ashley Hi
Alysha Chandra
ants chua
Feelers

Dancing the Algorithm (DatA)
Dapheny Chen
Dance Artist
SERIAL CO_
Creative Technologist Studio

Danny Yung
Founding Member and Co-Artistic Director
Zuni Icosahedron (HK)

Ho Tzu Nyen
Artist (SG)

Verge 2.0
Cassie Shi
Dancer, Collaborator
Dalifah Shahril
Material Consultant, Collaborator
Eugene Soh
Creative Technologist
Ian Pereira
Lighting Consultant, Collaborator
James Lye
Project Lead and Chief Technologist
Nessa Anwar
Script Consultant, Collaborator
Noramin Farid
Dance Researcher and Dancer
Norisham Osman
Creative Producer and Project Manager

Mitsuru Tokisato
Artist and Video Engineer
Yamaguchi Center for Arts and Media (JP)

Toby Coffey
Former Head of Immersive Storytelling Studio
National Theatre (UK)

DOTS 2.0
Five Stones Theatre
Issy x Cher
(Isabella Chiam and Cherilyn Woo)
Timothi Ellim

Theories of Motion
Alina Ling
Interactive Designer and Technologist
Andy Lim
Performance and Technical Director
Justin Ong
Technical Consultant
rongzhao
Sound Designer
Zhuo Zihao
Movement Artist

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Lee Suan Hiang, Member
Sim Gim Guan, Member

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