

FORGING
CREATIVE
CONNECTIONS
WITH THE ARTS

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MISSION

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

VISION

To cultivate diverse and distinctive works that inspire people, connect our communities and position Singapore globally as a home to the arts.

OUR STRATEGIC OUTCOMES

INSPIRE OUR PEOPLE

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

CONNECT OUR COMMUNITIES

Diverse communities come together to enjoy and support the arts.

POSITION SINGAPORE GLOBALLY

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

LONG-TERM SUSTAINABLE GROWTH

Our arts sector grows sustainably as our people's understanding of its value grows.

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Goh Swee Chen

Chairman

A sector transformed

Over the past year, Singapore and Singaporeans have adjusted to 'living with COVID-19', and the arts scene is no exception in making its comeback. During this period, new approaches and innovative technologies have emerged, opening up exciting prospects for the sector.

In recent arts consumption trends identified by the National Arts Council in 2021, 80% of Singaporeans engaged in the arts digitally, exceeding levels before March 2020¹. However, audiences are also returning to physical arts events after a long period of digital and hybrid arts consumption. For example, the Singapore International Festival of the Arts 2021, the pinnacle performing arts festival, presented innovative programming through a mix of live, hybrid and digital formats, including collaborations with overseas artists.

As artists pushed boundaries with novel means to express their creations, the arts take on an ever more fluid nature – as a platform for interaction with others, a powerful form of expression, and an increasing permeability with technology. The arts are continually transforming with greater cross-disciplinary and cross-sector collaborations – something the Council has also observed and understands from our recent engagements with the community in creating the next arts sectoral roadmap.

Continued support to nurture talent

In 2020, the Council had introduced a comprehensive suite of COVID-19 support measures as part of the Arts and Culture Resilience Package (ACRP) to assist arts organisations and Self-Employed Persons (SEPs) through the pandemic. In 2021, these relief efforts continued well into the year, securing creative talent and building capability in new technologies in the arts.

Over 240 arts organisations accessed the ACRP Operating Grant to meet their operating expenses. The SEP Grant (SEPG) created over 5,000 work and training opportunities and directly benefited over 800 freelance arts professionals. The Organisation Transformation Grant (OTG) supported over 100 transformation projects, involving over 190 organisations. It was wonderful to see more than 2,300 projects created despite the challenging times.

In March 2022, the Ministry of Culture, Community and Youth announced an additional \$12 million to sustain the momentum built over the past two years. This will contribute to a new Sector Transformation Fund (STF) by NAC, opening exciting opportunities for innovative creations and growing audiences.

1. According to Arts in the post-pandemic normal: 5 macro trends to watch (2021), a literature review commissioned by the National Arts Council and conducted by Kantar Public.

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The next lap

The inaugural arts plan, *Our SG Arts Plan (2018 – 2022)* defined eight priorities under three strategic thrusts – *Inspire Our People, Connect Our Communities and Position Singapore Globally*, steering the arts initiatives over five years.

In many ways, the vision articulated in the plan prepared the arts sector for nascent trends accelerated by the COVID-19 pandemic. From the shift to digital consumption of the arts, the impact of technology on creating and experiencing art, to the changing economic models of accessing culture – the arts, like most other industries, had to grapple with many challenges over the past few years.

The past national sectoral plans for the arts had advanced areas such as capabilities, infrastructure and awareness building. Building on the momentum, this next iteration of *Our SG Arts Plan (2023 – 2027)* will offer greater focus on cross-sector linkages and industry development. NAC had extensive engagements with the arts community and multiple stakeholders in the past months to refine the blueprint for the next five years. The one thing that stood out for me from these conversations – the potential of the arts to enhance human experience, to expand human potential, is limitless.

In the years ahead, we look to open spaces where the community can access the arts, interact, and bond through shared experiences through partnerships and re-interpreting the arts through interactive and new media. We recognise that even more opportunities can be unlocked for all communities to enjoy artistic experiences, and that imagination and creativity can transform places and the quality of life.

The sector's future strategic roadmap will build on the progress and learnings of the first arts plan and provide guidance on resources which support the workings of a creative economy, connected society and distinctive city.

As we embark on the next lap, I am encouraged by the arts community's tenacity, creativity, and adaptability of the arts community in weathering the COVID-19 pandemic. Artists and audiences have welcomed the return of live performances and programmes, and continue turning to the arts for intellectual stimulation, a sense of rejuvenation and a reminder of the common humanity we all share. We look forward to bringing the arts once again to all segments of our society.

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Rosa Daniel

Chief Executive Officer

Building on foundations

With the end of a prolonged pandemic in sight, this year's theme is *Creative Connections*, a reminder for our audiences, patrons and supporters of the importance of growing from strength to strength. This year, being the penultimate year of *Our SG Arts Plan (2018 – 2022)*, affords us the opportunity to reflect on the arts sector's journey over the past few years and growing connections both within the community as well as together with society at large, reinforcing our continued commitment towards the sustainable growth of Singapore's arts sector.

The next iteration of the Arts Plan, *Our SG Arts Plan (2023 – 2027)*, will build on the foundations from the past five years while responding to the dynamics of a changing world. To date, we have engaged over 1,000 stakeholders, including our arts community, and non-arts stakeholders across the public, private and people sectors. We will endeavour to foster a cohesive society and showcase our shared identity that establishes Singapore as a distinctive city for arts and culture, while inspiring, strengthening and building long-term sustainability through a creative economy.

Sustaining support

In keeping with NAC's efforts to facilitate a pipeline of diversified spaces for more practitioners to utilise for art making, capability development and audience engagement, we have advocated for the arts community to explore alternative spaces to present art and connect

with audiences across Singapore. In 2021, we ramped up efforts in expanding access to affordable shared spaces and facilitated the co-location of artists, arts groups, and organisations in private spaces across our public sector counterparts such as the Urban Redevelopment Authority and Singapore Land Authority; we redeveloped arts spaces such as the Stamford Arts Centre to support the growth of traditional arts and broaden its outreach and audience base in Singapore. 42 Waterloo Street also reopened in November 2021 as a dedicated space for self-employed persons across different art forms and disciplines to create, rehearse, network, and present their works.

In positioning Singapore globally, we participated in efforts to build arts excellence and establish a Singapore presence beyond our shores. We showcased Singapore's thought leadership in cultural policy at international platforms, facilitated local and international residencies and offered training for artists and groups in critical areas such as digital technology, entrepreneurship, and audience development. Our grant schemes continue to support the efforts of artists and arts groups to reach new markets worldwide.

Driving digitalisation

NAC launched the inaugural *Arts x Tech Lab 2021*, an innovation lab co-designed with Technology Partner Keio-NUS CUTE Center, for the arts community to explore technological applications to their practice and to innovate across various arts and technology fields.

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The *Arts & Tech Lab 2021* reimagined future artistic practices and generated creative solutions for audience engagement.

We facilitated cultural exchanges between artists through global partnerships. Many were significant and memorable, like the Australia-Singapore Micro-Residency programme (digital edition), and digital residencies on the metaverse as part of *Pluritopia*, in partnership with Arts Council Korea, which gave artists from Singapore and Korea the opportunity to connect and collaborate in virtual reality. This gave us much thought about using the metaverse as a platform for exchange without gravity and geographical boundaries, and which, could be accessible and open 24-7.

We supported digital programmes on top of physical ones, which contributed to Singapore's cultural peaks such as Singapore Art Week and Singapore Writers Festival through grants and initiatives.

Forging connections

NAC recognises the importance of profiling Singapore's cultural icons and their works. Last year, we launched *Our Cultural Medallion Story*, a dedicated physical and digital showcase honouring the nation's Cultural Medallion recipients and celebrating their achievements. We are grateful to our partners, including Arts House Limited, National Library Board (NLB), National Gallery Singapore, National Archives Singapore, Esplanade – Theatres by the Bay, and SPH Media, for their help in this collaborative effort.

We also worked with NLB to develop the Singapore Online Arts Repository (SOAR), an integrated and comprehensive repository for arts content in addition to other documentation efforts by cultural institutions such as Esplanade's TributeSG, National Gallery Singapore and STPI – Creative Workshop & Gallery's dedicated exhibitions, as well as arts education and public programmes.

We widened the youth-centric arts incubation and mentorship programme, *ArtsXplore*, in collaboration with the National Youth Council and the Ministry of Culture, Community and Youth, to provide opportunities for young artists wishing to make a difference through the arts; the Council also collaborated with Nanyang Technological University's School of Humanities to implement the Asia Creative Writing Programme, which enables writers to hone their skills and deepen intercultural understanding within Singapore and across the region.

An Arts and Ageing Forum with artists, social sector, healthcare practitioners as well as community leaders and funders was organised to advocate the value of the arts for seniors. The 2021 edition focused on the timely topic of the role of the arts in a rapidly changing environment and opportunities presented by the pandemic.

Reaching new heights

Over the past year, the Council has commemorated 30 years of arts and culture together with the community through #NAC30, which highlighted the vibrancy and evolution of the scene, while spotlighting Singaporean

artists and artforms and how the arts are an integral part of our lives. We reflected on our key milestones and how the industry had transformed over the last three decades. We remain ever thankful to our artists and partners who have made all our ambitions possible and the ecosystem a diverse one.

Our signature festivals, campaigns, programmes such as Singapore Art Week, visual arts initiative *Pretty Exciting Stuff*, and multimedia presentation *ROUTES: A multi-perspective exploration of traditional dance in Singapore* brought new perspectives to light. We continued the Council's digital journey and brought programmes to audiences where they lived, worked and played, with the help of our partners located at arts and culture nodes islandwide.

Like the rest of the world, Singapore's arts sector has evolved. With its power to inspire and connect communities, the arts can serve as a bridge for differences and have the power to deepen our sense of belonging and identity, as well as build a creative and cohesive society.

On behalf of the Council, I would like to express our heartfelt thanks to Minister for Culture, Community and Youth & Second Minister for Law, Edwin Tong and his team of leaders at the Ministry of Culture, Community and Youth for the strong support in sustaining state resources and incentivising non-government support so that we can continue to grow a diverse arts scene with home-grown and international players across our arts ecosystem.

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Rebecca Li
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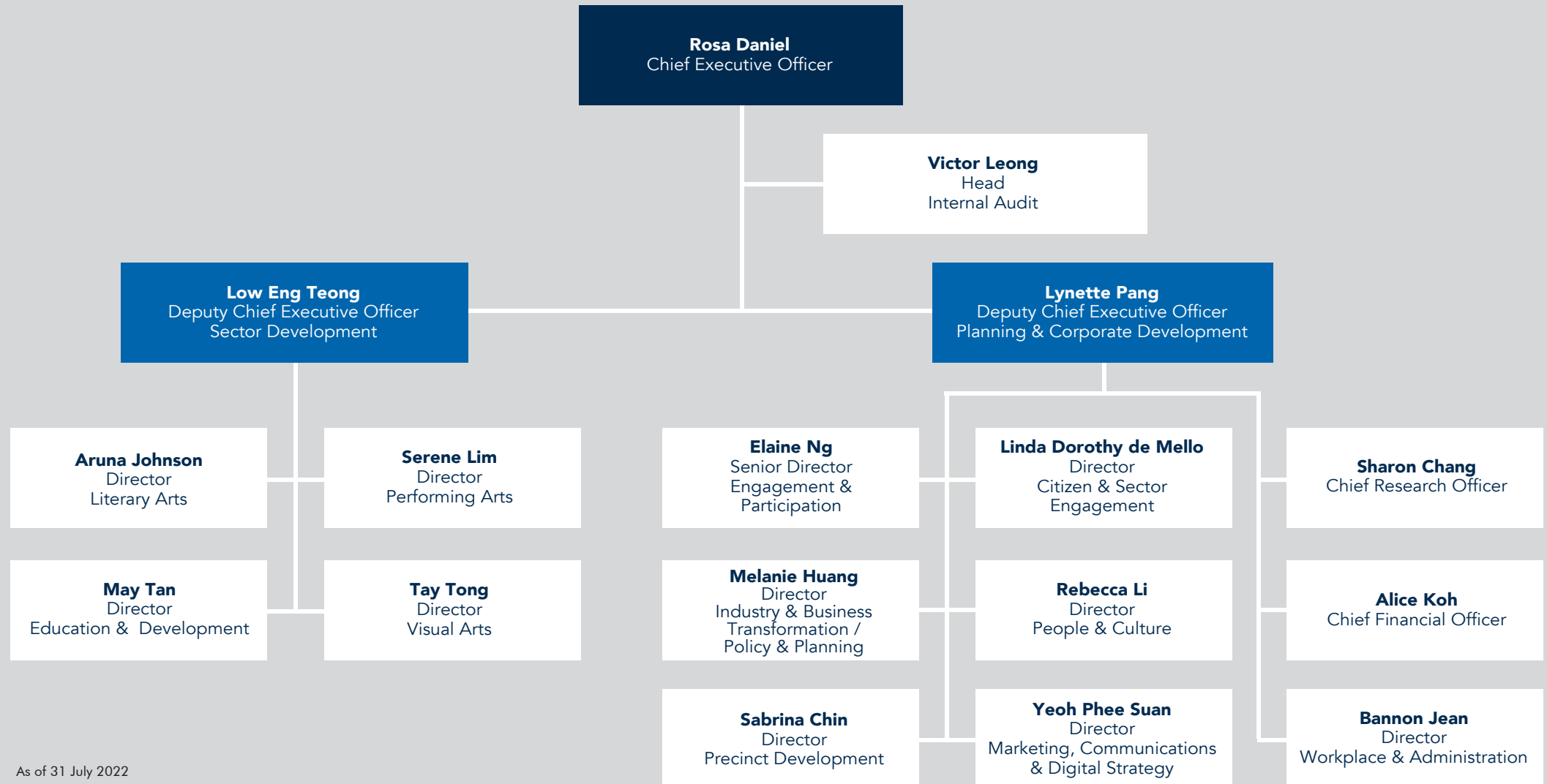
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ROUTES: A MULTI-PERSPECTIVE EXPLORATION OF TRADITIONAL DANCE IN SINGAPORE

Indian dance pioneer, the late Santha Bhaskar, being featured through the holomesh projection.



ENHANCEMENT OF THE ARTS AND CULTURE RESILIENCE PACKAGE

The Fundraising and Donor Management Project by the Singapore Book Council alongside four arts companies was one of the many projects supported by the Organisation Transformation Grant.



SINGAPORE INTERNATIONAL FESTIVAL OF THE ARTS 2021

SIFA 2021 marked a milestone as one of the largest arts festivals in the world to be staged since the outbreak of the global pandemic. One of the many programmes as part of the festival line-up was *A Thousand Ways Part III: An Assembly* by 600 HIGHWAYMEN.



SINGAPORE WRITERS FESTIVAL 2021

Opening remarks by Guest of Honour, Minister of State for Culture, Community and Youth & Trade and Industry, Low Yen Ling, at the Festival Opening Night. Credit: Arts House Limited



CULTURAL MEDALLION AND YOUNG ARTIST AWARD 2021

(1st row from Left to Right) Cultural Medallion (CM) recipient Chia Joo Ming, President Halimah Jacob, Minister for Culture, Community and Youth & Second Minister for Law, Edwin Tong, and CM recipient Rahimah Rahim, (2nd row from Left to Right) Young Artist Award (YAA) recipient Han Xuemei, and YAA recipient Chitra Poornima Sathish, (3rd row from Left to Right) YAA recipient Charlie Lim, and YAA recipient Yeo Siew Hua, (4th row from Left to Right) YAA recipient Norhaizad Adam, and YAA recipient Zen Teh Shi Wei.

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OUR CULTURAL MEDALLION STORY

Minister for Culture, Community and Youth & Second Minister for Law, Edwin Tong with 1987 Cultural Medallion recipient Som Said at the launch of *Our Cultural Medallion Story* on 26 November 2021.
Credit: Arts House Limited



ARTS IN YOUR NEIGHBOURHOOD NOVEMBER 2021

Inspired by bird singing competitions, clubs and corners of the 1960s, *The Bird Colouring Social Club* invites participants to colour in their own virtual birds to add to the digital aviary.



SILVER ARTS 2021

Celebrating its 10th year with the theme of *TENacity*, Silver Arts 2021 continued to bring meaningful arts experiences to seniors, who enjoyed performances like *Old Songs of Redhill Market* by Toy Factory Productions.
Credit: CRISPI



COMMEMORATING 30 YEARS OF ARTS AND CULTURE: NAC30

Founding Chairman of the National Arts Council, Professor Tommy Koh and current Chairman, Goh Swee Chen in the finale of *Questions from the Hat*, a conversation series that featured various key arts stakeholders, and their views and sentiments towards the arts scene.



SINGAPORE ART WEEK 2022

As part of the 10th edition of Singapore Art Week 2022, National Gallery Singapore presented *Light to Night Festival 2022* across the Civic District with art experiences ranging from light projections to digital programmes.



PATRON OF THE ARTS AWARDS 2022

Mr James Teo Wee Wee, President of The Ngee Ann Kongsi, receiving the Distinguished Patron of the Arts Award (Corporate) from Minister for Culture, Community and Youth & Second Minister for Law, Edwin Tong.

#NAC30

**COMMEMORATING
30 YEARS
OF ARTS & CULTURE
TOGETHER**

#NAC30 CELEBRATING 30 YEARS OF ARTS AND CULTURE TOGETHER

1991 – 2021

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15 October 1991 marked the occasion when the National Arts Council was formed - an amalgamation of the Singapore Cultural Foundation, Cultural Division of then-Ministry of Community Development, Festival of Arts Secretariat, and the National Theatre Trust. In 2021, the Council commemorated its 30-year journey together with the arts community, whose contributions over the past three decades have been instrumental in developing the vibrant arts ecosystem Singapore enjoys today.

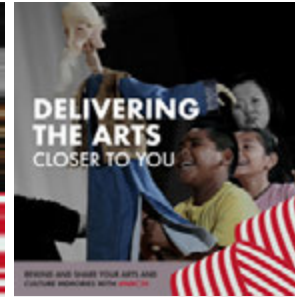
From October to December 2021, NAC launched #NAC30, an integrated campaign paying tribute to the strength and evolution of Singapore's arts scene, as well as the spirit and passion of Singapore's arts practitioners, arts groups, patrons and other key stakeholders, as they continue to find innovative ways to overcome the challenges posed by the global COVID-19 pandemic.



Lunched in 1993, the NAC-Arts Education Programme enables students to access quality arts education in schools.



Set up in 2002, Arts House Limited promotes and presents multidisciplinary art forms such as literary, film, visual and performing arts. It also manages various arts venues and centres, and organises signature festivals such as the Singapore Writers Festival and the Singapore International Festival of Arts.



Since the 2010s, Singaporeans from all walks of life can enjoy quality arts programmes through Arts in Your Neighbourhood, Silver Arts, and an islandwide network of arts and culture nodes – initiatives by NAC that bring the arts to community spaces through strategic partnerships.



Launched in September 2019, the Arts Resource Hub equips Arts Self-Employed Persons with useful resources to grow and sustain their careers, and provides conducive co-working, incubation and presentation spaces to support their practices.



Singapore's highest arts accolades, the Cultural Medallion and Young Artist Award, were instituted in 1979 and 1992 respectively, recognising talented individuals for their outstanding contributions to Singapore's arts scene.

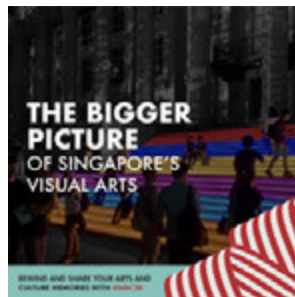
CELEBRATING PAST MILESTONES

REACH ■ Over 1.2 million

As part of our campaign to engage the public, NAC created #NAC30REWIND, a series of 10 posts on our social platforms highlighting selected milestones behind the growth and diversity of Singapore's arts landscape over the past three decades. Allowing viewers, the arts community and the public at large to reflect on our arts scene, these milestones demonstrate how the achievements of today were forged through strong partnerships over the years with multiple stakeholders such as arts practitioners, institutions and organisations, to partners in the public and private sectors, arts patrons and audiences, which will continue to strengthen as we grow together as a sector.



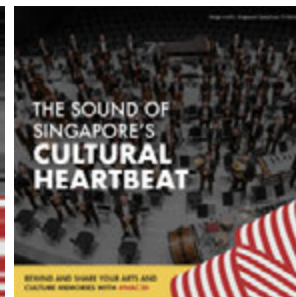
Since its opening in 2002, the Esplanade – Theatres on the Bay, Singapore's national performing arts centre, is a world-class venue that equips artists with valuable experiences and professional resource, and positions Singapore as an arts powerhouse globally.



Over the past two decades, Singapore's visual arts scene has grown steadily, anchored by the opening of institutions such as National Gallery Singapore, Singapore Art Museum & STPI Creative Workshop and Gallery, and marquee events like the Singapore Art Week which marked its 10th edition in 2022.



Since 2001, Singapore has participated in the Biennale Arte in Venice, one of the world's oldest and most prestigious visual arts events. The Singapore Pavilion is an important platform for local artists and curators to establish themselves on the global stage.



Our National Orchestras – the Singapore Symphony Orchestra, founded in 1979, followed by the Singapore Chinese Orchestra in 1996, have earned international acclaim and reflect Singapore's unique multi-cultural heritage through their repertoire.



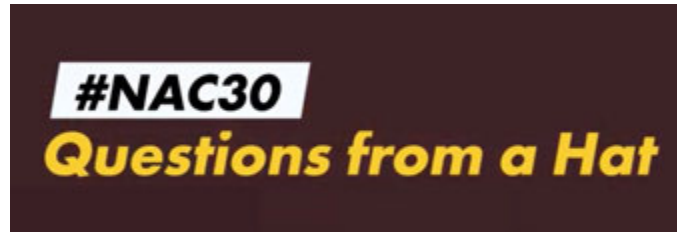
In 2018, Our SG Arts Plan (2018 – 2022) was launched to guide the future of the arts sector in Singapore. Despite the unprecedented COVID-19 pandemic, initiatives such as the implementation of the Arts and Culture Resilience Package and the Sustain the Arts Fund in 2021 are measures that advance and support the arts sector in various ways.

CELEBRATING WITH KEY STAKEHOLDERS

REACH ■ Over 900,000



The Council invited various key stakeholders and opinion leaders in the arts sector to share insightful views on topics ranging from the development of art forms over the years, to growing a Singaporean identity through the arts, and the nation's arts journey. Titled *Questions from a Hat*, the conversation series premiered on 15 November as short weekly videos on NAC's social platforms, and received over 900,000 online views.



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EPISODE 1 ARTS FOR EVERYONE



Playwright and Associate Artistic Director of Checkpoint Theatre Faith Ng, Co-founder and Director of Superhero Me Jean Loo, and Art Outreach Singapore Chairman Mae Anderson discussed how and why the arts can appeal to everyone.

EPISODE 2 DEVELOPMENT OF THE ART FORMS



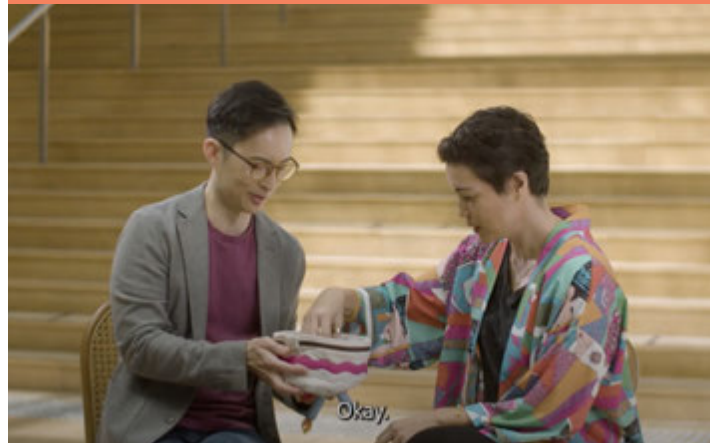
Apsaras Arts Dance Company Artistic Director Aravinth Kumarasamy, and Singapore Chinese Orchestra Conductor Quek Ling Kiong dived deep into how our cultural arts landscape is constantly transforming, and why young Singaporeans continue to embrace it.

EPISODE 3 IDENTITY AND THE ARTS



Festival Director of Singapore International Festival of Arts, Natalie Hennedige, and multidisciplinary artist Ezzam Rahman uncovered the role of artists in interpreting and communicating a shared Singaporean identity.

EPISODE 4 DIGITALISATION AND THE ARTS



Artistic Director and Co-founder of 九年剧场 Nine Years Theatre, Nelson Chia and Founder of Meshminds, Kay Vasey spoke about the different facets of technology, and its role in the future of the arts in Singapore.

EPISODE 5 PERSPECTIVES ON OUR ARTS JOURNEY



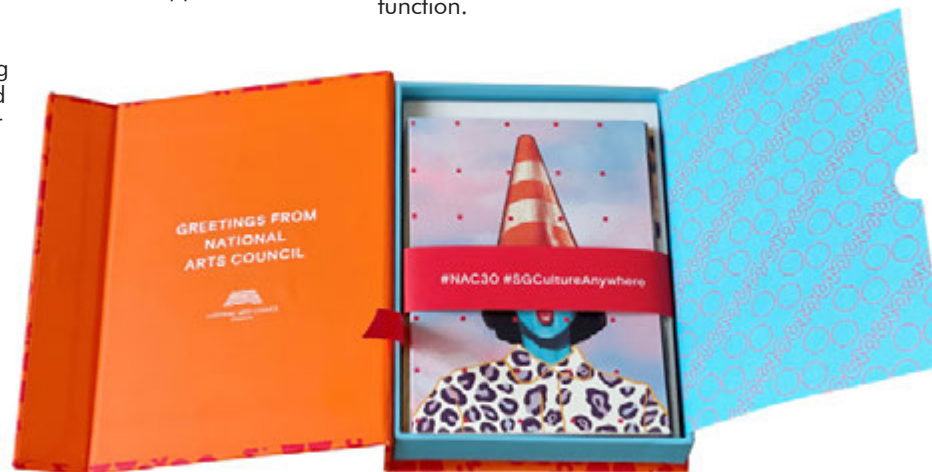
In the series finale, founding Chairman of the NAC Professor Tommy Koh, and current NAC Chairman Goh Swee Chen reflected on when the first seeds of Singapore's arts ambitions were sown and shared what they look forward to the most in the next stage of our arts journey.

CELEBRATING WITH ARTISTS AND OUR COMMUNITY



Members of the public participated in the campaign by contributing their reflections online. Using the “Add Yours” sticker on Instagram, NAC encouraged the community to share their favourite memories of Singapore’s arts and culture scene. Audiences responded favourably and expressed positive sentiments and appreciation for the arts and culture sector.

800 sets of commemorative greeting cards were also produced and gifted to the arts community and other stakeholders, to thank them for their support and contributions to the sector. Featuring selected designs from visual arts project *Streets of Hope* commissioned under the Arts and Culture Resilience Package (ACRP) in 2020, the cards acknowledged the work of our arts community and shared their creations among a wider audience once again.

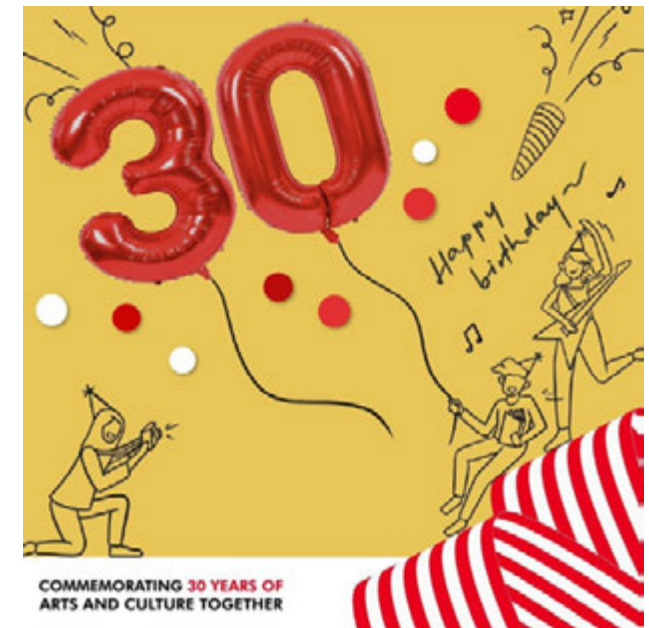


CELEBRATING WITH NAC STAFF



The Council celebrated its 30th anniversary during a virtual NAC30-themed staff function that topped off with a special cake-cutting ceremony.

The Council also celebrated its 30th anniversary with our colleagues through surprise birthday cake deliveries and a special NAC30 tote bag filled with goodies for all staff. NAC employees also took the chance to share personal reflections and memories of their journey with the organisation. Celebrations were capped off with a special cake-cutting ceremony during a virtual NAC30-themed staff function.



CONCLUSION

Despite the challenges posed by the pandemic over the last two years, Singaporeans continue to recognise and affirm the positive impact and value of the arts in our society. The Council also remains committed to supporting and championing the arts through co-developing Our SG Arts Plan (2023 – 2027) with the community, strengthening areas such as arts education, infrastructure projects, investment in homegrown talent, and increasing arts accessibility for all Singaporeans.

As we look ahead to the next 30 years, NAC will continue to build a sense of future for the arts in partnership with the arts community and other stakeholders, making the arts an integral part of everyone’s lives.

COVID-19

SUPPORTING THE ARTS THROUGH DIFFICULT TIMES

\$75M ARTS AND CULTURE RESILIENCE PACKAGE (ACRP)

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As of March 2022. Figures reported are representative of the arts and culture sector.

COLLECTIVELY, ACRP SCHEMES AND BROAD-BASED SUPPORT MEASURES HAVE SUPPORTED OPERATING COSTS OF OVER

900
ORGANISATIONS



ACRP OPERATING GRANT SUPPORTED OVER

240
ORGANISATIONS

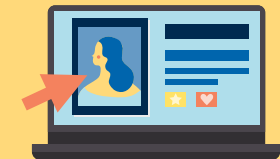
CAPABILITY DEVELOPMENT SCHEME FOR THE ARTS (CDSA) AND THE DIGITAL PRESENTATION GRANT (DPG) GENERATED CLOSE TO

15,000
WORK AND TRAINING OPPORTUNITIES



SELF-EMPLOYED PERSON GRANT (SEPG) GENERATED OVER

5,000
WORK AND TRAINING OPPORTUNITIES



ORGANISATION TRANSFORMATION GRANT (OTG) SUPPORTED OVER

100
TRANSFORMATION PROJECTS

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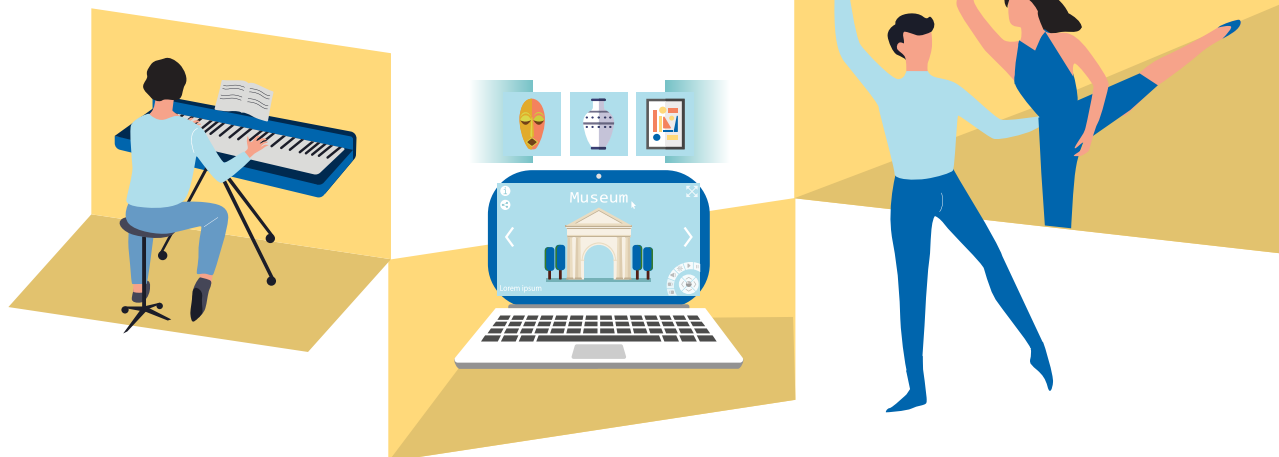
ENHANCED ARTS & CULTURE RESILIENCE PACKAGE (ACRP)

In 2021, Singapore's arts and culture sector demonstrated creativity and resilience in offering hybrid modes of arts programming to audiences. NAC remains committed to support the sector during this time, as well as sustain our nation's arts landscape. On 8 March 2021, a \$20-million enhancement of the Arts and Culture Resilience Package (ACRP) was announced by Minister for Culture, Community and Youth & Second Minister for Law, Edwin Tong, above the initial \$55-million investment announced in April 2020. This brought the total amount of pandemic support for the arts and culture sector to \$75 million.

The support schemes provided continued support to defray operating costs for arts practitioners and organisations, as live performances and other activities resumed gradually. They also enhanced support for Self-Employed Persons (SEPs), provided upskilling opportunities, accelerated transformation efforts to enhance digital capabilities of the sector, facilitated new experiences for audiences, and expanded economic opportunities.

EXTENSION OF ACRP OPERATING GRANT

Under the enhanced ACRP, a second tranche of the ACRP Operating Grant was introduced to continue to help key organisations in the arts and related sectors (i.e. heritage and design) defray their operating costs, with each eligible organisation receiving \$35,000 for FY21.



Co-administered alongside the National Heritage Board and DesignSingapore Council, the extended ACRP Operating Grant complemented other support schemes to defray organisations' operating costs, safeguarded livelihoods, and sought to help our cultural and creative practitioners to be better positioned to seize opportunities as the sector gradually resumed activities.

Over 240 key arts and culture organisations benefitted from this grant across both FY20 and FY21.

EXTENSION OF VENUE HIRE SUBSIDY FOR PERFORMANCES, EXHIBITIONS, REHEARSALS AND WORKSHOPS

To support arts organisations and artists in carrying out permitted arts and culture activities under prevailing advisories, subsidies for venue hire and in-house production costs were extended at 80% from April to December 2021, and progressively stepped down to 60% from January to March 2022.

In total, the subsidy has supported over 1,700 arts and culture activities, including live performances, since 2020.

NEW GRANTS FOR SELF-EMPLOYED PERSONS AND ORGANISATIONS

Self-Employed Person Grant (SEPG)

In view of the impact of the COVID-19 pandemic on arts and culture freelancers, to offer support to SEPs, the Self-Employed Person Grant (SEPG) provided funding of up to \$50,000 for SEPs to come together and put up joint proposals for projects. The SEPG sought to create work opportunities by encouraging arts and culture SEPs to collaborate on projects, especially those that have a longer-term impact on their practices, professionalism and livelihoods. The grant directly benefitted over 800 SEPs and created more than 5,000 work and training opportunities to explore new skills and capabilities, across the arts and culture sector.

SELF-EMPLOYED PERSON GRANT (SEPG)

BENEFITTED

800

SEPS AND GENERATED MORE THAN

5,000

WORK AND TRAINING OPPORTUNITIES

SELF-EMPLOYED PERSON GRANT (SEPG)

1. DEVELOPING EMOTIONAL COMPETENCY IN ARTS EDUCATORS AND THEIR PRACTICES

By Joy Khau & Liza Thia



Videos of real life examples.
Credit: Music Solutions



Screen capture of video interviews.
Credit: Music Solutions

WHEN 1 November 2021 – 31 March 2022
WHERE Digital

Bringing together the arts and psychology to support emotional expression and mental well-being among members of the arts community, this project equipped arts educators with emotional competency skills applicable to themselves as well as their practices. The project involved introductory webinars for arts Self-Employed Persons (SEPs), which took them through the importance of emotions in everyday life and the different ways to build up one's emotional competency. It also included a 13-hour professional development programme and a self-study module that allowed SEPs to learn through interactive videos on methods to enhance arts practices with emotional competency. This learning experience culminated in a showcase of shared resources among the SEPs.

2. TEH TARIK KAKIS

By Lim Lee Lee



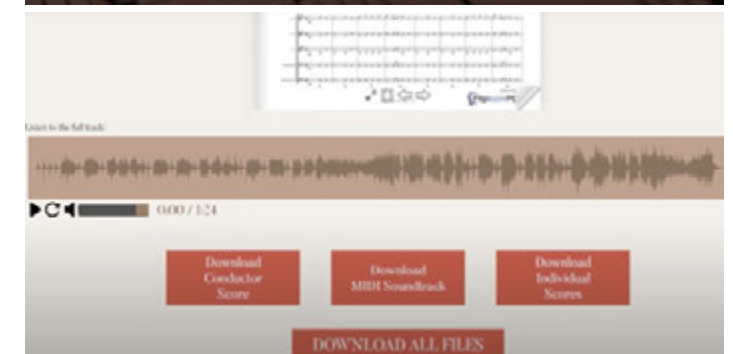
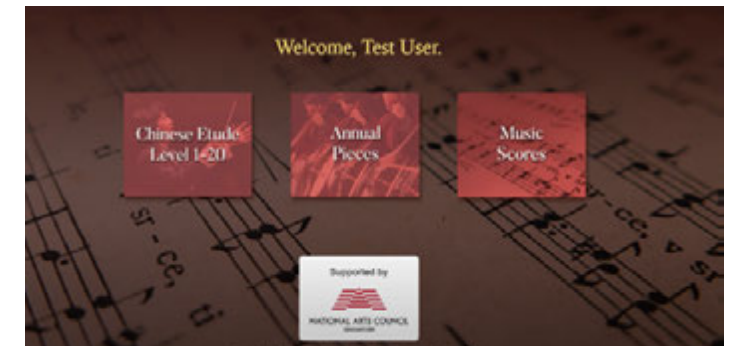
Directed by Jeffrey Tan, starring Lim Lee Lee as Linda, a guide dog user, Stephanie Esther Fam as Sandra, a wheelchair user, as well as other SEPs, this original short film shared positive messages of inclusivity and aim to create an understanding about this community in Singapore.
Credit: Collective Perspectives

WHEN 15 October 2021 – 31 March 2022
WHERE Gateway Theatre & Digital

Teh Tarik Kakis is Singapore's first sitcom written and produced by a team of talented persons with disabilities. In collaboration with Collective Perspectives, a social enterprise in support of persons with disabilities, and produced by Lim Lee Lee, this 30-minute original short film shared positive messages of inclusivity through the depiction of a chance encounter between two ladies – a guide dog user and a wheel-chair user, and their friendship with other persons with disabilities. This project brought together a team of 10 SEPs, including various artists with disabilities, and aims to raise awareness about this small community in Singapore. Like the warm *Teh Tarik*, a supportive community is forged through understanding and acceptance regardless of their abilities.

3. CHINESE ORCHESTRA ETUDE

By Ng Chu Ying



Chinese Orchestra Etude is an online music learning platform built by Ng Chu Ying and a group of musicians that aims to address current gaps in the field of Chinese music and education.
Credit: Ng Chu Ying

WHEN 31 October 2021 – 31 March 2022
WHERE Digital

This platform provides a well-designed formal practice plan for a full Chinese Orchestra. It allows students of all ages to hone their skills through a series of practice pieces that aim to take them from studying fundamentals, to learning full Orchestra pieces. The practice etudes start from the basics and build in difficulty, with more techniques, musical direction and complex rhythms introduced along the course of the practice plan. By the end of the project, nine schools had subscribed to the library and there were more than 20 full pieces available for students to learn. The platform will be continuously updated to increase the number of available pieces in the library, to facilitate the students' further improvement.

4. THE SCARLET MELA FESTIVAL OF THE ARTS

By Banupriya D/O Ponnarasu



Body, Brain & Breath is a workshop conducted by Aishwariyah Shanmuganathan, an independent Drama Educator and Practitioner. It gives participants a chance to explore their dance practice through the lenses of the practice of drama, an artform that is highly affective-cognitive in nature.
Credit: The Scarlet Mela Festival of the Arts (SMFA)

WHEN 1 November 2021 – 27 March 2022
WHERE 42 Waterloo Street
PARTNERS library@esplanade, P7:1SMA, Fellow

This eight-week long incubation programme provided an opportunity for emerging independent traditional arts practitioners to experiment and collaborate on intercultural arts. The festival fostered dialogues on contemporary interpretations of traditional dance and explored the significance of traditional arts practices in the modern day. Established traditional arts practitioners including P7:1SMA, Muhd Noramin Bin Mohd Farid (Amin), Elizabeth Chan and Aishwariyah Shanmuganathan led workshops held at library@esplanade. 10 participants benefitted from the programme and presented their developed works at a sharing session held on 27 March at The Black Box located at 42 Waterloo Street.

5. BATIK X CLAY TECHNOLOGIES

By Mohamed Sujak Bin Abdul Rahman



In this project, 3-D surface making techniques by the ceramicists was used as a surface pattern for the 2-D batik art to create new techniques and processes that can be used to produce colourful artworks.
Credit: Sujak Rahman, Loh Lik Kian and Debbie Ng

WHEN 1 October 2021 – 31 March 2022
WHERE Digital

BATIK x CLAY Technologies is a cross-disciplinary art, technology and research project between established batik painter Sujak Rahman, and ceramicists Loh Lik Kian and Debbie Ng. The project allowed for new ways of adapting traditional batik materials and methods to create new techniques and processes. It explored cross-applications between batik making techniques of creating colourful 2-D batik art using canting and hot wax, and 3-D ceramic surface making techniques such as etching, carving and glazing. The three artists have learned and adopted new technologies and materials that can be applied in their future artworks and designs.

Organisation Transformation Grant (OTG)

The Organisation Transformation Grant (OTG) supported both the digital and non-digital transformation efforts of arts organisations, as well as encouraged arts and culture organisations to come together to co-create solutions. It provided funding of up to \$30,000 for organisation-specific transformation efforts, and up to \$200,000 for co-solutioning projects. The grant eventually supported over 100 transformation projects involving more than 190 organisations who had the opportunity to work with new partners from diverse fields like technology and education. Many were supported in their transformation efforts, including digital adoption to enhance backend organisational efficiency, as well as presentation and marketing, service delivery and technology capability development.

**ORGANISATION
TRANSFORMATION GRANT
(OTG)**

SUPPORTED OVER
100 TRANSFORMATION PROJECTS
AND INVOLVED MORE THAN

190

ORGANISATIONS

ORGANISATION TRANSFORMATION GRANT (OTG)

1. CENTRALISED PROPS STORAGE

By The Props Collective



The Props Collective aims to enable sustainable art making through a centralised props-sharing and storage.

WHEN September 2021 – March 2022
PARTNERS The Necessary Stage, Wild Rice, Pangdemonium, Singapore Repertory Theatre, Nine Years Theatre

The Props Collective (TPC) is a centralised props-sharing service for theatre companies that aims to empower art organisations, production houses and individuals to create art more sustainably through the sharing and storage of common resources. Together with five theatre companies, TPC hopes to transform the way the industry works by sharing storage space for props and sets, thereby minimising duplicate props. The TPC warehouse is also a common space where prop designers, theatre practitioners and film makers can build connections and capabilities, leveraging on one another's experiences and resources to reduce the cost of art making.

This project showcased how industry players came together and looked beyond their own organisational needs to develop sustainable and sharable solutions, resulting in a positive change for the arts sector in the long run.

2. TECHNOLOGY FOR DIGITAL THEATRE

By The Theatre Practice



By developing a new system of digital theatre making, The Theatre Practice aims to enhance the quality of digital arts experiences.

WHEN August 2021 – March 2022
PARTNERS Local and international artists from Taiwan and Germany, Good Work Pte Ltd

In collaboration with local and international artists, The Theatre Practice (TTP) developed a new system to enhance the quality of digital performances and livestreams. It also aimed to address common technical challenges encountered when staging a digital performance, such as reducing lag time and latency between performers and audiences watching online, as well as support stable streaming and better synchronisation in online arts experiences for both local and international audiences. The system is kept affordable by leveraging open-source hardware and software, which help make the solution scalable for theatre and performing arts companies of different sizes and operating models. This digital theatre solution will serve to help arts practitioners overcome the technical hurdles faced when presenting digital arts experiences, levelling the playing field for the wider arts community.

3. BESPOKE VOLUNTEER MANAGEMENT SYSTEM

By Orchestra of the Music Makers



OMM transformed their operations by improving the volunteer experience and implementing an Orchestra Management System.
 Credit: Lim Shao Yong / Orchestra of the Music Makers

WHEN October 2021 – March 2022

As a volunteer-run organisation, Orchestra of the Music Makers (OMM) has identified that good volunteer management and capability development of the team are core to its long-term sustainability. The team developed a working prototype of an Orchestra Management System to reduce time spent on operational matters, by centralising data, reducing chances of human error and increasing overall productivity. OMM also took steps to address key capability gaps among their volunteers, by organising training workshops to improve their public speaking, media and fundraising skills, digital marketing strategy and content creation abilities. This project allowed OMM to better understand areas of need and develop more resilient operating models to improve organisational effectiveness in the long run.

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4. FUNDRAISING AND DONOR MANAGEMENT

By Singapore Book Council



With OTG as a catalyst, arts companies came together to address common challenges and co-create solutions for the arts community.

WHEN | October 2021 – March 2022
PARTNERS | ArtsWok Collaborative, OH! Open House, Singapore Book Council, The Theatre Practice, The Finger Players

Fundraising has been challenging for arts organisations and even more so during the COVID-19 pandemic, where donations and sponsorships were severely hit. In this collaborative effort that was cross-sectoral and unprecedented in scale, five arts companies across different arts disciplines came together to improve their donor engagement practices. They conducted research on donor profiles and motivations, and implemented a donor management system for better productivity and sharper data analytics. By automating manual and time-intensive administrative processes, these arts organisations were able to better focus their efforts on strengthening donor relations, analysing donation trends to enhance fundraising strategies, and reaching out to potential donors. This project empowered the organisations to be more financially resilient and sustainable in the long term.

5. DEVELOPING SKILLS FOR LIVE, DIGITAL AND HYBRID PROGRAMMES

By Sriwana



Sriwana explored new digital possibilities in programming, as part of their “three-mode capability” strategy.
 Credit: Sriwana

WHEN | November 2021 – March 2022

Through the OTG, Malay arts group Sriwana revised and renewed their programme offerings across different presentation modes – physical, digital and hybrid, to keep up with changing audience preferences and demands. They sought guidance from a digital consultant on their current digital and technical strategies, and the resources and skills required for better digital programming. In addition to upgrading their studio space with the necessary hardware and software for digital productions, Sriwana also shaped their programming strategies by piloting two digital programmes to gain insights on adopting suitable content strategies for different markets. They also recognised the importance of empowering their employees to develop in-house production capabilities beneficial for the group’s long-term growth. This project developed Sriwana’s ability to independently produce quality digital content and programmes, resulting in an increase in audience engagement.

COMMISSIONED WORK AND PARTNERSHIPS

Since 2020, the ACRP has also supported exciting projects commissioned by NAC, such as these three digital programmes in partnership with Vogue Singapore and Singapore Tourism Board that were launched in FY21.

1. BE DRAWN IN



Dancers with a peacock mural at Belilios Lane.
 Credit: Singapore Tourism Board, National Arts Council

WHEN | 4 October 2021
WHERE | Digital
PARTNERS | Singapore Tourism Board, O School



The second in a planned trilogy of short dance films in collaboration with Singapore Tourism Board, *Be Drawn In* featured over 30 local dancers led by O School. The vibrant dance moves reflect the multiculturalism and diversity of Singaporean artists, and invited audiences to rediscover iconic murals in Chinatown, Little India and Kampong Glam.

2. TOGETHER WE RISE



Dancers at S.E.A Aquarium, Resorts World Sentosa.
Credit: Singapore Tourism Board, National Arts Council

WHEN 7 March 2022
WHERE Digital
PARTNERS Singapore Tourism Board, Weish, T.H.E Dance Company, Singapore Ballet, O School



Together We Rise, the finale to the trilogy of dance films created in collaboration with Singapore Tourism Board, celebrates unity shown as Singaporeans band together to support and uplift each other during the COVID-19 pandemic. Featuring T.H.E Dance Company, with music by local musician Weish, the film also saw the return of Singapore Ballet from *Dance to a New Beat* (2020), and O School from *Be Drawn In* (2021).

3. THE RHYTHM OF SINGAPORE



Featuring dancers Ivan Koh and Valerie Yeo, choreographer Christina Chan's creation encouraged people to build different relationships beyond their usual circles.
Credit: Vogue Singapore

WHEN August – September 2021
WHERE Islandwide & Digital
PARTNER Vogue Singapore

The Rhythm of Singapore was an ACRP partnership with Vogue Singapore to raise awareness of the vibrancy and diversity of Singapore's performing arts scene. 50 arts practitioners were engaged to collaborate and create works in line with the theme of *New Beginnings*. The resulting works took the form of performance videos in spoken word, dance, audio files, editorials and still images, which were recorded, written, and shot by Vogue Singapore. The artworks were publicised through the publication's print magazine, a dedicated microsite, and digital and social media channels, in an effort to grow new audiences and advocates for the arts through adjacent industries such as design and fashion.

CONCLUSION

As at end March 2022, cumulatively the ACRP and other national broad-based support schemes, such as Jobs Support Scheme and rental relief, has supported over 900 arts and culture organisations, created close to 20,000 work and training opportunities for arts and culture practitioners practitioners, including Self-Employed Persons (SEPs), and also encouraged and also encouraged collaborations and transformation within the sector.

The SEPG has been incorporated into NAC's existing Presentation and Participation, Market and Audience Development, and Capability Development grant schemes, to provide enhanced support for SEPs to sustain their practice, collaborate on new projects and develop new capabilities.

NAC will continue to support sector transformation efforts and lock in the gains from the various time-limited schemes under ACRP, through grants support and capability development to strengthen audience experiences, organisational efficiency and revenue streams.



ACRP AND OTHER NATIONAL BROAD-BASED SUPPORT SCHEMES HAVE SUPPORTED

900

ARTS AND CULTURE ORGANISATIONS AND CREATED CLOSE TO

20,000

WORK AND TRAINING OPPORTUNITIES FOR ARTS AND CULTURE PRACTITIONERS

CHAPTER 1

**BUILDING A
CONNECTION
WITH
THE ARTS**

SINGAPORE WRITERS FESTIVAL 2021

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Panel discussion held at The Arts House for *Futurism and Mysticism: The Evolution of Malay Speculative Fiction in Singapore*. Credit: Arts House Limited



Young festival goes reading inside *The Magic Book Bus*, SWF 2021's roving physical festival bookstore. Credit: Arts House Limited

WHEN | 5 – 14 November 2021
 WHERE | Physical (The Arts House and other venues) & Digital
 REACH | Over 150,000
 PARTNER | Arts House Limited



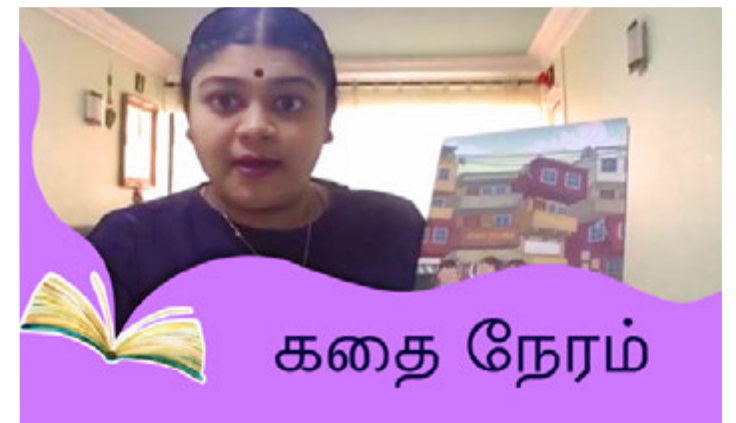
Singapore Writers Festival (SWF) 2021, the first edition organised by Arts House Limited and commissioned by NAC, continued to reach domestic and international audiences in its second year running on a hybrid model, featuring over 290 Singaporean and international authors and presenters across 140 online, physical and hybrid programmes.

In its 24th edition, SWF 2021 featured a diverse slate of authors and presenters, including Hugo Award-winning science fiction writer Becky Chambers, acclaimed poet and novelist Ocean Vuong, best-selling author of the *Bridgerton* series Julia Quinn, and creator of the award-winning podcast *Serial* Sarah Koenig. Other homegrown names across Singapore's creative sectors such as Wesley Leon Aroozoo, Neo Hai Bin, Farihan Bahron and Abhi Krish were also among the festival line-up.

Festival highlights included:

- SWF Literary Pioneer exhibition about Hedwig Anuar, the first Singaporean director of the National Library.
- SWF Playground with 15 family-friendly programmes.
- Youth Fringe, curated by Sing Lit Station, which saw young moderators discuss topics such as K-pop and celebrity culture with their peers.
- SEA Focus, curated by Singapore Book Council, spotlighted topics on Southeast Asian authors, cuisine and horror.
- Cross-cultural programmes, including bilingual storytelling sessions for children and a bilingual self-guided audio tour of Little India.

NAC-NLB SINGLIT PUBLIC ENGAGEMENT



Digital Storytelling, in Malay and Tamil, by NLB Librarian and friends. Credit: National Library Board

WHEN | October 2021 – October 2024
 WHERE | Physical (Selected Public Libraries) & Digital
 PARTNER | National Library Board

NAC commenced a multi-year partnership with the National Library Board (NLB) which will see public programmes, exhibitions and digital content developed and presented by NLB. These programmes will showcase literary works by Cultural Medallion recipients and Singaporean writers in all four official languages, in order to inculcate an appreciation for Singapore literature amongst wider audiences. In FY21, a total of 10 digital storytelling videos of works by Singaporean children's authors in English, Chinese, Malay and Tamil were completed.

SINGAPORE ART WEEK 2022

WHEN 14 – 23 January 2022
 WHERE Islandwide & Digital
 REACH Over 1.2 million
 PARTNERS Singapore Tourism Board & Various



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Marking a major milestone with its 10th edition, Singapore Art Week (SAW) 2022 celebrated an exciting decade of growth for Singapore's visual arts scene. SAW 2022 featured over 130 arts events across the island and online, and showcased new works, transnational collaborations, and virtual art experiences. Through digital programmes, audiences worldwide could access and discover unique art experiences in Singapore's arts and cultural institutions and beyond, as well as participate in enriching discussions, talks, public art walks and tours.

A popular highlight of SAW 2022, the Tanjong Pagar Distripark housed presentations anchored by Singapore artists. Visitors flocked to its multiple spaces to view *REFUSE* by experimental band The Observatory, homegrown fair S.E.A Focus, and several SAW-supported projects by independent artists and curators, alongside shows by tenant galleries.

SAW 2022 also continued to offer an eclectic range of digital experiences through SAW Digital, such as *HORIZONS*, a 24-hour virtual programme which presented artist tours, workshops, panels and performances around the globe.

Despite closed borders, SAW 2022 presented Singapore-based artists at the Expo 2020 Dubai that offered Dubai audiences an exclusive taste of Singapore's visual arts ecosystem. Held at Al Wasl Plaza, the Singapore Pavilion at Expo 2020 screened original arts series like *Pretty Exciting Stuff*, as well as the award-winning short film *The Cup* by filmmaker-artists Mark Chua and Lam Li Shuen. Audiences also had the opportunity to enjoy digital artworks that were featured as part of SAW 2022 such as *NOT FOR SALE*, *Happy House*, *Proximities* amongst others.



Minister of State for Culture, Community and Youth, and Trade and Industry, Alvin Tan together with Co-founder and Director of Maya Gallery, Masturah Sha'ari at the programme *Bridging Through the Age*, organised by Angkatan Pelukis Aneka Daya (APAD) and commissioned for SAW 2022.



Speakers for panel talk, *Connecting the Dots: Art and the Blockchain*, as part of programme *SAW Dialogues 2022*, a series of talks and panels developed in partnership with Art & Market and in coordination with our stakeholders. (From Left to Right) Founder of Art Agenda, Wang Zineng, Visual Artist and Lecturer; Founding Member of NFT Asia, Jonathan Liu, Art Lead and Curator at Appetite; Founding Member of NFT Asia Clara Peh, and Curator at National Gallery Singapore, Kathleen Ditzig.



Visitors at *ANTINODES*, an interdisciplinary exhibition at Tanjong Pagar Distripark, during SAW 2022.



Minister of State for Culture, Community and Youth & Trade and Industry, Low Yen Ling together with visual artist Jason Wee at the *Light to Night Festival 2022*, presented as part of SAW 2022.

ART AROUND THE CITY



From the Woods presented *The Gathering at Chinatown*, a project by Wong Lip Chin and John Tung.
Credit: From the Woods

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WHEN | December 2021 – April 2022
WHERE | Islandwide
REACH | Over 193,000
PARTNER | Singapore Tourism Board

Art Around the City was a series of visual art installations and programmes across the four key precincts of Gillman Barracks, Orchard Road, Little India and Chinatown – chosen for their significance to the country's arts and tourism landscape. Drawing on Singapore's rich history and culture, the public art activations add vibrancy to these iconic precincts, as well as spotlight Singapore-based artists and curators.



Hyphen Projects presented *The Non Season* at Design Orchard. The project was curated by May Leong, Becca d'Bus and Bobby Luo, and features a variety of artists such as Diva Agar and Masuri Mazlan.
Credit: Hyphen Projects

PRETTY EXCITING STUFF



1990 Culture Medallion recipient Ong Kim Seng conversing with student Karina.
Credit: Vicinity Studios



2021 Young Artist Award Recipient Zen Teh conversing with retiree Rita as part of the programme *Pretty Exciting Stuff*.
Credit: Vicinity Studios

WHEN | May – October 2021
WHERE | Digital
REACH | Over 450,000



Amassing over 450,000 views, this video series featured 12 conversations between everyday Singaporeans and talented artists about their practices across a diverse range of media such as sculpture, photography, and watercolour.

STAMFORD ARTS CENTRE VIRTUAL OPEN HOUSE 2021



Kedai Sinseh, a collaborative digital performance between dance company P7:1SMA and Ding Yi Music Company.
Credit: Grace Baey & P7:1SMA

WHEN 19 March – 16 April 2021
WHERE Digital

Extending its reach as a home to the traditional performing arts from the physical to the virtual realm, the Stamford Arts Centre (SAC) presented two digital programmes – *Kedai Sinseh*, a collaborative digital performance between dance company P7:1SMA and Ding Yi Music Company, and a 360 Virtual Tour of SAC.

Inspired by Traditional Chinese Medicine concepts, *Kedai Sinseh* presented three performative remedies conceived for the Mind, Body and Soul, in a 30-minute performance where Malay traditional dance meets Chinese music. Recorded using a multi-camera filming technique, viewers had the option of toggling between camera perspectives to get a bird's eye view of the performance, as well as close-up details of the performers. They could also interact with objects to learn about the instruments, and view the 'recipes' of the three remedies.

The 360 Virtual Tour is a refresh of the SAC Walking Trail, which was first launched in 2019. Shot with 360-degree panoramic photography, the virtual tour immersed visitors in an interactive experience of the Centre. It brought visitors throughout the building to explore its history and architectural highlights, and learn about different traditional art forms.

STB-NAC PERFORMING ARTS TOURS



re:walk Telok Ayer by DOIT.SG and Secretive Thing is a self-guided walking tour along the streets of Telok Ayer that allowed audiences to immerse in stories of artists as they recounted personal connections and memories of this place.
Credit: DOIT.SG and Secretive Thing

WHEN December 2021 – March 2022
WHERE Various locations
PARTNER Singapore Tourism Board

Jointly developed by NAC and Singapore Tourism Board (STB), this pilot scheme supports the development and test-bedding of innovative performances. The concept brings together tour operators and arts practitioners to create richer, more engaging destination experiences for locals and tourists alike.

Five tours namely *Somewhere In Time – A Journey Through Tanjong Pagar*, *Katong Dreaming – A Musical Tour*, *The Secret Life of Haw Par Villa*, *re:walk Telok Ayer* and *Voices: Memories of Kampong Lorong Buangkok* featured various artforms such as theatre, dance, music and poetry. Audiences enjoyed immersive storytelling performances put together by local artists and tour guides and learnt more about Singapore's history, culture and identity at sites such as Kampong Lorong Buangkok, Tanjong Pagar, Telok Ayer, Haw Par Villa and Katong.

CHINESE OPERA ROVING EXHIBITION



Young visitors learning about the history of Singapore's Chinese street opera from one of the exhibition panels.

WHEN 3 April – 31 August 2021
WHERE Stamford Arts Centre

After touring various islandwide locations since 2020, the Chinese Opera Roving Exhibition opened at the Stamford Arts Centre from 3 April to 31 August 2021. Visitors learnt about the history of Singapore's Chinese street opera or *wayang*. The exhibition featured remnants of tactile stage-building materials, and an immersive Virtual Reality (VR) 360-degree Chinese opera stage tour, which provided a rare glimpse into the backstage happenings at a traditional local street opera performance.

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Malay dance pioneer, Som Said, being featured through the holomesh projection.

WHEN 1 July – 12 September 2021
WHERE Stamford Arts Centre



Anchored around stories from Singapore's dance pioneers and practitioners including the late Santha Bhaskar, Som Said, Lim Moi Kim, Cai Shiji, Raka Maitra, and Noramin Farid, this multimedia presentation allowed viewers to reflect on the current traditional dance scene in Singapore through various perspectives. Taking the format of a 20-minute, 360-degree experience, audiences also had the unique opportunity to view rare archival photos of traditional dance from Singapore's past and watch life-sized dancers perform through holographic projections, marking an innovative use of technology to reach today's viewers.

SINGAPORE INTERNATIONAL FESTIVAL OF THE ARTS 2021



The Commission by Pandemonium, Singapore Repertory Theatre and Wild Rice. Credit: Arts House Limited

WHEN 14 May – 20 June 2021
WHERE Various & Digital
REACH 18,500
PARTNERS JCCI Singapore Foundation, JCDecaux Singapore, ASEC Security, The High Commission of Canada of Singapore

The 43rd edition of the Singapore International Festival of the Arts (SIFA) continued to reimagine the future of an international festival through a format of live, hybrid, and digital programmes. Amid challenges presented by the global COVID-19 pandemic, Singapore's pinnacle arts festival demonstrated resilience and adaptability to successfully stage over 200 performances and activities across various platforms.

SIFA 2021 featured a bumper crop of nine festival commissions and works by Singaporean artists, including first-time collaborations between major arts companies. For example, *The Rhythm of Us*, a collaboration between Singapore Ballet (previously known as Singapore Dance Theatre) and Singapore Symphony Orchestra; and *The Commission*, starring Singapore Repertory Theatre's Gaurav Kripalani, Pandemonium's Adrian Pang and Wild Rice's Ivan Heng, were among the festival's sold-out shows.

SIFA 2021 also presented international works through innovative ways including interactive one-on-one performances, immersive encounters and remotely produced live experiences, through programmes like *A Thousand Ways*, *en route*, and *Cosmogony*.

HEAR65'S 'I PLAY SG MUSIC' PILOT



Hear65's *I Play SG Music* installation at Funan Mall's Underpass Pedestrian Linkway.

WHEN February – May 2022
WHERE Funan Mall & Our Tampines Hub
PARTNERS Funan Mall (under Capitaland Mall), Our Tampines Hub, Various music labels, COMPASS, Orastream

Inspired by the findings from Hear65's Deep Dive Audience Research, the *I Play SG Music* campaign aims to create more opportunities for Singaporeans to listen to homegrown music at public spaces, through Hear65's extensive playlist of over 100 artists and a repertoire of more than 450 tracks.

Pilot campaigns were conducted at Funan Mall and Our Tampines Hub between February and May 2022 to test the concept before its official launch in 2023. Members of the public could listen to local tunes at selected spots, and use their mobile devices to access a curated music playlist by scanning a QR code on posters and stickers displayed at the venues. An audio-visual installation was put up at Funan Mall's Underpass Pedestrian Linkway, featuring a photo wall detailing information about the campaign, projections of music videos by various Singaporean artists, as well as interactive Augmented Reality experiences that piqued the interest of curious passers-by, allowing them to discover new local music.

This campaign is a collective effort led by Hear65 involving multiple industry players such as major and independent music labels (Universal, Warner, Sony, Where Are The Fruits, Cross Ratio Entertainment), various artists, COMPASS and Orastream.

CULTURAL MEDALLION AND YOUNG ARTIST AWARD 2021



(1st row from Left to Right) Cultural Medallion (CM) recipient Chia Joo Ming, NAC CEO Rosa Daniel, NAC Chairman Goh Swee Chen, and CM recipient Rahimah Rahim, (2nd row from Left to Right) Young Artist Award (YAA) recipient Han Xuemei, and YAA recipient Chitra Poornima Sathish, (3rd row from Left to Right) YAA recipient Charlie Lim, and YAA recipient Yeo Siew Hua, (4th row from Left to Right) YAA recipient Norhaizad Adam, and YAA recipient Zen Teh Shi Wei.

WHEN 24 November 2021
WHERE Istana

On 24 November 2021, eight individuals were conferred Singapore's highest arts accolades at the Cultural Medallion and Young Artist Award Ceremony held at the Istana. The Cultural Medallion was conferred on novelist Chia Joo Ming, and singer-performer Rahimah Rahim, in celebrating their artistic excellence and significant contributions to Singapore's Chinese literary and music sectors.

The Young Artist Award was conferred upon six artists aged 35 and below. Recipients include singer-songwriter and producer Charlie Lim, Carnatic musician Chitra Poornima Sathish, theatre practitioner Han Xuemei, dance artist Norhaizad Adam, film writer-director Yeo Siew Hua and environmental artist and educator Zen Teh Shi Wei. The Award recognises young practitioners whose artistic achievements and commitment distinguish them from their peers.

OUR CULTURAL MEDALLION STORY



Minister for Culture, Community and Youth & Second Minister for Law, Edwin Tong with Cultural Medallion recipients, (from Left to Right) Professor Tan Siah Kwee (2000), Joanna Wong (1981), Som Said (1987), Ong Kim Seng (1990) at the launch of *Our Cultural Medallion Story* on 26 November 2021.
Credit: Arts House Limited

WHEN 26 November 2021
WHERE The Arts House
PARTNER Arts House Limited



Commissioned by NAC and managed by Arts House Limited (AHL), *Our Cultural Medallion Story* was launched on 26 November 2021 at The Arts House to honour Singapore's Cultural Medallion (CM) recipients and celebrate their achievements and roles in developing Singapore's arts landscape and inspiring generations of artists and audiences.

Visitors can use a Near Field Communication (NFC) token device to interact with selected sections of the showcase, and learn more about the CMs through digital write-ups, videos, artworks, selected press reports as well as publications written by or about the recipients.

This dedicated showcase is a multi-phased and collaborative effort among various agencies such as the National Library Board (NLB), National Gallery Singapore and SPH Media. Besides commissioning the showcase, NAC is working with NLB to develop the Singapore Online Arts Repository (SOAR), an integrated and comprehensive digital repository documenting the work of CM recipients, alongside other key artists and arts groups.

GOLDEN POINT AWARD 2021



The Golden Point Award winners for the Malay Short Story category with GOHs at the 2021 Golden Point Award ceremony, (from Left to Right) 2nd Prize winner Junaidah Baharawi, NAC Chairman Goh Swee Chen, 1st Prize winner Ratna Damayanti Bte Mohamed Taha, and 3rd Prize winner Titi Murni Bte Monir.
Credit: Arts House Limited



The Golden Point Award winners for the English Short Story category with GOHs at the 2021 Golden Point Award ceremony, (from Left to Right) 2nd Prize winner Sofia Mariah Ma, NAC Chairman Goh Swee Chen, 1st Prize winner Divya Govindarajan, and 3rd Prize winner Aaron Ho Khai Han.
Credit: Arts House Limited

WHEN 11 December 2021
WHERE The Arts House
PARTNER Arts House Limited

The Golden Point Award is Singapore's premier creative writing competition for Short Story and Poetry in the nation's four official languages: English, Chinese, Malay and Tamil. Organised by Arts House Limited and supported by NAC, the competition is a significant platform for discovering new writers whose works exhibit literary merit and encouraging literary expression in Singapore. The 2021 edition saw a record number of nearly 2,000 entries submitted for the competition, and a total of 38 emerging writers were recognised for their entries at the award ceremony held on 11 December 2021.

COMMUNITY ARTS RESIDENCIES 2021



Yishun Park Hawker Centre Residency – Artist Liew Jia Yi engages a member of the public.
Credit: Liew Jia Yi

WHEN March 2021 – February 2022
WHERE Various
REACH Over 30,000
PARTNERS *SCAPE, SAFRA Toa Payoh, SAFRA Punggol, Republic Polytechnic, Singapore Botanic Gardens, Our Tampines Hub, Housing Development Board (HDB), Indian Heritage Centre, Yishun Park Hawker Centre, Ci Yuan Hawker Centre and Ci Yuan Community Club, Lion Befrienders, Pacific Activity Centre Yishun

The Community Arts Residencies provide opportunities for artists to collaborate and co-create with communities around Singapore, shape communal spaces and reflect collective stories.

In 2021, residencies were organised by NAC in collaboration with venue hosts such as HDB mall Greenridge Shopping Centre, Indian Heritage Centre, Yishun Park Hawker Centre, Ci Yuan Hawker Centre and Community Club; NAC's Arts & Culture Node partners at SAFRA Toa Payoh, SAFRA Punggol, Republic Polytechnic, Singapore Botanic Gardens, *SCAPE, Our Tampines Hub; and Silver Arts partners Lions Befrienders and Pacific Activity Centre.

The process-based, collaborative projects explored different modes of engagement, ideas and spaces. *Bukit Panjang Tourism Board* by Robert Zhao and Adeline Chia was an interactive art project that crowd-sourced stories from residents from the Bukit Panjang neighbourhood. *Where are the borders of our paradise?* by Sistrum experimented using voices, spaces, texts and soundscapes to reveal threads that tie us to the plants of Singapore Botanic Gardens. *neighb.OURS* by Decadance showcased the personal and community stories of the seniors of Lions Befrienders @ Tampines 499C through weekly *decasilver* contemporary dance workshops.

BEYOND WORDS

WHEN May 2021 – May 2023
WHERE Various
PARTNER Singapore Book Council

Beyond Words is a multi-year capability development programme run by Singapore Book Council (SBC), commissioned by NAC, to promote the development and growth of Middle Grade and Young Adult literature in Singapore's mother tongue languages: Chinese, Malay and Tamil.

The project consists of public talks, panel discussions, workshops, and a mentorship programme. At the end of the project, suitable manuscripts developed by participants through the mentorship will be selected for publication.

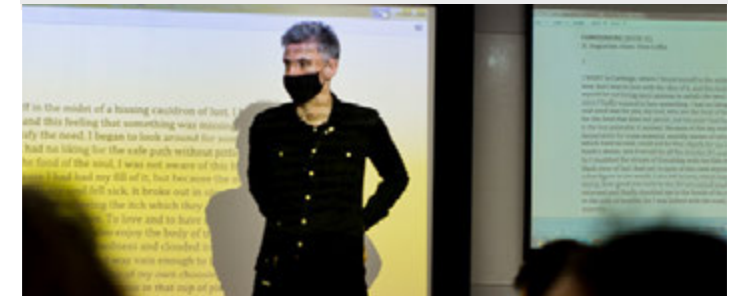
In 2021, SBC successfully completed the first phase of the project, which saw over 250 participants attending public talks by renowned publishers, panel discussions with professional Singaporean and regional children's authors, and writing workshops.



ASIA CREATIVE WRITING PROGRAMME



Chinese language fiction students with ACWP Visiting Writer, Liang Wern Fook, at his course on Chinese Mini Fiction.
Credit: Copyright Jon Gresham. All rights reserved.



ACWP Visiting Writer, Rob Doyle, discusses Saint Augustine's *Confessions* in his Creative Non-fiction course.
Credit: Copyright Jon Gresham. All rights reserved.

WHEN January 2020 – December 2022
WHERE Various locations
PARTNER Nanyang Technological University

This NAC-NTU collaboration supports writers in Singapore by offering year-round advanced creative writing courses delivered by expert and experienced writers. In 2021, a total of nine courses were conducted by visiting writers Liang Wern Fook, Jing Jing Lee, Sharlene Teo, Akhil Sharma, Mary Jean Chan, Khor Ewe Pin and Deborah Smith. In December 2021, the Asia Creative Writing Programme team organised the *Ecoimaginings 2021* conference with the University of Leeds. The conference showcased writing from the NTU and Leeds student and alumni communities with ecological themes, and provided a platform for discussions on the role of the creative writer in exploring environmental concerns. These programmes supported over 280 participants in developing their capabilities.

NAC-NLB WRITERS' LAB



Snapshot from JARAK (The Gap) public programme (November 2021).
Credit: National Library Board and Jamal Ismail

WHEN | March 2020 – December 2022
WHERE | Digital
PARTNER | National Library Board

The NAC-NLB Writers' Lab is a six to 12-week pilot programme supporting writers at the early stages of conceptualising their manuscript ideas. In partnership with the National Library Board (NLB), participating writers are supported with rich primary resources available at NLB's collections, and the opportunities to "beta-test" their concepts or related topics with library-goers via public engagement programmes.

This pilot edition supported five writers Verena Tay and Gabby Tye (English), Neo Hai Bin (Chinese), Jamal Ismail (Malay) and Kanagalatha (Tamil).

VIRTUAL WRITERS & TRANSLATORS PROGRAMME



The participants of the residency, (from Left to Right) Nuraliah Norasid, Jennifer Anne Champion and Nazry Bahrawi.
Credit: Nuraliah Norasid, Jennifer Anne Champion, Nazry Bahrawi

WHEN | June – December 2021
WHERE | Digital
PARTNER | National Centre for Writing (Norwich, UK)

The National Centre for Writing - Singapore Virtual Writers' & Translators' Programme is an annual literary residency, managed by the National Centre for Writing (NCW), UK and funded by NAC. This is part of NAC's ongoing efforts to seek out international partnerships to plug skills and knowledge gaps, enabling writers to pursue their creative growth to their fullest potential.

In 2021, this online programme ran from June till December and hosted three participants from Singapore, namely Nuraliah Norasid (fiction writer, mentored by Katri Skala), Jennifer Anne Champion (poet, mentored by Heather Richardson), and Nazry Bahrawi (Malay-English literary translator, mentored by George Szirtes).

In addition to regular virtual meetings with their Norwich-based mentors, the participants from Singapore were offered a range of commissions and opportunities for interaction with writers and translators based in Norwich, including sharing writing or translation works in progress, contributing their top five writing or translation tips, and running a writing workshop with NCW's youth group, *Lit from the Inside*. The Singapore writers also had the chance to partake in a translation workshop with the British Centre for Literary Translation, and record podcasts and articles for the NCW Blog. The podcasts, which were a part of the NCW *Writing Life and Meet the World* series, helped promote voices of Singaporean and Asian writers to UK audiences.

TECHNICAL THEATRE TRAINING PROGRAMME

WHEN | November 2020 – April 2022
PARTNER | The Esplanade Co Limited

Following a successful two-year partnership with The Esplanade Co Limited (TECL) to support the Workforce Skills Qualification Higher Certificate in Technical Theatre – Technical Theatre Training Programme (TTTP) from 2017 to 2018, NAC renewed the partnership with TECL in 2020 for another iteration.

TTTP is a 12-month competency-based training programme which equips participants with basic technical theatre skills. The programme aims to train technicians who are crucial to the smooth operations behind Singapore's theatre companies and productions. 12 trainees completed the programme by April 2022.



INNOVATION GUIDANCE PROJECT WITH PRE-SCHOOL TEACHERS



Pre-school teacher from PAP Community Foundation testing out collaborative storyboarding techniques in class after attending Innovation Guidance Project training sessions.
Credit: PCF

WHEN | April – September 2021
WHERE | Digital
PARTNER | Early Childhood Development Agency

NAC embarked on a new collaboration with the Early Childhood Development Agency to improve the quality of arts instruction in pre-schools through the commissioning of two training programmes for pre-school teachers under the Innovation Guidance Project. The training programmes involved artist-educators Rosemarie Somiah and Sheila Wee sharing about enhancing learning experiences for children through storytelling, and deepening appreciation for culturally diverse local literary works.

INTERNATIONAL SOCIETY FOR THE PERFORMING ARTS (ISPA)-SINGAPORE REGIONAL FELLOWSHIP

WHEN | January 2021 – January 2024
WHERE | Virtual
PARTNER | International Society for the Performing Arts (ISPA)

NAC renewed our partnership with the International Society for the Performing Arts (ISPA) and launched the second edition of the Singapore Regional Fellowship Programme in 2021. The programme benefits mid-career leaders from Singapore’s performing arts community, with access to ISPA’s extensive international network of arts professionals for up to three years. This provides an opportunity for arts practitioners to broaden their network, gain insights to international collaborations and increase connectivity of Singapore’s performing arts sector.

Four arts practitioners have been selected to participate in the programme:

- Artistic Director, 实践剧场 The Theatre Practice, Kuo Jian Hong
- Producer/Joint Artistic Director, Bhumi Collective, Mohamad Shaifulbahri
- Company Manager & Co-Artistic Director, The Opera People Ltd, Shridar Mani
- Founding Artistic Director, Board Director & Principal Choreographer, T.H.E Dance Company, Kuik Swee Boon

Two virtual congresses took place from 11 to 15 January 2021 and 11 to 13 January 2022, with the themes *Imagine the Arts (2021)* and *Opportunity of Now (2022)*. Fellows connected with other delegates and ISPA members virtually and the congress explored topics including challenges and opportunities for the arts.



PLACEMAKING EFFORTS BY ARTS HOUSE LIMITED

Arts House Limited (AHL) is the cultural place manager of Singapore’s Civic District. It manages two key national monuments – multidisciplinary arts centre The Arts House (TAH) and the heritage building of Victoria Theatre & Victoria Concert Hall. It also runs performing arts space Drama Centre as well as three creative enclaves for artists, arts groups and creative businesses – the Goodman Arts Centre, Aliwal Arts Centre and Stamford Arts Centre.

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*The Ghost Stories Archive is TAH’s project to establish a literary collection of ghost stories shared by Singapore residents. As part of this project, TAH collaborated with performer, content creator and arts educator Hafidz Abdul Rahman to present *Cherita Hantu* – a multi-sensory storytelling session of the five most spine-tingling stories curated by Hafidz, based on supernatural encounters contributed by the community. Credit: Arts House Limited*

THE ARTS HOUSE

Located in the Civic District, TAH promotes and presents multidisciplinary programmes and festivals with a focus on the literary arts, celebrating the works of written and spoken word artists from Singapore and beyond.

ALIWAL ARTS CENTRE

Located at Aliwal Street within the Kampong Glam precinct, this multidisciplinary arts centre – with a strong focus on performing arts – supports the artistic development of contemporary and traditional arts groups, drawing inspiration from the neighbourhood’s rich cultural heritage.



*Written and performed by actor and emerging playwright Erwin Shah Ismail, *Order On The Go* is a promenade theatre experience inspired by his interviews with various food delivery cyclists in Singapore. Beginning at Aliwal Arts Centre, his solo roving performance in March 2022 brought audiences around Kampong Glam to experience stories of these frontline workers with the neighbourhood as the backdrop. Credit: Arts House Limited*



*In March, the arts connected with nature during *Goodman Grows Weekend 2022*, which saw visitors participating in creative hands-on activities and nature-inspired adventures, turning the centre’s gardens into an urban community farm setting. The programme aimed to advocate for greater care of our environment, and allowed audiences to discover the artists’ studios and work spaces. Credit: Arts House Limited*

GOODMAN ARTS CENTRE

Located along Mountbatten Road, this multidisciplinary arts centre is home to established and emerging artists and arts groups, arts businesses, workshops and studios. It brings together artists, enthusiasts, and neighbouring communities to experience and engage with the arts.

STAMFORD ARTS CENTRE

Located within the Arts and Heritage District and Waterloo Arts Belt, the Stamford Arts Centre is a multidisciplinary arts centre with a focus on traditional arts that aims to bring the artform closer to the community, through supporting content creation, artistic collaborations, and the use of digital technology.

Managed by AHL from FY22 onwards, audiences can look forward to an exciting lineup of curated arts programmes and festivals for residents to enjoy while enlivening their neighbourhoods.

ARTS X TECH LAB



Participants of the Lab explaining their brainwave-projection mapping prototype to Guest-of-Honour, Senior Parliamentary Secretary, Ministry of Culture, Community and Youth, Eric Chua (Leftmost) at the Arts x Tech Lab Showcase event.

WHEN March 2021 – February 2022
WHERE Physical & Digital
REACH About 1,150,000
PARTNERS Keio-NUS CUTE Center, National Museum of Singapore



Technology and innovation are key pillars that contribute to the transformation and continuous growth of the arts sector. The inaugural Arts x Tech Lab was designed to foster greater experimentation and collaboration between the arts and technology sectors in Singapore. The innovation lab empowered 10 teams of creatives, artists and technologists to test new ideas and explore new possibilities at the intersections of various arts and technology disciplines. NAC partnered the Keio-NUS CUTE Center to guide participants and offer feedback and expert advice on their prototype development.

The Lab culminated in a public showcase event at the National Museum of Singapore, featuring innovative prototypes across diverse arts disciplines and technology mediums such as artificial intelligence, virtual and mixed reality. NAC continues to encourage and support the 10 teams to explore possibilities for their prototypes to progress to the next stage of development with like-minded partners and adopters.

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CULTURAL CONCIERGE

The Cultural Concierge (CC) has entered development stage. A digital, one-stop platform for efficient discovery of arts and cultural events in Singapore, the CC comes with recommendation capabilities, and allows users to search, filter, share events as well as purchase tickets seamlessly.

The CC also serves as a national customer database with data analytics and data mining capabilities, allowing cultural sector stakeholders to glean deeper insights on public consumption of the arts and culture.

Consultancy for the design of the platform began in 2020, which formed the requirement specifications for the build and maintenance tender that was subsequently published in December 2021. The awarded tenderer is currently developing the CC and it is scheduled to be launched in phases from FY22 to FY23.



IN REAL LIFE: MAPPING DIGITAL CULTURAL ENGAGEMENT IN THE FIRST DECADE OF THE 21ST CENTURY (2021)

WHEN July 2021
PARTNER Australia Council for the Arts

Produced through a partnership between the Australia Council for the Arts and NAC, this study explores arts and cultural participation in an environment increasingly influenced by digital technology. It provides insights and guidance for the cultural and creative industries as they grapple with the implications of digital transformation.

The research is based on a wide ranging literature review covering scholarly articles, books, industry reports and media articles. It aims to examine the nature of digital engagement, considers the impact of digital technology across visual art, performing arts, literature and video games, and discusses the changing economic models of accessing culture.

Key themes:

- With the ubiquitous use of technology in our daily lives, many arts and cultural activities include elements of online and offline activities. This hybrid approach does not necessarily privilege one format over another, but can often result in creative outcomes.
- More people are creatively participating, and it is increasingly difficult to distinguish 'artist' and 'audience'. As creative technology and digital sharing platforms have become more mainstream and easier to use, anyone can produce, recreate and share content.
- Expectations of audience involvement and interactivity are changing. Audiences expect to be able to insert themselves into the story of an artwork or experience, and to communicate in real time with performers, other audience members and participants using technology.
- For many people, the live experience is no longer just about 'in-person' attendance. It can mean experiencing art simultaneously with others and watching events unfold in real time.

ARTS AND CULTURE DIGITAL ROADMAP



The Arts and Culture Digital Roadmap is a resource designed to support the productivity and sustainability of arts and culture organisations and practitioners.

Launched on 28 February 2022 and co-developed with Ministry of Culture, Community and Youth and the National Heritage Board, the Arts and Culture Digital Roadmap is designed to support the adoption of digital solutions to improve operational productivity and deliver greater impact. It was developed through a survey on the digital capabilities of the sector, and over 20 deep-dive interviews with arts and culture organisations and practitioners to understand the needs of the sector. It also includes a self-assessment checklist which can be used to gauge the level of digital readiness, an array of digital solutions for various phases of the creative process, as well as a list of funding schemes and other sector-specific resources.

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NAC'S DIGITALISATION JOURNEY

In line with the ongoing Public Sector Transformation drive for digitalisation, NAC continues our journey in leveraging technology and data to improve processes, encouraging digital adoption, transforming service delivery, and providing opportunities for staff to upskill their digital and data competencies.

Improving Processes

Communication, collaboration, and co-sharing processes were improved with the introduction of SG-Teams and the External Document Collaboration (EDC) Service to NAC. SG-Teams facilitated team collaboration efforts with easier file sharing capabilities and provided a platform for virtual meetings with external parties for non-confidential discussions. The EDC Service also simplified the process of sharing of files via a secured environment with external parties, improving the communication process NAC has with many of our external stakeholders and partners.

NAC continues our efforts in the deployment of Robotic Process Automation (RPA) to reduce repetitive manual tasks, such as the grants processing process. These improvements will help staff perform more efficiently, freeing up valuable time for more value-added business activities and processes.

Encouraging Digital Adoption

In addition to the Digital Workplace (DWP) tools that the Council adopted in the previous years, NAC continues to partner GovTech to

introduce newer DWP tools such as Transcribe, an automatic speech-to-text platform, GovText, a text analytics tool and the Asset Management System which digitalises the tracking process for assets. Overall, these new DWP tools greatly reduce the time spent on administrative and manual tasks, empowering staff to use digital tools to aid in their core function.

Transforming Service Delivery

NAC is partnering with Ministry of Culture, Community and Youth to onboard the Whole-Of-Government Central Stakeholder Repository (CSR) platform by Q1 of FY2022. CSR is a key tool for stakeholder management and sensemaking, aggregating valuable data on stakeholder profiles and agency engagements. Insights gained from analysis of such data can be used to inform our engagement strategies, leading to better decision-making and outcomes.

Upskilling Digital and Data Competencies

To empower a future-ready workforce, and to be aligned with the vision of Singapore Government – 'Digital to the Core, and Serves with Heart', NAC partnered with GovTech to hold Service Design Workshops for staff upskilling. These service design workshops brought the team through a holistic user-centric journey to uncover pain points and opportunities through the review of existing business processes. Staff have also been trained in the Data Visualisation tool Tableau to better understand the wealth of data available and make more informed decisions.



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**CONNECTING
WITH
DIVERSE
COMMUNITIES**

ARTS EDUCATION EXPERIENCES

ARTIST-LED LEARNING EXPERIENCES

WHEN Year-round
 WHERE Islandwide & Digital
 PARTNERS Pre-school anchor operators and centres
 Ministry of Education (MOE) primary, secondary and
 Special Education schools

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Pre-school children from My First Skool at Blk 66 Kallang Bahru enjoying a dance programme.
 Credit: My First Skool

NAC continues to support artists-led learning experiences for students from pre-school to Junior College/ITE levels, through our school-based schemes including NAC-Arts Education Programme (NAC-AEP) and Artist-In-School Scheme (AISS).

Partnering five pre-school anchor operators – PAP Community Foundation (PCF), NTUC My First Skool, E-Bridge Pre-School, M.Y World Pre-School Ltd and Skool4Kidz, NAC contributed close to \$700,000 to fund arts education programmes for over 20,000 pre-schoolers in 2021.

In the mainstream schools, there was steady resumption of arts activities for students as we saw a 30% increase in MOE school's expenditure on NAC-AEP in 2021, providing over 790,000 arts experiences through funding support from the Tote Board Arts Grant.

As arts activities for students steadily resumed in schools, the AISS saw artists adapting to include digital and blended learning projects for the first time in response to Safe Management Measures. NAC championed 65 customised arts experiences co-developed by artists and schools. One highlight was the combined project *Curate* by Fairfield Methodist Secondary School, Nan Hua High School and St Joseph's Institution.



Students worked with artist educator Farah Ong for eight months to present a special Speech and Drama performance at Metta School's 20th anniversary.
 Credit: Metta School



Students from Fairfield Methodist Secondary School during an online session of the *Curate!* programme.
 Credit: Fairfield Methodist Secondary School

Students got to explore the different art mediums, ideologies and techniques in contemporary art-making and curatorial practice, and put up an exhibition under the mentorship of the artists Chen Yan Yun, Jerrold Chong, Tiffany Loy and curator Seet Yun Teng.

The AISS scheme continues to support partnerships with Special Education (SPED) schools to deepen SPED teachers' knowledge and enhance their skills in developing or delivering arts-based lessons, in order to cater to various student needs.

NIE-NAC LITERATURE EDUCATION SERIES 2021

WHEN 10 July 2021
 WHERE Digital
 PARTNER National Institute of Education

To enhance arts education experiences for literature students, NAC partnered the National Institute of Education (NIE) to organise the inaugural NIE-NAC Literature Education Series in conjunction with the National Schools Literature Festival. Students and teachers could attend literature workshops and talks to discuss literary topics and issues, and converse with Singapore writers, artists and literature academics. NAC supported the participation of six speakers, including 2007 Cultural Medallion recipient and author Isa Kamari, at this event which reached out to 107 schools and over 1000 participants.

MUSEUM BASED LEARNING (ART) WITH NATIONAL GALLERY SINGAPORE



Students discussing Liu Kang's *Life by the River* with a facilitator during their on-site tour.
Credit: National Gallery Singapore

WHEN January 2021 – March 2022
WHERE National Gallery Singapore & Digital
PARTNERS Ministry of Education & National Gallery Singapore

Supported by NAC, the Museum Based Learning (Art) programme saw over 27,000 primary four students taking part in guided tours organised by the National Gallery Singapore (NGS) as part of their art curriculum, to achieve the learning outcome of enabling students to value local art as part of Singapore's heritage.

Students could participate in onsite, digital and hybrid tours at NGS to learn more about Singaporean visual artists and their works. The different modes of tours offered an inclusive and authentic learning experience where students can make meaningful connections with the artworks and relate them to their lives and society, past and present. Students also had the opportunity to reflect and create art to express their thoughts and feelings inspired by their trip to the museum.

#BUYSINGLIT CHILDREN'S BOOK BAZAAR



(From Left to Right) Guest of Honour, MP of Jalan Besar GRC, Dr Wan Rizal Wan Zakariah and authors of *Piano Pak Zubir*, Siti Nurul Syafiqah and Arina Nadiyah at the joint book launch of nine Malay titles.
Credit: Singapore Book Publishers Association

WHEN 29 November – 5 December 2021
WHERE National Library Board & Digital
PARTNER Singapore Book Publishers Association

Under the NAC-supported Sing Lit Movement (previously known as #BuySingLit), the #BuySingLit Children's Book Bazaar was organised by the Singapore Book Publishers Association (SBPA) to encourage the love of reading among children, and to develop a vibrant reading culture in Singapore.

This hybrid event was held at the Central Public Library, with digital programmes curated for children and parents. Members of the public could view books by participating publishers and booksellers via QR codes at the library, and purchase them online. For the first time, SBPA also developed *Storyland*, a virtual storyland for children that featured 10 bookstores, each with their own storytelling videos, e-books, arts and crafts, and games for children, which were made accessible throughout the period of the book fair. As part of their activities, SBPA also organised the *Kids' Storytelling Competition* for primary school students to cultivate bilingualism and gain confidence in reading, writing, comprehension and oratory skills.

ARTSXPLORE 2.0



The Environment and Sustainability group pop-up exhibition at Uniqlo Orchard Central.
Credit: ArtsXplore 2.0

WHEN November 2021 – March 2022
WHERE Hybrid
REACH Over 15,000
PARTNER Somerset Belt & National Youth Council

ArtsXplore is a youth-centric arts incubation and mentorship programme that explores how the arts can address social issues through key themes such as environment and sustainability, inclusivity, jobs and future of work, support for vulnerable groups and mental well-being.

The second edition, ArtsXplore 2.0 was a joint initiative by NAC and Somerset Belt, that took place between November 2021 and March 2022. Produced by Jeffrey Tan of Theatre Today, ArtsXplore 2.0 provided 15 youth participants the opportunity to learn from a series of curated talks, and explore their ideas for using the arts to address social issues. After four months of incubation, guided by artists-mentors, the youths showcased their prototypes at pop-up exhibitions along Somerset in March. The youths also participated in an arts pitch and articulated how they can influence issues that they care about through artmaking.

SILVER ARTS 2021

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Celebrating its 10th year with the theme of *TENacity*, Silver Arts 2021 continued to bring meaningful arts experiences to seniors, who enjoyed performances like *Keroncong Asmara (Romantic Keroncong)* by Wadah Seni Entertainment.
Credit: Edmund Low



Shake a Leg Tea Dance by Maya Dance Theatre was a digital performance which invoked the nostalgic vibes of the 1920s, and memories of love and dating.
Credit: Edmund Low

WHEN September – December 2021
WHERE Islandwide (various community and public spaces) & Digital
REACH Over 1.8 million
PARTNERS Esplanade, Arts and Culture Nodes

NAC presented the 10th edition of Silver Arts between September and December 2021 with the theme of *TENacity*, which drove home the messages of hope and continued possibilities exemplified by seniors and the arts community during the pandemic. The extension of a month-long festival to three months saw a five-fold increase in digital reach from 2020, registering over 1.7 million unique digital views across the festival period.

The festival was presented in hybrid format with physical and digital

presentations, residencies and workshops which reached out to close to 85,000 physical participants and audiences. The festival also presented in-conjunction programmes organised by key players within the arts sector such as Esplanade and the Arts and Culture Nodes.

As part of Silver Arts 2021, NAC also presented the eighth edition of the Arts and Ageing Forum which saw 196 representatives from the arts, social, and healthcare sectors come together to look at the role

of the arts in a rapidly changing environment and the challenges and opportunities presented by the pandemic. Artists shared how they continued to meaningfully engage seniors through the arts during the pandemic period, and representatives from the social and healthcare sectors reiterated the value that the arts continue to bring to seniors.



ARTS IN YOUR NEIGHBOURHOOD NOVEMBER 2021

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A family views interactive installation *Tales Under the Neon Trees* by Jaxton Su, Shauna Goh, and A'shua Imran, featuring visual stories created by secondary school students in Tampines and Serangoon.

WHEN	11 – 28 November 2021
WHERE	Physical (Bukit Merah, Jurong, Marine Parade, Serangoon, Tampines) & Digital
REACH	200,000
PARTNERS	Various

Arts in Your Neighbourhood (AYN) is an initiative that brings enriching arts experiences by established artists to everyone at their doorsteps, presenting programmes inspired by the stories of the neighbourhoods and its communities.

The 17th edition of AYN in November 2021 was presented in a hybrid format, with an online opera performance, a series of short films co-created by the community, and a diverse range of in-person arts experiences within the focus towns of Bukit Merah, Jurong, Marine Parade, Serangoon, and Tampines.

Audiences uncovered lesser-known histories and childhood memories of Bukit Merah and Jurong through murals and art installations, and discovered a unique side of Serangoon with immersive audio-visual walking tours featuring a lost pet bird and a missing *karung guni* man. As part of the ongoing NAC30 celebrations, NAC had also commissioned an animated film titled *Curiosity: A Spark for the Arts*, directed by Jerrold Chong and produced by Mark Wee that took audiences on a journey through time to explore how the arts in Singapore have grown across three decades.



One of eight murals curated by Tell Your Children in the visual arts trail *A Fisherman's Dream*, inspired by lesser-known histories of Jurong.



Participants followed a story told by a Telegram bot to find Uncle Teong, the missing *karang guni* man character, in theatre-based walking tour *A Collection of Things: Serangoon* by Issy x Cher.



Kids and parents in Marine Parade delighted by their colourful feathered drawings joining the artists' creations on screen in *The Bird Colouring Social Club* by Kronoscapes.

Programmes from past AYN editions such as music performances, dance and theatre performances inspired by the communities of Bukit Panjang, Kallang/Geylang, Pasir Ris, Punggol and Tampines were also brought back for an encore for audiences to enjoy with their friends and families.

ARTS AND CULTURE NODES



Arts@SBG: NAC-ExxonMobil Concert in the Gardens presents Singapore Chinese Orchestra Music Oasis 2022.
Credit: Singapore Chinese Orchestra

<p>WHEN</p> <p>WHERE</p>	<p>Year-long</p> <p>Bedok Community Centre, Kallang Community Club, Pasir Ris Elias Community Club, Siglap South Community Centre, Taman Jurong Community Club, Our Tampines Hub, Wisma Geylang Serai</p> <p>SAFRA Toa Payoh, SAFRA Punggol, SAFRA Yishun, Jurong Lake Gardens, Singapore Botanic Gardens, HortPark, Gardens by the Bay Jurong Regional Library, Tampines Regional Library, Woodlands Regional Library, *SCAPE, Republic Polytechnic, Downtown East</p>
<p>REACH</p> <p>PARTNERS</p>	<p>Over 970,000</p> <p>People's Association, National Library Board, National Parks Board, SAFRA and various.</p>

Initiated in 2012, NAC's islandwide network of Arts and Culture Nodes offers regular quality arts programmes and brings people together to participate in, enjoy and experience the arts.

In 2021, NAC formed partnerships with HortPark and SAFRA Yishun, bringing the total number of Nodes in FY21 to 20. Despite the COVID-19 pandemic which restricted physical performances, the Nodes featured a mix of interesting online and on-site arts programmes that reached out to about more than 970,000 audiences.

SUPPORT FOR THE BUSKING COMMUNITY



Acoustic pop duo SUNNYCAZ performing unplugged harmonies of Chinese classics, Xinyao and the latest Tiktok pop songs at a digital livestream busking session.

In FY21, buskers were encouraged to upskill and reach out to their audiences digitally. NAC organised several performances and training initiatives, including four digital busking livestreams that took place once every quarter. The livestreams featured between seven to eight buskers and busking groups, and reached an average of 2,000 views per session. Around 50 buskers attended two digital workshops that included discussions with audition panellists, sharing of audition best practices and methods to improve audience engagement in both digital and live settings.

Supported by NAC's Self-Employed Person Grant, the Buskers' Association also organised Buskers Lab, a series of workshops for the busking community which saw 24 buskers partaking in three workshops, collaborating and presenting 18 live performances at Our Tampines Hub. The performances were also subsequently livestreamed by *SCAPE for online audiences.

Following the resumption of busking on 29 March 2022, NAC launched the online Busking E-service portal, which gave buskers access to over 70 busking locations across the island. Buskers can book busking slots of up to six hours per day on a first-come-first-served basis, or ballot for hourly slots at popular spots on a fortnightly basis.

LET'S CONNECT! 2021



Let's Connect! May 2021 which focused on topic of Sustaining Arts Engagement through Volunteerism.

<p>WHEN</p> <p>WHERE</p> <p>PARTNERS</p>	<p>20 May & 25 November 2021</p> <p>Digital</p> <p>Various</p>
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NAC organised two online sessions of *Let's Connect!* on 20 May and 25 November 2021, a sharing and networking platform for artists and community stakeholders to come together and engage in dialogue on topics of arts engagement and participation.

The first session in May responded to the topic of *Sustaining Arts Engagement through Volunteerism*, featuring speakers and participants from the arts, corporate and social service sector. Participants were particularly interested in key areas such as methods to add value to volunteers' experiences, working with partners to increase arts access, and virtual volunteering. All of the participants felt that they gained new insights useful to their scope of work and practice, and were satisfied with the overall quality of the event.

The second session in November brought together art collective Brack, comprising arts practitioners Alecia Neo, Jevon Chandra, Kei Franklin and Ernest Goh, and Faye Lim from RolyPoly Family, to share on the different ways that the arts can bring people together to deepen their understanding of themselves, their communities and the world around them.

ASK NAC! – ENGAGEMENT SESSIONS WITH ARTS SEPS



The Ask NAC! Engagement Sessions sought to glean insights and feedback from SEPs about government support schemes.

WHEN | 1 April – 22 July 2021
WHERE | Digital

On 1 April 2021, the Arts Resource Hub (ARH) re-launched the Ask NAC! Engagement Sessions to provide Self-Employed Persons (SEPs) in the arts sector with an avenue to share their questions and find out more about the government’s support and grant schemes for arts SEPs under the Arts and Culture Resilience Package (ACRP).

About 115 SEPs were engaged over four sessions. Some key topics addressed during the sessions include income support and NAC’s support for projects by SEPs, including the Self-Employed Person Grant (SEPG). Other topics discussed included support for mid-career switches, rental of spaces for artists, and networking and collaboration opportunities for SEPs.

PREVIEW TOURS FOR 42 WATERLOO STREET



NAC Director of Citizen & Sector Engagement, Linda de Mello, introducing the ARH and 42WS’s facility booking plans for arts SEPs.

WHEN | 16 April 2021
WHERE | 42 Waterloo Street

In early 2020, NAC announced plans to redevelop the space at 42 Waterloo Street (42WS) to support freelance arts practitioners. The refurbished shared space with refreshed facilities would be made available to arts freelancers alongside Centre 42, which currently resides in the premises.

Following previous engagements in 2020, NAC organised two tours on 16 April 2021 for members of the arts community to preview the refreshed façade and enhanced facilities that will be made available for use. During the sessions, which were attended by more than 30 participants, NAC also updated about future arrangements for 42WS.

Renovations were completed in May 2021, with refreshed facilities including the Black Box with tiered seating amongst other infrastructure enhancements. SEPs and ARH subscribers can continue to benefit from similar rental rates for spaces previously offered at 42WS. In addition to managing and maintaining 42WS, the ARH will continue to support the professional development of arts SEPs, and build and expand the arts SEP community and its networks.

ENGAGEMENTS SESSIONS FOR SEPG

WHEN | 8 April 2021 & 1 June 2021
WHERE | Digital
PARTNERS | Voices of Singapore, Sinema Media Pte Ltd, Singapore Drama Educators Association

The ARH organised two engagement sessions for the SEPG to co-create and scope key parts of the grant. Around 50 individuals were engaged, including SEPs, SEP advocate groups, and representatives from arts organisations.

Topics discussed include:

- Objectives of the SEPG
- Prioritising arts SEPs
- Establishing an inclusive approach to SEPG projects
- How the SEPG can support SEPs’ livelihoods in the longer term
- Capability Development of SEPs
- Accessibility to mentorships in the arts community
- Collaborations and ideation sessions for newer SEPs
- Allowance to work with non-Singaporean SEPs
- How the SEPG takes into account the gradual opening of the performing arts sector

In addition, the ARH also partnered with three SEP intermediaries from the arts and creative community to provide additional resources such as videos to bridge the potential challenges of finding suitable partners for collaboration, as well as navigating the grant application process, which was especially useful for first-time grant applicants. The sessions also included ideation and networking opportunities, as well as an informative panel discussion to support the grant application process.



ENGAGEMENT SESSIONS FOR OTG

WHEN | May – June 2021
WHERE | Digital

NAC reached out to the arts and culture community to co-create and refine parts of the Organisation Transformation Grant (OTG), which aims to support projects that address common problems facing arts groups. With the feedback garnered through six virtual engagement sessions, attended by about 100 arts and culture stakeholders, NAC could better shape the grant to meet the sector’s needs. NAC also considered requests from arts organisations for expert help in developing transformation ideas, and appointed a panel of six consultants to provide advice to arts groups, helping them refine their project ideas for submission.

After the grant was launched, about 80 arts and culture stakeholders and organisations attended two Ask NAC! Engagement Sessions for further information.

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ENGAGEMENT FOR 45 ARMENIAN STREET



Resource Panel workshop.

WHEN | June 2021 – March 2022
WHERE | Physical & Digital

45 Armenian Street has been earmarked for renovation as an arts space in tandem with the upgrading of The Peranakan Museum and The Singapore Children’s Museum in the vicinity. This will build on the rich history of the site towards the objectives of a vibrant and inclusive multidisciplinary arts centre. The reopening of 45 Armenian Street is scheduled for 2024/2025.

Before renovation efforts began, NAC embarked on engagement efforts to obtain feedback for the vision and design for 45 Armenian Street. To better facilitate these conversations, NAC invited a range of domain experts from various sectors to form a Resource Panel to lead the engagements.

The panel held 10 Focus Group Discussions (FGD) and engaged more than 100 participants from diverse backgrounds to share their views. The panel then convened over two sessions to distil the insights from the FGDs and make recommendations to help shape the ethos, programming, infrastructure and operating model for 45 Armenian Street. A set of recommendations was submitted to NAC in June 2022 as guidance for NAC to finalise its proposal to Ministry of Culture, Community and Youth for support.

MINISTER’S ENGAGEMENT WITH MAJOR COMPANIES

WHEN | 5 August 2021
WHERE | Digital

On 5 August 2021, Minister for Culture, Community and Youth & Second Minister for Law, Edwin Tong and NAC Chairman Goh Swee Chen, hosted an engagement session with over 80 arts leaders from 46 major companies (MCs) to discuss a range of topics. This included challenges and shifts due to the COVID-19 pandemic, sustainability and how MCs can leverage collaborations with partners and one another.

Participants were invited into four breakout groups for discussions, which were co-facilitated by Artistic Director, Drama Box, Kok Heng Leun, Assistant Conductor, Ding Yi Music Company, Dedric Wong, Managing Director, Singapore Repertory Theatre, Charlotte Nors, and Art Outreach Singapore Chairman Mae Anderson, together with NAC Management.



CHAPTER 3

**BRINGING
THE ARTS
BEYOND
OUR SHORES**

INTERNATIONAL FEDERATION OF ARTS COUNCILS AND CULTURE AGENCIES 15TH ASIA CHAPTER MEETING

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WHEN | 14 April 2021
 WHERE | Digital
 PARTNER | International Federation of Arts Councils and Culture Agencies

National members of International Federation of Arts Councils and Culture Agencies' Asia Chapter discussed their priorities in light of current contexts, and other issues raised at the last Asia Chapter meeting in November 2020, underscoring the need for a shared commitment to international collaboration and exchange. Representing NAC was the then Deputy CEO (Planning & Corporate Development) Paul Tan, who shared Singapore's national priorities for the arts and NAC's response to the Asia Chapter's collective priorities.



PLURITOPIA CLOUD STUDIOS



Screen captures of the VR Chat space of Pluripedia Cloud Studios.

WHEN | 10 July 2021
 WHERE | Digital
 PARTNERS | Arts Council Korea & Spang & Lei

The Pluripedia Cloud Studios, a one-year online artist residency on VR Chat and the first international residency in the metaverse, is produced by Singapore-based digital duo Spang & Lei and supported by the National Arts Council and Arts Council Korea, as part of both nation's Memorandum of Understanding (MOU) signed in 2019. The Pluripedia Cloud Studios hosted virtual artist studios and webinar spaces to facilitate online collaborations between artists from Singapore and Republic of Korea. Ten Singapore artists were selected for the inaugural residency. Their resulting collaborations with Korean artists will be developed, leading to an eventual showcase at the Cloud Biennale Symposium in September 2022.

HONG KONG ARTS ADMINISTRATORS ASSOCIATION CULTURAL LEADERSHIP SUMMIT

WHEN | 27 August 2021
 WHERE | Digital
 PARTNER | Hong Kong Arts Administrators Association

NAC CEO Rosa Daniel was invited to speak at the Closing Plenary of the Hong Kong Arts Administrators Association Cultural Leadership Summit on 27 August 2021. Themed *Value Creation in the Changing Game*, speakers discussed how the arts can offer core value to the economy and the community, especially when emerging from the COVID-19 pandemic. NAC CEO Rosa Daniel highlighted the importance of being responsive to emerging trends and that Singapore's arts and culture sector had pivoted well to digitalisation and new ways of engagement.



KOREA FOUNDATION VIRTUAL CONCERT SERIES – RECONNECTING IN HARMONY

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2021 KF VIRTUAL CONCERT SERIES | KF 버추얼 콘서트 시리즈

Reconnecting in Harmony

다시 함께하는 희망

2021. 9. 7 ~ 9. 30
매주 화, 목요일 오후 7시

YouTube KF 버추얼 콘서트

New Opera Singapore introduced overseas audiences to arrangements of local folk tunes.
Credit: Korea Foundation

WHEN 7 – 30 September 2021
WHERE Digital
PARTNER Korea Foundation

New Opera Singapore (NOS) presented a video performance during the Korea Foundation Virtual Concert Series in September 2021. Performed by Singaporean soprano Victoria Songwei Li and Korean baritone Kang Min Seong, the performance showcased NOS' original arrangements of local folk tunes from Singapore (*Bunga Sayang*) and Korea (*Arirang*).

VIVA ASEAN PHASE 2



Local artists from the Singapore Multi-Ethnic Dance Ensemble, comprising Sri Warisan Som Said Performing Arts, Dance Ensemble Singapore and Jigri Yaar Bhangra, represented Singapore with a performance of a well-known folk song, *Chan Mali Chan*.
Credit: Sri Warisan Som Said Performing Arts Ltd

WHEN 8 October 2021
WHERE Digital
PARTNER ASEAN Secretariat, Ministry of Culture, Thailand

Singapore Multi-Ethnic Dance Ensemble (SMEDE), a multicultural dance troupe formed by Sri Warisan in collaboration with other dance groups in Singapore, represented Singapore at this cultural initiative for ASEAN Member States (AMS).

First introduced during the ASEAN Cultural Year 2019, Phase 2 of VIVA ASEAN is a collection of videos featuring AMS artists and their productions, as well as a dance video illustrating the diverse cultures of the 10 AMS, presenting unique artistic forms and expressions closely related to their history, culture, and religion.

Representing Singapore was SMEDE's performance of *Chan Mali Chan*, in collaboration with Dance Ensemble Singapore (DES) and Jigri Yaar Bhangra. Choreographed by Yan Choong Lian (DES), Som Said (Sri Warisan) and the late Neila Sathyalingam (Apsaras Arts), the dance captures Singapore's multi-cultural identity with its use of Malay, Chinese and Indian ethnic dance movements, drawn from the three major races in Singapore.

KUALA LUMPUR CREATIVE ECONOMY FORUM 2021

In conjunction with ART IN KUALA LUMPUR OCT-2021

Organised by CENDANA

Supported by PERGANA FELLOWSHIP FOR ARTS ASSOCIATION

KUALUMPUR CEF

Kuala Lumpur Creative Economy Forum

A leading Malaysian forum exploring the development and recovery of the creative economy, featuring leaders and experts from across all regions.

14th October 2021
9:30 A.M., Kuala Lumpur Time
Event attendance via Zoom

WHEN 14 October 2021
WHERE Digital
PARTNER Cultural Economy Development Agency, Malaysia

Organised by the Cultural Economy Development Agency, Malaysia, the virtual Kuala Lumpur Creative Economy Forum gathered the arts community, donors, and businesses to nurture Malaysia's cultural sector through collaborations, private giving and corporate social responsibility. The forum included discussions on the priorities of corporations and foundations, and provided opportunities to network with domestic and international representatives from the arts ecosystem in Malaysia and beyond. NAC Director (Industry & Business Transformation / Policy & Planning) Melanie Huang spoke on the topic *Strengthening the Role of Corporations in Rebuilding the Creative and Cultural Industries* alongside panellists from Partnerships Australia and Art Moments Jakarta.

ASEAN-ROK VISUAL ARTS CONFERENCE

WHEN | 1 December 2021
 WHERE | Digital
 PARTNERS | ASEAN Secretariat, Ministry of Culture, Sports and Tourism of the Republic of Korea

The ASEAN-ROK Visual Arts Organisation (AKVAO) was established by the Ministry of Culture, Sports and Tourism of the Republic of Korea (ROK) to promote cooperation between ASEAN and ROK in the visual arts sector. The organisation aims to foster regular exchanges through mutual networks, and to implement joint projects in the visual arts. On 1 December 2021, NAC Deputy Director (Visual Arts), Kuantai Lin represented Singapore on the Preparatory Meeting Committee (PMC) at the ASEAN-ROK Visual Arts Conference to oversee AKVAO's inception. Topics discussed during the conference aim to ensure proper counsel and oversight to achieve AKVAO's objectives as well as to establish the foundation for the ASEAN-ROK collaboration and partnership in the visual arts sector.

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PARTNERSHIP CONFERENCE ON ADVANCING THE IMPLEMENTATION OF ASEAN'S DECLARATION ON CULTURE OF PREVENTION (COP) FOCUSING ON POST PANDEMIC RECOVERY

WHEN | 26 October 2021
 WHERE | Digital
 PARTNER | ASEAN Secretariat

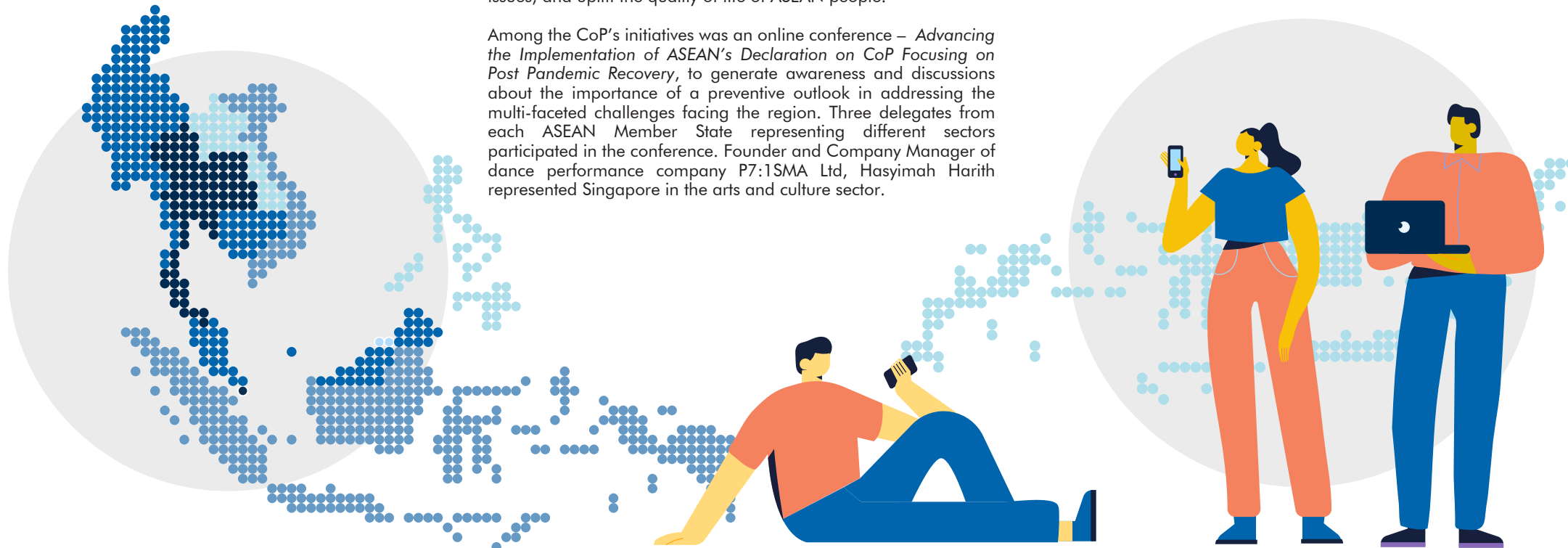
The Declaration on Culture of Prevention (CoP) for a Peaceful, Inclusive, Resilient, Healthy and Harmonious Society was adopted at the 31st ASEAN Summit in 2017 with the objective of instilling a preventive mindset to tackle human and sustainable developmental issues, and uplift the quality of life of ASEAN people.

Among the CoP's initiatives was an online conference – *Advancing the Implementation of ASEAN's Declaration on CoP Focusing on Post Pandemic Recovery*, to generate awareness and discussions about the importance of a preventive outlook in addressing the multi-faceted challenges facing the region. Three delegates from each ASEAN Member State representing different sectors participated in the conference. Founder and Company Manager of dance performance company P7:1SMA Ltd, Hasyimah Harith represented Singapore in the arts and culture sector.

ASIA-EUROPE MEETING CULTURAL FESTIVAL

WHEN | 22 – 26 November 2021
 WHERE | Digital
 PARTNERS | Ministry of Culture and Fine Arts, Cambodia, European Union, Asia-Europe Foundation

NAC commissioned Moonshadow Stories to produce a performance video for the Asia-Europe Meeting Cultural Festival (ASEMfest) 2021. Held on the sidelines of the 13th Asia-Europe Meeting (ASEM) Summit and themed *Asia and Europe: Cultures Connect*, ASEMfest showcased artistic excellence and intercultural collaborations between Asia and Europe. Moonshadow Stories produced *A Tale of Two Shores*, an oral storytelling video about the similarities between Asian folklore and Grimms' Fairy Tales. It featured a Malay tale *Umpong-Umpong Babakud* and its Germanic counterpart *Jorinda and Jorindel* – two identical stories that exist in completely different geographies, rooted in totally diverse cultures and languages while set in the backdrop of Singapore.



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ASEAN-KOREA MUSIC FESTIVAL



Singapore singer-songwriter Linying performing at the ASEAN-Korea Music Festival 2022.
Credit: ASEAN-Korea Music Festival

WHEN 9 January 2022
WHERE Digital
PARTNERS ASEAN Secretariat, Ministry of Culture, Sports and Tourism, Republic of Korea

Following the successful inaugural ASEAN-Korea Music Festival in 2020, the second edition continued to foster friendships and cultural exchanges among Korean and ASEAN youths through popular music. The digital festival showcased musical talents from ASEAN and Republic of Korea through a series of music videos. Singapore was represented by singer-songwriter Linying while CEO of music events company Take Back the Nights, Audrey Lim, spoke at a forum series about the genesis of the festival, the challenges faced in running a virtual reality event, and the future of the metaverse for the arts and entertainment sectors.

INSIDER PERSPECTIVES ON SINGAPORE ARTS NOW

WHEN 23 February 2022
WHERE Digital
PARTNER Asialink Arts

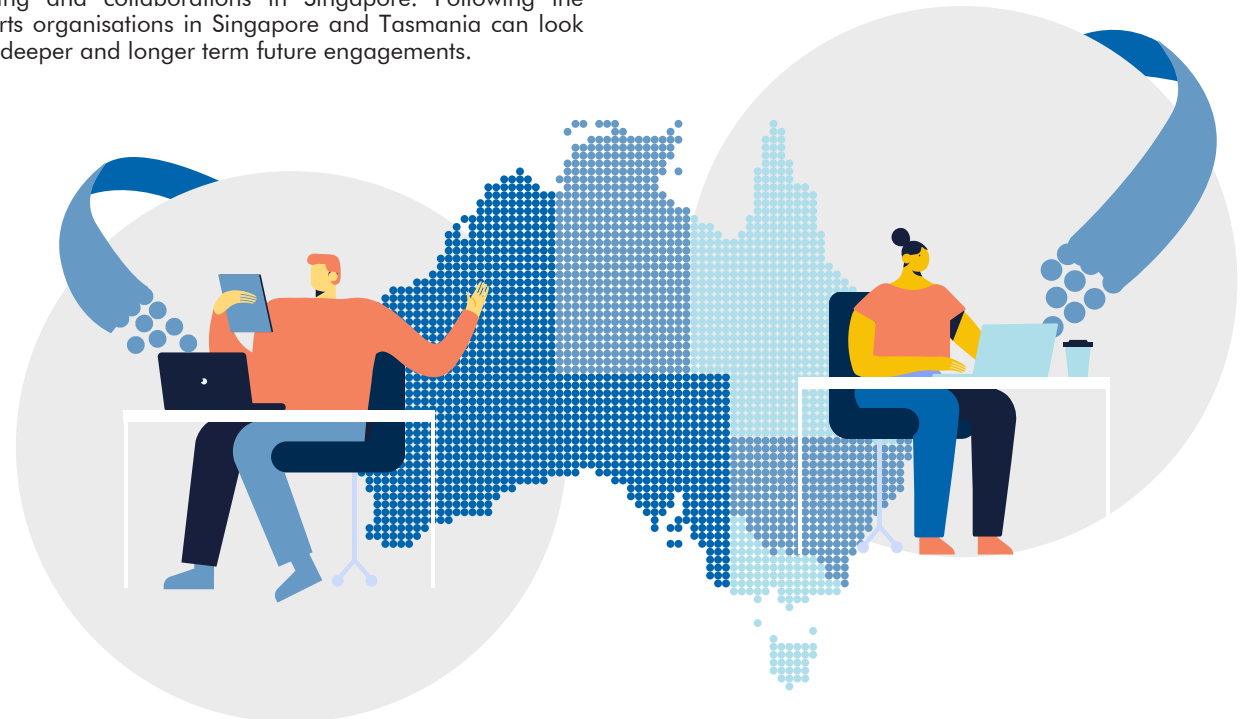
Organised by Australian intermediary Asialink Arts and supported by Tasmania's state government, this webinar introduced Singapore's arts landscape to the Tasmanian arts community, as part of Asialink Arts' efforts to develop market opportunities across Southeast Asia over the next three years.

Speakers included arts professionals and policy makers from Singapore, such as NAC Director (Visual Arts) Tay Tong, Producer and Programmer of The Esplanade Co Ltd, Shireen Abdullah, Founder and Owner of Yeo Workshop, Audrey Yeo, and Curator of Chan + Hori Contemporary, Khairuddin Hori. They shared about the various ariforms in Singapore and participated in a panel discussion on the current trends observed by Singapore arts venues, presenting platforms and markets. They also offered insights into successes and downsides related to recent international programming and collaborations in Singapore. Following the webinar, arts organisations in Singapore and Tasmania can look forward to deeper and longer term future engagements.

AUSTRALIA-SINGAPORE MICRO-RESIDENCY PROGRAMME

WHEN April – November 2021
WHERE Digital
PARTNER Australian Council for the Arts

Under the auspices of the government-level Memorandum of Understanding first signed in 2015, NAC and Australian Council for the Arts (AusCo) have been working closely to explore institution-level initiatives and programmes to encourage more artist networking and collaborations. Following the inaugural edition of the NAC-AusCo Micro-residency programme in 2020, the second run of the residency in 2021 took a fully digital format, and each country awarded two artists, Christina Chan and Robert Casteels with funding support. At the end of their residencies, the Singapore artists conducted sharing sessions about their projects.



CHAPTER 4

**STRIVING FOR
LONG-TERM
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ARTS VOLUNTEERISM

In 2021, NAC focused on developing the capabilities of arts volunteer managers by setting up and overseeing a Community of Practice (CoP) comprising over 30 volunteer managers from arts organisations including the National Gallery Singapore, Esplanade – Theatres on the Bay and OH! Open House. Participants attended three CoP sessions and discussed best practices around recruitment, management, and retention of arts volunteers. The CoP also equipped the volunteer managers with techniques and skills to engage with their pool of volunteers, and acted as a networking platform for them to share resources and support.

NAC also worked closely with the SG Cares Office, Ministry of Culture, Community and Youth to reach out to Volunteer Centres to raise awareness of volunteerism opportunities at Arts and Culture Nodes across the island. NAC also shared resources such as the Befriender's Arts Toolkit that volunteers can use with beneficiaries at social service agencies; as well as funding opportunities such as the WeCare Arts Fund and WeCare Arts Experiences.

The past two years of the COVID-19 pandemic were opportune moments to explore engaging with volunteers in different ways.

As many NAC programmes took on hybrid formats in 2021, volunteers also continued to contribute in various ways. They were pleased to usher physical audiences back into theatres as part of the Silver Arts Festival, and also found opportunity to participate in pre-recorded digital workshops and showcases.

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Senior volunteer Chan Hwee Ping (Middle) learning the handbell.

THE SUSTAIN THE ARTS (stART) FUND

The Sustain the Arts (stART) Fund is an initiative by NAC, supported by the private sector and matched dollar for dollar by the Cultural Matching Fund. It aims to boost the long-term sustainability of small arts organisations, and to nurture a culture of giving to the arts. Launched in 2021, contributions to the stART Fund enable arts groups to scale up their organisations in a sustainable manner, as well as develop their artistic talents.

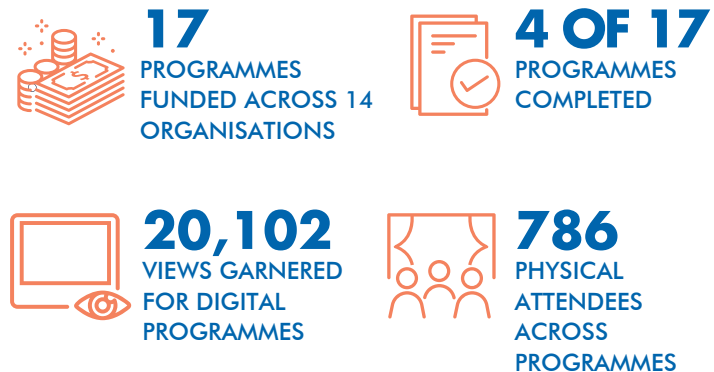
From November 2020 to December 2021, the stART Fund saw a 50% increase in donors through the arts groups' fundraising efforts, and raised close to \$6 million from 110 donors including founding donors Tote Board and Danny Yong, and major donors UOB Limited, Pierre Lorinet and Osbert Lyman.

To round off the year, NAC published the stART Fund Impact Evaluation Report summarising the achievements for 2021, and highlighting the impact and outcomes of the programme and organisational funding on all arts groups.



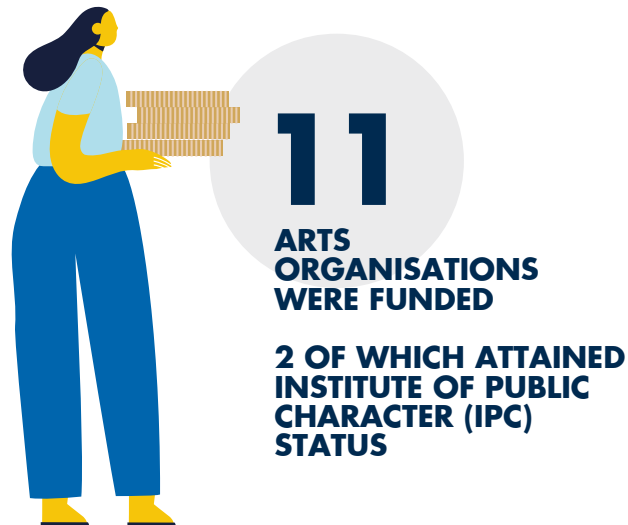
ACHIEVEMENTS UNDER PROGRAMME TRACK

To support the creation of inspiring works presented in both physical and digital formats, reaching wide and diverse audiences both locally and internationally.



ACHIEVEMENTS UNDER ORGANISATION TRACK

To further develop the organisational capabilities of the arts organisations and ensure that good governance practices are in place as they work towards Charity or IPC status.



PATRON OF THE ARTS AWARDS 2022



2022 Patron of the Arts Awards recipients with VIPs at the award ceremony.

KEY GIVING STATISTICS

- Over \$32.1 million contributed by 323 Patrons
- Over \$26.2 million cash contributions
- \$5.9 million in-kind contributions
- Over 30% first-time patrons

The Patron of the Arts Awards 2022 honoured 323 patrons, who continued their steadfast support for the arts despite challenging times during the COVID-19 pandemic in 2021. Among the distinguished patrons are Ngee Ann Kongsi, UOB Limited and UOL Group Limited, who contributed in cash and in-kind to support arts learning spaces and to inspire art appreciation among Singapore's diverse communities. This year also saw a 30% increase in new awardees who provided all-rounded support to elevate the local arts scene, such as Lim Lung Tieng, Dr Charles Toh, Christopher Chuah, Diana Koh Foundation, Osbert Lyman, Tanya Shariff & Sriram Vaidhya, and Sun Venture Pte Ltd. Other significant donations towards advancing arts education were given by long-time patrons, Keppel Care Foundation which established the Keppel Centre for Art Education at the National Gallery Singapore, and Dr Stephen Riady, who gave to Intercultural Theatre Institute in support of arts education in the performing arts.

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The Lion City Youth Jazz Festival, one of the programmes supported by the Cultural Matching Fund.
Credit: Jazz Association, Singapore

The Cultural Matching Fund (CMF), administered by NAC, has to date funded over 110 arts and heritage charities and provided dollar for dollar matching for over \$320 million in private cash donations to arts and heritage charities, and Institutes of Public Character (IPC).

Through the CMF's renewed emphasis on supporting smaller charities, many arts organisations have since benefitted, such as The Philharmonic Winds (Singapore) Ltd, Singapore Drama Educators Association and Jazz Association, complementing ongoing fundraising efforts such as the stART Fund. The CMF enables

recipients to curate impactful programmes, such as the *Lion City Youth Jazz Festival* that aims to welcome new musicians to the jazz scene in Singapore, and the Business Times Budding Artists Fund, which empowers financially disadvantaged children and youth to pursue the arts.

As the appointed Secretariat for CMF, NAC works with the Ministry for Culture, Community and Youth to ensure the CMF plays a critical role in encouraging cultural philanthropy in Singapore, and strengthening the entire ecosystem of Singapore's arts and heritage charities and IPCs.

GIVING WEEK 2021



The campaign received strong support from corporations and members of the public.
Credit: SAtheCollective, Maya Dance, DECK, Era Dance Theatre

WHEN | 1 – 31 December 2021
WHERE | Digital
PARTNER | National Volunteer and Philanthropy Centre

In conjunction with the National Volunteer and Philanthropy Centre (NVPC)'s SG Cares Giving Week, NAC launched an online giving campaign to support small arts groups during the pandemic. The campaign raised awareness about the pandemic's impact on small arts organisations, and appealed for donations to the stART Fund. The campaign raised close to \$52,000 from JCCI Singapore Foundation Limited and members of the public.



DIGITAL ENGAGEMENT STUDY

WHEN | September 2021 – June 2022
 WHERE | Digital

Since the inaugural study on Digital Engagement of Arts and Culture in 2016, NAC has embarked on the second edition of the study to understand the behaviours, sentiments, trends and patterns amongst arts audiences towards digital engagement of arts contents. The study aims to understand a consumer’s digital engagement journey, and the relationship between the four key touchpoints – searching, consuming, creating and sharing related information or contents digitally, as well as their willingness to pay for digital arts contents, so as to drive the long-term sustainability of the digital space in the arts sector. Insights derived will help to inform and shape strategies to strengthen our engagement, outreach, and programming in growing digital arts audiences.

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INTERNATIONAL PERCEPTION STUDY 2021

WHEN | March 2021 – March 2022
 WHERE | International & Digital

The International Perception Study aims to better understand international perceptions of and engagement with Singapore arts. Following the first study conducted in 2016, NAC embarked on the second edition of the study in 2021 to gather views and feedback from international arts and culture audiences and experts alike to identify key emerging trends and opportunities for international collaboration with Singaporean artists. The study was conducted in two phases which included in-depth interviews with industry experts and stakeholder surveys.



Singapore is one of the most vibrant Asian cities for arts and culture, only second behind Tokyo, Japan



Experts admire Singapore’s efforts and achievements in building the local arts scene and developing artists’ capabilities



Experts laud how Singapore has clear, long-term strategies for growing and supporting the arts sector. The reliable and sustained support helps artists build their pipelines and audience base.

HEAR65 DEEP DIVE AUDIENCE RESEARCH



Participants at a focus group discussion.

WHEN | January – July 2021

Commissioned in January 2021, the Hear65 Deep Dive Audience Research comprised desk research, in-depth interviews, focus group discussions and a quantitative survey with various Singaporean audience profiles including existing listeners and fans of homegrown music, as well as non-listeners. The study was centred around two main research questions on the meaning of homegrown music to Singaporeans and what potential offerings Hear65 could focus on when it came to monetisation.

The study revealed fundamental issues about the poor awareness of homegrown music, tied to existing negative perceptions and how local audiences are spoilt for choice when it comes to music. These issues had to be addressed before Hear65 could proceed to explore self-sustainability in the long term. More importantly, the research showed that Singaporeans are still open to homegrown music which fit their music tastes and preferences, and that Hear65’s content was effective in improving Singaporeans’ perceptions. The findings also provided ideas on how Hear65 could sharpen future strategies to reach audiences more effectively. Resources such as infographics and informative videos will be produced to share these findings with the wider music industry in Singapore.

NAC SURVEYS ON COVID-19 IMPACT ON ARTS FREELANCERS

WHEN | June 2020 – October 2021
WHERE | Digital

The COVID-19 pandemic had led to many arts organisations and venues cancelling live events and programmes, and adapting to other modes of presentation. This series of five surveys sought to understand the impact of the pandemic on arts Self-Employed Persons (SEPs) and freelancers, and their sentiments towards the Government’s support packages.

The surveys informed NAC on the financial impact of project cancellations and postponements on arts SEPs, as well as their awareness and utilisation of relief schemes during the pandemic. They also identified the skills development priorities of freelancers, and gave insight into SEPs’ perceptions of their future career paths in the arts.

The findings across the five surveys helped NAC adjust and refine the Council’s support schemes over the past year, such as the Capability Development of the Arts (CDSA) grant, Digital Presentation Grant (DPG), and Self-Employed Person Grant (SEPG). Survey respondents also provided feedback on other SEP-related grants administered by various government agencies, such as the COVID-19 Recovery Grant. The insights from the survey also helped NAC identify needs and priorities of freelancers in sustaining their arts careers, in order to enhance the range of programmes and support provided by the Arts Resource Hub.

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RESOURCES FOR THE COMMUNITY ARTS SECTOR

NAC has always looked to better equip the arts sector to engage various communities, by making available various resources that can help guide their process and help other stakeholders better understand the process involved. One such resource is the *Guide to Impacting Communities through the Arts*, a four-page guide that offers tips and considerations for approaching community arts initiatives. Made available online, the guide contains learning points from 24 arts engagement case studies, and aims to be a reference for artists, community partners, and anyone with an interest in engaging communities meaningfully in and through the arts.

Since 2019, NAC has also been piloting programmes that aim to bring communities together through the arts. With insights from those pilots, in 2021, NAC embarked on evaluating programme design and its impact on the community, and is currently developing resources to guide community partners, artists and anyone interested in engaging communities through the arts, to create programmes with social outcomes.

SOCIAL SECTOR LANDSCAPE SCAN

WHEN | March – November 2021
WHERE | Digital
PARTNERS | Social service agencies

In an effort to better identify gaps and opportunities, and to understand how different communities can be better engaged through the arts, NAC embarked on a landscape study on the level of arts engagement in the social sector. The study examined current levels of arts engagement efforts and challenges hindering the use of the arts. Qualitative interviews were conducted with 16 social service agencies (SSA) followed by a quantitative survey held with 113 SSA representatives.

The findings suggest that the arts are well entrenched in the social sector and are recognised for their benefits, such as enhancing the beneficiaries’ well-being and building social connectivity. Overall, key issues affecting arts programme planning include funding, information about suitable artists, resource limitations such as a lack of skilled manpower within SSAs to conduct programmes, and lack of senior management support within the SSAs.

With these findings, NAC will work closely with key partners in the social sector to improve SSAs’ access to arts funding, particularly through the WeCare Arts Fund. NAC will also identify new ways for social sector partners to have the capabilities and knowledge support, to better develop impactful arts programmes for their beneficiaries.



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STATEMENT BY MEMBERS OF THE COUNCIL

For the financial year ended 31 March 2022

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 2022.

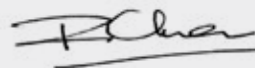
In the opinion of the Members of the Council,

- (a) the accompanying financial statements of the Council set out on pages F5 to F23 are drawn up so as to present fairly the financial position of the Council as at 31 March 2022 and the financial performance, changes in capital and reserves, and cash flows of the Council for the financial year then ended in accordance with the provisions of the Public Sector (Governance) Act 2018, Act 5 of 2018 (the “Public Sector (Governance) Act”), the National Arts Council Act, Chapter 193A (the “Act”), Singapore Charities Act, Chapter 37 and other relevant regulations (the “Charities Act and Regulations”) and Statutory Board Financial Reporting Standards (“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



Rosa Daniel
Chief Executive Officer

10 June 2022

INDEPENDENT AUDITOR’S REPORT TO THE MEMBERS OF NATIONAL ARTS COUNCIL

For the financial year ended 31 March 2022

Report on the Audit of the Financial Statements

Our opinion

In our opinion, the accompanying financial statements of National Arts Council (the “Council”) are properly drawn up in accordance with the provisions of the Public Sector (Governance) Act 2018, Act 5 of 2018 (the “Public Sector (Governance) Act”), the National Arts Council Act, Chapter 193A (the “Act”), Singapore Charities Act, Chapter 37 and other relevant regulations (the “Charities Act and Regulations”) and Statutory Board Financial Reporting Standards (“SB-FRS”), so as to present fairly, in all material respects, the state of affairs of the Council as at 31 March 2022 and the results, changes in capital and reserves and cash flows of the Council for the year ended on that date.

What we have audited

The financial statements of the Council comprise:

- the statement of comprehensive income and expenditure for the year ended 31 March 2022;
- the statement of financial position as at 31 March 2022;
- the statement of changes in capital and reserves for the year then ended;
- the statement of cash flows for the year then ended; and
- the notes to the financial statements, including a summary of significant accounting policies.

Basis for Opinion

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

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

Independence

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

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

For the financial year ended 31 March 2022 (Cont'd)

Other Information

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

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

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

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

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

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

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

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

Auditor's Responsibilities for the Audit of the Financial Statements

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

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

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

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

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

For the financial year ended 31 March 2022 (Cont'd)

Report on Other Legal and Regulatory Requirements

Opinion

In our opinion:

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

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

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

Basis for opinion

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

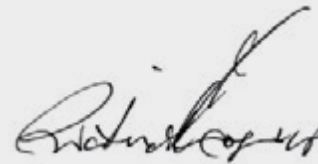
Responsibilities of Management for Compliance with Legal and Regulatory Requirements

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

Auditor's Responsibility for the Compliance Audit

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

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



PricewaterhouseCoopers LLP
Public Accountants and Chartered Accountants Singapore,
10 June 2022

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STATEMENT OF COMPREHENSIVE INCOME AND EXPENDITURE

For the financial year ended 31 March 2022

	Note	2021/2022 \$	2020/2021 \$
Operating income			
Contributions and donations	4	456,589	1,989,724
Sale of tickets		140	33,512
Rental income	5	8,956,306	9,292,958
Miscellaneous income		83,316	83,774
		9,496,351	11,399,968
Other income			
Interest income		408,641	1,285,841
		408,641	1,285,841
Other gain			
Revaluation (loss)/gain on financial assets at fair value through profit and loss		(305,889)	3,637,398
		(305,889)	3,637,398
Operating expenditure			
Staff costs	6	(24,146,908)	(22,784,162)
Staff welfare and development		(488,791)	(425,634)
Depreciation of property, plant and equipment	10	(21,475,891)	(21,586,348)
Grants, partnerships & commissions		(85,973,894)	(91,853,918)
Scholarships and bursaries		(922,425)	(166,082)
Fees for services		(3,672,290)	(3,264,974)
Rental for land and building		-	(100,283)
Other rental		(212,743)	(138,136)
Repairs and maintenance		(4,374,026)	(4,493,789)
Office and other supplies		(323,785)	(446,230)
Utilities		(122,603)	(107,177)
Transport, postage and communication		(570,529)	(449,568)
Advertising, publicity and promotion		(1,960,139)	(4,553,037)
Subsidy to arts housing scheme		(7,439,717)	(7,593,634)
Property, plant and equipment written off		(30,555)	(6,341)
Interest expense		(181,982)	(316,884)
Other operating expenses		(7,657,745)	(6,346,560)
		(159,554,023)	(164,632,757)
Deficit before grants		(149,954,920)	(148,309,550)
Grants			
Deferred capital grants amortised	13	3,696,256	3,303,215
Operating grants from government	15	147,317,327	144,071,540
		151,013,583	147,374,755
Net surplus/(deficit) and total comprehensive gain/(loss)		1,058,663	(934,795)

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

STATEMENT OF FINANCIAL POSITION

As at 31 March 2022

	Note	2021/2022 \$	2020/2021 \$
ASSETS			
Current assets			
Cash and cash equivalents	7	200,081,267	172,686,739
Financial assets at fair value through profit and loss	8	33,830,062	34,135,951
Other receivables, deposits and prepayment	9	4,602,515	5,094,312
		238,513,844	211,917,002
Non-current assets			
Property, plant and equipment	10	125,766,885	134,650,832
		125,766,885	134,650,832
Total assets		364,280,729	346,567,834
LIABILITIES			
Current liabilities			
Deferred capital grants	13	3,162,753	2,917,524
Other payables	14	44,224,103	43,304,164
Borrowings	16	6,420,897	8,029,904
Government grants	15	75,293,677	58,467,327
		129,101,430	112,718,919
Non-current liabilities			
Deferred capital grants	13	8,579,147	9,533,302
Borrowings	16	4,512,170	3,286,294
		13,091,317	12,819,596
Total liabilities		142,192,747	125,538,515
NET ASSETS		222,087,982	221,029,319
Capital and reserves			
Share capital	17	180,046,315	180,046,315
Capital account	18	651,974	651,974
Singapore Arts Endowment Fund	19	16,255,467	16,255,467
Accumulated surplus		25,134,226	24,075,563
		222,087,982	221,029,319

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 2022

	Note	Share capital \$	Capital account \$	Singapore Arts Endowment Fund \$	Accumulated surplus \$	Total \$
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2021/2022						
Balance as at 1 April 2021		180,046,315	651,974	16,255,467	24,075,563	221,029,319
Total comprehensive gain		-	-	-	1,058,663	1,058,663
Balance as at 31 March 2022		180,046,315	651,974	16,255,467	25,134,226	222,087,982
2020/2021						
Balance as at 1 April 2020		180,130,015	651,974	16,255,467	25,010,358	222,047,814
Total comprehensive loss		-	-	-	(934,795)	(934,795)
Return of share capital	17	(83,700)	-	-	-	(83,700)
Balance as at 31 March 2021		180,046,315	651,974	16,255,467	24,075,563	221,029,319

STATEMENT OF CASH FLOWS

For the financial year ended 31 March 2022

	Note	2021/2022 \$	2020/2021 \$
Cash flows from operating activities			
Deficit before grants		(149,954,920)	(148,309,550)
Adjustments for:			
- Depreciation of property, plant and equipment		21,475,891	21,586,348
- Loss/(gain) on disposal of property, plant and equipment		39,375	(2,703)
- Property, plant and equipment written off		30,555	6,341
- Revaluation loss/(gain) on financial assets at fair value through profit and loss		305,889	(3,637,398)
- Interest expense		181,982	316,884
- Interest income		(408,641)	(1,285,841)
		(128,329,869)	(131,325,919)
Changes in working capital:			
- Other receivables, deposits and prepayments		431,183	(1,357,054)
- Other payables		817,372	6,505,354
Net cash used in operating activities		(127,081,314)	(126,177,619)
Cash flows from investing activities			
Purchase of property, plant and equipment		(2,928,365)	(2,538,429)
Proceeds from disposal of property, plant and equipment		280	2,144
Interest income received		469,255	2,393,763
Net cash used in investing activities		(2,458,830)	(142,522)
Cash flows from financing activities			
Government grants received		167,131,007	146,027,886
Principal payments of lease liability		(10,014,353)	(10,034,730)
Interest paid		(181,982)	(316,884)
Reduction of capital from Minister of Finance		-	(83,700)
Net cash provided by financing activities		156,934,672	135,592,572
Net increase in cash and cash equivalents		27,394,528	9,272,431
Cash and cash equivalents at beginning of financial year		172,686,739	163,414,308
Cash and cash equivalents at end of financial year	7	200,081,267	172,686,739

NOTES TO THE FINANCIAL STATEMENTS

For the financial year ended 31 March 2022

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

1. General information

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

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

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

The principal activities of the Council are:

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

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

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

Included in the Council, is Support for the Arts Fund which has been re-conferred with the status of Institution of a Public Character (IPC) for a period of 3 years commencing 1 August 2020 to 31 July 2023.

2. Significant accounting policies

2.1 Basis of preparation

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

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

Interpretations and amendments to published standards effective in 2021/2022

On 1 April 2021, the Council adopted the new or amended SB-FRS and INT SB-FRS that are mandatory for application for the financial year. Changes to the Council's accounting policies have been made as required, in accordance with the transitional provisions in the respective SB-FRS and INT SB-FRS.

NOTES TO THE FINANCIAL STATEMENTS

For the financial year ended 31 March 2022

2. Significant accounting policies (continued)

2.1 Basis of preparation (continued)

Interpretations and amendments to published standards effective in 2021/2022 (continued)

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

2.2 Revenue recognition

- (a) Income derived from sale of tickets, advertisements and rental of arts housing and other facilities is recognised when services have been rendered;
- (b) Cash contributions and donations are recognised as income when the Council obtains control of the donations or the right to receive the donation.

Donations with restrictions and/or conditions attached are recognised as income if the restrictions and conditions are within the Council's control and there is sufficient evidence that the conditions will be met. Otherwise, these donations are recognised and taken to the "deferred donations" account until the above criteria are fulfilled or when the restrictions and/or conditions are met.
- (c) Contributions/sponsorships-in-kind are measured at the fair value of the contributions received and are recognised as income when the rights to receive the contributions/sponsorships-in-kind have been established.
- (d) Interest income is recognised using the effective interest method; and
- (e) Rental income from operating leases (net of any incentives given to the lessees) is recognised on a straight-line basis over the lease term.

2.3 Government grants

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

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

losses already incurred or for the purpose of giving immediate financial support to the Council with no future related costs are recognised in the statement of comprehensive income and expenditure in the period in which they become receivable.

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

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

2.4 Employee compensation

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

(a) *Defined contribution plans*

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

(b) *Employee leave entitlement*

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

2.5 Property, plant and equipment

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

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

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2. Significant accounting policies (continued)

2.5 Property, plant and equipment (continued)

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

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

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

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

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

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

2.6 Impairment of non-financial assets

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

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

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

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

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

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

2.7 Financial assets

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

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

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

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2. Significant accounting policies (continued)

2.7 Financial assets (continued)

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

(i) At initial recognition

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

(ii) At subsequent measurement

1. Debt instrument

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

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

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

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

(ii) At subsequent measurement (continued)

1. Debt instrument (continued)

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

2. Equity investments

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

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

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

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2. Significant accounting policies (continued)

2.8 Other payables

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

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

2.9 Fair value estimation of financial assets and liabilities

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

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

2.10 Leases

(i) When the Council is the lessee

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

- Right-of-use assets

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

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

- Right-of-use assets (continued)

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

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

- Lease liabilities

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

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

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

- Short term and low value leases

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

(ii) When the Council is the lessor

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

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

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2. Significant accounting policies (continued)

2.10 Leases (continued)

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

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

2.11 Provisions

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

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

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

2.12 Currency translation

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

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

2.13 Cash and cash equivalents

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

2.14 Capital

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

3. Critical accounting estimates, assumptions and judgements

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

Critical accounting estimates and assumptions

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

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

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

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

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3. Critical accounting estimates, assumptions and judgements (continued)

Critical accounting estimates and assumptions (continued)

(ii) Key source of estimation uncertainty

Useful lives of property, plant and equipment

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

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

4. Contributions and donations

Contributions and donations of \$456,589 (2020/2021: \$1,989,724) was received for the financial year, of which \$426,000 (2020/2021: \$261,000) tax deductible donations were received through Support for the Arts Fund.

5. Rental income

	2021/2022 \$	2020/2021 \$
Rental income (a)	8,956,306	9,292,958
Government grant income (b)	534,650	885,653
Less: Government grant expense (b)	(534,650)	(885,653)
	8,956,306	9,292,958

(a) Rental income

The rental income for the financial year ended 31 March 2022 was \$8,956,306 (2020/2021: \$9,292,958) inclusive of rental waiver of \$437,211 (2020/2021: \$488,941) provided to eligible tenants.

(b) Government grant income and expense

Government grant income relates to cash grant received from the MCCY to waive up to 1.5 months of rental to eligible tenants.

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

6. Staff costs

	2021/2022 \$	2020/2021 \$
Wages and salaries	21,062,656	19,728,937
Employer's contribution to CPF	3,084,252	3,055,225
	24,146,908	22,784,162

7. Cash and cash equivalents

	2021/2022 \$	2020/2021 \$
Bank balances	1,053,112	383,873
Cash held under CLM scheme managed by AGD	199,028,155	172,302,866
	200,081,267	172,686,739

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

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8. Financial assets at fair value through profit and loss

	2021/2022	2020/2021
	\$	\$
Investments through quoted unit trusts		
Beginning of financial year	34,135,951	30,498,553
Revaluation (loss)/gain	(305,889)	3,637,398
End of financial year	<u>33,830,062</u>	<u>34,135,951</u>

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

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

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

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

9. Other receivables, deposits and prepayments

	2021/2022	2020/2021
	\$	\$
Current		
Receivables due from:		
- Tenants	12,102	-
- Totalisator Board	3,709,950	2,865,300
- Others	82,279	19,367
	<u>3,804,331</u>	<u>2,884,667</u>
Interest receivable	245,262	305,876
Secoded staff costs recoverable	533,726	1,884,150
Prepayments	19,196	19,619
	<u>4,602,515</u>	<u>5,094,312</u>

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

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10. Property, plant and equipment

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	Works of art \$	Work-in- progress \$	Building works & improvement \$	Renovations \$	Plant and machinery \$	Office equipment, vehicles and audio visual equipment \$	Stage related and musical equipment \$	Public artworks \$	Leasehold property \$	Leasehold land and buildings \$	Total \$
2021/2022											
Cost											
Beginning of financial year	263,216	944,771	133,985,102	38,810,830	9,731,529	12,722,002	13,919,139	754,942	14,617,726	33,637,927	259,387,184
Additions*	-	1,951,952	-	713,548	25,387	296,443	-	-	-	10,026,652	13,013,982
Transfer	-	(2,771,287)	-	91,558	974,150	1,616,044	89,535	-	-	-	-
Disposals/written off	-	-	-	-	-	(295,532)	-	-	-	(1,134,897)	(1,430,429)
End 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	42,529,682	270,970,737
Accumulated depreciation and impairment											
Beginning of financial year	-	-	31,255,141	27,822,459	7,956,864	10,460,624	12,184,491	754,942	13,639,677	20,662,154	124,736,352
Depreciation charge	-	-	4,466,287	2,369,381	1,123,356	1,653,916	1,327,578	-	489,025	10,046,348	21,475,891
Disposals/written off	-	-	-	-	-	(264,977)	-	-	-	(743,414)	(1,008,391)
End of financial year	-	-	35,721,428	30,191,840	9,080,220	11,849,563	13,512,069	754,942	14,128,702	29,965,088	145,203,852
Net book value											
End of financial year	263,216	125,436	98,263,674	9,424,096	1,650,846	2,489,394	496,605	-	489,024	12,564,594	125,766,885

* Included \$325,328 (2020/2021: \$222,761) relating to additions to property, plant and equipment that is unpaid as at end of financial year (Note 14).

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10. Property, plant and equipment (continued)**CHAIRMAN'S STATEMENT****CEO'S REVIEW****COUNCIL MEMBERS****SENIOR MANAGEMENT****ORGANISATION STRUCTURE****HIGHLIGHTS OF THE YEAR****#NAC30****SUPPORTING THE ARTS THROUGH DIFFICULT TIMES****CHAPTER 1 BUILDING A CONNECTION WITH THE ARTS****CHAPTER 2 CONNECTING WITH DIVERSE COMMUNITIES****CHAPTER 3 BRINGING THE ARTS BEYOND OUR SHORES****CHAPTER 4 STRIVING FOR LONG-TERM SUSTAINABLE GROWTH****FINANCIALS****ANNEXES**

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

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

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11. Leases – The Council as a lessee

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

(a) Carrying amounts

ROU assets classified within Property, plant and equipment

	2021/2022	2020/2021
	\$	\$
Leasehold land and buildings	12,564,594	12,975,773

(b) Depreciation charge during the year

	2021/2022	2020/2021
	\$	\$
Leasehold land and buildings	10,046,348	10,076,059

(c) Interest expense

	2021/2022	2020/2021
	\$	\$
Interest expense on lease liabilities	181,982	316,884

(d) Lease expense not capitalised in lease liabilities

	2021/2022	2020/2021
	\$	\$
Lease expense – short-term leases	28,248	28,248
Lease expense – low-value leases	291,911	219,076
Total	320,159	247,324

(e) Total income from subleasing ROU assets was \$8,956,306 (2020/2021: \$9,292,958).

(f) Total cash outflow for all the leases was \$10,516,494 (2020/2021: \$10,598,938).

(g) Addition of ROU assets during the financial year 2021 was \$10,026,652 (2020/2021: \$1,332,101).

12. Leases – The Council as a lessor

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

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

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

	2021/2022	2020/2021
	\$	\$
Less than one year	432,542	1,057,120
One to two years	138,421	277,560
Two to five years	38,581	60,172
Total undiscounted lease payment	609,544	1,394,852

13. Deferred capital grants

	2021/2022	2020/2021
	\$	\$
Beginning of financial year	12,450,826	13,268,706
Amount transferred from government grants (Note 15)	2,987,330	2,485,335
Deferred capital grants amortised	(3,696,256)	(3,303,215)
End of financial year	11,741,900	12,450,826
Current	3,162,753	2,917,524
Non-current	8,579,147	9,533,302
	11,741,900	12,450,826

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14. Other payables

	2021/2022	2020/2021
	\$	\$
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Deposits received	465,964	423,061
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Payables due to:		
- CPF Board	1,362,092	1,416,505
- Arts groups	1,391,114	715,289
- Purchase of fixed assets	3,686	31,699
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Accruals for:		
- Unutilised employee annual leave entitlement	1,209,921	1,217,142
- Cultural Medallion & Young Artist Award	3,063,681	3,032,033
- General grants, partnerships & commissions	18,655,842	18,060,741
- Operating grants	11,491,451	11,264,650
- Purchase of fixed assets	321,642	191,062
- Others	1,922,707	1,739,972
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Deferred income	53,484	98,948
Deferred donation	579,491	485,658
Sinking fund for arts housing properties	1,239,213	1,093,439
Other payables	2,463,815	3,533,965
	44,224,103	43,304,164

15. Government grants

	2021/2022	2020/2021
	\$	\$
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Current		
Beginning of financial year	58,467,327	58,996,316
Government grants received	167,131,007	146,027,886
	225,598,334	205,024,202
Less:		
Transfer to deferred capital grants (Note 13)	(2,987,330)	(2,485,335)
Transfer to statement of comprehensive income and expenditure	(147,317,327)	(144,071,540)
	(150,304,657)	(146,556,875)
	75,293,677	58,467,327

As at 31 March 2022, the current liabilities amount of \$75,293,677 (2020/2021: \$58,467,327) relates to amounts earmarked for expenditures in the subsequent financial year.

To help the organisations in the arts and related sectors in sustaining the arts during COVID-19 outbreak, the Council rolled out the Arts and Culture Resilience Package (ACRP) and other support measures in FY2020/2021 and subsequently extended to FY2021/2022. The ACRP included various schemes such as operating grants paid to the arts and culture sector to defray their operating costs, to provide rental waivers, to subsidise venue hire and in-house production costs and other financial support to sustain the livelihood of arts and culture freelancers and organisation. The initiatives bring the total expected relief measures for the arts and related sectors of \$75 million, following the top-up of \$20 million in FY2021/2022 as announced and supported by MCCY, through operating grants from government to the Council.

16. Borrowings

	2021/2022	2020/2021
	\$	\$
<i>Current</i>		
Lease liabilities	6,420,897	8,029,904
<i>Non-current</i>		
Lease liabilities	4,512,170	3,286,294
Total borrowings	10,933,067	11,316,198

Reconciliation of liabilities arising from financing activities

	1 April 2021	Principal and interest payments	Non-cash changes			31 March 2022	
			Addition during the year	Adjustment	Lease termination		
Lease liabilities	11,316,198	(10,196,335)	9,983,050	-	(351,828)	181,982	10,933,067

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17. Share capital

	2021/2022	2020/2021
	\$	\$
Beginning of financial year	180,046,315	180,130,015
Reduction during the financial year	-	(83,700)
End of financial year	<u>180,046,315</u>	<u>180,146,315</u>

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

18. Capital account

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

19. Singapore Arts Endowment Fund

	2021/2022	2020/2021
	\$	\$
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:

	2021/2022	2020/2021
	\$	\$
Contracted capital expenditure	<u>391,092</u>	<u>2,176,885</u>

21. Financial risk management

Financial risk factors

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

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

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

(a) Market risk

(i) Currency risk

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

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21. Financial risk management (continued)

(a) Market risk (continued)

(ii) Price risk

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

The price risk associated with these investments is the potential loss resulting from a decrease in prices. The Council has used a sensitivity analysis technique that measures the estimated change to the statement of comprehensive income and expenditure, and capital and reserves of either an instantaneous increase or decrease of 10% in quoted investment prices, from the rates applicable at 31 March 2022 and 2021, for each class of financial instrument with all other variables constant.

Price risk sensitivity analysis

The effect of the price of investments increase or decrease by 10%, on surplus for the year ended 31 March 2022 and 31 March 2021 is as follows:

	2021/2022	2020/2021
	\$	\$
Effect of an increase in 10% of quoted prices		
Increase in surplus	3,383,006	3,413,595
Increase in capital and reserves	3,383,006	3,413,595
Effect of a decrease in 10% of quoted prices		
Decrease in surplus	(3,383,006)	(3,413,595)
Decrease in capital and reserves	(3,383,006)	(3,413,595)

(iii) Interest rate risk

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

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

(b) Credit risk

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

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

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

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

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

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21. Financial risk management (continued)

(b) Credit risk (continued)

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

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

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

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

Included in the Council's receivables from tenants are receivables with a carrying value of \$14,496 (2020/2021: \$Nil) that are past due at the financial position date but not impaired. No allowance for impairment loss is made as there is no significant change in credit quality.

(c) Liquidity risk

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

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

(c) Liquidity risk (continued)

	Less than 1 year \$'000	Between 1 and 2 years \$'000	Between 2 and 5 years \$'000
At 31 March 2022			
Other payables	44,224,103	-	-
Lease liabilities	6,494,729	3,143,864	1,396,190
	<u>50,718,832</u>	<u>3,143,864</u>	<u>1,396,190</u>
At 31 March 2021			
Other payables	43,304,164	-	-
Lease liabilities	8,171,479	2,604,682	703,149
	<u>51,475,643</u>	<u>2,604,682</u>	<u>703,149</u>

(d) Capital risk

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

(e) Fair value of financial assets and financial liabilities

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

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

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

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

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21. Financial risk management (continued)

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

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

Level 1
\$

At 31 March 2022

Financial assets at fair value through profit and loss (Note 8)	33,830,062
Total assets	<u>33,830,062</u>

At 31 March 2021

Financial assets at fair value through profit and loss (Note 8)	34,135,951
Total assets	<u>34,135,951</u>

There were no significant transfers between levels of the fair value hierarchy for the year ended 31 March 2022.

(f) Financial instruments by category

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

	2021/2022	2020/2021
	\$	\$
Financial assets	238,494,648	211,897,383
Financial liabilities, at amortised cost	<u>54,524,195</u>	<u>54,035,756</u>

22. Significant related party transactions

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

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

	2021/2022	2020/2021
	\$	\$
Fees for services paid	1,038,251	1,011,619
Grants disbursed	41,010,229	37,251,652
Rental of venues paid	147,431	40,316
Purchase of fixed assets	918,020	891,923
Rental income received	<u>(640,597)</u>	<u>(486,811)</u>

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

	2021/2022	2020/2021
	\$	\$
Fees for services paid	3,739,419	2,435,633
Grants disbursed	1,433,062	1,810,786
Principal payment of lease liabilities and interest expense	10,909,871	11,174,709
Fees for services reimbursed	<u>(3,051,985)</u>	<u>(238,692)</u>

Key management personnel compensation

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

Key management personnel compensation is as follows:

	2021/2022	2020/2021
	\$	\$
Salaries, bonuses and other short-term benefits	4,097,755	3,512,055
CPF contribution	252,805	257,153
	<u>4,350,560</u>	<u>3,769,208</u>

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For the financial year ended 31 March 2022

22. Significant related party transactions (continued)

Council Members' allowances are as follows:

	2021/2022	2020/2021
	\$	\$
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	13,339	-
Members of Audit Committee	40,824	50,625
Members	36,488	25,320
Public Sector Officers		
Members of Audit Committee	16,875	16,875
Members	8,440	8,440

23. New or revised accounting standards and interpretations

Below are the mandatory standards, amendments and interpretations to existing standards that have been published, and are relevant for the Council's accounting periods beginning on or after 1 April 2022 and which the Council has not early adopted:

- (a) Amendments to SB-FRS 1 Presentation of Financial Statements (effective for annual periods beginning on or after 1 January 2023)
- (b) Amendments to SB-FRS 8 Accounting Policies, Changes in Accounting Estimates and Errors (effective for annual periods beginning on or after 1 January 2023)
- (c) Amendments to SB-FRS 16 Property, Plant and Equipment (effective for annual periods beginning on or after 1 January 2022)
- (d) Amendments to SB-FRS 37 Provisions, Contingent Liabilities and Contingent Assets (effective for annual periods beginning on or after 1 January 2022)
- (e) Amendments to SB-FRS 103 Definition of a Business (effective for annual periods beginning on or after 1 January 2022)

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

24. Authorisation of financial statements

These financial statements were authorised for issue by the Members of the Council on 10 June 2022.

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COUNCIL MEMBERS AND COMMITTEES

16TH BOARD OF COUNCIL MEMBERS

The following members are serving on the Council from 1 September 2021 to 31 August 2024.

CHAIRMAN

Goh Swee Chen
Chairman
NTU Board of Trustees

DEPUTY CHAIRMAN

Wilson Tan Wee Yan
Chairman
Arts House Limited

MEMBERS

Rosa Daniel
Chief Executive Officer
National Arts Council

Professor Liow Chinyong Joseph
Dean, College of Humanities,
Arts and Social Science
Nanyang Technological University

Sharon Ang
Group Director (Planning)
Ministry of Health

Tan Chen Kee
Deputy Director-General of Education
(Schools) & Director of Schools
Ministry Of Education

Beatrice Chia-Richmond
Creative Director
Presplay Pte Ltd

Tan Kay Ngee
Principal Architect
Kay Ngee Tan Architects

Warren Fernandez
Editor-in-Chief
(English/Malay/Tamil Media Group)
SPH Media Trust

Karen Teo
Vice President
APAC Global Business Group
Meta

Goh Geok Cheng
Group Chief Performance Officer
FWD Group

Dr Wong Tien Hua
Director
Mutual Healthcare Pte Ltd

Azman Jaafar
Managing Partner
RHTLaw Asia LLP

Wahab Yusoff
Vice President (Asia Pacific)
Delinea

Anne Lee
Investments Director
Bowen Enterprises Pte Ltd

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).

PEOPLE & CULTURE COMMITTEE

CHAIRMAN Goh Swee Chen

MEMBERS Tan Chen Kee
Professor Liow Chinyong Joseph
Rosa Daniel

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.

CULTURAL MEDALLION AND YOUNG ARTIST AWARD SELECT PANEL

CHAIRMAN Goh Swee Chen

MEMBERS Beatrice Chia-Richmond
Tan Kay Ngee
Rosa Daniel

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

TECHNOLOGY COMMITTEE

CHAIRMAN Warren Fernandez

MEMBERS Dr Wong Tien Hua
Wahab Yusoff
Karen Teo
Rosa Daniel

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.

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15TH BOARD OF COUNCIL MEMBERS

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

CHAIRMAN

Goh Swee Chen
Chairman
NTU Board of Trustees

DEPUTY CHAIRMAN

Wilson Tan Wee Yan
Chairman
Arts House Limited

MEMBERS

Rosa Daniel
Chief Executive Officer
National Arts Council

Sharon Ang
Group Director (Planning)
Ministry of Health

Dr Meira Chand
Writer

Warren Fernandez
Editor-in-Chief
(English/Malay/Tamil Media Group)
SPH Media Trust

Azman Jaafar
Managing Partner
RHTLaw Asia LLP

Anne Lee
Investments Director
Bowen Enterprises Pte Ltd

Pierre Lorinet
Non-Executive Director
Trafigura Group

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

Tan Chen Kee
Deputy Director-General of Education
(Schools) & Director of Schools
Ministry Of Education

Dr Wong Tien Hua
Director
Mutual Healthcare Pte Ltd

AUDIT COMMITTEE

CHAIRMAN Professor Sum Yee Loong

MEMBERS Sharon Ang
Azman Jaafar
Anne Lee
Pierre Lorinet

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

HUMAN RESOURCE COMMITTEE

CHAIRMAN Goh Swee Chen

MEMBERS Tan Chen Kee
Dr Wong Tien Hua
Rosa Daniel

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

CULTURAL MEDALLION AND YOUNG ARTIST AWARD SELECT PANEL

CHAIRMAN Goh Swee Chen

MEMBERS Dr Meira Chand
Warren Fernandez
Rosa Daniel

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

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NATIONAL ORCHESTRAS

Singapore Chinese Orchestra Company Limited

Singapore Symphonia Company Limited

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MAJOR COMPANY

DANCE

Apsaras Arts Ltd

Bhaskar's Arts Academy Ltd

Dance Ensemble Singapore Ltd

Era Dance Theatre Limited

Frontier Danceland Ltd

O School Ltd

RAW Moves Ltd

Singapore Ballet

Singapore Chinese Dance Theatre

T.H.E Dance Company Ltd

The Arts Fission Company Ltd

LITERARY ARTS

Sing Lit Station Limited

Singapore Book Council Limited

MULTI-DISCIPLINARY

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

SAthecollective Ltd

Siong Leng Musical Association

The Observatory Music Ltd

The TENG Company Ltd

THEATRE

Cake Theatrical Productions Ltd

Checkpoint Theatre Limited

Chinese Theatre Circle Limited

Drama Box Ltd

Nam Hwa Opera Limited

Nine Years Theatre Ltd

Pangdemonium Theatre Company Ltd

Paper Monkey Theatre Ltd

Singapore Repertory Theatre Ltd

S'pore Drama Educators Association

Teater Ekamatra Ltd

The Finger Players Ltd

The Necessary Stage Ltd

The Theatre Practice Ltd

TheatreWorks (Singapore) Ltd

Toy Factory Productions Ltd

Traditional Arts Centre (Singapore) Ltd.

WILD RICE LTD

Young People's Performing Arts Ensemble Ltd

VISUAL ARTS

Art Outreach Singapore Ltd

Art Photography Centre Ltd

Objectifs Centre Ltd

Oh Open House Limited

Chinese Calligraphy Society Of Singapore

GRANTS RECIPIENTS

SEED GRANT

MUSIC

Resound Collective Limited

CREATION GRANT

LITERARY ARTS

Chiang Sheue Liang

Chua Hak Lien (Dave Chua)

MUSIC

Koh Bee Tuan Joyce

THEATRE

Sim Chi Yin

Lay Chin Ng (Zelda Tatiana Ng)

PRODUCTION GRANT

THEATRE

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DANCE

Artistari Gentari (ATG) Ltd
 Arts Group (Perkumpulan Seni)
 Azpirasi
 Bharathaa Arts Ltd
 Chowk Productions Ltd
 Decadance Co Limited
 DIAN Dancers
 Flamenco Sin Fronteras Ltd
 Khairul Shahrin Bin Muhamad Johry
 Maya Dance Theatre Ltd
 Muhammad Sharul Bin Mohammed
 Omkar Arts
 Ryan Lim Kai Jie
 Shantha Ratii Initiatives (SRI) Ltd
 Sherene Jeevitha Joseph
 Sigma Contemporary Dance
 Singapore Dance Alliance Limited
 Sri Warisan - Som Said Performing Arts Limited
 Stirring Ground LLP
 Syarifuddin Bin Sahari
 Tampines Arts Troupe
 Trdo Ltd
 Xin Yi Dance Company

LITERARY ARTS

Association of Singapore Tamil Writers
 Grassroots Book Room Pte Ltd

Low Kiah Hwee
 Majlis Pusat Singapura
 Mignon Bravo Dutt
 Poetry Festival (Singapore)
 Red Hare Studios
 Storytelling Association (Singapore)
 Text And Image Studies Society

MULTI-DISCIPLINARY

Club Rainbow (Singapore)
 Lokka Lekkr LLP
 Variasi Performing Arts

MUSIC

19SixtyFive Pte Ltd
 Association Of Composers (Singapore)
 Chamber Music And Arts Singapore Limited
 dBm
 Dicapella Dizi Ensemble
 Dominic Chin Haoyuan
 Duo Tarenna
 Exuberance Percussion Ltd.
 G.A. Studio Private Limited
 Gerald Tierney Fernandez
 Guzheng Association (Singapore)
 Harmonica Aficionados Society
 Joel Tan Zhuo Yi
 Konzert Pte Ltd

Lai Chern Wen, Reuben
 Li Churen
 Lien Boon Hua
 Lim Tiong Han Benjamin
 Lim Yu Charles
 Loh Kai Wen, Kevin
 More Than Music
 Musicians' Initiative Ltd
 Ocean Butterflies Music Pte Ltd
 Phua Peh Ming Samuel
 Raffles Singers
 re:mix
 Red Dot Baroque Ltd
 Renta Collective
 Reverberance Ltd.
 Richard Wagner Association (Singapore)
 Robert Casteels
 Schola Cantorum Singapore Ltd
 Singapore Chinese Music Federation
 Singapore Indian Fine Arts Society, The
 Singapore Wind Symphony
 Sng Zheng
 Sri Setia Pulau Singa
 Summations
 Tan Shi Yu
 T'ang Quartet Limited
 The Basement Studio
 The Harp Association (Singapore)
 The Harp Quarterly

The Opera People Ltd
 The Singapore Lyric Opera Limited
 The Singapore Youth Choir Ltd
 The Traditional Malay Music Consortium
 Thunder Rock School Pte Ltd
 V Punithan
 Venture Music Asia Ltd
 Vox Camerata
 Wadah Seni Entertainment
 Wayfarer Sinfonietta
 Wind Bands Association Of Singapore
 Xiao Chunyuan
 Yap Gim Hong

THEATRE

A Yagnya
 AGAM Ltd
 AK Theatre Ltd
 Anggerik Tmsk Bangsawan LLP
 Arts Theatre Of S'pore Ltd
 Chew Chang Sheng Derrick
 Children's Stage Of Arts Production
 Chinese Opera And Drama Society (Singapore)
 Chinese Opera Ensemble Ltd.
 Chinese Opera Studio
 Danial Matin Bin Zaini
 Muhammad Khairulnizam
 Nandabalan Panneerselvam (Hemang Yadav)
 Ping Sheh Singapore

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THEATRE (CONT'D)

SITFE Ltd

Sam Kiang Huay Kwan, The

Shalaka Ranadive

Sight Lines Productions

Sing'theatre Ltd

Split Theatre

Tang Renaissance

TAS Theatre Company Singapore Ltd

Teater Kami Ltd

VISUAL ARTS

Ac43 Private Limited

Adeline Kueh Siaw Hui

Ahmad Tarmizi Bin Mohamed Moehtar

Ang Siew Ching

Artcommune Gallery Pte Ltd

Boo Sze Yang

Chay Wei Qin

Chen Liang

Chiang Hai Tat

Chua Chye Teck

Delia Prvacki

Federation Of Art Societies

Gajah Gallery

Global Cultural Alliance Limited

Gnani Arts Pte Ltd

Goh Wei Wei, Hazeleen

Grey Projects Pte. Ltd.

Hazel Lim-Schlegel Suxian

Ipreciation Pte Ltd

Jaxton Su Jingxiang

Joanne Ho Sau Leng

Kamal Arts Ltd

Lai Yu Tong

Lay Chun Ming

Ling Pei Yi Alina

Mack Zhi Fang, Wendy

Melissa Tan Wei-Xiang

Miao Hua Chinese Art Society

Ming Liu Art Pte Ltd

Modern Art Society

Muhammad Fauzi Bin Johan

Mulan Gallery Pte Ltd

Nanyang Academy Of Fine Arts Alumni Association

Nanyang Clay Group

Oh Chai Hoo

Ong Hong Seng

Ong Liang Jie Alvin

Participate In Design Limited

Primz Gallery Pte Ltd

Priyageetha D/O Diayalan

Sculpture Society (Singapore)

Seet Yun Teng

Siaw-Tao Chinese Seal-Carving, Calligraphy &

Painting Society

Sim Hui Zhen Crystal

Singapore Art Book Fair Pte Ltd

Suriani Binti Suratman

Tan Jizhen Kristine

Tan Qian Yi

Tay Wei Teck, Calvin

Teh Yu Xuan

Thachna Murari Balakrishnan

The Meshminds Foundation Ltd

The Singapore Watercolour Society

The Society Of Chinese Artists

The Substation Ltd

Tony Sugiarta

Valerie Ng Lay Peng

Wang Ruobing

Wendy Cheong Wan Lu (Singapore Clay

Festival)

Yong Wei Ling Ivy

MUSIC (EP/ALBUM)

Aeriqah Li'an Chang

Ahmadul Amin Bin Haron

Amos Anand Judah

Benjamin Hum Ping Geng

De Cotta Timothy Alexander

Goh Zhaoxiong Ronald

Lin Ying

Nur Ashidy Bin Ridwan

RELE Pte Ltd

Riza Hamizan Bin Mahmud

Swarhythm

Wong Jie Ning, Jaime

Wong Lih Huey

Zora Imani Smith

PUBLISHING

LITERARY ARTS

Alfred Kroener Verlag Gmbh & Co. Kg

Balestier Press Pte Ltd

Chou Sing Chu Foundation

City Book Room

Contemporary Arts Research Association

CulturBooks Verlag

Difference Engine Pte Ltd

Epigram Books Pte Ltd

Equatorial Wind Cultural Association

General Society For Chinese Classical Poetry

(International)

Hazliana Binte Mohamed Lahir

I Lo-Fen

Indrajit S/O Perumal Pillay

Lai Yong Taw

Lee Hock Ming

Lee Mun Leong, Josef

Lee Seow Ser

Lingzi Media Pte Ltd

GRANTS RECIPIENTS

PRESENTATION & PARTICIPATION GRANT

PUBLISHING

LITERARY ARTS (CONT'D)

Ombak Script House Production

Pagesetters Services Pte Ltd

Perkumpulan Seni

Popsicle Studio Pte Ltd

Singapore Association Of Writers

Society Of Literature Writing

The Old Lion Publishing House

Tropical Literature & Art Club

Tulika Publishers

Unggun Creative

Wonder To Wander Pte Ltd

Word Image Pte Ltd

World Scientific Publishing Co Pte Ltd

VISUAL ARTS

Lau Wai Yuen, Urich

Lim Leong Seng

MARKET & AUDIENCE DEVELOPMENT GRANT

DANCE

T.H.E Dance Company Ltd

LITERARY ARTS

Goh Sijia

MUSIC

Dicapella Dizi Ensemble

Hoh Chung Shih

Lee Jun Wei Marcus

Margaret Leng Tan

Subsonic Eye

Where Are The Fruits

THEATRE

Danny Yeo Chin Wei

Grain Performance & Research Lab

Joel Tan Wun Chuan

SITFE Ltd

VISUAL ARTS

Budi Wijaya

Chow E Fung

Faris Salim Nakamura

Jaxton Su Jingxiang

Lee Gim Lay

Ng Huilian Dawn

Ong Liang Jie Alvin

Shubigi Rao

Sim Chi Yin

Yeo Chee Kiong

Yeo Workshop Pte. Ltd.

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CAPABILITY DEVELOPMENT GRANT

DANCE

A Meenalochani D/O Anandan
 Beryl Tay Chia Yoke
 Chan Hsin Yee
 Chan Sze Wei
 Chan Teck Guan Egan
 Chowk Productions Ltd
 DIAN Dancers
 Ethos - Exploring The Odissi Spirit
 Kimmie Marie Cumming
 Likhitha Muralikrishna
 Lim Shu Yi Denise
 Maya Dance Theatre Ltd
 Muhammad Al-Hafiz Bin Hosni
 Odyssey Dance Theatre
 Sreedevy D/O M Sivarajasingam
 Sri Warisan - Som Said Performing Arts Limited
 Theemptybluesky Productions

LITERARY ARTS

Ilangovan Malarvele
 Lee Wen-Yi
 Ng Cher Hui
 Nidhi Upadhyay
 Tabitha Surita S Paramjothy

MUSIC

Balraj S/O Gopalkrishnan
 Choy Siew Lin
 Chua Wey Chong
 Huang Peh Linde
 Joel Nah
 Koh Su Ting, Natalie
 Lalit Kumar Ganesh
 Li Churen
 Melissa Chan Mei Mei
 Pierre Pow Jun Kai
 Rumchawanwong-Lee Jia Sheng Charles
 Tang Sue Li
 Vanessa Guinadi
 Yap Ting Wei

THEATRE

Aishwariyah Shanmuganathan
 SITFE Ltd
 Tan Chye Leng Jeffrey

VISUAL ARTS

Chok Si Xuan
 Fong Tze-Wern, Stephanie
 Goh Wei Wei Hazeleen

Hong Shu-Ying
 Liu Wen Bin Elisa
 Poh Siu Xuan Charmaine
 Seah Yeng Fong Angeline
 Soh Kay Min
 Stephanie Jane Burt
 Tan Guo Liang
 Tan Wyn-Lyn
 Tan Yang Lin Jonathan
 The Institutum Limited F.k.a
 Yeo Workshop Pte. Ltd.

RESEARCH GRANT

Arts of the Earth Learning Hub Pte. Ltd.

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PATRON OF THE ARTS AWARDS 2022

DISTINGUISHED PATRON OF THE ARTS

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

DISTINGUISHED PATRON OF THE ARTS

INDIVIDUALS
(\$100,000 AND ABOVE)

PATRON OF THE ARTS

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

PATRON OF THE ARTS

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

The Ngee Ann Kongsi
UOB
UOL Group Limited

Albert Chiu Sin Chuen
Christopher Chuah Chee Kian
Christopher Ho & Rosy Ho
Danny Yong – Yong Hon Kong Foundation
Dews of Joy Foundation
Estate of Chng Seok Tin
Finian and Fiona Tan
Goh Swee Chen
Goh Yew Lin
Jeremy Lee Chen Seong
Kris Foundation - Kris Tan Lay Peng
Lim Lung Tieng
Max Goh Way Siong
Pang Lim
Pierre Lorinet & Bolor Lorinet
Stephen Riady Foundation
Sybil Lau E Jen
Teo Kiang Ang
Terry Tan & Harris Zaidi
Toh Chai Soon Charles

Gateway Theatre
JCDecaux Singapore
Keppel Care Foundation
Kwan Im Thong Hood Cho Temple
Marina Bay Sands
Orchard Turn Retail Investment Pte Ltd
(ION Orchard)
Singapore Hokkien Huay Kuan
SPH Media Limited
Sun Venture
Tay Chay Bing Education Fund
Temasek Foundation
Wing Tai Foundation

Anthonia Hui & Leonardo Drago
Arnoud De Meyer
Chng Hak-Peng
David Heng
Diana Koh Foundation
John & Pauline Foo
Karim Family Foundation
Marcel Smits
Osbert Lyman
Priscila Teo
Sheila Lim Siok Keng
Shruti Hora
Tanya Shariff & Sriram Vaidhya
Teo Chen Hian
Teo Hark Piang
Vivian P J Chandran
Wee Chwee Heng
William & Judith Bollinger
Yeo Eng Koon

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FRIEND OF THE ARTS

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

AL Wealth Partners Pte Ltd	JCCI Singapore Foundation Limited
Alfa Tech	John Swire & Sons
Allen & Overy LLP	Lam Soon Singapore Pte Ltd
Applied Materials Southeast Asia Pte Ltd	LCH Lockton Pte Ltd
Bank Of Communications	Leung Kai Fook Medical Co Pte Ltd
BinjaiTree	M1 Limited
Bloomberg	Mapletree Investments Pte Ltd
BNP Paribas	Mingxin Foundation
C K Holdings	Mocha Chai Laboratories
Chang Cheng Mee Wah Food Ind Pte Ltd	OUE Foundation
Citibank N.A. Singapore	Poco Productions Pte Ltd
City Developments Limited	Premier Structure Pte Ltd
CLS International (1993) Pte Ltd	Qualcomm Foundation
Composers and Authors Society of Singapore (COMPASS)	Samsung Electronics Singapore Pte Ltd
Credit Agricole Corporate and Investment Bank	Sarika Connoisseur Café
Deloitte Singapore	Shopee Singapore Pte Ltd
Deutsche Bank AG	Singapore International Foundation
ECCA Family Foundation Ltd	SMRT Corporation Ltd
EFG Bank AG	SPH Foundation Limited
Elmwood Group Private Limited	Suntec Singapore Convention & Exhibition Centre
EnGro Coporation Limited	Tan Ean Kiam Foundation
ExxonMobil Asia Pacific Pte Ltd	Terra Foundation for American Art
Golden Compass School	The Grace, Shua and Jacob Ballas II Charitable Trust
Ho Bee Foundation	The Hongkong and Shanghai Banking Corporation Limited
Holywell Foundation Limited	The New Eden Charitable Trust
Hong Leong Foundation	The Silent Foundation Ltd
Huajiang Properties Pte Ltd	The Tan Chin Tuan Foundation
IMC Group Asia (S'pore) Pte Ltd	Trans Technology Pte Ltd
	Union Gas Holdings Limited

FRIEND OF THE ARTS

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

Adrian & Susan Peh
Aileen Tang
Alan Chang
Alexey Rumyantsev
Alvin De Souza
Andre Yeap Poh Leong
Andrea Noel Friedman
Andreas & Dors Sohmen-Pao
Andress Goh Lai Yan
Ang Chee Guan
Ang Hon Nam @ Ng Nam Teck
Ang Kiam Meng
Angela Wu Peihui
Arthur EH Lim
Arthur Lee & Khim Lee
Bianca Cheo Hui Hsin
Bobby Lim Chye Huat
Bowen Enterprises (Lee Pui Luin, Anne)
Bruno & Rose Anne de Pampelonne
C. J. Chen
Catherine Poyen and David Zemans
Cavazos Tinajero Family
Chan Heng Wing
Chan Kok Hua
Chan Tze Law
Chan Wei Shing
Chang Yee Lee, Lyn
Chase Ma
Chew Kheng Chuan
Chia Chor Meng
Chong Chan Meng & Lim Sing Yuen

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PATRON OF THE ARTS AWARDS 2022

FRIEND OF THE ARTS

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

Chua Khee Chin	Felicia Fu	Lai Meng Wah	Oliver Jens Bettin
Chua Lee Hoong	Fong Jen Arthur	Latiff Mohidin	Pang Kok Lian
Chua Ngak Yen, Vincent	Foo Kok Wan	Lee Huay Leng	Paul Tseng Seng Loke
Chua Sock Koong	Foo-Yo Mie Yeong Theresa	Lee Li-Ming	Pauline Chan and Cheryl Ng
Colin & Linda Chee	Francois Dubrulle	Lee Ren alias Ruddy Tampi	Peter Seah
Conrad Lim & Andrea Giam	Gautam & Basabi	Lee Siew Ling Andrew	Peter Yang
Daniel Teo Tong How	Geoffrey & Ai Ai Wong	Lee Sik Khoon & Family	Phua Cheng Foo
Danny Tan Koon Meng	Geraldine Kan	Leng Hoe Lon	Ping Ong and Jason Coates
David Ramli	Goh Su Lin	Leong Wai eng	Poh Choon Ann
Dennis Au & Geraldine Choong	Goh-Tan Choo Leng	Lim Boh Soon	Priscylla Shaw
Derek Goh Bak Heng	Han Seng Juan & Susanna Han	Lim Boon Heng	Prof & Mrs Lim She Chun
Devika & Sanjiv Misra	Ho Kiam Seong	Lim Cheng Wan	Prof Cham Tao Soon
Dilhan Pillay Sandrasegara	Huang Peh Linde	Lim Chin Boon	Prof Chan Heng Chee
Dong Wei	Huang Zhuangrong	Lim Phang Hong	Prof Graf & Silvia Sieghold
Dorian Goh Ka Sin	Jacinta Tay	Loh Jian Hao	Rachel Teo Kah Chee
Dr & Mrs Choy Khai Meng	Jacqueline Ho, Esq	Loo Tze Kian	Raj & Mary Rajkumar
Dr Chuah Chee Leng Gerard	Jane Schergen	Low Kah Buay	Raymundo A Yu Jr
Dr Eddy Ooi	Jimmy Lim	Low Sin Leng	Rogerio Bernardo
Dr Loo Choon Yong	Jin Lu	Lum Wen Yan, Emlyn & Lum Kwan Sung	Rohan and Shirene Shanmughalingam
Dr Pamela Tan	Joel Lee Wei Bin	Magdeline Goei	Ronald Wong
Dr Roopa & Shiv Dewan	John & Andrea Friedram	Magnus Keith Yu-Jene	Rosa Daniel
Dr Thomas Zuellig & Mary Zuellig	Joshua Ip	Majorie Chu	Rudy Chandra
Edmund Lam Kin Hong	Kan Shook Wah	Manraj Singh Sekhon	Seah & Siak
Edmund Lin and Trina Liang-Lin	Kauffman Duncan William	Michael Lien	Seng Song Wen
Edy H. T	Kevin Burke	Michelle Loh	Siti Adiyati
Elisabeth De Rothschild	Kho Wai Peng	Mr & Mrs Jimmy Yim	Song Ziou & Chen Yun
Eric Tan	Koh Lin-Net	Mr & Mrs Julian and Sandra Chang	Steve Tay Soo Hoe
Esmond Loon	Koh Yiak Tee	Mr & Mrs Victor and Michelle Sassoon	Stuart James McLelland
Euan Murugasu	Kris Taenar Wiluan	Myrna Thomas	Sum Yee Loong
Fanny Lee Chiow Ling	Kwok Kian Woon	Oei Ley	Suraya bte Abdullah

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Tan Chuan Yong	Wong Huey Fang
Tan Hee Nam	Wong Lap Chi Aeson
Tan Hong Phang	Wong Tai Wee
Tan How Ing	Woo Chee Chay
Tan Hsiao Wei	Yap Li Jian Joe
Tan June Teng Colin	Yeo Eng Huat
Tan Kwang Hwee	Yeo Siew Haip
Tan Lee Kum	Yeow Chee Keong
Tan Meng Cheng Ivan	Yong Kon Yoon
Tan Sia Lei	Yong Ying-I
Tan Sook Yee	Yu-En and Celine Ong
Tan Whei Mien Joy	Zaibun Siraj & Paul Drayson
Tan Thuan Wee	
Teo Marie Elaine	
Teo Ngiang Heng	
Teo Sze Lin Claire	
Terrence Hong	
Thiam Kwang Hsueh Yvonne	
Tok Gek Sun, William	
Toshihiko Takahashi	
Valerie Velasco	
Vanessa & Darren Illoste	
Vemala Rajamanickam	
Victor & Nancy Tan	
William Koh Chee Wei	
William Randall & Simone Lourey	
Wang Lili	
Wee Siew Kim	
Wong Hong Ching	

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CULTURAL MEDALLION AND YOUNG ARTIST AWARD 2021

CULTURAL MEDALLION

Chia Joo Ming
Rahimah Rahim

YOUNG ARTIST AWARD

Charlie Lim
Chitra Poornima Sathish
Han Xuemei
Norhaizad Adam
Yeo Siew Hua
Zen Teh Shi Wei

NAC ARTS SCHOLARSHIP RECIPIENTS 2021

GRADUATE

Bertram Wee Jia Kai
Master of Music (Composition)
Royal College of Music (United Kingdom)

Chua Hui Ling (Renee)
Master of Arts (Advanced Theatre Practice)
Royal Central School of Speech and Drama
(United Kingdom)

Chua Pei Yun
Master of Arts (Dance Movement Psychotherapy)
Goldsmiths, University of London
(United Kingdom)

Fong Sue Ting Priscilla
Master of Music in Performance
(Vocal Studies and Opera)
Royal Northern College of Music
(United Kingdom)

Julia Tan Hui Xuan
Master of Music
(Instrumental Performance: Percussion)
New York University Steinhardt (USA)

Mohamad Zaki Bin Jumahri
Master of Laws (Art, Business and Law)
Queen Mary University of London
(United Kingdom)

Ng Chee Yao (Dayn)
Master of Music
(Music Production, Technology, and Innovation)
Berklee College of Music (Spain)

Sindhura Kalidas
Master of Arts
(Dramaturgy & Writing for Performance)
Goldsmiths, University of London
(United Kingdom)

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Mr Daren Shiau
Mr Kenneth Kwok
Ms Raneetha Rajaratnam
Mr Chairul Fahmy
Dr Meira Chand
Mr S Manogaran
Mr Raju Chellam
Dr Tan Chee Lay

INTERNATIONAL AUTHORS AND SPEAKERS

A. Pandiyan
Aase Berg
Akwaeke Emezi
Amang 阿芒
Ann M. Martin
Anne-Marie Bonneau
Aranya Johar
Becky Chambers
Billy Collins
Blake Crouch
Cecilia Knapp
Chang Tieh-Chih 张铁志
Chawadee Nualkhair
Crystal Abidin
Dawn Lanuza
Debbi Michiko Florence
Divya Victor
Elizabeth Gilbert
Emily Chau 鄒芷茵
Eugen Bacon
Fahd Razy
G. Willow Wilson
Geetha Sukumaran
Håkan Nesser
Hoa Nguyen
Hoa Pham

Hoo Joo Chuan 許裕全
Huang Pei-Shan 黃珮珊
Jeremy Tiang 程昇
Jesse Q. Sutanto
Joko Pinurbo
Julia Quinn
Julia Sedefdjan
K.S.
Kathrina Mohd Daud
Kevin Kallaugher (KAL)
Khuê Phạm
Kwame Alexander
Lara Lee
Leena Manimekalai
Leila Slimani
Malika Booker
Merve Emre
Nalini Singh
Naomi Ishiguro
Nisah Haron
Ocean Vuong
Peas Lin 林芷婕
Pitchaya Sudbanthad
Prayaag Akbar
Quyên Nguyễn-Hoàng
R Balki

R. L. Stine
Ramya Chamalie Jirasinghe
Rhianna Pratchett
Rina Garcia Chua
Roger Robinson
Ross Collins
Rushyendran Kumaresan
Sarah Koenig
Satyarth Nayak
Sharky Chen 陈夏民
Sophie Fontanel
Souvankham Thammavongsa
Su Venugopal
Sunisa Manning
Sylvia Bishop
Tan France
Tian Veasna
Ujang
Will Harris
Yan Geling 严歌苓
Yangsze Choo
Ziggy Zezsyazeoviennazabrizkie

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Aaron Maniam

Aarti Olivia Dubey

Abhi Krish

Adam Tie

Aditi Shivaramakrishnan

Ahmad Ubaidillah

Akshita Nanda

Alicia Pan

Amanah Mustafi

Amanda Chong

Amanda Lee Koe

Amber Chen

Amy J Cheng

Ang Shuang

Anjana Rai Chaudhuri

Ann Ang

Angee Neo

Aqilah Zailan

Aqmal N.

ArunDitha

Asnida Daud

Audra Morrice

Audrey Chin

Aunty Kay

Azhagunila

Bani Haykal

Barrie Sherwood

Bjorn Shen

Caroline Chia 谢汶亨

Chairul Fahmy

Charlene Shepherdson

Cheryl Tay

Chow Teck Seng

Christine Chia

Christopher Tan

Chuah Soon Soon 蔡欣洵

Clara Chow

Clarissa Goenawan

Constance Singam

Crispin Rodrigues

Cyril Wong

Daniel Boey

Danny Jalil

Danny Yeo

Daren Shiau

Darren Lim

Daryl Kho

Daryl Lim Wei Jie

David Chong

David Tan

David Wong Hsien Ming

Debasmita Dasgupta

Deonn Yang

Desmond F. X. Kon Zhicheng-Mingdé

Diana Rahim

Djohan Abdul Rahman

Eddie Lim

Elaine Mok

Elieth Sardiñas

Esther Vincent Xueming

Evelyn Mak

Everyday Tour Company

Faisal Ishak

Felicia Low-Jiminez

Felix Cheong

Firdaus Sani

Genevieve Sarah Loh

Glen Goei

Grace Chia

Grace Kalaiselvi

GroundZ-0

Gwee Li Sui

Hafidz Rahman

Hafizah Ghazali

Hamed Ismail

Hemalatha

Heng Siok Tian

highnunchicken

Indrajit

Irie Aman

Irshath Mohamed

Isaac Kong (Soft Toy Hospital)

Ishan Singh

Jamal Ismail

Jean Seizure

Jennifer Anne Champion

Jerrold Yam

jiminification (Ng Kwok

Ching)

Jio Play Game

Jo Tan

Jocelyn Suarez

Jollin Tan

Joses Ho

Joshua Ip

Joyce Chua

Kamini Ramachandran

Karisa Poedjirahardjo

Karl Gan

Ken Kwek

Kenneth Kwok

Kiang-Koh Lai Lin

Krishna Udayasankar

Lam Yik Chun

Lauren Ho

Lawrence Ypil

Liew Kai Khiun

Lim Fong Wei 林方伟

Lin Rongchan 林容婵

Linda Collins

Liyana Nasyita

Lucas Ho

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Luqman Hakim	nor	Randall Chong	Vanessa Victoria
M Sharif Ishnin	Noridah Kamari	Rebekah Sangeetha Dorai	Victor Fernando R. Ocampo
Mahita Vas	Nur Hikmah	Rizman Putra	Vivian Teo
Manda Foo	Nuraliah Norasid	Robert Yeo	Wang Lei 王雷
Marc Nair	Nur-El-Hudaa Jaffar	Roger Jenkins	Warran Kalasegaran
Mark Powell	O Thiam Chin	Rosemarie Somaiah	Wayne Rée
Mary Lim	Oh Chin Wee 胡锦涛	Samuel Lee	weish
Marylyn Tan	Ovidia Yu	Sarah Huang Benjamin	Wen-Yi Lee
Me Loh Bing 买咯冰 (Lee Hwey Ping)	Pallavi Gopinath Aney	Seow Joo Chuan 贺尔	Wesley Leon Aroozoo
Meira Chand	Pamelia Chia	Shamsydar Ani	Wong Chiang Yin 江夏二郎
Melissa Low	Patricia Siswandjo	Shirley Wong (Little Miss Bento)	Wong Hong Mok
Michelle Heng	Patrick Yee	Shivram Gopinath	Xiao Han
Mok Zining	Paul Tan	Sithuraj Ponraj	Yaney Yusup (Suryani Binte Md Yusup)
Mrigaa Sethi	Peter Chow 周昭亮	Sivanantham Neelakandan	Yellow Mushroom (Nur Aida Sa'ad)
Nabilah Husna	Pippa Chorley	Soon Ai Ling 孙爱玲	Yeow Kai Chai
Nabilah Said	Practice Tuckshop	Stella Thng	Yeow Su Xian (Shu)
Natalie Wang	Pranamika Subalaxmi	Stephanie Dogfoot	Yihan Sim
Neil Humphreys	Prasanthi Ram	Su Zhangkai 苏章楷	Yong Shu Hoong
Neo Hai Bin 梁海彬	Priscilla Tey	Suffian Hakim	Zarina Muhammad
Nessa Anwar	Priya Ravi	Susannah Jaffer	Zoe Zora
Ng Yi-Sheng	Quek Hong Shin	Tan Lixin	
Nicole Choo	R. Ramachandran	Teo Xue Shen	
Nicole Lim	Rai Kannu	Theophilus Kwek	
Ning Cai	Rakhee Shah	fimoteijosh (Timothy Joshua)	
Nixalina Watson	Ramchander	Vadi PVSS	

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Aaron Lee

Adrian Tan

Aidli Mosbit

Amira Komari

Ang Jin Yong 洪均荣 (空·龍貓)

Anna Lim 林安娜

Annaliza Bakri

Arianna Pozzuoli

Azhar Ibrahim

Balli Kaur Jaswal

Bridgette See

Carolyn Camoens

Chengyao 承尧

Chong Lingying

Colin Goh

CT Lim

Dana Lam

Daryl Qilin Yam

Dave Chua

David Lu

Denise Tan

Don Shiau

Edith Podesta

Farihan Bahron

Faz Gaffa

Fiza O.

Gene Tan

Harshiyne Maran

Ian Gregory

Imran Hashim

Irsyad Dawood

Jasmine Ng Kin Kia

Jason Erik Lundberg

Jemimah Wei

Joel Tan

Jollin Tan

Jon Gresham

Joo Hymn

Julie Samra

Kavi K

KF Seetoh

Khoo Sim Eng

Kishan K Singh

Liu Su 流苏 (Liw Pei Kien)

Liyi 丽仪

Louise Law 罗乐敏

Maya Menon

Meihan Boey

Melanie Lee

Melissa De Silva

Melizarani T. Selva

Michelle Lee

Michelle Martin

Mindy Pang

Mridula Kumar

Nandini Krishnan

Nazry Bahrawi

Neon Yang

Olivia Choong

Ow Yeong Wai Kit

Pamela Ho

Pan Cheng Lui 潘正禧

Phan Ming Yen

Ranjana Raghunathan

Rosie McGowan

Saiful Amri

Saravanan Vivekanandan

Shelly Bryant

Shubigi Rao

Subbu Adaikalavan

Tamilavel

Tania De Rozario

txting teo

Vanan

Will Beale

YELO (Yeo Tze Hern)

Zamiya Akbar

Zarina Muhammad

CULTURAL MATCHING FUND TRUSTEES

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Permanent Secretary
Ministry of Culture, Community and Youth

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

Rajamanickam K Vemala
Consultant
Allen and Gledhill LLP

Yeow Chee Keong
Real Estate & Hospitality Leader
PricewaterhouseCoopers LLP

TRUST SECRETARY

1 Nov 2017 – 3 July 2022
Timothy Chin
Former Senior Director
(Arts & Heritage Division)
Ministry of Culture, Community and Youth

4 July 2022 – PRESENT
Tan Xuan Rong
Director (Arts & Heritage Division)
Ministry of Culture, Community and Youth

ARTS x TECH LAB

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Architects of Realities
Bao Songyu
Chinese Opera Centre
Christian Teo
In Tempo Silico
Justin Loke
Making do and getting by
Spang & Lei
T.H.E Dance Company
Tusitala Books

PARTNERS

Keio-NUS CUTE Center
National Museum of Singapore

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COMMITTEE

Mr Pierre Lorinet
Chairman

Mr Lee Suan Hiang
Member

Mr Sim Gim Guan
Member

FOUNDING DONORS

Mr Danny Yong
Tote Board (Singapore Totalisator Board)

MAJOR DONORS

Mr Pierre Lorinet
Mr Osbert Lyman
United Overseas Bank

RECIPIENTS

(As of April 2021)

ORGANISATIONAL FUNDING

Artswok Collaborative Limited
SAtheCollective Limited
Resound Collective Limited
Traditional Arts Centre (Singapore) Limited
Paper Monkey Theatre Limited
Teater Ekamatra

Siong Leng Musical Association
3Pumpkins Limited
Reverberance Limited
Decadance Co Limited
Bhari & Co
Chinese Calligraphy Society Singapore
DECK

PROGRAMME FUNDING

3Pumpkins Limited
Asparas Arts Ltd
Arts Photography Centre (DECK)
Chinese Opera Society
Era Dance Theatre
Maya Dance Theatre
Paper Monkey Theatre Limited
Sculpture Society Singapore
Superhero ME
Teater Ekamatra
The Opera People
The Royal Dance Off
Shicheng Calligraphy & Seal-Carving
Society
Society of Chinese Artists (SOCA)

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11A&B Smith Street

Ping Sheh (Peiping Drama Society, Singapore)

12A,B&C Trengganu Street

TAS Theatre Co (S) Ltd

126 Cairnhill Arts Centre

ACT 3 International Pte Ltd

Echo Philharmonic Society

Teater Kami Limited

The Arts Fission Company

The Finger Players Ltd

13A Smith Street

Xin Sheng Poet's Society

13B Smith Street

Singapore Association of Writers

14A, B&C Trengganu Street

Drama Box Ltd

155 – 161 Waterloo Street

Objectifs Centre Ltd

15A&B, 17A&B Smith Street

Toy Factory Productions Ltd

19 Kerbau Road

Bhaskar's Arts Academy Ltd

19A&B Smith Street

Er Woo Amateur Musical & Dramatic Association

2A Starlight Road

Singapore Indian Fine Arts Society, The

20 Merbau Road

Singapore Repertory Theatre Ltd

21A Smith Street

Shicheng Calligraphy & Seal-Carving Society

21B Smith Street

Harmonica Aficionados Society

30 Selegie Road

The Photographic Society Of Singapore

42 Waterloo Street

Centre 42 Limited

48 Waterloo Street

Chinese Calligraphy Society of Singapore

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

Chinese Theatre Circle Limited

54 – 58 Waterloo Street

The Theatre Practice Ltd

60 Waterloo Street

Dance Ensemble Singapore Ltd

61 Kerbau Road

Maya Dance Theatre Ltd

63 Kerbau Road

Gamelan Asmaradana Ltd

72-13 Mohamed Sultan Road

TheatreWorks (Singapore) Ltd

Aliwal Arts Centre

Avant Theatre & Language

Chinese Opera Studio

Mohammed Zulkarnaen Othman (Lead),

Chong Tze Chen, Anthony, Sufian Hamri and

Adam Wang Jia Lin (RSCLS)

Chowk Productions Ltd

Dave Lim

Kalpavriksha Fine Arts

Nadi Singapura Ltd

New Opera Singapore Ltd

Nine Years Theatre Ltd

Teow Yue Han

Goodman Arts Centre

Abu Jalal Bin Sarimon

Apsaras Arts Ltd

ArtsWok Collaborative Limited

Association of Comic Artists (Singapore)

Association of Singapore Tamil Writers

Checkpoint Theatre Limited

Dance Nucleus

Decadance Co Ltd

Era Dance Theatre Limited

FRONTIER Danceland Ltd

Marvin Chew Kiew Jin

Melissa Tan

Han Sai Por

Paper Monkey Theatre Ltd

RAW Moves Ltd

Reverberance Ltd

SATheCollective Ltd

Singapore Book Council

SINGAPORE Drama Educators Association

Singapore Literature Society

Singapore Lyric Opera Limited

Song Lovers Choral Society

+ Sourcewerkz Music Company

Sriwana

Sujak Abdul Rahman

T.H.E. Dance Company Ltd

Tan Wee Lit

The Artground

The Observatory Music Ltd

Co-tenant: Singapore Wind Symphony (SWS)

Tian Yun Beijing Opera Society

Valerie Ng

Young People's Performing Arts Ensemble Ltd

Tan Sze Ern

Stamford Arts Centre

Ding Yi Music Company Ltd

P7:1SMA Ltd

Shantha Ratii Initiatives (SRI) Ltd

Traditional Arts Centre (Singapore) Ltd

ARTS SPACES TENANTS

LIST OF ARTS TENANTS FROM 1 APRIL 2021 – 31 MARCH 2022

CHAIRMAN'S STATEMENT

CEO'S REVIEW

COUNCIL MEMBERS

SENIOR MANAGEMENT

ORGANISATION STRUCTURE

HIGHLIGHTS OF THE YEAR

#NAC30

SUPPORTING THE ARTS THROUGH DIFFICULT TIMES

CHAPTER 1 BUILDING A CONNECTION WITH THE ARTS

CHAPTER 2 CONNECTING WITH DIVERSE COMMUNITIES

CHAPTER 3 BRINGING THE ARTS BEYOND OUR SHORES

CHAPTER 4 STRIVING FOR LONG-TERM SUSTAINABLE GROWTH

FINANCIALS

ANNEXES

Telok Kurau Studios

Amanda Heng Liang Ngim
 Anthony Chua Say Hua & Hong Sek Chern
 Baet Yeok Kuan
 Chern Lian Shan
 Chieu Shuey Fook
 Choy Har Chan
 Goh Beng Kwan
 Ho Ming Jie Jay
 Immanuel Goh Jin Hong
 Leo Hee Tong
 Lim Leong Seng
 Lim Yew Kuan
 Loy Chye Chuan
 Ng Yak Whee
 Nur Fajrina Abdul Razak

Poh Teck Lim
 Ramli Bin Nawee
 San See Piau
 Sharma Jeremy Melvin
 Sim Lian Huat
 Singapore Colour Photographic Society
 Singapore Watercolour Society
 Tan Swie Hian
 Tan Wee Tar
 Tan Wyn-Lyn
 Tang Mun Kit
 Teh Shi Wei & Hera
 Teo Eng Seng
 Teo Huey Ling
 Yeo Chee Kiong

Wisma Geylang Serai

Kamal Arts
 Sri Warisan - Som Said Performing Arts Limited

FORGING
CREATIVE
CONNECTIONS
WITH THE ARTS

NATIONAL ARTS COUNCIL
ANNUAL REPORT FY 2021/2022



NATIONAL ARTS COUNCIL
SINGAPORE

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