

**NURTURING**

**A CULTURE OF**

**GIVING TO**

**THE ARTS**



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# MESSAGE FROM THE CHAIRMAN

Since its inception in 2021, the Sustain the Arts (stART) Fund has played a pivotal role in enabling arts programmes by small arts organisations, broadening our perspectives, enriching our lives and shaping the Singaporean spirit.

The arts have the power to inspire, educate, and bring people together. During the pandemic, many of our local artists laboured tenaciously to create art pieces that uplift the spirits of Singaporeans. In a time of difficulty, the arts remained resilient and was well-positioned as a source of hope and encouragement.

Today, post-pandemic Singapore continues to present opportunities for the arts to foster a more inclusive, and equitable society through its various offerings. Since the reopening, our community has contributed, in ways big and small, from dedicating time to volunteer at arts events, to attending exhibitions and shows, and boosting publicity for the arts through meaningful conversations. I have witnessed the difference every action can make as individuals, communities, and organisations, to foster a vibrant arts sector and nurture a culture of giving to the arts.

## Impact of the stART Fund

I am privileged to share the stART Fund Impact Evaluation Report 2022, which encapsulates the collective impact of your generosity in uplifting the arts organisations in 2022.

The stART Fund supported 13 arts organisations under the Organisation Funding to scale up their capabilities, of which five have successfully attained Institute of Public Character (IPC) status. A total of 13 arts groups were also supported to put together 19 quality and meaningful programmes. As a result of the stART Fund, these programmes have reached out to a wider audience and helped them appreciate Singapore's unique arts and culture offerings.

I would like to extend my heartfelt appreciation for the stART Fund's Founding Donors – Tote Board, Mr Danny Yong, Founder Partner and Chief Investment Officer, Dymon Asia Capital and Founder, Yong Hon Kong Foundation, as well as our Major Donors, Mr Osbert Lyman, Co-Founder of Lyman Group, and United Overseas Bank. Your generosity has allowed us to provide vital resources and support to artists and arts organisations, enabling them to create, innovate and thrive.

On behalf of the stART Fund committee, I would also like to thank each and every one of you, who have in your own ways supported our local arts community.



**Mr Pierre Lorinet**  
Chairman  
stART Fund Committee

# 2022 HIGHLIGHTS



# 31

## ARTS ORGANISATIONS BENEFITTED FROM THE stART FUND FROM 2020-2022<sup>1</sup>



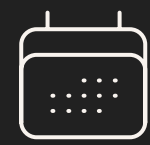
### FUNDS DISBURSED TO-DATE:

Read more about funds disbursed in Section 3

# \$1,074,100 MILLION

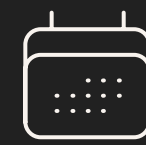
### PROGRAMME FUNDING

Read more about Programme Funding in Section 6



# 19

## Programmes funded over 13 organisations in 2022



# 17

## Programmes reported in 2022



# 449,316

## views to digital programmes over the 17 programmes reported in 2022



# 5,766

## attendees over 17 programmes reported in 2022

### ORGANISATION FUNDING

Read more about Organisation Funding in Section 5



# 3

## Organisations funded in 2022



# 5

## Successful applicants for IPC status



# 50%

## (Very) confident to apply for Charity / IPC

<sup>1</sup> A total of 31 arts organisations have received the stART Fund. Six of these have received both the Programme Funding and the Organisation Funding. The 6 arts organisations are 3Pumpkins Limited, Decadance Co Limited, Art Photography Centre Ltd (DECK), Paper Monkey Theatre Ltd, Reverberance Ltd, Teater Ekamatra Pte Ltd.

<sup>2</sup> Act 6: 7 Modern Sins by TRDOco was completed in 2021 and reported in the 2022 report.

# EMPOWERING ARTS ORGANISATIONS THROUGH THE stART FUND

The stART Fund is administered by the National Arts Council (NAC) and supported by donations from the private sector. It aims to nurture a culture of giving and to develop robust organisational capabilities in small arts organisations.

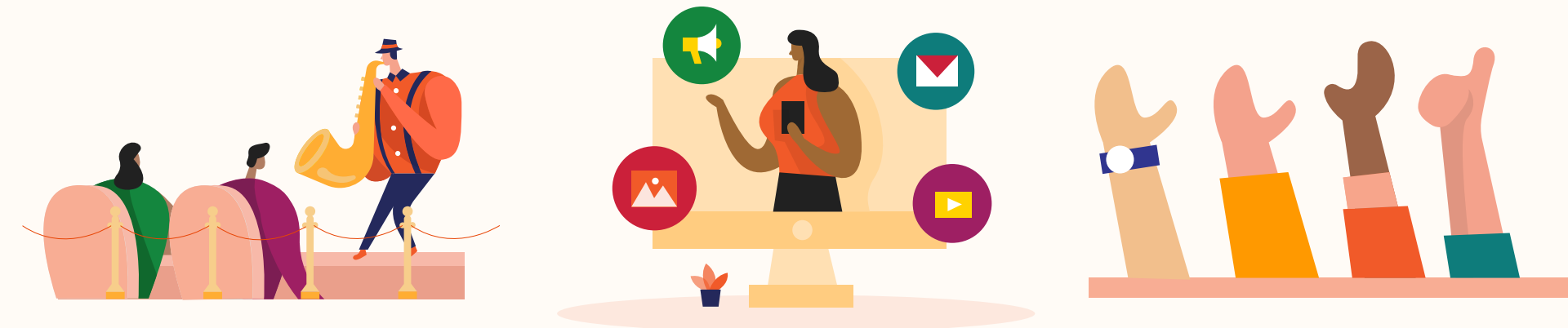
The stART Fund provides funding under two tracks, namely the Organisation Funding and Programme Funding. This approach to funding is tailored to help small arts organisations meet their needs as they recover from the pandemic and improve the sustainability of the local arts scene as a whole. With a combination of organisation grants and programme-based grants, the stART Fund supports arts organisations in various ways to strengthen their organisational capabilities and deliver programmes that enrich the lives of Singaporeans.

The **Organisation Funding** track aims to support a broad range of operational needs and capacity building efforts by ensuring that eligible small arts groups can establish robust governance structures. This track enhances the long-term viability of small arts organisations by improving their organisation structure.

The **Programme Funding** track aims to support programmes with community impact to enable more people to engage and enjoy the arts. It also funds programmes that adopt digital technology to enhance the art experience, and programmes that reflect and celebrate Singapore's cultural identity.

As of December 2022, the stART Fund had disbursed a total of S\$1,074,100 across 31 arts organisations. This represents 75% of funds committed.

## FUND PROGRAMMES WITH COMMUNITY IMPACT



Enable more people to appreciate the arts

Use digital technology to enhance the arts experience

Reflect and celebrate our cultural identity

## SCALE UP ARTS ORGANISATIONS



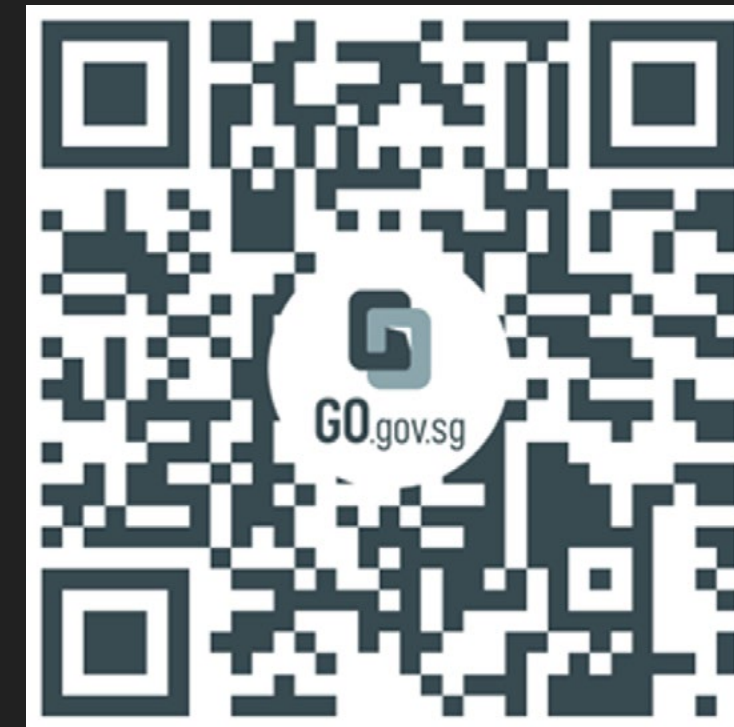
Establish robust governance structures

# DONOR APPRECIATION

The stART Fund was created to help develop the organisational capabilities of small arts organisations, and to ensure that they are equipped to sustain their practice for the long-term. We are thankful to our donors for making this possible. Their donations provided the crucial resources that enabled our artists to showcase their talent in Singapore's growing arts and culture scene.

Should you wish to be part of the community that nurtures and gives to the arts, please refer to <https://www.giving.sg/startfund> or scan the QR code for more information.

**SCAN THE QR CODE TO BE DIRECTED TO  
stART FUND'S GIVING.SG PORTAL**



<https://go.gov.sg/giving2start>

## DONOR THANK YOU SECTION

### ORGANISATION FUNDING

“

“We are extremely grateful. Not just the concept but actually making it happen. I see that from the start. Other donors have come in to help and we are grateful for that, and we hope this momentum would continue.”

RESOUND COLLECTIVE

re:**SOUND**  
Collective

“

TEATER  
EK  
MATRA

“I want to say thank you so much. I think this journey was really important to us. It was not an easy one, but it is really important and I think that stART fund was such an important catalyst for myself and the company to make a change. We are now thinking of changing how the community looks at fundraising and donations. I am really thankful for it and I hope we can continue to receive some form of support to see this through.”

TEATER EKAMATRA

“

“The stART Fund team is always so positive and supportive. Such psychological and emotional support have kept the team going for all these years.”

COMPOSERS SOCIETY OF SINGAPORE

**Composers Society**  
of Singapore

“

“I want to thank stART Fund for believing in and trusting us. Especially during COVID-19, your support and concern have given us warmth. stART Fund has provided us so much support that we know that although the path is long and difficult, we have their support and we will strive to work harder and continue our work. We hope that in future, the stART Fund will continue with their support towards Singapore’s Traditional Arts. By helping us, it also contributes to the country and society. We are really very thankful to stART Fund and I hope we can all band together to work towards the future.”

TRADITIONAL ARTS CENTRE

传统艺术中心  
TRADITIONAL  
ARTS  
CENTRE

**toteboard**  
Giving Hope. Improving Lives.

## DONOR THANK YOU SECTION PROGRAMME FUNDING



“They have been very supportive of the programme and and even reached out to us to inform when additional support was available. We appreciate that a lot. Of course, also having us in mind for their dinners and events has been very beneficial for the company and for the participants as well.”

**MAYA DANCE THEATRE (MR DANNY YONG - THE YONG HON KONG FOUNDATION INCLUSIVE ARTS AWARD)**



“I think without stART Fund, it would be challenging for us as an organisation this year. I’m very thankful for them for coming on board for this project.”

**THE OPERA PEOPLE (PIERRE LORINET ARTS AWARD)**



“If not for the support, I won’t have that many opportunities to learn.”

**PAPER MONKEY THEATRE (PIERRE LORINET ARTS AWARD)**



“We could only convey our appreciation to the donor. I do hope that they can continue to support us. We are glad that they sponsored us. We would like to thank them from the bottom of our heart. We never had a sponsor as dedicated as them, sponsoring three of our events within the year.”

**SHICHENG CALLIGRAPHY & SEAL CARVING SOCIETY (THE LYMAN FUND)**





# SCALING UP ARTS ORGANISATIONS

Since the inception of stART Fund, 13 arts organisations<sup>2</sup> have been supported by the Organisation Funding track to achieve Charity or Institute of Public Character (IPC) status. IPCs are either exempt charities or registered charities that have the right to issue tax deduction receipts for qualifying donations.

The Organisation Funding track has been highly successful in achieving its objective of strengthening governance in arts organisations.

In 2022, five arts organisations funded by the stART Fund's

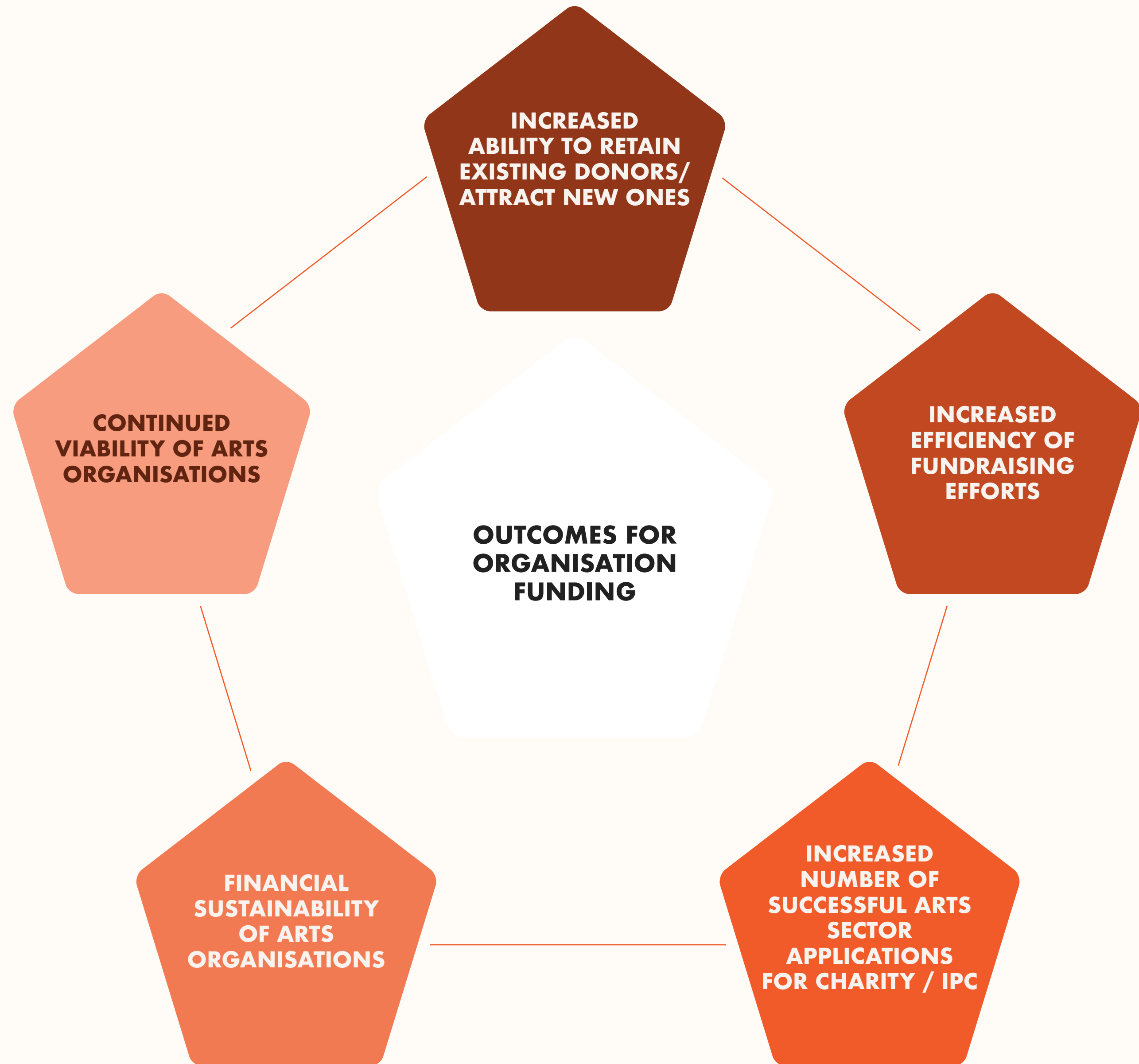
Organisation Funding track were successful in their bid to achieve IPC status. These five arts organisations have unanimously recognised the positive impact and role of stART Fund in uplifting the developmental growth of their organisations.

### Impact Reporting for Organisation Funding

Beneficiaries of Organisation Funding were required to provide administrative data on their operational capabilities, which included how they complied with the protocols expected as a Charity / IPC.

The indicators captured were mapped along the outcomes of the Organisation Funding framework, summarised in the diagram on the right<sup>3</sup>.

In addition to this set of objective measurement, qualitative interviews with these arts organisations were conducted to document their growth journey.



<sup>2</sup> For more details on the 13 arts organisations, please refer to Table 1 in the Annex of this report.

<sup>3</sup> For more details on how each indicator was measured, please refer to Table 3 in the Annex of this report.



## OUTCOME #1: INCREASED NUMBER OF SUCCESSFUL ARTS SECTOR APPLICATIONS FOR CHARITY / IPC

For financial year 2022, five arts organisations have successfully achieved IPC status. They are Paper Monkey Theatre Limited, Resound Collective Limited, Siong Leng Musical Association, Traditional Arts Centre and Arts Photography Centre.

In addition to the five awarded organisations, the Chinese Calligraphy Society of Singapore has put in their application for the IPC.

**Arts organisations were all relatively confident that they would obtain the status of charity or IPC**

60% of the remaining arts organisations that have yet to obtain Charity or IPC status stated that they were confident to obtain the statuses, while the other half were neutral. The legal complexities behind the need to reconstitute their organisations into different corporate entities (e.g. the reconstitution of Society to Company Limited by Guarantee) was one of the main reasons they were ambivalent about their application chances.

### ARTS ORGANISATIONS THAT ACHIEVED INSTITUTE OF PUBLIC CHARACTER (IPC) STATUS IN 2022



#### Traditional Arts Centre

Achieved IPC status on 19 Jan 2022



#### Art Photography Centre

Achieved IPC status on 20 Jan 2022



#### Resound Collective

Achieved IPC status on 16 Feb 2022



#### Siong Leng Musical Association

Achieved IPC status on 25 April 2022



#### Paper Monkey Theatre

Achieved IPC status on 25 April 2022



### HEAR FROM THE ARTS ORGANISATIONS

**“We would have had to apply for IPC regardless of whether we received the stART Fund. But because the stART Fund came in such a timely fashion, it triggered us to think, okay let’s get going with our IPC application and prepare for it. Otherwise, we would have waited longer. IPC is definitely good for our organisation.”**

RESOUND COLLECTIVE LIMITED

**“We were originally a society governed under the Societies Act. After consulting with our lawyers, we decided that we had to convert first to a Company Limited by Guarantee to streamline as well as introduce the notion of limited liability to our members.”**

VOX CAMERATA



**OUTCOME #2: INCREASED EFFICIENCY OF FUNDRAISING EFFORTS /  
OUTCOME #3: INCREASED ABILITY TO RETAIN EXISTING DONORS /  
ATTRACT NEW ONES**

A total of 316 donors contributed to the respective arts organisations directly. While this represents a 27% drop in the number of donors compared to the year prior to the stART Fund disbursement, the amount of funds raised by the arts organisations was more robust.

The decrease in donors was ostensibly due to the effects of Safe Management Measures (SMM), which had dampened many of the fundraising initiatives. That said, the 13 arts organisations raised a total of \$1.14 million.

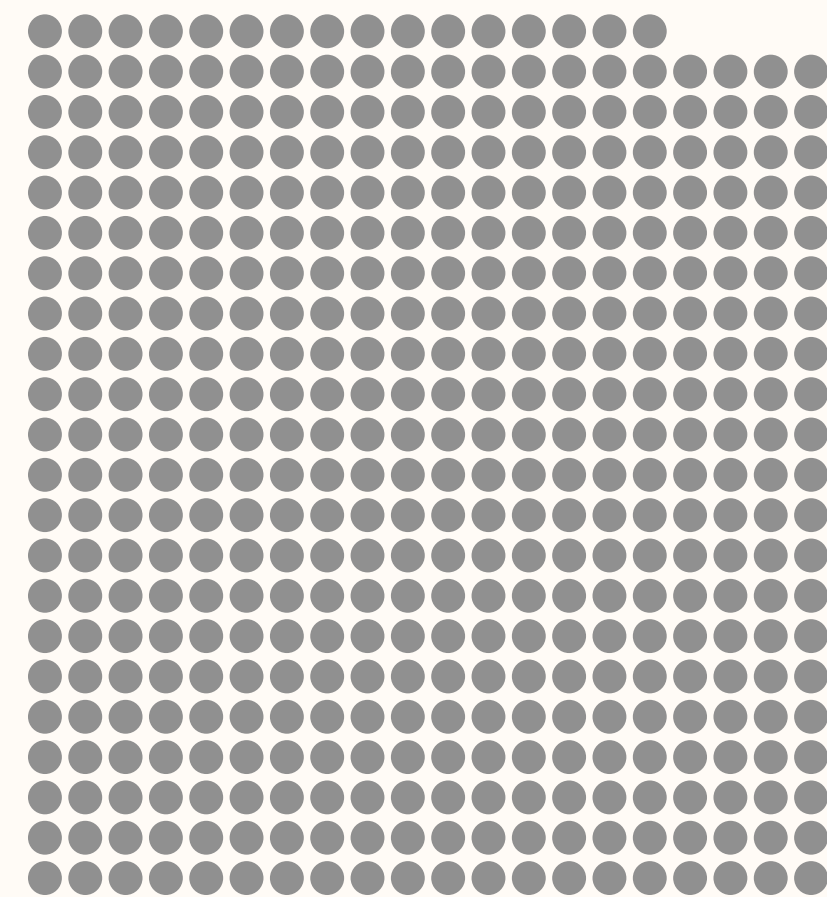
Some of the arts organisations that had attained IPC status said they were able to raise more funds due to their new financial status.

For example, the Art Photography Centre (DECK), which attained IPC status in January 2022, successfully raised over \$421,000 with an investment of \$50,000 in fundraising activities. The return of investment ratio was over 8.4:1, where a \$1 investment in fundraising efforts garnered over \$8 in funds raised.

**NUMBER OF DONORS**

**436**

donors

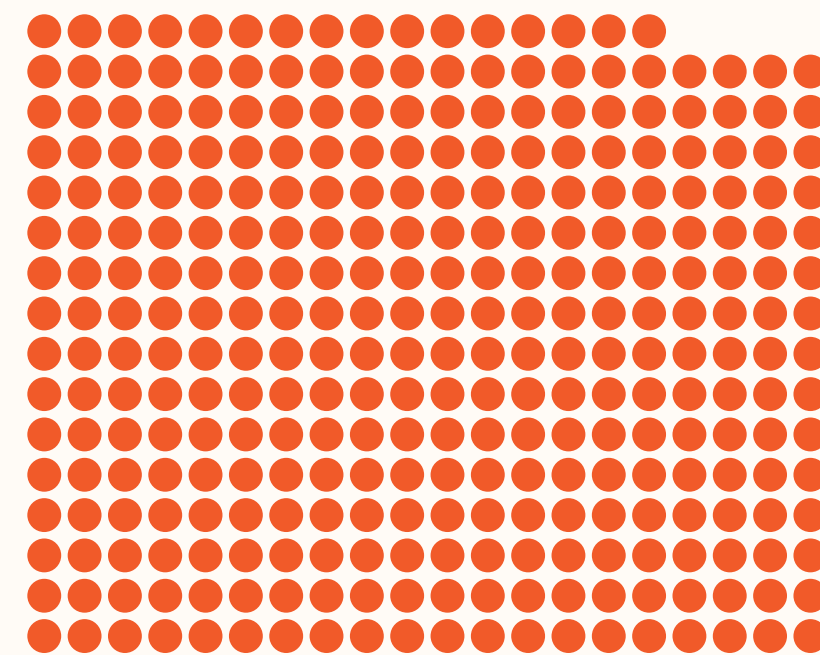


Year prior to stART Fund disbursement

▼ 27%

**316**

donors



Since stART Fund disbursement



**HEAR FROM THE ARTS ORGANISATIONS**

**“We received a single donation of \$300,000. This is because DECK was an IPC, and able to have those tax benefits. After we become IPC, the donor said, “okay, let’s top-up another \$100,000”. We also have new donors who had never given cash before, who donated above \$1,000.”**

ART PHOTOGRAPHY CENTRE (DECK)



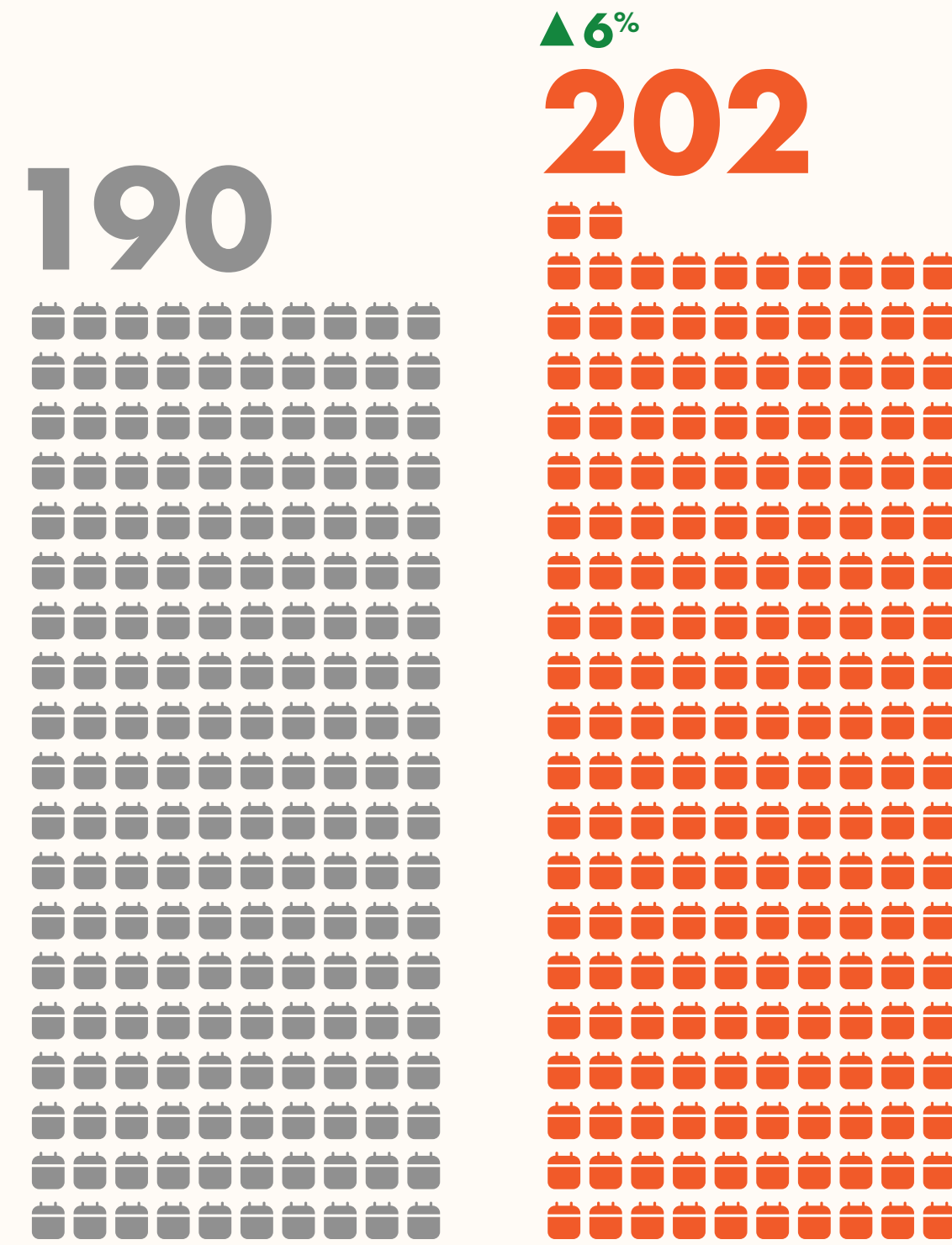
## OUTCOME #4: INCREASED FINANCIAL SUSTAINABILITY OF ARTS ORGANISATIONS

With the easing of SMM, the arts organisations were able to organise 202 revenue-generating arts and culture events since the disbursement of the stART Fund. This represents a 6% increment, from the year prior to the stART Fund disbursement, and enabled them to generate more revenue that contributes towards the financial sustainability of the organisation.

The number of non-revenue generating arts and culture events organised by the arts organisations also increased significantly

by 39%, with a total of 97 events put together by the 13 arts organisations. While these events were not revenue generating, they helped to drive awareness for the arts organisations.

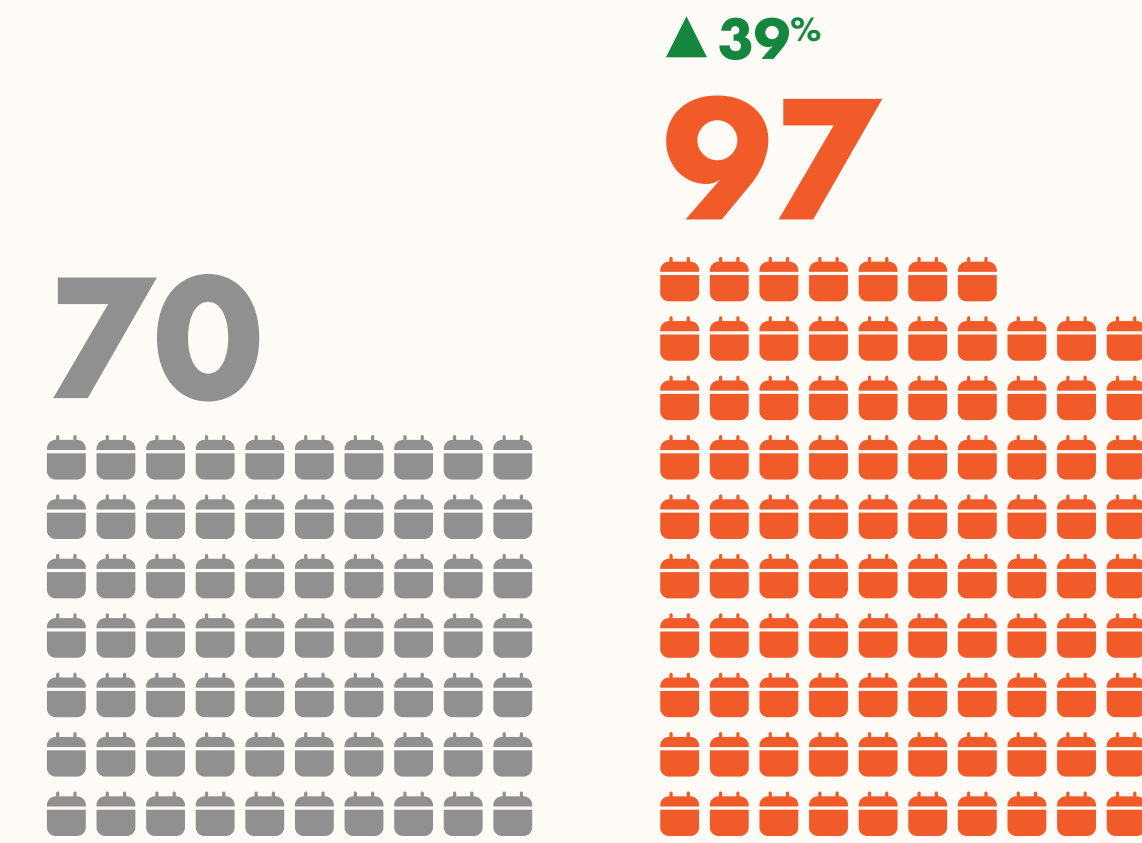
### NUMBER OF REVENUE-GENERATING EVENTS



Year prior to stART Fund disbursement

Since stART Fund disbursement

### NUMBER OF NON-REVENUE-GENERATING EVENTS



Year prior to stART Fund disbursement

Since stART Fund disbursement

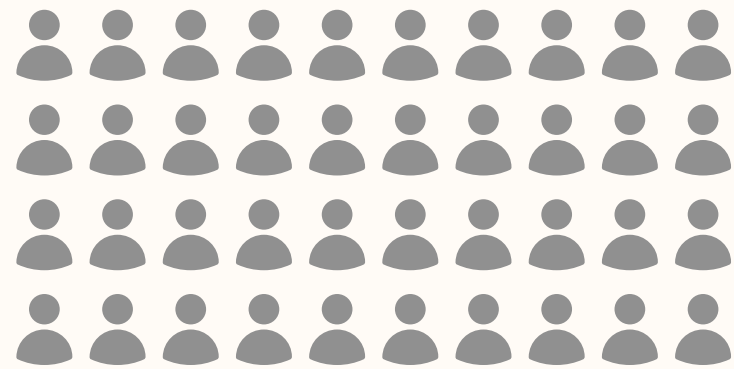


## OUTCOME #5: ENSURING THE CONTINUED VIABILITY OF ARTS ORGANISATIONS

With the increase in the number of arts and cultural events by arts organisations, the demand for freelancers and contract staff has also increased from the year prior to the stART Fund disbursement. The total number of employees, and freelancers and contract staff increased by 25% and 67%, respectively.

### NUMBER OF FULL-TIME EMPLOYEES

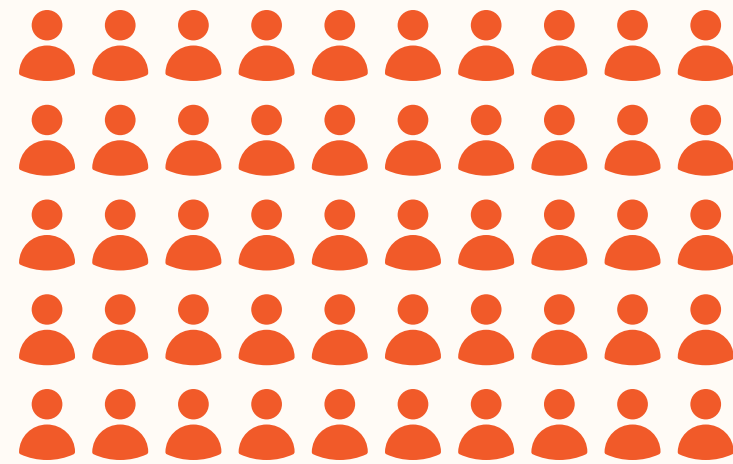
40



Year prior to stART Fund disbursement

▲ 25%

50

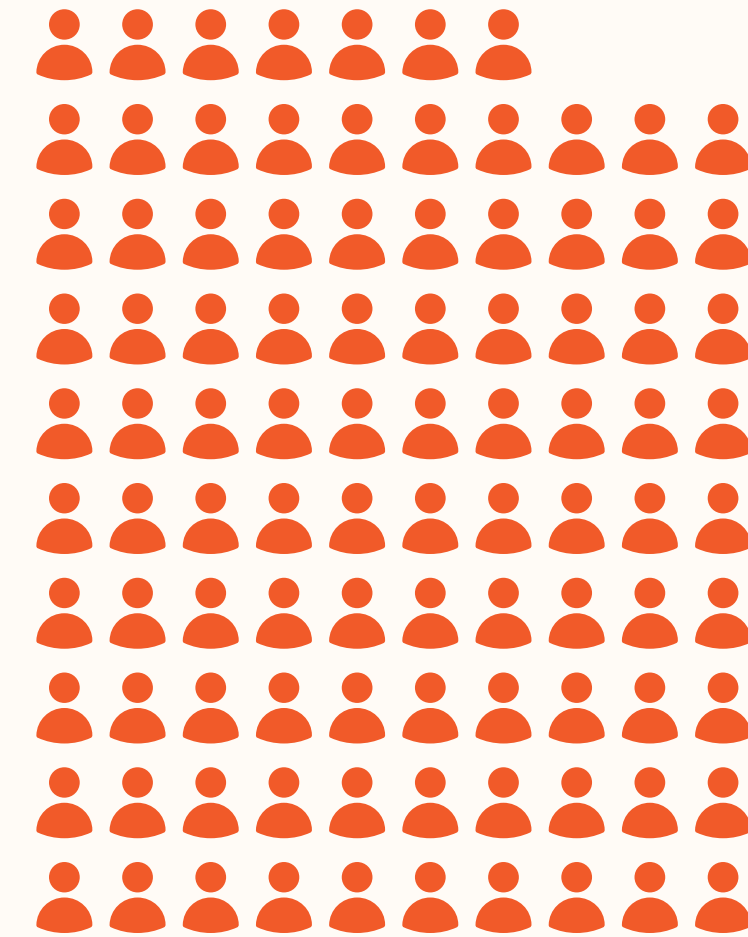


Since stART Fund disbursement

### NUMBER OF FREELANCER / CONTRACT STAFF

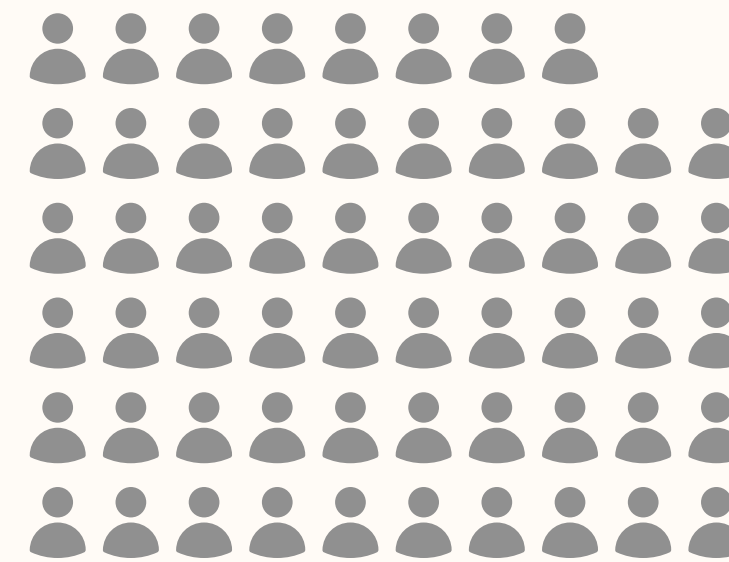
▲ 67%

97



Since stART Fund disbursement

58

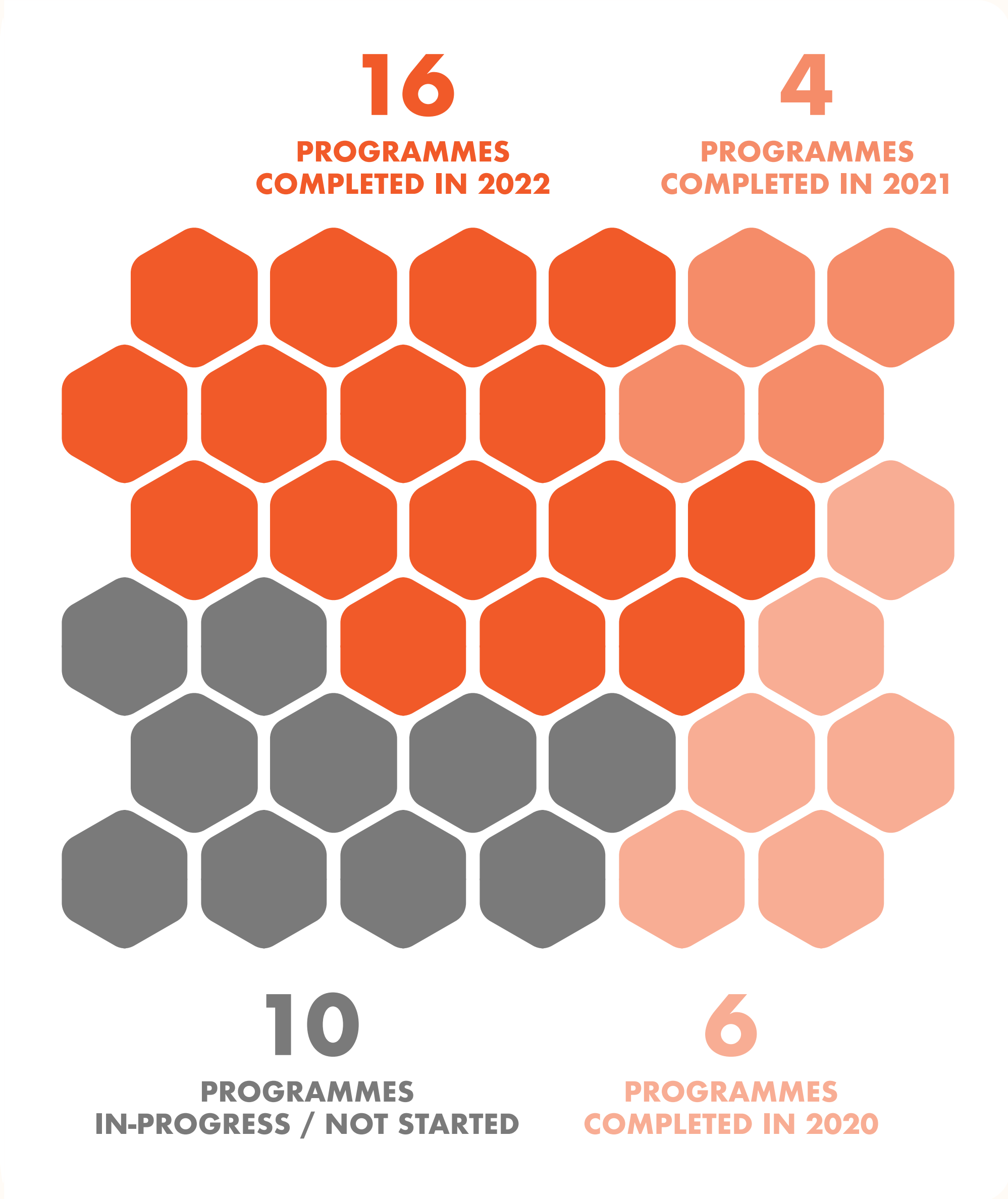


Year prior to stART Fund disbursement

# FUNDING PROGRAMMES WITH COMMUNITY IMPACT





Since the inception of the stART Fund in 2020, a total of 36 programmes were funded across 22 arts organisations. Of which, six programmes were completed in 2020, four programmes were completed in 2021, and 16 programmes were completed between January 2022 and December 2022. Ten programmes are still in-progress.

**36**  
PROGRAMMES FUNDED  
BY stART FUND  
ACROSS 22 ARTS  
ORGANISATIONS  
FROM 2020-2022



The 17 programmes<sup>4</sup> covered a wide variety of activities, running the gamut from Inclusive Arts to Capacity Building programmes:

<sup>4</sup> Of the 17 programmes featured in this report, 16 of them were completed in 2022. One programme, ACT 6: 7 Modern Sins conducted by The Royal Dance Off Company was completed in 2021.

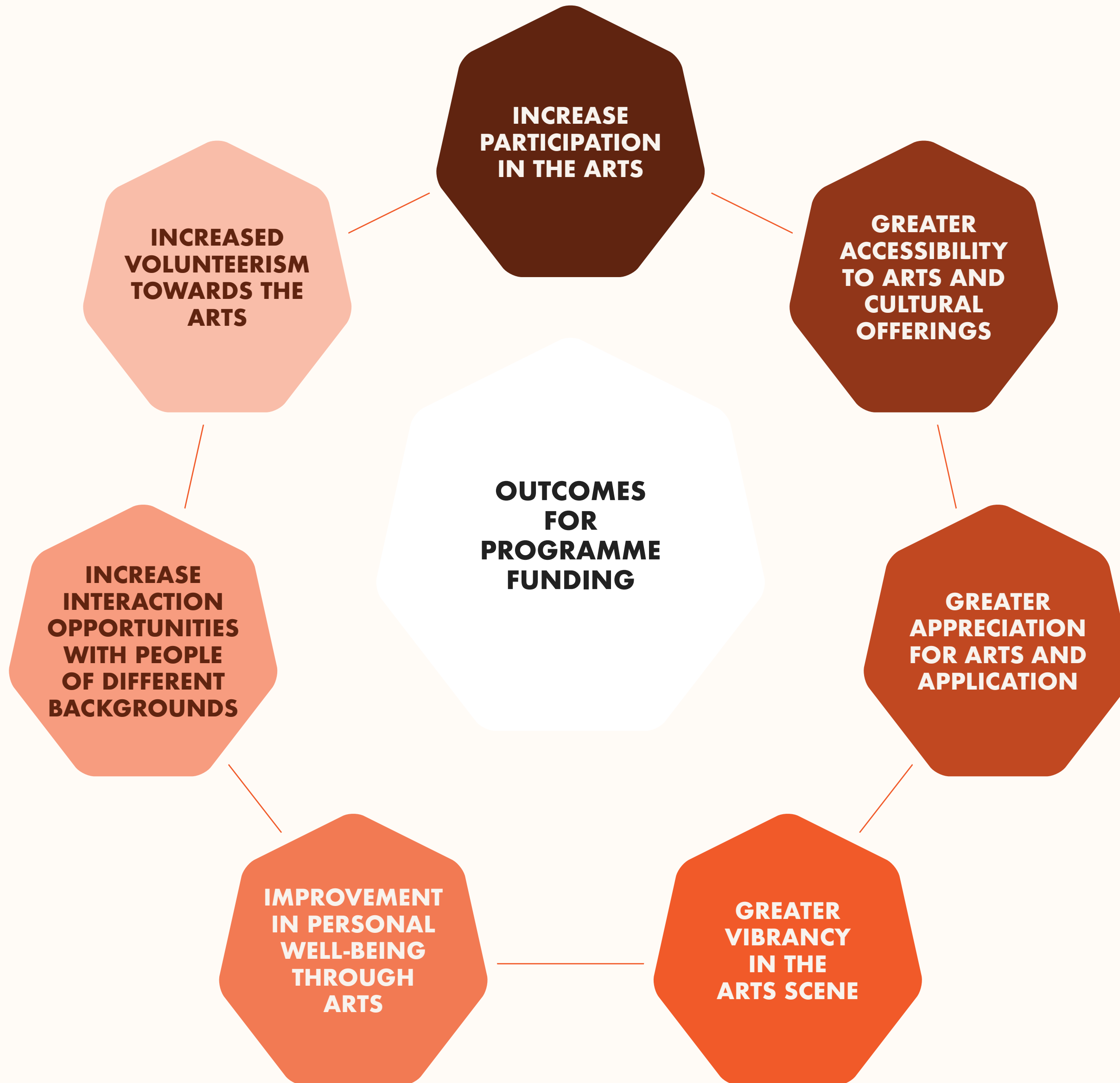
 <p><b>INCLUSIVE ARTS</b></p> <p>Activities that open up the arts sector to people who experience barriers to access</p> <p>The Rape of Lucretia by The Opera People</p> <p>In Our Manner of Speaking: Sounds of you by The Opera People</p>	 <p><b>DIGITAL ARTS</b></p> <p>Activities that adopt digital technology either in the art form, or within marketing efforts, to enhance the art experience.</p> <p>INSTINC D:ART Fest 2022 by INSTINC</p> <p>Three by Decadance Co Limited</p> <p>RE-THINKING THE PRESENT by Sculpture Society Singapore</p>	 <p><b>COMMUNITY ARTS</b></p> <p>Activities that emphasise the involvement and engagement of the community or neighbourhood within the art form</p> <p>Tree Neighbours by Paper Monkey Theatre Ltd</p> <p>One-on-one: Mentorship to Market by Superhero Me</p> <p>GROW by Superhero Me</p> <p>TRDOCO ACT 6: 7 Modern Sins by TRDOco</p>	 <p><b>TRADITIONAL ARTS</b></p> <p>Activities that emphasise the promotion of traditional and cultural art forms</p> <p>Legend: The Beginning by Reverberence</p> <p>Shicheng Calligraphy &amp; Seal-Carving Society 2021 Year End Exhibition by Shicheng Calligraphy &amp; Seal-Carving Society</p>	 <p><b>PROMOTION OF ART-FORM</b></p> <p>Activities that emphasise the promotion of the art form itself</p> <p>The Journey by the Society of Chinese Artists (SOCA)</p> <p>Vilangkuppennai by Agam Ltd</p> <p>Make hantus great again by Teater Ekamatra</p>	 <p><b>EMERGING ARTISTS</b></p> <p>Activities that promote the incubation and development of promising talents and new art forms</p> <p>ELEVATE by Maya Dance Theatre</p> <p>Eudaimonia: A Triple Bill by Sigma Contemporary Dance</p>	 <p><b>CAPACITY BUILDING</b></p> <p>Activities that aim to develop the competencies and skills within art practitioners in Singapore</p> <p>[CP]3: Certificate Programme for Critical Practice in Contemporary Performance by Dance Nucleus</p>
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**Impact Reporting for Programme Funding**

A post-event survey was designed to capture feedback from attendees of programmes funded by the stART Fund. The questionnaire was closely aligned with the questions in the NAC Population Survey on the Arts - the national benchmark for post-event surveys.

In addition, arts organisations were also tasked to provide administrative data on their funded programme, which included outputs, such as the number of tickets sold and the number of artists involved in the programme, to draw the connection to the outcomes of the framework as shown in the illustration on the right.

Similar to Organisation Funding, qualitative interviews were conducted with artistic directors to obtain input relating to the challenges encountered, and how they overcame them.







### OUTCOME #1: INCREASE PARTICIPATION IN THE ARTS

A total of 5,766 attendees participated in the 17 programmes,<sup>5</sup> which accumulated a total of 449,316 views across their respective digital platforms.



### OUTCOME #2: GREATER ACCESSIBILITY TO ARTS AND CULTURAL OFFERINGS

Across these 17 programmes, a total of 349 respondents completed the post-programme survey. Approximately 92% of the respondents agreed that the programmes had helped to broaden the range of arts and cultural entertainment choices in Singapore.

This might be due to the diversity of the programmes funded by the stART Fund.

92%

Broadens the range of arts and cultural entertainment choices in Singapore

NATIONAL BENCHMARK: 70%



### OUTCOME #3: GREATER APPRECIATION FOR ARTS AND APPLICATION

Similarly, 91% of the respondents also viewed the programmes as something that Singaporeans can be proud of.

91%

Something that Singaporeans can be proud of

NATIONAL BENCHMARK: 82%



### OUTCOME #4: GREATER VIBRANCY IN THE ARTS SCENE

The diversity and versatility of the stART Fund programmes have also enhanced the perceived vibrancy of the arts scene in Singapore, with more than 94% of the respondents agreeing with this sentiment.

94%

Contributes to the vibrancy of the arts scene in Singapore

NATIONAL BENCHMARK: 69%

<sup>5</sup> For more information of the programmes, please refer to page 20.



## OUTCOME #5: IMPROVEMENT IN PERSONAL WELL-BEING THROUGH ARTS

In addition, the respondents were likely to indicate that the arts programme had helped to enhance their personal well-being by improving their quality of life.

Specifically, 86% of respondents felt that the stART Fund programmes inspired and helped them to become more creative in their studies and/or work.

**75%**

Improve quality of life

NATIONAL BENCHMARK: 77%

**86%**

Inspires and helps me to be more creative in my studies and/or work

NATIONAL BENCHMARK: 77%

**80%**

Helps me to express my thoughts, feelings and ideas

NATIONAL BENCHMARK: 82%

**71%**

Gives me a greater sense of belonging to Singapore

NATIONAL BENCHMARK: 81%



## OUTCOME #6: INCREASED INTERACTION OPPORTUNITIES WITH PEOPLE OF DIFFERENT BACKGROUNDS

80% of the respondents agreed that the programme provided them with the opportunity to interact, engage, and know each other better.

**73%**

Better understanding of people of different backgrounds and cultures

NATIONAL BENCHMARK: 85%

**80%**

Opportunities for citizens of different backgrounds and beliefs to interact, engage and know each other

NATIONAL BENCHMARK: 75%



## OUTCOME #7: INCREASED VOLUNTEERISM

58% of the respondents were willing to donate cash and/or make in-kind contributions to the arts and cultural scene in Singapore.

**58%**

Willing to donate cash and/or make in-kind contributions to the arts and culture

NATIONAL BENCHMARK: 47%

# ANNEX

## INCLUSIVE ARTS

Activities that open up the arts sector to people who experience barriers to access

GOING IN-DEPTH

# THE RAPE OF LUCRETIA

SUPPORTED BY PIERRE LORINET ARTS AWARD

INTERVIEW WITH SHRIDAR MANI,  
COMPANY MANAGER OF THE OPERA PEOPLE

#1

SUMMARY OF  
PROGRAMME

The Opera People rolled out *The Rape of Lucretia* on 14 to 16 October 2022 at Ngee Ann Kongsi Theater at Wild Rice, Funan.

Written by Benjamin Britten and directed by Stefanos Rassi, the play retold an ancient story where Lucretia was raped and committed suicide, which eventually led to the democratic revolution in Ancient Rome where

women sought justice and redemption for generations to come.

To explore the themes of power, gender, morality and traumas in greater depth, The Opera People collaborated with AWARE, a leading women's rights and gender equality group in Singapore. A pre-show discussion was held to explore gender-based violence and

notions of masculinity as they unfold in both the opera and society today. The Canadian High Commission also demonstrated keen support on the opera's exploration of themes such as sexual violence,

which is highly relevant in today's context of the Ukrainian war.

The stART fund supported The Opera People in ensuring the quality of the production through

funding for sets and more elaborate costumes.



THE RAPE OF LUCRETIA  
CREDIT: THE OPERA PEOPLE  
2022

## #2

## KEY CHALLENGES &amp; RESOLUTION

As the scale of *The Rape of Lucretia* was by far the most ambitious project for The Opera People, the team faced numerous financial constraints, especially as the costs included flights and accommodations for international artists.

The uncertainty over COVID-19 also made it difficult for the team to plan for the production, as well as to gauge the turnout. Due to concerns about the pandemic, many attendees dropped out at the last minute, which resulted in less than expected turnout.

The theme of suicide was also difficult to address. While sexual violence was not acted out, the scene involving suicide was explicitly portrayed. AWARE provided advice on the portrayal of the scene, and the team worked

to prepare the audience through necessary signposting to ensure that people were aware of the scene to prevent potential triggers.

**“I think that one of the things that we didn’t foresee, especially at the time that we were planning, was COVID-19. We planned this show way back in January. We didn’t foresee that from May onwards, COVID-19 would just kind of explode.”**

The Opera People

aware

**AT THE HEART OF WOMAN:  
LUCRETIA IN THE 21ST CENTURY**

16 OCT, 3PM

WILD RICE Ngee ANN KONGSI THEATRE

Fezhah Maznan  
Performance maker

Kelly Leow,  
AWARE Singapore

Stefanos Rassios  
Director, *The Rape of Lucretia*

THE RAPE OF LUCRETIA  
BY THE OPERA PEOPLE  
2022

Despite the inherent challenges, The Opera People successfully delivered the artistic merit of the show with quality singing, orchestra and production.

The production showcased some of Singapore's finest professional singers and it introduced a new generation of singers to the scene.

Overall, the production represented the culmination of The Opera People's season centering on the stories of mythological women and fulfilled the objective of creating socially engaging operatic works that speaks to their audiences.

**“We weren't sure how the topic of suicide will necessarily translate to our audience, so it was challenging to address the content. That was why when we were putting content up online, we were very careful about the language used”**

**#3  
KEY  
ACHIEVEMENTS**



**Outcome #1:  
Increase participation  
in the arts**

*The Rape of Lucretia* was attended by 333 people, who had booked their tickets through the SISTIC platform. There were a total of 41 social media shares/reposts of the programme, as well as feature articles on The Straits Times and Lianhe Zaobao, and an online blog (Bakchormeeboy). To boost publicity, The Opera People shared 18 posts on their Facebook and Instagram.

On the production side, 32 artists participated in the production of *The Rape of Lucretia*, for approximately 72 hours.

Three international artists were invited to the programme. One of the international singers was a Ukrainian, who shared insights on the war back home. Through his sharing, he surfaced the importance of relevant themes such as sexual violence during times of war.

60% of participants who responded to the post-event survey agreed that *The Rape of Lucretia* gave them a better understanding of people from different backgrounds and cultures.

80% further agreed that *The Rape of Lucretia* had provided opportunities for citizens of different backgrounds and beliefs to interact, engage and know each other.



**Outcome #2:  
Increase interaction opportunities with people  
of different backgrounds**

**60%**

Better understanding of people of different backgrounds and cultures

NATIONAL BENCHMARK: 85%

**80%**

Opportunities for citizens of different backgrounds and beliefs to interact, engage and know each other

NATIONAL BENCHMARK: 75%

As a musical genre, opera has been around for 400 years. The Opera People has been seeking to redefine the experience of opera both online and in live performances, while maintaining an important space for opera in Singapore's art and music scene.

To increase accessibility and inclusivity of the opera, The Opera People arranged for a sign language interpreter and ensured that the venue was accessible to those with reduced mobility.

The team also invested heavily in marketing efforts through the production and release of trailers and videos, which were not done in previous productions.

Partners such as SISTIC, the Canadian High Commission in

Singapore and AWARE also supported their publicity efforts, which appealed to new audiences who were interested in the themes explored in *The Rape of Lucretia*.

All respondents (100%) agreed that *The Rape of Lucretia* contributed to the vibrancy of the arts scene in Singapore and that it was something that Singaporeans could be proud of.

In addition, all respondents also agreed that *The Rape of Lucretia* broadened the arts and cultural entertainment choices in Singapore.

**“We saw a lot of younger people who are more socially conscious, and they were interested to see how opera contributes to the conversation. A lot of the reposting were from people who had never been to opera before but came because they were interested in how it deals with these issues.”**



**Outcome #3:  
Greater accessibility to arts and cultural offerings**

**100%**

Broadens the range of arts and cultural entertainment choices in Singapore

NATIONAL BENCHMARK: 70%



**Outcome #4:  
Greater appreciation for arts and application**

**100%**

Something that Singaporeans can be proud of

NATIONAL BENCHMARK: 82%



**Outcome #5:  
Greater vibrancy in the arts scene**

**100%**

Contributes to the vibrancy of the arts scene in Singapore

NATIONAL BENCHMARK: 69%



**Outcome #6:  
Improvement in personal well-being  
through arts**

**100%**

Improve quality of life

NATIONAL BENCHMARK: 77%

**100%**

Inspires and helps me to  
be more creative in my  
studies and/or work

NATIONAL BENCHMARK: 77%

**100%**

Helps me to express my  
thoughts, feelings and  
ideas

NATIONAL BENCHMARK: 82%



**Outcome #7:  
Increased volunteerism  
towards the arts**

**60%**

Willing to donate cash  
and/or make in-kind  
contributions to the arts  
and culture

NATIONAL BENCHMARK: 47%

**80%**

Gives me a greater sense  
of belonging to Singapore

NATIONAL BENCHMARK: 81%



All (100%) respondents agreed that *The Rape of Lucretia* had improved their quality of life, and similarly concurred that the play had inspired and helped them to be more creative in their studies and /or work.

The respondents also agreed that the performance has helped them articulate their thoughts, feelings and ideas.

Furthermore, 80% of the respondents agreed that the production helped to nurture a sense of belonging to Singapore.

60% of respondents who watched *The Rape of Lucretia* were willing to donate cash and / or make in-kind contributions to the arts and culture sector.



## INCLUSIVE ARTS

Activities that open up the arts sector to people who experience barriers to access

GOING IN-DEPTH

# IN OUR MANNER OF SPEAKING: SOUNDS OF YOU

SUPPORTED BY GENERAL POOL

INTERVIEW WITH SHRIDAR MANI,  
COMPANY MANAGER OF THE OPERA PEOPLE

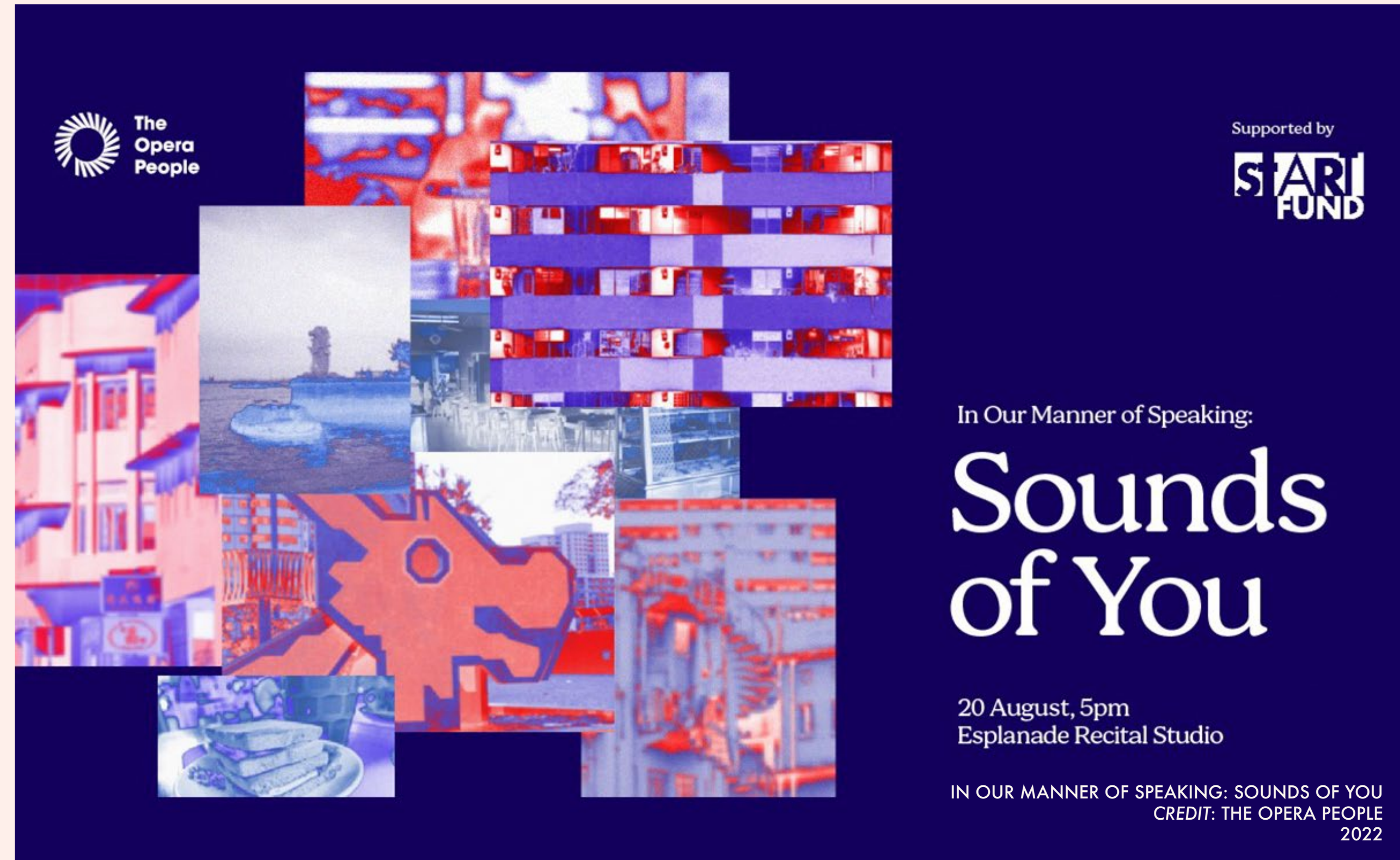
#1

SUMMARY OF  
PROGRAMME

*In Our Manner of Speaking: Sounds of You* was the fourth edition of a recital series that addressed contemporary issues and ideas through songs.

The recital took place at the Esplanade Recital Studio in August 2022.

Through this recital, the team tapped on the beauty of the opera to showcase their interpretation of the Singaporean identity.



**“The Opera People never step away from a challenge... The evening was packed full of outstanding musical and dramatic value”**

THE STRAITS TIMES

**“I think it was very successful in a sense that it achieved the objectives that we were looking for, which was the idea of presenting these alternative sounds of what Singapore is. It was also sort of a more reflective way of thinking about identity as opposed to the celebratory way that you see in the national parade.”**

## #2

KEY  
CHALLENGES &  
RESOLUTION

IN OUR MANNER OF SPEAKING: SOUNDS OF YOU  
CREDIT: THE OPERA PEOPLE  
2022

One of the main challenges faced by the team was adapting to the abrupt changes of their organising crew. The team encountered instances where collaborators, who had initially agreed to join the team for the production, had dropped out of the production for various reasons. As such, they had to restart the process to find the right people for the job and work with a new crew.

Regardless, the team had dealt with the challenges effectively and was able to put together a strong and captivating show for their audience.

**“I think that all of the artists and collaboratives involved were very much invested in the process. Whenever we had feedback or comments, they would seek new ways to perform better. They were very receptive to our thoughts and feedback on the ideas and how they were performing. Having that really strong team helped to make the project quite successful.”**

As the programme was held on the same weekend with four other similar performances, the team had to emphasise their strategic strength to secure a higher attendance rate.

**“I think the only thing for me would be to find better, maybe new or different marketing tools that we could use to boost our reach. The nature of this programme would have appealed to a very wide audience. So, I think that new marketing strategies could have helped to bring in a different crowd.”**

**#3**  
KEY  
ACHIEVEMENTS



**Outcome #1:  
Increase participation  
in the arts**

The show was well-received with 62 attendees. There were also 26 media mentions in the form of postings and reposts on the social media (Instagram and Facebook) by the cast members.

Eight artists benefitted from the production of *In Our Manner of Speaking*. It was an invaluable platform for their professional development and engagement. They had put in approximately 30 hours each to rehearse for the show.

100% of respondents who watched *In Our Manner of Speaking* felt

that it has contributed to better understanding of people of different backgrounds and cultures, while 79% of respondents felt that this programme provided opportunities for citizens of different backgrounds and beliefs to interact, engage and know each other.



**Outcome #2:  
Increase interaction opportunities with people  
of different backgrounds**

**100%**

Better understanding of people of different backgrounds and cultures

NATIONAL BENCHMARK: 85%

**79%**

Opportunities for citizens of different backgrounds and beliefs to interact, engage and know each other

NATIONAL BENCHMARK: 75%

The programme aimed to rebrand opera as an inclusive and accessible art form, as this performance was often perceived to be limited to the wealthier, English-speaking audience.

The team wanted to present opera as an art form that has value for everyone, regardless of their background. Increasing the accessibility of the

performances was therefore done in two ways:

1. Performing works in vernacular languages: *In Our Manner of Speaking* was presented in a variety of languages that are spoken in Singapore (English, Malay, Mandarin, Hokkien and Cantonese).
2. Provision of discounted tickets: *In Our Manner of Speaking* provided discounted tickets to students, NSFs and senior citizens.



IN OUR MANNER OF SPEAKING: SOUNDS OF YOU  
CREDIT: THE OPERA PEOPLE  
2022

The programme objectives were achieved, as 100% of the respondents from the post-event survey agreed that this programme has broadened the range of arts and cultural entertainment choices in Singapore.

79% also felt that the show provided opportunities for citizens of different backgrounds and beliefs to interact, engage and know each other.

One of The Opera People's main objectives was to provide opportunities for young singers to challenge their abilities in a nurturing environment, while learning the stagecraft and

presentation from veteran performers. To promote the incubation and development of promising talents and practices, the programme featured a mix of experienced practitioners and emerging artists. In doing so, the team was able to bring diversity to the cast and showcase local talents holistically.

This diverse use of talent, along with the use of vernacular languages, were well noted by the survey respondents – 93% agreed that it has contributed to the vibrancy of the arts scene in Singapore.



**Outcome #3:**  
Greater accessibility to arts and cultural offerings

**100%**

Broadens the range of arts and cultural entertainment choices in Singapore

NATIONAL BENCHMARK: 70%



**Outcome #5:**  
Greater vibrancy in the arts scene

**93%**

Contributes to the vibrancy of the arts scene in Singapore

NATIONAL BENCHMARK: 69%

**SECTION 6: FUNDING PROGRAMMES WITH COMMUNITY IMPACT**

One of the many things that made *In Our Manner of Speaking* unique was the strong emphasis on Singaporean artists and culture.

Beyond featuring newly commissioned works of local artists, opera and art songs were presented in a dimension that truly represented the Singaporean identity. The team was also able to demonstrate that this art form could exist within the vernacular sphere and could be accessible to the wider audience.

The programme's strong impact on the audience could be seen as 93% of respondents agreed that it gave them a greater sense of belonging to Singapore, and consequently improving their personal well-being. Furthermore, 93% of respondents agreed

that the programme is one that Singaporeans could be proud of, indicating that the show has garnered greater appreciation for the arts amongst the audience.

64% of respondents who watched *In Our Manner of Speaking* were willing to donate cash and / or make in-kind contributions to the arts and culture.



**Outcome #4:  
Greater appreciation  
for arts and  
application**

**93%**

Something that Singaporeans can be proud of

NATIONAL BENCHMARK: 82%



**Outcome #6:  
Improvement in personal well-being  
through arts**

**86%**

Improve quality of life

NATIONAL BENCHMARK: 77%



**Outcome #7:  
Increased volunteerism  
towards the arts**

**64%**

Willing to donate cash and/or make in-kind contributions to the arts and culture

NATIONAL BENCHMARK: 47%

**86%**

Helps me to express my thoughts, feelings and ideas

NATIONAL BENCHMARK: 82%

**93%**

Gives me a greater sense of belonging to Singapore

NATIONAL BENCHMARK: 81%

## DIGITAL ARTS

Activities that adopt digital technology either in the art-form, or within marketing efforts, to enhance the art experience

GOING IN-DEPTH

# INSTINC D:ART FEST 2022

**SUPPORTED BY UOB DIGITAL ART GRANT**  
INTERVIEW WITH SHIH YUN, FOUNDER AND ARTISTIC DIRECTOR OF INSTINC SPACE



INSTINC D:ART FEST 2022  
CREDIT: INSTINC SPACE  
2022

#1

SUMMARY OF  
PROGRAMME

*INSTINC D:Art Fest 2022* was an inaugural digital art festival organised by INSTINC SPACE to showcase outstanding artworks by artists from all around the world.

The festival was organised according to three segments: the first segment was an open call to all artists around the world to submit their artworks online via INSTINC SPACE's website; the top three and best of 20 shortlisted digital artists were then selected by public voting and through an esteemed panel of judges. The next segment was a one-month residency with INSTINC SPACE where the top three artists collaborated in curating the artworks that will be showcased in the last segment. They were also given the opportunity to learn from industrial experts such as serial.co. during their one-month residency. In the last segment, the shortlisted artworks were showcased in a virtual exhibition and a physical showcase at INSTINC SOHO in Singapore from 29 September to 9 October 2022.

On top of the main exhibition, there were also other programmes including the festival's artists' talk, panel discussions, and NFT workshop hosted by Singapore-based multidisciplinary artist Dom Ho.

Inspired by the recent global pandemic restraints, this programme aimed to broaden the boundless possibilities of the Metaverse and to connect people through a collaborative space in the Metaverse.

**#2**  
KEY  
CHALLENGES &  
RESOLUTION

INSTINC D:ART FEST 2022  
CREDIT: INSTINC SPACE 2022

**INSTINC D:Art Festival '22** IGNITE THE FUTURE

EXHIBITION DATE /29 SEP - 09 OCT  
EXHIBITION HOURS /12-7PM \* Closed on Mondays  
VENUE /INSTINC SPACE @SOHO2, The Central  
12 Eu Tong Sen Street SOHO2, #04-163, S(059819)

INSTINC D:ART Festival 2022 showcases the best digital artists in the region with a collaborative physical and metaverse exhibition of the Top 3 and Best of 20 digital artists by public voting and esteemed judges in the scene.

Produced by **INSTINC** Curated by **MUST-HAVE KEYS** Supported by **UOB** **STARBUCKS FUND**

Sponsored by **DREAMCORE** **TEN SQUARE** **CoCo eates** **Heineken** In Partnership with **SERIAL CO.** **urbankraf** **THE PRESS ROOM**

Budgetary constraints were the main challenge in setting up this programme, as it determined their venue space and marketing outreach.

INSTINC SPACE held the exhibition at their venue - INSTINC SOHO - which has a limited space to work with. This led to crowd management issues on the day of the exhibition.

**“Right now, because of the budget, I am using a smaller space like the INSTINC SPACE, and on the night of the opening it was so crowded”**

As *INSTINC D:Art Fest 2022* revolved around the idea of the digital world, INSTINC SPACE felt that the digital marketing of the programme would be crucial in drawing audiences.

However, due to limited budget, the organisers were unable to engage digital marketing experts. They felt that the reach could have been greater if they could engage a digital marketing agency with knowledge to optimise digital platforms.

**“The challenge is always about budget. If we were to have more help and could engage agencies, I feel that we would definitely get more than 165 entries.”**

**#3**  
KEY  
ACHIEVEMENTS



**Outcome #1:  
Increase participation  
in the arts**

A total of 182 people attended the *INSTINC D:Art Fest 2022* at their onsite venue. There were 15,000 visits to the official festival website and 5,000 views of their Festival Metaverse on Spatial.

The programme's social media marketing garnered 1,274 mentions on Twitter, as well as 3,012 likes and 254 shares with a total of 829 accounts engaged on Instagram.

Prior to the exhibition day, INSTINC SPACE received a total of 165 artwork entries from artists all around the world via their website. The top three artists committed an

estimated of six to nine hours a day for 28 days through the course of their residency.

Amongst the top three artists, one came from Seoul and the remaining two were from Singapore. During their time of residency, they were given the opportunity to collaborate with INSTINC SPACE in curating their exhibition.

**“I think that part made us kind of special because the three artists who didn't know each other, got to know each other, learned from each other and would potentially hold a collaborative exhibition together because of this festival.”**



**Outcome #2:  
Increase interaction opportunities with people  
of different backgrounds**

**66%**

Better understanding of people of different backgrounds and cultures

NATIONAL BENCHMARK: 85%

**81%**

Opportunities for citizens of different backgrounds and beliefs to interact, engage and know each other

NATIONAL BENCHMARK: 75%

66% of respondents agreed that *INSTINC D:Art Fest 2022* gave them a better understanding of people from different backgrounds and cultures.

Furthermore, 81% of respondents agreed that *INSTINC D:Art Fest 2022* provided opportunities for citizens of different backgrounds and beliefs to interact, engage and know each other.

Having a virtual and physical space greatly aided in enhancing the accessibility of the programme, as it transcends boundaries and allows participants to engage in the event either by visiting the physical venue or experiencing the event in the comfort of their own homes.

The programme attained the outcomes INSTINC SPACE had set out to achieve with

98% of respondents agreeing that the *INSTINC D:Art Fest 2022* contributed to the vibrancy of the arts scene in Singapore and it was something that Singaporeans could be proud of (94%).

In addition, 91% of respondents agreed that *INSTINC D:Art Fest 2022* has broadened the range of arts and cultural entertainment choices available.



**SECTION 6: FUNDING PROGRAMMES WITH COMMUNITY IMPACT**

**NURTURING  
A CULTURE OF  
GIVING TO  
THE ARTS**

66% of respondents agreed that *INSTINC D:Art Fest 2022* improved their quality of life.

83% of respondents felt that the programme inspired and helped them to be more creative in their studies and/or work and that it supported 68% of respondents in the expression of their thoughts, feelings and ideas.

Similarly, 68% of respondents agreed that the programme gave them a greater sense of belonging to Singapore.

53% of respondents who attended the *INSTINC D:Art Fest 2022* were willing to donate cash and / or make in-kind contributions to the arts and culture.



**Outcome #3:  
Greater accessibility to arts and cultural offerings**

**91%**

Broadens the range of arts and cultural entertainment choices in Singapore

NATIONAL BENCHMARK: 70%



**Outcome #4:  
Greater appreciation for arts and application**

**94%**

Something that Singaporeans can be proud of

NATIONAL BENCHMARK: 82%



**Outcome #5:  
Greater vibrancy in the arts scene**

**98%**

Contributes to the vibrancy of the arts scene in Singapore

NATIONAL BENCHMARK: 69%



**Outcome #6:  
Improvement in personal well-being through arts**

**66%**

Improve quality of life

NATIONAL BENCHMARK: 77%



**Outcome #7:  
Increased volunteerism towards the arts**

**53%**

Willing to donate cash and/or make in-kind contributions to the arts and culture

NATIONAL BENCHMARK: 47%

**68%**

Helps me to express my thoughts, feelings and ideas

NATIONAL BENCHMARK: 82%

**68%**

Gives me a greater sense of belonging to Singapore

NATIONAL BENCHMARK: 81%

## DIGITAL ARTS

Activities that adopt digital technology either in the art-form, or within marketing efforts, to enhance the art experience

GOING IN-DEPTH

# THREE

## SUPPORTED BY CULTURAL MATCHING FUND

### INTERVIEW WITH EDWIN WEE, ARTISTIC DIRECTOR OF DECADANCE CO

# #1

## SUMMARY OF PROGRAMME

*THREE*, launched by Decadance Co., was an immersive dance performance production and dance film exhibition that aimed to showcase growing modern anxieties through moral excess and vice.

The production highlights three of the seven deadly sins – Gluttony, Lust and Sloth, and relates it back to everyday life.

The 45-minute performance showcased metaphors,

movement, music, and moving images that create a narrative of how these vices permeate humanity.

Decadance paired their dance film with six live choreographies that drew inspiration from or mirrored the things done in the film.

In collaboration with filmmaker Khairulhakim, Decadance curated a series of performances with integrated signature visual lyricism with disjointed



anxiety, and introduced contemporary dance to their audience.

Audience members were also free to roam around *THREE* as an exhibition, allowing them to immerse in the storyline through both the live and digital worlds.

**“I think the goal was to give audiences, or potential audiences, the opportunity to be absorbed in a curated space which straddles between being an exhibition and a performance at the same time.”**

NURTURING  
A CULTURE OF  
GIVING TO  
THE ARTS

## #2

KEY  
CHALLENGES &  
RESOLUTION

One of the key challenges faced by the team was in promoting *THREE* as an exhibition rather than a regular one-time show. Given that regular followers of Decadance's productions were familiar with their productions, many audiences chose to visit the exhibition only if a show has been scheduled on the day. As such, the exhibition received limited visitors during the days and time slots with no immediate performance. Nevertheless, the team tried to find ways to increase attendance rates at the exhibition regardless of show timings.

To overcome the low footfall, Decadance engaged in extensive digital marketing campaigns, including "takeovers" on Instagram by their creative team to share their creative processes with audience and convey the aim of the production.

**"We intended it to be a long, like a 10-day exhibition timeframe with performances scattered. But the thing is that our existing audiences, or our followers are very used to us just putting up shows. So, I think the audience behaviour is not there, and we saw no demand in it being like an open exhibition where people could drop by and just see as an exhibition."**

**#3**  
KEY  
ACHIEVEMENTS



**Outcome #1:  
Increase participation  
in the arts**

Decadance's efforts to open up the arts sector to more people and make its programme more inclusive were well-received by the audience.

The team extended 120 complimentary tickets for seniors from Lions Befrienders Singapore and also provided refreshments and transportation to view their show.

The invited seniors received a guided tour of the Goodman Arts house venue and learned some of the show's choreography during a pre-show workshop, which was led by the dancers in

the production. This workshop was aimed at helping the seniors better integrate and appreciate the show. It was also tailored to their physical mobility limitations while engaging them through dance.

According to the post-event survey, 94% of the respondents agreed that the programme has broadened the range of arts and cultural entertainment choices in Singapore.

Majority of respondents also agreed that the programme helped improve their personal well-being (85% of respondents agreed that this programme has inspired and helped them to be more creative in their studies and/or work and 81% of respondents agreed that the programme has helped them to express their thoughts, feelings, and ideas).



**Outcome #3:  
Greater accessibility to  
arts and cultural  
offerings**

**94%**

Broadens the range of arts and cultural entertainment choices in Singapore

NATIONAL BENCHMARK: 70%



**Outcome #6:  
Improvement in personal well-being  
through arts**

**85%**

Inspires and helps me to be more creative in my studies and/or work

NATIONAL BENCHMARK: 77%

**81%**

Helps me to express my thoughts, feelings and ideas

NATIONAL BENCHMARK: 82%

A strong emphasis was placed on enhancing the visibility and circulation of local artists and their efforts overseas as well.

*THREE* has become Decadance’s repertory of canon work and was expected to be performed at international dance and dance film festivals.

In September 2022, the team performed at the Istanbul Fringe Festival, where they could advance themselves as a potential festival entry to other international producers. These efforts to globalise *THREE* have placed the Singaporean arts scene on the world map.

The team was able to garner more appreciation for the arts and its application within Singapore, given that 94% of respondents agreed that the production

is something that Singaporeans can be proud of and 54% agreed that it has heightened their sense of belonging to Singapore.

*THREE* was especially unique for incorporating digitalisation into the show. The team attempted to integrate several digital dance films alongside live dance in an immersive theatre space. These dance films were projected onto the production set and played on small televisions that were part of the set. These digital dance films were also uploaded online, enabling audiences to view the performance beyond the physical, live production, at their own time.

The concept of enhancing a live dance production through digital means,

alongside extensive digital marketing efforts, has contributed largely to the vibrancy of Singapore’s arts scene, as agreed by 96% of respondents.



**Outcome #4:  
Greater appreciation  
for arts and  
application**

54%

Gives me a greater sense of belonging to Singapore

NATIONAL BENCHMARK: 81%

**Outcome #5:  
Greater vibrancy in  
the arts scene**

96%

Contributes to the vibrancy of the arts scene in Singapore

NATIONAL BENCHMARK: 69%

94%

Something that Singaporeans can be proud of

NATIONAL BENCHMARK: 82%

## DIGITAL ARTS

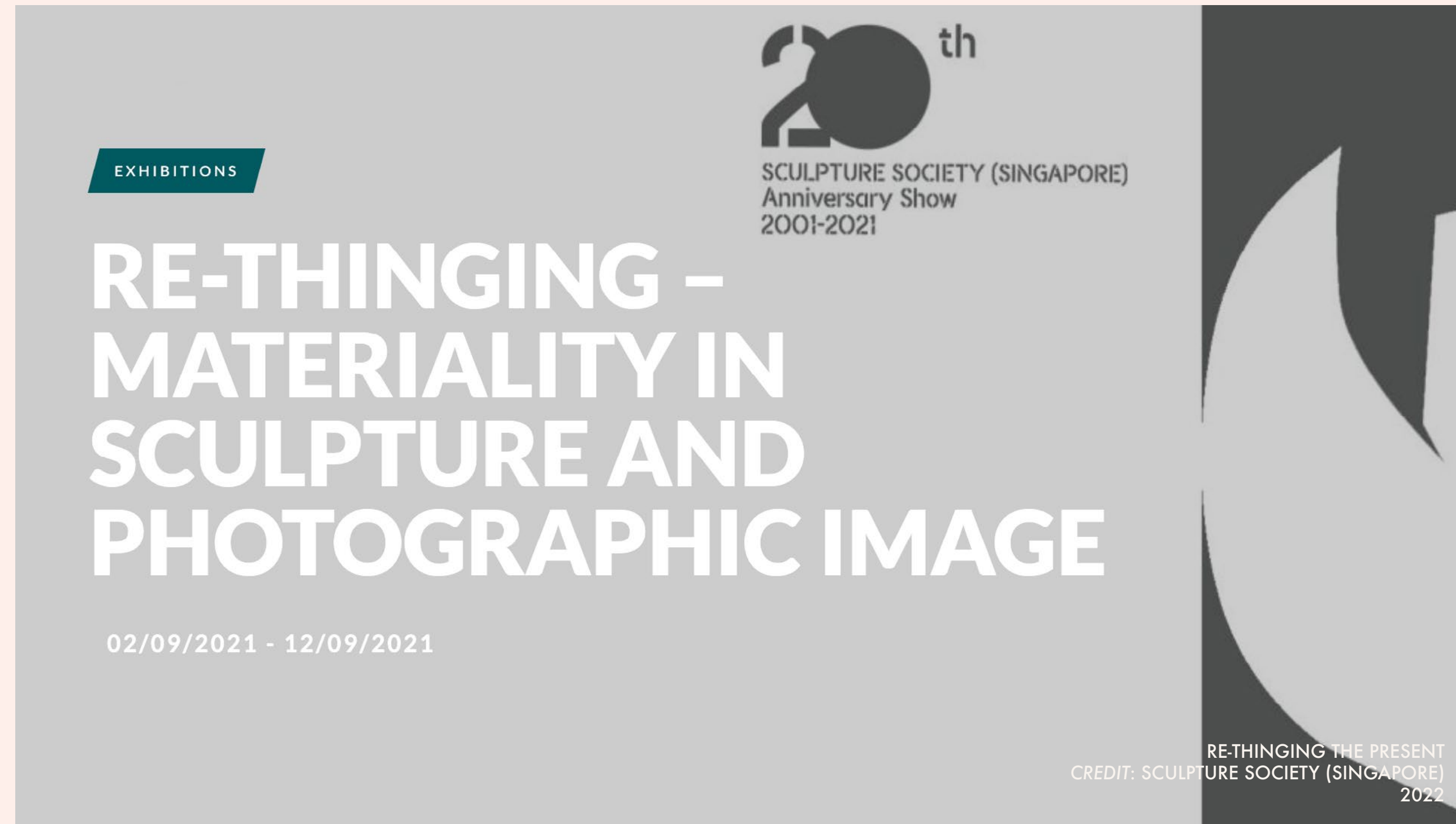
Activities that adopt digital technology either in the art-form, or within marketing efforts, to enhance the art experience

GOING IN-DEPTH

# RE-THINKING THE PRESENT

**SUPPORTED BY PIERRE LORINET ARTS AWARD**

INTERVIEW WITH SCULPTURE SOCIETY (SINGAPORE)



NURTURING  
A CULTURE OF  
GIVING TO  
THE ARTS

# #1

## SUMMARY OF PROGRAMME

The exhibition *Re-THINKing the Present* was a collateral event of Sculpture Society Singapore's (SSS) 20th Anniversary programming, centred on the grand theme of "re-thinging".

There were a total of four exhibitions across various venues that explored different sub-themes. These exhibitions ran from Feb 2021 to April 2023 at the following venues:

- Lim Hak Tai Gallery, Nanyang Academy of Fine Arts
- Window Showcase (The Ngee Ann Kongsi Galleries 1 & 2), NAFA
- Creative Box, Singapore Chinese Cultural Centre
- Jendela, Esplanade Public Space, Singapore Chinese Cultural Centre

The theme of “re-thinging” stems from various ideas and entangled discourses of “thingness”, “objecthood”, and “re-materialisation” as well as current and long-established notions of sculpture and three-dimensional art.

The exhibitions, which ran from 2021 to 2022, explored this theme through the works of Singaporean artists Stephanie Jane Burt, Ezzam Rahman, Michael Lee, Vincent Leow, Lim Soo Ngee, Ivan David Ng, Sai (aka Chen Sai Hua Kuan), Grace Tan and Wang Ruobing.

Every site had a specific curatorial direction crafted out by the curator, Yen Ping, which shaped the selection of sculptures and sub-themes with the overarching theme.

Through the curated exhibitions, SSS sought to provide new perspectives on sculptures.



**“We saw that the people were surprised to see works that were put up. They thought of sculptures as stone, root and metal – the traditional expression. But I think in this show, they saw the possibility of working with different types of materials, assembling, and different ways of working.”**

**They saw that sculptures that were beyond reduction, addition, assembly. – there was a lot more to it. Some of the artworks were interactive as well. So, it was a pleasant experience for the audience.”**

## #2 KEY CHALLENGES & RESOLUTION

A key challenge that the 6-person team faced was juggling between a full-time job and their artistic pursuits. SSS typically held one show per year and holding four exhibitions as part of Re-THINGing the present demanded significantly more resources for some of the members.

The team managed to overcome the challenges collaboratively, supporting when others were unable to cope. They split up the responsibilities by venue, such that one or two persons would take care of each exhibition’s administrative and logistics, etc.

Another challenge the team faced was the tight deadline, which has often delayed the processing of promotional materials. This was a pertinent issue, due to the scale of *Re-THINGing the Present*, as it involved many artists.

The team had explored Facebook paid ads to drive interest and traffic for this exhibition. They would be looking into improving the marketing approach for future exhibits.

COVID-19 restrictions have also necessitated higher costs to cover sanitation-related expenses at the exhibition venues.

In summary, the stART Fund has contributed greatly towards covering venue rentals; creating marketing assets such as banners, leaflets, and social media; and recruiting personnel such as gallery sitters and

artwork handlers to put up the artwork. The fund also supported the creation of display stands to showcase the works.

The financial support allowed the team to channel their efforts and focus on delivering the comprehensive and well-received program.

#3  
KEY  
ACHIEVEMENTS



**Outcome #1:  
Increase participation  
in the arts**

After a thorough selection process from the Open Call, a total of 76 artists were selected for the exhibitions based on the curatorial direction.

The exhibitions were extremely well-received by members of the public, with over 2,614 people attending the four physical exhibits held under *Re-THINGing the Present*.

The foot traffic varied with the SMM restrictions, which were evolving through the months. Interest in the exhibits were also influenced by concurrent events held at the respective

venues, such as the Singapore Chinese Cultural Centre.

The exhibitions were accessible to all members of public and provided a platform for interaction. The SSS X NAFA — Southeast Asian Arts Forum involved participants from regional countries, which brought together a diverse pool of artists to engage in sculpturing dialogues.

The dialogues were live streamed for audiences who were unable to attend onsite. The videos were also repurposed to drive interest and traffic on Facebook and Instagram.

Additionally, in partnership with NAFA, SSS simultaneously conducted the 360 exhibition, an e-exhibition which transcended boundaries to showcase artworks and artists' biographies.



**Outcome #2:  
Increase interaction opportunities with people  
of different backgrounds**

69%

Better understanding  
of people of different  
backgrounds and cultures

NATIONAL BENCHMARK: 85%

76%

Opportunities for citizens  
of different backgrounds  
and beliefs to interact,  
engage and know each  
other

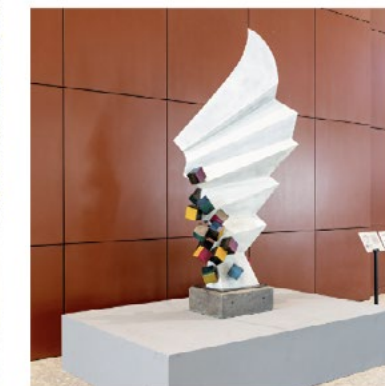
NATIONAL BENCHMARK: 75%



*The Storyteller, Sad Lady, Retired Old Man, and Samsui Women* by Wee Kong Chai



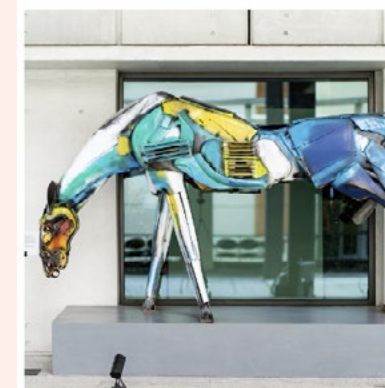
*In Conversation*  
Sun Yu Li



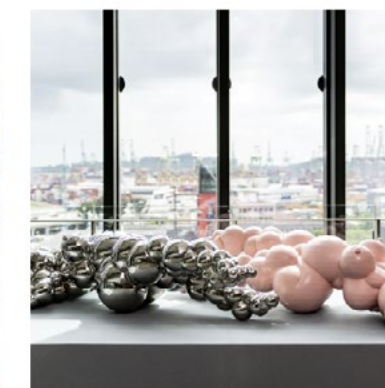
*I Believe I Can Fly*  
Leslie Sim



*Torso To Face (Female)*  
Ng Eng Teng



*Horse*  
P. Gnana



*Summer Dream (Lifesize 2021)*  
Yeo Chee Kiong



*Seed*  
Hui Sai Por

69% of respondents agreed that *Re-THINGing the Present* allowed better understanding of persons of different backgrounds, and 76% agreed that there were opportunities to

interact, engage and know each other better.



To facilitate the ease of perusing the art works for audiences, SSS employed digital tools such as QR codes in the exhibitions.

**“We also don’t want to overwhelm the audience with too much information at the exhibition. So, if they want to find out more, they could scan the QR code and the artwork information, the statement of the artwork and the artists biographies will be presented digitally.”**

Visitors to *Re-THINGing the Present* shared that they saw a wide variety of expressions and materials used.

There was also a mix of younger artists with contemporary styles, as well as artists trained in the traditional

methods. Hence, the exhibits provided new perspectives through various mediums within diverse venues.

SSS’s partnership with NAFA had greatly contributed to its mission to educate the public on the 3-dimensional art form, as well as to shape and contribute to the arts scene. In educating the next generation of artists, two members of SSS mentored six NAFA alumni and helped relook at their sculpture making practice, which culminated to a publication launch with NAFA.

**“Sculpture Society’s vision and mission are to promote the 3-dimensional art form as well as to educate the public. We saw meaning in our collaboration with NAFA, as we could nurture**

**young artists and, showcase their work, and guide them to rethink about their practice.”**

This in turn provided greater diversity of art for the audience, contributing to the vibrancy of the arts scene and accessibility to the cultural offerings.

89% of respondents agreed that *Re-THINGing the Present* has broadened the arts and cultural entertainment choices in Singapore.

81% of respondents agreed that it was a production that Singaporeans could be proud of, and also agreed that the programme has contributed to the vibrancy of the arts scene in Singapore.

**“I think the artists are becoming very multi-disciplinary nowadays and they don’t just work with one specific media. Some of these artists are painters and photographers who may not be trained formally in sculpture. Hence, it’s interesting to see their interpretation of sculpture making and 3-dimensional art.**

**The sculptures that were presented were in a mixed media format. There was a video aspect, a photographic aspect, and also a sculpture aspect. These pieces gave viewers a different kind of perspective on what sculptures could be.”**



**Outcome #3:  
Greater accessibility to arts and cultural offerings**

**89%**

Broadens the range of arts and cultural entertainment choices in Singapore

NATIONAL BENCHMARK: 70%



**Outcome #4:  
Greater appreciation for arts and application**

**81%**

Something that Singaporeans can be proud of

NATIONAL BENCHMARK: 82%



**Outcome #5:  
Greater vibrancy in the arts scene**

**89%**

Contributes to the vibrancy of the arts scene in Singapore

NATIONAL BENCHMARK: 69%



exhibition supported them in expressing their thoughts, feelings, and ideas.

In all, 61% of respondents felt that *Re-THINKing the Present* has nurtured a sense of belonging to Singapore.

37% of respondents were willing to donate cash and / or make in-kind contributions to the arts and culture.



**Outcome #6:**  
Improvement in personal well-being through arts

**66%**

Improve quality of life

NATIONAL BENCHMARK: 77%

**78%**

Inspires and helps me to be more creative in my studies and/or work

NATIONAL BENCHMARK: 77%



**Outcome #7:**  
Increased volunteerism towards the arts

**37%**

Willing to donate cash and/or make in-kind contributions to the arts and culture

NATIONAL BENCHMARK: 47%

Personal well-being was measured by four indicators:

- Improves quality of life
- Gives me a greater sense of belonging to Singapore
- Helps to express my thoughts, feelings and ideas
- Inspires and helps

me to be more creative in my studies and / or work

*Re-THINKing the Present* was intended to support artists' creative expression through sculptures, and to explore and re-think the boundaries of the medium. It encouraged deeper expression by artists and audience alike and

inspire creativity in different realms of life.

66% of respondents agreed that *Re-THINKing the Present* had improved their quality of life.

78% of respondents felt that the play inspired and helped them to be more creative in their studies and/or work, and 75% respondents shared that the

**75%**

Helps me to express my thoughts, feelings and ideas

NATIONAL BENCHMARK: 82%

**61%**

Gives me a greater sense of belonging to Singapore

NATIONAL BENCHMARK: 81%

## COMMUNITY ARTS

Activities that emphasise the involvement and engagement of the community or neighbourhood within the art-form

GOING IN-DEPTH

# TREE NEIGHBOURS

SUPPORTED BY PIERRE LORINET ARTS AWARD

INTERVIEW WITH BENJAMIN HO, ARTISTIC DIRECTOR OF PAPER MONKEY THEATRE

#1

SUMMARY OF PROGRAMME

*Tree Neighbours* was a virtual puppet theatre performance situated in a tropical forest, spun around three neighbours - a bird, a monkey and a rat - who united to combat an illegal logger who was destroying their tree.

Directed and filmed by Paper Monkey Theatre, *Tree Neighbours* was held from 10 to 25 June 2022, with tickets available on SISTIC.

*Tree Neighbours* consisted of two components: a filmed performance written and directed by Benjamin Ho, and a how-to-do video instruction to make a duck puppet – including a print-out model on Paper Monkey Theatre’s website, with strokes



TREE NEIGHBOURS  
CREDIT: PHOTOGRAPHER CHRISPPICS+  
2022

and simple instructions that children could follow.

*Tree Neighbours* sought to educate children to live harmoniously as a diverse community and to discourage prejudice, discrimination, and stereotyping.

The performance was designed for children to learn the values of empathy and importance of teamwork; to understand the significance of communication and importance of building friendship by setting aside differences and appreciating one another’s strengths.

While Paper Monkey Theatre explored the digital medium to innovate during the pandemic, the team took deliberate efforts to retain elements unique to puppet stage productions, which allowed the audience to enjoy an authentic theatre experience. This entailed additional effort and time to approach scenes from particular angles and to dive into the expression of emotions.

**“At the end, I want to remind people that this production is not a film. We are doing a stage production, but we are recording ourselves. I am still trying to give my audience a theatre experience.”**

NURTURING  
A CULTURE OF  
GIVING TO  
THE ARTS

## #2

## KEY CHALLENGES &amp; RESOLUTION

The performance was built upon Paper Monkey Theatre's filming experience. Although it was the second recording by the organisation, the team shared that there was much room to learn and innovate, especially since filming was highly different from puppet theater. For that reason, the Art Director enrolled in an Adobe course to learn shooting and film cutting. The team also discussed, experimented, and built upon ideas to evolve through the filming process.

**“Presenting a new art form is totally different because I have to find a different language. It was an interesting learning experience. The team is also learning. We will sit down and talk about how to make it more interesting.”**

The online platform also made it difficult for the team to track the actual number of people who have watched the performance. SISTIC provides ticket holders up to three chances to watch the performance to account for potential Wi-Fi difficulties or urgent breaks. However, this also meant that a ticket holder could pass it on to other viewers.

In addition, VIMEO's screening, which was set within a timeframe, meant that viewers could watch the performance as many times as they would like within that stipulated

period.

Paper Monkey Theatre also faced delays due to the transition to online screening arising from SMM.

To manage time constraints, the team subbed the English theatre play in Mandarin instead of shooting in Mandarin. This decision also required the team to learn how to dub effectively, such as script adaptation, to synchronise with the mouth movement and restructuring sentences to ensure grammatical correctness.

**“Unlike theatre, we would know that there are 150 audiences if there are 150 seats, we would never know the actual viewership on the online platform... With one ticket, anyone could be watching the show. Hence, the trackable turnout might be discouraging.”**



TREE NEIGHBOURS  
CREDIT: PHOTOGRAPHER CHRISPPICS+  
2022

**#3**  
KEY  
ACHIEVEMENTS



**Outcome #1:  
Increase participation  
in the arts**

*Tree Neighbours* received a total of 45 views through the SISTIC platform.

In all, there were 38 posts on social media (Instagram, Facebook, Youtube) to publicise *Tree Neighbours*, which garnered a total of 902 reactions, shares, and comments.

*Tree Neighbours* also received four media mentions on Channel News Theatre, 96.3 Hao FM, ArtsEquator and Tickikids.com respectively.

Four artists participated in the production of *Tree Neighbours* for a

total of approximately 132 hours. The artists attended three skills development programmes and residencies, which allowed them to gain exposure and experiences.

In line with Paper Monkey Theatre's vision to be a hub for Southeast Asia's puppeteers, and to engage different countries' forms of puppetry, the team offered complimentary tickets to international puppeteers. This was significantly easier due to the accessibility of the digital platform, and it enabled the team to cultivate international connections and opportunities for future exchanges and collaborations.

**“Going international allowed us to make friends, share tidbits and our culture. So, I was offering complimentary tickets to my puppeteer friends. I invited them to watch, share comments and ideas, so we can learn from it. We are bound to meet some interesting people and can discuss how we can collaborate.”**

All respondents (100%) of the post-event survey agreed that viewing *Tree Neighbours* gave them a better understanding of people of different backgrounds and cultures.

They also agreed that *Tree Neighbours* had provided opportunities for citizens of different backgrounds and beliefs to interact, engage and know each other.



**Outcome #2:  
Increase interaction opportunities with people  
of different backgrounds**

**100%**

Better understanding of people of different backgrounds and cultures

NATIONAL BENCHMARK: 85%

**100%**

Opportunities for citizens of different backgrounds and beliefs to interact, engage and know each other

NATIONAL BENCHMARK: 75%

As an artform that existed for thousands of years, puppetry is an important part of the culture and heritage of the country. Through *Tree Neighbours*, Paper Monkey Theatre promoted puppetry to the masses, and made it accessible to children and families.

Paper Monkey Theatre's team shared that the print-out to make the duck puppet was designed to be as accessible as possible for children and their families.

As the show was presented online, it allowed audiences to purchase a viewing time, which suited their schedule. This enhanced the accessibility of the show, as audience do not need to be physically present at a fixed viewing time.

Additionally, the digital platform enabled ease of sharing across

countries for the international audience.

The presentation in English and Mandarin made the show more accessible to a wider audience. Subtitles were also included for the hearing impaired.

The team further shared that the puppet-making element was incorporated to promote interest in craft-making, and participation of children and their parents beyond passive watching of the performance.

Discussions between children and parents were encouraged during the performance to develop children's minds, and the opportunity to play with the puppet further enabled children to understand the story and retell it in their own words.

All respondents (100%) agreed that the *Tree*

*Neighbours* contributed to the vibrancy of the arts scene in Singapore and that it was something that Singaporeans could be proud of.

All respondents also agreed that *Tree Neighbours* has broadened the arts and cultural entertainment choices in Singapore.



**Outcome #3:  
Greater accessibility to arts and cultural offerings**

100%

Broadens the range of arts and cultural entertainment choices in Singapore

NATIONAL BENCHMARK: 70%



**Outcome #4:  
Greater appreciation for arts and application**

100%

Something that Singaporeans can be proud of

NATIONAL BENCHMARK: 82%



**Outcome #5:  
Greater vibrancy in the arts scene**

100%

Contributes to the vibrancy of the arts scene in Singapore

NATIONAL BENCHMARK: 69%

**“You can go to this link to download the print-out. Nowadays children have computers and colour printers. They can print out and then cut it. There isn't a need to come to us.”**

**“This activity is something that the parent and child can work together. We are trying to create this bonding time. They can do this at home at their own time. If the child understands the story, they retell it in their own words.”**



The Paper Monkey Theatre collaborated with puppetry organisations in Malaysia and Thailand. Through cross-border work, they hope to promote localised Singaporean work on an international platform, contributing to the continued development of the arts scene and fostering a deeper sense of belonging for Singaporeans.

67% of respondents agreed that watching *Tree Neighbours* had improved their quality of life. All (100%) respondents agreed that *Tree Neighbours* nurtured a sense of belonging to Singapore, and helped them to express their thoughts, feelings and ideas.

All respondents further agreed that it inspired and helped them to be more creative in their studies and/or work.

Paper Monkey Theatre had included the QR

**“It is very interesting to bring our concept of multilingual theatre overseas. When speaking to puppeteers in Thailand, they shared that they don’t have an aging problem like us in Singapore. Bringing our own play over, using our own way of doing things, and going into the land. This is the first step of our cross-border project.”**

code of the company’s bank details in the video for donors to make seamless and secure donations to the organisation.

33% of respondents who watched *Tree Neighbours* were

willing to donate cash and/ or make in-kind contributions to the arts and culture.



**Outcome #6:**  
Improvement in personal well-being through arts

67%

Improve quality of life

NATIONAL BENCHMARK: 77%



**Outcome #7:**  
Increased volunteerism towards the arts

33%

Willing to donate cash and/or make in-kind contributions to the arts and culture

NATIONAL BENCHMARK: 47%

100%

Helps me to express my thoughts, feelings and ideas

NATIONAL BENCHMARK: 82%

100%

Gives me a greater sense of belonging to Singapore

NATIONAL BENCHMARK: 81%

## COMMUNITY ARTS

Activities that emphasise the involvement and engagement of the community or neighbourhood within the art-form

### GOING IN-DEPTH

# ONE-ON-ONE MENTORSHIP TO MARKET

## SUPPORTED BY YONG HON KONG FOUNDATION INCLUSIVE ARTS AWARD

### INTERVIEW WITH MARVIN TANG, DIRECTOR AND LEAD PRODUCER OF SUPERHERO ME

#1

SUMMARY OF PROGRAMME

Since 2016, Superhero Me has been actively working with communities of children with and without special needs to foster inclusion through the arts.

Through the years of work with mainstream and special education schools and the development of a core community of creatives, child artists, facilitators, caregivers, educators and social service practitioners, Superhero Me has formed an inclusive arts practice as a community.

The One-on-One Mentorship to Market programme is closely linked to Superhero Me's GROW programme. While GROW focused on providing blending inclusive arts training for artists and children, One-on-One Mentorship to Market was a means of creative advocacy to bring the child to the forefront of the conversation through their art creations.

The co-created works were also a revenue generating strategy for Superhero Me to sustain the programmes in the non-profit organisation.

This creative advocacy started when the team realised that children with special needs were absent from most of their events.

The lack of access and awareness among this group of children motivated Superhero Me

We're going to the  
**Singapore Writers Festival 2022!**

**5 Nov (Sat)**  
11am - 1230pm  
National Gallery, Rooftop Studio 3 & 4  
**Postcards from Lele**  
Inclusive iPad Calligraphy Workshop  
By Bob Lee & Lee Jun Le  
For youths (with special needs) + 1

**13 Nov (Sun)**  
11am - 12pm  
The Arts House, Living Room  
**The Humpback Whale**  
Launch of Graphic Novel by Hong Shin  
In Partnership with Rainbow Centre  
Artist Talk, Panel on befriending  
For everyone

**13 Nov (Sun)**  
4 - 530pm  
National Gallery, Rooftop Studio 1 & 2  
**Come for Dinner, Stay for Supper**  
Interactive Storytelling by Superhero Me Junior Captains Fong Git Yu, Rinn Chan, Lorraine Lim + Inclusive Craft Workshop by Sarah Png  
For kids age 5 to 9 years old

superhero me SG

to create and advocate a platform of community engagement (i.e., featuring children with special needs at the centre of their engagement and contributions in art). By utilising art as a democratic medium, Superhero Me broached a broader story of inclusion, which was typically absent in mainstream conversation, to cultivate a more inclusive society.

ONE-ON-ONE MENTORSHIP  
CREDIT: SUPERHERO ME  
2022



Workshop

# Postcards from Lele

5 Nov (Sat) 11am - 1230pm

National Gallery,  
Rooftop Studio 3 & 4

This inclusive iPad calligraphy workshop for youths with special needs and their caregiver/friend is led by parent advocate Bob Lee & Jun Le, 15, who started writing festive calligraphy as a child and developed an interest in fonts and languages. Participants will explore different brush strokes and phrases.

Sign up


[swf2022-postcardsfromlele.peatix.com](https://swf2022-postcardsfromlele.peatix.com)

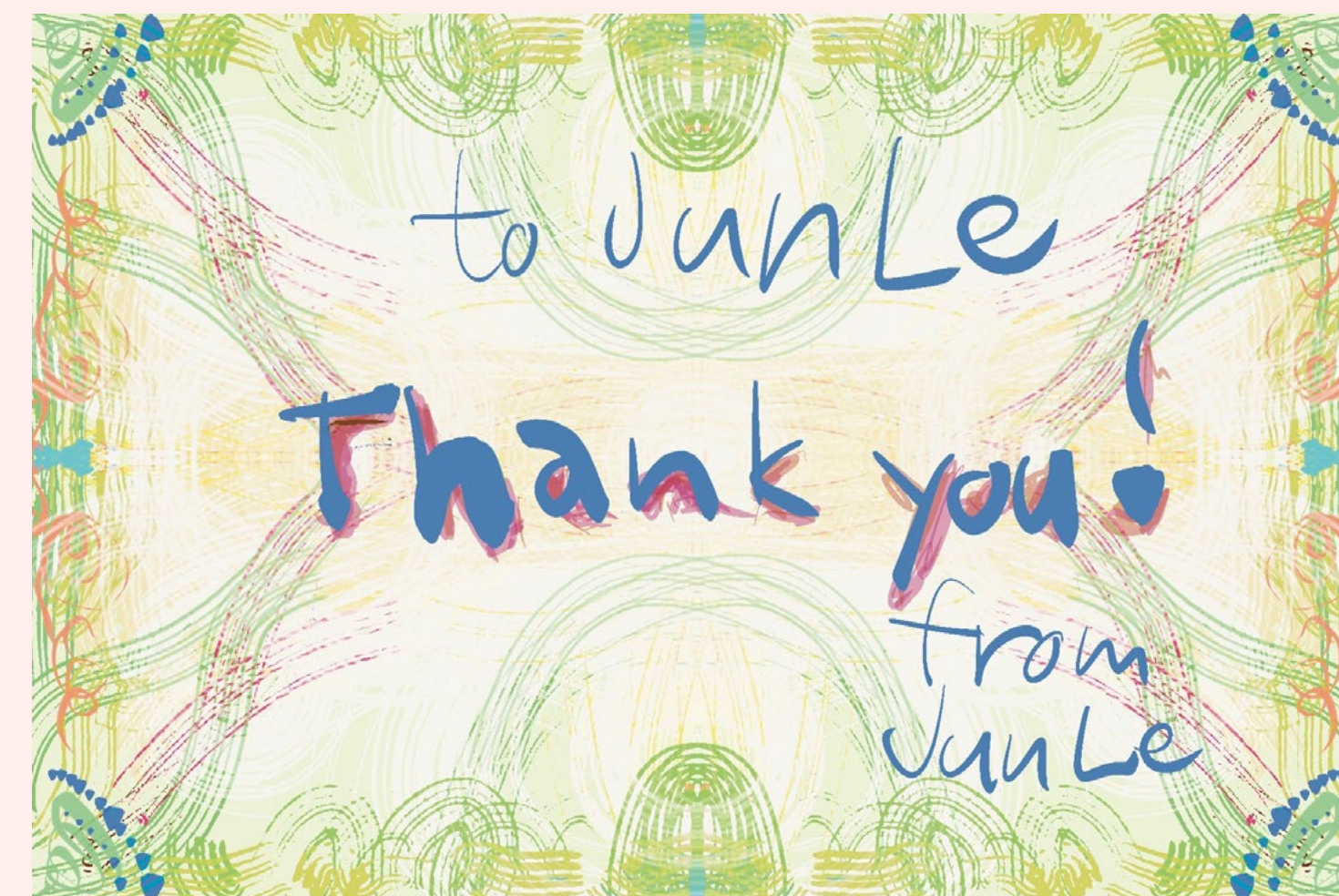
ONE-ON-ONE MENTORSHIP  
CREDIT: SUPERHERO ME  
2022

There were two mentorships under Superhero Me's *One-on-One Mentorship to Market* programme:

**a. Postcards from Lele:** Jun Le, a teenager with autism, paired with Joanne Lim, a mentor from J Letter Supply, to produce a series of eight calligraphy postcards with support from the Superhero Me Producers and Captains.

Joanne Lim underwent Superhero Me's Readiness Framework to learn how to work with people with special needs. Through this collaboration, the team aimed to share calligraphic writing as a form of expression.

**“For Jun Le, he was interested in writing and calligraphy, and we wanted to see if we could push his calligraphy further. We thought that Joanne would be a perfect pairing for this. Together, they created this postcard - the Postcard From LeLe.”**



**b. Come for Dinner, Stay for Supper:** This two-part project was developed in collaboration with children who graduated from Kindle Garden, Singapore's first inclusive pre-school. Two of the children involved in this project were diagnosed with autism.

The first part of this project was a series of books developed to share stories of the children and their time in kindergarten, their transition to primary school, the difficulties they faced, and the life-long friendships they have forged.

In the second part of the project, the young participants had the opportunity to learn how to create food recipes which were subsequently turned into recipe cards in the final book. This project was included in Singapore Heritage Festival 2021 as a workshop for children to learn and share about the local food culture. Through the workshop, Superhero Me also conducted training for people, who were interested in Inclusive Arts.

In 2022, the team officially launched the product at the Singapore Writers Festival along with an inclusive arts workshop, where children created food items through sensory play.

The stART fund supported Superhero Me through the provision of a seed funding for the products and in subsidising its production cost. The team shared that the stART fund was able to relieve them of financial worries, which would have affected the profitability and quality of their product.

**“This particular project was very much led by our team of captains instead of a specific artist. They were very involved in crafting the entire program, from planning of logistics, coordinating with stakeholders to bringing them to the kitchens, creating recipe cards with them, to thinking about the kind of content we wanted to create. They were part and parcel of the progress, process of this entire project.”**

**“The fund did not just support the capital cost, it also went to different little areas, like funding the lead captain or the artists that we've brought on board. I think that really helps because then we were not worried about whether we were eating into our cash flow. I think that provided significant support for Superhero Me. But of course, the fund enhanced the quality of the product as well.”**

Storytelling & Sensory Play

# Come for Dinner, Stay for Supper

13 Nov (Sun) 4 - 530pm

National Gallery,  
Rooftop Studio 1 & 2

A group of 10-year-old friends who graduated from Kindle Garden, Singapore's first inclusive preschool will read short stories they created. Participants will also play with and take home very own take-home sensory play packs.

Sign up 

[swf2022-comefordinner.peatix.com/](https://swf2022-comefordinner.peatix.com/)

ONE-ON-ONE MENTORSHIP  
CREDIT: SUPERHERO ME  
2022

**#2**  
KEY CHALLENGES & RESOLUTION

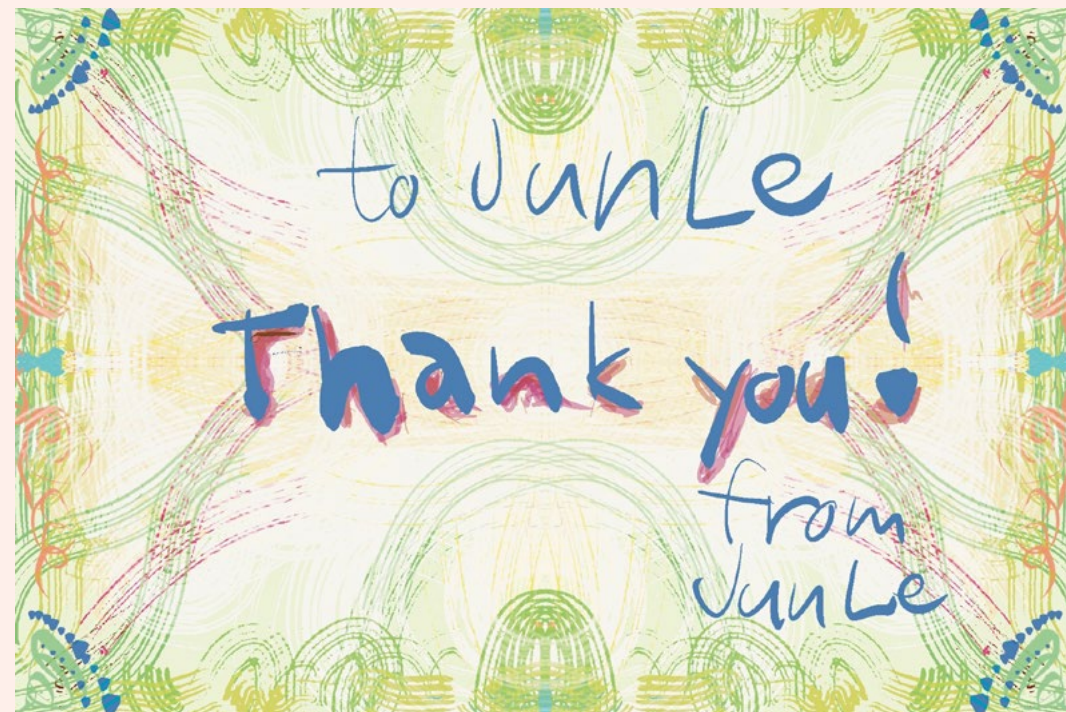
A key challenge the team faced was ensuring that all the partners in the project were equally and fairly recognised; this included the remuneration of the co-creator, the co-collaborator of the product, the child or partner the team worked with, and the agent of the product created.

The team also found market considerations to be very difficult. They deliberated over the type of products that would acknowledge and advocate for the child's ability and whether these products could generate interest

for consumers.

There was also the challenge of ensuring good turnout for the events. The team saw a high dropout rate at the workshop organised for the Singapore Writer's Festival. Due to multiple factors, such as the deterring weather and its complimentary admission to boost accessibility. The actual turnout was lesser than expected.

Nonetheless, the team shared that the intimate event was a fulfilling art workshop for bonding between children with special needs and their caregivers.



**#3**  
KEY ACHIEVEMENTS



**Outcome #1: Increase participation in the arts**

**a. Postcards from Lele**

This project involved one artist, and two Superhero Me Captains, who supported the project for two hours over six Project Sessions (12 hours in total).

The team held a 1.5-hour workshop during the Singapore Writer's Festival to guide participants, most of whom with autism, to create digital calligraphy postcards.

Marketed through two social media posts, there were 30 sign-ups for workshop, which was almost in full capacity, and a final turnout of 17 attendees.

**b. Come for Dinner, Stay for Supper:**

Eleven volunteers supported the production of the project, which totaled to 96 volunteered hours. This team also held a Storytelling & Sensory play workshop at the Singapore Writer's Festival, which involved 110 attendees consisting of 16 Captains (renumerated skilled volunteers), seven children, and 87 Participants for the workshop.

The captains participated in training and volunteered at workshop sessions; each was involved for eight hours and totaled to 128 hours. Overall, the Captains' and volunteers contributed 224 volunteer hours.

While the turnout of the specific workshop was not captured, the team shared that

they had to limit the capacity due to SMM restrictions.

Five social media posts and a newspaper feature were made for event publicity. This included general promotion, call for captains, outreach for workshop and the launch of the book.

The team intends to continue their marketing efforts for the project to further market the book to audiences.

**a. Postcards from Lele & b. Come for Dinner, Stay for Supper:**

The team held one workshop at the Singapore Heritage Festival, and another at the Singapore Writer's Festival. There was a total of 87 participants across all the workshops held under the *One-on-One Mentorship to Market* programme.

The Superhero Me team shared that many artists in the community had expressed keen interest to support inclusive practices. These projects provided opportunities for the team to facilitate these interactions between the artists and children with special needs.

**a. Postcards from Lele & b. Come for Dinner, Stay for Supper:**

All respondents (100%) of the post-event survey agreed that the *One-on-One Mentorship to Market* projects gave them a better understanding of people from different backgrounds and cultures.

There was a consensus (100%) that the projects had provided opportunities for citizens of different backgrounds and beliefs to interact, engage and know each other.



**Outcome #2:  
Increase interaction opportunities with people of different backgrounds**

100%

Better understanding of people of different backgrounds and cultures

NATIONAL BENCHMARK: 85%

**(A. POSTCARDS FROM LELE & B. COME FOR DINNER, STAY FOR SUPPER:)**

100%

Opportunities for citizens of different backgrounds and beliefs to interact, engage and know each other

NATIONAL BENCHMARK: 75%

**(A. POSTCARDS FROM LELE & B. COME FOR DINNER, STAY FOR SUPPER:)**

The increased awareness and accessibility of the events could be seen in the turnout of the workshops, which attracted many persons with special needs. This contrasted with the team's initial observation of the absence of the community in art events, marking greater inclusion in Singapore's arts scene.

**a. Postcards from Lele & b. Come for Dinner, Stay for Supper:**

All respondents (100%) agreed that the *One-on-One Mentorship to Market* projects contributed to the vibrancy of the arts scene in Singapore and that it was something that Singaporeans could be proud of.

In addition, all respondents agreed that these projects had broadened the arts and cultural entertainment choices in Singapore.

**“I think that it was also quite nice because in the end it was largely people with special needs, and people with autism, who attended the workshop. And that was the goal of the workshop - for them to come together with their friends and their caregivers to participate in the workshop.”**

The projects sought to empower children with special needs, inspire them to be more creative and enhance their quality of life. This was apparent in the account of how Postcards from Lele motivated the child-artist Jun Le, who has autism, in his future endeavors.

**a. Postcards from Lele & b. Come for Dinner, Stay for Supper:**

50% of the respondents of Postcards from Lele shared that the project had improved their quality of life, and all (100%) respondents of Come for Dinner, Stay for Supper felt that the project had enhanced their quality of life.

All respondents (100%) of both projects similarly concurred that the play had inspired and helped them to be more creative in their studies and/or work, supported them in expression of their thoughts, feelings and ideas, and agreed that it helped to nurture a sense of belonging to Singapore.

Half of the respondents of Postcards from Lele were willing to make donations, and all (100%) respondents of Come for Dinner, Stay for Supper were willing to donate cash and / or make in-kind contributions to the arts and culture.

**“Even with our products, it also allows the kids to become more aware that they are able to do so much more. With Jun Le’s case, it started with this project with Joanne but today he has his own Instagram page, where he sells his own calligraphy work. He has a host of people who have supported the cause. So, while it might seem that the seed is small, we are only beginning to see the impact”**



**Outcome #6:**  
Improvement in  
personal well-being  
through arts

50%

Improve quality of life

NATIONAL BENCHMARK: 77%

(A. POSTCARDS FROM LELE)



**Outcome #3:**  
Greater accessibility to  
arts and cultural  
offerings

100%

Broadens the range of arts  
and cultural entertainment  
choices in Singapore

NATIONAL BENCHMARK: 70%



**Outcome #4:**  
Greater appreciation  
for arts and  
application

100%

Something that  
Singaporeans can be  
proud of

NATIONAL BENCHMARK: 82%



**Outcome #5:**  
Greater vibrancy in  
the arts scene

100%

Contributes to the vibrancy  
of the arts scene in  
Singapore

NATIONAL BENCHMARK: 69%



**Outcome #6:**  
Improvement in personal well-being  
through arts

100%

Inspires and helps me to  
be more creative in my  
studies and/or work

NATIONAL BENCHMARK: 77%



**Outcome #7:**  
Increased volunteerism  
towards the arts

50%

Willing to donate cash  
and/or make in-kind  
contributions to the arts  
and culture

NATIONAL BENCHMARK: 47%

(A. POSTCARDS FROM LELE)

100%

Improve quality of life

NATIONAL BENCHMARK: 77%

(B. COME FOR DINNER,  
STAY FOR SUPPER)

100%

Gives me a greater sense  
of belonging to Singapore

NATIONAL BENCHMARK: 81%

100%

Willing to donate cash  
and/or make in-kind  
contributions to the arts  
and culture

NATIONAL BENCHMARK: 47%

(B. COME FOR DINNER,  
STAY FOR SUPPER)

## COMMUNITY ARTS

Activities that emphasise the involvement and engagement of the community or neighbourhood within the art-form

### GOING IN-DEPTH

# GROW

## SUPPORTED BY YONG HON KONG FOUNDATION INCLUSIVE ARTS AWARD

### INTERVIEW WITH MARVIN TANG, DIRECTOR AND LEAD PRODUCER OF SUPERHERO ME

# #1

SUMMARY OF PROGRAMME



**Outcome #1:**  
Increase participation in the arts

*GROW* was a digitalisation effort to modernise inclusive arts at Superhero Me. It was a blended approach for inclusive arts training, comprising digital workshops, open education material and physical masterclasses in special education communities. *GROW* aimed to develop participants' understanding of inclusive practices and community engagement through the arts and hone the craft of programme design for diverse audiences. It was shaped from Superhero Me's Captains' Programme and PLAYLABS to put together a digital resource of case studies and tips for inclusive artmaking for the community at large.

Prior to *GROW*, Superhero Me had Play Dates – a much shorter, one-off workshop programme, where creatives who were interested to learn the inclusive model could apply through an open-call. The team would select and guide participants through the inclusive framework.



GROW  
CREDIT: SUPERHERO ME  
2022

NURTURING  
A CULTURE OF  
GIVING TO  
THE ARTS

Through this programme, the team realised that there was a huge community of creatives, who were very interested in practicing inclusion in their own artistic performance, but were daunted, for instance, by the prospect of preparing a workshop for a child with special needs due to the lack of specific skills and experience. *GROW* was hence developed as a flagship programme to train artists in inclusion frameworks so that they could practise and cultivate arts programmes for people with special needs and build a community of creatives that could work inclusively.

*GROW'S* components include:

1. A six-session digital workshop on topics such as (i) Inclusion in Singapore, (ii) Creative Advocacy and Community Building, (iii) Designing programmes for children with diverse needs.

2. A four-session physical masterclass for participants to run art workshops for children with disabilities or their caregivers.

3. A suite of Open Education resources re-purposed from Superhero Me's past programmes into a format ready for learners. These include talks, videos and activity guides.

4. Advocacy and engagement efforts to organisations through talks, taster workshops and sharing sessions.

5. Self-advocacy opportunities for youths/ children with special needs.

The *GROW* programme was supported by partners such as Yong Hon Kong Foundation and Apple. Superhero Me collaborated with Today@Apple Singapore, which consisted of a learning journey with assistive features and creative apps on the iPad.

## #2

## KEY CHALLENGES &amp; RESOLUTION

The team emphasised the importance of curated pairings between the artist and the child – the synergy required to facilitate the project. The first round of *GROW* found great success because the pairings were well-suited and conducive for a co-created project. The team shared that this would be hard to replicate in the future and was hence an area of concern in their contemplation of future editions of the project.

The first edition was a closed-call format, and the team reached out to people that they felt would be potentially a good pairing with kids, and whom also had artistic merit and previous experience.

However, having a closed-call format may not be sustainable moving forward. Hence, for the second edition, the team is currently looking at open-call format with the lookout for artists with the same optics – to have some of the kids' profiles in mind and consider whether the artist would be a good pairing for them.

The stART fund also supported Superhero Me in providing artists with stipends for six to eight art sessions, as well as three sessions of training. This was essential in facilitating the pairing of experienced artists with children to develop the children's skills.

**“I think knowing that there is proper support from the stART Fund gave them a level of confidence of being able to produce a high-quality product. We were also able to create very wonderful website projects, website documentation, and work with the kids very freely not**



**having to worry about whether they are exceeding the number of sessions and things like that. It helps to support the production cost of this entire programme. And because we really believe in getting strong and experienced artists to join and support us in our programmes, we need to be able to support these artists through simple stipends in return.”**

The team further shared that the fund supported expenditure, such as travel costs, as artists had to travel to the children's houses to ensure that the children were in a comfortable environment that they were familiar with.

Overall, the fund enabled the team to focus on the production of the projects and it has helped greatly in producing higher quality output, as well as to forge strong ties between the artists and children.

**“The product of the funding is very intangible at times, but it has really made a big impact on the artists that we've worked with. GROW, for example, saw strong communication between artists and the child. This was very lovely to see because it didn't always happen. In this particular project, we saw many of these communications and relationships continuing through and we strongly believe it's because of the support provided by the stART Fund.”**

Additionally, the changes in SMM restrictions had resulted in changes to the team's plans. The team had originally intended for marketing through digital channels and made plans for some of the workshops to be on digital format. However, upon easing of SMM, Apple preferred a physical event. The mode of event was hence shifted from a hybrid/digital to a physical platform.

**#3**  
KEY  
ACHIEVEMENTS



**Outcome #1:  
Increase participation  
in the arts**

Each artist-child pair engaged the community through public workshops at Today@Apple. In total, *GROW* engaged 258 people in the workshops over six weekends during the Global Accessibility Awareness Day held from 23 April to 28 May 2022.

The team worked with a total of four young artists, of whom three were new to Superhero Me and joined the program to further their interest in inclusive practice. Each artist received six hours of training and 10 to 12 hours of project development, totaling approximately 64 hours.

To promote *GROW* and the workshops at Today@Apple, Superhero Me made 24 social media posts.

The team also launched a website specific to *GROW*. Since the launch, *GROW* has seen 900 unique visitors.

Public workshops at Today@Apple were open to all, which provided a platform for interaction between communities and raising awareness for special needs during Global Accessibility Awareness Day.

All respondents (100%) of the post-event survey agreed that *GROW* gave them a better understanding of people of different backgrounds and cultures, and further agreed that *GROW* had provided opportunities for citizens of different backgrounds and beliefs to interact, engage and know each other.



**Outcome #2:  
Increase interaction opportunities with people  
of different backgrounds**

**100%**

Better understanding of people of different backgrounds and cultures

NATIONAL BENCHMARK: 85%

**100%**

Opportunities for citizens of different backgrounds and beliefs to interact, engage and know each other

NATIONAL BENCHMARK: 75%

The mission and approach adopted by Superhero Me emphasised accessibility of the arts across different communities and needs, contributing to greater appreciation of the arts and vibrancy in the arts scene.

Through *GROW*, Superhero Me aimed to examine the use of digital artforms, such as digital illustration, stop motion videos and digital music to produce new forms of inclusive arts.

Superhero Me used the various projects and processes to update and re-assess *GROW*'s inclusive arts readiness framework at the core of the training programming.

The project was documented on *GROW*'s Website: <https://grow.superherome.sg/>, which captured the stories

and process that the *GROW* artists and child participants took to create their digital art pieces.

Superhero Me also worked with Today@Apple to explore the use of accessibility tools and understand how they could involve the child participants, who are differently abled, with the digital devices. Additionally, the team approached Techable to borrow Assistive Tech to enhance the artmaking process for the child participants in this project.

Superhero Me also partnered with Watch Out, World! (WOW!), a pilot enrichment programme by Rainbow Centre for talented youths with disabilities, to strengthen the community outreach.

All respondents (100%) agreed that *GROW* contributed to the vibrancy of the arts



SECTION 6: FUNDING PROGRAMMES WITH COMMUNITY IMPACT

NURTURING  
A CULTURE OF  
GIVING TO  
THE ARTS

scene in Singapore and that it was something that Singaporeans could be proud of.

All respondents also agreed that *GROW* broadened the arts and cultural entertainment choices in Singapore.

The team's careful consideration in pairing artists and children ensured good synergy, and enabled participants to express their creativity, which in turn enhanced their quality of life.

100% of the respondents agreed that *GROW* had improved their quality of life and concurred that the project had inspired and helped them to be more creative in their studies and/or work. It supported all (100%) respondents in the expression of their thoughts, feelings and



**Outcome #3:  
Greater accessibility to arts and cultural offerings**

100%

Broadens the range of arts and cultural entertainment choices in Singapore

NATIONAL BENCHMARK: 70%

ideas, and nurtured a sense of belonging to Singapore.

75% of respondents who participated in *GROW* were willing to donate cash and/or make in-kind contributions to the arts and culture.



**Outcome #4:  
Greater appreciation for arts and application**

100%

Something that Singaporeans can be proud of

NATIONAL BENCHMARK: 82%

**“It was a very intentional pairing with our kids. For example, one of the artists, Kenneth, is a deaf illustrator who was recommended to us by one of our community’s friends who is an illustrator herself. She thought it would be a very good pairing because we wanted to see how we could introduce one of our kids, who was to paper and pen drawing, to the digital aspect, and Kenneth pretty much does most of his illustration in digital.”**



**Outcome #5:  
Greater vibrancy in the arts scene**

100%

Contributes to the vibrancy of the arts scene in Singapore

NATIONAL BENCHMARK: 69%



**Outcome #6:  
Improvement in personal well-being through arts**

100%

Improve quality of life

NATIONAL BENCHMARK: 77%

100%

Helps me to express my thoughts, feelings and ideas

NATIONAL BENCHMARK: 82%



**Outcome #6:  
Improvement in personal well-being through arts**

100%

Inspires and helps me to be more creative in my studies and/or work

NATIONAL BENCHMARK: 77%

100%

Gives me a greater sense of belonging to Singapore

NATIONAL BENCHMARK: 81%



**Outcome #7:  
Increased volunteerism towards the arts**

75%

Willing to donate cash and/or make in-kind contributions to the arts and culture

NATIONAL BENCHMARK: 47%

## COMMUNITY ARTS

Activities that emphasise the involvement and engagement of the community or neighbourhood within the art-form

### GOING IN-DEPTH

# ACT 6: 7 MODERN SINS BY TRDOCO

SUPPORTED BY PIERRE LORINET ARTS AWARD

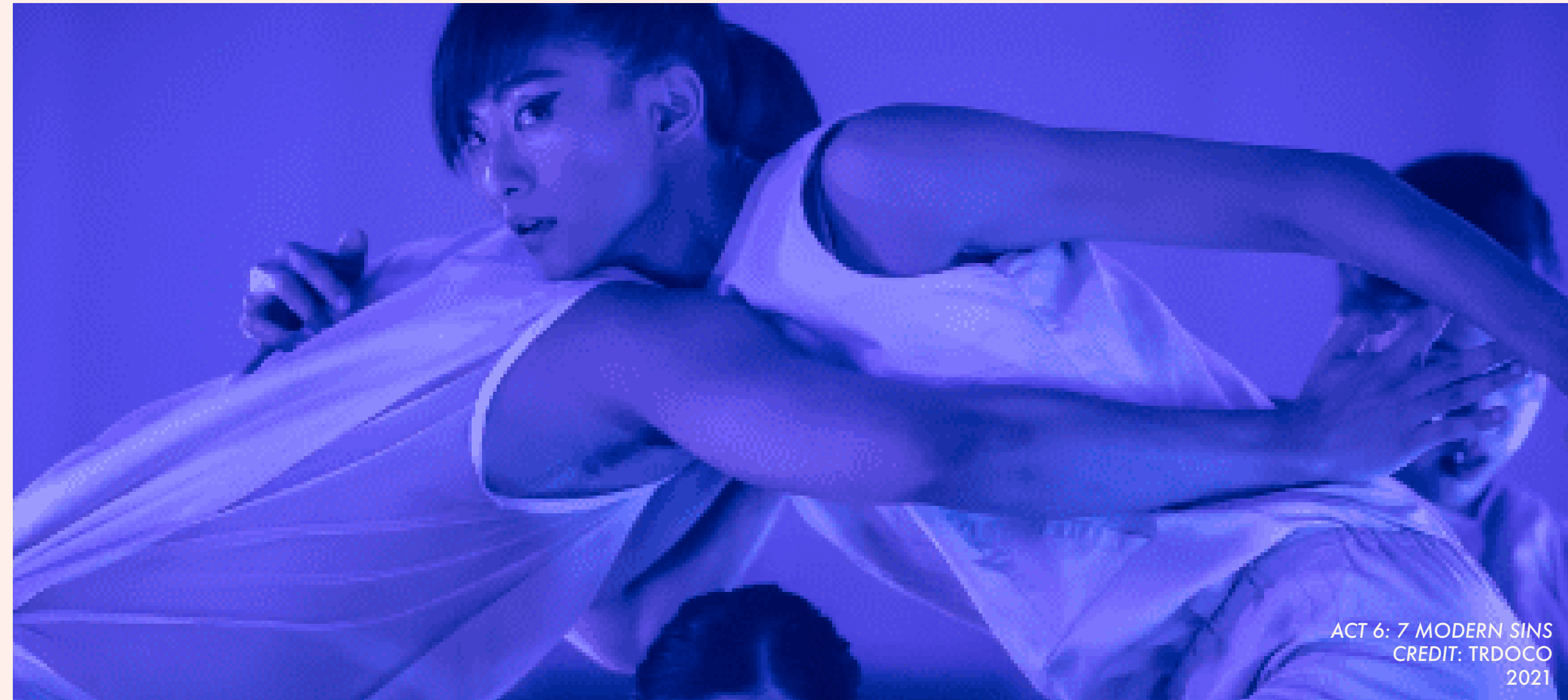
INTERVIEW WITH JACQUELINE, DIRECTOR OF TRDOCO

#1

SUMMARY OF PROGRAMME

*ACT (Action Changes Things) 6: 7 Modern Sins* was a contemporary dance production by The Royal Dance Off Co, which explore the concept of the seven deadly sins in the modern world. The show was choreographed by Ryan Tan and was performed from 25 to 27 November 2021 at The Arts House Chamber.

Through dance, the production aimed to raise awareness about the modern man's transgressions by exposing acts of sin that have been camouflaged in current times. This was in line with TRDOco's vision of making statements through movement and sparking change through action. The work consisted of seven solo acts, each representing a different sin, designed to provoke the audience to reflect on modern day lifestyle trends and habits that have rooted themselves in society.



ACT 6: 7 MODERN SINS  
CREDIT: TRDOCO  
2021

TRDOco's primary target audience was youths, and as such, the work leveraged the behaviours of over-consumption and overindulgence that they were unknowingly guilty of, and presented them in a relatable way.

The production challenged the audience to confront their cultivated "sins" by addressing areas, such as the proliferation of screens and the pursuit of beauty that seemed to have cultivated bad habits in modern society.

**"I would say the audience really enjoyed it, because it touches on the idea of how the traditional seven sins would look like in the modern context, camouflaged in our modern world. It's the idea of calling out to our audience that they may be sinners. If you base it on definitions in the olden days, you wouldn't see it. But with that bit of awareness in modern day's context, you will know that we are all kind of addicted or tricked. I think the programme really reached out to the young adult segment, which is our main audience."**

## #2

KEY  
CHALLENGES &  
RESOLUTION

The performance took place in a courtroom, which was a highly unconventional space for dance. The tight space limitations posed a challenge for the seven dancers to move around freely. This prompted the team to tap into their creative abilities to implement innovative lighting techniques, as there was no equipment such as the fly bar available.

Despite the space challenge, the team was able to adjust their choreography to complement the surroundings with the incorporation of lighting techniques. The lights were physically maneuvered by the dancers as part of the choreography, which added a layer of creativity to the performance. Through their resourcefulness and funding from the stART Fund, the team successfully transformed the unconventional space into a fitting backdrop for the work.

**“The venue doesn’t have the basic set of performance lights – it’s not like the usual theatre light that you hang over and program it. We had to rent lights that were or strong enough to cover the stage and the dancers. The lights were also physically maneuvered as part of the choreography.”**

**#3**  
KEY  
ACHIEVEMENTS



**Outcome #1:  
Increase participation  
in the arts**

The success of the production was evident in the attendance, TRDOco shared 144 posts on Instagram for publicity, and received an overwhelmingly positive response from the audience, with a total of 293 attendees out of a total theatre capacity of 311.

The production of *ACT 6: 7 Modern Sins* involved eight artists and eight volunteers, who collectively contributed a total of 193 hours towards the show. Their hard work and dedication paid off, resulting in a well-executed performance that showcased TRDOco's commitment to creating impactful

dance productions.

**“To be honest, I think everybody was just very excited to come back to a live show. In terms of marketing, we did what we usually do, in terms of social media, posting on stories. We posted a little bit about rehearsal such as snippets of how our meetings progress. I think people were following very closely and there was already a lot of enthusiasm given the fact that we can come back together to watch a show.”**

TRDOco had invited eight volunteers from their network to assist with ushering duties during the event. These volunteers were also dancers themselves, providing an opportunity for them to interact with one another and gain insights into the production.

**“The volunteers were also dancers. They came early and got to know the space. We also had quite a good time getting to know them. Through directing and mingling, they also got to know more about the show.”**

As the work was a reinterpretation of the seven deadly sins in the modern world, it was curated to spark the curiosity of the audiences. The thought-provoking nature of the production encouraged attendees to reflect on their behaviours and habits, and the unconventional space enhanced immersion, which made them feel like they were a part of the show.

33% of the survey respondents agreed that *ACT 6: 7 Modern*

*Sins* gave them a better understanding of people of different backgrounds and cultures, while 67% of the respondents agreed that *ACT 6: 7 Modern Sins* had provided opportunities for citizens of different backgrounds and beliefs to interact, engage and know each other.



**Outcome #2:  
Increase interaction opportunities with people  
of different backgrounds**

**33%**

Better understanding of people of different backgrounds and cultures

NATIONAL BENCHMARK: 85%

**67%**

Opportunities for citizens of different backgrounds and beliefs to interact, engage and know each other

NATIONAL BENCHMARK: 75%

**“There was a whole spectrum to the show. When people were watching, they were really having conversations. They were like ‘oh my god, what sin is this?’. It was like a puzzle that they were trying to solve. They were so involved in the show that some of them were standing up to watch. I think with the space and the content, they felt like they were part of it.”**

Through *ACT 6: 7 Modern Sins*, TRDOco aimed to enhance the accessibility, appreciation, and vibrancy of the arts scene in Singapore. By creating a performance that allowed audiences to relate to their daily experiences, TRDOco sought to encourage reflection on personal actions and behaviours. TRDOco challenged conventional definitions of the seven

deadly sins and offered new perspectives and added to the vibrancy of the arts scene.

This was concurred by 100% of respondents who agreed that the *ACT 6: 7 Modern Sins* contributed to the vibrancy of the arts scene in Singapore and that it was something that Singaporeans could be proud of.

In addition, all respondents also agreed that *ACT 6: 7 Modern Sins* has broadened the arts and cultural entertainment choices in Singapore.



**Outcome #3:  
Greater accessibility to arts and cultural offerings**

**100%**

Broadens the range of arts and cultural entertainment choices in Singapore

NATIONAL BENCHMARK: 70%



**Outcome #4:  
Greater appreciation for arts and application**

**100%**

Something that Singaporeans can be proud of

NATIONAL BENCHMARK: 82%



**Outcome #5:  
Greater vibrancy in the arts scene**

**100%**

Contributes to the vibrancy of the arts scene in Singapore

NATIONAL BENCHMARK: 69%

**“For us, our works have always been presented like that. At the end of the day, we want to breach the space between the performer and audience, where what is presented in dance is not that far from what you experience in life. If you don't experience such things in life, and you watch a show, it may feel alien to you. But because the things that we present are very common and intentional, it's very easy to get involved. I think art is an intention, it's an inspiration. Our intention is to create conversation, to provoke people, and our audiences really enjoy it.”**

Following the success of *ACT 6: 7 Modern Sins*, TRDOco has plans to continue their work in line with their vision of creating highly engaging content for youths. Through socially engaging works that encourage reflection on personal behaviours, TRDOco offers a unique opportunity for participants to become more self-aware and creative in expressing themselves.

All respondents surveyed agreed that watching *ACT 6: 7 Modern Sins* had improved their quality of life and gave them a sense of belonging to Singapore. 67% of respondents agreed that the work had help them to express their thoughts, feelings and ideas; and it inspired and helped them to be more creative in their studies and/or work.

100% of respondents who attended *ACT 6: 7 Modern Sins* were willing to donate cash and/or make in-kind contributions to the arts and culture.

**“I think we would also like for the donor to know that it didn’t just allow the creative team and the company to put up a work. It has a huge ripple effect in terms of the audience that turned up, because our works always seek to spark conversations. When people come and watch, it also passes on a social message. It really woke people up about their lifestyles and habits.”**



**Outcome #6:  
Improvement in personal well-being  
through arts**

100%

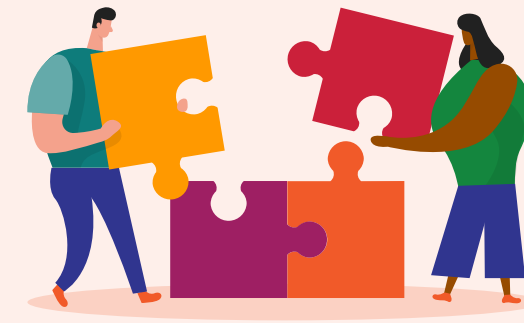
Improve quality of life

NATIONAL BENCHMARK: 77%

67%

Inspires and helps me to be more creative in my studies and/or work

NATIONAL BENCHMARK: 77%



**Outcome #7:  
Increased volunteerism  
towards the arts**

100%

Willing to donate cash and/or make in-kind contributions to the arts and culture

NATIONAL BENCHMARK: 47%

67%

Helps me to express my thoughts, feelings and ideas

NATIONAL BENCHMARK: 82%

100%

Gives me a greater sense of belonging to Singapore

NATIONAL BENCHMARK: 81%

## TRADITIONAL ARTS

Activities that emphasise the promotion of traditional and cultural art-forms

GOING IN-DEPTH

# LEGEND: THE BEGINNING 传说之 人之初

SUPPORTED BY GENERAL POOL

INTERVIEW WITH GOH WEI HONG, EXECUTIVE DIRECTOR OF REVERBERANCE

## #1 SUMMARY OF PROGRAMME

*Legend: The Beginning* (传说之 人之初) was the second part of a two-part concert series that retold Chinese fables, such as the chronicles of genesis, enigmatic myths imparted by predecessors, cultural folklores that have withstood the test of time, and traditional tales that serve as a warning for the future.

Performed by Reverberance Co., a Chinese wind-percussion ensemble, the concert was aimed at promoting the art of the Chinese orchestra and music scene to a wider audience with an exciting experience through narratives, animation, and stage lighting performance with the music.



Legend took place at the Esplanade Recital Studio in June 2022 and used wind percussion to explain how the Earth and mankind were formed (titled “Pan Gu Splitting the Earth and Nu Wa’s Creation of Humans” 《盘古开天, 女娲造人》).

To expand viewership, subsidies and English translations were provided for students and non-Mandarin speakers respectively, allowing more people to enjoy the immersive experience.

**“When I was younger, we had all these little stories in our textbooks, but nowadays I don't see them. One of the things that I really enjoyed in school were the Legend stories. So, by bringing back these legends with visual arts, music, and of course storytelling, we felt we could do a Legend story from Singapore - a real story from Singapore.”**

## #2 KEY CHALLENGES & RESOLUTION

One of the biggest challenges the team faced was to make the performance visually appealing. As most of the people involved in the performance were musicians with no prior experience in lighting and design, the team struggled to incorporate these aspects into their performance.

Nonetheless, they dedicated a significant amount of time and effort to learn from the lighting and visual artists and gallantly embraced the unconventionality of the concert.

The other challenge was funding. As Reverberance had

outsourced their sound engineer, lighting and visual artists, the team had to be mindful of their programme budget. However, the stART fund enabled the team to host a better concert than they did the previous year.

**“Another challenge is funding. We were working with a very thin margin until stART Fund came in...This time we did not cut the compensation for the parties involved. This was a good sign as it indicated that we have full sum of money.”**

NURTURING  
A CULTURE OF  
GIVING TO  
THE ARTS

## #3

KEY  
ACHIEVEMENTS**Outcome #1:  
Increase participation  
in the arts**

*Legend* had a total of 490 attendees, attaining full house for the second year in a row.

The show was also featured in various media channels, including a radio appearance on 96.3 FM and an online review by Quek Yong Siu, an independent author.

The team had 12 artists (six musicians, three composers, a conductor, a lighting designer, and a visual artist) who put in a total of 500 hours to the event and have gained much exposure and experience from the project.

The success of the show could be attributed to many different factors. The team tapped on different digital platforms and marketed the event effectively.

From publicity in social media (Instagram and Facebook), to a partnership with Ticketmaster, the team provided a seamless marketing-to-purchase user experience. Through these platforms, they were able to reach out to previous years' attendees, as well as a new pool of audience.

These efforts were crucial to increasing Singaporeans' participation in the arts and the attendance for the event.

**Outcome #2:  
Increase interaction  
opportunities with  
people of different  
backgrounds****Outcome #3:  
Greater accessibility to  
arts and cultural  
offerings**

The team also introduced incentives to appeal to wider audiences. These include providing subsidies for students, and adding English translations in the concert booklet to cater to the pool of non-Mandarin speaking audience.

**Outcome #5:  
Greater vibrancy in  
the arts scene**

One of *Legend's* main aims was to promote the traditional art of Chinese Wind-Percussion ensembles.

To excite the audience, the team hired an animator to ensure that the production was in sync with the music. The team also tapped on lighting technology and portable In-Ear Monitors, which significantly improved the experience of the performance received by audiences.

Through these initiatives, *Legend* was able to stand out and make a mark in bringing vibrance to Singapore's arts scene.



## TRADITIONAL ARTS

Activities that emphasise the promotion of traditional and cultural art-forms

### GOING IN-DEPTH

# SHICHENG CALLIGRAPHY & SEAL-CARVING SOCIETY 2021 YEAR END EXHIBITION SHOW

## SUPPORTED BY THE LYMAN FUND

INTERVIEW WITH GOH YAU KEE, VICE-CHAIRMAN & MARY TAN, SECRETARY OF SHICHENG CALLIGRAPHY AND SEAL-CARVING SOCIETY (SINGAPORE)

## #1 SUMMARY OF PROGRAMME

The Shicheng Calligraphy and Seal-Carving Society (Singapore) seeks to:

- Actively promote the art of calligraphy in Singapore.
- Reach and connect the world of international calligraphy activities.
- Exchange their art and culture with the world, which would enhance the understanding of Singapore's calligraphy internationally.

To achieve these goals, the Shicheng Calligraphy and Seal-Carving Society (Singapore) held two events in 2021 - the *18th International Biennale*

*Calligraphy Wood-carving Exhibition* and the *28th annual "Shicheng Moyun" Calligraphy Exhibition*. They were both held from 5 to 8 November 2021 at the Chui Huay Lim Club Exhibition Hall.

These exhibitions, held biennially in Japan, Korea, China, Malaysia and Singapore, featured art pieces of artists hailing from these countries.

The four-day exhibition displayed approximately 180 woodcarving and 80 calligraphies, showcasing the uniqueness of works from the respective countries. Shicheng Calligraphy and Seal-Carving Society (Singapore) also conducted classes for people who were interested in the art form.



CREDIT: SHICHENG CALLIGRAPHY AND SEAL-CARVING SOCIETY (SINGAPORE) 2022



義安文化中心主办  
Ngee Ann Cultural Centre proudly presents

# 義安全國學生書法比賽 2021

## Ngee Ann National Students' Calligraphy Competition

報名表格及呈交參賽作品截止日期: 2021年8月20日 (星期五)  
比賽成績公布日期: 2021年9月3日 (星期五)

**即日起接受報名及參賽作品!**

<p><b>小学组奖项</b></p> <p>1名金奖: 新币400元、奖牌和奖状 1名银奖: 新币300元、奖牌和奖状 1名铜奖: 新币200元、奖牌和奖状 10名优秀奖: 新币60元和奖状各一份</p>	<p><b>学院组奖项 (初级/理工/其他学院)</b></p> <p>1名金奖: 新币1000元、奖牌和奖状 1名银奖: 新币600元、奖牌和奖状 1名铜奖: 新币300元、奖牌和奖状 10名优秀奖: 新币100元和奖状各一份</p>
<p><b>中学组奖项</b></p> <p>1名金奖: 新币600元、奖牌和奖状 1名银奖: 新币400元、奖牌和奖状 1名铜奖: 新币250元、奖牌和奖状 10名优秀奖: 新币80元和奖状各一份</p>	<p><b>学校组奖项: 积极参与奖</b></p> <p>每个组别各一个奖牌</p>

下载参赛表格及获知比赛详情:  
 官网: www.facebook.com/NACCSCG  
 活动网址: www.thengeeannkongs.com.sg/zh/venueslist/sc2021  
 电话: 6708 8055/ 6737 9555  
 电邮: nacc@nak.org.sg

CREDIT: SHICHENG CALLIGRAPHY AND SEAL-CARVING SOCIETY (SINGAPORE) 2022

Additionally, the 24th World Calligraphy Itinerant Grand Exhibition and Certificate-Presentation Ceremony was held on 3 September 2021 at the Ngee Ann Cultural Centre.

Participants from Singapore and Malaysia submitted works under the Primary School Division, Secondary / High School Division and Open Category. The awards were decided by an international panel of judges.

The Ngee Ann Cultural Centre sponsored the venue in support of the cultural contributions made to the arts scene in Singapore.

Shicheng Calligraphy and Seal-Carving Society (Singapore) also partnered Punggol Community Club (CC)'s calligraphy club, which has relatively younger members. They learned from each other and provided mutual support at events. For example, the Punggol CC calligraphy club rented a bus to shuttle interested members to the woodcarving and calligraphy exhibition, and invited Shicheng Calligraphy and Seal-Carving Society (Singapore) to their event as judges. The team also maintained close relations with industry colleagues in China, who helped to promote Shicheng Calligraphy and Seal-Carving Society (Singapore)'s events vigorously.

The stART fund supported Shicheng Calligraphy and Seal-Carving Society (Singapore) in provision of prize awards for the student calligraphy competition, and provided financial support for their promotional event magazine, hiring of personnel to manage the exhibition venue, as well as other event logistics costs.

## #2

KEY  
CHALLENGES &  
RESOLUTION

Organising this exhibition was immensely time-consuming, which took almost 1.5 years to prepare. Additionally, apart from the actual duration of the event, the team needed an additional day for set-up and soft launch to identify potential situations that would require contingencies. For example, the teams had to ensure that the word carvings were balanced, with precise measurements provided and appropriate lighting to ensure that the works were properly showcased.

The team managed to overcome the additional costs associated for preparation time with sponsorship of the event venue.

The venue sponsorship also provided flexibility in event setup and resources for manpower, which enabled the team to focus on other aspects of the programme.

The team also had to manage and meet hospitality expectations and provide appropriate tokens of appreciation for their Guests-of-Honour. They had invested much effort to decorating the venue, turning it into a colourful vibrant space for a magnificent opening ceremony to receive the guest of honour and other VIPs. Additionally, the team had sought sponsorship to fly in representatives from other countries as part of their hospitality to the regional guests.

**“We try not to lose out on the hospitality extended to receiving guests. China as the host country, would sponsor flight tickets and receive their guests properly. Hence, we sought sponsorship for a few flight tickets.”**

Due to COVID-19, the event, originally slated for November 2020, had to be postponed. This added to the manpower crunch faced by the team. Artists from China and Korea were also unable to attend the event, whereas Japan had only managed to send in three representatives. Despite the setbacks on international invitations, Shicheng Calligraphy and Seal-Carving Society (Singapore) managed to invite the Japanese Cultural Counsellor and the Cultural Counsellor of the Embassy of the People’s Republic of China in Singapore, who expressed their gratitude to be part of the successful exhibition held amid the pandemic.

Another main challenge was the logistics for the shipment and storing of the art pieces. In addition to the time required to frame the works, shipping by sea saw occasional unexpected delays. To counter the potential delay, artists were asked to prepare an extra set of artwork as backup or display their old artwork if the shipment did not arrive on time.

The team also had difficulties sourcing for quality wood to produce the art pieces. Beyond sourcing from Malaysia and Indonesia, they refashioned old furniture to meet their demand. Additional costs were also incurred for lacquering the wood to protect from damage caused by Singapore’s humidity.

**“It was really difficult to buy the wood. We would have to travel to Indonesia and Malaysia. We sourced from reusable and unwanted materials from cupboards like laminate. They are sustainable, good and durable, and can be used for carving. Initially we could not find the wood. Hence, we asked suppliers to gather the wood that they would throw away for us to use for our art pieces.”**

Due to strong positive feedback of their exhibitions, Shicheng Calligraphy and Seal-Carving Society (Singapore) were able to organise classes for the public. However, they were mindful that these classes would involve wood knocking and could potentially affect the businesses within the proximity of the exhibitions. Hence, the team had to source for an external location to host these classes.

Additionally, they faced scheduling issues as the teachers were volunteers with full-time jobs, and SMM restrictions further imposed on the number of participations they could take for each class.

## #3

KEY  
ACHIEVEMENTS**Outcome #1:  
Increase participation  
in the arts**

The 18th International Biennale Calligraphy Wood-carving Exhibition and 28th annual “Shicheng Moyun” Calligraphy Exhibition were attended by approximately 650 attendees. There were also over 1,000 clicks on the digital exhibition, which featured calligraphy and carving works.

Over 130 sculptors from Singapore, Malaysia and Korea participated in the wood-carving exhibition. A total of 180 wood-carving exhibits and 80 calligraphy pieces were on display at the four-day exhibition.

Twenty council members from the Shicheng Calligraphy and Seal-Carving Society (Singapore) volunteered for the events.

With support of the stART Fund, the team published a magazine to promote the exhibition in Japan, Korea and China. Shicheng Calligraphy and Seal-Carving Society (Singapore)’s publicity efforts saw 300 posts on social media (Facebook, Instagram, WhatsApp and WeChat), initiation of overseas group chats, and their story was featured in Lianhe Zaobao, reaching a wider pool of audiences.

**Outcome #2:  
Increase interaction  
opportunities with  
people of different  
backgrounds**

As the exhibitions were held on a rotational basis between partners in Japan, Korea, China, Singapore, and Malaysia, these calligraphy exhibitions were a platform to encourage cross-border interaction among artists and communities.

Attendees were introduced to the variations of the art form, which enhanced their understanding and appreciation of various art and cultural nuances. For example, a same word such as rain or mountain could be illustrated differently by artists from different countries.

Shicheng Calligraphy and Seal-Carving Society (Singapore) shared that the local exhibitions had successfully promoted a keen interest in the artform. They also received healthy enquiries on lessons and future exhibitions.

**“Many people were curious about the pieces, they found it intriguing. Each artwork has a different carving style, and you could tell that they varied from country to country. The exhibitions were rich and diverse.”**

**“Our population is small in Singapore. Naturally, there are fewer people who know about woodcarving, and even fewer who are doing it. It takes time. When more people know about it and appreciate the artform, there will be more interest to learn and queries to enrol.”**



**Outcome #3:  
Greater accessibility to  
arts and cultural  
offerings**

Shicheng Calligraphy and Seal-Carving Society (Singapore) is the sole organiser of wood-carving exhibitions in Singapore.

Besides the cultural value of calligraphy, which is imprinted on the wood, carving itself is a valuable cultural art, which originated from carving for signboards and couplets on poles. Seal scripts, clerical scripts, semi-cursive scripts are preserved in this art-form and encompasses variations and artistic exploration.

As woodcarving of calligraphy works is based on calligraphy, the exhibition contributed to the vibrancy of the arts scene in Singapore and broadened the range of art by providing a niche form that was not captured by other art groups.

**“Calligraphy displays Chinese ancient traditions, as well as historical changes. Because of this, we Chinese have a responsibility to pass it on through generations. Of course, if we can get our non-Chinese friends to understand and appreciate it, that's even better,”**

**FORMER MINISTER MR SAM TAN, MINISTER OF STATE IN THE PRIME MINISTER'S OFFICE AND MINISTRY OF CULTURE, COMMUNITY AND YOUTH, AT THE SHICHENG CALLIGRAPHY AND SEAL-CARVING SOCIETY'S 20TH ANNIVERSARY EXHIBITION IN 2014**

This cultivation of unique artforms is something that Singaporeans can be proud of, on a regional platform, where different styles are exchanged and discussed.

These exhibitions provided free admission for people from all walks of life.

The team also brought the exhibitions onto the digital platform to overcome SMM restrictions, and for ease of accessibility for people with mobility issues. 虚拟书法作品展 Virtual Reality Calligraphy Exhibition was available from 1 March 2021 to 28 February 2022.

This immersive and interactive digital exhibition featured 30 calligraphy artworks from local and renowned calligraphers.



**Outcome #6:  
Improvement in  
personal well-being  
through arts**

The team shared that the exhibitions and competitions have also created a platform for international communication and cultural exchange, reinforcing Singapore as a regional art hub, which fosters a greater sense of belonging to Singapore.

While there were no explicit markers for volunteerism through the events, the substantial traction with the general public bodes positively for future volunteerism for calligraphy and woodcarving in Singapore.



**Outcome #7:  
Increased volunteerism  
towards the arts**



**Outcome #4:  
Greater appreciation  
for arts and  
application**

Each of these forms is an elaborated process – a seal needs to be carved in reverse whereas wood carving needs to be done directly. A carving needs to undergo word selection, picture composition, and colouring. This process is in sharp contrast to calligraphy which can be written immediately after grinding the ink.



**Outcome #5:  
Greater vibrancy in  
the arts scene**

## PROMOTION OF ART FORM

Activities that emphasise the promotion of the art-form itself

GOING IN-DEPTH

# THE JOURNEY

SUPPORTED BY THE LYMAN FUND

INTERVIEW WITH ARTHUR LIM, GENERAL SECRETARY  
OF THE SOCIETY OF CHINESE ARTISTS

# #1

SUMMARY OF  
PROGRAMME

The Society of Chinese Artists (SOCA) is one of the earliest art associations established in Singapore in April 1935. As one of the oldest art societies, SOCA seeks to lead and educate the current and future generation in art.

To spotlight their seniors and established artists, SOCA filmed *The Journey*, a documentary, which featured 10 local premier artists sharing their philosophies, ways of working and perspectives.

The five-minute interview features humanised the artists and provided the opportunity to share the influences and inspirations behind their artworks. Mr. Ong Kim Seng was one of the featured watercolorists, who shared about his childhood and the influence it had in cultivating his artistic approach.

**“In visual art, most of the time you only see the final painted artwork. The artists are usually not featured, and they do not come in front of the camera. The aim of this project is to highlight our artists and contextualising the artworks by giving them the opportunity to share how they feel and provide a glimpse into their personalities.”**



THE JOURNEY  
CREDIT: THE SOCIETY OF CHINESE ARTISTS  
2022

**“The artists featured are all senior artists. They made their first leap into the art industry at a very young age. This would show the future generations that if they want to go into art, they must have perseverance and determination. I think it’s a good video for future generations.”**

Unlike previous projects where artists were featured through photos and a written story, SOCA decided to capture artists’ oral interviews in the form of a documentary to engage the new generation. Through these video biographies of pioneer artists, SOCA hoped to cultivate interest and educate current and future generations of artists on the possibilities of this career path.

*The Journey* was previewed in the National Gallery of Singapore (NGS), and the actual screening was shared with audiences through an e-invite.

The stART fund supported SOCA by funding most essential costs for the video production, including costs incurred for the videographer, lighting crew, audio crew, video curator and producer. The team credited the stART Fund on the SOCA’s e-invite and event booklet.

NURTURING  
A CULTURE OF  
GIVING TO  
THE ARTS

## #2

## KEY CHALLENGES &amp; RESOLUTION

Time constraints due to conflicting schedules were escalated by the effects of COVID-19, which saw the project in making for over two years.

Moreover, additional time had to be buffered for artists to familiarise themselves with the shooting process, and to capture the essence of their personalities on screen.

**“Some of the artists do not like to speak in front of the mic. They need to warm up and bring their game. Due to their various backgrounds, we work with them to refine the process, questions, and ways of shooting to better portray their views.”**

Budget was another key challenge. Due to the relatively large-scale production involving many parties, the team had to juggle with a tight budget amid high production costs, which made it difficult to appoint a suitable videographer.

To overcome additional time and production costs, the team held a premiere viewing of the project at the NGS-sponsored venue and uploaded the video hyperlink for sharing via the e-invite.

This approach saved cost and overcame physical boundaries, which made it more accessible for their target audience.

Beyond venue sponsorship, NGS also supported SOCA in refining interview questions posed to the artists.

The team had difficulties in pinning the sweet spot that holds audiences' attention without having to compromise the depth of each feature.

With collaborative testing and finetuning, they optimised the documentary videos at six minutes, with *The Journey* running for an hour.

**“We actually allocated about 20 questions for the artists to answer. But if they took 10 minutes to answer each question, the entire documentary would come to 200 minutes. Hence, we decided to limit each artist to a five to six minute feature.”**

Though the team was new to the digital medium, they managed to learn the necessary skills required for the production. They expressed that they would like to continue learning the video production from professionals to support more arts groups working on similar projects with limited budgets.

Despite many challenges faced in the production of *The Journey*, the team completed the project successfully. They have expressed their anticipation for upcoming projects as well.

**“We would like to understand how we could cut short the process or make the whole production even smoother. It would be helpful to have more professionals to guide and assist us in the production.”**

**#3**  
**KEY**  
**ACHIEVEMENTS**



**Outcome #1:  
Increase participation  
in the arts**

*The Journey* was received by 198 people at its preview.

Ten artists participated and dedicated four hours, and three volunteers supported the preview with over 10 hours in total.

Five event announcements were posted on social media to drive interest and outreach for the project. Besides the e-invitation, the team also printed an event booklet for audiences.

*The Journey* highlighted the life stories of 10 local premier artists of differing backgrounds, which provided art-

goers a platform to get acquainted with the artists.

60% of respondents from the post-event concurred with the team's intention to provide a better understanding of people of different backgrounds.

All respondents (100%) agreed that the documentary provided opportunities for citizens of different backgrounds and beliefs to interact, engage and know each other. This was an intrinsic goal of the project - bridging the old and new generations of artists in Singapore and facilitating deeper understanding and opportunities for interaction.



**Outcome #2:  
Increase interaction opportunities with people  
of different backgrounds**

**60%**

Better understanding of people of different backgrounds and cultures

NATIONAL BENCHMARK: 85%

**100%**

Opportunities for citizens of different backgrounds and beliefs to interact, engage and know each other

NATIONAL BENCHMARK: 75%





**Outcome #3:  
Greater accessibility to  
arts and cultural  
offerings**

**100%**

Broadens the range of arts and cultural entertainment choices in Singapore

NATIONAL BENCHMARK: 70%



**Outcome #4:  
Greater appreciation  
for arts and  
application**

**100%**

Something that Singaporeans can be proud of

NATIONAL BENCHMARK: 82%



**Outcome #5:  
Greater vibrancy in  
the arts scene**

**100%**

Contributes to the vibrancy of the arts scene in Singapore

NATIONAL BENCHMARK: 69%

Both the team and partners highlighted the importance of such projects in contributing to the arts scene in Singapore.

**“National Gallery said that the documentaries are a good shift from 2D art forms. They are also calling for other societies to explore similar projects to showcase our significant important artists in Singapore.”**

The video was filmed in English and Mandarin, and was subtitled as part of IMDA’s and National Gallery’s requirement for accessibility.

All respondents (100%) agreed that *The Journey* contributed to the vibrancy of the arts scene in Singapore, and it was a performance Singaporeans could be proud of.

In addition, all respondents also agreed that *The Journey* has broadened the arts and cultural entertainment choices in Singapore.

Beyond the preview at the NGS, SOCA intends to conduct further outreach with schools and partners such as Singapore Chinese Cultural Center (SCCC) to showcase *The Journey*.

**“The documentary creates a talking point. It is an icebreaker, and it encourages people to understand more from here.”**

Additionally, the team is exploring means to provide audiences with direct contact with the artists, such as a coffee talk, to facilitate deeper engagements beyond the documentary, and further share creative ideas and ways of expression in the art scene.

All (100%) of respondents agreed that *The Journey* had improved their quality of life and concurred that the play inspired and helped them to be more creative in their studies and/or work. It also supported all (100%) respondents in the expression of their thoughts, feelings, and ideas, as well as to nurture a sense of belonging to Singapore.

SOCA had produced an event booklet which included a QR code, which linked people to the survey, and provided information on giving to the arts, such as the stART fund.

60% of respondents who watched *The Journey* were willing to donate cash and / or make in-kind contributions to the arts and culture.



**Outcome #6:  
Improvement in personal well-being through arts**

100%

Improve quality of life

NATIONAL BENCHMARK: 77%

100%

Helps me to express my thoughts, feelings and ideas

NATIONAL BENCHMARK: 82%



**Outcome #7:  
Increased volunteerism towards the arts**

60%

Willing to donate cash and/or make in-kind contributions to the arts and culture

NATIONAL BENCHMARK: 47%

100%

Inspires and helps me to be more creative in my studies and/or work

NATIONAL BENCHMARK: 77%

100%

Gives me a greater sense of belonging to Singapore

NATIONAL BENCHMARK: 81%

## PROMOTION OF ART FORM

Activities that emphasise the promotion of the art-form itself

GOING IN-DEPTH

# VILANGKUPPANNAI

SUPPORTED BY CULTURAL MATCHING FUND

INTERVIEW WITH SUBRAMANIAM GANESH,  
FOUNDER AND MANAGING DIRECTOR OF AGAM LTD

#1

SUMMARY OF PROGRAMME

*Vilangkuppennai* is a theatre production launched by Agam Ltd in June 2022 at the Esplanade Theatre Studio. Presented in Tamil, this production attempted a contemporary approach to a 20-minute play on Animal Farm written by P. Krishnan, one of Singapore's Tamil literary pioneers in the 1970s.

With the aim of encouraging younger generations to immerse in Tamil plays, this production was made into a musical and presented original music for their audience.

#2

KEY CHALLENGES & RESOLUTION

*Vilangkuppennai* was one of the first plays to be released after the easing of SMM. While restrictions were lifted, the pent-up demand to travel impacted the potential outreach of the show.

The team had to review the ticket prices based on their evaluation of the ecosystem.

**“It was a big question mark on sustainability. We did not know how far people, especially Indian and Tamil groups, were willing to go to pay to support the production.”**

The team took on the challenge effectively

by drawing from the market rate for large-scale Broadway musical tickets, such as Phantom of the Opera, as well as Singapore-based theatre rates, to determine the ticket price range that would entice the largest audience without compromising production cost.

While the show did not attain full house, it was enjoyed by a grand audience strength.

**“From a consumer’s point of view, theatre production is not cheap. If they were to bring their entire family, tickets and dinner costs would be expensive, you know? It could come up to about \$150 to bring a family of four out for a night of theatre. We understand that and this is the ecosystem that we’re talking about.”**



VILANGKUPPANNAI  
CREDIT: AGAM LTD  
2022

NURTURING  
A CULTURE OF  
GIVING TO  
THE ARTS

Another major challenge that Agam faced was in shortening the production duration to sustain the audiences' attention.

In a post-COVID-19 context, audiences might be used to watching shorter videos on social media (YouTube, TikTok, Instagram) and hence may be less likely to sustain their attention for a two-hour show.

Additionally, the team had difficulties adopting other companies' approach to uploading excerpts of their plays on YouTube, as they wanted to retain the "live show" element of the production, where audiences are required to sit through the full duration of the show and indulge in the intensity of the musical.

Hence, the team sought other ways to engage the audience and sustain their attention, such as shortening

the show duration and adding more music to build dynamism and excitement.

**"The second big challenge is our audience. I think COVID-19 has changed their attention span. They are so used to watching YouTube videos. Even big production companies have started to put excerpts of their play in YouTube. That's their attention span. To put them through a 2.5-hour play or two-hour play, that's going to be a challenge."**

**#3  
KEY  
ACHIEVEMENTS**



**Outcome #1:  
Increase participation  
in the arts**



**Outcome #2:  
Increase interaction opportunities with people  
of different backgrounds**

**89%**

Better understanding of people of different backgrounds and cultures

NATIONAL BENCHMARK: 85%

**89%**

Opportunities for citizens of different backgrounds and beliefs to interact, engage and know each other

NATIONAL BENCHMARK: 75%

*Vilangkuppennai* had a total of 750 attendees at the Esplanade Theatre Studio.

On top of this, the show was mentioned by four local and international mainstream media channels, and two independent reviewers. The show was also featured on The Straits Times Life, which was commendable as the platform rarely reviews Tamil theatre productions.

Agam had a vision for the production to be a platform for innovative collaboration, as it would facilitate exposure, quality, and creativity, which were necessary to elevate the small Tamil theatre scene. They were successful in this pursuit.

In total, 27 artists participated in this production, for approximately 200 hours. They included a diverse range of local and international artists from the Tamil theatre industry and beyond. For example, there were an experienced Indonesian lighting designer and a Canadian prosthetics artist, amongst others.

89% of respondents in the post-event survey indicated that the production facilitated a better understanding of and interaction with people of different cultures.



**“We wanted to support especially the elderly because P. Krishnan has a huge following in the 1970s. Everybody in that generation knows him. So, we gave discounts for the elderly who wanted to watch the play for the language. We also gave discount for students, NSF. Like we said, we want to target the next generation of audiences as well.”**

Agam strongly believes that art transcends language, and thus one of their main aims was to instill interest in the Tamil theatre scene among diverse groups of people.

The stART Fund enabled Agam to achieve this aim as they were able to hire a surtitlist to provide English surtitles alongside the play, which allowed non-Tamil speakers and the hearing impaired to enjoy the show. It was difficult decision for Agam, as it restricted their actors’ ability to improvise. However, they took the risk to ensure the inclusivity of their art.

Agam also incentivised segments of their target audience, mainly seniors and students, to attend their play.

They recognised that given the popularity of P. Krishnan among the elderly; they would be

interested to attend the show. Hence financial support through concession tickets were extended to the seniors to enable elderly fans of P. Krishnan to attend the event.

These concession tickets were also offered to students and Full-time National Servicemen to encourage the younger generation to attend more Tamil theatre productions. These concession rates were made possible with the support of the stART Fund.

To make the play more appealing to the younger demographic, original music pieces were incorporated.

As a result of these efforts, all (100%) respondents agreed that by *Vilangkuppennai* has further broadened the range of arts and cultural entertainment choices available in

Singapore.

The success of *Vilangkuppennai* was recognised by audiences and shared on multiple media platforms including Tamil Murasu and The Straits Times Life.

All (100%) respondents shared that the production is something that Singaporeans can be proud of, and the positive feedback received was indicative of the stronger appreciation that *Vilangkuppennai* has brought for their artform.



**Outcome #3:  
Greater accessibility to arts and cultural offerings**

**100%**

Broadens the range of arts and cultural entertainment choices in Singapore

NATIONAL BENCHMARK: 70%



**Outcome #4:  
Greater appreciation for arts and application**

**100%**

Something that Singaporeans can be proud of

NATIONAL BENCHMARK: 82%

*Vilangkuppennai* has successfully adapted to the evolving needs and interests of audiences today. The introduction of original music and visuals into the play has enhanced the multi-sensory experience, which engaged their audiences through the play and beyond. The songs were later shared on Spotify for audiences to enjoy after the play. The play's success was echoed by audiences' willingness to pay beyond the ticket prices.

89% of respondents agreed that the production contributes to the vibrancy of Singapore's arts scene.



**Outcome #5:  
Greater vibrancy in  
the arts scene**

89%

Contributes to the vibrancy of the arts scene in Singapore

NATIONAL BENCHMARK: 69%

Personal well-being was measured by four indicators:

- Improves quality of life
- Gives me a greater sense of belonging to Singapore
- Helps to express my thoughts, feelings and ideas
- Inspires and helps me to be more creative in my studies and / or work

78% of respondents agreed that *Vilangkuppennai* has improved their quality of life. 89% of respondents agreed that *Vilangkuppennai* has helped them to become more creative in their studies and/or work, and that it has given them a greater sense of belonging to Singapore. Lastly, 67% respondents concurred that the show has helped them express their thoughts, feelings and ideas.



**Outcome #6:  
Improvement in personal well-being  
through arts**

78%

Improve quality of life

NATIONAL BENCHMARK: 77%

89%

Inspires and helps me to be more creative in my studies and/or work

NATIONAL BENCHMARK: 77%

67%

Helps me to express my thoughts, feelings and ideas

NATIONAL BENCHMARK: 82%

89%

Gives me a greater sense of belonging to Singapore

NATIONAL BENCHMARK: 81%

All (100%) of the respondents who watched *Vilangkuppennai* were willing to donate cash and/ or make in-kind contributions to the arts and culture.



**Outcome #7:  
Increased volunteerism  
towards the arts**

100%

Willing to donate cash and/or make in-kind contributions to the arts and culture

NATIONAL BENCHMARK: 47%

## EMERGING ARTISTS

Activities that promote the incubation and development of promising talents and new art-forms

GOING IN-DEPTH

# ELEVATE

## SUPPORTED BY YONG HON KONG FOUNDATION INCLUSIVE ARTS AWARD

### INTERVIEW WITH SUBASTIAN TAN, MAYA DANCE THEATRE

# #1

SUMMARY OF PROGRAMME

*Elevate* is a two-year programme by the Maya dance theatre, which focuses on providing dance training and opportunities for persons with disabilities who are seeking semi-professional participation in the arts, especially through

dance.

This is done through the Maya Dance Theatre's Diverse Abilities Dance Collective (DADC) team, a community initiative which started in 2018.

In addition to providing dance training and opportunities, the team also designed the programme for participants to pick up other life skills. For example, participants could pick up makeup skills when assisting with make-up application

for other performers, public speaking skills through their role as an emcee, or desk skills when performing administrative work and events planning.

Adapting the digital segments of online training and presentations from Arts Around Us (2020), DADC developed the *Elevate* training programme to support their larger goal of promoting coexistence and inclusivity in the arts.

# #2

KEY CHALLENGES & RESOLUTION

During the programme run, DADC realised that it lacked inclusivity with the disabled community when engaging external partners. Shows would often run without having them in mind. For example, individuals with down syndrome would need additional time to fully absorb and understand their surroundings and would need the people they are working with to prepare themselves emotionally.

Hence, DADC followed through the programme closely to guide their approach in collaborating with their dancers.

To ensure that every member had dedicated

## First Steps: Trial dance workshops

By DADC (Maya Dance Theatre)



Unveil your inner dancer with this unique opportunity to be part of our ELEVATE programme.

Join us for any of the 2 trial workshops and experience DADC's dance training. All are welcome

06 August 2022 10am-11:30am

13 August 2022 10am-11:30am

Apsara Asia Studio

114 Lavender St CT Hub 2#08-52 S(338729)

Registration required. Scan the QR code to sign up.



<https://bit.ly/3PIWNsd>

attention to ease them into the routine, DADC worked out an effective facilitator to dancer ratio and imposed a maximum capacity of 14 participants.

**“As much as we have this idea of what lessons we would like the dancers to learn, we had to also educate the partners that we were working with.”**

ELEVATE  
CREDIT: MAYA  
DANCE THEATRE  
2022

NURTURING  
A CULTURE OF  
GIVING TO  
THE ARTS

## #3

KEY  
ACHIEVEMENTS**Outcome #1:  
Increase participation  
in the arts**

There were 11 participants for *Elevate*. Six young artists dedicated an estimated of 32 hours to conduct the lessons. In addition, there were two workshops conducted by Indonesian artists.

Due to the pandemic, the team had extended their outreach efforts digitally, such as through online training sessions, as well as live streaming panel discussions and performances.

Adopting these digital approaches had enabled them to reach a wider pool of audience beyond the arts and disabilities community.

**“Going online means you reach a wider audience, and somewhere out there, there could be a parent who has a disabled child. They watch the programme and they see that, hey, you know what? These disabled dancers can do this, perhaps my child can do that in the future too.”**

DADC supported their *Elevate* participants by creating opportunities for them to showcase what they have learned. For example, beyond Maya Dance’s events and exhibitions, DADC pitched their performance to other relevant external events. Through this process, DADC has reached out to new members, built rapport with industry peers and encouraged them to be part of the initiative.

**“Imran recently produced the exhibition for the team as part of a runner from the Elevate programme. The main point of the exhibition was to showcase that, hey, they are dancers, but they also have these other areas that they are capable in.”**

**Outcome #2:  
Increase interaction  
opportunities with  
people of different  
backgrounds****Outcome #3:  
Greater accessibility to  
arts and cultural  
offerings**

The programme had a significant impact on the participants and different stakeholders.

External partners and collaborators gained new experiences and invaluable knowledge working with, and organising arts programmes with persons with disabilities.

With the proliferation of technology, the participants were taught how to use online tools to showcase their talent. For example, Zoom was used to provide online training.

Furthermore, the digital platforms enhanced accessibility, which enabled overseas collaborations. DADC also taught participants the art of sharing their artworks on social media, and to view artworks by others.

**“I guess our collaborators were able to experience how it was like to work with persons with disability, as they dabble in programming for inclusive arts. Some of them have enjoyed it. It certainly helped to spark interest to pursue this professionally.”**





#### Outcome #4: Greater appreciation for arts and application

The impact of *Elevate* went beyond the programme. It was a steppingstone for participants to discover their potential. Although dancing was the core aspect of the programme, other life skills were also emphasised in the training.

**“I think it's very important for the disabled community to have access to performances or tools and be involved in their community. They could be involved as an audience or an artist. It is a two-way discourse. On one hand, the tools and support should be developed with them in mind. On the other hand, they need to have the skills and the knowledge to use the technology as well.”**

There were many successful case examples from *Elevate*. For instance, a participant shared that she experienced a vast improvement in her self-confidence after taking part in the event. She begun to identify herself as a self-advocate and was invited to perform for theatre shows conducted by other artists.

**“She was invited to share her story about different bodies and dance for an interview last year. In a way, she has really built her identity and crafted her own identity.”**

**“For example, we had a panel discussion and there was a performance last Saturday. Two of our dancers were involved in the costume management.**

**Immediately after the show ended, they packed up themselves. No one had to tell them what to do. Previously, you had to tell them what to do. So, for me, they were already taking their role and job very seriously. These are the incidences that have shown us how the programme has empowered these individuals.”**

*Elevate* has empowered many individuals to be confident and self-reliant. Participants grew from passively waiting for instructions to taking the initiative to complete the tasks.



#### Outcome #5: Greater vibrancy in the arts scene

Maya Dance Theatre organised several performances, exhibitions and events to raise awareness for inclusive arts with persons with disabilities.

The team also invited No Strings Attached, an Australian company, to share about a theatre dance show starring actors with disabilities. It was an inspiring session for the *Elevate* participants, as they had the opportunity to hear about the lives of persons with disabilities in other countries.

**“Building an audience overseas gives participants more opportunities to get involved. They recently did a series of dance workshops with a team from Indonesia. It is really about expanding their experiences from learning from people from different parts of the world, and how they use the experience to develop themselves further.”**

## EMERGING ARTISTS

Activities that promote the incubation and development of promising talents and new art-forms

GOING IN-DEPTH

# EUDAIMONIA: A TRIPLE BILL!

**SUPPORTED BY DYMON ASIA EMERGING  
ARTIST AWARD**

**INTERVIEW WITH MELISSA AND GUO FUNG, SIGMA  
CONTEMPORARY DANCE**

#1

SUMMARY OF  
PROGRAMME

*Eudaimonia: A Triple Bill!* is a programme curated by Sigma Contemporary Dance. The programme featured three dance pieces by different pairs of local choreographers and composers:

1. Deconstructing The Frameless Mind, by Artistic Director Hong Guofeng and electronic sound artist Ahmad Khaliq
2. The Direction Of, by Resident Choreographer Christina Chan and sound artist (guitar, vocals) Redwan Hamzah
3. Clouds, by Guest Choreographer Marcus Foo and his frequent collaborator Venetia Lim



The contemporary dance pieces were choreographed based on the theme of eudaimonia – a central concept in Aristotelian ethics that describes the condition of striving for the highest human good. The performances were held at Black Box at the Goodman Arts Centre.

**“The process took quite long. They were exploring the theme of Eudaimonia, one of the Aristotelian principles. It translates to the search of a kind of fulfilment in today’s language. As it comes from. The principle and direction are an initial point – the rest is up to how the artists interpret it in their own way.”**

## #2

## KEY CHALLENGES &amp; RESOLUTION

A key challenge faced by the team was to bring the public back to theatre in full scale post the lifting of SMM.

They had to compete for audience attention, who now has a wider variety of entertainment choices, from watching movies, singing at karaoke or hanging out with their friends, against theatre performances, which were typically not on top of their list.

To drive appeal, the team engaged their audiences through regular dance classes and by opening their studio to the public for dance practices. They also explored alternative platforms, such as Zoom, to showcase their performances.



EUDAIMONIA: A TRIPLE BILL!  
CREDIT: Sigma Contemporary Dance  
2022

**“It was not just the arts that opened. Everything was opening. Entertainment, the movies, singing, game shows and so on. People were spoilt for choices. They have got so many choices. And while they might want to come and watch, they might not have the time for it.”**

**“We constantly engage the audience in a sense that we still do regular classes. We did classes and open jams. And through these programs, we engaged the public. So, while there were no shows happening, they were still coming to the studio to dance and so on.”**

**#3**  
KEY  
ACHIEVEMENTS

**“The post-show dialogue saw a full house on a Saturday night. It was nice that most of them stayed for the post-show. That was not a common sight because even after post-show, typically 50% or more would leave, and the rest would be scattered around. So, I think everyone was interested enough to stay to hear from the choreographers, dancers, and musicians about the show.”**



**Outcome #1:  
Increase participation  
in the arts**

The show was well-received and had 227 attendees.

A total of 21 artists (consisting of 15 dancers, three choreographers and three musicians) were involved in curating the dance performance. Including their training sessions, they dedicated an estimated 3,528 hours.

The success of the dance pieces was evident based on the attendance of the post-show. It was a full house, which was not a common sight in the industry. This indicated that the dance pieces had drawn the audiences’ interest, as

they stayed to interact and hear more from the artists involved in the production.

Eudaimonia was a collaboration that involved international artists and artists across different expertise. This created opportunities for participants to interact with people from different backgrounds, as they explored the different expressions and dance styles.

With participation from diverse talents, Eudaimonia curated three different sets of dance pieces in the same theme but could be interpreted many ways.

60% of respondents agreed that Eudaimonia had given them a better understanding of people of different backgrounds and cultures.

Similarly, 60% of respondents agreed

that there were opportunities to interact, engage and know each other better.

Additionally, with the diverse use of talents, 100% of the respondents agreed that this programme contributes to the vibrancy of the arts scene in Singapore.

**“Through this work, I also wanted to gain perspectives of different people on how they interpreted the topic. My initial mission was to bring in different artists and personnel to do the work. True enough, the three pieces turned out very differently.”**



**Outcome #2:  
Increase interaction opportunities with people  
of different backgrounds**

**60%**

Better understanding of people of different backgrounds and cultures

NATIONAL BENCHMARK: 85%

**60%**

Opportunities for citizens of different backgrounds and beliefs to interact, engage and know each other

NATIONAL BENCHMARK: 75%



**Outcome #5:  
Greater vibrancy in  
the arts scene**

**100%**

Contributes to the vibrancy of the arts scene in Singapore

NATIONAL BENCHMARK: 69%

EUDAIMONIA: A TRIPLE BILL!  
CREDIT: SIGMA CONTEMPORARY DANCE  
2022



**Outcome #3:  
Greater accessibility to  
arts and cultural  
offerings**

**100%**

Broadens the range of arts  
and cultural entertainment  
choices in Singapore

NATIONAL BENCHMARK: 70%

The preparation for the curation was tedious and involved artists attending multiple training sessions. As SMM was still in place at the earlier stage, the team had difficulties achieving full strength for their training sessions. However, they tapped on technology by using Zoom to livestream training sessions for artists, who were not able to attend physically due to SMM restrictions.

Separately, to keep the public engaged in the arts during SMM, the team ran their regular classes and opened their studio for jam sessions with proper SMM in place.

As a result of these efforts, all 100% of respondents agreed that Eudaimonia has further broadened the range of arts and cultural entertainment choices available in Singapore.

Many of the artists involved felt that the programme was a great experience for them, as they have built strong bonds from the time spent rehearsing.

**“It was a really great experience for me. From the rehearsals to moving into the black box to do the show, I could feel that the bond between dancers and how we have developed over the years. I think our bond was much stronger in this production.”**

Additionally, as the theme was translated to relatable dance performances, many audiences were evoked with different emotions and thoughts, which prompted them to reflect on topics around Eudaimonia.

**“From speaking with the audience to the feedback we’ve gathered, we definitely saw more reflective responses. The topic itself made them ponder and reflect on their lives. We have audiences telling us that they are still thinking about it the next day and the day after. We did not expect that impact the performances would have on the audiences.”**

The programme’s impact on the audience was clear, as 100% of respondents agreed that it had inspired and helped them to be more creative in their studies and/or work; and to express their thoughts, feelings and ideas, and consequently improving their quality of life. 60% of respondents also agreed that the programme gave them a sense of belonging to Singapore.

40% of respondents who attended *Eudaimonia: A Triple Bill!* were willing to donate cash and / or make in-kind contributions to the arts and culture.



**Outcome #4:  
Greater appreciation  
for arts and  
application**

**100%**

Something that Singaporeans can be proud of

NATIONAL BENCHMARK: 82%



**Outcome #6:  
Improvement in personal well-being  
through arts**

**100%**

Improve quality of life

NATIONAL BENCHMARK: 77%

**100%**

Helps me to express my thoughts, feelings and ideas

NATIONAL BENCHMARK: 82%

**100%**

Inspires and helps me to be more creative in my studies and/or work

NATIONAL BENCHMARK: 77%

**60%**

Gives me a greater sense of belonging to Singapore

NATIONAL BENCHMARK: 81%



**Outcome #7:  
Increased volunteerism  
towards the arts**

**40%**

Willing to donate cash and/or make in-kind contributions to the arts and culture

NATIONAL BENCHMARK: 47%

**NURTURING  
A CULTURE OF  
GIVING TO  
THE ARTS**

## CAPACITY BUILDING

Activities that aim to develop the competencies and skills within art practitioners in Singapore

GOING IN-DEPTH

# [CP]<sup>3</sup>: CERTIFICATE PROGRAMME FOR CRITICAL PRACTICE IN CONTEMPORARY PERFORMANCE

SUPPORTED BY DYMON ASIA EMERGING ARTIST AWARD

INTERVIEW WITH DANCE NUCLEUS

#1

SUMMARY OF PROGRAMME

Dance Nucleus ran the Certificate Programme for Critical Practice in Contemporary Performance [CP]<sup>3</sup>, a distance-learning program for the development of critical praxes in contemporary choreography and performance making.

It was a six-month program designed to help artists articulate and develop their own artistic practices.

In [CP]<sup>3</sup>, artistic praxis was seen as a holistic process of defining one's research questions, outlining

responses to one's socio-political context, proposing encounters with the public(s), and forwarding choreography as a vital discipline in the production of cultural knowledge.

As a study program, [CP]<sup>3</sup> catered to emerging dance and performance makers with several

years of experience in choreographic creation and production, and those who wish to deepen their experimental approaches to art making. It sought to support artists in cultivating and developing critical practice.

By engaging established and

emerging artists from different cities across Asia and Australia, the team at Dance Nucleus cultivated a "translocal" platform that enabled cultural interactions and exchanges amongst artists – a guiding philosophy for Dance Nucleus and the organisation's projects.

"We focus a lot on the word 'translocal' as opposed to 'international', focusing on the fact that Singapore is very small, and how we are politically, historically, culturally, even economically, always connected to other regions, other contexts around us, I think that is what defines us interestingly. As we set up a lot of these kinds of trans locational, transcultural encounters, through all this interaction, the art scene in Singapore becomes stronger, and richer for it."



The program culminated in a finale where, over two days, the participants of [CP]<sup>3</sup> presented their individual workbooks on Zoom to live attendees.

The attendees included [CP]<sup>3</sup> mentors, partnering organisations who provided support for some of the participants, alumni of the programme as well as the larger Dance Nucleus community.

After each presentation, attendees were invited to engage in a Q&A/ feedback session with the presenter. The participants' workbooks were also uploaded onto Dance Nucleus' subscription-based repository hosted on Patreon and CIRCUIT, a digital channel that showcases artefacts.

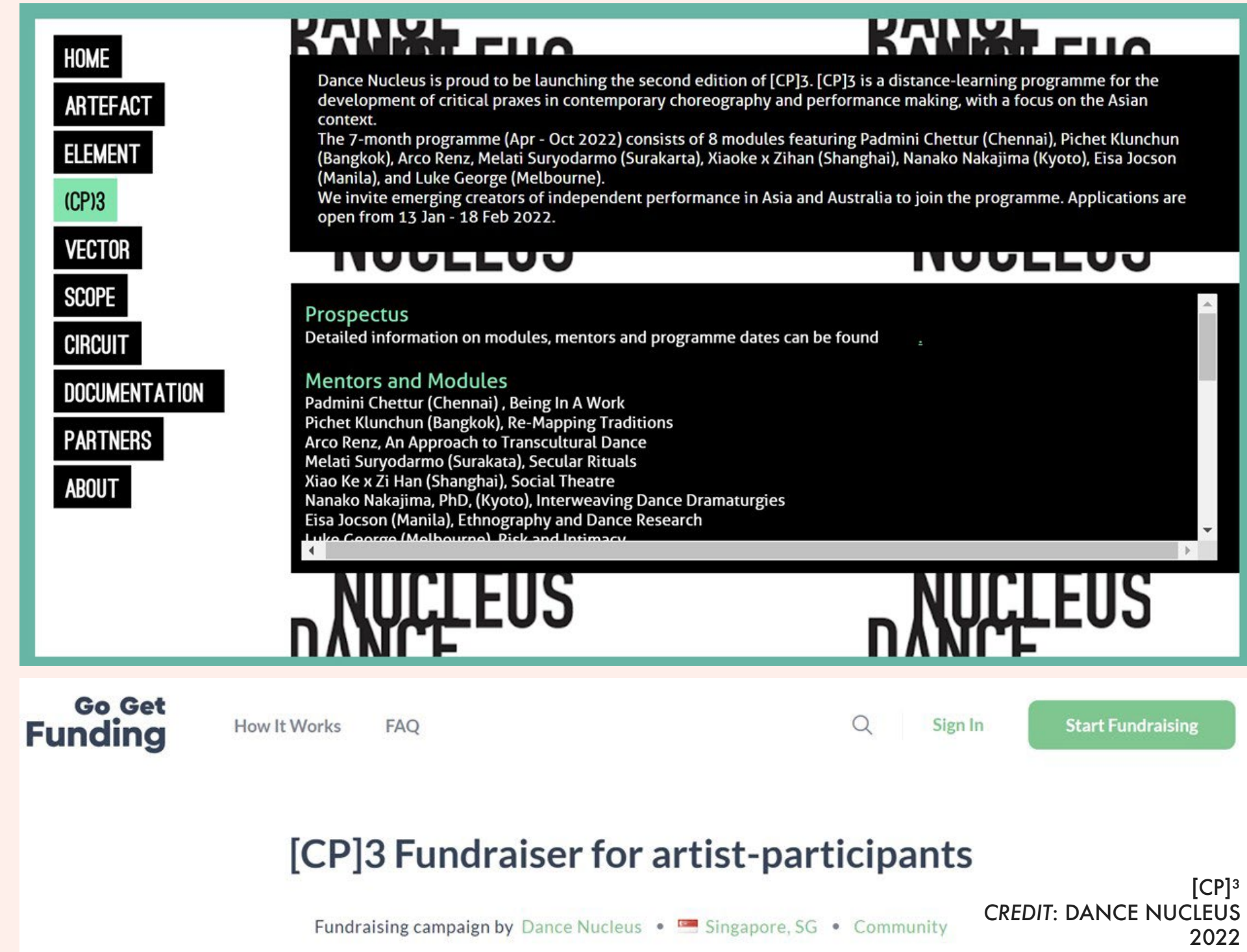
The stART fund contributed greatly towards covering Dance Nucleus's programme costs, the mentors' commitment to the programme, designing of modules, consultations with the adviser, and writing of testimonials and feedback. The fund enabled the facilitation between mentors and future artists, and supported artists who faced financial constraints. Through such provision, the [CP]<sup>3</sup> programme enabled a diverse cohort of participants in the programme's first run, where participants hailed from various cities such as Lampung and Sumatra. In total, subsidies were provided for 10 participants who faced financial challenges.

Partners and mentors have expressed commitment to continue supporting it in the coming year. The team has also engaged new partners, who have provisionally pledged their sponsorship for the [CP]<sup>3</sup> programme slated for next year; this was in parallel with Dance Nucleus' residency programme, which was intended to

build the community of artists who were working independently and engaging in research-based practices. Through these efforts, the team sought to foster a platform for artists to engage in discourses and to learn from one another; simultaneously furthering visibility for Dance Nucleus and its activities.

**“Part of the stART fund was used to supplement the participant’s fees. For instance, some participants were from Sri Lanka, and have had a really rough time. When you’re bankrupt, everything is in chaos. So, it was really meaningful for the participants to not only be able to join [CP]<sup>3</sup>, but also be encouraged by some financial support to supplement the fees.”**

**“Many of our residencies are also increasingly organised in partnership with other organisations. So that, when we pair different artists together, some of these artists are artists from [CP]<sup>3</sup>, they are alumni of [CP]<sup>3</sup>. So, beyond the program, we might invite a few people to continue working with us. Then, when we pair artists together, they are involved in a kind of direct change from city to city, and then take turns to host each other. The artists also then begin to circulate. Some of them are at creation and performance stages and some are at the level of networking and researching. So, [CP]<sup>3</sup> works in tandem with other efforts at circulation and running residencies.”**





## #2

KEY  
CHALLENGES &  
RESOLUTION

To kickstart [CP]<sup>3</sup>, the team had to get established artists who were aligned with the team's philosophy onboard. This required considerable effort from the team, and [CP]<sup>3</sup> eventually received the recognition and support from several well-established artists.

**“We needed partnerships. The mentors have to trust us enough to say okay, I will participate in this as a tutor and mentor. And then because of them, thanks to their names, because they are recognised, established artists, it lends a lot of symbolic capital to the program. As a result, many people are very optimistic and positive about wanting to sign up.”**

Following the success of the program in 2021, Dance Nucleus ran a second edition of the [CP]<sup>3</sup> from April to October 2022.

The team shared that the second run ran into new challenges due to competing events – particularly physical art events, which had resumed – making it more difficult for participants to commit to the programme. Nonetheless, the team continued to explore creative means of virtual engagement, such as recording of sessions, which allowed flexibility in scheduling for participants.

Additionally, the team reduced the number of participants to better engage and communicate, and also put in place more stringent criteria and expectation of commitment from participants.

The team also shared challenges of managing finances as a charity to keep the program affordable for artists while sustaining overhead costs in the organisation. Moving forward, they would look to reduce the number of participants in [CP]<sup>3</sup> and engage more partners, such that every participant would be potentially sponsored by a partner from the region.

Additionally, the team at Dance Nucleus has been engaging with the private sector and exploring means of fundraising to support the programmes.

Despite the learning curve, the team has handled the challenges well and successfully conducted a robust programme that gained recognition in the arts scene. As Dance Nucleus continues the running of [CP]<sup>3</sup> with the support of mentors, partners, and alumni from the programme, the building of the ‘translocal’ community remains a continued effort and commitment by the team.

**“I’ll be interviewing and briefing each of the participants personally so that’s also why the numbers cannot be as high. In reducing the numbers, we can work towards greater communication, greater commitment, and even a higher level of calibre amongst the cohort. We’re looking for artists who have slightly more experience than currently, so that it’s easier to communicate with them.”**

**“We need this program to not be too expensive. We’re talking about independent artists, many of whom are from Southeast Asia. Asking for a fee of \$2,000, \$5,000 dollars are very big amounts for them to fork out. A regular program in a local arts institution in Singapore would cost more than that, so we’re leveraging it being an online program to make the cost as low as possible. But at the same time, we had to balance it with our organisational and income needs, we can’t run this program for free or at a net loss. So, we need it for income for them to balance these two.”**

**#3**  
KEY  
ACHIEVEMENTS



**Outcome #1:  
Increase participation in the arts**

There were 17 participants in [CP]<sup>3</sup>'s first run – the team had selected 21 persons through application/selection process. Four participants had withdrawn thereafter due to health, financial and commitment challenges. The remaining 17 artists participated in [CP]<sup>3</sup> with over a total of 104 hours, through eight modules conducted by mentors.

At [CP]<sup>3</sup>'s finale, there was a total of 77 attendees, including the 17 programme participants. The programme was shared through 27 posts made via Facebook, Instagram, Emails, and WhatsApp communication groups in the artist networks.

The programme hosted an international faculty as cohort. While the focus built on artist capability and development, the programme enabled the development of participants to speak to an international audience.

Concurrent to the programme, some of the participants have presented their [CP]<sup>3</sup> project at various platforms and showcases. These include cities such as Lampung, Jakarta, and Delhi. Additionally, the eight modules in [CP]<sup>3</sup> were conducted by mentors residing in Melbourne,

Shanghai, Surakarta, Delhi, Berlin, Bangkok, Manila, and Brussels – with contributions from established artists who brought with them diverse perspectives and experiences. The diversity of both the cohort and mentors was conducive for deeper understanding. The involvement of various partners for sponsorship and projects further facilitated diversity in interactions.

The diversity of artists provided perspectives of inclusion to the [CP]<sup>3</sup> programme – for instance, a former participant worked with ex-convicts in Vietnam, and another had collaborated with a blind dancer in Thailand, incorporating issues related to sightedness in dance. These experiences led to various workshop activities to engage other members of the community. The team highlighted and supported artists with a consciousness towards community arts and sought to contribute to these efforts in the wider community.

82% of respondents agreed that [CP]<sup>3</sup> was a platform that allowed better understanding of persons of different backgrounds, and 73% agreed that there were opportunities to interact, engage and know each other better.



**Outcome #2:  
Increase interaction opportunities with people of different backgrounds**

**82%**

Better understanding of people of different backgrounds and cultures

NATIONAL BENCHMARK: 85%

**73%**

Opportunities for citizens of different backgrounds and beliefs to interact, engage and know each other

NATIONAL BENCHMARK: 75%

Through [CP]<sup>3</sup>, Dance Nucleus built the knowledge capacity of artists in the region and took pride in the team’s contribution to the arts scene in Singapore, building a stronger network for artists in the region.

Out of 17 participants in the first cohort of [CP]<sup>3</sup>, two were from Singapore. Through the opportunities for continuous dialogue and exchanges within the community, the collaboration and artistic exchange expanded the global network of artists to share knowledge and resources. In turn, this contributed to the vibrancy of Singapore’s art scene and makes a mark of Singapore as a place for the arts in the region.

As a digital programme, [CP]<sup>3</sup> utilised media to provide flexibility in the course’s structure and facilitated freedom in participants’ expressions. Participants could capture their works in various formats and upload them on Dance Nucleus’ platforms for sharing and discussions. The team tapped on Zoom, as well as online tools, such as Google Sheets, Google Doc and Whatsapp, which most people are familiar with.

64% of respondents agreed that [CP]<sup>3</sup> contributed to the vibrancy of the arts scene in Singapore; 73% shared that it was something that Singaporeans could be proud of, and 82% of respondents agreed that the programme has broadened the arts and cultural entertainment choices in Singapore.



**Outcome #3:  
Greater accessibility to  
arts and cultural  
offerings**

64%

Broadens the range of arts and cultural entertainment choices in Singapore

NATIONAL BENCHMARK: 70%



**Outcome #4:  
Greater appreciation  
for arts and  
application**

73%

Something that Singaporeans can be proud of

NATIONAL BENCHMARK: 82%



**Outcome #5:  
Greater vibrancy in  
the arts scene**

82%

Contributes to the vibrancy of the arts scene in Singapore

NATIONAL BENCHMARK: 69%

**“Even though the program is related to dance and choreography, the program’s angle relates to how they articulate with clarity and rigor on what they are working on. So, some artists will be using existing videos for reference, or they will be recording themselves in the studio. But then, some will also be working with scores and writing, taking pictures. With the digital program, there are many different mediums in which the participants can work with. So, we asked everybody to submit not a piece of dance but a workbook. These workbooks can be in digital formats, which we then record and present it on our online channel.”**

**SECTION 6: FUNDING PROGRAMMES WITH COMMUNITY IMPACT**

The [CP]<sup>3</sup> was designed to support artists in expression of their creativity in contemporary choreography and performance making, through the curriculum, coursework, as well as community of artists built through the platform.

73% of respondents agreed that [CP]<sup>3</sup> had improved their quality of life. 91% of respondents felt that the play inspired and helped them to be more creative in their studies and/or work, and 82% respondents shared that the programme supported them in the expression of their thoughts, feelings and ideas. In all, 63% of respondents felt that [CP]<sup>3</sup> has nurtured a sense of belonging to Singapore.



**Outcome #6:  
Improvement in personal well-being  
through arts**

**73%**

Improve quality of life

NATIONAL BENCHMARK: 77%

**91%**

Inspires and helps me to be more creative in my studies and/or work

NATIONAL BENCHMARK: 77%



**Outcome #7:  
Increased volunteerism  
towards the arts**

**55%**

Willing to donate cash and/or make in-kind contributions to the arts and culture

NATIONAL BENCHMARK: 47%

**82%**

Helps me to express my thoughts, feelings and ideas

NATIONAL BENCHMARK: 82%

**64%**

Gives me a greater sense of belonging to Singapore

NATIONAL BENCHMARK: 81%

The team created a fundraiser through the Go Get Funding page and conducted numerous efforts for fundraising to better support the programmes.

55% of respondents were willing to donate cash and / or make in-kind contributions to the arts and culture.

**NURTURING  
A CULTURE OF  
GIVING TO  
THE ARTS**

## PROMOTION OF ART FORM

Activities that emphasise the promotion of the art-form itself

GOING IN-DEPTH

# MAKE HANTUS GREAT AGAIN

SUPPORTED BY PIERRE LORINET ARTS AWARD

INTERVIEW WITH KHAIRINA KHALID, COMPANY MANAGER AND SHAZA ISHAK, MANAGING DIRECTOR OF TEATER EKAMATRA

# #1

SUMMARY OF PROGRAMME

*Make Hantus Great Again* was the first theatre production by Teater Ekamatra since the pandemic. It was a satirical, supernatural, and political comedy about a political election in the supernatural world. The production took place in Wild Rice @ Funan in October 2022.

**"It's a rip-roaring, laugh-a-minute affair, set amidst the world of the Singaporean undead that serves up plenty of food for thought."**

NAEEM KAPADIA, ARTS EQUATOR

# #2

KEY CHALLENGES & RESOLUTION

The team was keen to immerse their audience in the supernatural world of the production and thus decided to incorporate special effects makeup for the first time.

While it was exciting for the team, they encountered several challenges in the process. For example, the longer than expected duration for makeup impacted their production day schedules. Furthermore, it was taxing on the actors as the materials used for the makeup were tightly bound to them for the entire day.

However, these efforts and challenges paid off, as audiences were



MAKE HANTUS GREAT AGAIN  
CREDIT: TEATER EKAMATRA  
2022

truly immersed in the experience. They enjoyed the 'stunts' that the characters were able to pull, made possible with their special effects hair and makeup.

Through this experience, the team reflected and understood what could be achieved within a particular timeframe to better prepare for future productions.

**"I think we managed to shock the audience in a sense because there were three characters who played Pontianaks, and Pontianaks are traditionally known to have long wavy hair. But at the end of the show, they pull each other's hair out and they were bald. I think that was quite hilarious for the audience to see. It provided levity in a moment where there was nothing to laugh about."**

## #3

KEY  
ACHIEVEMENTS

### Outcome #1: Increase participation in the arts

*Make Hantus Great Again* was extended from three to five shows due to overwhelming public demand. Most of the shows were sold out with 1,722 attendees in total.

The high demand could be attributed to two factors. The first was the diversity of the cast, which comprised of actors from Malay, Chinese and English theatre. There were also social media influencers, podcasters and drag queens in the cast. This drew in diverse audiences, including some who have never heard of Teater Ekamatra and those who have never been to plays, widening their reach for this production.

The second factor could be the aggressive social media marketing to promote the production. Leading up to the show, the team put out up to 17 posts of teasers and promotions every few days on various social media platforms such as Instagram, TikTok, and their own newsletters.

The stART Fund enabled them to engage in professional, quality marketing. They were able to hire a photographer, a video editor and a graphics designer, to tease out content from the production in creative and effective ways.



MAKE HANTUS GREAT AGAIN  
CREDIT: TEATER EKAMATRA  
2022

Beyond the team's promotional efforts, there were 50 media mentions on various platforms. These helped to multiply Teater Ekamatra's marketing efforts and beget new, diverse audiences for future productions.

A total of 17 artists had put in approximately 180 hours to make the show possible.

**“Every night, we saw a completely diverse group of audience members. We saw our regular audience members but also friends and fans of our cast members who had never watched and Ekamatra show before which is great because we could see how our audience base was growing.”**

The diversity of both the cast and the audience allowed the artists and attendees to engage with others from backgrounds different from themselves – be it their gender, race, or professional background.

The commitment to diversity was also intrinsic in the production messaging, which aimed to invoke thought and dialogue on matters of identity and otherness, through a unique lens of the supernatural world, which allowed for subtlety and complexity for universal audiences.

85% of respondents agreed that *Make Hantus Great Again* improved their understanding of and engagement with people of different backgrounds.

Increased accessibility to their shows was a goal that Teater Ekamatra has been continually trying to improve on.

While their shows are often in Malay, the team decided to stage this production in English with some Malay peppered throughout the show, accompanied with surtitles for audiences who needed translation.

Beyond language, the team was also mindful that there were potentially hearing-impaired audiences, or those who required additional visual aid to follow the show. Hence, while the team would previously reserve surtitles for shows held in Malay, they ensured that *Make Hantus Great Again* had surtitles to cater to these audiences. On top of that, they also had creative captions, where each character’s lines were colour-coded to support audiences in better follow the show.

The stART Fund empowered Teater Ekamatra to realise their goals of making their shows more inclusive, as they were able to hire a subtitlist from the additional funds they had.

**“We want to be a more accessible company and we know we can do so much more to be better but sometimes, it's simply a matter of not being able to afford it. With the support of the stART Fund, we were able to afford to get a surtitlist on board to provide surtitles for our audience members who were deaf and/or hard of hearing.”**

Their efforts to ensure inclusivity were recognised by 94% of the respondents, who agreed that the programme broadens the range of arts choices available to them.



**Outcome #2:  
Increase interaction opportunities with people of different backgrounds**

85%

Better understanding of people of different backgrounds and cultures

NATIONAL BENCHMARK: 85%

85%

Opportunities for citizens of different backgrounds and beliefs to interact, engage and know each other

NATIONAL BENCHMARK: 75%



**Outcome #3:  
Greater accessibility to arts and cultural offerings**

94%

Broadens the range of arts and cultural entertainment choices in Singapore

NATIONAL BENCHMARK: 70%



*Make Hantus Great Again* was Teater Ekamatra's own production. Thus, the team felt that they were able to have more artistic license than with commissioned works. This, with the support of the stART Fund, truly enabled the team to take creative risks to create the immersive performance.

The team maximised this opportunity at every step of the way to create a production that pushed the envelope of their work.

This was especially evident in the artists and creatives engaged in the production process, which included their choice of playwright, and cast members from varied backgrounds beyond Malay theatre, to their lighting designer.

Providing opportunities to emerging artists

was critical for Teater Ekamatra, as they saw the opportunities to develop the skills and cross-learning for the future generation of artists in Singapore. The diversity also brought individual idiosyncratic skills and flair to *Make Hantus Great Again*.

The team also explored other elements to create a unique, immersive experience for their audience. They adopted digital interactive elements in the show, where audiences could vote during the elections in the play. This was very well received by the audience, who shared that it was a novel and fun experience.

96% of respondents concurred that *Make Hantus Great Again* contributes to the vibrancy of Singapore's arts scene.

**"Since the pandemic, we've primarily focused on commissions as we have not been able to fund our own projects. Simply put, without the stART Fund, we would not have been able to produce this work. This work allowed us to produce a play that exercised a different version of our artmaking and we are very thankful for it as we were able to express ourselves in a way we have not for some years now."**



**Outcome #5:**  
Greater vibrancy in the arts scene

**96%**

Contributes to the vibrancy of the arts scene in Singapore

NATIONAL BENCHMARK: 69%



With financial support from the stART Fund, Teater Ekamatra was able to rediscover the value of entertainment in its purest form. While they were fully espoused that arts should have some social impact, the team expressed that this production has allowed them to see that it was okay for their plays to be simply entertaining. This was an essence that they have lost sight of with their recent works.

**“In the last few years, we've been producing works that have been heavy and hard-hitting. We have not worked on a show that was simply entertaining, providing levity to our community during a time where they simply needed to come together and laugh together. We're glad that the**

**stART Fund allowed us the opportunity to do this.”**

68% of respondents indicated that the production improved their quality of life; 70% were inspired to be more creative and 76% indicated that it helped them express themselves.

83% agreed that the production is something Singaporeans can be proud of and 72% agreed that it gave them a greater sense of belonging to Singapore.

76% of respondents who watched *Make Hantus Great Again* were willing to donate cash and / or make in-kind contributions to the arts and culture.



**Outcome #4:  
Greater appreciation  
for arts and  
application**

**83%**

Something that Singaporeans can be proud of

NATIONAL BENCHMARK: 82%



**Outcome #6:  
Improvement in personal well-being  
through arts**

**68%**

Improve quality of life

NATIONAL BENCHMARK: 77%



**Outcome #7:  
Increased volunteerism  
towards the arts**

**76%**

Willing to donate cash and/or make in-kind contributions to the arts and culture

NATIONAL BENCHMARK: 47%

**76%**

Helps me to express my thoughts, feelings and ideas

NATIONAL BENCHMARK: 82%

**72%**

Gives me a greater sense of belonging to Singapore

NATIONAL BENCHMARK: 81%

**TABLE 1: LIST OF ARTS ORGANISATIONS AWARDED UNDER ORGANISATION FUNDING**

Arts organisations that were awarded under Organisation Funding			
S/N	Arts Organisation	Charity / IPC	Status
1	Art Photography Centre Ltd (DECK)	IPC	Achieved IPC
2	Paper Monkey Theatre Ltd	IPC	Achieved IPC
3	Resound Collective Limited	IPC	Achieved IPC
4	Siong Leng Musical Association	IPC	Achieved IPC
5	Traditional Arts Centre (Singapore) Ltd	IPC	Achieved IPC
6	3Pumpkins Limited	Charity	In progress
7	Bahri & Co	Charity	In progress
8	Reverberance Ltd	Charity	In progress
9	The Chinese Calligraphy Society of Singapore	IPC	Applied
10	Composers Society of Singapore	Charity	Applying by 1H 2023
11	Decadance Co Limited	Charity	Applying by 1H 2023
12	Teater Ekamatra Ltd	IPC	Applying by 1H 2023
13	VOX CAMERATA	Charity	Applying by 1H 2023
Arts organisations that were awarded under Organisation Funding, and are not included within this 2022 report			
S/N	Arts Organisation	Charity / IPC	Status
1	ArtsWok	IPC	Arts Wok achieved IPC status in 2020 and their success story has been reported in the NAC stART Fund Executive Summary 2020.
2	SAtheCollective Ltd	IPC	SAtheCollective achieved IPC status in 2021 and their success story has been reported in the NAC stART Fund Report 2021.

**TABLE 2: LIST OF ARTS ORGANISATIONS AWARDED UNDER PROGRAMME FUNDING**

Arts organisations that were completed under Programme Funding			
S/N	Arts Organisation	Programme	Status
1	3Pumpkins Limited	Let's Go PLayer OutSide! (LGPO!)	Completed in 2020 and featured in the 2020 Report
2	3Pumpkins Limited	Tak Takut (Don't be Afraid of) Kids Club	Completed in 2020 and featured in the 2020 Report
3	Apsaras Arts Ltd	Dance India Asia Pacific	Completed in 2020 and featured in the 2020 Report
4	Era Dance Theatre Limited	Muara Festival	Completed in 2020 and featured in the 2020 Report
5	Maya Dance Theatre Ltd	Diverse Abilities Dance Collective	Completed in 2020 and featured in the 2020 Report
6	3Pumpkins Limited	Seeing the Obvious	Completed in 2020 and featured in the 2021 Report
7	Art Photography Centre Ltd (DECK)	Undescribed	Completed in 2021 and featured in the 2021 Report
8	Teater Ekamatra Ltd	Mat Champion 2.0	Completed in 2021 and featured in the 2021 Report
9	The Opera People Ltd	Indomeneo	Completed in 2021 and featured in the 2021 Report
10	The Royal Dance Off	TRDOCO ACT 6: 7 Modern Sins	Completed in 2021
11	Agam Ltd	VILANGUPPANNAI	Completed in 2022
12	Dance Nucleus	[CP]3: Certificate Programme for Critical Practice in Contemporary Performance	Completed in 2022
13	Decadance Co Limited	THREE	Completed in 2022
14	INSTINC SPACE	INSTINC D:ART Fest 2022	Completed in 2022
15	Maya Dance Theatre Ltd	ELEVATE	Completed in 2022
16	Paper Monkey Theatre Ltd	Tree Neighbors	Completed in 2022
17	Reverberance Ltd	Legend: The Beginning	Completed in 2022
18	Sculpture Society (Singapore)	Re-THINGing the Present	Completed in 2022

**TABLE 2: LIST OF ARTS ORGANISATIONS AWARDED UNDER PROGRAMME FUNDING (CONT.)**

Arts organisations that were completed under Programme Funding			
S/N	Arts Organisation	Programme	Status
19	Shicheng Calligraphy and Seal-Carving Society (Singapore)	Shicheng Calligraphy & Seal-carving Society 2021 year end exhibition show	Completed in 2022
20	Sigma Contemporary Dance	Eudaimonia: A Triple Bill!	Completed in 2022
21	Society of Chinese Artists (SOCA)	The Journey	Completed in 2022
22	Superhero Me Ltd	GROW	Completed in 2022
23	Superhero Me Ltd	One-on-One: Mentorship to Market	Completed in 2022
24	Teater Ekamatra Ltd	Make hantus great again (make ghosts great again)	Completed in 2022
25	The Opera People Ltd	In Our Manner of Speaking: Sounds of You	Completed in 2022
26	The Opera People Ltd	THE RAPE OF LUCRETIA	Completed in 2022
27	3Pumpkins Limited	TTKC Community Action Getai	In Progress
28	Chinese Opera Society (Singapore)	Tiger Tally	In Progress
29	Dance Nucleus	VECTOR	In Progress
30	Decadance Co Limited	DECASILVER ON DIGITAL SEASON TWO	In Progress
31	P7:ISMA LTD	ORANG (WORKING TITLE)	In Progress
32	POLARITY PTE LTD	I_ENTITY: ROOTS	In Progress
33	Sculpture Society (Singapore)	2022 SCULPTURE SOCIETY (SINGAPORE) ANNUAL SHOW - REKINDLE	In Progress
34	Sigma Contemporary Dance	KALEIDOSCOPE 2022	In Progress
35	Teater Ekamatra Ltd	Call for action 2022 edition	In Progress
36	The Opera People Ltd	YOUNG BARDS: BACH CANTATAS	In Progress

**TABLE 3: OUTCOMES FOR ORGANISATION FUNDING**

S/N	Outcome	Indicator
1	Increase in the successful application for Charity / IPC	<ul style="list-style-type: none"> <li>• Number of successful applications to Charity / IPC status</li> <li>• [For arts organisations yet to apply] Estimated timeline of application</li> <li>• Confidence in achieving Charity / IPC status</li> </ul>
2	Increased ability to retain existing donors / attract new ones	<ul style="list-style-type: none"> <li>• Total number of donors since disbursement of the stART Fund</li> <li>• Total number of donors in the year prior to the stART Fund disbursement</li> <li>• Confidence at communicating impact created to the donors</li> </ul>
3	Increase efficiency of fund-raising efforts	<ul style="list-style-type: none"> <li>• Total funds raised through fund-raising efforts</li> <li>• Total funds invested in fund-raising efforts</li> </ul>
4	Continued viability of arts organisations	<ul style="list-style-type: none"> <li>• Total number of employees / freelancers / contract staff hired since disbursement of the stART Fund</li> <li>• Total number of employees / freelancers / contract staff hired in the year prior to the stART Fund</li> </ul>
5	Financial sustainability of arts organisations	<ul style="list-style-type: none"> <li>• Total number of revenue-generating arts and cultural events organised since the disbursement of the stART Fund</li> <li>• Total number of revenue-generating arts and cultural events organised in the year prior to the disbursement of the stART Fund</li> </ul>

**TABLE 4: OUTCOMES FOR PROGRAMME FUNDING**

S/N	Outcome	Indicator
1	Increase participation in the arts	<ul style="list-style-type: none"> <li>• Total number of attendees / participants to programme</li> <li>• Total capacity of programme</li> </ul>
2	Increase interaction opportunities with people of different backgrounds	<ul style="list-style-type: none"> <li>• [Post-event survey] This programme gives me a better understanding of people of different backgrounds and cultures.</li> <li>• [Post-event survey] This programme provides opportunities for citizens of different backgrounds and beliefs to interact, engage and know each other.</li> </ul>
3	Greater accessibility to arts and cultural offerings	<ul style="list-style-type: none"> <li>• [Post-event survey] This programme broadens the range of arts and cultural entertainment offered in Singapore.</li> </ul>
4	Greater appreciation for arts and application	<ul style="list-style-type: none"> <li>• [Post-event survey] This programme is something that Singaporeans can be proud of.</li> </ul>
5	Greater vibrancy in the arts scene	<ul style="list-style-type: none"> <li>• [Post-event survey] This programme contributes to the vibrancy of the arts scene in Singapore.</li> </ul>
6	Improvement in personal well-being through arts	<ul style="list-style-type: none"> <li>• [Post-event survey] This programme has improved my quality of life</li> <li>• [Post-event survey] This programme inspires and helps me to be more creative in my studies and/or work</li> <li>• [Post-event survey] This programme helps me to express my thoughts and feelings.</li> <li>• [Post-event survey] This programme gives me a greater sense of belonging to Singapore.</li> </ul>
7	Increased volunteerism towards the arts	<ul style="list-style-type: none"> <li>• Total number of volunteers (and hours)</li> <li>• [Post-event survey] After attending this programme, I am willing to donate cash and/or in-kind to the arts and culture sector in Singapore.</li> </ul>

**NURTURING  
A CULTURE OF  
GIVING TO  
THE ARTS**



NATIONAL ARTS COUNCIL  
SINGAPORE

TREE NEIGHBOURS  
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