

Eligibility Criteria for SG Culture Pass

The SG Culture Pass is an SG60 national initiative designed to celebrate Singapore's local arts, heritage and film sectors and to promote arts and heritage participation among Singaporeans. This initiative provides Singapore Citizens aged 18 and above with credits worth \$100 that can be used to defray the cost of tickets to attend and participate in various local arts and heritage programmes (**collectively, "Programmes"**), and to purchase select works of literary arts (**collectively, "Works"**).

Please refer to the relevant sections of this document that outline the respective eligibility criteria for **Programmes** and **Works**:

- 1. Annex A outlines the eligibility criteria for events, activities and programmes which may be eligible for support under the SG Culture Pass. Eligibility for support is determined on a per-Programme basis.**
- 2. Annex B outlines the eligibility criteria for works of literary arts which may be eligible for support under the SG Culture Pass. Eligibility for support is determined on a per-Work basis.**

Before submitting your application, please review the relevant eligibility criteria and list of exclusions and ensure that your Programme or Work meets the requirements for consideration.

The Government may also update the eligibility criteria from time to time. Please check the official website to ensure that you are referring to the latest version of the eligibility criteria before submitting any application.

Eligibility Criteria for Programmes

1.	Sector Requirements	<p>a. Applicants must operate within the arts, heritage, and/or film sectors, and meet the specific sector requirements set out in ANNEX A2.</p> <p>b. Refer to ANNEX A2 for the list of eligible sectors and sub-sectors.</p>
2.	Profile requirements	<p>a. Applicants should have experience organising arts, heritage, or film activities over the past three years. Where an applicant is not an individual, if the applicant has individuals with relevant experience organising arts, heritage, or film events or partnerships with relevant sectoral organisations or stakeholders, they may be considered on a case-by-case basis.</p> <p>b. An applicant who is an individual must be a Singaporean Citizen or Permanent Resident, and must have proof of status that they are a self-employed person (SEP), or currently affiliated with an arts, heritage, or film organisation.</p> <p>c. An applicant that is a collective must comprise members who are practitioners. The collective must appoint one member to apply on behalf of the collective.</p>
3.	Programme Format	<p>Programmes must take place physically in Singapore and require in-person attendance.</p> <p>The intent of the SG Culture Pass is to support appreciation of our local arts, heritage, and films, rather than to defray the costs of training. As such, multi-session series (e.g. workshops with multiple sessions for the same group of participants) are not eligible. In addition, workshops should place an emphasis on transmitting knowledge and understanding of local arts, heritage and films (e.g. history, cultural significance), rather than purely skill acquisition.</p>
4.	Ticketing	<p>Programmes must be ticketed through an SG Culture Pass ticketing partner and open to the public for attendance and/or participation.</p>
5.	Compliance	<p>Applicants must comply with all relevant laws and regulations when planning and executing their Programmes.</p> <p>This includes securing any necessary copyright permissions, licences, and permits, such as the IMDA Arts Entertainment Licence, IMDA Film Distribution Licence, IMDA Film Exhibition Licence, where applicable.</p>
6.	Exclusions	<p>Programmes must not fall within the list of exclusions. Refer to ANNEX C for the list of exclusions.</p>

List of Eligible Arts, Heritage and Film Sectors and Sub-Sectors

Sector	Arts				Heritage	Film	
Sector Specific Requirements	<p>Programmes under the arts, heritage & film sectors must <u>involve locals (i.e. SCs or PRs) playing a key role in the conceptualisation, creation, production, and presentation.</u></p> <ul style="list-style-type: none"> For the arts sector, at least about <u>half of the artistic team¹</u> is made up of SCs or PRs. For the heritage sector, at least about <u>half of the conceptualisation and production team²</u> is made up of SCs or PRs, and programmes must <u>promote Singapore history and heritage.</u> For the film sector, the film screened should be <u>directed, produced, or written by an SC or PR; or be adapted from Singaporean Intellectual Property (IP) e.g. books, online novels, comics video games.</u> For other activities (e.g. talks and workshops), locals should play a key role in the <u>conceptualisation, creation, production, and presentation of the activity.</u> <p><u>Depending on the sector and format, MCCY may place more emphasis on the SC or PR status of specific key roles in the artistic, conceptualisation, and production teams. E.g. for visual arts exhibitions, the artist(s) whose work is displayed; for music concerts, the headliner(s).</u></p>						
Sub-Sectors	Literary Arts	Performing Arts (Dance)	Performing Arts (Music)	Performing Arts (Theatre)	Visual Arts	Heritage ³	Film
Supportable Programmes	LA1.1 Performances (poetry readings, spoken word) LA1.2 Literary talks LA1.3 Literary festival programmes LA1.4 Learning tours of /about Sing Lit writers LA1.5 Workshops	DA1.1 Performances DA1.2 Talks DA1.3 Learning tours of / about dance DA1.4 Workshops	MU1.1 Concerts / Performances MU1.2 Talks MU1.3 Learning tours of/about music MU1.4 Workshops	TH1.1 Plays / Performances TH1.2 Dramatised readings TH1.3 Talks TH1.4 Learning tours of/about theatre TH1.5 Workshops	VA1.1 Exhibitions VA1.2 Performances VA1.3 Talks VA1.4 Learning tours of/about visual arts VA1.5 Workshops	H1.1 Exhibitions H1.2 Heritage festival programmes H1.3 Heritage experiences and tours H1.4 Workshops	F1.1 Feature Film ⁴ screenings F1.2 Film festival programmes F1.3 Talks F1.4 Workshops

¹ Artistic team includes, but is not limited to the Director, Dramaturg, Playwright, Conductor, Composer, Lyricist, Choreographer, Writer, Performer, Producer, Translator, Illustrator, Light Designer, Sound Designer, Set Designer, Costume Designer, Visual Artist, etc.

² Conceptualisation and production team includes, but is not limited to curator, researcher, mount maker, exhibition designer, lighting designer, programmer, museum educator, exhibition coordinator, translator, editor, etc.

³ Please refer to NHB's Roots website at roots.gov.sg and the sections on Collections, Places and ICH for more information on the sub-genres H3.1 to H3.3 (Specifically for H3.2.2, refer to URA's Conservation Map at ura.gov.sg/maps/?service=conservation)

⁴ Film screenings should be of feature length inclusive of anthologies, usually 70 minutes and above meant for theatrical/festival presentation.

Sub-Sectors	Literary Arts	Performing Arts (Dance)	Performing Arts (Music)	Performing Arts (Theatre)	Visual Arts	Heritage	Film
Suggested Genres / Themes / Forms	<p>LA2.1 Graphic Novels</p> <p>LA2.2 Micro / Flash Fiction / Short stories</p> <p>LA2.3 Performance Poetry / Spoken Word</p> <p>LA2.4 Creative Non-fiction Writing</p> <p>LA2.5 Translation / Editing</p> <p>LA2.6 Poetry</p> <p>LA2.7 Publishing</p> <p>LA2.8 Sing Lit</p> <p>LA2.9 Storytelling</p> <p>LA2.10 Other LA forms (not already covered by the sub-genres above)</p>	<p>DA2.1 Ballet</p> <p>DA2.2 Ballroom</p> <p>DA2.3 Choreography</p> <p>DA2.4 Contemporary</p> <p>DA2.5 Creative Movement</p> <p>DA2.6 Funk</p> <p>DA2.7 Hip-hop</p> <p>DA2.8 Jazz</p> <p>DA2.9 Ethnic / Traditional / Folk</p> <p>DA2.10 Swing</p> <p>DA2.11 Modern Dance</p> <p>DA2.12 International Dances, including Flamenco, Salsa, Capoeira, etc.</p> <p>DA2.13 Tap Dance</p> <p>DA2.14 Urban</p> <p>DA2.15 Street Dance</p> <p>DA2.16 Other Dance forms (not already covered by the sub-genres above)</p>	<p>MU2.1 Orchestral / Chamber / Ensembles</p> <p>MU2.2 Traditional (Chinese, Malay, Indian, etc)</p> <p>MU2.3 Percussion</p> <p>MU2.4 World & Fusion Music</p> <p>MU2.5 DJ / Turntable</p> <p>MU2.6 Choral, Vocal, A Cappella</p> <p>MU2.7 Experimental</p> <p>MU2.8 Pop/Rock</p> <p>MU2.9 Jazz</p> <p>MU2.10 EDM</p> <p>MU2.11 Hip-hop</p> <p>MU2.12 Other Music forms (not already covered by the sub-genres above)</p>	<p>TH2.1 Acting</p> <p>TH2.2 Directing</p> <p>TH2.3 Musical Theatre</p> <p>TH2.4 Physical Theatre</p> <p>TH2.5 Dramaturgy</p> <p>TH2.6 Devising / Improvisation</p> <p>TH2.7 Forum Theatre</p> <p>TH2.8 Playback Theatre</p> <p>TH2.9 Site Specific Theatre</p> <p>TH2.10 Promenade Theatre</p> <p>TH2.11 Technical Theatre including arts and technology</p> <p>TH2.12 Opera</p> <p>TH2.13 Playwriting</p> <p>TH2.14 Puppetry</p> <p>TH2.15 Theatre for Young Audiences</p> <p>TH2.16 Other Theatre forms (not already covered by the sub-genres above)</p>	<p>VA2.1 Batik</p> <p>VA2.2 Ceramics</p> <p>VA2.3 Calligraphy</p> <p>VA2.4 Collage</p> <p>VA2.5 Text and Image</p> <p>VA2.6 Drawing</p> <p>VA2.8 Installation</p> <p>VA2.9 Metal Tooling</p> <p>VA2.10 Mixed Media</p> <p>VA2.11 Painting</p> <p>VA2.12 Performance Art</p> <p>VA2.13 Printmaking</p> <p>VA2.14 Glass Art</p> <p>VA2.15 Sand Art</p> <p>VA2.16 Sculpture</p> <p>VA2.17 Architecture</p> <p>VA2.18 Design</p> <p>VA2.19 Photography</p> <p>VA2.20 Paper Cuts</p> <p>VA2.21 Film and Video in an Exhibition Context</p> <p>VA2.22 Technological and/or Digital Art</p> <p>VA2.23 Conceptual Art</p> <p>VA2.24 Other VA forms (not already covered by the sub-genres above)</p>	<p>H2.1 National Collection (Artefacts)</p> <p>H2.2 Built Heritage</p> <p>H2.2.1 National Monuments</p> <p>H2.2.2 Conserved buildings and districts</p> <p>H2.2.3 Other places of historical interest (Historic Sites, Heritage Trails)</p> <p>H2.3 Intangible Cultural Heritage</p> <p>H2.3.1 Social Practices, Rituals and Events</p> <p>H2.3.2 Knowledge and Practices Concerning Nature and Universe</p> <p>H2.3.3 Oral Traditions and Expressions</p> <p>H2.3.4 Traditional Crafts</p> <p>H2.3.5 Food Heritage</p> <p>H2.3.6 Performing Arts</p> <p>H2.4 Other elements relating to Singapore History and Heritage (<i>not already covered by the sub-genres above</i>)</p>	<p>F2.1 Action / Adventure</p> <p>F2.2 Animation</p> <p>F2.3 Comedy</p> <p>F2.4 Crime / Mystery</p> <p>F2.5 Fantasy</p> <p>F2.6 Drama</p> <p>F2.7 Documentary</p> <p>F2.8 Family / Kids</p> <p>F2.9 Historical</p> <p>F2.10 Horror</p> <p>F2.11 Musical</p> <p>F2.12 Romance</p> <p>F2.13 Sci-fi</p> <p>F2.14 Sports</p> <p>F2.15 Thriller / Suspense</p> <p>F2.16 Western</p> <p>F2.17 Other Film genres (not already covered by the genres above)</p>

Eligibility Criteria for Works of Literary Arts

1.	Sector Requirements	Applicants must operate within the arts sector.
2.	Supportable Works	<p>a. Works written by SC/PRs (at the point of publishing) in English Language, Chinese Language, Malay Language, Tamil Language in the following genres:</p> <ul style="list-style-type: none"> i. Fiction (including in the form of comics, graphic novels, etc.) ii. Poetry iii. Drama (Plays) iv. Literary Short Essays <p>b. Only physical hard-copy works are eligible for support under the SG Culture Pass. E-books, digital works, or other non-physical formats are not eligible.</p> <p>c. Works must possess an International Standard Book Number (ISBN).</p>
3.	Compliance	<p>Applicants must comply with all relevant laws and regulations, e.g. the Undesirable Publications Act.</p> <p>This also includes securing any necessary copyright permissions, licenses, and permits related to the publication and distribution of literary art works, such as permissions for copyrighted content, and any relevant publishing or distribution licenses, where applicable.</p>
4.	Exclusions	<p>Programmes must not fall within the list of exclusions. Refer to ANNEX C for the list of exclusions.</p>

List of Exclusions for the SG Culture Pass

The table below outlines the list of exclusions for the SG Culture Pass, including examples to illustrate what qualifies as eligible or ineligible where applicable.

S/N	Exclusions	
1.	Programmes where food and beverages constitute the primary cost, or more than 50% of the programme time; or where food and beverages are not relevant to the programme content.	
	Eligible	Ineligible
	<ul style="list-style-type: none"> • A 2-hour walking tour in Little India concludes with participants sampling traditional Indian desserts or beverages in the final 15 minutes of the programme. 	<ul style="list-style-type: none"> • A 30-minute walking tour in Little India, followed by a 1-hour dining experience focusing on traditional Indian desserts and beverages. • A 2-hour play followed by a 30-min buffet dinner that costs less than 50% of the ticket price but is unrelated to the play, e.g. not related to the themes or story of the play.
2.	Programmes involving only the outright purchase of any physical and/or digital merchandise, or arts equipment and tools, except for eligible works of literary arts.	
	Eligible	Ineligible
	<ul style="list-style-type: none"> • Participants of a learning tour to a batik fabric establishment receive a piece of batik fabric as a souvenir. • Attendees of a literary arts talk or spoken word performance by a local author or poet receive a copy of the author's or poet's published work. • Eligible physical Singlit book sold at a local bookstore. 	<ul style="list-style-type: none"> • Purchasing soundtracks for musicals (in physical or digital format), or programme booklets of performances. • Purchasing musical instruments, paintbrushes, arts textbooks, and similar items. • Purchasing physical media such as CDs, DVDs, Blu-Ray, and similar items.
3.	Programmes or works that are not open or sold to the general public, or that are held predominantly for the private or personal benefit of the applicant or any other party (such as practices and rehearsals).	
	Eligible	Ineligible
	<ul style="list-style-type: none"> • A band concert that is ticketed through an SG Culture Pass ticketing partner and open to the public. 	<ul style="list-style-type: none"> • Performance/Screening at a private event, such as a wedding, anniversary, or corporate function. • An artwork or performance by private individuals or companies. • Booking a rehearsal or performance space for practices or performances. • A collection of student essays published by a school for sale to students.

4.	Programmes or works that promote religious causes or advocate for any specific religion, or denigrate or discriminate against a person, group or class of individuals based on race or religion, or may contribute (or potentially contribute) to conflict or misunderstanding in Singapore's multicultural and multi-religious society	
	Eligible	Ineligible
	<ul style="list-style-type: none"> A publicly ticketed rangoli workshop held during Deepavali season. 	<ul style="list-style-type: none"> A stage play intended to promote the organisers' religion, such as advocating the religion's scriptures or teachings, and/or encouraging conversion to the religion.
5.	Programmes or works offered by educational / training / consultancy organisations.	
6.	Programmes or works produced or presented under the auspices of a school or educational institution (whether public or private), or those that are part of the school's curriculum or co-curriculum, (e.g. a school's choir CCA concert, a collection of students' essays, etc.)	
7.	Fundraising events or direct donations to arts, heritage and film entities, such as purchasing seats or tables at a fundraising gala dinner organised by a museum or arts company.	
8.	Applications submitted by an individual or organisation on behalf of another entity, such as a third-party agent or consultant, where the applicant does not have direct ownership of or involvement in the project.	
9.	Programmes or works that breach, or would be in breach of, existing laws or regulations, including those related to the IMDA Arts Entertainment Licence, IMDA Film Distribution Licence, IMDA Film Exhibition Licence, or Undesirable Publications Act, etc.	
10.	Programmes or works that undermine social bonding or cohesion, or that advocate or promote lifestyles which are or may be seen as objectionable by the general public.	
11.	Programmes or works that undermine the authority or legitimacy of the Government or any public institution, pose a threat to the security or stability of Singapore, would negatively impact the arts, heritage and film sectors, or would negatively impact the nation.	
12.	Programmes that are already supported by other training support initiatives, such as but not limited to SkillsFuture Credits, or the NAC-NICA Training Support.	
13.	Works of memoirs, auto/biographies, semi-autobiographies; works written for an academic/specialised audience, such as textbooks, guides, academic essays (including those on art, theory of art, history of art, creative writing, etc.), and instructions and guides (including cookbooks, travel guides, etc.)	
14.	Programmes or works that are commissioned, sponsored, or are advertisements aimed at promoting particular corporate brands, partners, or clients.	