# WHERE ART BRIDGES TOMORROW



ANNUAL REPORT
FY 2025/26

NATIONAL ARTS COUNCIL
SINGAPORE

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# MISSION, VISION, CORE VALUES & STRATEGIC OUTCOMES

## CORE VALUES

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

**We are creative**
Innovate to inspire and create opportunities.

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

## STRATEGIC OUTCOMES

**A Connected Society**
Anchored on shared arts and culture.

**A Distinctive City**
Inspired by and for the arts.

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

## MISSION

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

## VISION

A creative city that inspires.

# CHAIRMAN'S STATEMENT

The world has changed considerably in the past few years. Geopolitical tensions, economic uncertainty, and social divisions have made the need for common ground more pressing. Against this backdrop, the arts play an increasingly important role in strengthening connection, understanding, and resilience.

The arts sector is also evolving. Technology is reshaping how art is created and experienced, audiences are engaging with culture in new ways, and artists are finding new opportunities to collaborate with adjacent sectors. Amid these changes, the arts must remain part of everyday life in Singapore, creating shared experiences that bring communities together and deepen Singaporeans' connection to our culture and heritage.

## LIVING BETTER THROUGH THE ARTS

In the upcoming year, one focus will be to deepen the role of the arts in adjacent sectors, so that more people can experience how the arts enrich our lives, support wellbeing, and provide opportunities for expression and discovery.

The launch of the SG Culture Pass in 2025 marked an important step in making Singapore's arts and heritage more accessible. Beyond widening access, it encourages Singaporeans to make arts and culture a regular part of their lives, while building stronger connections with our artists and cultural institutions. We are seeing good progress. In 2025, 66% of Singaporeans have been to physical events, up from 59% in 2023.

The arts can also make a lasting difference. They help people build confidence, relate to one another, and participate more fully in society. Through the Artist-in-School Scheme for Special Education schools (SPED-AISS), students with special educational needs developed confidence, communication skills, and new ways to express themselves and engage with others.

Such efforts reflect our commitment to ensuring that Singaporeans can experience and benefit from the arts at different stages of life.

## BUILDING STRONGER COMMUNITIES

Beyond individuals, the arts strengthen the communities we build together. By bringing arts experiences closer to where people live and gather, we create more opportunities for Singaporeans from different backgrounds to meet and develop a stronger sense of belonging.

ArtsEverywhere @ CDC continued to bring the arts into the heartlands, reaching more than 63,000 audience members through over 130 programmes as of December 2025. Through the Lively Places Fund, projects such as the Laneway Floor Art Mural in Joo Chiat brought residents, artists, and businesses together to enliven shared spaces. These projects show how the arts can turn familiar places into spaces for participation and connection.

We also continued to extend access to underserved communities. Through the WeCare Arts Fund, NAC supported Social Service Agencies in bringing arts experiences to the communities they serve, reaching more than 1,900 beneficiaries in 2025.

Together, these efforts show how the arts can create common ground, strengthen relationships, and contribute to Singapore's social fabric.

## CELEBRATING THE CONNECTIONS THAT DEFINE US

The arts help us understand who we are. They connect us to the cultures and traditions that have shaped Singapore, while creating space for different perspectives to meet. In doing so, they deepen understanding and strengthen our shared identity.

This spirit was reflected at the International Society for the Performing Arts (ISPA) 2026 Singapore Congress, where Singapore welcomed more than 500 performing arts leaders from 125 cities. Under the theme Same Same and Different, the Congress celebrated how different cultures can interact and evolve through shared experiences. It also affirmed Singapore's role as a meeting point for the international arts community.

As Singapore takes on the ASEAN chairmanship in 2027, we hope to deepen cultural exchanges with fellow Southeast Asian artists, and strengthen the connections we share across the region.

Even as we look outward, we must remain connected to the traditions that have shaped us. The inaugural Chinese Opera Festival 2025, presented with the Singapore Chinese Cultural Centre, demonstrated how traditional art forms can engage contemporary audiences while preserving the cultural heritage they embody.

In an increasingly complex world, the connections we build through the arts will matter more, not less. When we invest in the arts, we invest not only in culture, but in the resilient, creative and united society we aspire to build.



**Goh Swee Chen**
Chairman
National Arts Council

# CEO'S REVIEW

At NAC, our role is to create the conditions for the arts to thrive. Over the past year, we connected artists with audiences, created opportunities for artists to grow, and strengthened the support they need to do their best work. We will continue to work closely with the arts community to build on the progress we have made together.

As the arts sector evolves with changing audience expectations, new technologies, and global developments, our focus remains clear: to deepen support for our artists to create meaningful work, reach more people, and build sustainable careers.

## BRIDGING ARTISTS AND AUDIENCES

A thriving arts scene depends on strong connections between artists and audiences. We want more Singaporeans to discover and appreciate the arts, while helping artists and arts organisations better understand and engage the people they hope to reach.

In 2025, we launched the Audience Development Playbook in consultation with more than 3,000 Singaporeans and arts industry leaders. It offers practical insights to help the sector engage existing audiences and reach new ones. We've seen Singapore's overall arts attendance rise from 79% in 2023 to 88% in 2025, with three in ten of them consuming local arts content. In the year ahead, we want to build on this momentum and encourage diverse audiences to participate in the arts.

We also continued to bring the arts into everyday spaces. Through our partnership with the Land Transport Authority, Art Under Viaduct Spaces creates new places for artistic expression and community connection. Its second edition, *Trainforest*, reimagined the viaduct corridor between Kembangan and Eunos MRT stations through works co-created by local artists and students from MINDS Towner Gardens School.

The 2025 Singapore International Festival of Arts (SIFA) also extended its reach into the heartlands with a new pavilion at Bedok Town Square. Productions such as *Colony – A True Colours Project*, featuring differently abled performers, showed how the arts can give voice to different communities and foster greater understanding.

## ENABLING GROWTH AND NEW OPPORTUNITIES

We want our artists to have opportunities to grow their practice, explore new possibilities, and connect with audiences beyond Singapore.

At the 2026 Venice Biennale, Amanda Heng's *A Pause* brought a distinctive Singapore artistic perspective to an international audience. Our support for Singapore writers and publishers has also helped them reach new markets. In 2025, the Epigram Literary Foundation secured a publishing deal spanning five Southeast Asian markets, bringing Singapore literature to more readers in the region.

Closer to home, S.E.A. Focus 2026 featured 16 local and regional galleries, while ART SG welcomed more than 43,000 visitors. These platforms bring together artists, galleries, collectors, and curators, strengthening Singapore's role as a place for artistic exchange.

As the way art is created and experienced changes, we want our artists to be ready to seize new opportunities. At the Arts x Tech Lab at Aliwal Arts Centre, artists can experiment with emerging technologies, learn from one another, and explore new possibilities.

In the year ahead, we will also work with public and private sector partners to diversify arts spaces, giving artists more places to create, collaborate, and share their work. We will continue expanding access to spaces and opportunities that can help artists grow and build sustainable careers.

## INVESTING IN THE IMPACT OF THE ARTS

Building a vibrant arts ecosystem is a shared effort. Public funding remains important, but individuals, philanthropists, and businesses also play a valuable role.

Through the Sustain the Arts (stART) Fund, NAC works with private donors to help smaller arts organisations build long-term sustainability. The Cultural Matching Fund (CMF) amplifies private giving, enabling arts organisations to strengthen their programmes and reach more communities. With CMF support, Singapore Repertory Theatre has expanded its youth outreach through Theatre360 while continuing to provide subsidised access through its Student Education Fund.

Every contribution — through giving, partnership, or participation — helps the arts community grow and extends the impact of the arts. This would not be possible without the passion and commitment of our artists and arts organisations, and the support of our partners, patrons, audiences, and the team at NAC.

We will continue to work with the arts community, create more opportunities for our artists, and enable more Singaporeans to discover, experience, and value the arts in their everyday lives.



**Elaine Ng**
Chief Executive Officer
National Arts Council

*From Left to Right*

**01 WARREN FERNANDEZ**
Senior Fellow and Head of National Security Studies Programme
S. Rajaratnam School of International Studies

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

**02 PROFESSOR LIOW CHINYONG JOSEPH**
Dean and Wang Gungwu Chair (East Asian Affairs)
Lee Kuan Yew School of Public Policy
National University of Singapore

**03 ELAINE NG**
Chief Executive Officer
National Arts Council

**04 GOH SWEE CHEN**
Chairman
Nanyang Technological University
Board of Trustees

**05 BEATRICE CHIA-RICHMOND**
Creative Director
Presplay Pte Ltd

**06 GOH GEOK CHENG**
Non-Executive Director and Risk Committee Chair
HSBC Life Singapore Pte Ltd

**07 DEREK LOH**
Partner
TSMP Law Corporation



# COUNCIL MEMBERS

*From Left to Right*

**01 WAHAB YUSOFF**
Founding Partner / Acting CEO
Rekanext Capital Partners Pte Ltd

**02 KAREN TEO**
Vice President, APAC Platforms and Devices Partnerships
Google

**03 CHRISTOPHER WONG**
Former Head and Partner, Assurance
Ernst & Young LLP

**04 BERNARD TOH**
Deputy Secretary (Digital Government)
MDDI

Deputy Chief Executive Officer
GovTech

**05 THIEN KWEE ENG**
Chief Executive Officer
Sentosa Development Corporation

**06 DR WONG TIEN HUA**
Director
Mutual Healthcare Pte Ltd

**07 EUGENIA TAN YUNCHIN**
Divisional Director,
Student Development Curriculum
Ministry of Education




# COUNCIL MEMBERS

*From Left to Right*

**01 SERENE LIM**
Director
Performing Arts

**02 TAY TONG**
Director
Visual Arts

**03 LYNETTE PANG**
Deputy Chief Executive Officer

**04 ELAINE NG**
Chief Executive Officer

**05 GRACE NG**
Group Director (Corporate Development)

**06 REBECCA LI**
Director
People, Culture & Workplace

**07 LAU WAN JIA**
Head
Internal Audit (centralised @ MCCY)



# SENIOR MANAGEMENT

*From Left to Right*

**01 DR SHARON CHANG**
Chief Research Officer
Data & Research

**02 SAM LAY**
Director
Strategic Partnerships & Engagement

**03 MAY TAN**
Director
Education & Manpower Development

**04 ARUNA JOHNSON**
Director
Literary Arts, Access & Community Engagement

**05 YEOH PHEE SUAN**
Director
Marketing & Audience Development

**06 HO HWEI LING**
Director
Strategic Communications



# SENIOR MANAGEMENT

*From Left to Right*

**01 ZAKI JUMAHRI**
Head
Legal

**02 VICTOR ANG**
Director
Technology & Innovation

**03 EVELYN TAN**
Chief Financial Officer
Finance, Cultural Matching Fund

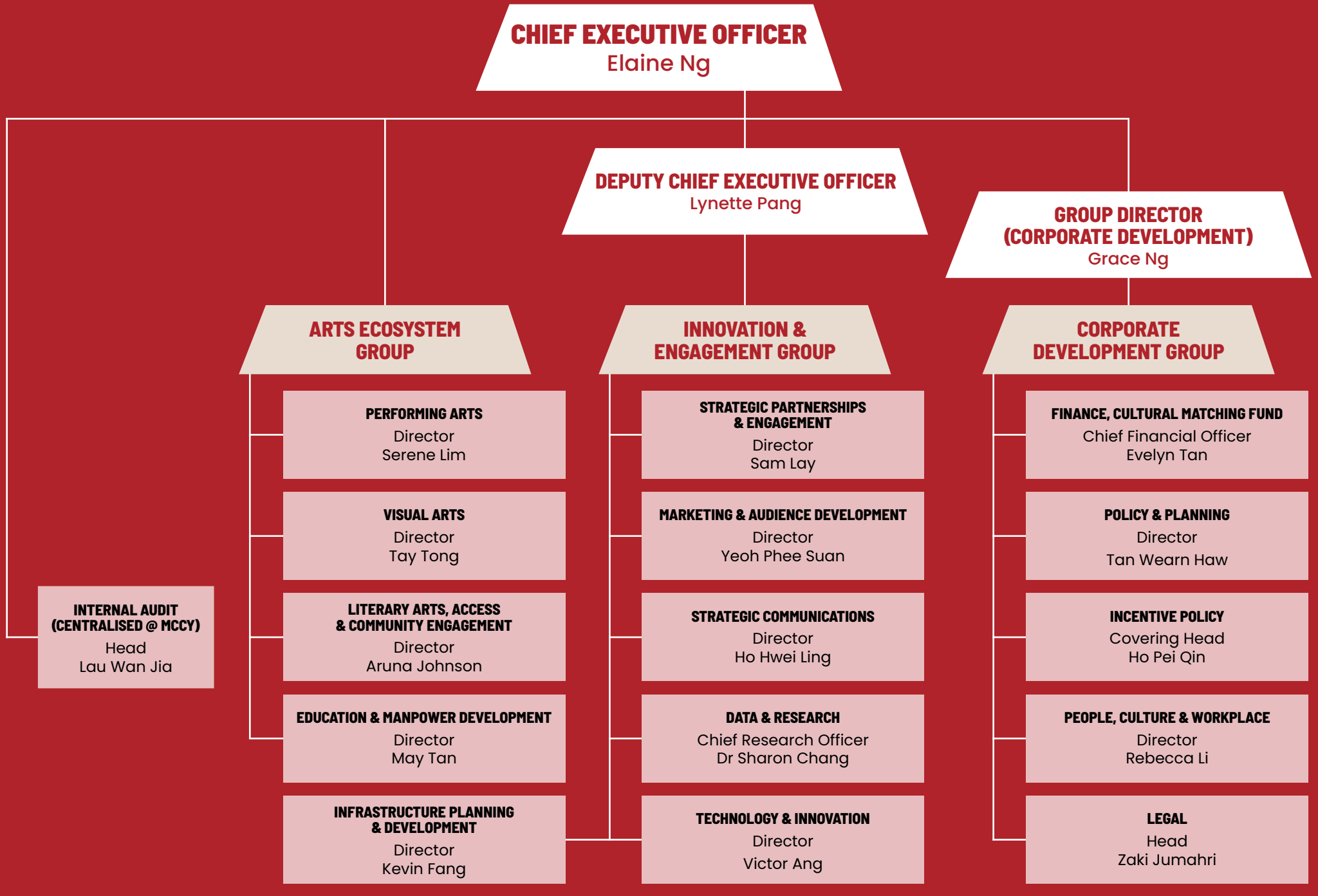
**04 TAN WEARN HAW**
Director
Policy & Planning

**05 HO PEI QIN**
Covering Head
Incentive Policy

**06 KEVIN FANG**
Director
Infrastructure Planning & Development



# SENIOR MANAGEMENT




As of 1 Oct 2026

# THE YEAR IN REVIEW




Orkestra Melayu Singapura performed at Our Tampines Hub as part of ArtsEverywhere @ CDC.

## ArtsEverywhere @ CDC




Members of the community at South West District danced along with O School at Clementi Sports Hall.

## Arts Scholarship 2025




Recipients of the 2025 NAC Arts Scholarship and NHB Scholarship posed for a group photo with Low Eng Teong, then-NAC CEO, Low Yen Ling, Senior Minister of State for Culture, Community and Youth & Trade and Industry, and Chang Hwee Nee, CEO, National Heritage Board.

## Audience Development Playbook Launch



In collaboration with key arts industry partners, NAC launched the Audience Development Playbook on 16 January 2026—a landmark resource that provides arts practitioners with a practical, data-driven framework to deepen audience engagement and sustainably grow audiences across Singapore's diverse arts landscape.

## Cultural Medallion & Young Artist Award 2025



2025 Cultural Medallion and Young Artist Award recipients. (From Left to Right) Alvin Lee Chang Rong, He Yingshu, Goh Boon Teck, Nai Swee Leng, Genevieve Peck Jing Yi, Daryl Qilin Yam, Syafiqah 'Adha Sallehin.

## ISPA 2026 Singapore Congress (ISPA26SG)




Delegates of the ISPA 2026 Singapore Congress posed for a group video at Esplanade – Theatres on the Bay's Singtel Waterfront Theatre.

## Patron of the Arts Awards 2026




David Neo, Minister for Culture, Community and Youth & Second Minister for Education, spoke at the Patron of the Arts Awards 2026 as Guest-of-Honour.
Credit: Ministry of Culture, Community, and Youth

## SG Culture Pass




A bookseller interacted with families at the Child Educational pop-up at Punggol Library on 12 July 2026.
Credit: Child Educational Co. Pte Ltd

## Singapore Art Week 2026




The colourfully wrapped *Next Stop: Together! The Art Bus* made a stop outside the National Gallery Singapore, bringing art to the streets during Singapore Art Week.
Credit: Ken Cheong

## Singapore International Festival of Arts 2025



SIFA 2025 expanded into the heartlands with the festival opening performance, The Sea and the Neighbourhood, and other programmes at the SIFA Pavilion in Bedok Town Square.
Credit: Arts House Group

## Singapore Biennale 2025



Visitor at CAMP's *Metabolic Container* (2025), as part of Singapore Biennale 2025: *pure intention*.
Credit: Singapore Art Museum

## Singapore Writers Festival 2025



A fan took a photo with Neal Shusterman at his book signing on 15 November 2025 at Victoria Theatre.
Credit: Arts House Group



01

# BRIDGING PEOPLE TOGETHER

Artists from Maya Dance Theatre struck a pose with their colourful costumes after their performance at Heartbeat@Bedok as part of ArtsEverywhere @ CDC.

# GROWING AUDIENCES ACROSS ALL WALKS OF LIFE

## Arts & Wellbeing



Artist Mahyuddin Chan (Din) guided a senior to express her personal voice in a visual art session.



For seniors, music-making is more than just rhythm — it builds bonds and creates positive shared experiences.

NAC's Arts & Wellbeing research study on the impact of structured arts programmes on seniors' wellbeing was conducted in collaboration with SingHealth Community Hospitals (SCH) and the Agency for Integrated Care (AIC). Six arts and wellbeing programmes spanning dance, storytelling, music, and visual arts were facilitated by a team of 19 artists and produced by Jeffrey Tan from Theatre Today. The programmes ran at Outram Community Hospital and 14 Active Ageing Centres (AACs) from February 2025 to April 2026, involving about 360 seniors. To encourage continued arts participation after discharge, online Social Hour sessions were introduced to complement the community hospital programmes.

NAC also commissioned a series of arts programmes to support seniors' wellbeing at Active Ageing Centres (AACs). Three programmes, Memories In Motion, Dance Me to the Moon, and Art Sandbox were developed by Shaw Heritage Arts and Wellbeing (SHAW) Studios Ltd., while Chapters of Life, a series of arts-based programmes which explored life's journey through sensory exploration, cultural heritage, and community connection, was developed by Lee Sze Chin. The programmes reached 24 AACs from 2025 to 2026.

## Catch



Episode one of the *6 on 60* video series featured Ariana Taylor (Left) and Jeyanthi Kesavan (Right) in conversation about dance.

Launched in 2023, Catch (catch.sg) is Singapore's national platform for all things arts and culture. It offers curated content in engaging formats to deepen audiences' engagement with the arts, cultivating demand and contributing to a sustainable arts ecosystem in the long term. As of 31 March 2026, Catch had recorded over one million website users and built a growing social media community of more than 70,000 followers across Facebook, Instagram, and TikTok. Catch also supported over 500 arts and culture organisations by promoting their events free of charge, helping local artists and arts groups reach wider audiences through editorial and social media features.

In celebration of SG60 and as a tribute to the current and future practitioners who make up Singapore's arts and culture scene, Catch produced *6 on 60*, a six-episode series published in November 2025. The series featured intimate conversations between arts, culture, and heritage veterans who grew up alongside Singapore, and younger artists learning from their decades of experience. Covering dance, theatre, music, visual arts, literary arts, and heritage, the series featured pairings including Jeyanthi Kesavan and Ariana Taylor, Lim Yu-Beng and Estian Cheah, and Felix Cheong and Faith Cheng. Each episode offered a candid exchange of experiences and aspirations, painting a vivid portrait of Singapore's maturing arts ecosystem across generations.

## Cohort-based learning – Performing Arts-Based Learning and Museum-Based Learning



(Centre) Cultural Medallion recipient Louis Soliano performed at Jazz Association Singapore's PABL concert, which deepens appreciation of jazz and celebrates local musicians.
Credit: Norhendra Ruslan, Jazz Association Singapore



Students from River Valley Primary School viewed Shui Tit Sing's Long House as part of the Sculptures – Stories in Materials trail during MBL at National Gallery Singapore.
Credit: National Gallery Singapore

To provide quality arts learning experiences that are accessible to students of all levels, interests, and abilities, the Ministry of Education Arts Education Branch (MOE-AEB) and NAC established two initiatives: Museum-Based Learning (MBL) and Performing Arts-Based Learning (PABL). These initiatives enrich formal arts education through experiential learning by enabling primary and secondary school students to experience the arts in professional arts and cultural venues.

PABL introduces lower secondary students to performing arts through interactive, syllabus-aligned music concerts accompanied by educational resources and active engagement strategies. For PABL 2025, a new Jazz programme, delivered by the Jazz Association Singapore, was added as the fifth learning concert programme. All PABL concerts in 2025 reached a total of 60% of the cohort, twice the reach of PABL 2024. PABL will be progressively rolled out to reach 100% of lower secondary cohorts by 2027.

NAC also continued its partnership with National Gallery Singapore (NGS) to conduct Primary 4 MBL tours, providing out-of-classroom learning experiences that complement the teaching of the Primary Art Syllabus. In 2025, the MBL programme was updated to align its learning trails with the refreshed Primary Art Syllabus themes. About 36,000 students from close to 170 primary schools attended one of five thematic trails or self-guided tours designed by NGS.

## NAC Artist-in-School Scheme




Secondary one students from APSN Katong School performed an ethnic fusion dance at the 2025 Purple Parade under the guidance of artist-educator Yuki Lim.
Credit: APSN Katong School

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

These artist-led experiences complement arts curricular and co-curricular learning in both mainstream and Special Education (SPED) schools by supporting schools keen to work with artist-educators on sustained arts programmes. Through these partnerships, NAC enriches formal arts education with experiential learning that develops youth holistically, nurturing their creativity and expression, while creating meaningful career opportunities for artists.

In 2025, AISS began supporting multi-year projects of up to two years, enabling schools and artists to strengthen their collaborations and plan longer-term programmes that deepen students' learning. Overall, AISS supported 120 projects across about 100 mainstream schools, while the SPED-AISS supported 35 projects across 17 SPED schools.

## NAC Arts Education Programme



Students from Canossa Catholic Primary School were engaged by Sri Warisan in a Wayang Kulit and Gamelan session.

The NAC-Arts Education Programme (NAC-AEP) provides quality arts education programmes by Singapore artists and arts groups to foster students' appreciation of the arts, enabling them to acquire skills and knowledge, and express themselves through the arts. The refreshed 2026 NAC-AEP Directory features over 1,400 programmes by over 300 artists and arts groups. Key highlights include Industry Exploration programmes that give students insights into diverse arts career pathways, SG Cultural Identity programmes that introduce students to Singapore's rich cultural tapestry, and Life Skills programmes that support holistic development through social-emotional competencies, and creative thinking.

Schools receive funding to bring on board these programmes for their students through the Tote Board Arts Grant, which subsidises the cost of NAC-AEP and Public Arts Programmes. In 2025, 95% of mainstream schools, 80% of SPED schools, and all three ITE colleges have tapped into the Tote Board Arts Grant to bring NAC-AEP learning experiences to their students. NAC also continues to expand its reach within the preschool sector, reaching about 70% of government-supported preschools in 2025, supporting the holistic development of more than 49,000 students through funded arts learning experiences.

## Strategic Partnership Co-Curricular Activity (Ethnic Dance) 2.0




Strategic Partnership Co-Curricular Activity (Ethnic Dance) 2.0 Students performed at Super 24 2025.
Credit: O School Pte. Ltd.

The programme is a joint initiative of NAC and the Ministry of Education (MOE) which aims to provide students with quality ethnic dance learning experiences while bringing together students from different schools and cultural backgrounds through a shared interest in ethnic dance. By providing students with training in ethnic dance and exploring its relevance to contemporary dance, the programme offers a window into how Singapore's diverse cultures continue to shape and inspire its artistic landscape.

The 2025 run, managed by O School and led by industry professionals, included a milestone collaborative project where students worked towards presenting a unique performance showcase at Super 24 2025, a dance competition on 31 August 2025 at the Singapore Indoor Stadium. Of the 37 students who signed up for the programme, 23 from 10 different MOE schools were selected for the final performance showcase.

# STRENGTHENING COMMUNITIES THROUGH SHARED EXPERIENCES

## ArtsEverywhere @ CDC



Audiences enjoyed a performance by the Asian Cultural Symphony Orchestra at Jurong Lake Gardens.



Audiences gained hands-on experience playing the harp at Causeway Point.

ArtsEverywhere @ CDC, a collaboration between NAC, the People's Association, and the five Community Development Councils, and supported by the Ministry of Culture, Community and Youth, brings arts experiences to communities across Singapore, meeting Singaporeans where they live, work, and play. Through monthly performances, workshops, and activities held in neighbourhoods islandwide, the initiative fosters a shared appreciation for the arts and strengthens social connections. As of December 2025, ArtsEverywhere @ CDC reached over 63,000 audience members through over 130 programmes by arts groups including Orkestra Melayu Singapura, The TENG Company, Flamenco Sin Fronteras, Paper Monkey Theatre, and Maya Dance Theatre.

## WeCare Arts Fund and WeCare Arts Experiences




Persons with disabilities from Be Kind SG experienced the joy of designing and weaving through visual arts activities led by artist Karen Koh.
Credit: Be Kind SG Ltd

The WeCare Arts Fund, a collaboration between NAC and the People's Association's network of five Community Development Councils, has expanded access to the arts for under-reached communities served by Social Service Agencies (SSAs) since its launch in 2014. Through this partnership, NAC leverages the Community Development Councils' networks to connect with beneficiaries in the social sector, enabling SSAs to bring meaningful arts experiences directly to those they serve while creating opportunities for artists to engage with communities.

Complementing this is WeCare Arts Experiences, launched in 2021 in partnership with the People's Association through the five Community Development Councils. The initiative provides funding for SSA beneficiaries to attend ticketed performances and exhibitions presented by key arts and cultural organisations.

In FY2025, the WeCare Arts Fund supported over 2,400 beneficiaries from about 80 SSAs, including senior care and family care centres. The fund also engaged 52 artists across diverse art forms. Through WeCare Arts Experiences, over 1,800 beneficiaries accessed ticketed arts and cultural experiences curated by NAC and Singapore's cultural institutions at no cost.

# TURNING PARTICIPATION INTO LASTING SUPPORT

## Cultural Matching Fund




Singapore Repertory Theatre presented *Fried Rice Paradise – The Makan Party*, a musical in which family ties are tested through a culinary rivalry.
Credit: SRT



The Finger Players Ltd presented *Puppet Origin Stories @ ONE-TWO-SIX: Only Puppets in the Building*, a performance exploring the puppets that inhabit the building and their vibrant yet volatile homes.
Credit: The Finger Players Ltd

Since its establishment in 2013, the Cultural Matching Fund (CMF), administered by NAC, has served as a cornerstone initiative in strengthening Singapore's cultural philanthropy landscape. In FY2025, the Government's $100 million top-up, announced by Prime Minister Lawrence Wong in the 2025 Budget speech, was credited to the Fund, bringing cumulative Government funding to $600 million since inception. The top-up will continue to support efforts to build resilient and sustainable arts and heritage organisations by encouraging greater private-sector philanthropy.

As of the end of FY2025, CMF has matched over $460 million in private donations, enabling organisations to expand their programmes, enhance artistic excellence, and reach wider audiences. The number of individual and corporate donations grew from 2,000 in 2014 to over 18,000 in 2025. As of 2025, about 130 unique arts and heritage charities had applied to CMF at least once, representing about 80% of all arts and heritage charities in Singapore, leveraging matched funds to expand programming and broaden public reach.

Through CMF, organisations have elevated their artistic ambitions and broadened their outreach. Odyssey Dance Theatre Ltd marked its 25th anniversary season with *Flow*, the concluding work in a trilogy exploring connection and consciousness through movement, blending live performance with multimedia elements. Its Arts, Education and Community programming, including its Young Company and Associate Artistes scheme, also continued to bring contemporary dance to schools and community platforms across Singapore, supported in part by CMF-matched donations.

Singapore Repertory Theatre (SRT) revived its sold-out *Fried Rice Paradise – The Makan Party* for an encore run in 2025. Its Learning & Engagement arm expanded youth outreach through Theatre360, an industry immersion festival for 13–25-year-olds, and continued to subsidise theatre access for underprivileged students through the SRT Student Education Fund. Together, these initiatives demonstrate the transformative power of the arts in enriching lives and strengthening Singapore's cultural ecosystem.

NAC and the Ministry of Culture, Community and Youth also continue to strengthen the governance of the CMF Secretariat to support the Fund's growing scope and application volumes.

## Patron of the Arts Awards 2026




David Neo, Minister for MCCY, with patrons recognised at the Patron of the Arts Awards 2026, and key representatives from the Ministry and NAC.

The 43rd edition of the Patron of the Arts Awards (POAA) was held on 27 August 2026 at The Ritz-Carlton, honouring a record 585 patrons for their exceptional contributions to the arts in Singapore. Together, their contributions totalled $89.5 million, almost double the amount recognised at POAA 2025, a testament to the deepening commitment of individuals and organisations to supporting the arts.

Individual patronage reached a new high, with 480 patrons contributing close to 65 per cent of the total value recognised this year, reflecting a vibrant and growing culture of personal giving. Corporate patronage remained equally strong, with 105 organisations contributing more than $31 million in cash and in-kind support, affirming that businesses continue to see the arts as a worthy and valued cause.

Beyond financial contributions, patrons supported the arts through professional expertise and business capabilities, giving of their time and skills in ways that complement and strengthen traditional forms of patronage. This diversity of giving is a mark of a maturing philanthropy landscape – one where the arts are sustained through genuine partnership, and where the contributions of patrons continue to enrich and shape Singapore's artistic and cultural life in meaningful ways.

## Sustain the Arts (stART) Fund



*Legends*: *Journey to Singapura* by Reverberance was presented with support from the stART Fund.
Credit: Reverberance



*Body History* by Sigma Contemporary Dance was developed with support from the stART Fund.
Credit: Sigma Contemporary Dance

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

The stART Fund delivers impact through two key funding streams: organisation funding, which strengthens the operational and strategic capabilities of arts organisations, and programme funding, which supports community engagement and audience development initiatives.

### Key achievements from 2024 to July 2025

**2** arts groups attained Institution of a Public Character (IPC) or charity status in 2025

**275%** growth in arts groups' donor base in 2025

**40** programmes supported and completed in 2025

## Tote Board Arts Fund



Seniors danced together during the live music performances presented at Singapore General Hospital as part of Sing'theatre's MusicFest @ SGH.

An initiative of Tote Board, the Tote Board Arts Fund supports local artists and arts groups in bringing the arts to communities and creating shared experiences that connect people. The Fund provides audiences and participants with opportunities to engage with people from different social backgrounds, deepen their awareness and appreciation of local arts groups and art forms, and foster a sense of national identity. In FY2025, the Fund supported 170 projects.

One example is Sing'theatre's MusicFest @ SGH, which brought over 90 free pop-up music performances to the Singapore General Hospital campus and wards, culminating in a special SG60 finale concert featuring artists including Benjamin Kheng. By bringing performances into a healthcare setting, the programme reached audiences who may not typically have access to the arts, bringing joy to patients, visitors, and healthcare workers.

# PATHWAYS THROUGH THE CITY

02




The *Blueprint of a Shophouse* mural at 462 Joo Chiat celebrates Singapore's shophouse heritage and has become a neighbourhood landmark.
Credit: URA

# REVEALING NEW POSSIBILITIES IN FAMILIAR PLACES

## SMRT Super24 Training Ground

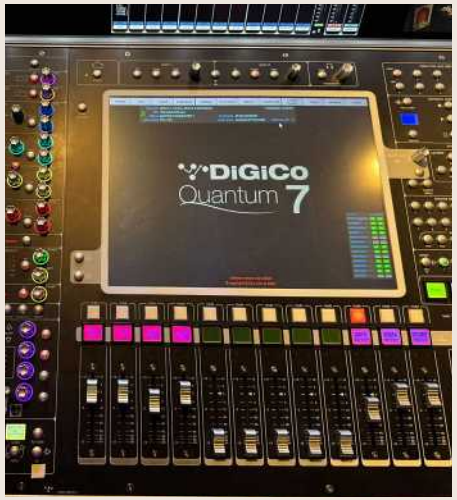


Team Bonsai commenced a group stretching session at the Super 24 Training Ground at one-north.

As part of NAC's Memorandum of Understanding (MOU) with SMRT, Super 24 Training Ground is a joint initiative with O School that provides free and accessible practice spaces for dance groups participating in O School's annual street dance competition, Super 24. Unlike conventional dance competitions, Super 24 features teams of 24 dancers performing 90-second routines on an eight-by-eight-metre, four-sided stage, requiring larger practice spaces than most venues offer.

From 2 June to 29 August 2025, the initiative activated practice spaces for Open Category dance groups across three MRT stations: Esplanade (Circle Line), one-north (Circle Line), and Marina South Pier (North-South Line). Groups could book the designated SMRT spaces on weekday evenings, with bookings reaching near-full capacity in August as the competition drew closer. Beyond meeting the practical needs of dancers, Super 24 Training Ground brought the energy and vibrancy of street dance into everyday commuting spaces, giving commuters a glimpse of the dedication and artistry behind each team's preparations.

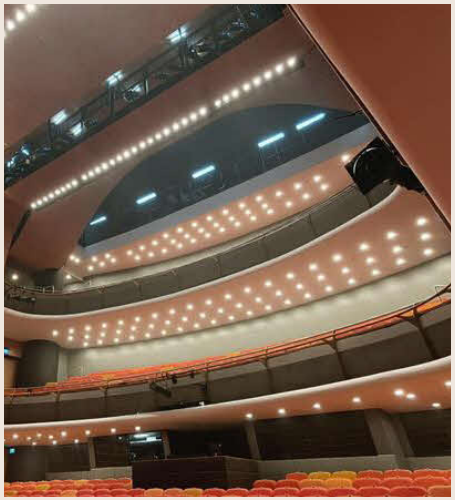
## Upgrading of Arts Infrastructure at VTVCH, GAC and DCT




Sound consoles at VTVCH were upgraded.



Sprung floors at Block M within Goodman Arts Centre were replaced to provide a conducive environment for dance practitioners to rehearse.



LED lights and carpets were refreshed at the DC Theatre, creating a comfortable environment for audiences.

In FY2025, maintenance and upgrading works were carried out across Victoria Theatre and Victoria Concert Hall (VTVCH), Drama Centre Theatre (DCT), and Goodman Arts Centre (GAC) for artists, hirers, and audiences to continue engaging with the arts in safe, reliable, and high-quality spaces.

At VTVCH, the sound console systems were upgraded to provide reliable and consistent audio performance, improve compatibility with current production technologies, and support a wider range of technical and artistic requirements. The upgrade ensures the systems remain well-suited to the evolving needs of local arts groups and international touring companies, reducing the risk of technical disruptions during rehearsals and performances.

Security systems at VTVCH were also upgraded to strengthen venue safety by improving the reliability and coverage of surveillance across public and back-of-house areas, and enabling faster detection of and response to security incidents. The upgrades provide a safer environment for audiences, artists, hirers, and venue staff, while strengthening the protection of venue assets and equipment.

Several other works were completed across the venues to keep them well-maintained. At DCT, mould remediation works were carried out in March 2025 to keep the space safe and welcoming, and LED lighting and carpeting were subsequently refreshed in July 2026. At GAC, sprung floors at Block M were replaced in December 2025, restoring a performance-ready environment for dance practitioners with appropriate impact absorption and physical support for rehearsals and performances.

# WEAVING ART INTO THE SPACES OF EVERYDAY LIFE

## Arts & Culture Nodes



Community members participated in art-making workshops as part of Jurong Lake Gardens' Arts@JLG: heART programme.
Credit: NParks

First established in 2012, the Arts & Culture Nodes initiative is a network of touchpoints across Singapore that offers quality arts programmes, bringing people together to experience the arts. Through strategic partnerships with community partners including the National Parks Board, the National Library Board, and Our Tampines Hub, the network provided year-round access to quality arts programmes where communities live, work, and play. In 2025, the initiative engaged more than 600,000 participants at over 15 touchpoints, bringing communities together while broadening and deepening participation in the arts.

## Busking




Soap bubble artist CJ the Bubble Girl delighting children with her busking act outside Curiosity Cove, one of the designated locations under the NAC Busking Scheme.
Credit: Mandai Wildlife Group

The Busking Scheme administered by NAC supports more than 500 endorsed buskers in sharing their creativity with audiences across Singapore. In FY2025/26, NAC expanded the scheme to over 90 designated locations across neighbourhoods, transport hubs, and city centre areas, and introduced time-sharing to allow buskers to perform together during shared timeslots, creating new opportunities for collaboration.

To broaden performance opportunities, NAC partnered with the People's Association and *SCAPE to support buskers in honing their craft and gaining stage experience. Complementing these efforts, NAC also introduced Busking Ambassadors to provide on-site support and guidance at designated locations, fostering positive experiences for buskers and audiences alike.

## Lively Places Fund



Seniors from GLOW (Nanyang) co-painted a community mural, contributing to a vibrant shared artwork.
Credit: Tzu Chi Foundation (Singapore)

The Lively Places Fund (LPF) champions ground-up community initiatives that inspire sustained community participation in transforming the spaces where people live, work, and play. In FY2025, NAC partnered with the Housing & Development Board (HDB) and the Urban Redevelopment Authority (URA) to support 15 arts-related projects, funding 28 artists across seven towns, two parks, and one cultural precinct.

One example is the Laneway Floor Art Mural in Joo Chiat, conceptualised by artist Sophia Ong (Wayward Clouds) to transform an underused laneway into a shared community space. Initiated by the Katong-Joo Chiat Business Association, the project brought together residents, businesses, and volunteers to paint the mural, now recognised by the Singapore Book of Records as the country's longest floor mural. The once-overlooked laneway has since become a community space for street parties and other activities, where residents and businesses come together to celebrate, connect, and strengthen community bonds.

Another example is Tzu Chi GLOW at Nanyang Active Ageing Centre (AAC) in Jurong West, led by artist Anne Neo. The project transformed the void deck at 707 Jurong West into a vibrant community space centred on the theme Our Shared Memories. Three interactive wall murals invite residents and seniors to reflect on their neighbourhood, celebrate Singapore's story, and express their dreams and aspirations through art. Across 10 co-creation sessions, the intergenerational project engaged over 100 youths and seniors, strengthening connections across generations. The revitalised void deck now serves as a welcoming space for AAC activities and community gatherings.

## Public Art Trails



*The Rising Moon* by Han Sai Por and Kum Chee Kiong, one of the featured artworks of the Civic District trail.

First launched in 2022, the Self-Guided Public Art Trails were refreshed in 2026 for the public to explore public artworks through curated, district-based routes, offering new ways to discover art in familiar neighbourhoods across Singapore. The trails span six districts—Bras Basah.Bugis, Marina Bay, the Civic District, Chinatown, Kampong Glam, and Katong–Joo Chiat—and feature over 190 publicly accessible artworks, including murals, sculptures, kinetic artworks, installations, and integrated artworks.

The trails serve as an evergreen resource for public art discovery, providing artwork information, navigation details, and an integrated Google Map to support independent exploration. Works featured range from international artists such as Fernando Botero's *Bird,* Salvador Dalí's *Homage to Newton,* and Roy Lichtenstein's *Six Brushstrokes,* to Singapore artists including Han Sai Por's *Seeds,* Kumari Nahappan's *Pedas Pedas,* and Chong Fah Cheong's *First Generation*. Together, the trails raise awareness of public artworks across Singapore's neighbourhoods and invite the public to discover artworks in everyday spaces.

# SHAPING A MORE VIBRANT AND DISTINCTIVE SINGAPORE

## Art Under Viaduct Spaces at Kembangan




Community-inspired artworks transformed columns along the Kembangan viaduct corridor at Lorong Marzuki.

As part of NAC's Memorandum of Understanding (MOU) with Land Transport Authority (LTA), Art Under Viaduct Spaces (AUVS) enlivens public spaces and transport infrastructure by transforming them into community gathering spaces. Following the first edition at Bukit Gombak, the second edition of AUVS took place on 31 March 2026 along the viaduct corridor between Kembangan and Eunos MRT stations. 13 columns at key entry points along Lorong Mydin, Lorong Melayu, Lorong Marzuki, Lorong Marican, and Lorong Sarina were transformed with community-inspired artworks.

Titled *Trainforest*, the installation was project managed by The Block A Collective and co-created by local artists Nur Aida Sa'ad and Nur Aisha Sa'ad, in collaboration with 12 students aged 8 to 15 from MINDS Towner Gardens School. Drawing on the students' contributions, the artwork featured motifs of flowers, animals, and figures, reflecting the meaning of Kembangan ("to bloom"), and celebrating inclusivity and creative expression across diverse abilities.

## Chinese Opera Festival




The inaugural COF spanned five weekends and featured five local groups, celebrating the diversity of Chinese opera in Singapore.
Credit: SCCC

The inaugural Chinese Opera Festival (COF) 2025 was a joint initiative by the Singapore Chinese Cultural Centre (SCCC) and NAC to preserve and promote the traditional art form of Chinese opera, while supporting local Chinese opera groups to develop their capabilities and grow their artistic practice.

COF was held from June to July 2025 at SCCC, showcasing five local Chinese opera troupes co-identified by NAC and SCCC: Chinese Opera Ensemble (Hainanese), Chinese Opera Studio (Teochew), OperaWorks Singapore (Cantonese), Tang Renaissance (Yue), and Tian Yun Beijing Opera (Peking). Three of the five productions presented sold out tickets, and 98% of survey respondents expressed satisfaction with the shows.

## I Play SG Music What Is Your Music Aura?




A digital screen at Orchard MRT station featured local artists including Charlie Lim, Soph. T, and Goose as part of the Music Aura campaign.
Credit: Bandwagon Asia

As part of NAC's Memorandum of Understanding (MOU) with SMRT, I Play SG Music launched the Music Aura campaign in December 2025 to bring Singaporean music into everyday public spaces and make local music discovery more personal and engaging. The campaign showcased local artists on high-visibility billboards and digital screens at selected train stations for four to 13 weeks and featured a quiz that matched commuters to a curated playlist of local music based on their personality type, such as Dreamer, Old Soul, Romantic, and Explorer. About 1,200 commuters took part in the campaign. Dreamer was the most common personality type among participants, with a playlist featuring artists such as Mila Bea, Motifs, and Subsonic Eye.

## Poems on the MRT




*How to Fly the Singapore Flag* by Daren Shiau, with an illustration of a playground by Felicia Pang, displayed at a bus stop.




**இருப்பின் மேன்மை** *(The Greatness of Presence)* by **தா. மதிக்குமார்** (Mathikumar Thayumanavan), with an illustration of a playground by Felicia Pang, displayed at an MRT station.

As part of NAC's Memorandum of Understanding (MOU) with SMRT, Poems on the MRT is an initiative by NAC in partnership with SMRT Trains and Stellar Ace, produced by Sing Lit Station (SLS), to enliven the daily experience of commuters through music, poetry, and busking, and to widen avenues of exposure to Singapore's art in public spaces. In its second year, the campaign expanded to 40 trains across the East-West, North-South, and Circle Lines, as well as train stations and bus shelters islandwide.

The campaign, which commenced on 6 November 2025, introduced an additional 50 poems in English, Chinese, Malay, and Tamil, curated by SLS together with Joshua Ip, Zhou Decheng, Farihan Bahron and Noridah Kamari from Unggun Creative, and Inbha. To deepen public engagement with Sing Lit and poetry, SLS organised a writing competition from November 2025 to February 2026, inviting the public to submit original poems inspired by the MRT network. Submissions were displayed on an interactive digital MRT map, and prizes were awarded to winning entries.

## Singapore Art Week 2026



*Motion and Emotion* by Eugene Soh and Yeo Shih Yun, part of *Next Stop: Together!,* featured at Tampines MRT Downtown Line.
Credit: ART:DIS



Visitors of all abilities enjoyed the art installations aboard *Next Stop: Together! The Art Bus,* capturing memories together during Singapore Art Week.
Credit: Ken Cheong



Guests experienced a performance at the opening of *Wan Hai Hotel: Singapore Strait,* an exclusive Southeast Asian staging presented by ART SG and Shanghai's Rockbund Art Museum that transformed the lobby of The Warehouse Hotel on Robertson Quay into a space where performances, installations, and film programmes unfolded.

Singapore Art Week (SAW) is Singapore's pinnacle visual arts season, showcasing the country's vibrant and diverse visual arts ecosystem. Organised annually by NAC, the 10-day event has grown to become an important platform for the arts community to connect and forge deeper networks within the region. SAW 2026 brought together 240 events presented by local and international visual arts communities across museums, galleries, art spaces, and public spaces, both islandwide and online.

A highlight of SAW 2026 was *Next Stop: Together!,* a major public art project presented by ART:DIS with support from NAC, the Land Transport Authority (LTA), SBS Transit, and SMRT. Curated by John Tung, the initiative transformed Singapore's public transport network into a platform for artistic engagement through two activations. The first featured eight large-scale MRT station commissions by 13 artists, exhibited from 15 January to 15 February 2026, including *Becalm the Typhoon* by Joel Keong and Mit Jai Inn at Dhoby Ghaut station, and *Motion and Emotion* by Yeo Shih Yun and Eugene Soh at Tampines station. The second saw ART:DIS collaborate with SMRT Buses to transform a public bus into a travelling *Art Bus*. Featuring seven works, including *Bus Ride Together* by Victor Tan and *Construction* by the late Chng Seok Tin, the *Art Bus* made 25 stops across 12 locations islandwide from 22 to 31 January 2026, including Pasir Ris Park, Marina Square, and Jurong Lake Gardens.

*The Art Bus* invited audiences to experience art through touch, movement, sound, and play. Activities such as badge-making and linocut stamping encouraged participation across different age groups, while the MRT station commissions brought moments of colour and reflection to everyday commutes. Free and accessible to all, *Next Stop: Together!* demonstrated how the arts can be integrated into everyday life by transforming familiar public spaces into places of discovery and connection.

## Singapore Biennale 2025



Participants of Singapore Biennale 2025 Running Club at Tuan Andrew Nguyen's *Temple* (2025), as part of SB2025: co-presented with National Gallery Singapore as part of the 8th edition of the Ng Teng Fong Roof Garden Commission.
Credit: SAM



Installation view of Tan Pin Pin's *On a Clear Day You Can See Forever* (2025), as part of SB2025.
Credit: SAM

Established in 2006, the Singapore Biennale is Singapore's flagship platform for international dialogue in contemporary art, showcasing the vibrancy of artistic practices in Singapore and the region. Commissioned by NAC and organised by the Singapore Art Museum (SAM), the eighth edition, Singapore Biennale 2025 (SB 2025), ran from 31 October 2025 to 29 March 2026 as an SG60 signature event.

Anchored on the theme of pure intention, SB 2025 invited audiences to rediscover Singapore through the lens of contemporary art. The edition featured over 100 artworks, including more than 30 new commissions by over 80 artists from Singapore, Southeast Asia, and beyond. Spanning across more than five neighbourhoods islandwide, from the Rail Corridor South and Wessex Estate to the Civic District and SAM at Tanjong Pagar Distripark, the Biennale integrated art into everyday spaces.

By activating public spaces, residential neighbourhoods, and shopping centres, SB 2025 sparked dialogue on contemporary issues through a Southeast Asian lens, connecting local realities with shared global experiences. More than half of all visitors experienced the Biennale through public spaces such as MRT stations, libraries, and shopping malls, and the decentralised approach also attracted many first-time visitors. SB 2025 received positive ratings across wellbeing, accessibility, and social bonding indicators. It also strengthened its regional focus, with Southeast Asian artists comprising around 45% of participating artists, and expanded cross-sector collaboration through partnerships with over nine public agencies to activate spaces across Singapore.




03

# CONNECTING CREATIVITY TO OPPORTUNITY

Nadi Singapura closed the first day of ISPA2026 with a vibrant Malay percussion performance *Janji Kita: Echoes of Our Land,* at the Esplanade Lawn.

# DEVELOPING ARTISTIC EXCELLENCE

## Arts Scholarships 2025



Recipients of the 2025 NAC Arts Scholarship (Diploma) posed for a selfie with Low Yen Ling, Senior Minister of State for MCCY.

From 2025, the Arts Scholarship, with support from President's Challenge, expands access to arts education by supporting young artistic talent from less advantaged backgrounds, enabling them to pursue their aspirations in the arts. Thus, a new NAC Arts Scholarship for Diploma studies was launched.

The Arts & Heritage Scholarship Ceremony was held at the Arts House Chamber on 5 August 2025. It marked the inaugural presentation of the NAC Arts Scholarship (Diploma), with 27 scholars receiving scholarships to pursue diploma studies at LASALLE College of the Arts (LASALLE), Nanyang Academy of Fine Arts (NAFA), and the School of the Arts, Singapore (SOTA). A record 44 individuals were awarded NAC Arts Scholarships across the NAC Arts Scholarship (Degree), NAC-UAS Arts Scholarship, and the NAC Arts Scholarship (Diploma). The scholars will pursue arts and arts-related studies at reputable institutions in Singapore and overseas.

## Asia Creative Writing Programme



ACWP Visiting Writers Faisal Mohyuddin and Kamal Al-Solaylee, together with local practitioners Simone Heng and Ng Kah Gay, with participants in The Write Match.
Credit: Asia Creative Writing Programme

The Asia Creative Writing Programme (ACWP) is a collaboration between NAC and Nanyang Technological University (NTU) which advances the creative practice of literary practitioners through specialised development programmes across Singapore's four official languages — English, Chinese, Malay, and Tamil. It supports Singapore writers through year-round intermediate- and advanced-level creative writing courses and mentorship opportunities with acclaimed local and international writers such as Balli Kaur Jaswal, Ken Liu, and Lo Chih-cheng.

Since its inception in 2020, ACWP has engaged over 3,700 participants across its programmes for English, Chinese, Malay, and Tamil writers.

## Cultural Medallion & Young Artist Award 2025




2025 Young Artist Award recipients with President Tharman Shanmugaratnam; Jane Ittogi; David Neo, Minister for MCCY; Low Yen Ling, Senior Minister of State for MCCY; Baey Yam Keng, Minister of State for MCCY; Dr Lee Tung Jean, Deputy Secretary (Culture and Sports), MCCY; Goh Swee Chen, NAC Chairman; and Low Eng Teong, then-NAC CEO.




2025 Cultural Medallion recipients with President Tharman Shanmugaratnam; Jane Ittogi; David Neo, Minister for MCCY; Low Yen Ling, Senior Minister of State for MCCY; Baey Yam Keng, Minister of State for MCCY; Dr Lee Tung Jean, Deputy Secretary (Culture and Sports), MCCY; Goh Swee Chen, NAC Chairman; and Low Eng Teong, then-NAC CEO.

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

On 27 November 2025, seven individuals received the Cultural Medallion and Young Artist Award at the CMYAA Ceremony held at the Istana. The Cultural Medallion was awarded to Goh Boon Teck (theatre) and Nai Swee Leng (visual arts), whose visionary leadership has fundamentally shaped Singapore's artistic landscape and cultural identity. The Young Artist Award was awarded to He Yingshu (literary arts), Alvin Lee Chang Rong (film), Genevieve Peck Jing Yi (theatre), Syafiqah 'Adha Sallehin (music), and Daryl Qilin Yam (literary arts), whose outstanding creative excellence is shaping the future of Singapore's arts scene.

## Golden Point Award 2025



Winners of GPA 2025.
Credit: AHG

On 3 December 2025, the 17th edition of the Golden Point Award (GPA) 2025 announced 36 winners across the short story, poetry, and translation categories. Organised by Arts House Group (AHG) and co-managed with the Singapore Book Council (SBC), with support from NAC, the biennial competition attracted a diverse pool of entries across Singapore's four official languages: English, Chinese, Malay, and Tamil.

The award ceremony was held on 9 January 2026 at The Arts House at the Old Parliament as part of VERSE 2026, a multi-sensory celebration of Singapore literature that opens the year's literary arts calendar. All top winners received cash prizes, sponsored gifts, a four-month mentorship programme with established writers, and Singapore Writers Festival 2026 passes and vouchers.

Notable winners included Tan Kai Yik, who won first place in both the Chinese Poetry and Chinese Short Story categories, and N Remila, a first-year Victoria Junior College student who won the Tamil Poetry category, highlighting GPA's role in nurturing emerging literary talent across generations.

## NAC-NLB Writers' Lab




Writer Max Pasakorn conducted a writing workshop as part of the NAC–NLB Writers' Lab.

The NAC-NLB Writers' Lab is a joint initiative started in 2020 by NAC and the National Library Board (NLB), aimed at supporting the development of literary works in English, Chinese, Malay, and Tamil. The 16-week manuscript incubation programme provides writers with access to NLB's collections, a stipend, mentorship, and opportunities to test ideas with library-goers through public engagement. The 2026 edition supported four writers: Ilyia Kamsani, Manimala Mathialagan, Max Pasakorn, and Tse Hao Guang.

## Singapore International Festival of Arts 2025



*Animal Farm* by The Finger Players was presented at the Drama Centre, with a free, accessible adaptation at Empress Lawn as part of Little SIFA.
Credit: Arts House Group



*LEAR* was a bold visual retelling of Shakespeare's tragedy by Glasgow-based Singaporean theatre maker Ramesh Meyyappan, blending movement, puppetry, and illusion.
Credit: Arts House Group

The Singapore International Festival of Arts (SIFA) 2025, themed More Than Ever, ran from 16 May to 1 June 2025 and marked Natalie Hennedige's final edition as Festival Director after a four-year term. SIFA 2025 presented over 90 performances and experiences across nine venues in Singapore. The Festival expanded into the heartlands through the inaugural SIFA Pavilion at Bedok Town Square and strengthened its role as a leading platform for artistic expression with 15 newly commissioned local works. SIFA also showcased over 400 local and international artists and crew from six countries and regions, including sold-out presentations such as *stray gods, Umbilical, Animal Farm, LEAR,* and *A Thousand Stitches*. Through SIFA, NAC strengthens Singapore's position as a global arts hub, nurtures homegrown talent, and connects with diverse communities.

## Singapore Writers Festival 2025




Ken Liu delivered the Festival Keynote, The Future of Art in the Age of AI, on 8 November 2025.
Credit: Arts House Group




Victoria Chang conducted the masterclass, Geometry in Art and Grief, on 7 November 2025.
Credit: Arts House Group



Man Fu Yuan Cantonese Restaurant hosted *A Feast of Words & Flavours,* a special dining and storytelling experience inspired by 1920s Hong Kong, on 11 November 2025.
Credit: Arts House Group

The Singapore Writers Festival (SWF) is Singapore's premier national literary festival, showcasing a diverse line-up of local and international writers through multilingual and multidisciplinary programmes. SWF is a key meeting point for writers and readers to connect and exchange perspectives, and for the rest of the world to meet literary talent from Singapore and Southeast Asia. With the theme Shape of Things to Come, the 28th edition was held from 7 to 16 November 2025, featuring more than 200 programmes and 400 speakers across 23 venues.

Festival Director Yong Shu Hoong's second year at the helm encouraged festivalgoers to look to the future while reflecting on the past. Highlights for the 2025 edition included a science fiction focus and Singapore-focused content aligned with SG60 celebrations, expanded year-round community programming, increased first-time attendance following the launch of the SG Culture Pass, live English interpretation and translation for Chinese, Malay, and Tamil programmes, and appearances by acclaimed writers including R. F. Kuang, Ken Liu, Victoria Chang, Hao Jingfang, Liang Wern Fook, and Amanda Lee Koe.

# EMPOWERING ARTISTS AND ORGANISATIONS TO GROW

## ARH Connects – IGNITE mentorship 2.0, Soundcheck, Theatre Green Book, Partnership with Changi General Hospital




IGNITE Mentors and Mentees posed with their certificates of completion of IGNITE 2.0, 2 June 2026.
Credit: Theatre Today



(From Left to Right) Aarika Lee, Krysta Joy D'Souza, Tim De Cotta, and moderator Evan Low engaged with attendees after SOUNDCHECK Session 1: Gigging and Building A Local Community on 20 March 2026.
Credit: Verta Collective




Participants at Green Stages 2025, an annual symposium by The Theatre Practice, where discussions helped shape The Theatre Green Book (Singapore).

In FY25/26, Arts Resource Hub (ARH) strengthened its support for arts Self-Employed Persons (SEPs) through initiatives that combined professional development with direct access to industry expertise, peer learning, and resources to promote wellbeing.

IGNITE Mentorship 2.0 paired early-career independent practitioners with Young Artist Award recipients who provided guidance on freelance career development, portfolio careers, and entrepreneurship. The SOUNDCHECK panel series offered practical industry insights, mentorship, and professional feedback to help aspiring practitioners navigate and sustain their music careers.

ARH also supported the development of communities of practice for more sustainable theatre-making through The Theatre Green Book (Singapore), a free, open-access resource commissioned by NAC and developed by The Theatre Practice, adapted for the Singapore context. It was launched at the 2026 International Society for the Performing Arts (ISPA) Anthony Field Academy. Independent artists, producers, and representatives from venues and institutions were brought together to develop the Theatre Green Book, fostering collective learning and ongoing dialogue on sustainable practices within Singapore's performing arts ecosystem.

To support arts practitioners' resilience, ARH partnered with Changi General Hospital to support the wellbeing of arts practitioners through the co-development of Performing Arts Medicine care resources and a panel series that provided guidance on topics ranging from mental resilience to injury rehabilitation and safe return to performance, addressing the unique demands of professional arts practice.

In total, ARH reached more than 600 arts SEPs through its programmes and spaces, enabling them to connect, collaborate, and build sustainable, meaningful careers in the arts.

## Continuing Education and Training (CET) programmes



Lighting Operations – Apprentices gain practical experience in installing, focusing and maintaining professional stage lighting equipment.
Credit: Photo Courtesy of Esplanade – Theatres on the Bay



Amirah (BAAP Intermediate) briefing all cast for *A Light Between Rains,* as part of SIFA 2026.
Credit: Carolene Ruth Liew




Participants of RCTC's 3rd Run of Course 3: En Route to Inclusive Education in June 2026. These arts educators came together to reflect on their journey in planning and delivering arts programmes for students with special needs.
Credit: RCTC

NAC partnered with The Esplanade Co Ltd to launch a refreshed Certificate in Technical Theatre & Production (Level 1) traineeship programme, with two runs conducted in January and June 2026. Each run is a six-month programme that equips trainees with foundational skills in stage, lighting, and sound operations through classroom learning, practical training, on-the-job experience, and industry attachments with arts companies and venues. The first batch of six trainees has completed the programme, with the second batch of six currently underway.

NAC completed the second run of the Backstage Affair Apprenticeship Programme in Stage and Production Management with The Backstage Affair, comprising a 12-month beginner track for four apprentices and a six-month intermediate track for six apprentices. Across both tracks, 10 apprentices gained hands-on experience across 25 productions with 19 host organisations, progressively taking on stage and production management roles in professional live productions. Through structured training, mentorship, and workplace attachments, the programme equipped participants with industry-ready competencies while strengthening the pipeline of skilled technical theatre professionals.

NAC also partnered with Rainbow Centre Training and Consultancy (RCTC) to provide a dedicated pathway for arts educators to gain expertise in inclusive education. Through Course 3: En Route to Inclusive Education (With Practicum), participants developed practical skills in designing and adapting arts programmes for students with special education needs. The course combines classroom learning, paired coaching, and hands-on practicum sessions at Rainbow Centre schools, allowing participants to plan and deliver lessons directly with students with special needs, and receive feedback from professional trainers. To date, three runs of the course have been conducted in FY25/26, training 48 arts educators in total.

## Sing Lit Adaptations Subsidy




26 literary arts and media practitioners attended the business matchmaking session to network and explore opportunities for creative adaptations.

The Sing Lit Adaptations Subsidy (SLAS) supports the adaptation of Singaporean-authored literary works for the screen by providing literary intellectual property (IP) owners with financial incentives to bridge the literary and media industries. The subsidy covers the development of story bibles and full scripts or screenplays. In 2025, SLAS entered its second year and has supported 10 projects to date, spanning the adaptation of fiction, graphic novels, and children's literature.

## Stage-to-Screen Initiative – Pitch Perfect Open Call



Representatives from NAC, Mediacorp, and Spare Room Productions met to launch the Stage-to-Screen Initiative.

The Pitch Perfect programme supported theatre practitioners in developing ideas for screen adaptation through structured training and mentorship that bridged the theatre and media industries. The programme is part of NAC's three-year Stage-to-Screen Initiative, developed in partnership with Mediacorp and produced by Spare Room Productions.

Launched on 1 March 2026, the inaugural open call invited theatre practitioners to submit ideas for screen adaptation and received 52 submissions from 29 individuals. 20 participants were shortlisted to progress to the next stage. Through a bootcamp, mentorship sessions, masterclasses, and a pitch contest, Pitch Perfect aims to identify 10 production concepts for further development in Phase 2 of the Stage-to-Screen Initiative in FY2026.

# EXPANDING OPPORTUNITIES BEYOND OUR SHORES

## 3rd Asian Screen Dance and Beyond Borders: Asia's New Wave



*Music for Guanzi, Haegeum and Ensemble* performed by Ding Yi Music Company (Singapore) and Ma Hyeryeong (South Korea) as part of the New Singapura: Echoes of Diversity programme.

As a member of the Asia Dance Committee, NAC participated in two key events in Gwangju, Republic of Korea — the 3rd Asian Screen Dance and the inaugural Beyond Borders: Asia's New Wave — both organised by the National Asia Culture Center (ACC), an organisation under the Ministry of Culture, Sports and Tourism of the Republic of Korea. Two Singapore dance films were selected for screening at the 3rd Asian Screen Dance: *Imagine Ocean* by Arts Fission and *Am I Here*? by Eva Tang. *Imagine Ocean* was also selected as a co-opener of the festival, attended by approximately 350 people. Arts Fission Artistic Director Angela Liong was invited by the ACC to speak about the film at the opening.

Beyond Borders: Asia's New Wave featured Ding Yi Music Company and Siong Leng Musical Association representing Singapore through a programme titled New Singapura: Echoes of Diversity. Coinciding with the 50th anniversary of diplomatic relations between Singapore and the Republic of Korea, the programme showcased Singapore's multicultural heritage and the distinctive artistic voices of both ensembles, culminating in a joint performance that vividly expressed their artistic identities.

NAC also conducted a workshop, Building a Vibrant and Sustainable Arts Ecosystem, as part of Beyond Borders: Asia's New Wave for participating music and dance ensembles across Asia. These engagements strengthened artistic exchange and raised the profile of Singapore's arts groups in the Republic of Korea and across Asia.

## Ars Electronica Festival 2025



(From Left to Right) producer Mary Ann Ng, artist Victoria Hertel, engineer Justin Ong, and curator Shireen Marican at the Ars Electronica Features Exhibition 2025.
Credit: Yasser Sepehr



A visitor interacted with the sensor-responsive glass vessels in *darkmode/lightmode* (2025), presented as part of *On Point* at the Ars Electronica Features Exhibition 2025 in Linz, Austria.
Credit: Yasser Sepehr

NAC participated in the Ars Electronica Festival, bringing a Singapore delegation to Linz, Austria, from 3 to 7 September 2025. Recognised as one of the world's foremost platforms for art, technology, and society, the festival explores the role of creative practice in addressing contemporary issues. The 2025 edition, themed PANIC – yes/no, examined the contradictions and uncertainties of today's world. The festival featured over 1,400 artists, scientists, developers, entrepreneurs, and activists from 83 countries, presenting around 400 exhibitions and 700 events.

Singapore's participation was anchored by the installation *On Point*: *dark mode/light mode,* presented in the festival's Features Exhibition. Created by artist Victoria Hertel and engineer Justin Ong, and curated by Shireen Marican with producer Mary Ann Ng, the installation featured sensor-responsive glass vessels that emitted flickering light patterns, inviting audiences to reflect on the interconnectedness of today's complex world.

*On Point*: *dark mode/light mode* was seen by around 122,000 festival visitors and placed Singapore alongside leading international practitioners in arts and technology, strengthening Singapore's presence on the global arts stage.

## ASEAN-Korea Music Festival (ROUND Festival)



Rapper Yung Raja performed at the 2025 ROUND Festival in Kuala Lumpur, Malaysia.
Credit: KBS

The ASEAN-Korea Music Festival (AKMF) is an initiative sponsored by the Ministry of Foreign Affairs of the Republic of Korea through the ASEAN-Korea Cooperation Fund (AKCF) and hosted by the Korean Broadcasting System (KBS). Branded as ROUND Festival, it aims to strengthen cultural ties between the Republic of Korea and ASEAN while promoting international exchange through popular music and supporting artists to reach wider audiences.

As a participating ASEAN member state, Singapore nominates outstanding contemporary music artists to represent the country at the festival. At the 2025 edition, held in Kuala Lumpur, Malaysia, from 21 to 22 June 2025, Singapore was represented by rapper Yung Raja, who is known for incorporating Tanglish (a blend of Tamil and English) into his music.

## *CHIMERA: Hybrid Realities* Exhibition at Urban Art Fair, Paris



Artist Eunice Hannah created a live painting across several days at Singapore's booths during Urban Art Fair 2025 in Paris.
Credit: Zane Lee

*CHIMERA: Hybrid Realities* showcased the works of 10 Singapore and Singapore-based artists at Urban Art Fair 2025, held from 24 to 27 April 2025 at Le Carreau du Temple in Paris, France. Presented in celebration of 60 years of diplomatic relations between Singapore and France and supported by the Ministry of Culture, Community and Youth and NAC, the exhibition reflected the two countries' shared commitment to cultural exchange and sustainability under the Singapore–France Joint Year of Sustainability. It complemented the main fair, which featured 40 international galleries, more than 150 artists, and attracted over 14,000 visitors.

The exhibition featured 65 contemporary artworks spanning graffiti, street art, mixed media, and digital art, highlighting the diversity of Singapore's urban art scene. The participating artists represented a broad range of practices and perspectives, from established and emerging artists to traditional fine art, street culture, and digital media. Besides engaging audiences through live art sessions and panel discussions, the participating artists also networked with French artists including galleries and curators, creating opportunities for future collaborations.

## Creative Connections: A Korea-Singapore Exchange Project




Arielle Lau presented her key learnings from the Creative Connections exchange during a sharing session.

Creative Connections is a bilateral exchange programme between NAC and the Korean Foundation for International Cultural Exchange (KOFICE) and supported by the Ministry of Culture, Community and Youth. It seeks to foster connections between mid-career arts and culture practitioners in Singapore and the Republic of Korea, enabling local practitioners to exchange knowledge and build networks overseas. Through an open call, eight participants (four from each country) were selected to take part in the four-month programme from November 2025 to February 2026.

Participants conducted field research and networked with arts practitioners in each other's countries before jointly producing a report on the cultural and artistic landscape of Singapore and the Republic of Korea. NAC and KOFICE jointly supported the programme through reciprocal funding for field research and immersion visits to both countries, as well as online and in-person networking opportunities. NAC supported Singaporean arts and culture practitioners Arielle Lau, Laura Kee, Tan Wan Sze, and Michael Lee to participate in the programme.

## International Visitors Programme 2025



IVP 2025 delegates, literary organisations, and writers participated in a roundtable discussion and networking session on 14 November 2025.
Credit: Arts House Group

The International Visitors Programme (IVP) took place from 13 to 17 November alongside the Singapore Writers Festival (SWF) as part of NAC's broader internationalisation efforts. NAC hosted seven international delegates, including literary agents and publishers from Malaysia, the United Kingdom, and Germany, to showcase Singapore's literary scene, foster networking, and create business opportunities. The delegates attended a roundtable and networking session with local writers and literary organisations, and participated as panellists at SWF.

## ISPA 2026 Singapore Congress (ISPA26SG)



President Tharman Shanmugaratnam and emcee Munah Bagharib took a selfie with the audience at the opening of the ISPA 2026 Singapore Congress.
Credit: Sean Koh, Ministry of Digital Development and Information




(From Left to Right) Dr Venka Purushothaman, President of LASALLE, moderated Panel Session 1 at the Singtel Waterfront Theatre. Panellists included Maria Tri Sulistyani, Papermoon Puppet Theatre, Indonesia; Joon-Yee Kwok, OzAsia Festival, Australia; Gabriel Prokofiev, Nonclassical, United Kingdom; and Meenakshy Bhaskar, Bhaskar's Arts Academy, Singapore.



Litmus Jazz Ensemble and street dance choreographer Gin Lam presented *The Long Now,* an upbeat collaboration between jazz music and hip-hop that closed the ISPA 2026 Singapore Congress.

NAC partnered with the International Society for the Performing Arts (ISPA) to bring the ISPA Mid-Year Congress to Singapore. As one of the world's leading platforms for the performing arts, the ISPA Congress convenes arts leaders from around the world to exchange ideas and forge meaningful connections.

Held from 19 to 22 May 2026, the Congress welcomed more than 500 delegates from 125 cities. Through NAC's partnership with Centre 42, 65 delegates representing all 10 ASEAN member states attended, contributing perspectives on their local arts ecosystems.

ISPA26SG marked the Congress's first return to Southeast Asia in more than two decades, reinforcing Singapore's role as an international convergence point in the region. President Tharman Shanmugaratnam was the Guest of Honour at the opening ceremony, while David Neo, Minister for MCCY, attended as Special Guest.

The Congress theme, Creative Convergence: Same Same and Different, reflected Singapore's creative plurality and diverse artistic traditions. Inspired by the popular Southeast Asian phrase, the theme explored how the performing arts can bridge cultures, traditions, and art forms.

Held at the Esplanade – Theatres on the Bay's Singtel Waterfront Theatre and the Singapore Chinese Cultural Centre, the Congress showcased Singapore's arts landscape through five performances curated by Artistic Director Chok Kerong. Delegates also experienced Singapore's arts ecosystem through the Open City programme, curated by Natalie Hennedige of CAKE Theatre. The programme included visits to Goodman Arts Centre, Aliwal Arts Centre, Kampong Glam, Stamford Arts Centre, and the Waterloo Arts Belt. Additionally, delegates also got to experience and attend programmes at the Singapore International Festival of Arts.

Artists and thought leaders from around the world—including puppeteers, composers, technologists, and wellbeing practitioners—shared perspectives on key trends shaping the performing arts, from audience engagement to arts and wellbeing.

## Kirishima International Music Festival (KIMF)



Participants and faculty gathered at the 26th KIMF in 2025.

Established in 1980, the Kirishima International Music Festival (KIMF) is jointly organised by Kagoshima Prefecture, the Culture Foundation of Kagoshima, and the Japan Music Foundation. Held annually over two weeks in summer, the festival features performances by distinguished musicians, guest artists, and selected young musicians from around the world.

Since 1998, NAC has nominated two outstanding young musicians each year to participate in KIMF. For the 2025 edition, NAC nominated prize winners of the 2023 National Piano and Violin Competition: violinist Cheng Wang Hoi Jacob Reuben (Third Prize, Violin Senior category) and pianist Long Jing Xuan (Joint Third Prize, Piano Artist category). The festival provided participants with opportunities to develop their artistry while collaborating and exchanging ideas with fellow musicians from around the world.

## NAC - International Writing Program Fall Residency 2025



Writer Myle Yan Tay took part in a reading at a bookstore in Iowa City as part of the IWP Fall Residency 2025.

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

In 2025, two writers, Agnes Chew and Myle Yan Tay, participated in the residency. Through reading events and panel discussions, they forged new international connections and collaborated on multidisciplinary projects with other departments within the university, including the Department of Dance and the Department of Theatre Arts.

## NAC - Sangam House Residency 2025-2026




Writer K. Latha spoke at the Major/Minor panel during the Lekhana 2025 Festival, organised by Sangam House.
Credit: K. Latha



Writer Chitra Ramesh joined fellow residents for a public reading, where she shared excerpts from her short stories.
Credit: Chitra Ramesh

Since 2022, NAC has partnered with Sangam House to offer an annual one-month residency for Singaporean Tamil writers. Hosted at The Jamun in Bangalore, India, the residency provides dedicated time and resources for focused writing, while giving writers a chance to grow their international networks.

In the 2025–2026 edition, Sangam House hosted two writers at The Jamun: K. Kanagalatha, who was in residence in November 2025, and Chitra Ramesh, who was in residence in January 2026.

During their residencies, both writers shared excerpts of their work at reading events and participated in panel discussions and/or literary festivals, including Lekhana 2025, building international connections.

## Singapore-Korea 50th Anniversary Cultural Performance in Singapore and Seoul, South Korea



*Infinitely Closer* by Kuik Swee Boon and T.H.E Dance Company.
Credit: Crispian Chan



*One Melody,* presented by the Orchestra of Music Makers.
Credit: Crispian Chan

In celebration of the 50th anniversary of Singapore–Republic of Korea diplomatic relations in 2025, the Singapore Embassy in Seoul, in collaboration with NAC, presented a special performance of Infinitely Closer by T.H.E Dance Company at the Grand Theater, Sejong Center for the Performing Arts, Seoul, on 24 April 2025. Both countries share a strong commitment to cultural exchange and artistic excellence, strengthening cultural ties by nurturing artistic talent, excellence, and innovation.

With the support of NAC and the Embassy of the Republic of Korea in Singapore, the Orchestra of Music Makers presented *One Melody,* a one-night concert featuring Korean pianist Paik Gun-Woo. Under the baton of Music Director Chan Tze Law, the concert featured the world premiere of *what the sea was whispering,* a new work by Singaporean composer Jonathan Shin, at the Esplanade Concert Hall on 31 October 2025.

## Singapore Stand at Frankfurt Book Fair 2025




Aruna Johnson, Director of Literary Arts at NAC, spoke on the Creative Industries and Publishing panel at the Asia Stage during the Frankfurt Book Fair on 16 October 2025.




Epigram Literary Foundation founder Edmund Wee (centre) met with ASEAN publishers, (from Left to Right) Andrea Pasion-Flores, publisher, Milflores Publishing; Kiridaren Jayakumar, publisher, The Biblio Press; Narisa Chakrabongse, editor and publisher, River Books; and Jarwati, editorial manager, Elex Media Komputindo, at the Frankfurt Book Fair on 17 October 2025.

The Frankfurt Book Fair (Frankfurter Buchmesse) is the largest international trade fair for the book publishing industry. As part of Singapore's efforts to establish a long-term presence at key trade fairs, NAC commissioned the Singapore Book Publishers Association to present a national stand and lead a delegation of 12 publishers to the 2025 edition, held from 14 to 20 October 2025.

The publishers met with international literary agents, publishers, and industry professionals to explore market opportunities, gain insights into global publishing trends, and build long-term relationships. A total of 165 meetings were conducted and 256 new professional contacts were established. NAC Literary Arts Director Aruna Johnson, as well as local publishers including Felicia Low from Difference Engine, Ang Jin Yong from Trendlit Publishing, and Edmund Wee from Epigram Literary Foundation, were featured at six industry panels at the fair. These speaking engagements provided valuable exposure to international publishing practices for local literary titles and strengthened Singapore's professional networks in the publishing industry.

This year, NAC worked with Frankfurter Buchmesse to develop a Singapore Literature Dossier, which showcased 14 local literary works and was distributed to German publishers. There was also a business matchmaking session that connected three Singapore publishers with their German and international counterparts.

In a major milestone, Epigram Literary Foundation signed a regional book deal with publishers in Malaysia, Indonesia, Thailand, the Philippines, and Myanmar to simultaneously publish the four winners of the Epigram Books Fiction Prize in their respective countries – the result of Epigram's relationship-building efforts over the years at book fairs which NAC has supported.

## Triennial Cultural Showcase in Johor, Malaysia



David Neo, Minister for MCCY, with dancers and choreographers from both Singapore and Malaysia.
Credit: MCCY

The 2025 Triennial Cultural Showcase is a flagship cultural event that fosters closer institutional and people-to-people relations between Malaysia and Singapore. It took place in Johor Bahru, Malaysia, on 8 November 2025 at the Permaisuri Zarith Sofiah Opera House. Organised by Singapore's Ministry of Culture, Community and Youth (MCCY) in collaboration with Malaysia's Ministry of Tourism, Arts and Culture (MOTAC), and supported by NAC and the National Heritage Board (NHB), the showcase commemorated the 60th anniversary of diplomatic relations between Singapore and Malaysia.

The event was co-officiated by David Neo, Minister for MCCY, and YB Khairul Firdaus, then-Deputy Minister for Tourism, Arts and Culture. It featured a collaborative performance involving Singaporean and Malaysian performing artists and filmmakers, and a heritage showcase featuring Singaporean and Malaysian art and craft practitioners, reflecting the countries' strong cultural ties.

Together with invited guests from the youth, arts, and heritage sectors in Singapore and Malaysia, the event was also attended by YB Lee Ting Han, Member of the Johor State Executive Council (EXCO) and Chairman of the Johor State Investment, Trade, Consumer Affairs, and Human Resources Committee.

## *Two Rivers* Photography Exhibition at Singapore's Anderson Bridge



Melissa Teo (Centre), with Teoh Zsin Woon, Permanent Secretary, MCCY, NAC senior management, Stephen Marchisio, French Ambassador to Singapore, and other partners at the launch of the exhibition as part of vOilah!
Credit: Yang and Tze Yong Tan, Penoramic Publishing

Paris-based Singaporean photographer Melissa Teo presented *Two Rivers,* an outdoor photography exhibition on Anderson Bridge from April to June 2025. Featuring large-format photographs of the Singapore River and the Seine, the exhibition explored themes of identity and home through two iconic waterways, and marked the first exhibition held on the Bridge, a National Monument of Singapore.

Commissioned by NAC, supported by MCCY, and presented by the Embassy of France in Singapore, *Two Rivers* was part of the vOilah! France Singapore Festival and commemorated the 60th anniversary of diplomatic relations between France and Singapore. Supported by the Land Transport Authority and National Parks Board, the exhibition also brought the arts to wider audiences in public spaces.

During his State Visit to Singapore, French President Emmanuel Macron visited the exhibition with Singapore Prime Minister Lawrence Wong. They were accompanied by Rachida Dati, then-French Minister of Culture, David Neo, Minister for MCCY; H.E. Stephen Marchisio, French Ambassador to Singapore, H.E. Foo Teow Lee, Singapore Ambassador to France, and other dignitaries.

## Visions: A Singapore-France Emerging Artist Residency Programme



Dongyan Chen worked on sonic installations during her open studio as part of the Visions artist residency programme.
Credit: Manuel Abella



French artist Carolle Sanchez presented her exhibition at INSTINC Space following her residency. Her research was supported by Mandai Wildlife Group and the National Archives of Singapore.
Credit: INSTINC Space

Jointly initiated by NAC and the Embassy of France in Singapore, Visions is a bilateral artist residency programme that supports emerging visual artists from Singapore and France to conduct research and create new works.

Supported by the Ministry of Culture, Community and Youth and underpinned by a Memorandum of Understanding (MOU) between NAC and the Embassy of France, the programme promotes artistic exchange between the two countries, with artists spending up to two months living and working in Singapore or France while building connections within international contemporary art networks.

Hosted by INSTINC Space in Singapore and Fondation Fiminco in France, the programme has been presented over two editions in 2024 and 2025. Singaporean artist Dongyan Chen and French artist Carolle Sanchez were selected for 2025.

## Writers' and Translators' Residencies at National Centre for Writing UK 2025



(From Left to Right) Lucy May, National Centre for Writing Programme Assistant, writer Choo Yi Feng, writer Clara Chow, and Ruby Pinner, Communication and Participation Assistant, outside the Dragon Hall residency cottage in Norwich, United Kingdom.
Credit: NCW

Funded by NAC and managed by the National Centre for Writing (NCW), UK, this residency offers Singaporean writers and translators mentorship from UK-based practitioners, alongside workshops, networking events, and online courses to develop their craft and gain greater exposure to the international literary community.

In 2025, six writers participated across in-person and virtual residencies. The in-person residencies took place in July and October 2025, while the virtual residency ran from June to December 2025.

Sithuraj Ponraj, Clara Chow, and Choo Yi Feng took part in person, mentored by Andrew Cowan, Megan Bradbury, and Simon K. Jones respectively. Esther Vincent Xueming, Melanie Lee Min Hui, and Inbha participated virtually, mentored by Linda France, Yin F. Lim, and Shash Trevett respectively.

# THE BRIDGES BEHIND PROGRESS

04



Artist Yang Jie conducted a sharing at a PechaKucha networking event for Arts Tech stakeholders at Arts x Tech Lab, organised by Tusitala and supported by NAC.
Credit: Kee Ya Ting

## 10th World Summit on Arts and Culture



Low Eng Teong, then-CEO, and Kim Jang-ho, President of Korea Arts Management Service, after the delegation meeting at Arts Korea Lab.

As a founding member of the International Federation of Arts Councils and Culture Agencies (IFACCA), NAC engages with the organisation as an additional platform for exchanging knowledge with global counterparts and maintaining vital connections with international arts networks and markets.

NAC participated in the 10th IFACCA World Summit on Arts and Culture in Seoul, Republic of Korea, from 25 to 31 May 2025, led by then-Chief Executive Officer (CEO) Low Eng Teong. The Summit's theme, Charting the Future of Arts and Culture, offered valuable insights into preserving and developing the arts and culture sector amid global shifts such as advances in artificial intelligence (AI). The Summit also enabled NAC to strengthen bilateral ties, exchange ideas, and explore areas of mutual interest with the heads and executive leaders of IFACCA member organisations.

## Arts x Tech Lab



The Art Thinking Week panel discussion featured Laura Welzenbach, Kat Austen, Elliot Woods, and Hiromi Ozaki (Sputniko!), organised by Ars Electronica and supported by NAC.



Participants of the nine-day Immersive Creation Training Programme showcased their work to audiences. The programme was organised by NAC with trainers from SAT, Canada.

Launched in November 2025 at Aliwal Arts Centre, the Arts x Tech Lab (AxTL) is a dedicated space for emerging and mid-career artists and practitioners working at the intersection of arts and technology. As a pilot under NAC's AxTL initiative, the Lab hosts curated and artist-led programmes, including talks, workshops, showcases, and networking sessions. These aim to build competencies, foster experimentation, and strengthen Singapore's arts-tech community.

In its first six months, the Lab engaged more than 1,200 attendees and participants, including 147 practitioners who upskilled through workshops and training programmes. These included the Immersive Creation Training Programme by Society for Arts and Technology (SAT), Canada, and Art Thinking Week by Ars Electronica, Austria, in April 2026. The latter comprised a series of talks and workshops that introduced participants to artistic strategies for working with new technologies. Community-curated series by local arts x tech practitioners, including *Misbehaving Machines* by Hothouse and PechaKucha sessions by Tusitala, further deepened engagement across the local arts and technology community.

Works developed at the Lab have since been exhibited internationally. For instance, Brandon Tay's interactive installation *Hex State Server,* first presented at the Lab, was further developed and exhibited during Hong Kong Art Week at Square Street Gallery in March 2026.

## Australia-Singapore Arts Group (ASAG) Cultural Leaders' Forum



Arts and culture leaders from Singapore and Australia gathered at the opening of the CLF in Adelaide, Australia. Credit: Kelly Carpenter

NAC's continued participation in key international forums strengthens its global networks and expands opportunities for Singapore's arts community. One such platform is the Australia-Singapore Arts Group Cultural Leaders' Forum (CLF). In November 2025, together with the Ministry of Culture, Community and Youth (MCCY) and the National Heritage Board (NHB), NAC led a delegation of Singapore arts leaders to Adelaide, Australia, from 2 to 5 November to attend the CLF.

The forum brought together cultural leaders from Australia and Singapore to network, share best practices, and explore opportunities for collaboration. It hosted about 100 cultural leaders from both countries, including representatives from Australian cultural institutions, festivals, and training and educational institutions. Discussions centred on two themes: sustaining careers and cultural organisations in the arts and culture sector, and leveraging technology in the arts and culture sector.

## Audience Development Playbook Launch and Engagements



Arts practitioners came together to collaborate, brainstorm, and share learning experiences at the Audience Development workshops.

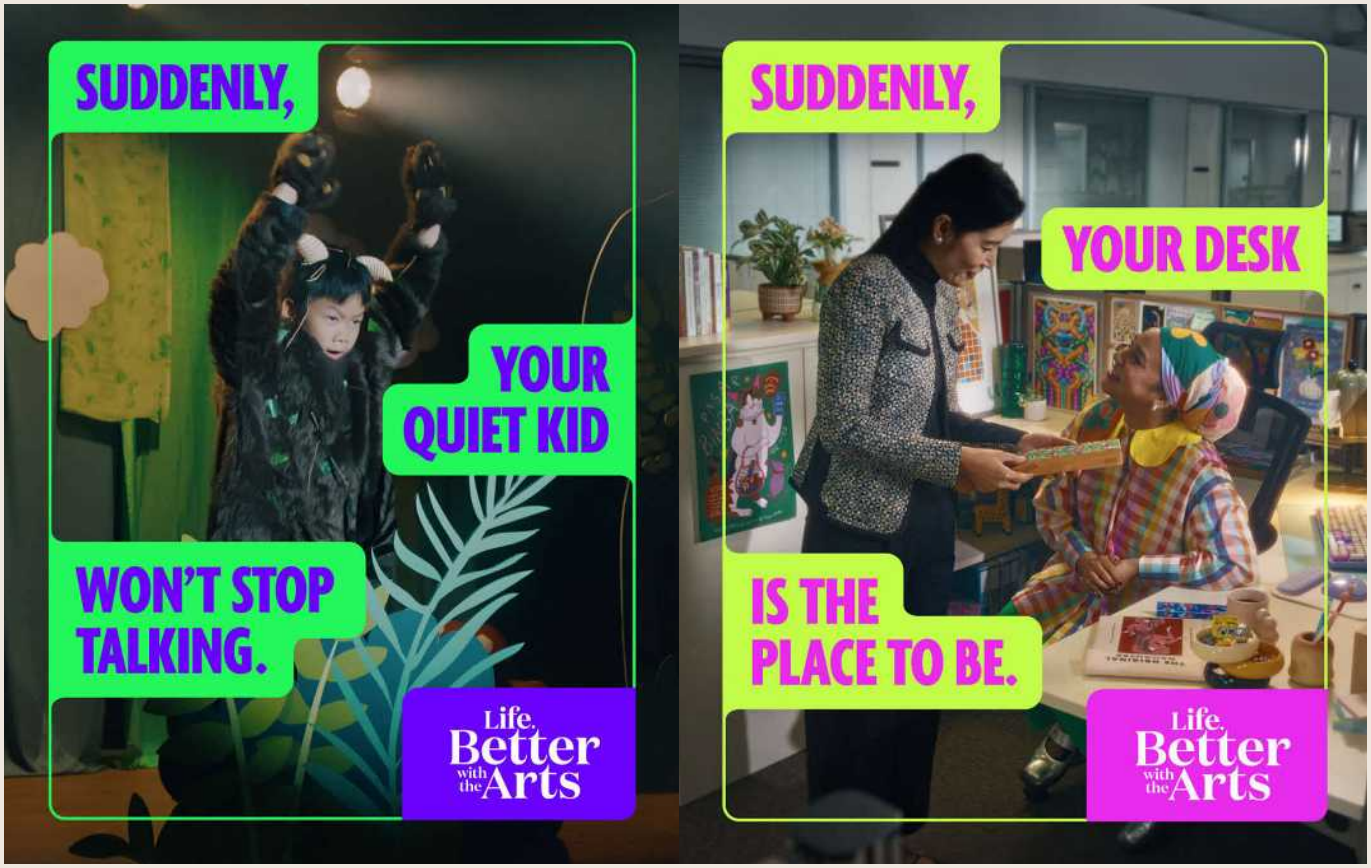
To support overall efforts to empower the arts community with resources to grow and deepen engagement with arts audiences, NAC developed the Audience Development Playbook, a strategic resource that provides data-driven insights into Singaporean behaviours and motivations to help artists develop tailored programmes for their audiences.

Built on quantitative research involving over 3,000 Singaporeans and consultations with more than 20 arts industry leaders, the Playbook was refined through internal and external workshops before its launch. In September 2025, NAC organised a Lunch & Learn session to introduce staff to the Playbook, followed by deep-dive workshops to equip them with the foundational knowledge needed to support the arts sector. Foundational workshops were also conducted for arts practitioners to introduce key concepts and frameworks. Feedback from these sessions helped shape the Playbook prior to its public launch on 16 January 2026.

NAC continued to encourage adoption through a workshop series held from 5 to 11 March 2026, providing arts practitioners with deeper persona insights across life stages, local case studies, and tailored audience development strategies.

In total, NAC engaged over 200 arts practitioners across 108 companies and will continue collaborating with the sector to accelerate Playbook adoption through self-service resources and future engagements.

## Life. Better with the Arts




Through authentic storytelling, Life. Better with the Arts demonstrated the tangible benefits that Occasional Fans and Preoccupied Parents can gain from engaging with and participating in the arts.

From December 2025 to January 2026, NAC launched the first of a multi-year advocacy campaign, Life. Better with the Arts, to shift public perception of the arts from a leisure activity to an essential fabric of society that builds social resilience and supports wellbeing. Guided by insights from the Audience Development Playbook, the campaign aims to engage passive audiences, increase their interest in the arts, and grow attendance by demonstrating the tangible benefits of the arts in everyday lives.

Through content partnerships with various media publications as well as the collective voices of social media influencers from diverse backgrounds, the campaign featured works by 87 artists and arts organisations, alongside stories from audience members across 41 pieces of content. Key messages were further amplified through NAC's social media channels and out-of-home placements.

Post-campaign research indicated promising improvements across key metrics, with interest in the arts increasing by an average of 7% and arts attendance increasing by an average of 8%, validating the campaign's effectiveness in reframing public perceptions of local arts. NAC will continue to deepen engagement with these audiences through future iterations of the campaign.

## Project Arts Metaverse pilots



*VGIG* phygital concert at Marina Bay Sands, connected live performances with virtual audiences in real time. Credit: Bandwagon Labs

Project Arts Metaverse is an industry-led Alliance for Action (AfA) that brought together stakeholders from the arts and technology sectors to develop arts experiences in virtual spaces, expand audience engagement, and strengthen the sector's capabilities in emerging technologies and digital innovation.

In 2025, NAC supported the launch of three pilot projects under Project Arts Metaverse. *Macbeth on Roblox* by Singapore Repertory Theatre extended its *Shakespeare in the Park* production into a virtual experience, introducing classical content to younger audiences through gamification and demonstrating new ways to engage audiences. *VGIG* by Bandwagon Labs piloted a virtual platform for music discovery, artist-fan engagement, and experimentation with digital revenue models, culminating in a phygital concert that connected online and in-person audiences. *AfterForms* by Spang & Lei with Shengen developed a no-code toolkit for virtual art-making and supported the creation of four immersive virtual artist spaces. The project also strengthened the digital capabilities of artists and arts students, culminating in a hybrid exhibition showcasing the works.

The pilots attracted more than 1.2 million visits and demonstrated how virtual platforms could complement physical arts experiences, expand audience reach, and support artistic innovation. A fourth pilot, *Beatsverse* by Esplanade, was launched in 2026 to explore new approaches to music engagement in virtual spaces.

## THACCA Splash Forum



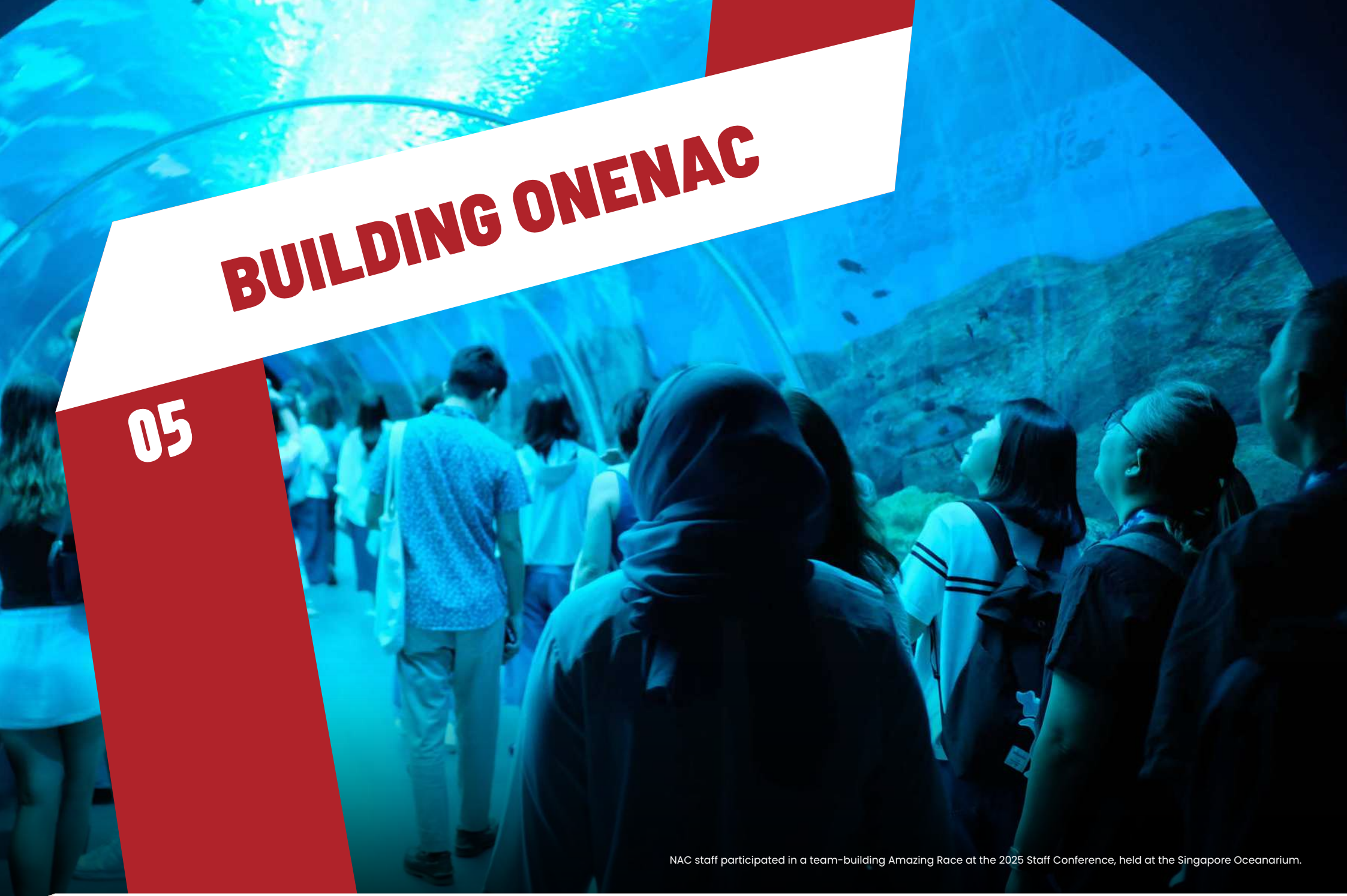

(From Left to Right) Dr. Ha Hakyung, Senior Researcher at Arts Council Korea; Low Eng Teong, then-NAC CEO; and Adulaya Kim Hoonkatrul, Director of the Bangkok Art and Culture Centre, participated in a panel discussion titled Foundations of a National Arts Council at the Visionary Stage of THACCA SPLASH Soft Power Forum 2025.

At the Thailand Creative Culture Agency (THACCA) Splash – Soft Power Forum 2025, one of ASEAN's largest soft power showcases, NAC was invited to share Singapore's arts development journey on the international stage. Held in Bangkok, Thailand, in July 2025, the forum brought together leading thinkers, creators, and leaders from across the region to explore how cultural and creative industries can be strategically developed.

Low Eng Teong, then-NAC Chief Executive Officer (CEO), shared about how the arts have transformed Singapore's national identity and international standing on the forum's Visionary Stage. He also participated in a panel discussion with Arts Council Korea on how national arts councils can support sustainable arts and cultural development. NAC's participation reinforced Singapore's position as a thought leader in the regional arts landscape and opened opportunities for deeper knowledge exchange and collaboration with Thailand's arts sector.

# BUILDING ONENAC

05



NAC staff participated in a team-building Amazing Race at the 2025 Staff Conference, held at the Singapore Oceanarium.

## Annual Staff Conference




The CE Dialogue marked the farewell to then-CEO Low Eng Teong and the welcome of CEO Elaine Ng.

Held at CSC @ Tessensohn in February, this year's Staff Conference provided a platform for open dialogue, collaboration, and strategic planning across the organisation. Each department shared its work plans and initiatives while inviting ideas and feedback from colleagues, fostering cross-functional collaboration and collective ownership of the organisation's goals.

The conference also marked the farewell to then-Chief Executive Officer (CEO) Low Eng Teong and the welcome of CEO Elaine Ng. During the Chief Executive (CE) Dialogue, staff reflected on the organisation's journey, engaged in discussions about the future, and marked this significant leadership transition.

## Annual Staff Function



The Performing Arts Department took home the Best Dressed award at the 2025 Annual Staff Function.



NAC staff gathered for a group photo at the 2025 Annual Staff Function.

NAC's Annual Staff Function was held in December 2025 and brought staff together to strengthen relationships, reflect on the year's achievements, and look ahead with renewed energy and a shared commitment to the organisation's mission.

A team-bonding adventure hunt was organised at the Singapore Oceanarium to encourage teamwork, communication, and problem-solving. NAC then gathered as one to commemorate the organisation's achievements over the past year, with staff embracing the "marine" theme through creative outfits.

## NAC's Digitalisation & Data Journey




AHEAD received the NAC Excellence Award (Innovation).




Launch of AIM to all NAC staff on 29 July 2025.

2025 saw NAC making significant strides in its internal digitalisation journey, anchored by the launch of the Arts and Heritage Evaluation, Analytics, and Data (AHEAD) portal, NAC's first fully cloud-native, serverless data warehouse and visualisation portal. Consolidating data from across the organisation into a single, easy-to-use platform, AHEAD provides users with a clearer and more timely view of key areas such as grants management and internal key performance indicators. Today, it supports more than 130 staff across NAC and the Ministry of Culture, Community and Youth, generating annual savings of more than 1,200 man-days.

To build staff's AI readiness, NAC also launched the AI for Me (AIM) initiative to educate and empower staff to use AI confidently and safely in their daily work. This was complemented by the Fuel Your Innovation! brown bag series, which kept staff informed about emerging technologies and new tools through hands-on sessions and practical demonstrations. To further improve day-to-day operations, NAC rolled out a range of digital and AI tools across departments, including WOG tools such as AISAY for AI-powered grants data processing, the Pi chatbot to support Grants Officers, and GovEntry to simplify event management. Together, these efforts reflect NAC's commitment to fostering a digitally empowered workforce and a more productive, future-ready organisation.

## Staff Orientation




New staff took part in the September 2025 Orientation Learning Journey to Esplanade.

## Workplace Events




RSC members organised the Deepavali celebration, bringing staff together to mark the festive occasion.



Staff participated in various interactive activities with seniors from Presbyterian Community Services' Cedar Tree Active Ageing Centre as part of NAC's corporate social responsibility initiative.

NAC's Staff Orientation is held twice a year to welcome new staff and help them gain a deeper understanding of the organisation, its people, and its mission. This year, orientation sessions were held in April and September 2025, providing new staff with opportunities to connect with each other and learn about the diverse work done across various teams.

During each orientation, Department Heads introduced their respective functions and shared how their teams contribute to NAC's strategic priorities. New staff also participated in a fireside chat with senior management, exchanging ideas and sharing perspectives.

Each orientation also featured an experiential learning opportunity where new staff were brought to Esplanade – Theatres on the Bay and Singapore Tyler Print Institute (STPI) to be exposed to key arts institutions and the broader cultural ecosystem as well as gain a better understanding of the broader cultural ecosystem through behind-the-scenes tours.

In FY2025/26, NAC's Recreation and Social Committee (RSC) and Workplace Department continued to strengthen staff engagement and foster camaraderie across departments. Through a diverse range of activities, including cultural celebrations, corporate social responsibility initiatives, and wellness programmes, staff came together to build workplace connections, support staff wellbeing, and contribute to the community.

As part of NAC's corporate social responsibility efforts, staff engaged with seniors from Presbyterian Community Services' Cedar Tree Active Ageing Centre and promoted active ageing through various interactive activities led by Decadance.

# SUSTAINABILITY

06



Installation view of Apichatpong Weerasethakul & Guo-Liang Tan's *Two Who Remember the Sea* (2025).
Commissioned by Singapore Art Museum (SAM) for Singapore Biennale 2025: pure intention.
Credit: SAM

## BRIDGING TODAY TO A GREENER FUTURE FOR THE ARTS

NAC's sustainability framework is built on three key pillars (Environment, Social, and Governance) that support our commitment towards contributing to Singapore's national sustainability agenda as outlined in the Singapore Green Plan 2030.

Through this comprehensive framework, NAC strives to create sustainable value and to demonstrate how reducing our environmental impact is possible, achievable, and sustainable.

### NAC's Sustainability Framework

| | Environmental Stewardship<br>Contributing to Singapore's sustainable development | Social Impact<br>Creating positive social value | Governance Excellence<br>Pursuing organisational excellence |
|---|---|---|---|
| **Pillars** | | | |
| **Enablers** | Achieve operational excellence and resource efficiency, and be a positive influencer and enabler of green efforts to promote eco-consciousness | Enhance community access to the arts and enliven public spaces through the arts to promote wellbeing and strengthen sense of belonging | Adopt and promote best governance practices and commit to highest standards of corporate ethics, guided by a robust Code of Conduct |
| **Priorities** | • Climate Action<br>• Sustainable Procurement<br>• Resource Management and Efficiency | • Community Engagement and Volunteering<br>• Employee Wellbeing, Health, and Safety<br>• Employee Development and Capacity Building | • Cyber Security and Data Privacy<br>• Corporate Governance and Risk Management<br>• Corporate Ethics and Code of Conduct |

## ENVIRONMENTAL SUSTAINABILITY FOCUS AREAS

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

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




## CULTURE OF CARE

Caring for the environment is an extension of caring for our heritage and culture. As a Workplace Wellness-cum-Sustainability initiative under the NAC Wellbeing Framework (#NACares), NAC thinks of creative ways to provide interactive experiences that would encourage staff to pick up practical, easy-to-adopt tips for leading a more sustainable lifestyle.

This year, NAC organised a DIY Coffee Scrub Workshop to help staff learn about the sustainability considerations of coffee production and ways to deal with the waste footprint associated with coffee. The hands-on session used recycled materials to explore the concept of upcycling, while raising awareness of sustainability issues in daily lives.

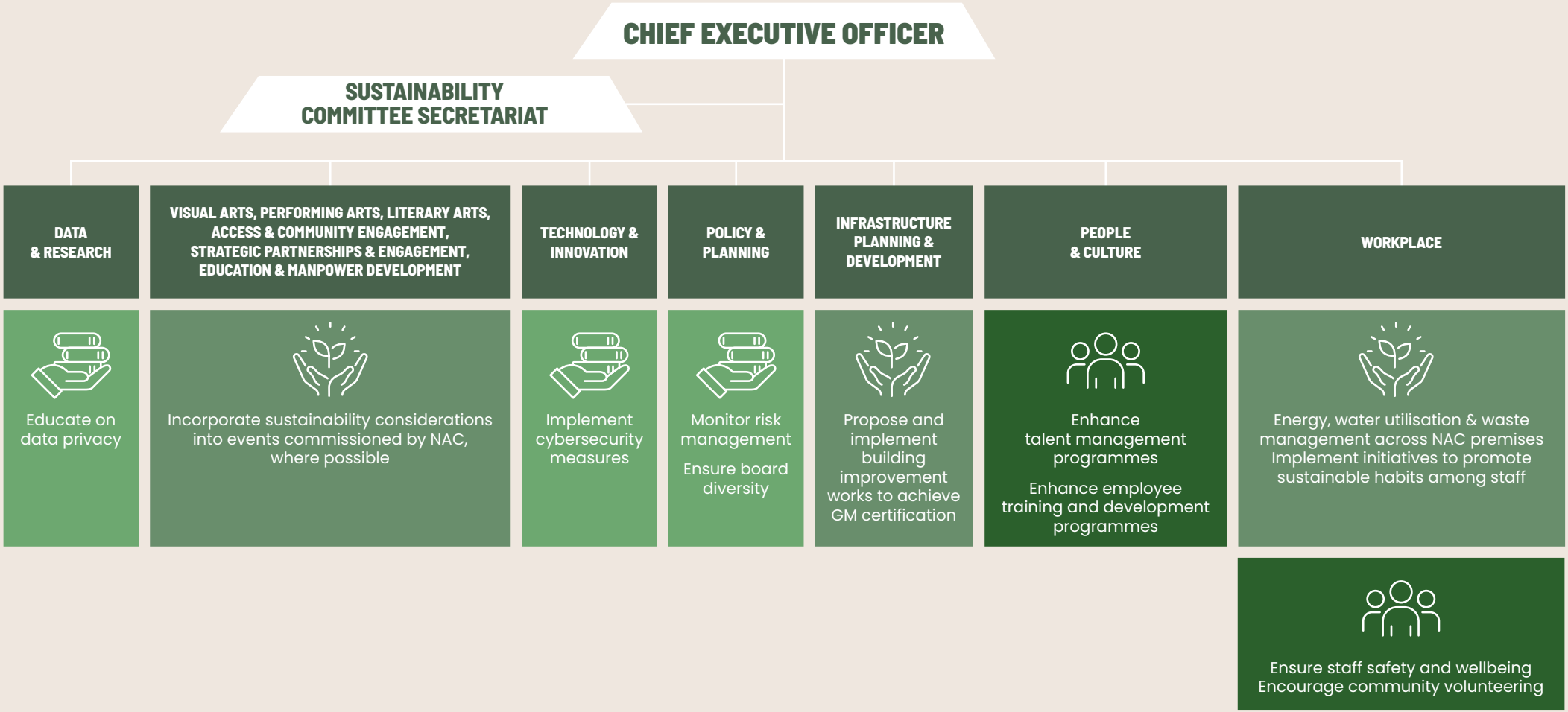
## SUSTAINABILITY GOVERNANCE STRUCTURE

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

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

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

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



# ENVIRONMENTAL SUSTAINABILITY TARGETS AND PERFORMANCE

## Greenhouse Gas Emissions

The GreenGov.SG target is to peak carbon emissions around 2025 and achieve net zero emissions around 2045. Our primary emissions are mostly from purchased electricity under Scope 2. In relation to this, NAC is looking at implementing initiatives to reduce electricity consumption including efforts to optimise M&E equipment to lower energy consumption and promote the adoption of eco-friendly habits among NAC officers. This will reduce emissions significantly when fully implemented by FY2045. There has been a reduction in Scope 2 emissions from FY2023 to FY2025.

| Performance Indicators | FY2023 | FY2024 | FY2025 |
|---|---|---|---|
| Scope 2 emissions (kt $CO_2e$) | 2,191.57 | 2,156.74 | 2,061.00 |

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

## Electricity Consumption

The GreenGov.SG target is to improve the Energy Utilisation Index (EUI) by 10% by 2030 from the baseline (average of FY2018-FY2020 levels). Overall consumption decreased in FY2025 compared to FY2024. We are on track to meet the 2030 target through planned long-term infrastructure upgrades and initiatives to optimise mechanical and electrical equipment for reduced energy consumption and efforts to promote eco-friendly habits among NAC officers.

| Performance Indicators | Baseline (FY2018 - FY2020) | FY2023 | FY2024 | FY2025 |
|---|---|---|---|---|
| Electricity consumption (kWh) | 4,565,082.49 | 5,319, 345.01 | 5,234,814.85 | 5,197,319.40 |
| EUI ($kWh/m^2$) | 123.02 | 141.60 | 139.35 | 138.35 |

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

## Water consumption

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

| Performance Indicators | Baseline (FY2018 - FY2020) | FY2023 | FY2024 | FY2025 |
|---|---|---|---|---|
| Water consumption (litres) | 14,748,832.28 | 28,843,020.67 | 28,678,460.58 | 30,106,925.30 |
| WEI (litres/person/day) | 74.21 | 52.10 | 43.85 | 40.58 |

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

## Waste Generation

The GreenGov.SG target is to improve the Waste Disposal Index (WDI) by 30% by 2030 from the FY2022 baseline. The target was achieved through the progressive implementation of waste reduction initiatives, including reducing the printing of materials.

| Performance Indicators | Baseline (FY2020) | FY2023 | FY2024 | FY2025 |
|---|---|---|---|---|
| Waste disposed of (kg) | 207,103.44 | 209,671.58 | 205,615.40 | 230,542.30 |
| WDI (kg/person/day) | 0.58 | 0.41 | 0.31 | 0.31 |

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

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## STATEMENT BY MEMBERS OF THE COUNCIL

The Members of the National Arts Council (the "Council") present their statement together with the audited financial statements for the financial year ended 31 March 2026.

In the opinion of the Members of the Council,

(a) the accompanying financial statements of the Council set out on pages F5 to F21 are drawn up so as to give a true and fair view of the Council as at 31 March 2026 and the financial performance, changes in capital and reserves, and cash flows of the Council for the financial year then ended in accordance with the provisions of the Public Sector (Governance) Act 2018, Act 5 of 2018 (the "Public Sector (Governance) Act"), the National Arts Council Act 1991 (the "Act"), Charities Act 1994 and other relevant regulations (the "Charities Act and Regulations") and Statutory Board Financial Reporting Standards ("SB-FRS");

(b) the receipt, expenditure and investment of moneys and the acquisition and disposal of assets by the Council during the financial year have been in accordance with the provisions of the Public Sector (Governance) Act, the Act, Charities Act and Regulations and the requirements of any other written law applicable to moneys of or managed by the Council;

(c) proper accounting and other records have been kept by the Council, including records of all assets of the Council whether purchased, donated or otherwise;

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

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

On behalf of the Members of the Council

*Goh Swee Chen*
**Chairman**
**1 July 2026**

*Elaine Ng*
**Chief Executive Officer**

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

Report on the Audit of the Financial Statements

**Opinion**

We have audited the financial statements of National Arts Council (the "Council"), which comprise the statement of financial position as at 31 March 2026, and the statement of comprehensive income and expenditure, statement of changes in capital and reserves and the statement of cashflows for the year then ended, and the notes to financial statements, including material accounting policy information as set out on pages F5 to F21.

In our opinion, the accompanying financial statements are properly drawn up in accordance with the provisions of the Public Sector (Governance) Act 2018, Act 5 of 2018 (the "Public Sector (Governance) Act"), the National Arts Council Act 1991 (the "Act"), Charities Act 1994 and other relevant regulations (the "Charities Act and Regulations") and Statutory Board Financial Reporting Standards ("SB-FRSs"), so as to present fairly, in all material respects, the financial position of the Council as at 31 March 2026 and the financial performance, changes in capital and reserves and cash flows of the Council for the year ended on that date.

**Basis for Opinion**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(a) 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.

(b) 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.

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

(d) 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.

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

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

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

**Report on Other Legal and Regulatory Requirements**

**Opinion – Public Sector (Governance) Act and the Act**

In our opinion:

(a) the receipts, expenditure, investment of moneys and the acquisition and disposal of assets by the Council during the year are, in all material respects, in accordance with the provisions of the Public Sector (Governance) Act, the Act and the requirements of any other written law applicable to moneys of or managed by the Council; and

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

**Opinion – Charities Act and Regulations**

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

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

(b) the Support for the Arts Fund has not complied with the requirements of Regulation 15 of the Charities (Institutions of a Public Character) Regulations.

**Basis for Opinion**

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

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

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

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

**Auditor's Responsibility for the Compliance Audit**

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

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

The engagement partner on the audit resulting in this independent auditor's report is Wong Hui Jing.

Deloitte & Touche LLP

**Public Accountants and**
**Chartered Accountants**
**Singapore**
**1 July 2026**

## STATEMENT OF FINANCIAL POSITION
## 31 March 2026

| | Note | 2025/2026 $ | 2024/2025 $ |
|---|---|---|---|
| **ASSETS** | | | |
| **Current assets** | | | |
| - Cash and cash equivalents | 6 | **247,560,172** | 237,431,038 |
| - Financial assets at fair value through profit and loss | 7 | **38,180,090** | 35,923,272 |
| - Other receivables, deposits and prepayments | 8 | **4,677,868** | 7,323,552 |
| | | **290,418,130** | 280,677,862 |
| **Non-current assets** | | | |
| - Property, plant and equipment | 9 | **102,320,242** | 108,592,525 |
| - Right-of-use assets | 10 | **22,302,652** | 13,734,780 |
| | | **124,622,894** | 122,327,305 |
| **Total assets** | | **415,041,024** | 403,005,167 |
| **LIABILITIES** | | | |
| **Current liabilities** | | | |
| - Other payables | 12 | **13,779,229** | 14,194,568 |
| - Grant accruals | 13 | **27,138,408** | 26,493,126 |
| - Lease liabilities | 15 | **6,820,441** | 7,540,507 |
| - Government grants | 16 | **98,155,850** | 96,922,519 |
| | | **145,893,928** | 145,150,720 |
| **Non-current liabilities** | | | |
| - Deferred capital grants | 14 | **17,965,796** | 19,739,133 |
| - Lease liabilities | 15 | **14,311,801** | 4,914,487 |
| | | **32,277,597** | 24,653,620 |
| **Total liabilities** | | **178,171,525** | 169,804,340 |
| **NET ASSETS** | | **236,869,499** | 233,200,827 |
| **Capital and reserves** | | | |
| - Share capital | 17 | **190,492,968** | 186,627,860 |
| - Capital account | 18 | **651,974** | 651,974 |
| - Singapore Arts Endowment Fund | 19 | **16,255,467** | 16,255,467 |
| - Accumulated surplus | | **29,469,090** | 29,665,526 |
| | | **236,869,499** | 233,200,827 |

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

## STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME
## Year ended 31 March 2026

| | Note | 2025/2026 $ | 2024/2025 $ |
|---|---|---|---|
| **Operating income** | | | |
| - Contributions and donations | 4 | **452,485** | 534,973 |
| - Rental income | | **8,576,465** | 8,879,854 |
| - Miscellaneous income | | **127,150** | 5,148 |
| | | **9,156,100** | 9,419,975 |
| **Other income** | | | |
| - Interest income | | **4,468,926** | 6,410,007 |
| - Revaluation gain on financial assets at fair value through profit and loss | 7 | **2,256,818** | 1,541,222 |
| | | **6,725,744** | 7,951,229 |
| **Operating expenditure** | | | |
| - Staff costs | 5 | **(29,333,752)** | (24,727,444) |
| - Staff welfare and development | | **(536,149)** | (506,537) |
| - Depreciation of property, plant and equipment | 9 | **(11,628,503)** | (10,083,887) |
| - Depreciation of right-of-use assets | 10 | **(9,345,266)** | (9,660,809) |
| - Grants, partnerships & commissions | | **(92,793,158)** | (81,407,169) |
| - Scholarships and bursaries | | **(1,153,000)** | (805,100) |
| - Fees for services | | **(5,858,584)** | (3,849,917) |
| - Other rental | | **(372,585)** | (309,694) |
| - Repairs and maintenance | | **(4,640,108)** | (4,522,000) |
| - Office and other supplies | | **(256,577)** | (192,199) |
| - Utilities | | **(143,249)** | (159,639) |
| - Transport, postage and communication | | **(671,215)** | (605,275) |
| - Advertising, publicity and promotion | | **(6,729,678)** | (3,385,066) |
| - Subsidy to arts housing scheme | | **(7,645,366)** | (7,949,529) |
| - Property, plant and equipment written off | | **(7,084)** | (12,145) |
| - Interest expense | | **(447,623)** | (291,576) |
| - Other operating expenses | | **(13,110,440)** | (9,613,779) |
| | | **(184,672,337)** | (158,081,765) |
| **Deficit before grants** | | **(168,790,493)** | (140,710,561) |
| **Grants** | | | |
| - Deferred capital grants amortised | 14 | **3,935,616** | 3,055,791 |
| - Operating grants from government | 16 | **164,933,441** | 137,929,395 |
| | | **168,869,057** | 140,985,186 |
| **Net surplus and total comprehensive income** | | **78,564** | 274,625 |

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

## STATEMENT OF CHANGES IN EQUITY
## Year ended 31 March 2026

| | Note | Share capital | Capital account | Singapore Arts Endowment Fund | Accumulated surplus | Total |
|---|---|---|---|---|---|---|
| | | $ | $ | $ | $ | $ |
| Balance as at 1 April 2024 | | 184,005,801 | 651,974 | 16,255,467 | 29,390,901 | 230,304,143 |
| Total comprehensive income | | - | - | - | 274,625 | 274,625 |
| Issuance of share capital | 17 | 2,622,059 | - | - | - | 2,622,059 |
| Balance as at 31 March 2025 | | 186,627,860 | 651,974 | 16,255,467 | 29,665,526 | 233,200,827 |
| Total comprehensive income | | - | - | - | 78,564 | 78,564 |
| Issuance of share capital | 17 | 3,865,108 | - | - | - | 3,865,108 |
| Dividends paid | 23 | - | - | - | (275,000) | (275,000) |
| Balance as at 31 March 2026 | | 190,492,968 | 651,974 | 16,255,467 | 29,469,090 | 236,869,499 |

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

## STATEMENT OF CASH FLOWS
## Year ended 31 March 2026

| | Note | 2025/2026 | 2024/2025 |
|---|---|---|---|
| | | $ | $ |
| **Operating activities** | | | |
| Deficit before grants | | **(168,790,493)** | (140,710,561) |
| Adjustments for: | | | |
| - Depreciation of property, plant and equipment | | **11,628,503** | 10,083,887 |
| - Depreciation of right-of-use assets | | **9,345,266** | 9,660,809 |
| - Loss (Gain) on disposal of right-of-use assets | | **3,418** | (37,037) |
| - Property, plant and equipment written off | | **7,084** | 12,145 |
| - Revaluation gain on financial assets at fair value through profit and loss | | **(2,256,818)** | (1,541,222) |
| - Interest expense | | **447,623** | 291,576 |
| - Interest income | | **(4,468,926)** | (6,410,007) |
| Operating cash flows before movements in working capital | | **(154,084,343)** | (128,650,410) |
| Changes in working capital: | | | |
| - Other receivables, deposits and prepayments | | **1,269,174** | (2,439,524) |
| - Other payables and grant accruals | | **4,998,239** | 3,969,884 |
| - Government grants received | | **168,329,051** | 146,886,304 |
| Net cash from operating activities | | **20,512,121** | 19,766,254 |
| **Investing activities** | | | |
| - Purchase of property, plant and equipment | | **(10,131,600)** | (3,077,366) |
| - Interest income received | | **5,845,436** | 5,938,306 |
| Net cash (used in) generated from investing activities | | **(4,286,164)** | 2,860,940 |
| **Financing activities** | | | |
| - Repayments of lease liabilities | | **(9,239,308)** | (9,556,576) |
| - Interest paid | | **(447,623)** | (291,576) |
| - Additions of capital from Minister for Finance | | **3,865,108** | 2,622,059 |
| - Dividends paid | | **(275,000)** | - |
| Net cash used in financing activities | | **(6,096,823)** | (7,226,093) |
| Net increase in cash and cash equivalents | | **10,129,134** | 15,401,101 |
| Cash and cash equivalents at beginning of year | | **237,431,038** | 222,029,937 |
| **Cash and cash equivalents at end of year** | 6 | **247,560,172** | 237,431,038 |

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

## NOTES TO THE FINANCIAL STATEMENTS
## 31 March 2026

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

### 1. GENERAL INFORMATION

| | | |
|---|---|---|
| National Arts Council | UEN Number | T08GB0033C |
| | Establishment Date | 17 August 1991 |
| Support for the Arts Fund | UEN Number | T08CC3019F |
| | IPC Number | IPC000544 |
| | IPC Status | 1 August 2023 to 31 July 2026 |
| Legal Panel / Solicitors | WongPartnership LLP<br>Dentons Rodyk & Davidson LLP<br>Lee & Lee | |
| Bankers | The Hong Kong and Shanghai Banking Corporation Limited<br>DBS Bank Limited<br>OCBC Bank<br>Accountant-General's Department<br>(Centralised Liquidity Management Scheme) | |

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

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

The principal activities of the Council are:

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

## NOTES TO THE FINANCIAL STATEMENTS
## 31 March 2026

### 1. GENERAL INFORMATION (CONT'D)

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

(a) guide the work of the Council in the development and promotion of the arts in Singapore; and

(b) oversee matters of corporate and financial governance and advise the management on the planning of major arts initiatives and schemes.

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

The financial statements of the Council for the year ended 31 March 2026 were authorised for issue by the Members of the Council on 1 July 2026.

### 1.1 BASIS OF PREPARATION

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

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

### 1.2 ADOPTION OF NEW AND REVISED STANDARDS

In the current year, the Council has applied all the new and revised SB-FRSs, INT SB-FRSs and SB-FRS Guidance Notes that are mandatorily effective for an accounting period that begins on or after 1 April 2025. Their adoption has not had any material impact on the disclosures or on the amounts reported in these financial statements.

## NOTES TO THE FINANCIAL STATEMENTS
## 31 March 2026

### 1. GENERAL INFORMATION (CONT'D)

### 1.3 STANDARDS ISSUED BUT NOT EFFECTIVE

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

Effective for annual periods beginning on or after 1 January 2027
- SB-FRS 118: Presentation and Disclosure in Financial Statements

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

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

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

SB-FRS 118 introduces new requirements to:

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

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

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

### 2. MATERIAL ACCOUNTING POLICY INFORMATION

### 2.1 FAIR VALUE MEASUREMENT

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

## NOTES TO THE FINANCIAL STATEMENTS
## 31 March 2026

### 2. MATERIAL ACCOUNTING POLICY INFORMATION (CONT'D)

### 2.1 FAIR VALUE MEASUREMENT (CONT'D)

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

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

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

### 2.2 FINANCIAL INSTRUMENTS

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

**Financial assets**

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

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

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

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

## NOTES TO THE FINANCIAL STATEMENTS
## 31 March 2026

**2. MATERIAL ACCOUNTING POLICY INFORMATION (CONT'D)**

**2.2 FINANCIAL INSTRUMENTS (CONT'D)**

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

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

**Financial liabilities and equity instruments**

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

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

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

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

## NOTES TO THE FINANCIAL STATEMENTS
## 31 March 2026

**2.3 REVENUE RECOGNITION**

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

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

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

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

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

**2.4 GOVERNMENT GRANTS**

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

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

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

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

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

## NOTES TO THE FINANCIAL STATEMENTS
## 31 March 2026

**2. MATERIAL ACCOUNTING POLICY INFORMATION (CONT'D)**

**2.5 EMPLOYEE COMPENSATION**

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

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

**2.6 PROPERTY, PLANT AND EQUIPMENT**

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

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

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

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

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

## NOTES TO THE FINANCIAL STATEMENTS
## 31 March 2026

**2. MATERIAL ACCOUNTING POLICY INFORMATION (CONT'D)**

**2.6 PROPERTY, PLANT AND EQUIPMENT (CONT'D)**

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

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

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

**2.7 LEASES**

(i) When the Council is the lessee

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

- Right-of-use assets

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

- Lease liabilities

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

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

## NOTES TO THE FINANCIAL STATEMENTS
## 31 March 2026

**2. MATERIAL ACCOUNTING POLICY INFORMATION (CONT'D)**

**2.7 LEASES (CONT'D)**

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

- Short-term and low-value assets

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

(ii) When the Council is the lessor

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

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

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

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

**2.8 PROVISIONS**

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

## NOTES TO THE FINANCIAL STATEMENTS
## 31 March 2026

**2. MATERIAL ACCOUNTING POLICY INFORMATION (CONT'D)**

**2.8 PROVISIONS (CONT'D)**

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.

**2.9 CURRENCY TRANSLATION**

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

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

**2.10 CAPITAL AND RESERVES**

Shares are classified as capital and reserves.

**2.11 INTEREST INCOME**

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

**3. CRITICAL ACCOUNTING ESTIMATES, ASSUMPTIONS AND JUDGEMENTS**

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

## NOTES TO THE FINANCIAL STATEMENTS
## 31 March 2026

### 3. CRITICAL ACCOUNTING ESTIMATES, ASSUMPTIONS AND JUDGEMENTS (CONT'D)

**Critical accounting estimates and assumptions**

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

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

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

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

*(ii) Key source of estimation uncertainty*

Useful lives of property, plant and equipment

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

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

### 4. CONTRIBUTIONS AND DONATIONS

| | **2025/2026** | 2024/2025 |
|---|---|---|
| | **$** | $ |
| Included within: | | |
| Tax deductible donations received through Support for the Arts Fund | **451,094** | 534,973 |

## NOTES TO THE FINANCIAL STATEMENTS
## 31 March 2026

### 5. STAFF COSTS

| | **2025/2026** | 2024/2025 |
|---|---|---|
| | **$** | $ |
| Wages and salaries | **25,767,081** | 21,543,634 |
| Employer's contribution to CPF | **3,566,671** | 3,183,810 |
| | **29,333,752** | 24,727,444 |

### 6. CASH AND CASH EQUIVALENTS

| | **2025/2026** | 2024/2025 |
|---|---|---|
| | **$** | $ |
| Bank balances | **4,581,875** | 1,504,598 |
| Cash held under CLM scheme managed by AGD | **242,978,297** | 235,926,440 |
| | **247,560,172** | 237,431,038 |

Material accounting policy information

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

Cash held under the CLM scheme managed by the AGD earn floating rates based on daily bank deposit rates. They bear an average interest rate of 1.57% (2024/2025 : 3.08%).

## NOTES TO THE FINANCIAL STATEMENTS
## 31 March 2026

### 7. FINANCIAL ASSETS AT FAIR VALUE THROUGH PROFIT AND LOSS

| Investments in quoted unit trusts | **2025/2026** **$** | 2024/2025 $ |
|---|---|---|
| Beginning of financial year | **35,923,272** | 34,382,050 |
| Revaluation gain | **2,256,818** | 1,541,222 |
| End of financial year | **38,180,090** | 35,923,272 |

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

The Council's investments in marketable securities managed by professional fund managers are designated at fair value through profit and loss. The investments are managed under the Accountant-General's Department 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 in quoted unit trusts are classified at Level 1 of the fair value hierarchy and key inputs are based on quoted prices in an active market.

NOTES TO THE FINANCIAL STATEMENTS
31 March 2026

### 8. OTHER RECEIVABLES, DEPOSITS AND PREPAYMENTS

| Current | **2025/2026** **$** | 2024/2025 $ |
|---|---|---|
| Receivables due from: | | |
| - Totalisator Board (Note 22) | **1,431,440** | 2,807,460 |
| - Deposits | **69,608** | 2,240 |
| - Others | **818,052** | 396,081 |
| | **2,319,100** | 3,205,781 |
| Interest receivable | **1,927,240** | 3,303,750 |
| Seconded staff costs recoverable | **423,952** | 544,524 |
| Receivables at amortised cost | **4,670,292** | 7,054,055 |
| Prepayments | **7,576** | 269,497 |
| | **4,677,868** | 7,323,552 |

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

## NOTES TO THE FINANCIAL STATEMENTS
## 31 March 2026

### 9. PROPERTY, PLANT AND EQUIPMENT

| | Works of art | Work-in-progress | Building works & improvement | Renovations | Plant and machinery | Office equipment, furniture, vehicles and audio-visual equipment | Stage related and musical equipment | Public artworks | Leasehold property | Total |
|---|---|---|---|---|---|---|---|---|---|---|
| | $ | $ | $ | $ | $ | $ | $ | $ | $ | $ |
| **2025/2026** | | | | | | | | | | |
| **Cost** | | | | | | | | | | |
| Beginning of financial year | 251,194 | 1,236,447 | 133,895,419 | 38,322,812 | 10,063,686 | 19,476,418 | 13,952,144 | 754,942 | 11,056,329 | 229,009,391 |
| Additions* | - | 4,245,005 | - | 54,937 | (1,512) | 883,489 | 181,385 | - | - | 5,363,304 |
| Transfers | - | (2,309,108) | - | 590,065 | - | 956,983 | 762,060 | - | - | - |
| Written off | - | - | - | (330,000) | (135,805) | (352,061) | - | - | - | (817,866) |
| End of financial year | 251,194 | 3,172,344 | 133,895,419 | 38,637,814 | 9,926,369 | 20,964,829 | 14,895,589 | 754,942 | 11,056,329 | 233,554,829 |
| **Accumulated depreciation** | | | | | | | | | | |
| Beginning of financial year | - | - | 49,110,479 | 34,886,995 | 9,023,297 | 11,640,298 | 13,803,086 | 754,942 | 1,197,769 | 120,416,866 |
| Depreciation for the year | - | - | 4,462,083 | 1,974,119 | 243,417 | 3,634,870 | 208,381 | - | 1,105,633 | 11,628,503 |
| Written off | - | - | - | (330,000) | (128,721) | (352,061) | - | - | - | (810,782) |
| End of financial year | - | - | 53,572,562 | 36,531,114 | 9,137,993 | 14,923,107 | 14,011,467 | 754,942 | 2,303,402 | 131,234,587 |
| **Carrying amount** | | | | | | | | | | |
| End of financial year | 251,194 | 3,172,344 | 80,322,857 | 2,106,700 | 788,376 | 6,041,722 | 884,122 | - | 8,752,927 | 102,320,242 |

*Included $806,579 (2024/2025 : $5,574,875) relating to additions to property, plant and equipment that is unpaid as at end of financial year (Note 12).

## NOTES TO THE FINANCIAL STATEMENTS
## 31 March 2026

### 9. PROPERTY, PLANT AND EQUIPMENT (CONT'D)

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

## NOTES TO THE FINANCIAL STATEMENTS
## 31 March 2026

### 10. RIGHT-OF-USE ASSETS

The Council as a lessee

The Council leases land and buildings under operating leases from related parties (state-controlled entities) with lease term ranging from 3 to 5 years (2024/2025 : 3 years).

| | $ |
|---|---|
| Cost: | |
| At 1 April 2024 | 63,548,293 |
| Additions | 9,505,036 |
| Disposals | (20,679,850) |
| At 31 March 2025 | 52,373,479 |
| Additions | 17,974,950 |
| Disposals | (25,031,536) |
| At 31 March 2026 | 45,316,893 |
| Accumulated depreciation: | |
| At 1 April 2024 | 49,268,992 |
| Depreciation for the year | 9,660,809 |
| Disposals | (20,291,102) |
| At 31 March 2025 | 38,638,699 |
| Depreciation for the year | 9,345,266 |
| Disposals | (24,969,724) |
| At 31 March 2026 | 23,014,241 |
| Carrying amount: | |
| At 31 March 2026 | 22,302,652 |
| At 31 March 2025 | 13,734,780 |

## NOTES TO THE FINANCIAL STATEMENTS
## 31 March 2026

### 11. LEASES – THE COUNCIL AS A LESSOR

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

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

| | **2025/2026** | 2024/2025 |
|---|---|---|
| | **$** | $ |
| Year 1 | **799,707** | 358,673 |
| Year 2 | **675,931** | 81,512 |
| Year 3 | **284,771** | 8,784 |
| Total undiscounted lease payments | **1,760,409** | 448,969 |

Total income from subleasing ROU assets was $8,576,465 (2024/2025 : $8,879,854).

### 12. OTHER PAYABLES

| | **2025/2026** | 2024/2025 |
|---|---|---|
| | **$** | $ |
| Deposits received | **239,696** | 248,470 |
| Payables due to: | | |
| - CPF Board | **47,051** | 49,532 |
| - Purchase of fixed assets | **-** | 430,249 |
| Accruals for: | | |
| - Unutilised employee annual leave entitlement | **993,350** | 977,451 |
| - Purchase of fixed assets | **806,579** | 5,144,626 |
| - Scholarship and Bursaries | **953,184** | 779,526 |
| - Others | **6,803,171** | 3,677,237 |
| Sinking fund for arts housing properties | **1,422,255** | 1,303,639 |
| Other payables | **1,678,755** | 756,091 |
| Payables at amortised cost | **12,944,041** | 13,366,821 |

## NOTES TO THE FINANCIAL STATEMENTS
## 31 March 2026

### 12. OTHER PAYABLES (CONT'D)

| | 2025/2026 | 2024/2025 |
|---|---|---|
| | **$** | $ |
| Deferred income | **62,611** | 46,650 |
| Deferred donation | **697,827** | 697,249 |
| GST payables | **74,750** | 83,848 |
| | **13,779,229** | 14,194,568 |

Material accounting policy information

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

### 13. GRANT ACCRUALS

| | 2025/2026 | 2024/2025 |
|---|---|---|
| | **$** | $ |
| Cultural Medallion & Young Artist Award | **2,650,832** | 2,939,945 |
| General grants, partnerships & commissions | **23,476,389** | 19,821,760 |
| Operating grants | **1,011,187** | 3,731,421 |
| | **27,138,408** | 26,493,126 |

### 14. DEFERRED CAPITAL GRANTS

| | 2025/2026 | 2024/2025 |
|---|---|---|
| | **$** | $ |
| Beginning of financial year | **19,739,133** | 16,891,807 |
| Amount transferred from government grants (Note 16) | **2,162,279** | 5,903,117 |
| Deferred capital grants amortised | **(3,935,616)** | (3,055,791) |
| End of financial year | **17,965,796** | 19,739,133 |

## NOTES TO THE FINANCIAL STATEMENTS
## 31 March 2026

### 15. LEASE LIABILITIES

Lease liabilities

| | 2025/2026 | 2024/2025 |
|---|---|---|
| | **$** | $ |
| Maturity analysis: | | |
| Year 1 | **7,316,781** | 7,768,957 |
| Year 2 | **5,343,783** | 3,512,694 |
| Year 3 onwards | **9,241,863** | 1,499,451 |
| | **21,902,427** | 12,781,102 |
| Less: Unearned interest | **(770,185)** | (326,108) |
| | **21,132,242** | 12,454,994 |
| Analysed as: | | |
| Current | **6,820,441** | 7,540,507 |
| Non-current | **14,311,801** | 4,914,487 |
| | **21,132,242** | 12,454,994 |

As at 31 March 2026, the Council is committed to $14,715 (2024/2025 : $Nil) for short-term leases and $208,554 (2024/2025 : $225,905) for low-value assets.

**Reconciliation of liabilities arising from financing activities**

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

| | 1 April 2025 | Financing cashflows | New lease liabilities | Terminations | 31 March 2026 |
|---|---|---|---|---|---|
| | $ | $ | $ | $ | $ |
| Lease liabilities | 12,454,994 | (9,239,308) | 17,974,950 | (58,394) | 21,132,242 |

| | 1 April 2024 | Financing cashflows | New lease liabilities | Terminations | 31 March 2025 |
|---|---|---|---|---|---|
| | $ | $ | $ | $ | $ |
| Lease liabilities | 12,932,319 | (9,556,576) | 9,505,036 | (425,785) | 12,454,994 |

## NOTES TO THE FINANCIAL STATEMENTS
## 31 March 2026

### 16. GOVERNMENT GRANTS

| | 2025/2026 $ | 2024/2025 $ |
|---|---|---|
| Current | | |
| Beginning of financial year | **96,922,519** | 93,868,727 |
| Government grants received | **172,194,159** | 149,508,363 |
| | **269,116,678** | 243,377,090 |
| Less: | | |
| Transfer to deferred capital grants (Note 14) | **(2,162,279)** | (5,903,117) |
| Transfer to statement of comprehensive income and expenditure | **(164,933,441)** | (137,929,395) |
| Transfer to share capital (Note 17) | **(3,865,108)** | (2,622,059) |
| | **(170,960,828)** | (146,454,571) |
| | **98,155,850** | 96,922,519 |

As at 31 March 2026, the government grants of $98,155,850 (2024/2025 : $96,922,519) relates to amounts earmarked for expenditures in the subsequent financial year and are repayable on demand

### 17. SHARE CAPITAL

| | 2025/2026 | 2024/2025 | 2025/2026 | 2024/2025 |
|---|---|---|---|---|
| | Number of ordinary shares | | $ | $ |
| Issued and paid up: | | | | |
| Beginning of financial year | **186,627,860** | 184,005,801 | **186,627,860** | 184,005,801 |
| Additions during the financial year | **3,865,108** | 2,622,059 | **3,865,108** | 2,622,059 |
| End of financial year | **190,492,968** | 186,627,860 | **190,492,968** | 186,627,860 |

The share capital comprises fully paid up ordinary shares which have no par value. 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.

NOTES TO THE FINANCIAL STATEMENTS
31 March 2026

### 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

| | 2025/2026 $ | 2024/2025 $ |
|---|---|---|
| Beginning and end of the financial year | **16,255,467** | 16,255,467 |

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

### 20. CAPITAL EXPENDITURE AND OTHER COMMITMENTS

*(a) Capital commitments*

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

| | 2025/2026 $ | 2024/2025 $ |
|---|---|---|
| Contracted capital expenditure | **17,142,001** | 4,303,472 |

### 21. FINANCIAL RISK MANAGEMENT

**Categories of financial instruments**

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

| | 2025/2026 $ | 2024/2025 $ |
|---|---|---|
| Financial assets | | |
| Financial assets, at amortised cost | **252,230,464** | 244,485,093 |
| Financial assets measured at fair value through profit or loss | **38,180,090** | 35,923,272 |

## NOTES TO THE FINANCIAL STATEMENTS
## 31 March 2026

### 21. FINANCIAL RISK MANAGEMENT (CONT'D)

| | 2025/2026 | 2024/2025 |
|---|---|---|
| | **$** | $ |
| Financial liabilities | | |
| Financial liabilities, at amortised cost | **40,082,449** | 39,859,947 |
| Lease liabilities | **21,132,242** | 12,454,994 |

*Financial risk factors*

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

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

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

(a) Market risk

*(i) Currency risk*

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

*(ii) Price risk*

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

The price risk associated with these investments is the potential loss resulting from a decrease in prices. The Council has used a sensitivity analysis technique that measures the estimated change to the statement of comprehensive income and expenditure of either an instantaneous increase or decrease of 10% in quoted investment prices, from the rates applicable at 31 March 2026 and 2025, for each class of financial instrument with all other variables constant.

## NOTES TO THE FINANCIAL STATEMENTS
## 31 March 2026

### 21. FINANCIAL RISK MANAGEMENT (CONT'D)

(a) Market risk (Cont'd)

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

*Price risk sensitivity analysis*

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

- surplus for the year would increase/decrease by $3,818,009 (2024/2025 : $3,592,327) as a result of the changes in fair value of the investment in quoted unit trusts.

*(iii) Interest rate risk*

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

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

(b) Credit risk

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

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

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

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

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

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

## NOTES TO THE FINANCIAL STATEMENTS
## 31 March 2026

### 21. FINANCIAL RISK MANAGEMENT (CONT'D)

(c) Liquidity risk

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

Non-derivative financial assets and liabilities

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

(d) Capital management

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

The Council's overall strategy remains unchanged from 2024/2025.

(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 that are traded in active liquid markets are determined with reference to quoted market prices.

There were no significant transfers between levels of the fair value hierarchy for the year ended 31 March 2026.

## NOTES TO THE FINANCIAL STATEMENTS
## 31 March 2026

### 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:

| | **2025/2026** | 2024/2025 |
|---|---|---|
| | **$** | $ |
| Fees for services paid | **1,608,867** | 2,469,961 |
| Grants disbursed | **52,598,310** | 42,768,067 |
| Rental of venues paid | **90,464** | 37,563 |
| Purchase of fixed assets | **5,980,350** | 83,167 |
| Fees for services reimbursed | **(458,245)** | (401,209) |
| Rental income received | **(815,950)** | (815,519) |

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

| | **2025/2026** | 2024/2025 |
|---|---|---|
| | **$** | $ |
| Fees for services paid | **9,167,330** | 8,120,368 |
| Grants disbursed | **2,270,073** | 2,424,080 |
| Principal payment of lease liabilities and interest expense | **10,491,807** | 10,709,701 |
| Purchase of fixed assets | **258,306** | 90,667 |
| Totalisator Board reimbursement | **1,332,460** | 1,544,650 |
| Fees for services reimbursed | **(1,916,611)** | (1,205,951) |
| Rental of venues paid | **1,417** | 9,668 |

## NOTES TO THE FINANCIAL STATEMENTS
## 31 March 2026

### 22. SIGNIFICANT RELATED PARTY TRANSACTIONS (CONT'D)

*Key management personnel compensation*

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

*Key management personnel compensation is as follows*:

| | **2025/2026** | 2024/2025 |
|---|---|---|
| | **$** | $ |
| Salaries, bonuses and other short-term benefits | **4,785,874** | 4,530,191 |
| Employer's contribution to CPF | **277,461** | 262,389 |
| | **5,063,335** | 4,792,580 |

*Council Members' allowances are as follows*:

| | **2025/2026** | 2024/2025 |
|---|---|---|
| | **$** | $ |
| Chairman | **33,750** | 33,750 |
| Deputy Chairman | **-** | 10,611 |
| **Non-Public Sector Officers** | | |
| Chairman of Audit Committee | **25,315** | 25,315 |
| Chairman of Other Board Committee | **16,875** | 16,875 |
| Members of Audit Committee | **33,750** | 33,750 |
| Members | **42,200** | 55,542 |
| **Public Sector Officers** | | |
| Members of Audit Committee | **16,875** | 16,875 |
| Members | **16,880** | 3,538 |

NOTES TO THE FINANCIAL STATEMENTS
31 March 2026

### 23. DIVIDENDS

On 10 December 2025, a dividend of $275,000 was paid to the Ministry of Finance.

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# COUNCIL MEMBERS AND COMMITTEES

## 17th Board of Council Members

Council Members serving from 1 September 2024 to 31 August 2027

### Chairman

**Goh Swee Chen**
Chairman, Board of Trustees
Nanyang Technological University

### Ex-officio

**Elaine Ng (effective 1 March 2026)**
Chief Executive Officer
National Arts Council

**Low Eng Teong**
**(ceased with effect from 28 Feb 2026)**
Chief Executive Officer
National Arts Council

### Members

**Beatrice Chia-Richmond**
Creative Director
Presplay Pte Ltd

**Bernard Toh**
Deputy Chief Executive (Strategy, Corporate & Governance/Government Digital Transformation Cluster)
GovTech

Deputy Secretary (Digital Government)
Ministry of Digital Development and Information

**Christopher Wong Mun Yick**
Former Head and Partner, Assurance
Ernst & Young LLP

**Derek Loh**
Partner
TSMP Law Corporation

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

**Goh Geok Cheng**
Non-Executive Director and Risk Committee Chair
HSBC Life Singapore Pte. Ltd.

**Karen Teo**
Vice President, Platforms and Ecosystems APAC
Google

**Professor Liow Chinyong Joseph**
Dean and Wang Gungwu Chair (East Asian Affairs)
Lee Kuan Yew School of Public Policy
National University of Singapore

**Thien Kwee Eng**
Chief Executive Officer
Sentosa Development Corporation

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

**Warren Fernandez**
Senior Fellow and Head of National Security Studies Programme
S. Rajaratnam School of International Studies

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

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

# COUNCIL MEMBERS AND COMMITTEES (CONT'D)

## Audit and Risk Committee

**Chairman**

**Goh Geok Cheng**

**Members**

**Christopher Wong Mun Yick**
**Eugenia Tan Yunchin**
**Wahab Yusoff**

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

## Cultural Medallion and Young Artist Award Select Panel

**Chairman**

**Goh Swee Chen**

**Members**

**Audrey Tan**
**Beatrice Chia-Richmond**
**Derek Loh**
**Elaine Ng***
**Low Eng Teong****
*With effect from 1 March 2026
** Until 28 Feb 2026

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

## People and Culture Committee

**Chairman**

**Goh Swee Chen**

**Members**

**Christopher Wong Mun Yick**
**Elaine Ng***
**Jessica Shen**
**Liow Chinyong Joseph**
**Low Eng Teong****
*With effect from 1 March 2026
** Until 28 Feb 2026

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

## COUNCIL MEMBERS AND COMMITTEES (CONT'D)

### Digital & Technology Committee

| | | |
|---|---|---|
| **Chairman** | **Warren Fernandez** | The Digital & Technology Committee's primary function is to oversee and advise the Council on its strategies on innovation and technology transformations in the arts sector and the Council. |
| **Members** | **Bernard Toh**<br>**Karen Teo**<br>**Lynette Pang**<br>**Wahab Yusoff**<br>**Wong Tien Hua** | |

### Finance Committee

| | | |
|---|---|---|
| **Chairman** | **Goh Swee Chen** | The Finance Committee's primary function is to assist the Council in fulfilling its oversight responsibilities by monitoring financial performance; reviewing and endorsing the Council's annual budgetary allocation, audited financal statements and financial policies; and providing guidance on strategic financial matters. |
| **Members** | **Bernard Toh**<br>**Goh Geok Cheng**<br>**Thien Kwee Eng** | |

# GRANT RECIPIENTS

## NATIONAL ORCHESTRAS

Singapore Chinese Orchestra Company Limited
Singapore Symphonia Company Limited

## MAJOR COMPANY

### Access & Community Engagment

ArtsWok Collaborative Limited
The TENG Company Limited

### Dance

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

### Education

Singapore Drama Educators Association

### Literary Arts

Sing Lit Station Limited
Singapore Book Council Limited

### Music

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

### Theatre

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

### Visual Arts

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

# GRANT RECIPIENTS

## CREATION GRANT

### Dance

Aravinth Kumarasamy
Nah Jie Ying

### Literary Arts

Jemimah Wei Xin Zi
Noridah Binte Kamari

### Music

Zhang Lei

### Theatre

Mohamed Saleem s/o Abdul Hadi
Soo Wee Seng

### Visual Arts

Ben Zai Tang McIntosh
Chen Kerui
Lin Hui-Yi (Chow and Lin)
Salty Ng Xi Jie

## PRESENTATION AND PARTICIPATION GRANT

### Dance

Alt Ctrl
Artistari Gentari Singapore
ATAM Ltd.
Avventura Pte. Ltd.
Chinese Dance Artistes' Association
Cinemovement Limited
Decadance Co Limited
Derring-Do Dance Pte. Ltd.
DIAN Dancers
Durga Devi D/O Mani Maran
Elysa Wendi
Flamenco Sin Fronteras Ltd
Funny Business
Guru Debaprasad Nrutya Dhara
Jordan Tan Jun Heng
Lim Ee Min, Bryan
Mandala Collective
Maya Dance Theatre Ltd.
Michelle Ang Si'en
Nur Arianty Binte Djonaede
Nur Hazwany Binte Mohd Razali
Odyssey Dance Theatre Ltd
Omkar Arts Limited
P7:1SMA Ltd.
Rio Tang Guanheng
Saravanan Swedha
Sarkar Manju
Shantha Ratii Initiatives (SRI) Ltd.
SIFAS Productions Limited
Sigma Contemporary Dance
Singapore Dance Alliance Limited
Siti Zaleha Binte Mohamed Idris
Soumee De
Sri Warisan - Som Said Performing Arts Limited
T3at3r Muzikal Collective Ltd.
Tan Ming Zhi Marcus Jeffrey
Tattva LLP
TFA Lalita Kala Company
TRDO Ltd.
Under The Bridge Collective (UTB)
Xin Yi Dance Collective

### Literary Arts

Association of Singapore Tamil Writers
Comics Society (Singapore)
Maha Yu Yi Pte. Ltd.
Poetry Festival (Singapore)
Singapore Book Publishers Association
Storytelling Association (Singapore)
The Book Bar Pte. Ltd.
Tusitala (RLS) Pte. Ltd.

# GRANT RECIPIENTS

## PRESENTATION AND PARTICIPATION GRANT (CONT'D)

### Multi-Disciplinary

A11YVERSE LTD
The Very Quiet Studio Limited
Yellowren Productions

### Music

Brahmastra
Bukit Batok Community Club
Chamber Music And Arts Singapore Limited
Choral Artists (Singapore)
Collective Perspectives Pte. Ltd.
CSS Music Ltd.
Dizi Society (Singapore)
Dong Lee Investment Pte. Ltd.
Echo Philharmonic Society
Er Woo Amateur Musical and Dramatic Association
Global Cultural Alliance Limited
Gu Wei
Guzheng Association (Singapore)
Harmonica Aficionados Society
Lirica Arts
Loh Kai Wen, Kevin
Low Likie
MacPherson Philharmonic Orchestra
More Than Music
Nur Muhammad Hidayat Bin Nordin
Ocean Butterflies Music Pte. Ltd.
ONE Choral Company Ltd.
One Degree Off Limited Liability Partnership
Persatuan Pemuzik Tradisional Melayu Singapura
Pung Rae Yue
Radha Govinda Dasa Tan Guo Jun
Raffles Alumni Chinese Orchestra
Raffles Singers
Red Dot Baroque Ltd.
Resonance of Singapore Ltd.
Reverberance Ltd.
Rhythm Masala Music Studio
Ruanatworkz Musical Arts
Seah Pei Ling
Sherman Lee Le Xuan
Singapore Indian Orchestra and Choir Ltd.
Singapore Sheng Association
Singapore Wind Symphony (SWS)
SwaRhythm
Syafiqah 'Adha Binte Mohamed Sallehin
Syklika Pte. Ltd.
Symphonic Music Ltd
(f.k.a. Symphonic Music (Asia) Ltd)
Tarenna Collective
The Opera People
The Philharmonic Choral Society
The Philharmonic Orchestra Society
The Philharmonic Winds (Singapore) Ltd.
The Singapore Lyric Opera Limited
The Singapore Music Teachers' Association
The Singapore Youth Choir Ltd
The Vocal Consort
Venture Music Asia Ltd.
Ventus Music Ltd.
Vibrant Stringz
Wind Bands Association of Singapore
YDJ Entertainers
Zhang Lei

### Music (EP/Album)

Cheryl Tan Wan Mei
Matias Cialeo Jaecen Viacrucis
Regina Song Hwee Nee
Syu Rui Ying
Timothy Liew Mun Wae
Wang Hong Yi Lucas
Wei Shin, Estelle

# GRANT RECIPIENTS

## PRESENTATION AND PARTICIPATION GRANT (CONT'D)

### Theatre

Ang Kia Yee
Arts Theatre of Singapore Ltd
Avant Theatre & Language
Chinese Opera and Drama Society (Singapore), The
Chinese Opera Ensemble Ltd.
Chinese Opera Studio
Chua Hui Ling (Her Playback Theatre)
Dr Low Yuen Wei (Grain Performance & Research Lab)
Forever Performing Arts
Freddo Children's Theatre Ltd
Gateway Arts Limited
Ho Chee Wai, Marwyn (The Winter Players)
Hum Theatre Ltd
Jade Opera Group
Kong Chow Wui Koon
Kwok Sing Musical Association
Musical Theatre Ltd
Nafisah Binte Anwar (Main Tulis Group)
Performing Arts Ensemble
Ping Sheh Singapore
Sam Kiang Huay Kwan, The
See Yian Nee, Jenny
Sight Lines Productions Ltd
Singapore Focus Theatre Ltd
Sing'theatre Ltd.
Tang Renaissance
Tham Yue Ron
Triangle Educational Consultancy
Wong Shao Qi (The Winter Players)
Young People's Performance Arts Ensemble Ltd.

### Visual Arts

Chew Sye
Chok Si Xuan
Chua Say Hua
Daisy Toh Li Xi
INSTINC Space
Kamal Arts Ltd.
Lu Huijun
Lucas Tan Yu Yang
Modern Art Society
OYF Trading Pte Ltd (LOY Gallery)
Pang Rui Yun
Prestige Arts Pte. Ltd.
Sculpture Society (Singapore)
Shen Wanjing Kimberly
Shicheng Calligraphy and Seal-Carving Society (Singapore)
Siew Guang Hong
Singapore Watercolour Society
Society of Chinese Artists
Soh Kay Min
Song Meng
Susanna Tan
Tan Wyn Lyn
The Singapore Art Society
Wee Aik Chuan
Yeo Chee Kiong
Zulkhairi Bin Zulkiflee

### Publishing

#### Literary Arts

Chew Thean Phai
Chow Teck Seng
City Book Room
Epigram Literary Foundation Ltd.
Grassroots Book Room Pte. Ltd.
Jhivajothe Prints
Lee Hock Ming
Lingzi Media Pte Ltd
Martini Binte Ali Wafar
Ombak Script House Production
Shkupi Publishing House
Singapore Association Of Writers, The
Unggun Creative
Yousuf Rowther Rajid Ahamed

#### Theatre

Epigram Literary Foundation Ltd.

#### Visual Arts

Ong Kim Seng
Soh Kay Min

# GRANT RECIPIENTS

## MARKET AND AUDIENCE DEVELOPMENT GRANT

### Dance

Bhaskar's Arts Academy Ltd
Chan Teck Guan Egan
Chowk Productions Ltd.
Cinemovement Limited
Decadance Co Limited
Khairul Shahrin Bin Muhamad Johry
Kok Yik Leng
Make Some Noooice Pte. Ltd.
Norhaizad Bin Adam
Odyssey Dance Theatre Ltd
Quek Shu Chen Melissa
RAW Moves Ltd.
Royalusion
Song Jia En, Grace
Sri Warisan - Som Said Performing Arts Limited
T.H.E Dance Company Ltd.
Tariao Filomar Cortezano
Toh Yiling
VK Arts Ltd.

### Literary Arts

Akshita Vijay Nanda
Chan Jonathan Bertram Chiu Yee
Chrystal Ho Jia Min
City Book Room
Difference Engine Pte. Ltd.
Epigram Literary Foundation Ltd.
Kwek Mu Yi Theophilus
Lee Mun Leong
Mohd Tahir Bin Talib
Nor Hidayah Binte Mohd Amin
Panchaksharam Azhagunila
Pustaka Nasional Pte Ltd
Singapore Book Council Limited
Wonder To Wander Private Limited
Wong Cheng Him, Dustin
Yap Yonggang Joshua

### Music

Altoduo
Angus Sham Cheuk Yiu
Bernard Sioeng Dinata
Beth Yap Peng
Brahmastra
CultureLink Private Limited
Ding Yi Music Company Ltd.
Dong Lee Investment Pte. Ltd.
Iman's League
Quis
Resonance of Singapore Ltd.
Seah Pei Ling
Shaun Choo Yung Sheng
Siong Leng Musical Association
sl_owtalk
Steady State Records
Tan Qing Lun
Wong Kah Chun
yIN Harmony

### Multi-Disciplinary

Neo Hui Fen, Alecia
Quek See Yee

### Theatre

Chinese Opera and Drama Society (Singapore), The
Chinese Opera Ensemble Ltd.
Drama Box Ltd.
Kok Heng Leun
Muhammad Muzzam
(A Tapestry of Peranakan Culture)
Nam Hwa Opera Limited
Nine Years Theatre Ltd.
Paper Monkey Theatre Ltd.
Singapore Hainan Society
Teater Ekamatra Ltd.
The Ground Co Limited
The Theatre Practice Ltd.
Traditional Arts Centre (Singapore) Ltd.

# GRANT RECIPIENTS

## MARKET AND AUDIENCE DEVELOPMENT GRANT (CONT'D)

**Visual Arts**

Adeline Kueh Siaw Hui
Ang Siew Kuen Evangeline
Barry Yeow (Yeow Chuan Pei Barry)
Chan Yin Wan (Chen Yanyun)
Chen Kerui
Critical Craft Collective LLP
Gajah Gallery
Gideon-Jamie
Ho Rui An
Hong Shu-Ying
KTC Gallery Pte. Ltd.
Lynn Charlotte Lu
Michelle Lim Yin Yin
Ong Kian Peng
Pang Rui Yun
Priyageetha D/O Diayalan
Renee' Ting Tze Jun
Teh Shi Wei
Wang Ruobing
Yeo Workshop Pte. Ltd.
Zarina Muhammad
Zhao Renhui (Robert)

## RESEARCH GRANT

**Sivaranjini Moorthy Raman**
Drum Prodigy Singapore Pte. Ltd.

**Hoe Su Fern**
Nanyang Academy of Fine Arts

**Michael Thaddeus Tan Koon Boon**
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Diploma in Performance

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**Muhammad Syabil Bin Rosman**
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Diploma in Audio Production

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Diploma in Audio Production

**Ong Jiakang Roger**
Diploma in Theatre Production and Management

**Tan Ding Yuan Alvan**
Diploma in Theatre Production and Management

**Titus Leong Ding Kai**
Diploma in Music

**Yeo Ka Ing (Yang Jiaying)**
Diploma in Music

### Nanyang Academy of Fine Arts (NAFA)

**Aden Tan Jia Le**
Diploma in Music

**Chloe Tan Ying En**
Diploma in Dance

**Choo Yin Ler, Andriy**
Diploma in Arts Management

**Crystal Hwang Zi Qin (Crystal Huang Ziqin)**
Diploma in Music

**Guo Pinshuo**
Diploma in Dance

**Israeline Ho Hui Yi (He Huiyi)**
Diploma in Dance

**Leong Phyllis**
Diploma in Dance

**Mohamed Khalifah Bin Mohamed Safri**
Diploma in Theatre

**Nurul Ailis Lee**
Diploma in Arts Management

**Olivia Lau Xue Ying**
Diploma in Music

**Stanley Ngai (Wei Shangli)**
Diploma in Music

**Tyrell New (Liang Tianyong)**
Diploma in Music

### School of the Arts Singapore (SOTA)

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Film

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Theatre

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Bachelor of Art in Fine Arts (Sculpture)
RMIT University (AU)

**Christie Chong**
Bachelor of Music in Game and Interactive Media Scoring
Berklee College of Music (US)

**Gabriella Gleichenia Gautama**
Bachelor of Arts (Hons) Contemporary Dance Trinity
Laban Conservatoire of Music and Dance (UK)

**Huang Luxiang Andrew**
Bachelor of Fine Arts in Chinese Landscape Painting
China Academy of Art (CN)

**Leeyau Shi Min**
Bachelor of Arts (Hons) Production Technologies and Stage Management
Royal Central School of Speech and Drama, University of London (UK)

**Neo Ke Xin**
Bachelor of Arts in Chinese Ethnic and Folk Dance
Beijing Dance Academy (CN)

### Postgraduate

**A'shua Imran**
Master of Arts in Digital Direction
Royal College of Art (UK)

**Chen Yingxuan**
Master of Arts & Sciences in Creative Health
University College London (UK)

**Muhammad Muazzam**
Master of Gerontology
Singapore University of Social Sciences (SG)

**Tan Wei Ting**
Master of Arts in Advanced Theatre Practice
Royal Central School of Speech and Drama, University of London (UK)

**Zhai Qiutong**
Master of Arts Research on Environmental Art
Waseda University (JP)

## NAC-UAS ARTS SCHOLARSHIP RECIPIENTS 2025

**Undergraduate**

**Buvaneswaran S/O K Ganesan**
Bachelor of Arts (Honours) in Music
LASALLE College of The Arts, University of the Arts Singapore

**Lin Huiyi Rachel**
Bachelor of Arts (Honours) in Art Histories and Curatorial Practices: Asia and the World
LASALLE College of The Arts, University of the Arts Singapore

**Shahira D/O Mohamed Farouk**
Bachelor of Arts (Honours) in Musical Theatre
LASALLE College of The Arts, University of the Arts Singapore

**Postgraduate**

**Ashley Hi Zhiqi**
Master of Arts in Fine Arts
LASALLE College of The Arts, University of the Arts Singapore

**Chew Ziyang Hans**
Master of Fine Arts in Fine Arts
Nanyang Academy of Fine Arts, University of the Arts Singapore

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1 September 2026 – Present

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**13 Smith Street #03-01**
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Co-Tenants: Christoven Gerard Tan Choon Keat, Chiew Yu Yang Jeremy, Low Jinhong, Chee Jun Sian, Lynette Yeo Yan Teng, Chan Jia Ling, Michellina (weird aftertaste)
Chai Chung Ho, Christopher
Co-Tenants: Gabriel De Souza, Nicholas Liong (Nimble Mystic, Studio Idano)
Chowk Productions Ltd.
Kalpavriksha Fine Arts (Limited)
Lim We Jing Dave (DASSAD)
Mohammed Zulkarnaen Othman
Co-Tenants: Muhammad Sufian Bin Hamri, Anthony Chong Tze Chen, Adam Wang Jia Lin (RSCLS)
Ms Foo Kok Wan (Tang Renaissance)
NADI Singapura Ltd.
Nawaz Mohammad Mirajka (Swarhytm)
New Opera Singapore Ltd.
Nine Years Theatre Ltd.
Teow Yue Han

## ARTS SPACES TENANTS

**Goodman Arts Centre**
Abu Jalal Bin Sarimon
Apsaras Arts Ltd
Artswok Collaborative Limited
Checkpoint Theatre Limited
Chua Wei Chong Neil
Contemporary Performance and Co Ltd.
(Dance Nucleus)
Dahlia Osman
Co-Tenant: Loo Hwee Hwee
Decadance Co Limited
Khairulddin Bin Abdul Wahab
Melissa Tan
Mengju Lin
ONE Choral Company Ltd
Paper Monkey Theatre Ltd
Raihan Bin Harun (Void Deck Games)
RAW Moves Ltd.
Reverberance Ltd.
Shariefah Shamsir
Co-Tenant: Shah Rizzal Bin Wan Hussain (Asno)
Singapore Book Council
Singapore Drama Educators Association
Singapore Literature Society
Sriwana
Stacy Tan
Co-Tenants: Vanessa Lim, Felix Nai
Sujak Abdul Rahman (PG Artist)
T.H.E. Dance Company Ltd
Tan Sze Ern
Lalit Kumar Ganesh (TFA Lalita Kala Company)
The Observatory Music Ltd
The Singapore Lyric Opera Limited
Tristan Lim
Valerie Ng
Young People's Performing Arts Ensemble Ltd

**Stamford Arts Centre**
Bhaskar's Arts Academy Ltd.
Chinese Opera Studio
Ding Yi Music Company Ltd.
ERA Dance Theatre Limited
Shantha Ratii Initiatives (SRI) Ltd.
Traditional Arts Centre (Singapore) Ltd.

**Telok Kurau Studios**
Anthony Chua Say Hua
Co-Tenant: Hong Sek Chern
Baet Yeok Kuan
Chan Choy Har
Chern Lian Shan
Goh Beng Kwan
Immanuel Goh Jin Hong
Leo Hee Tong
Lim Leong Seng
Lim Poh Teck
Loy Chye Chuan
Ng Yak Whee
Nur Fajrina Abdul Razak
Ramli Bin Nawee
Sharma Jeremy Melvin
Sim Lian Huat
Singapore Colour Photographic Society
Singapore Watercolour Society
Tan Seng Kok
Tan Swie Hian
Tan Wee Tar
Tan Wyn-Lyn
Tang Mun Kit
Teh Shi Wei
Teo Eng Seng
Teo Huey Ling
Yeo Chee Kiong