

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



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# CONTENTS

▶ <b>SECTION 1: MESSAGE FROM THE CHAIRMAN</b>	<b>3</b>
▶ <b>SECTION 2: 2021 HIGHLIGHTS</b>	<b>4</b>
▶ <b>SECTION 3: EMPOWERING ARTS ORGANISATIONS THROUGH THE stART FUND</b>	<b>5</b>
▶ <b>SECTION 4: GIVING BACK</b>	<b>8</b>
▶ <b>SECTION 5: MEASURING IMPACT OF THE stART FUND</b>	<b>14</b>
▶ <b>SECTION 6: SCALING UP ARTS ORGANISATIONS</b>	<b>18</b>
▶ <b>SECTION 7: FUNDING PROGRAMMES WITH COMMUNITY IMPACT</b>	<b>27</b>
▶ <b>ANNEX</b>	<b>44</b>

I am pleased to share the inaugural Sustain the Arts (stART) Fund Impact Report 2021, which summarises the key achievements of the arts organisations that have benefitted from your generous donations.

### THE IMPORTANCE OF THE ARTS AND ARTS PHILANTHROPY

Amidst the challenges we have faced from the pandemic, we need the arts more than ever to inspire, to reflect and to give hope. People are united by the arts because it touches their lives through a shared language, provides a source of comfort to bring people together, uplifts the spirits, and reminds people of the community they belong to and the larger humanity they all share. It nourishes the soul, stimulates the intellect and brings joy to their hearts.

I have witnessed the resilient spirit of our local artists over the past 2 years of the pandemic and there is something about the unbridled passion and creative resolve they espouse that remains truly admirable. For that, I am proud to spearhead the committee for the Sustain the Arts (stART) Fund which aims to boost the long-term sustainability of small arts organisations and to nurture a culture of giving to the arts.

### THE IMPACT THAT THE stART FUND HAS MADE ON ITS BENEFICIARIES

The stART Fund, administered by the National Arts Council, is supported by donations from the private sector and matched dollar for dollar by the Cultural Matching Fund.

Launched by Mr Edwin Tong, Minister for Culture, Community and Youth and Second Minister for Law on 13 January 2021, the stART Fund has so far raised close to S\$6M from 110 donors, of which S\$760,000 has been committed to benefit 22 arts organisations as of December 2021.

Donations to the stART Fund have supported 11 arts organisations to further develop their organisational capabilities and help ensure that good governance practices are in place. Additionally, another 17 quality programmes had been put together with the support of the stART Fund, which allowed for the creation of inspiring works to be presented in both physical and digital formats. These programmes have reached wide and diverse audiences both locally and internationally.

I would like to take this opportunity to thank our stART Fund Founding Donors **Tote Board, Dymon Asia** and **Yong Hon Kong Foundation** and our Major Donors, **Mr. Osbert Lyman** and **United Overseas Bank** for championing the cause and being true, exemplary stalwarts of the arts. We would not be able to achieve what we had set out to do without them stepping up in our first year.

On behalf of the National Arts Council, the stART Fund committee and all our beneficiaries, we are tremendously grateful for the generosity of all the donors for your investment in the arts scene and partnership to achieve greater impact to the community.

### LOOKING AHEAD

Through Organisation Funding, the stART Fund will be invested in strengthening the organisational capability of arts organisations by assisting in their journey to attain Charity or IPC status. Similarly, by supporting quality programmes through Programme Funding, the fund aims to contribute to the vibrancy of Singapore's arts ecosystem, and through the arts, strengthen our social connections and confidence in Singapore as we emerge from the pandemic.

The committee looks forward to continuing the partnership with the community and donors to build a resilient arts scene and society. Once again, thank you, keep safe and I wish you all a blessed year ahead.



**Mr Pierre Lorinet**  
Chairman  
stART Fund Committee



# 22

## ARTS ORGANISATIONS BENEFITTED FROM THE START FUND<sup>1</sup>

<sup>1</sup> There are a total of 22 unique arts organisations that received the stART Fund, as there are 3 arts organisations (Paper Monkey Theatre Ltd, 3Pumpkins Limited, Teater Ekamatra) that received both the Programme Funding and the Organisation Funding.



FUNDS-RAISED TO-DATE:

CLOSE TO

# \$6 million

FROM 110 DONORS

*Read more about funds raised in Section 4*

### PROGRAMME FUNDING

*Read more about funds raised in Section 7*



## 17

PROGRAMMES FUNDED OVER 14 ORGANISATIONS



## 4

PROGRAMMES COMPLETED



## 20,102

VIEWS TO DIGITAL PROGRAMMES OVER THE 4 PROGRAMMES



## 786

ATTENDEES OVER THE 4 PROGRAMMES

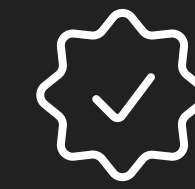
### ORGANISATION FUNDING

*Read more about funds raised in Section 6*



## 11

ORGANISATIONS FUNDED



## 2

SUCCESSFUL APPLICANTS FOR IPC STATUS



## 89%

(VERY) CONFIDENT TO APPLY FOR CHARITY / IPC

# EMPOWERING ARTS ORGANISATIONS THROUGH THE stART FUND

The Sustain the Arts (stART) Fund is an initiative by the National Arts Council (NAC), supported by the private sector to nurture a culture of giving and develop robust organisational capabilities of small arts organisations. As the arts sector is recovering from the impact of the unprecedented pandemic, these small arts organisations may need more help to build up their capabilities and to ensure that they are better equipped to sustain their practice in the longer term.

The stART Fund provides funding under two funding tracks, namely the Programme Funding and Organisation Funding:

## SHOWCASING DIVERSE PROGRAMMES VIA PROGRAMME FUNDING:

To fund programmes with community impact that enable more people to enjoy the arts, programmes with digitally enhanced arts experience and programmes that reflect Singapore's cultural identity

## GROWING OUR ARTS SECTOR VIA ORGANISATION FUNDING:

To scale up arts organisations to establish robust governance structures by scaling up to Charity or Institute of Public Character (IPC) status

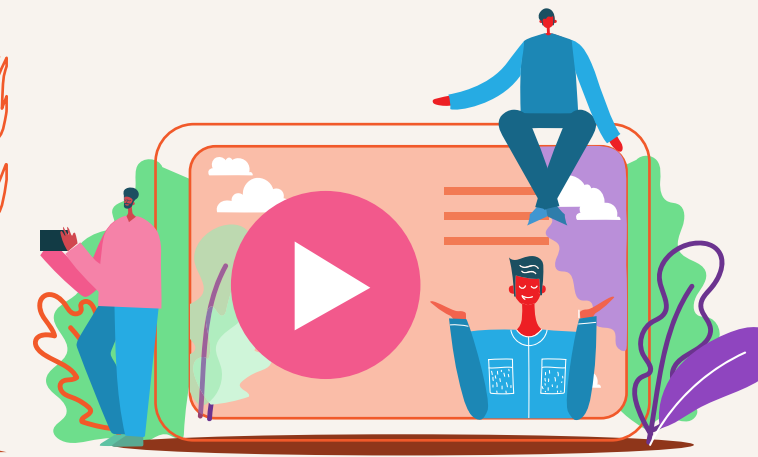
As of December 2021, 22 arts organisations<sup>1</sup> have benefited from the Fund, with each arts organisation receiving a quantum of between S\$20,000 and S\$50,000.

<sup>1</sup> There are a total of 22 unique arts organisations that received the stART Fund, as there are 3 arts organisations (Paper Monkey Theatre Ltd, 3Pumpkins Limited, Teater Ekamatra) that received both the Programme Funding and the Organisation Funding.

## 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



### ORGANISATION FUNDING

A total of 11 arts organisations received Organisation Funding. The list of these arts organisations and their application status for Charity / IPC status as of December 2021 can be found in [Table 1](#) within the Annex.

### PROGRAMME FUNDING

A further 14 arts organisations received Programme Funding to support a total of 17 programmes. The list of these arts organisations and the status of the funded programmes as of December 2021 can be found in [Table 2](#) within the Annex. The achievements of arts organisations that conducted programmes between November 2020 and December 2021 are covered in this report. The achievements of programmes that were completed prior to November 2020 are covered in the stART Fund Executive Summary published in 2020<sup>2</sup>.

<sup>2</sup> The NAC stART Fund Executive Summary 2020 summarises the achievements of stART Fund beneficiaries from the inception of the fund, up to Nov 2020. It can be accessed at [https://www.nac.gov.sg/docs/default-source/support-files/giving-to-the-arts/sustain-the-arts-\(start\)-fund/jcr\\_3d2577e1-b84d-4c20-9d1e-eb230f4cb118.pdf?sfvrsn=8b7946a6\\_4](https://www.nac.gov.sg/docs/default-source/support-files/giving-to-the-arts/sustain-the-arts-(start)-fund/jcr_3d2577e1-b84d-4c20-9d1e-eb230f4cb118.pdf?sfvrsn=8b7946a6_4)

## SUPPORTING ARTS ORGANISATIONS THROUGH WORKSHOPS AND SEMINARS

### CNPL'S THE 'stART' TO STRONGER GOVERNANCE

Apart from the funding received via the stART Fund, arts organisations in both the Organisation Funding and the Programme Funding tracks were also supported via a series of workshops curated by NAC. On 10 November 2020, NAC jointly organised a webinar with the Centre for Non-Profit Leadership (part of the National Volunteer & Philanthropy Centre), that aimed to provide guidance to arts organisations on the role of board directors towards better governance.

A total of 11 arts organisations that received Organisation Funding and 6 arts organisations that



received Programme Funding attended the webinar.

### LASALLE FUNDRAISING WORKSHOP - FUNDRAISING FOR IMPACT: WHAT'S THE PLAN

Arts organisations awarded the stART Fund participated in a training workshop conducted by Lasalle College of the Arts titled Fundraising for Impact: What's The Plan. The workshop had been conducted for the past 5 years and had trained over 200 arts practitioners from 109 organisations. The workshop comprised of a one-and-a-half day session course and a one-hour clinic session. It aimed to develop the competencies of arts organisations in fundraising.

16 (or 73% out of 22) of our stART Fund beneficiaries would have joined us in the fundraising workshop by February 2022.

### CAPABILITY DEVELOPMENT SESSION

For more information on the capability development session that was conducted by Kantar, please refer to [Section 5: Measuring the impact of the stART Fund](#).

### HEARING FROM THE ARTS ORGANISATIONS

**"I FOUND THE COURSE USEFUL AS A LAUNCHING PAD TO CONSOLIDATE PREVIOUS AND NEW THOUGHTS ON FUNDRAISING FOR A SMALL START-UP PERFORMING ARTS COMPANY."**

**DECADANCE CO**

**"THE COURSE HAS OPENED MY MIND TO A GREATER UNDERSTANDING OF THE FRAMEWORK OF FUNDRAISING AND THE DISCUSSIONS HAVE ENABLED ME TO IDENTIFY THE OPPORTUNITIES AND AREAS THAT MY ORGANISATION CAN IMPROVE ON."**

**RESOUND COLLECTIVE**

## DONATIONS TO THE START FUND

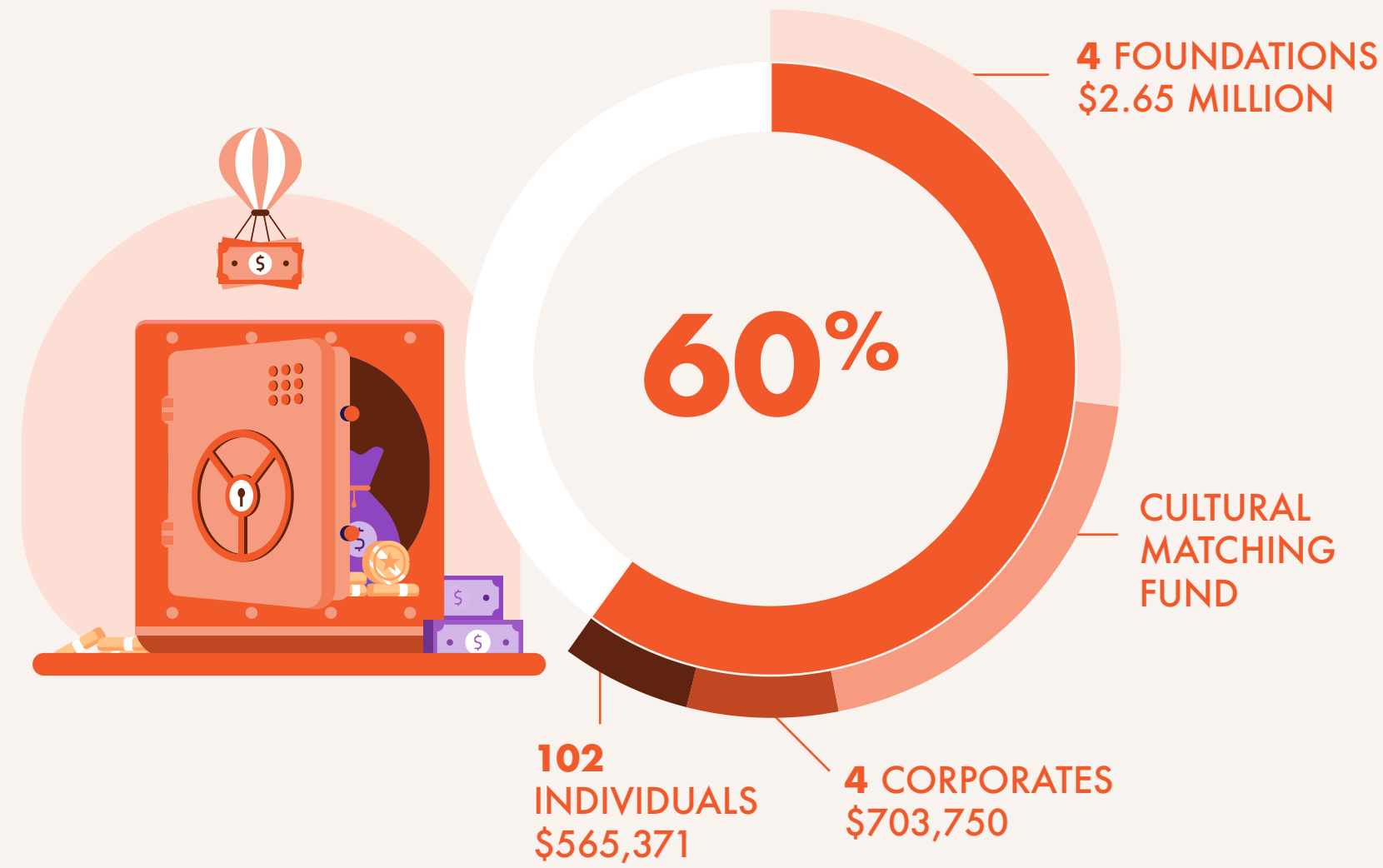
Pledges to the stART Fund have helped the stART Fund accumulate nearly S\$6 million to date from 110 donors. This is an increase of more than 45% from the previous year's figure of S\$4 million. This is inclusive of the Cultural Matching Fund's dollar-to-dollar funding of private cash donations to registered charities in the arts and heritage sector.

The stART Fund aims to build up to S\$10 million by March 2023 in order to support a greater number of

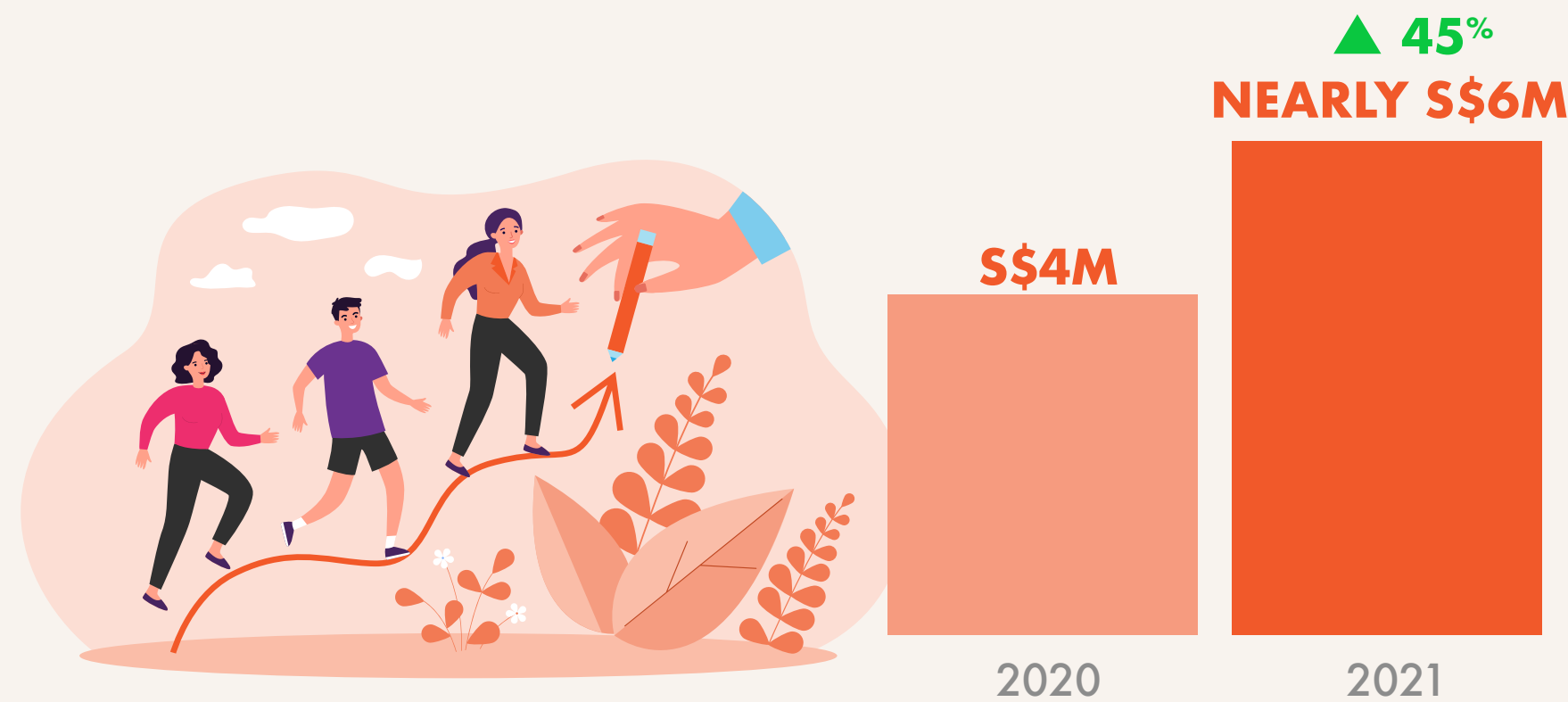
arts organisations in Singapore and encourage a diverse array of arts programming that serves wider community groups and audiences.

As of December 2021, the stART Fund had committed a total of S\$760,000 across the 22 arts organisations. Of that amount, a total of S\$499,800 (66% of funds committed) had been disbursed to the arts organisations as per the disbursement tranche detailed in their Letter of Offer.

### PROGRESS TOWARDS S\$10M GOAL



### FUNDS DISBURSED (AS A % OF FUNDS COMMITTED)





# DONOR APPRECIATION BOARD

NAC would like to express our heartfelt appreciation to the following donors for their contributions to the stART Fund. We would like to thank our 110 donors who were gracious in pledging close to S\$6 million to the stART Fund. The funds will go a long way in providing resources to small arts organisations and building an arts scene that we can all be proud of.

If you wish to join the efforts to continue the culture of giving to the arts, please refer to the stART Fund's Giving.sg portal at <https://www.giving.sg/web/startfund> or scan the QR code.



110 DONORS, INCLUSIVE OF:

2

**FOUNDING DONORS**

Founding donors **Mr Danny Yong** and **Tote Board** pledged S\$1 million and above

3

**MAJOR DONORS**

Major donors **Mr Pierre Lorinet**, **Mr Osbert Lyman**, and **United Overseas Bank** pledged between S\$200,000 – S\$999,999

**SCAN OR CLICK  
HERE TO GIVE TO  
THE stART FUND**

[HTTP://GO.GOV.SG/GIVING2START](http://go.gov.sg/giving2start)



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

## FOUNDING DONOR (S\$1 MILLION AND ABOVE)



### TOTE BOARD

Through the stART Fund, Tote Board hopes to boost the smaller arts organisations' ability to raise funds, scale up operations and to enhance their governance

**“TOGETHER WITH NAC, WE STRIVE TO BUILD DIVERSE CAPABILITIES IN THE ARTS SECTOR AND STRENGTHEN THE SMALL ARTS ORGANISATIONS SO THAT THEY CAN DELIVER BETTER CONTENT AND PROGRAMMES TO THE COMMUNITY NOW AND INTO THE FUTURE. THROUGH ART, WE NOT ONLY ENRICH OUR LIVES BUT ALSO SHAPE OUR SINGAPORE CULTURE BY ALLOWING MANY UNIQUE SINGAPORE STORIES TO BE TOLD.”**

**MR FONG YONG KIAN  
CHIEF EXECUTIVE OF TOTE BOARD  
FOUNDING DONOR OF THE stART FUND**



## FOUNDING DONOR (S\$1 MILLION AND ABOVE)

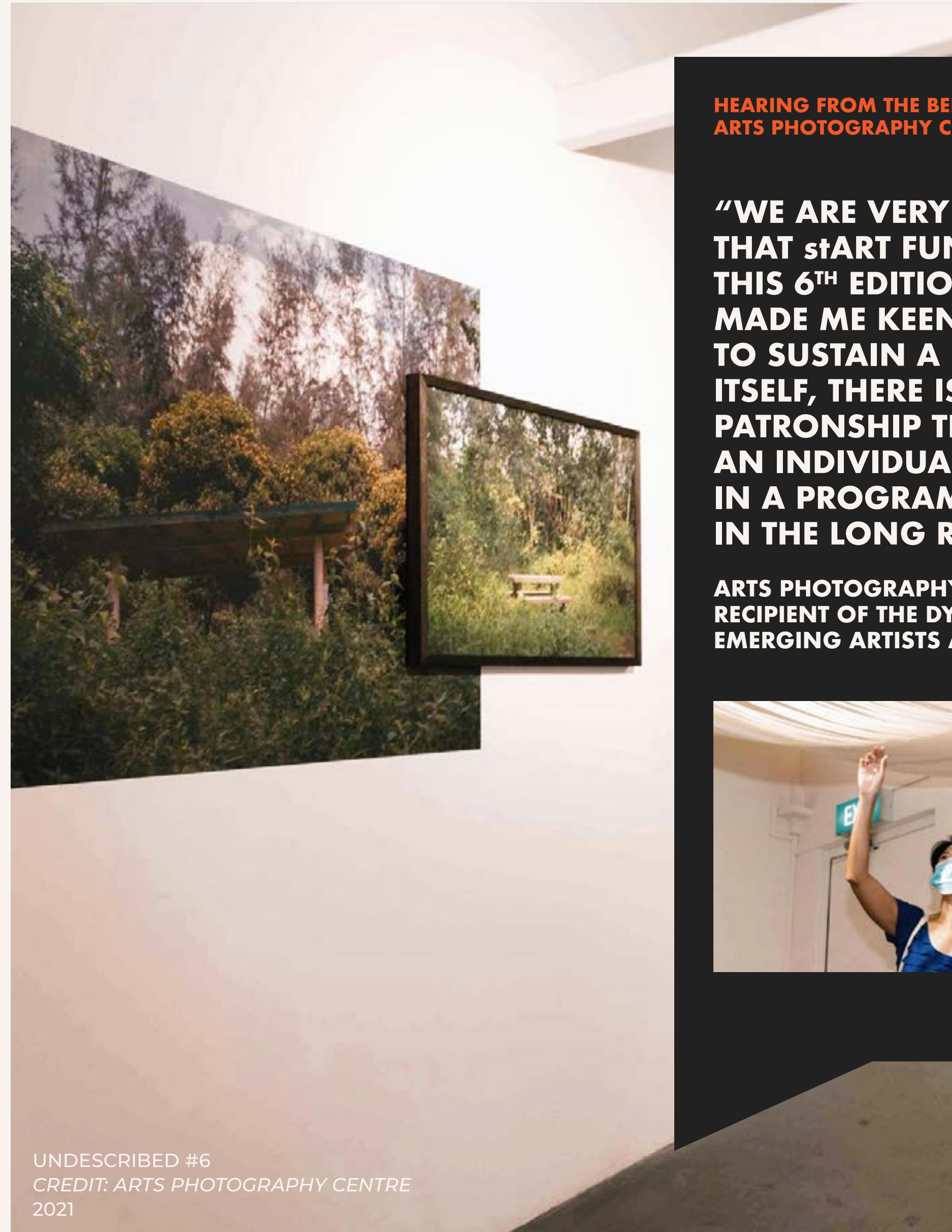


### MR DANNY YONG

Contributed to the stART Fund via Dymon Asia Emerging Artists Award and Yong Hon Kong Foundation Inclusive Arts Award

**“ART TRANSCENDS BOUNDARIES, ENABLING US TO SPEAK A COMMON LANGUAGE REGARDLESS OF OUR BACKGROUND IN SINGAPORE. THE ARTS PLAY A VITAL ROLE IN STIMULATING CREATIVITY, ADDING COLOUR TO OUR LIVES IN SUBTLE, YET POWERFUL WAYS. THIS INITIATIVE WILL ENABLE ARTS ORGANISATIONS AND PROFESSIONALS TO HONE THEIR CRAFT AND FLOURISH, ENSURING OUR ARTS ECOSYSTEM GETS THE CONTINUITY IT NEEDS IN YEARS TO COME.”**

**MR DANNY YONG  
FOUNDING DONOR OF THE stART FUND**



UNDESCRIBED #6  
CREDIT: ARTS PHOTOGRAPHY CENTRE  
2021

#### HEARING FROM THE BENEFICIARY – ARTS PHOTOGRAPHY CENTRE

**“WE ARE VERY FORTUNATE THAT stART FUND CAME IN FOR THIS 6<sup>TH</sup> EDITION, AND ALSO MADE ME KEENLY AWARE THAT TO SUSTAIN A PROGRAMME ITSELF, THERE IS A NEED FOR A PATRONSHIP THAT COULD FIND AN INDIVIDUAL WHO BELIEVES IN A PROGRAMME TO SUSTAIN IT IN THE LONG RUN.”**

**ARTS PHOTOGRAPHY CENTRE,  
RECIPIENT OF THE DYMON ASIA  
EMERGING ARTISTS AWARD**



**MAJOR DONOR (S\$200,000 – S\$999,999)**



**UNITED OVERSEAS BANK**

Contributed to the UOB Digital Art Grant. As the leading patron of the arts in Asia, UOB has led a wide range of visual arts programmes, partnership and outreach initiatives across the region.

**“IN ELEVATING THE FORWARD THINKING IN VISUAL ARTS, WE ARE LAUNCHING THE UOB DIGITAL ART GRANT IN PARTNERSHIP WITH THE NATIONAL ARTS COUNCIL SINGAPORE. THE GRANT WILL BE PART OF THE SUSTAIN THE ARTS FUND TO FOSTER TRANSFORMATION AND TO SUPPORT THE ART COMMUNITY IN REALISING CREATIVE PURSUITS USING DIGITAL TECHNOLOGIES. AS WE MOVE INTO THE FUTURE OF ART THAT BRINGS EXCITING POSSIBILITIES AHEAD, LET US CONTINUE TO APPRECIATE THE SPECIAL ROLE ARTISTS PLAY IN SOCIETY AS THEY HELP TO CHALLENGE, TO INSPIRE AND TO CONNECT US ALL.”**

**MR WEE EE CHEONG**  
DEPUTY CHAIRMAN AND CHIEF EXECUTIVE OFFICER, UOB,  
CHAIRMAN UOB GROUP ART COMMITTEE



**MR PIERRE LORINET**

Contributed to the stART Fund under the Pierre Lorinet Arts Award, providing support for arts organisations such as Teater Ekamatra, Paper Monkey, Sculpture Society Singapore and TRDOco.

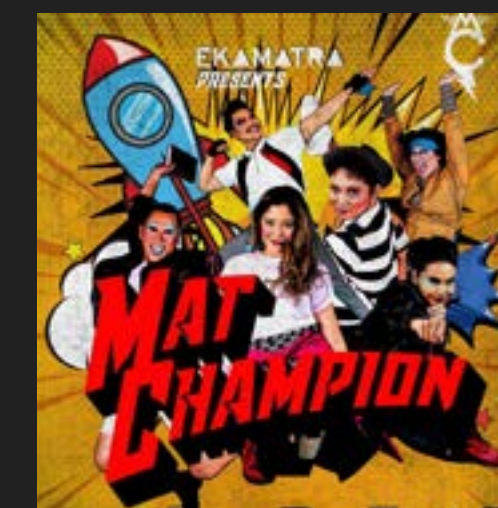
**“THE UNIQUE COMBINATION OF CHANNELING THE FUNDS THROUGH stART FUND BRINGS TWO THINGS: ONE IS THAT IT ALLOWS PEOPLE TO GET TAX ADVANTAGES THROUGH THEIR DONATION WHICH THEY WOULDN’T HAVE GOTTEN IF THEY GAVE DIRECTLY TO SOME OF THE SMALL ARTS ORGANISATIONS THAT DO NOT HAVE THE RIGHT STATUS, AND YOU ALSO GET THE LEVERAGE FROM THE CULTURAL MATCHING FUND, SO IT REALLY ALLOWS YOU TO SAY THAT THE \$1 YOU GIVE GOES MUCH FURTHER THAN IT WOULD IF YOU WENT DIRECTLY TO THESE ARTS GROUPS.”**

**MR PIERRE LORINET**  
stART FUND COMMITTEE CHAIRMAN  
MAJOR DONOR OF THE stART FUND

**HEARING FROM THE BENEFICIARY –  
MAT CHAMPION 2.0**

**“THE stART FUND ALLOWED MAT CHAMPION 2.0 TO HAPPEN, SO I FEEL LIKE IT PUSHED US TO COMPLETE IT. BECAUSE I THINK AT ONE POINT IT BECAME VERY UNCERTAIN WHETHER WE COULD COMPLETE IT... AND I DO FEEL LIKE THE stART FUND SAVED IT FROM BECOMING SOMETHING THAT WAS SHELVED.”**

**TEATER EKAMATRA,  
RECIPIENT OF THE PIERRE  
LORINET ARTS AWARD**



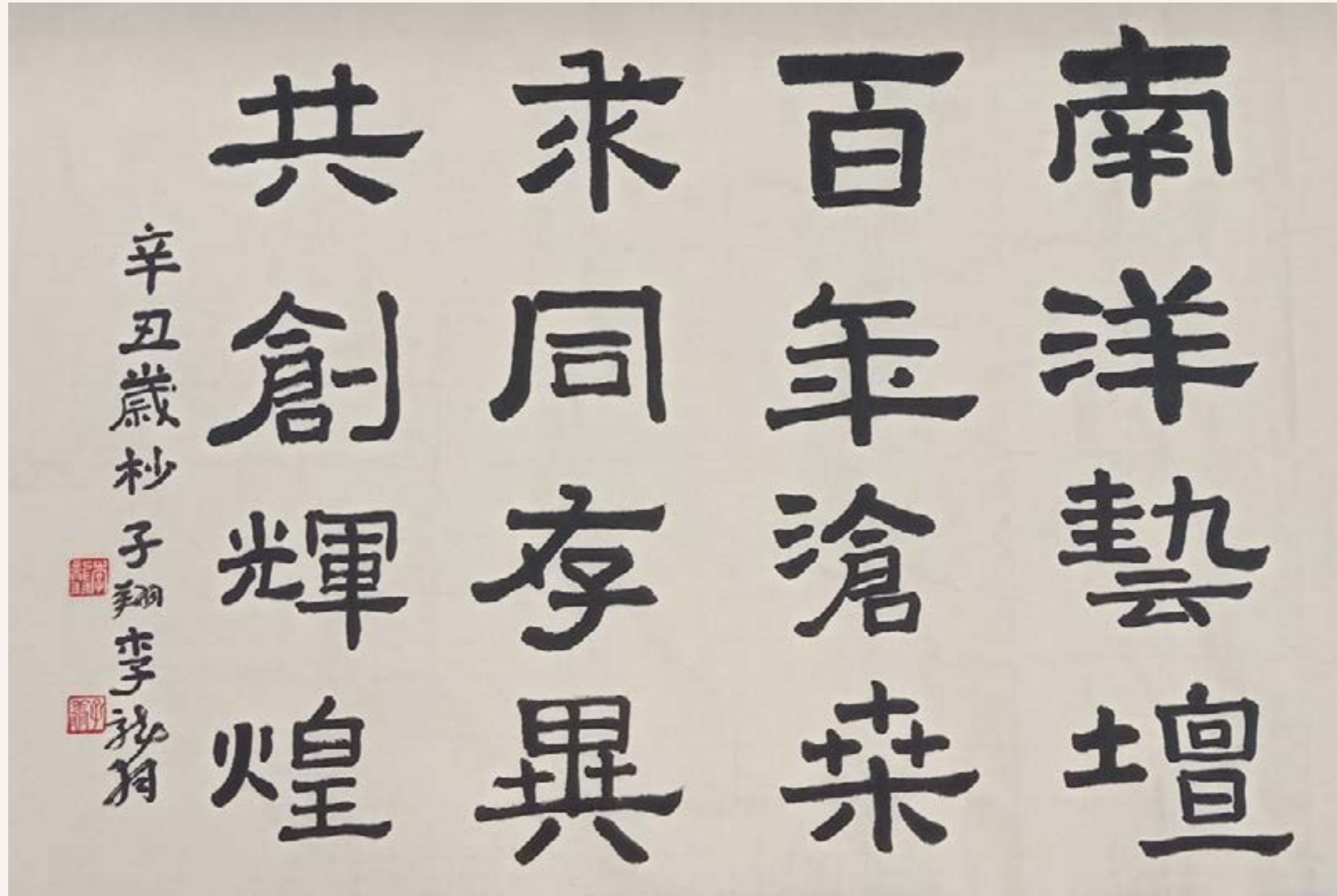
**MAT  
CHAMPION 2.0**  
CREDIT:  
TEATER  
EKAMATRA  
2021

**MAJOR DONOR (S\$200,000 – S\$999,999)**



**MR OSBERT LYMAN**

Mr Osbert Lyman, Co-Founder of the Lyman Group, has generously established The Lyman Fund, which will go towards the promotion of Traditional Chinese Arts and the nurturing of emerging Chinese visual artists and calligraphists.



CHINESE CALLIGRAPHY  
CREDIT: MR OSBERT LYMAN  
2021

**CALLIGRAPHY PIECE BY MR OSBERT LYMAN**

**THE NANYANG ARTS ARENA  
ENCAPSULATING A CENTURY  
OF VICISSITUDES WHERE  
COMMON GROUND  
IS SOUGHT, WHILE  
PRESERVING DISTINCTLY  
FASCINATING DIFFERENCES  
TO CARVE AN ILLUSTRIOUS  
STANDING FOR THE REALM**

# MEASURING IMPACT OF THE stART FUND

To articulate the social and economic impact of the investments made by our donors, the stART Fund was designed with the following Impact Measurement Frameworks to track the impact of the donations in small arts organisations and their programmes on our community.



NURTURING  
A CULTURE OF  
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**IMPACT MEASUREMENT FRAMEWORK FOR ORGANISATION FUNDING**

**POSSIBLE ACTIVITIES**

**POSSIBLE OUTPUTS**  
DIRECT, IMMEDIATE RESULTS

**POSSIBLE OUTCOMES**  
SHORT-TO-MEDIUM TERM

**POSSIBLE IMPACTS**  
LONG-TERM EFFECT

Attend conferences on non-profit governance best practices	<b>Tracking and expansion of income sources</b> (Ticket sources, advertising revenue, sponsorship)	<b>Increased ability to retain existing donors / attract new ones</b>	<b>SOCIAL – INDIVIDUAL</b> <b>Nurture caring individuals</b> <ul style="list-style-type: none"> <li>▪ Increase participation in the arts (attendance or volunteerism)</li> </ul>
Use shared services to have integrated suite of business solutions	<b>Monitoring of expenditure</b> (Production-costs, personnel costs, venue costs)	<b>Increase efficiency of fund-raising efforts</b>	<b>SOCIAL – SOCIETAL</b> <b>Increase social cohesion</b> <ul style="list-style-type: none"> <li>▪ Greater quality interaction and between people of different backgrounds</li> <li>▪ Improvement in well-being through arts engagement</li> </ul>
Attend walk-in clinics to understand technical know-how of annual submission	<b>Increased compliance with charity/IPC criteria</b> (Certified statement of accounts, 2-year activity plan)	<b>Increase number of successful arts sector applications for charity / IPC</b>	<b>SOCIAL – NATIONAL</b> <b>Greater confidence in Singapore</b> <ul style="list-style-type: none"> <li>▪ Greater vibrancy and accessibility of the arts scene</li> <li>▪ Fostering of increased appreciation for the arts</li> <li>▪ Greater sense of belonging amongst Singaporeans</li> </ul>
Attend courses to facilitate relationship building with donors	<b>Increase ease of of charity/IPC application</b>	<b>Financial sustainability of arts groups</b>	<b>ECONOMIC – INDIVIDUAL</b> <b>Nurture a culture of giving</b> <ul style="list-style-type: none"> <li>▪ Growth of private philanthropy in the arts sector as a whole (culture of giving)</li> </ul>
Participate in programmes to develop and grow fundraising campaigns	<b>Increased ability to communicate impact to donors</b>	<b>Continued viability of arts organisations</b>	<b>ECONOMIC – SOCIETAL</b> <b>Increase resilience of arts scene in Singapore</b> <ul style="list-style-type: none"> <li>▪ Long-term sustainability of arts groups as charity/IPC</li> <li>▪ Increased fund-raising capabilities of arts groups / diversified funding resources</li> </ul>
Hiring accountants to produce certified statements of accounts			<b>ECONOMIC – NATIONAL</b> <b>Growth of arts sector in Singapore</b> <ul style="list-style-type: none"> <li>▪ Financial sustainability of arts groups</li> <li>▪ Continued viability of programmes</li> </ul>

**IMPACT MEASUREMENT FRAMEWORK FOR PROGRAMME FUNDING**

**POSSIBLE ACTIVITIES**

**POSSIBLE OUTPUTS**  
DIRECT, IMMEDIATE RESULTS

**POSSIBLE OUTCOMES**  
SHORT-TO-MEDIUM TERM

**POSSIBLE IMPACTS**  
LONG-TERM EFFECT

Inclusive arts programmes for children of all abilities (incl. special needs)	Increase in reach of event	Increased participation in the arts	<p><b>SOCIAL – INDIVIDUAL</b> <b>Nurture caring individuals</b></p> <ul style="list-style-type: none"> <li>▪ Increase participation in the arts (attendance or volunteerism)</li> </ul>
Platform for persons with and without disabilities to dance	Increase use of digital innovation	Increased interaction opportunities with people of different backgrounds	<p><b>SOCIAL – SOCIETAL</b> <b>Increase social cohesion</b></p> <ul style="list-style-type: none"> <li>▪ Greater quality interaction and between people of different backgrounds</li> <li>▪ Improvement in well-being through arts engagement</li> </ul>
Programmes to allow children from new migrant families to connect to Singapore	Increase capacity building of practitioners	Greater accessibility to arts and cultural offerings	<p><b>SOCIAL – NATIONAL</b> <b>Greater confidence in Singapore</b></p> <ul style="list-style-type: none"> <li>▪ Greater vibrancy and accessibility of the arts scene</li> <li>▪ Fostering of increased appreciation for the arts</li> <li>▪ Greater sense of belonging amongst Singaporeans</li> </ul>
Residency programme for dancers under mentorship of dance masters	Increase in volunteers at the event	Greater appreciation for arts and application	<p><b>ECONOMIC – INDIVIDUAL</b> <b>Nurture a culture of giving</b></p> <ul style="list-style-type: none"> <li>▪ Growth of private philanthropy in the arts sector as a whole (culture of giving)</li> </ul>
Local troupe participates and showcase act in international festivals	Improve visibility of event / art group	Greater vibrancy in the arts scene	<p><b>ECONOMIC – SOCIETAL</b> <b>Increase resilience of arts scene in Singapore</b></p> <ul style="list-style-type: none"> <li>▪ Long-term sustainability of arts groups as charity/IPC</li> <li>▪ Increased fund-raising capabilities of arts groups / diversified funding resources</li> </ul>
Youth incubation programme for intensive dance training culminating in a showcase		<p><b>Improvement in personal well-being through arts</b> Quality of life, creativity, self-expression, sense of belonging</p>	<p><b>ECONOMIC – NATIONAL</b> <b>Growth of arts sector in Singapore</b></p> <ul style="list-style-type: none"> <li>▪ Financial sustainability of arts groups</li> <li>▪ Continued viability of programmes</li> </ul>
Using digital technology to create accessibility by live-streaming event		Increased volunteerism towards the arts	
Improve marketing and branding of the festival			



**CAPABILITY DEVELOPMENT SESSION TO UPSKILL ARTS ORGANISATIONS IN IMPACT EVALUATION**

9 arts organisations participated in an online capability development session organised by Kantar on 21 June 2021.

The arts organisations learnt about the importance of communicating the impact of their work through the use of the stART impact evaluation framework.

**HEARING FROM ARTS ORGANISATION**

**“THE COMMUNICATION WITH THE stART FUND EVALUATION HAS BEEN QUITE PRO-ACTIVE, AND WE UNDERSTAND WHAT WE HAVE TO GIVE BACK IN TERMS OF THE REPORTING. THE LAST TIME WE ATTENDED THE WORKSHOP ABOUT SURVEY AND DATA, I THINK THE ENGAGEMENT SO FAR IS REALLY WELL DONE.”**

**SIONG LENG MUSICAL ASSOCIATION**

The screenshot shows a Zoom meeting interface. On the left, there is a grid of 12 video thumbnails of participants. The main screen displays a presentation slide with the following content:

**Why is evaluation important?**

- Accountability and for future learning purposes
- To assess the impact of a project
- Review the actions and monitor whether it fit the goals set
- Group to measure the sustainability and success
- To have a deeper understanding if ideas and methods worked out as expected and how to improve moving forward
- Evaluation help to determine what works well and what could be improved in program
- Rating processes and Review of mission and vision

**Impact Evaluation Framework (for Organisational Track) at a glance**

Possible Activities	Possible Outputs (Direct, immediate results)	Possible Outcomes (Short to medium term)	Possible Impacts (Longer term effect)
Attend conferences on new arts governance best practices	Training and expansion of diverse business, technical, artistic, and creative capacities	Increased ability to secure existing donors / attract new ones	Enhance existing individuals
Use shared wisdom to have integrated sets of business solutions	Manufacturing of experiential programs, events, content, and services	Increase efficiency of fund-raising efforts	Increase social cohesion
Attend talks or classes to understand technical know-how of actual businesses	Enhanced competencies with charity/NGO criteria (entrepreneurial, social, & creative)	Increase number of successful art and/or applications for charity, etc. and visibility	Strengthen confidence in Singapore
Attend courses to facilitate relationship building with donors	Increased sense of the stART's capabilities	Ensuring financial sustainability of arts groups	Build a culture of giving
Participate in programmes to develop and grow fundraising campaigns	Increased ability to communicate impact to donors	Ensuring the continued viability of programmes	Build a culture of giving
Bring accountability to produce verified statements of accounts			Increase confidence of the art sector in Singapore

Note: The sub-indicators for impact would also include activities under the Programme track.



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# SCALING UP ARTS ORGANISATIONS

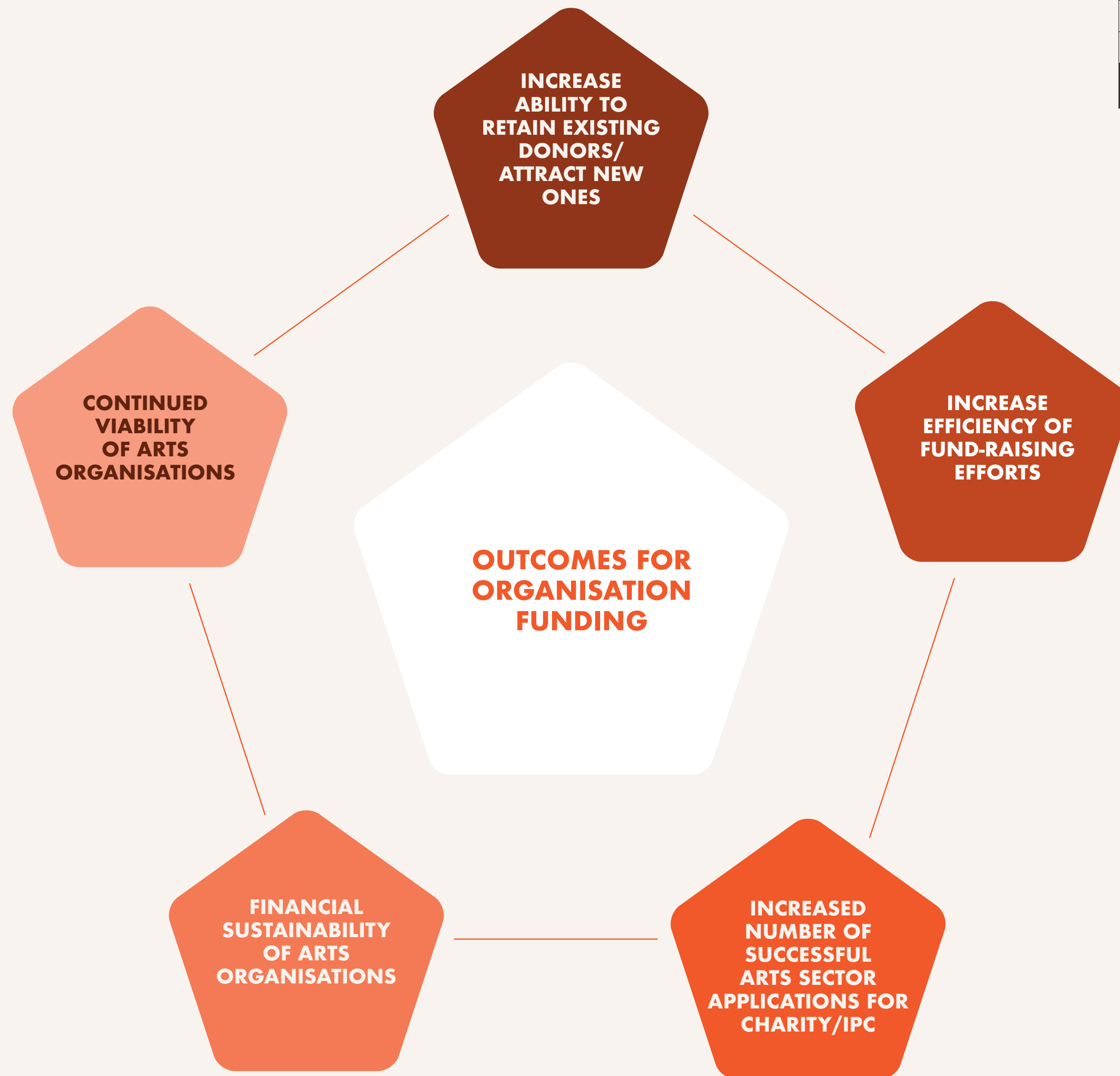
A total of 11 arts organisations received support under Organisation Funding to achieve either Charity or Institute of Public Character (IPC) status. 4 arts organisations were funded to achieve Charity status, while the remaining 7 were funded to attain IPC status. Charities are organisations set up for exclusively charitable purposes and enjoy income tax exemptions as well as property tax exemptions. Institutes of Public Character are exempt or registered

Charities which can issue tax deduction receipts to donors for qualifying donations made<sup>3</sup>. Data was collected for a total of 9 arts organisations, which are featured in this report. For more details about the status of organisations under Organisation Funding, please refer to [Table 1](#) within the Annex.

<sup>3</sup> Ministry of Culture, Community, and Youth. (2021). Charities and Institutions of a Public Character. Retrieved from: <https://www.mccy.gov.sg/sector/policies/charities-and-institutions-of-a-public-character>

## OUTCOMES FOR ORGANISATION FUNDING

The diagram (right) summarises the outcomes under Organisation Funding. For more details on the specific indicators under each outcome, please refer to [Table 3](#) within the Annex.



## OUTCOME #1

**INCREASED NUMBER OF  
SUCCESSFUL ARTS SECTOR  
APPLICATIONS FOR  
CHARITY / IPC****2 ARTS ORGANISATIONS  
FUNDED BY THE  
START FUND HAVE  
SUCCESSFULLY ATTAINED  
IPC STATUS**

As of December 2021, a total of 2 of the 11 arts organisations that received Organisation Funding successfully attained Institute of Public Character status. These 2 arts organisations are ArtsWok<sup>4</sup> and SAtheCollective. ArtsWok received IPC status in 2020, while SAtheCollective received IPC status in May 2021. 3 other arts organisations had submitted their application

for IPC (Resound Collective Limited, Traditional Arts Centre) and Charity (3Pumpkins Limited) status at the point of writing and were awaiting the results.

Arts organisations that had successfully attained or put together an application for Charity / IPC status were quick to credit the stART Fund in acting as a catalyst to facilitate their application.

<sup>4</sup> ArtsWok's achievement had already been reported in the 2020 and therefore is not covered in this subsequent sections of this report

**HEARING FROM THE ARTS ORGANISATIONS**

**"THE stART FUND HELPED TO BRING THE IPC APPLICATION FORWARD. BECAUSE OF THE MONEY FROM stART, IT JUST MADE ALL OF US STATE THAT "WE WOULD DO THIS, LET US DO IT NOW". WHEREAS WITHOUT stART, IT WILL JUST BE A TRIP WE GO ALONG, AND THEN SOMETHING ELSE COMES IN TO DISTRACT YOU, AND WITH COVID THERE ARE LOTS OF THESE DISTRACTIONS, THIS WOULD KEEP BEING PUSHED BACK."**

**RESOUND COLLECTIVE LIMITED**

**"THE stART FUND HAS BEEN A TREMENDOUS HELP TO GROUPS LIKE US. IT'S A STRONG BOOSTER. IF THIS stART FUND CAN SUPPORT GROUPS LIKE US, IT WILL BE A BOOST TO US. HENCE, WE APPROACHED THE PROFESSIONALS FOR HELP. THIS IS ALSO AN IMPORTANT FACTOR."**

**SIONG LENG MUSICAL ASSOCIATION**

**"THE stART FUND IS A VERY HELPFUL PROGRAM. THERE ARE A LOT OF TRIVIAL FINANCIAL ASPECTS AND WORK TO DO FOR OUR IPC APPLICATION, AND IT IS BETTER TAKEN CARE OF BY THE PROFESSIONALS. HENCE, WE NEED TO HIRE PROFESSIONAL LAWYERS, AUDITORS, AND ACCOUNTANTS TO HELP US DO IT. THIS HELPS TO ENSURE THAT ALL ASPECTS ARE CARRIED OUT WITH PROFESSIONALISM."**

**TRADITIONAL ARTS CENTRE**

## CASE STUDY

## SATHECOLLECTIVE'S ROAD TO IPC

INTERVIEW WITH ANDY CHIA,  
ARTISTIC DIRECTOR, SATHECOLLECTIVE

*SATheCollective was also successful in achieving IPC status as of 3 May 2021. A write-up detailing the success story of SATheCollective in attaining IPC status is listed below.*

### JOURNEY TOWARDS IPC

For SATheCollective, aiming to achieve IPC status seemed like a natural next step after the arts organisation had attained Charity Status a few years ago.

While the tax exemptions that IPCs are able to issue to donors was a definite draw in their IPC application, the SATheCollective team was quick to acknowledge that the very process of striving for IPC status

**“I THINK THE JOURNEY ITSELF HELPED US FILL GAPS WITHIN THE CHARITY. IT REVEALS GAPS AND WE ARE QUITE A BIT MORE AWARE OF WHAT WE ARE LACKING COMPARED TO OTHER COMPANIES THAT ARE IN THE IPC TIER. I THINK IT IS AN IMPORTANT PROCESS FOR US AND I DO THINK SATHECOLLECTIVE HAS BENEFITTED QUITE A BIT THROUGH THIS WHOLE SCAFFOLDING PROCESS.”**

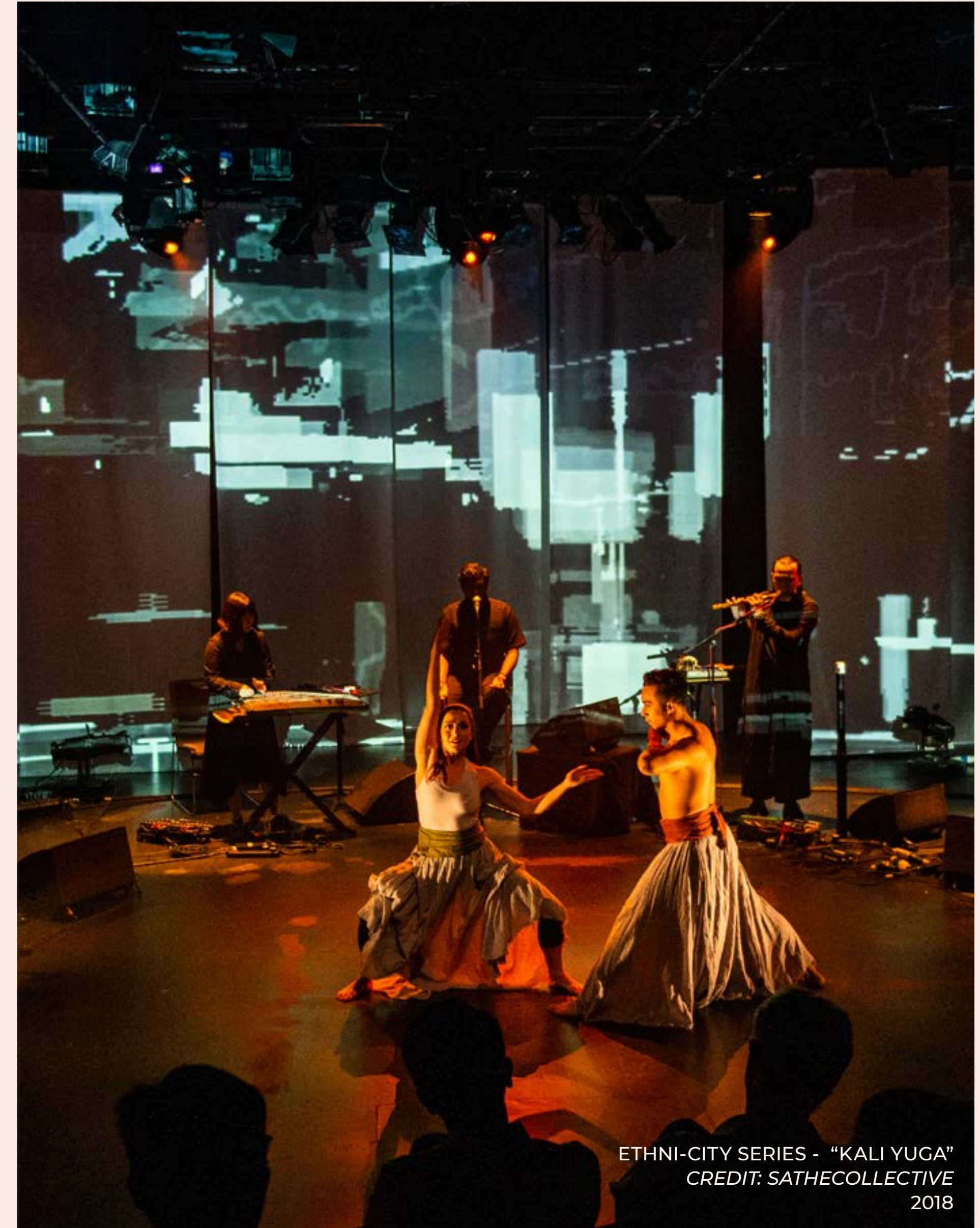
itself helped the arts organisation to fill gaps in the organisation and better define their processes.

### SUCCESSFULLY ACHIEVING THE IPC STATUS

SATheCollective credited the stART Fund for helping it to achieve IPC status. The funds from the stART Fund were utilised by SATheCollective to hire an accounting firm which helped the arts organisation with book-keeping, auditing, and corporate

secretarial work. It also helped the organisation look to further integrate their business processes with software such as XERO. This in turn was very useful in helping SATheCollective fulfil the requirements for IPC attainment, as one of the main criteria for successful application involved the submission of financial statements of accounts.

Instituting strong governance through the establishment



ETHNI-CITY SERIES - "KALI YUGA"  
CREDIT: SATHECOLLECTIVE  
2018

of an effective board is one of the key criteria of successful application for IPC status. SAtheCollective was able to identify 2 out of their 7 board

members through the BoardMatch programme organised by the Centre for Non-Profit Leadership (CNPL).

**“THE stART FUND DEFINITELY HELPED. THE FACT THAT THEY PROVIDED FOR US TO GET TO IPC — IT ALLOWED US TO HIRE PEOPLE INSTEAD OF EATING INTO OUR OWN STAFF RESOURCES TO DO THIS. SO INSTEAD OF US DOING EVERYTHING FROM SCRATCH BY OURSELVES, WE MANAGED TO GET A GOOD COMPANY TO HELP US DO THAT.”**

**CHANGES SINCE THE ATTAINMENT OF IPC STATUS**

Due to the onset of the COVID-19 pandemic and the adverse impact on donorship, the SAtheCollective team reflected that they have not been able to reap the full benefits of achieving IPC status in terms of increased donations yet. However, the team has seen that there is greater traction in the ability of the arts organisation to attract people and has seen an increase in the people who are willing to invest time with SAtheCollective. They are thus hopeful that the IPC status would be able to attract more donors once the economy picks up after the pandemic.

with IPC status requirements has also increased compared to that for Charity status, as reporting requirements for IPC were more stringent than that of a Charity’s. However, the team also noted that the overall process of working on achieving IPC status helped the company to come together with a clearer vision for what SAtheCollective stood for.

**“I THINK DEFINITELY WITH THE IPC STATUS, WE DO SEE PEOPLE GATHERING CLOSER TO US, PEOPLE WOULD BE MORE WILLING TO INVEST THEIR TIME, JUST NOT MONEY, BUT TIME, AND IT MAKES A DIFFERENCE.”**

**“IT HAS BEEN DIFFICULT. BUT AT THE SAME TIME, IT HAS HELPED THE TEAM COME TOGETHER WITH A CLEARER PICTURE. I THINK IT’S A WORTHY PROCESS IF THAT IS SOMETHING WE ARE COMMITTED TO... IF YOU ARE COMMITTED TO THE EXPRESSION OF THE COMPANY. IT DEFINITELY HELPED US DEFINE A LOT OF OUR OWN PROCESSES.”**



STAY-SYDNEY FESTIVAL 2022  
CREDIT: ASHLEY CHIAM  
2022

The team acknowledged that the amount of paperwork required to comply



**ARTS ORGANISATIONS THAT HAD YET TO APPLY FOR CHARITY / IPC WERE ALL RELATIVELY CONFIDENT TO ACHIEVE THE STATUS UPON APPLICATION**

Of the remaining 5 arts organisations who had yet to apply Charity / IPC, all of them rated that they were confident to achieve the status upon application. In fact, 2 arts organisations (Paper Monkey, Reverberance) were intending to apply for Charity / IPC status by the end of 2021, while the remaining 3 arts organisations (Decadance, Siong Leng, and Teater Ekamatra) were confident to put in their applications by the first half of 2022.

**HEARING FROM THE ARTS ORGANISATIONS**

**“EVERYTHING WAS IN ACCORDANCE WITH THE IPC PROCEDURES, AS SUCH, WE FELT VERY CONFIDENT. EACH AND EVERY ASPECT FOLLOWS THE PROPER PROCEDURES, ACCORDING TO THE GOVERNMENT’S REQUIREMENTS, SO THERE WERE NO PROBLEMS. IF THERE ARE ANY NEEDS, WE CAN JUST FOLLOW THE IPC PROCEDURES TO MEET THE REQUIREMENTS SET BY THE GOVERNMENT. IT IS MORE PROFESSIONAL AND RIGOROUS.”**

**TRADITIONAL ARTS CENTRE**

**“WE ARE QUITE CONFIDENT. THE (FINANCIAL) BOOKS ARE WELL DONE, WE ARE AUDITED, WE ARE CONSISTENT WITH OUR SHOWS, EVEN WITH THE PANDEMIC WE LEARNT TO PIVOT QUICKLY.”**

**SIONG LENG MUSICAL ASSOCIATION**

**“OUR CONFIDENCE COMES FROM THE FACT THAT I THINK IN TERMS OF OUR WORK, THE CHARITABLE PURPOSE IS VERY CLEAR. I THINK THE PEOPLE IN THE MINISTRY UNDERSTAND OUR WORK AND THEY ARE ADVOCATES OF THE WORK.”**

**3PUMPKINS LIMITED**

## OUTCOME #2

# INCREASED EFFICIENCY OF FUNDRAISING EFFORTS

### INCREASED EFFICIENCY OF FUNDRAISING THROUGH THE USE OF DIGITAL AND CROWD-FUNDING CHANNELS

Adversely impacted by the pandemic, arts organisations set up fundraising efforts on various platforms including giving.sg, donateforchange, and even donation portals on their own website. These platforms were often free-of-charge to set up, resulting in low investment costs for the arts organisations.

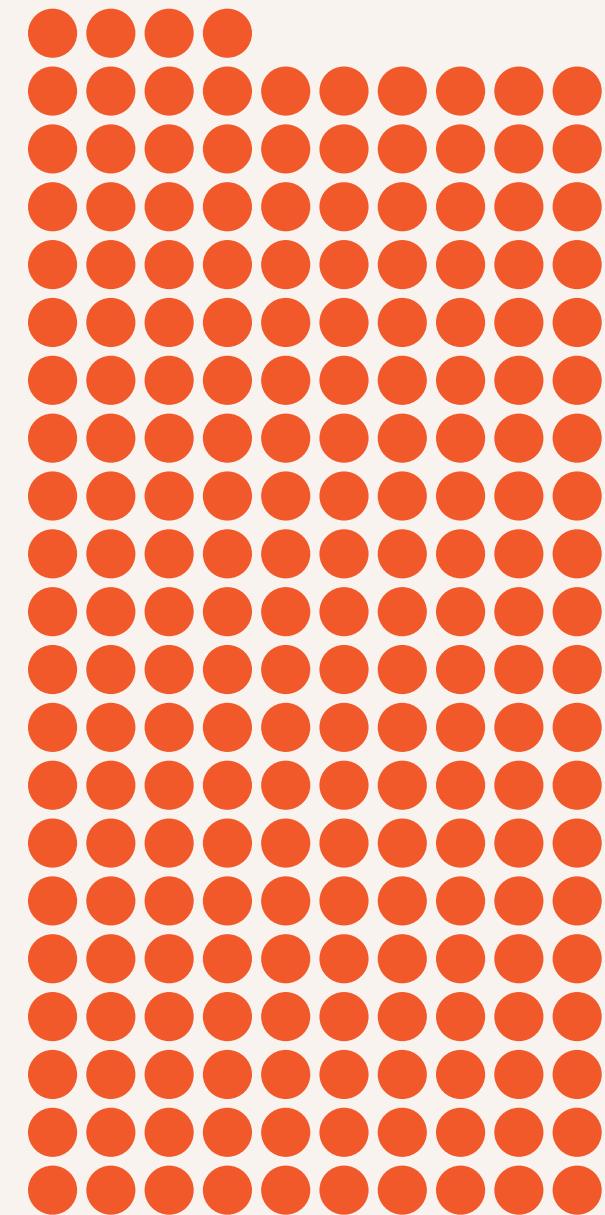
The efforts from the adoption of digital fundraising methods saw 204 donors donating to the 9 arts organisations in total, which was a 50% increase from the 137 donors in the year prior to the stART Fund disbursement. The increase in the number of digital channels that arts organisations tapped on in their search for donations could have resulted in that subsequent increase.

### NUMBER OF DONORS

▲ 50%

# 204

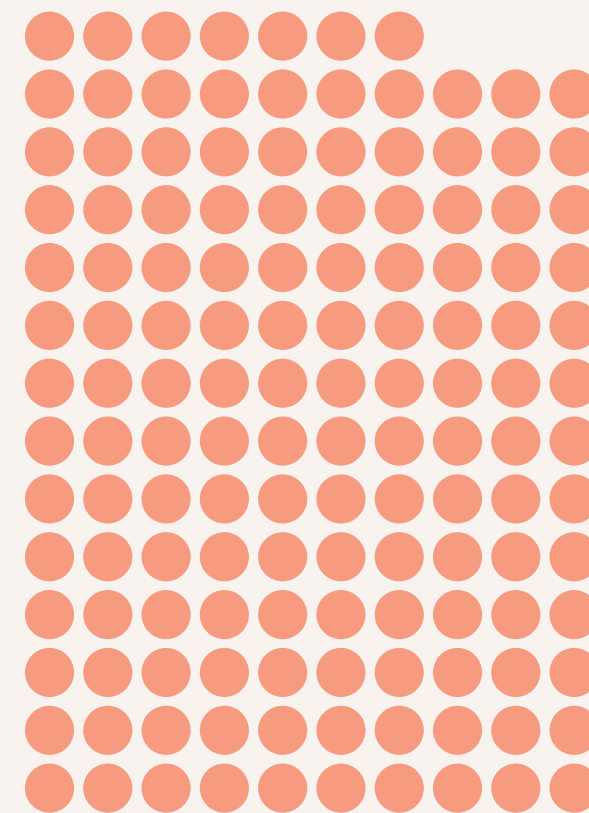
DONORS



SINCE stART FUND DISBURSEMENT

# 137

DONORS



YEAR PRIOR TO stART FUND DISBURSEMENT

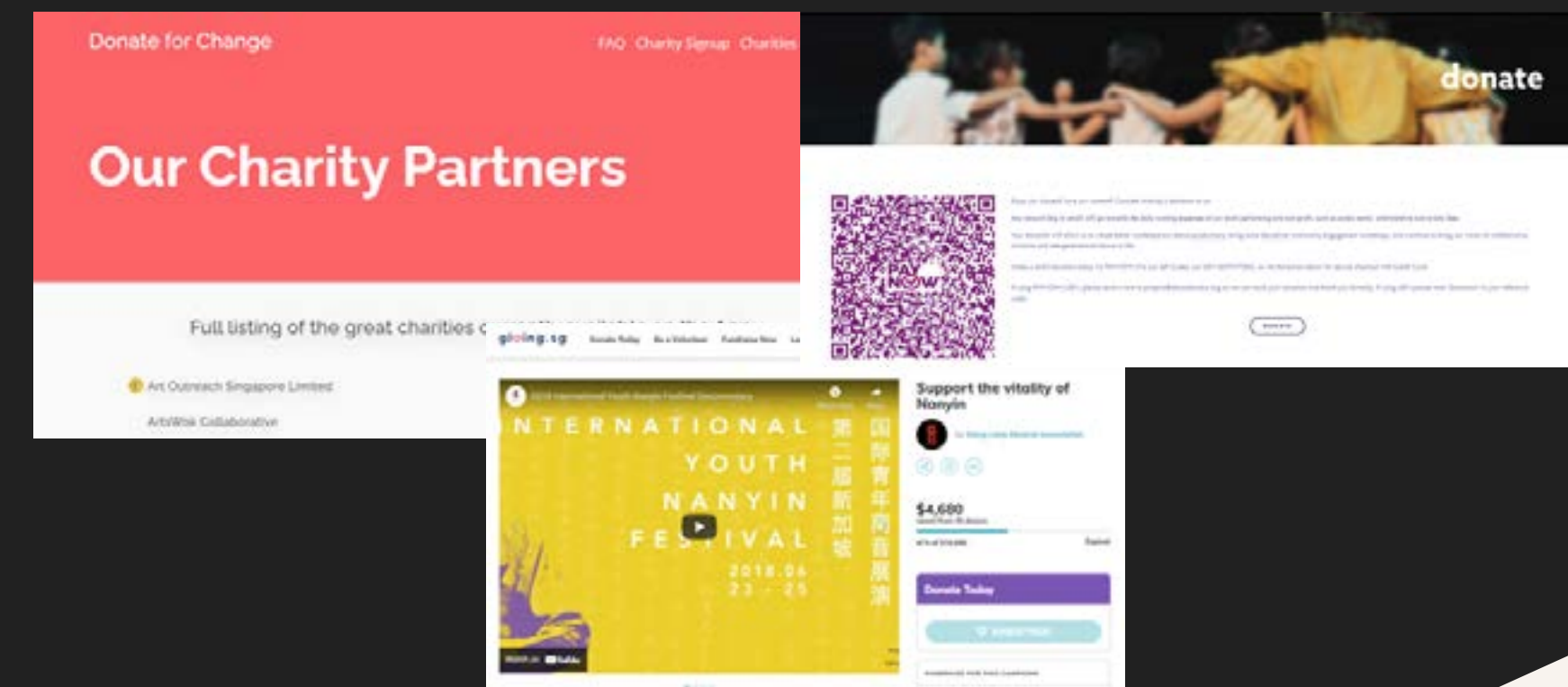
### HEARING FROM THE ARTS ORGANISATIONS

**“WE ACTUALLY UTILISED GIVING.SG A LOT DURING THE ENTIRE COVID-19 PERIOD, BECAUSE WE WERE UNABLE TO RELY ON PRODUCTION.”**

SIONG LENG MUSICAL ASSOCIATION

**“I FOUND THE COURSE (FUNDRAISING FOR IMPACT: WHAT’S THE PLAN IN OCT 2021) USEFUL AS A LAUNCHING PAD TO CONSOLIDATE PREVIOUS AND NEW THOUGHTS ON FUNDRAISING FOR A SMALL START-UP.”**

DECADANCE CO



## OUTCOME #3

INCREASED ABILITY  
TO RETAIN EXISTING  
DONORS / ATTRACT  
NEW ONESFUNDS RAISED  
BY THE 9 ARTS  
ORGANISATIONS<sup>2</sup>  
REACHED OVER  
S\$344,000 DESPITE  
THE PANDEMIC

Funds raised via these digital means and from other regular patrons netted the 9 arts organisations a total of S\$344,268. The widespread use of these fundraising platforms, and the fact that some of these platforms such as giving.sg had

waived the transaction fees in light of the pandemic meant that arts organisations were able to fundraise more efficiently with zero to limited initial investment.

<sup>2</sup> The NAC stART Fund Executive Summary 2020 summarises the achievements of stART Fund beneficiaries from the inception of the fund, up to Nov 2020. It can be accessed at [https://www.nac.gov.sg/docs/default-source/support-files/giving-to-the-arts/sustain-the-arts-\(start\)-fund/jcr\\_3d2577e1-b84d-4c20-9d1e-eb230f4cb118.pdf?sfvrsn=8b7946a6\\_](https://www.nac.gov.sg/docs/default-source/support-files/giving-to-the-arts/sustain-the-arts-(start)-fund/jcr_3d2577e1-b84d-4c20-9d1e-eb230f4cb118.pdf?sfvrsn=8b7946a6_)

## HEARING FROM THE ARTS ORGANISATIONS

**“IN TERMS OF FUNDRAISING DONORS, THE EXPERIENCE HAS BEEN BROUGHT TO ANOTHER LEVEL. PREVIOUSLY, WE ONLY HAD SUPPORTERS FROM THE OLDER GENERATION. BUT NOW, WE ARE ABLE TO ATTRACT MORE COMPANIES THAT ARE BIGGER AND BETTER.”**

SIONG LENG MUSICAL ASSOCIATION

**“WE TRIED STRICTLY STICKING TO GIVING.SG BECAUSE I FEEL LIKE IT JUST SIMPLIFIES FUNDRAISING. I THINK THAT HAS BEEN QUITE A BRILLIANT WAY TO MAKE FUNDRAISING EASY... BECAUSE OF COVID, THEY DECIDED NOT TO TAKE IT [TRANSACTION FEES CHARGED BY GIVING.SG] FOR 2 YEARS.”**

TEATER EKAMATRA





## OUTCOME #4

# FINANCIAL SUSTAINABILITY OF ARTS ORGANISATIONS

### ARTS ORGANISATIONS PIVOTED EFFECTIVELY AND MANAGED TO ORGANISE A TOTAL OF 164 REVENUE-GENERATING PROGRAMMES

Through the experimentation with digital platforms including Zoom lessons and online productions, a total of 164 revenue-generating events were organised by the 9 arts organisations collectively since the disbursement of the fund.

While the pandemic had impacted the ability of arts organisations to put together live programmes, arts organisations were

flexible and adopted various forms of digitalisation to ensure sustainability of their art and programmes. Arts organisations like Paper Monkey were able to continue their collaboration with the Ministry of Education (MOE) by successfully pivoting in the execution of their performances under the Arts Elective Programme and Cultural Performance Exposure Scheme. While these performances were originally meant to be held live, Paper Monkey was able to adapt to conducting their puppetry performances on Zoom.

Apart from adapting existing performances to better suit a digital platform, arts organisations also adopted new digital platforms to promote their art-form. For example, Traditional Arts Centre developed their own mobile application, *Singapore Opera*, to publicise the forms of Chinese opera that were available in Singapore.

### HEARING FROM THE ARTS ORGANISATIONS

**“THIS IS AN OPERA APPLICATION SOFTWARE WHICH WE RESEARCHED AND DEVELOPED OURSELVES. THESE PEOPLE MAINLY WATCH STUFF ON THEIR MOBILE PHONES. HENCE, WE DECIDED TO RESEARCH ON FACIAL MAKEUP AND PAINTED FACES. THIS IS AN INTERACTIVE 3D APP. OUR AIM IS TO LET THEM KNOW WHAT OPERAS ARE AVAILABLE IN SINGAPORE, AND AT THE SAME TIME PLAY INTERACTIVE GAMES ON THE APP”**

TRADITIONAL ARTS CENTRE

**“WE WILL DO THE LIVE SEGMENT VIA ZOOM, SO THE STUDENTS ARE TOGETHER WITH THEIR TEACHERS, AND THEN WE HAVE AN INSTRUCTOR WHO WILL TEACH THEM HOW TO DO PUPPETS. WE WILL INTRODUCE PUPPETRY, AND ALONG WITH THEM WE WILL MAKE HAND PUPPETS”**

PAPER MONKEY



OUTCOME #5

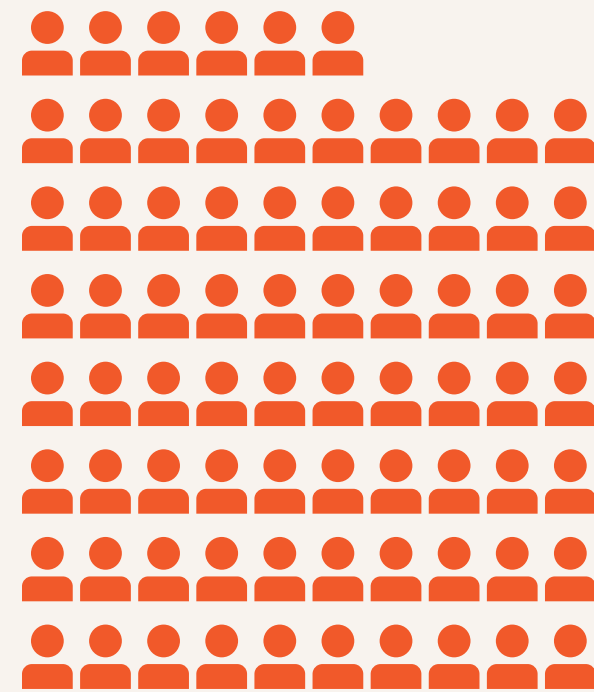
**CONTINUED VIABILITY OF ARTS ORGANISATIONS**

The demand for freelancers and contract staff remained relatively consistent between the year the stART Fund was disbursed, and the year prior to the disbursement. All 9 arts organisations continued to hire freelancer and contract staff despite the onset of the COVID-19 pandemic. Prior to the stART Fund disbursement, a total of 76 freelancers and contract staff were hired. There was just a slight dip of 15% in the period since the disbursement of the stART Fund where a total of 64 freelancers and contract staff were hired.

The arts organisations were able to retain a similar number of full-time staff in the year prior to the stART Fund's disbursement as compared to the year upon the disbursement. In the period prior to the fund's disbursement, a total of 6 employees across all of the 9 arts organisations had left their organisations. In the period since the fund's disbursement, the number of employees that left was consistent at 5.

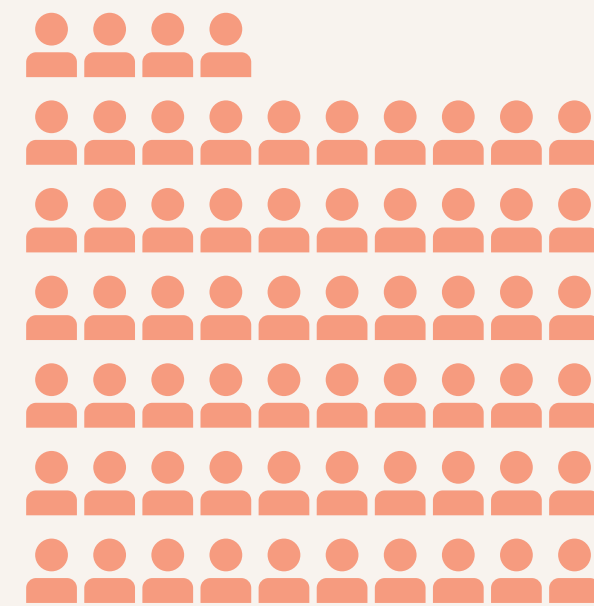
NUMBER OF FREELANCER / CONTRACT STAF HIRED

**76**  
STAFF



YEAR PRIOR TO stART FUND DISBURSEMENT

▼ 15%  
**64**  
STAFF



SINCE stART FUND DISBURSEMENT

HEARING FROM THE ARTS ORGANISATIONS

**"I AM VERY MINDFUL OF HIRING PEOPLE IN THEATRE, BECAUSE THESE ARE THE PEOPLE WHO HAVE LOST THEIR JOBS. I DO NOT WANT TO HIRE A DIRECTOR OF PHOTOGRAPHY THAT HAS 10,000 JOBS LINED UP FOR THEM, I WANTED TO WORK WITH PEOPLE WHO HAVE LOST JOBS BECAUSE OF THE PANDEMIC."**

TEATER EKAMATRA

**"THE ARTS MANAGER, GENERAL MANAGER AND ASSOCIATE ARTIST/ADMIN ASSISTANT LEFT BUT WE HIRED 2 ARTS MANAGERS."**

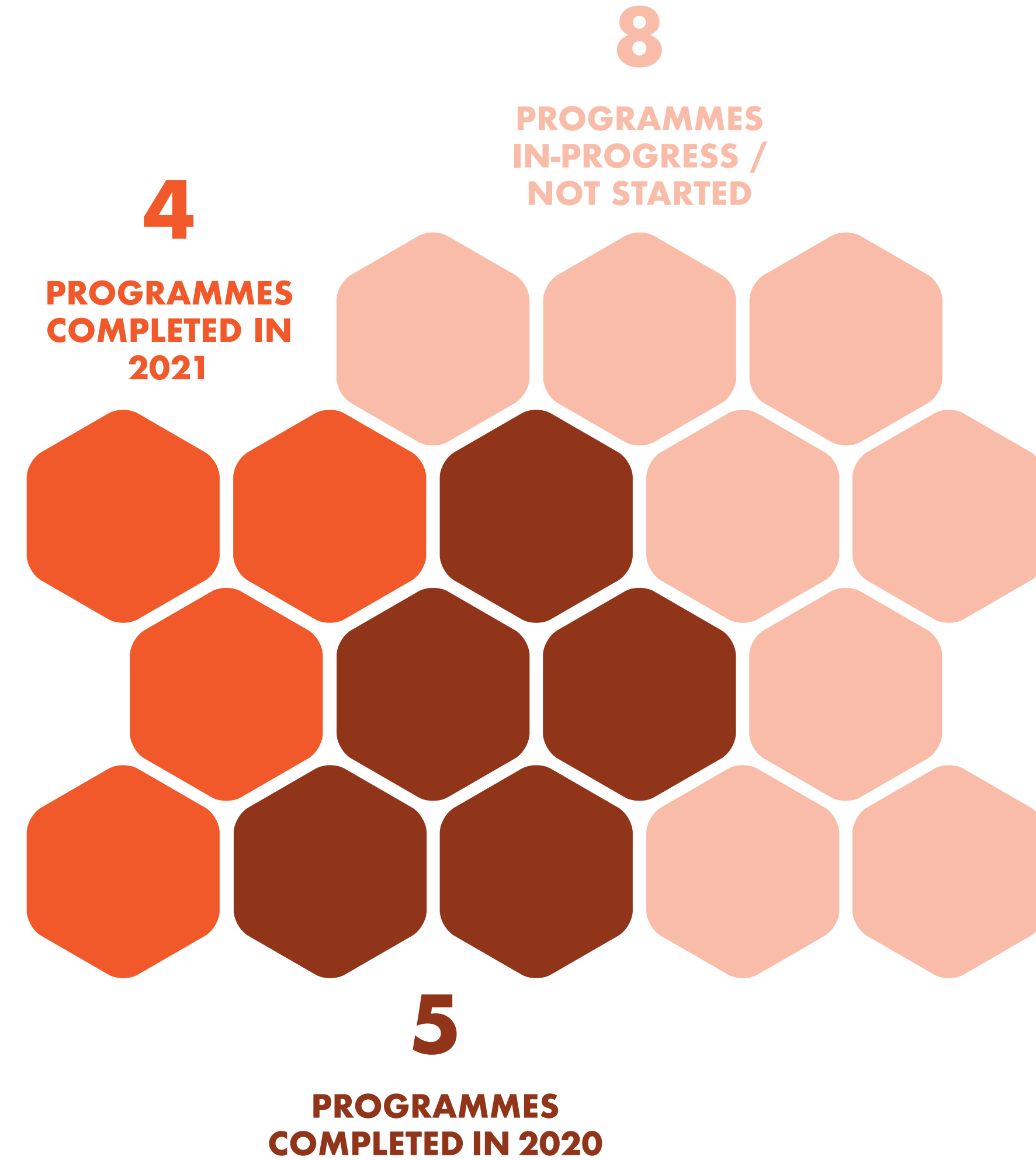
PAPER MONKEY

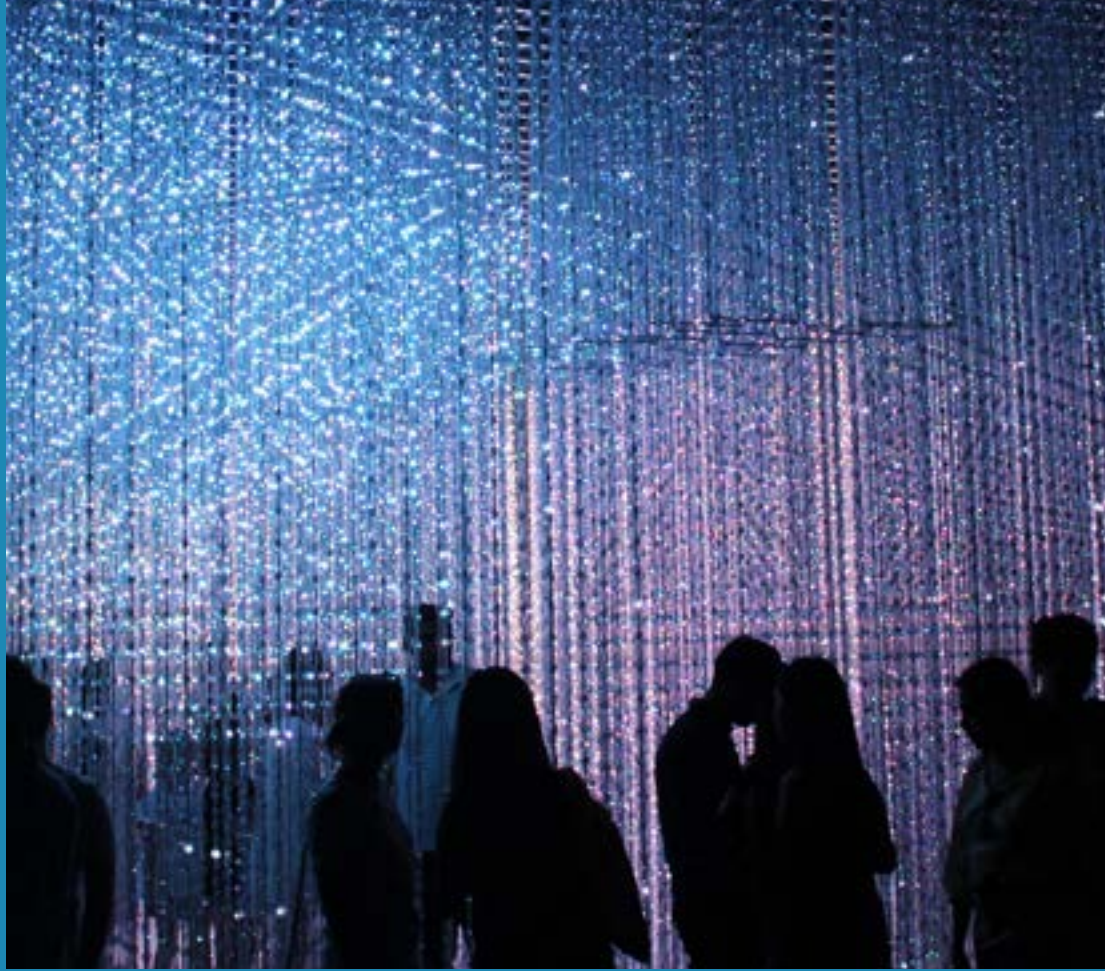
# FUNDING PROGRAMMES WITH COMMUNITY IMPACT

As of December 2021, 14 arts organisations had received Programme Funding under the stART Fund for a total of 17 programmes. Out of these 17 programmes, 4 were completed between January 2021 and December 2021. These activities spanned a variety

of activity groups including Digital Arts, Community Arts and Capacity Building. 5 other programmes were completed in 2020 and were covered in the 2020 Executive Summary. Please refer to [Table 2](#) within the Annex for more details on these programmes.

**17**  
PROGRAMMES FUNDED BY THE stART FUND ACROSS 14 ARTS ORGANISATIONS





## DIGITAL ARTS

ACTIVITIES THAT MAKE USE OF DIGITAL TECHNOLOGY EITHER IN THE ART-FORM, OR WITHIN MARKETING EFFORTS, TO ENHANCE THE ART EXPERIENCE

### **Mat Champion 2.0<sup>5</sup>**

by Teater Ekamatra

### **Idomeneo Refracted**

by The Opera People



## COMMUNITY ARTS

ACTIVITIES THAT INVOLVE AND ENGAGE THE COMMUNITY AND NEIGHBOURHOOD IN THE ART-FORM

### **Seeing The Obvious**

by 3Pumpkins



## CAPACITY BUILDING

ACTIVITIES THAT DEVELOP COMPETENCIES AND SKILLS AMONG ARTS PRACTITIONERS IN SINGAPORE

### **Undescribed #6**

by Arts Photography Centre (DECK)

## OUTCOMES FOR PROGRAMME FUNDING

The diagram (right) summarises the outcomes under Programme Funding. For more details on the specific indicators under each outcome, please refer to [Table 4](#) in the Annex.

<sup>5</sup> Reporting for Mat Champion 2.0 includes data from the post-event survey as the programme was launched after the capability development session. Reporting for the other programmes do not include post-event survey data as the programmes had been completed by the time the capability development session was conducted.



## DIGITAL ARTS

GOING IN-DEPTH

# MAT CHAMPION 2.0 BY TEATER EKAMATRA

SUPPORTED BY THE PIERRE LORINET ARTS AWARD  
INTERVIEW WITH SHAZA ISHAK,  
DIRECTOR OF TEATER EKAMATRA

**#1**  
STARTING  
OUT



**OUTCOME #1:  
INCREASED PARTICIPATION  
IN THE ARTS**



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

Mat Champion 2.0 returned as a 3-part web series that was launched by Teater Ekamatra in June 2021. This was a continuation of Mat Champion, a children's musical, that was first launched in 2019. This year's edition took the format of a free web-series that was hosted on YouTube and made freely available for all to view. The Teater Ekamatra team mentioned that the intention of providing a free web-series was to reach out to audiences who may have been stopped by the cost of a theatre ticket in the past.



NURTURING  
A CULTURE OF  
GIVING TO  
THE ARTS

**“THE COST OF S\$20 PER CHILD IS A LOT, AND SO THE ARTS IS NOT SOMETHING THAT HAS BEEN ACCESSIBLE FOR A VERY LONG TIME. WE HAVE ALWAYS WANTED TO DO SOMETHING FREE, OF COURSE, WE WANT TO DO SOMETHING FREE THAT IS ALSO PHYSICAL BUT THAT IS NEAR IMPOSSIBLE, OBVIOUSLY. THIS IS WHERE I FEEL LIKE MAT CHAMPION THE WEB SERIES GAVE US AN OPPORTUNITY TO DO SOMETHING THAT IS FREE.”**

**HOME EPISODES ACTIVITY BOOKLET OUR HEROES CREDITS SUPPORT US**

**EPISODE 1**

Mat Champion - Episode 1

There's also vanilla,

**SYNOPSIS**

Mat Champion, the beloved children's play, returns as a three-part web series! The boys of Mat Champion and the girls of Minah Rong Geng are busy spending their days helping the residents of their community cope with the ongoing pandemic. But trouble arrives in the form of the new Chairman of the Neighbourhood Committee, Chique. Chique has some changes he wants to make to the community, starting with their beloved playground...

**MAT CHAMPION 2.0**  
CREDIT: TEATER EKAMATRA  
2021

Closed-captions/Subtitles available in Malay and English.

In addition, closed captions were provided in Malay and English to ensure that the web-series remained accessible to larger audiences. The video series was also accompanied by an interactive Activity Booklet, which allowed youth viewers to continue interacting with the web-series beyond the video.

All the above content was made available via the stand-alone Mat Champion 2.0

website (<https://matchampion.ekamatra.org.sg>) which was specially developed to host and publicise content from the programme. The establishment of a website allowed the Teater Ekamatra team to credit the stART Fund and other NAC grants that facilitated the development of Mat Champion 2.0. In addition, the website also allowed for the publicising of the post-event survey.

**“WE WANTED TO HOST IT ON A WEBSITE BECAUSE WE WANTED PEOPLE TO KNOW ABOUT WHO OUR SUPPORTERS WERE. IT JUST FELT LIKE THE BEST WAY OF PRESENTING THE FACT THAT THIS WAS SUPPORTED BY THE stART FUND AND SUPPORTED BY THE DIGITAL PRESENTATION FUND BY NAC.”**

# #2

## KEY CHALLENGES

Prior to embarking on this web-series for Mat Champion 2.0, only half of the Teater Ekamatra team had experience working on a web-series. A lot of effort was put in by the team to learn more about producing for the web, green-screen, and management of filming.

While the Teater Ekamatra team hired a professional video crew to film Mat Champion 2.0, they encountered quality issues with both the video footage and the audio recording, which required

substantial time to fix in post-production and resulted in production delays. The team reflected that their relative inexperience with web-series production meant that they were unable to spot potential issues during the filming itself.

However, this formed a great learning experience for the Teater Ekamatra team, as they felt that the lessons that they learnt from the production of the Mat Champion 2.0 web-series would come in handy for future digital works.



**“IF THIS WASN’T OUR FIRST TIME, WE WOULD HAVE KNOWN LIKE ‘NO, THIS IS WRONG’. OR LIKE ‘OKAY I WANT TO CHECK THE AUDIO RIGHT NOW’, THAT KIND OF THING. LIKE, WE WOULD KNOW WHAT TO ASK, WE WOULD KNOW WHAT SORT OF RED FLAGS THERE ARE, SO I THINK THAT IS A HUGE LEARNING CURVE FOR US AS WELL.”**

**“I FEEL LIKE THERE WILL BE DIGITAL WORKS IN THE FUTURE THAT WE WOULD NEED TO CREATE. YEAH, SO I THINK WE WILL NEED TO BRING THAT INTO OUR NEXT PROJECTS AS WELL.”**



# #3 KEY ACHIEVEMENTS

The 3 Mat Champion 2.0 videos received a total of 19,801 views across both YouTube and the Mat Champion 2.0 website. In addition, a total of 1,880 reactions, shares and comments were received as the Teater Ekamatra team had publicised the programme on social media.

A total of 31 artists participated in the production of Mat Champion 2.0, for a total of approximately 320 hours.

A post-event survey was conducted with some viewers of the Mat Champion 2.0 web-series. In total, 21 respondents completed the survey.

All respondents (100%) agreed that the Mat Champion 2.0 web-series contributed to the vibrancy of the arts scene in Singapore and that it was something that Singaporeans could be proud of. In addition, 95% of respondents agreed that Mat Champion 2.0 broadened the

arts and cultural entertainment choices in Singapore.

This is aligned with the interest of the Pierre Lorinet Arts Award, to contribute to the arts scene to inspire, entertain and give hope to Singaporeans despite the COVID-19 Pandemic.



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

**95%**

**BROADENS THE  
RANGE OF ARTS  
AND CULTURAL  
ENTERTAINMENT  
CHOICES IN  
SINGAPORE**

NATIONAL BENCHMARK: 73%



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

**100%**

**SOMETHING THAT  
SINGAPOREANS  
CAN BE PROUD OF**

NATIONAL BENCHMARK: 80%



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

**100%**

**CONTRIBUTES TO  
THE VIBRANCY OF  
THE ARTS SCENE IN  
SINGAPORE**

NATIONAL BENCHMARK: 74%

**“I’D ALSO LIKE TO THINK THAT DURING THESE TIMES WE NEED THE ARTS MORE THAN EVER, TO INSPIRE, TO ENTERTAIN, TO REFLECT, AND IMPORTANTLY, TO GIVE HOPE. PEOPLE ARE UNITED BY THE ARTS BECAUSE IT TOUCHES OUR LIVES, THROUGH SHARED LANGUAGE, AS IT NOURISHES THE SOULS, STIMULATES THE INTELLECT AND BRINGS JOYS TO OUR HEARTS.”**

**MR PIERRE LORINET  
stART FUND LAUNCH  
EVENT 2021**

Personal well-being was measured by 4 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

More than 7 in 10 respondents (76%) agreed that watching the web-series had improved their quality of life. In terms of nurturing a sense of belonging to Singapore, around 8 in 10 respondents agreed that Mat Champion 2.0 was able to achieve this outcome. 81% of respondents acknowledged that the web-series helped

them to express their thoughts, feelings and ideas. A further 95% of respondents agreed that it inspired and helped them to be more creative in their studies and/or work.

More than 9 in 10 respondents agreed that viewing Mat Champion 2.0 gave them a better understanding of people of different backgrounds and cultures. 86% of respondents agreed that Mat Champion 2.0 had provided opportunities for citizens of different backgrounds and beliefs to interact, engage and know each other.

76% of respondents who watched Mat Champion 2.0 were willing to donate cash and / or make in-kind contributions to the arts and culture.



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

76%

**IMPROVE QUALITY OF LIFE**

NATIONAL BENCHMARK: 79%

81%

**HELPS ME TO EXPRESS MY THOUGHTS, FEELINGS AND IDEAS**

NATIONAL BENCHMARK: 85%

81%

**GIVES ME A GREATER SENSE OF BELONGING TO SINGAPORE**

NATIONAL BENCHMARK: 81%

95%

**INSPIRES AND HELPS ME TO BE MORE CREATIVE IN MY STUDIES AND/OR WORK**

NATIONAL BENCHMARK: 80%



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

91%

**BETTER UNDERSTANDING OF PEOPLE OF DIFFERENT BACKGROUNDS AND CULTURES**

NATIONAL BENCHMARK: 88%

86%

**OPPORTUNITIES FOR CITIZENS OF DIFFERENT BACKGROUNDS TO INTERACT, ENGAGE AND KNOW EACH OTHER**

NATIONAL BENCHMARK: 78%



**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%

## DIGITAL ARTS

GOING IN-DEPTH

# IDOMENEO REFRACTED BY THE OPERA PEOPLE

INTERVIEW WITH SHIRDAR MANI,  
COMPANY MANAGER



**#1**  
STARTING  
OUT

Idomeneo Refracted was the first full-length digital opera ever made in Singapore. It was a fully digital adaption of Mozart's operatic masterpiece, Idomeneo. Being the first in Singapore to put together such a production, The Opera People felt that it was a pivotal step. A total of 15 artists had been involved in putting the production together over 154 hours.

**"THIS SORT OF PROJECT HAS NOT BEEN DONE IN SINGAPORE BEFORE, FOR US, THAT WAS REALLY A SORT OF A BIG STEP IN WHAT IS POSSIBLE FOR A FORM LIKE THIS HERE."**

Although the work was produced entirely locally, it was made available for international audiences through the SISTIC Live portal. The work was performed in Italian and subtitled in English for local audiences.

**“MORE THAN JUST FILMING SOMETHING FOR STAGE AND PUTTING IT OUT ONLINE, WE WANTED TO RETHINK HOW IT COULD BE DONE SO THAT IT FELT LIKE THERE WAS SOMETHING SPECIAL, AND SOMETHING THAT COULD ONLY EXIST IN AN ONLINE PLATFORM, SO THAT IS HOW WE CREATED A FILM INSTEAD OF DOING IT AS A STAGE PERFORMANCE.”**



IDOMENEO REFRACTED  
CREDIT: THE OPERA PEOPLE  
2021

## #2 KEY CHALLENGES

The key challenge for The Opera People was the need to manage the right partners in the technical film production as the staff of The Opera People were not trained in video and film production. In putting together Idomeneo Refracted, The Opera People worked with partners with expertise in audio and video engineering.



IDOMENEO REFRACTED  
CREDIT: THE OPERA PEOPLE  
2021

**“WE’RE NOT TRAINED IN THESE SORTS OF THINGS, THINGS LIKE LIVESTREAMING, AUDIO ENGINEERING, VIDEO ENGINEERING, EDITING... ALL OF THESE THINGS ARE NOT THINGS THAT ANY OF US HAVE EXPERTISE IN. SO IT WAS REALLY FINDING THE RIGHT PARTNERS AND PEOPLE TO BRING ON BOARD.”**

**#3  
KEY  
ACHIEVEMENTS**

**“PEOPLE WOULD HAVE LIKE WATCH PARTIES AT THEIR PLACE, AND AGAIN THIS IS THROUGH SOCIAL MEDIA POSTING THAT WE SAW SOME PHOTOS OF THIS, IS THAT PEOPLE WOULD COME OVER TO SOMEONE’S HOUSE LIKE A GROUP OF PEOPLE WHO WERE FROM THE COMMUNITY AND THEN THEY WILL ALL WATCH THE SHOW TOGETHER. SO IN SOME WAYS, IT WAS ALSO NICE TO BRING PEOPLE TOGETHER.”**

Idomeneo Refracted sold a total of 95 tickets. In addition to that, the team was aware that performers had formed ‘watch parties’ – where ticket holders might invite others from the community to come together to watch the production. This meant that the actual number of views that the film could have been garnered could be more than the actual number of tickets sold.

In addition, The Opera People had sought to publicise Idomeneo Refracted through 26 social media posts,

which garnered a total of 14,899 reactions, shares and comments.

While Idomeneo Refracted was the first digital performance put together by The Opera People, it is not likely to be the last as the creative team reflected that they intend to continue pursuing digital performances.

Ultimately, The Opera People reflected that the stART Fund had provided them with the assurance and the financial security to execute this ambitious project.



IDOMENEIO REFRACTED  
CREDIT: THE OPERA PEOPLE  
2021



**95**  
TICKET HOLDERS



**15**  
ARTISTS WHO PARTICIPATED IN THE PROGRAMME



**154**  
HOURS THAT THE ARTISTS PARTICIPATED / BENEFITED IN THE PROGRAMME



**26**  
SOCIAL MEDIA POSTS



**14,899**  
REACTIONS, SHARES AND COMMENTS

**“FROM THE VERY BEGINNING, OUR VISION OR MISSION ALREADY STATES HAVING LIVE PERFORMANCES. BUT THEN WITH THE PANDEMIC, WE JUST MOVED UP OUR ONLINE PLANS AHEAD. EVEN THIS YEAR WHERE LIVE THINGS ARE POSSIBLE, WE KEPT THE ONLINE TRACK GOING ALONG WITH THE LIVE PERFORMANCE TRACK, AND WE WILL CONTINUE TO DO SO IN THE FUTURE AS WELL.”**

**“THE FACT THAT WE WERE ABLE TO EXECUTE THIS PROJECT TO THE LEVEL THAT WE WANTED TO, AND THAT THE FUND ALLOWED US TO DO THAT HAS ENCOURAGED US TO WANT TO DO MORE OF THESE PROJECTS IN THE FUTURE. I THINK IF WE WERE NOT ABLE TO DO IT, IF IT ENDED UP BEING SORT OF A VERY CUMBERSOME PROJECT FINANCIALLY, I DO NOT THINK WE WOULD HAVE FOUND A WAY TO, I DO NOT THINK WE WOULD HAVE WANTED TO DO SOMETHING LIKE THIS BECAUSE IT COULD JUST FEEL VERY DIFFICULT TO PUT TOGETHER.”**

## COMMUNITY ARTS

GOING IN-DEPTH

# SEEING THE OBVIOUS BY 3PUMPKINS

SUPPORTED BY THE YONG HON KONG  
FOUNDATION INCLUSIVE ARTS AWARD  
INTERVIEW WITH LIN SHIYUN,  
EXECUTIVE DIRECTOR

#1  
STARTING  
OUT

3Pumpkins' practice entails rooting in communities to discover the real gaps that are experienced by the people. Through close collaborations with social service, healthcare and education sectors, 3Pumpkins aims to leverage on the arts to build connections and conversations.

Seeing the Obvious is one of 3Pumpkins' flagship programmes. It is a community place-making project that seeks to activate and transform public spaces to connect people together and create a sense of belonging.

Over the span of 2 weeks in April 2021, volunteers from GIC, the Boon Lay Youth Network, Singapore Pools and the 3Pumpkins team worked under the guidance of artist Huang Suhuai to co-create



SEEING THE OBVIOUS  
CREDIT: 3PUMPKINS LIMITED  
2021

**“SEEING THE OBVIOUS IS ALWAYS ABOUT SOMETHING THAT WE TAKE FOR GRANTED IN THE NEIGHBOURHOOD. THESE COULD BE RELATIONSHIPS, THESE COULD BE PEOPLE, THESE COULD BE SPACES. FOR THIS PARTICULAR WORK, WHICH IS THE FIRST EDITION OF SEEING THE OBVIOUS, IT IS TO LOOK AT AN UNUSED SPACE.”**



SEEING THE OBVIOUS  
CREDIT: 3PUMPKINS LIMITED  
2021

a new mural in the void deck of Blk 177 Boon Lay Drive<sup>6</sup>. Participation for children and families from low-income households in this place-making project was free of charge.

<sup>6</sup> 3Pumpkins (2021). Seeing The Obvious: Tikam-Tikam Mural -Making with the Community. Retrieved from: <https://www.3pumpkins.co/post/seeing-the-obvious-tikam-tikam-mural-making-with-the-community>

## #2 KEY CHALLENGES

One of the unique aspects of creating community art is the aspect of involving the large neighborhood and community in the creation of art. The 3Pumpkins team was quick to emphasise that the collaboration between the artist and the community was a crucial ingredient behind the success of the project.

The 3Pumpkins team also had to adjust the implementation of Seeing The Obvious as the programme coincided with the Phase 3 (Heighted Alert). In adherence with the safe management guidelines, the team had ensured that volunteers gathered in group sizes of maximum 8 pax in painting the murals<sup>6</sup>.

**“FOR A LOT OF THINGS, YOU NEED TO BE VERY EMPATHETIC AND THINK FROM THE POINT OF VIEW OF THE COMMUNITY AND FOR THE COMMUNITY. THIS IS VERY DIFFERENT FROM THE ARTIST - YOU JUST THINK ABOUT WHAT YOU WANT TO DO. SO ARTISTICALLY, YES, THERE WAS A LOT OF HAVING TO HAVE THE CONVERSATIONS WITH THE DESIGNER...I THINK WE ARE BRINGING ARTISTS INTO LEARNING ABOUT COMMUNITY ENGAGEMENT.”**

**“THEN THE HEIGHTENED MEASURES CAME, SO WE TRIED TO CONTINUE. THE WORK IS ALWAYS THERE, AND FROM THERE WE ALSO GET CURIOUS EYEBALLS. THIS IS ALWAYS ONE OF THE OBJECTIVES OF PLACEMAKING WORK: YOU GET NEW PEOPLE, YOU GET CURIOUS PEOPLE, THEY BUILD CONNECTIONS AND RELATIONSHIPS FROM THERE.”**



SEEING THE OBVIOUS  
CREDIT: 3PUMPKINS LIMITED  
2021



SEEING THE OBVIOUS  
CREDIT: 3PUMPKINS LIMITED  
2021

# #3 KEY ACHIEVEMENTS

Seeing the Obvious attracted a total of 80 volunteers to co-create the mural. In addition, 2 artists were engaged for close to 50 hours. Member of Parliament for West Coast GRC (Boon Lay), Mr Desmond Lee also visited the mural and exhibition upon its completion. The space was even selected to host a photography exhibition in May 2021 as part of the Singapore HeritageFest 2021.

Seeing the Obvious was presented at the learning session of the Crosslight Art Festival organised by the ASEAN University Network on Culture and the Arts (AUN-CA). Lin Shiyun, Founder & Executive Director, was invited to share about art & wellness, inclusivity and social engagement. Moving forward, the 3Pumpkins team is keen to continue on their placemaking work further into the shops around the neighbourhood.



**80**  
VOLUNTEERS WHO PARTICIPATED IN THE COMMUNITY ART



**2**  
ARTISTS WHO PARTICIPATED / BENEFITTED



**50hrs**  
HOURS THAT THE ARTISTS PARTICIPATED / BENEFITTED IN PROGRAMME



**1**  
MEDIA MENTIONS

**“I GUESS IN A LOT OF PLACEMAKING, IT IS VERY ONE OFF. BASICALLY, YOU ACTIVATE A SPACE, YOU PAINT IT AND THEN YOU LEAVE. BUT HOW DO YOU KEEP A PLACE, IT HAS TO DO WITH RELATIONSHIPS, IT HAS TO DO WITH HUMANS THERE, SO IF WE DO SEEING THE OBVIOUS SECOND EDITION, I’M PLANNING FOR IT TO REALLY LOOK AT THE SHOPS THAT ARE AROUND THE AREA AND THE PEOPLE WHO ARE LIVING ON THE GROUND FLOOR.”**



SEEING THE OBVIOUS - CREDIT: 3PUMPKINS LIMITED 2021



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



CAPACITY BUILDING

GOING IN-DEPTH

# UNDESCRIBED #06 BY ARTS PHOTOGRAPHY CENTRE (DECK)

SUPPORTED BY THE DYMON ASIA EMERGING ARTISTS AWARD

INTERVIEW WITH GWEN LEE, ARTISTIC DIRECTOR, DECK



Undescribed #6 is an annual platform for emerging artists to present new ways of approaching photography and the moving image. The platform is in its 6th edition, and the exhibition was held between 20 March 2021 to 3 April 2021. The exhibition challenges and rethinks current image-making practices. This edition features works from 6 emerging artists: Amelia Yuliana (@e.lisx), Crystal Sim (@qximz), Ivan Ong (@thirdcylinder), Lin Shiau-yu (@shiauyuuuu), Yen Yun Ni Odelia (@odeliayen) and Michelle Tan (@hhcim).

The 6 artists were selected through a process of an Open Call and also by invitation. Gwen Lee, director of DECK, and local visual artist Robert Zhao mentored and guided the artists in the production of the show. Apart from helping these young artists to conceptualise their work, Undescribed also aimed to guide them on how to present themselves to the collectors and to the general public.

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GIVING TO  
THE ARTS



**“KNOWING HOW TO PRESENT YOUR WORK IS WHAT UNDESCRIBED IS REALLY HELPING TO MENTOR THEM, TO TEACH THEM HOW TO PRESENT THEIR WORK, HOW TO TALK TO THE PUBLIC, HOW TO NARRATE THEIR IDEAS TO COLLECTORS AND TO SAY TO A PUBLIC WHO IS NEW TO THE ARTS.”**

## #2 KEY CHALLENGES



The pandemic brought about new challenges for DECK in this latest edition of Undescribed. The safe management measures in place meant that there were difficulties in arranging physical meetings between the artists and the mentors. While the team was initially concerned that this would result in an adverse change in team dynamics, the shifting of meetings to online platforms allowed more practicing artists to join in the conversation and provide feedback to the participants to refine their art.

Similarly, the restriction in audience size also meant that there was no exhibition opening for this edition of Undescribed. Due to the safe management measures, a maximum of only 40 attendees were allowed into the exhibition hall, with

**“DUE TO THE INABILITY TO MEET UP, IT DOES CREATE A CERTAIN FEELING THAT IT IS VERY HARD TO GEL AND IT IS VERY HARD TO CREATE THE KIND OF TEAM DYNAMICS AS PREVIOUS EDITIONS. BUT THE FLIP SIDE OF IT IS THAT BECAUSE PART OF THE WHOLE MENTORSHIP, DISCUSSION AND CRITIQUE WAS ONLINE, WE MANAGED TO HAVE MORE PEOPLE INVOLVED IN THE CRITIQUE SESSIONS. WE INVITED OTHER PRACTICING ARTISTS IN THE FIELD TO PROVIDE FEEDBACK REGARDING THE ARTISTS’ PRESENTATION AND ARTISTS’ WORK ITSELF.”**



UNDESCRIBED #6  
CREDIT: ARTS PHOTOGRAPHY CENTRE (DECK)  
2021

only 10 attendees allowed for each session of the guided tour.

Despite the challenges presented by the pandemic, DECK was quick to adapt the delivery of their programmes by scheduling Undescribed Artist Live talk on Facebook. This Facebook Live platform provided the artists with the opportunity to reach out to a wider audience to share about the inspiration behind their work. The live session attracted a total of 126 reactions, comments and shares.



UNDESCRIBED #6  
CREDIT: ARTS PHOTOGRAPHY CENTRE (DECK)  
2021

**“WHEN WE HAD THE REPRESENTATIVE FROM DYMON ASIA COME AS THE GUEST OF HONOUR, WE COULD NOT HAVE AN OPEN TOUR. IT WAS A PRIVATE GUIDED TOUR. IT IS A VERY DIFFERENT SITUATION FROM THE USUAL WHERE THERE WOULD BE INTER-MINGLING OR CONVERSATIONS. THIS WAS RATHER QUIET. I GUESS IN THAT SENSE THE ATMOSPHERE IS LACKING.”**

# #3 KEY ACHIEVEMENTS

Undescribed #6 culminated in an exhibition where the 6 emerging artists were given the opportunity to present their work to the public. A total of 706 attendees participated in the Undescribed exhibition as well as public talks and tours on site at DECK.

The DECK team acknowledged the positive effect that the stART Fund had on the successful implementation of Undescribed #6. The team reflected that the funding from the stART Fund gave the

emerging artists the opportunity to be more adventurous and creative not only in their ideas, but in the execution of these ideas.

Particularly, with the stART Fund, the artists were not only limited to producing commercial-friendly work such as a work that was readily collectible. They were also empowered to work on larger installations that may not have had the same commercial appeal but could better present or manifest their artistic vision.



**“WE ACTUALLY HAVE MORE BUDGET FOR CREATION, SO THE ARTIST ACTUALLY HAS MORE BUDGET TO BE MORE BOLD, MORE DARING IN THE PRESENTATIONS.”**

**“THE ARTIST WILL BE CONCERNED THAT IF THEY MAKE A FRAMING THAT IS HUGE, LIKE AN INSTALLATION, THE COST WILL BE HIGH - WHO WILL BUY AN INSTALLATION AS COMPARED TO A READY WORK THAT CAN BE PRINTED AND FRAMED? WE HAVE PARTICIPANTS THAT SAY NOW WITH THE FUND, I CAN HAVE BOTH - WORKS THAT ARE COLLECTIBLE, AS WELL AS WORK THAT IS LIKE AN INSTALLATION TO MANIFEST THE IDEA AS MUCH AS POSSIBLE.”**



**706**

**ATTENDEES AND PARTICIPANTS AT THE UNDESCRIBED EXHIBITION, PUBLIC TALKS, AND TOURS**



**6**

**ARTISTS WHO BENEFITTED FROM THE MENTORSHIP**



**120\***

**HOURS THAT THE ARTISTS PARTICIPATED / BENEFITTED IN PROGRAMME**



**3**

**TOTAL VOLUNTEERS**



**5**

**MEDIA MENTIONS**

\*HOURS INCLUSIVE OF ONE-ON-ONE DISCUSSION SESSION

**TABLE 1: LIST OF ARTS ORGANISATIONS AWARDED UNDER ORGANISATION FUNDING**

Arts organisations that were awarded under Organisation Funding			
	S/N	Arts Organisation	Status (Remarks)
IPC	1	Artswok Collaborative Limited <sup>7</sup>	Achieved IPC in 2020
	2	SAtheCollective Limited	Achieved IPC in 2021
	3	Resound Collective Limited	Applied in 2021
	4	Traditional Arts Centre (Singapore) Limited	
	5	Paper Monkey Theatre Limited	Applying by 1H '22
	6	Teater Ekamatra	
	7	Siong Leng Musical Association	
Charity	8	3Pumpkins Limited	Applied in 2021
	9	Reverberance Limited	Applying by 1H '22
	10	Decadance Co Limited	
	11	Bhumi Collective <sup>8</sup>	Halted work on the stART Fund due to re-organisation

<sup>7</sup> Success story had been featured in prior year reports and will not be featured again in 2021 reporting.

<sup>8</sup> Not included for 2021 reporting, as they are undergoing re-organisation and halted work for the stART Fund.

**TABLE 2: LIST OF ARTS ORGANISATIONS AWARDED UNDER PROGRAMME FUNDING**

Arts organisations that were awarded under Programme Funding			
S/N	Arts Organisation	Programme	Status of Programme
1	3 Pumpkins Limited	Seeing the Obvious	Completed in Jun 2021
		Let's go Play OutSide (LGPO!) <sup>9</sup>	Completed in Jun 2020
		Tak Takut (Don't be Afraid of) Kids Club <sup>9</sup>	
2	Asparas Arts Ltd	Dance India Asia Pacific <sup>9</sup>	Completed in Nov 2020
3	Arts Photography Centre (DECK)	Undescribed #6	Completed in Apr 2021
4	Chinese Opera Society	Tiger Tally	In Progress
5	Era Dance Theatre	Muara Festival <sup>9</sup>	Completed in Nov 2020
6	Maya Dance Theatre	Diverse Abilities Dance Collective <sup>9</sup>	Completed in Nov 2020
7	Paper Monkey Theatre	Tree Neighbours	Commencing in July 2022
8	Sculpture Society Singapore	Re-THINKING the Present	In Progress
9	Superhero ME	Playlabs and Captains' Programme	In Progress
		One-on-One: Mentorship to Market	In Progress
10	Teater Ekamatra	Mat Champion 2.0	Completed in Aug 2021

<sup>9</sup> Success stories had been featured in prior year reports and will not be featured again in 2021 reporting.

**TABLE 2: LIST OF ARTS ORGANISATIONS AWARDED UNDER PROGRAMME FUNDING (CON'T)**

Arts organisations that were awarded under Programme Funding			
S/N	Arts Organisation	Programme	Status of Programme
11	The Opera People	Indomeneo	Completed in Nov - Dec 2021
12	The Royal Dance Off	APTRODOCO ACT 6:7 Modern Sins	In Progress
13	Shicheng Calligraphy & Seal-Carving Society	Shicheng Calligraphy & Seal-Carving Society's 2021 Year End Exhibition	In Progress
14	Society of Chinese Artists (SOCA)	Society of Chinese Artists - Documentary [Artist @ Society of Chinese Artists]	In Progress

**TABLE 3: OUTCOMES FOR ORGANISATION FUNDING**

S/N	Outcome	Indicator
1	Increased number of successful applications 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	Increased efficiency of fundraising efforts	<ul style="list-style-type: none"> <li>■ Total funds raised through fundraising efforts</li> <li>■ Total funds invested in fundraising efforts</li> </ul>
4	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>
5	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>

**TABLE 4: OUTCOMES FOR PROGRAMME FUNDING**

S/N	Outcome	Indicator
1	Increased 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	Increased 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>



**TABLE 4: OUTCOMES FOR PROGRAMME FUNDING (CON'T)**

S/N	Outcome	Indicator
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

MAT CHAMPION  
CREDIT: TEATER EKAMATRA  
2019