

NATIONAL ARTS COUNCIL
SUSTAIN THE ARTS FUND (stART FUND)
IMPACT EVALUATION REPORT 2023

stART
FUND

NURTURING

A CULTURE OF

GIVING TO

THE ARTS



KALEIDOSCOPE
CREDIT: SIGMA CONTEMPORARY DANCE
2023

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MESSAGE FROM THE CHAIRMAN



The Sustain the Arts (stART) Fund has been instrumental in providing support to smaller arts organisations in Singapore and their arts initiatives since 2021. By nurturing these organisations, the fund has not only enriched our artistic landscape but also contributed to strengthening our communities and fostering shared experiences that contribute to Singapore's distinct cultural identity.

As we reflect on the past year, I am honoured to present the stART Fund Impact Evaluation Report 2023, which highlights the remarkable impact of your contributions in strengthening our grantees' long-term sustainability and enabling to deliver impactful programmes.

Through Organisation Funding, the stART Fund has aided 9 arts organisations in enhancing their operational capabilities. This includes improving their fundraising efficiency, increasing their ability to retain and attract donors, and strengthening their financial sustainability, positioning them for continued viability in Singapore's arts sector.

Additionally, the stART Fund backed 19 arts groups in delivering 24 impactful programmes that contributed to the vibrancy of Singapore's art scene, driving increased participation and accessibility in the arts. This enabled diverse communities to engage meaningfully with artistic expressions, fostering a deeper appreciation for Singapore's unique cultural scene. Participants reported improvements in personal well-being and greater interaction across different backgrounds, while the initiatives cultivated a sense of community and spurred increased volunteerism, further enriching the arts ecosystem.

I would like to extend my appreciation to the stART Founding Donors – Tote Board, and Mr. Danny Yong, Chief Investment Officer at Dymon Asia Capital, as well as the founder of the Yong Hon Kong Foundation. My gratitude also goes to our major donors, Mr Osbert Lyman, Mr Tsai Eng-Rung, Marina Bay Sands, Resorts World Sentosa and UOB. Your generosity has been crucial in providing the support and resources that allow our artists and organisations to innovate and grow.

Mr Pierre Lorinet
Chairman
stART Fund Committee

EMPOWERING ARTS ORGANISATIONS THROUGH THE stART FUND

The stART Fund is administered by the National Arts Council (NAC) and supported by the private sector. It aims to nurture a culture of giving to the arts through growing engaged audiences, and to develop robust organisational capabilities in small arts organisations, empowering them to drive our creative economy.

In line with the SG Arts Plan (2023-2027), the stART Fund aims to empower small arts organisations to strengthen communities through shared arts and culture, and to sustain their practice for a vibrant arts scene.

The stART Fund provides funding under two tracks, namely Organisation Funding and Programme Funding. The combination of funding tracks 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, contributing to a sustainable arts ecosystem in Singapore.

The **Programme Funding** track aims to support programmes with community impact to enable more to engage in and enjoy the arts, and in turn builds connections between different segments of society. It also funds programmes that reflect and celebrate Singapore's multicultural identity.

As of December 2023, the stART Fund had raised a total of S\$7.6 million and disbursed a total of over S\$2 million.

ORGANISATION FUNDING

Scale up arts organisations



Establish robust governance structures

PROGRAMME FUNDING

Fund programmes with community impact



Enable more people to appreciate the arts



Use digital technology to enhance the arts experience



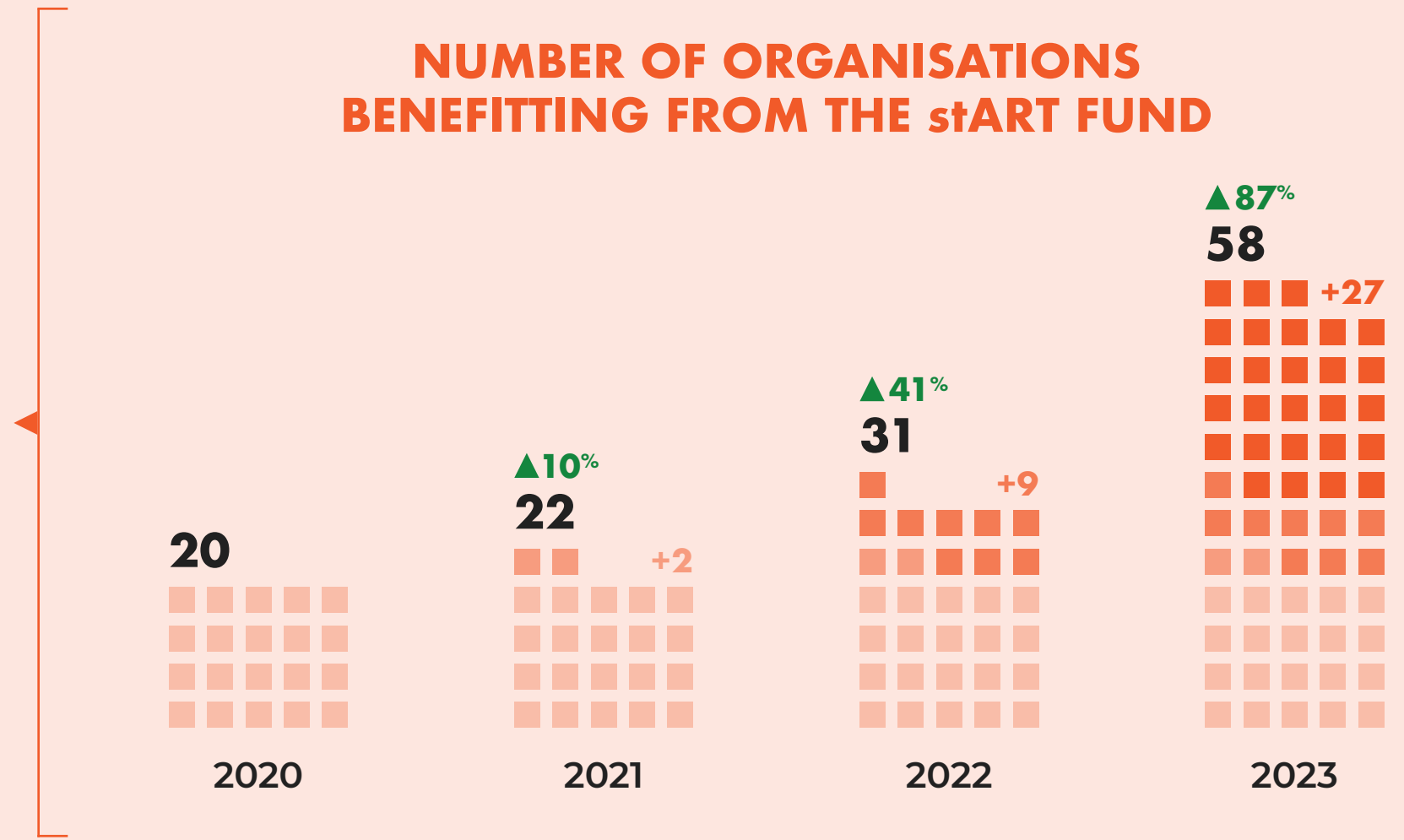
Reflect and celebrate our cultural identity

stART FUND PROGRESS UPDATE (2020–2023)

1
58
ORGANISATIONS
BENEFITTED FROM THE stART
FUND FROM 2020-2023

The number of organisations benefitting from stART Fund has seen a consistent year-on-year increase.

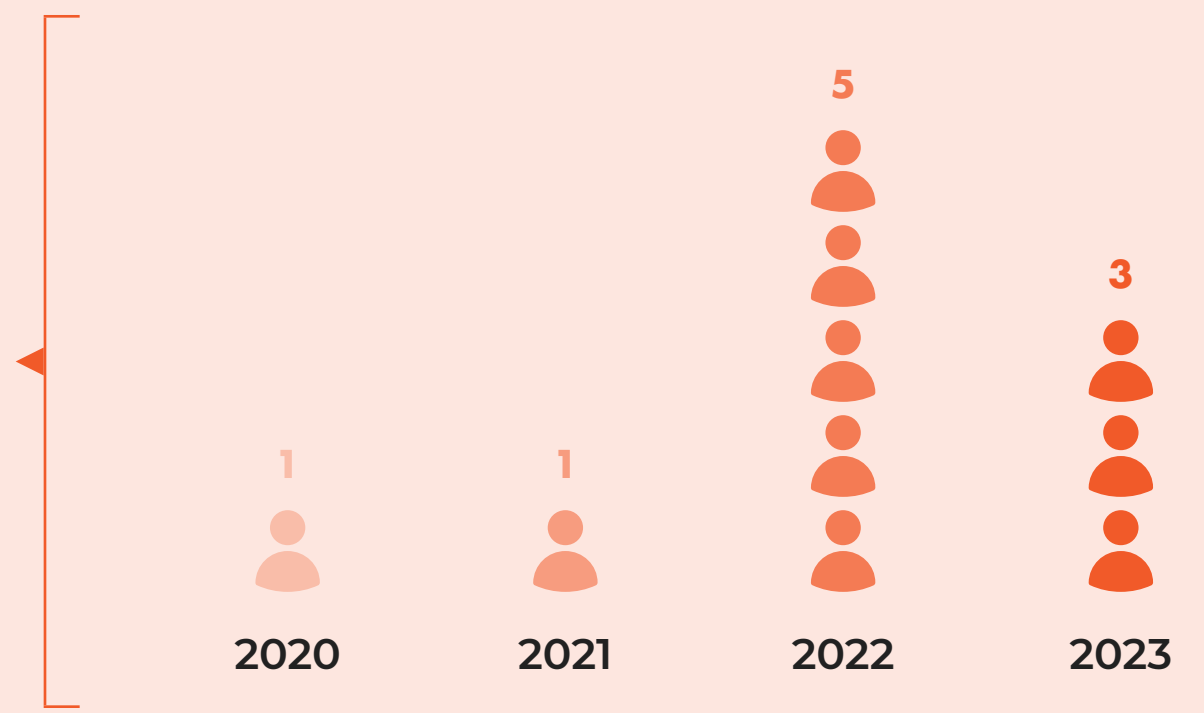
Note: % increase reflects the increase in the number of organisations benefitting from the stART Fund when compared to the previous year.



2
OVER
\$2 MILLION
FUNDS DISBURSED TO-DATE



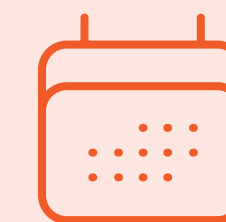
3
10
SUCCESSFUL
APPLICANTS
FOR CHARITY/
IPC STATUS TO
DATE



4
NUMBER OF
ORGANISATIONS
AND PROGRAMMES
FUNDED IN 2023



9
ORGANISATIONS¹



24
PROGRAMMES²

¹These 9 organisations funded in 2023 will be reported in the 2024 stART Fund Report. This report features 7 organisations that were funded between 2020 and 2022 and are either in the process of achieving IPC/Charity status or have achieved IPC/Charity status in 2023.

²These 24 programmes were completed in 2023, with 20 featured in this report.

2023 HIGHLIGHTS

ORGANISATION FUNDING

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 to enhance long-term viability.

7



ORGANISATIONS REPORTED IN 2023³

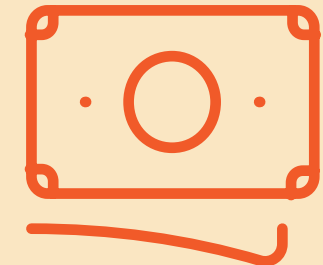
245



DONORS RECORDED

108% INCREASE FROM THE YEAR PRIOR TO stART FUND'S SUPPORT

107



REVENUE GENERATING ARTS AND CULTURAL EVENTS HOSTED

23% INCREASE FROM THE YEAR PRIOR TO stART FUND'S SUPPORT

\$642,841



RAISED

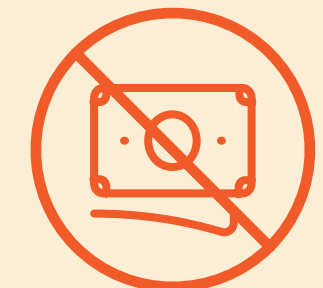
230



EMPLOYEES, FREELANCERS OR CONTRACT STAFF HIRED

261% INCREASE FROM THE YEAR PRIOR TO stART FUND'S SUPPORT

40



NON-REVENUE GENERATING ARTS AND CULTURAL EVENTS HOSTED

82% INCREASE FROM THE YEAR PRIOR TO stART FUND'S SUPPORT

³ Refer to the annex (Table 1) for the 7 organisations; The highlights featured on this page are based on the 7 organisations reported in 2023.

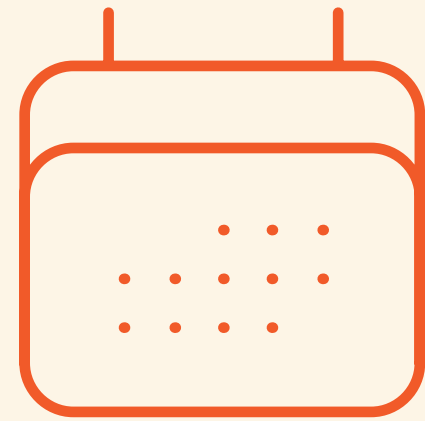
2023 HIGHLIGHTS

PROGRAMME FUNDING⁴

Aims to support programmes with community impact, and those that reflect and celebrate Singapore's multicultural identity. This enables more participants to engage in and enjoy the arts, and in turn builds connections between different segments of society.

20

PROGRAMMES REPORTED IN 2023⁵



93%

of attendees agreed that the programmes broaden the range of arts and cultural entertainment choices in Singapore

NATIONAL BENCHMARK: 71%



94%

of attendees agreed that the programmes are something that Singaporeans can be proud of

NATIONAL BENCHMARK: 73%



94%

of attendees agreed that the programmes contribute to the vibrancy of the arts scene in Singapore

NATIONAL BENCHMARK: 67%



9,743

ATTENDEES OVER THE 20 PROGRAMMES REPORTED IN 2023



62,993

VIEWS TO DIGITAL PROGRAMMES OVER THE 20 PROGRAMMES REPORTED IN 2023



88%

of attendees agreed that the programmes inspire them to be more creative in their studies and/or work

NATIONAL BENCHMARK: 75%



89%

of attendees agreed that the programmes allow them to better understand people of different background and cultures

NATIONAL BENCHMARK: 82%



74%

of attendees are willing to donate cash and/or make in-kind contribution to the arts and culture

NATIONAL BENCHMARK: 41%



⁴The national benchmark is obtained from the 2022 Population Survey on the Arts by NAC.

⁵Refer to the annex (Table 2) for the 20 programmes

THANK YOU TO OUR DONORS

Since the inception of the stART Fund, 58 arts organisations have received support through organisation and programme tracks, with a cumulative total of 69 impactful programmes funded.

We are thankful to our donors for their generosity in supporting our arts groups and programmes. 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
JOIN THE MAKING



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

DONOR THANK YOU SECTION ORGANISATION FUNDING

"The stART Fund is great. It is the seed fund equivalent for art groups like ours that do not fit into mainstream categories. Not all groups are performing groups, and the arts ecosystem needs support from all sides."

COMPOSERS SOCIETY OF SINGAPORE

"The stART Fund really helped because it allowed us to have someone focus solely on the IPC application. A lot of the money goes to overhead costs for our programmes and productions, so the existence of funds and grants like stART Fund helps us a lot."

TEATER EKAMATRA LTD

"With the help of the stART Fund, we were able to smoothen the process of applying for our Charity Status. We would have taken a lot longer to complete the application and put it off till next year. With support from the stART Fund, we managed to complete it within eight months."

VOX CAMERATA



DONOR THANK YOU SECTION

PROGRAMME FUNDING

"The stART Fund really made the project happen. Our first season was funded by one of the NAC Covid funding schemes, but by the second season, it was no longer available. So, we tried to apply for support from different foundations but likely because we are not a charity, we never received the funds and the opportunity to carry out the project until stART Fund came in and said "Yes, we will support you.". In a nutshell, stART Fund enabled the whole project to even materialise."

DECADANCE CO.

"I can only be thankful to the stART Fund from the bottom of my heart because we have always been doubtful about whether to continue running this programme. It has been very difficult to. With this stART Fund, they are helping us build an ecosystem that can sustain us for the next 20, 30 years, by getting people in and building a production house."

BRAHMASTRA

"We want to keep doing more projects like this that benefits the communities, so the existence of the stART Fund is really great for us to be able to do these projects with really impactful meaning. I'm very sure the youths will remember this project for a really long time."

TEATER EKAMATRA

"We are grateful for this funding scheme and structure, as it provided an additional avenue of support. The NAC guidelines are very strong and in place to support the arts and artists."

SCULPTURE SOCIETY (SINGAPORE)



SCALING UP ARTS ORGANISATIONS

In 2023, the stART Fund supported nine arts organisations endeavoring to attain Charity or Institute of Public Character (IPC) status through Organisation Funding. The IPC status enhances the fundraising efforts by allowing the issuance of tax deduction receipts (TDR) for qualifying donations.

Impact Assessment for Organisation Funding

stART grantees under the Organisation Funding were required to provide operational data, such as income sources, expenditures, and compliance with Charity/IPC criteria. These operational data were collated with stART Fund's outcome and impact trackers. Additionally, qualitative documentation of their growth journey was conducted through interviews.



This section presents the impact of the stART Fund on seven organisations under Organisation Funding.



OUTCOME #1
INCREASED NUMBER OF SUCCESSFUL CHARITY/IPC APPLICATIONS

Of these seven organisations, the Chinese Calligraphy Society of Singapore attained IPC status while 3Pumpkins Limited and Reverberance Ltd attained Charity status in 2023.

The other four organisations – Decadance Co Limited, Composers Society of Singapore, Vox Camerata Ltd, and Teater Ekamatra Ltd – have also submitted their IPC/Charity applications.

HEARING FROM THE ARTS GROUPS

“This year (2023) we submitted our second application in March. We have brought in new board members last June or July and now have more clarity on the programmes and services that we want to focus on, especially in the next 2 to 3 years.”

3PUMPKINS LIMITED

“The stART Fund was a tremendous help to us. It enabled us to hire a lawyer, an account person to look through finances, as well as an administrative staff to look after the general office.”

VOX CAMERATA



OUTCOME #2
INCREASED EFFICIENCY OF FUNDRAISING EFFORTS



OUTCOME #3
INCREASED ABILITY TO RETAIN EXISTING DONORS/ATTRACT NEW ONES

After receiving support from the stART Fund, 245 donors have been recorded across the seven arts organisations – a 108% increase from the year prior to stART Fund disbursement. The total funds raised reached a total of \$642,841.

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

NUMBER OF DONORS

▲ 108%

245

donors

118

donors

Year prior to stART Fund disbursement

Since stART Fund disbursement

HEARING FROM THE ARTS GROUPS

“With the charity status, we are eligible for the Cultural Matching Fund. Donors know that when they put in \$5,000 today, it will be matched to \$10,000 and are thus more willing to support us. I believe people are more willing to do that [donate] when we attain our charity status officially.”

REVERBERANCE

“The stART Fund helped to raise money from a lot more individual donors this time around. We managed to engage more effective social media managers and run a better fundraising campaign with the grant.”

VOX CAMERATA



OUTCOME #4
INCREASED FINANCIAL SUSTAINABILITY OF ARTS ORGANISATIONS

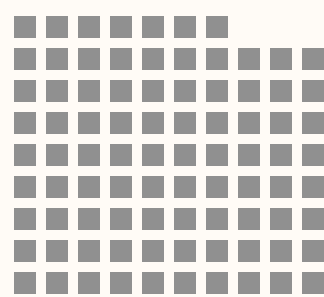
To date, the seven arts organisations hosted 107 revenue-generating arts and cultural events since stART Fund disbursement, a 23% increase when compared to the 87 events held the year prior to stART Fund disbursement.

Additionally, arts organisations almost doubled their number of non-revenue generating cultural events, organising 40 of such events after receiving support from the stART Fund, compared to 22 in the year prior to stART Fund disbursement. While these events did not generate direct revenue, they offered a platform for awareness and audience engagement.

NUMBER OF REVENUE-GENERATING EVENTS

87

events

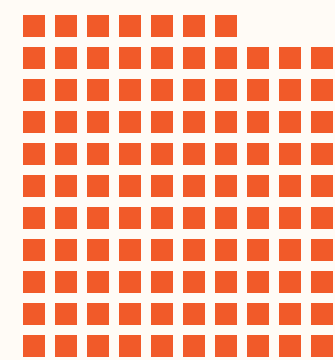


Year prior to stART Fund disbursement

▲ 23%

107

events



Since stART Fund disbursement

NUMBER OF NON-REVENUE-GENERATING EVENTS

22

events

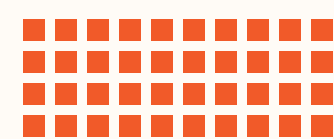


Year prior to stART Fund disbursement

▲ 82%

40

events



Since stART Fund disbursement



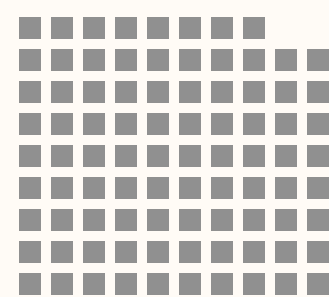
OUTCOME #5
ENSURING THE CONTINUED VIABILITY OF ARTS ORGANISATIONS

The increase in cultural events hosted by the seven arts organisations consequently drove up employment demand. The total number of employees across these organisations rose by 261%, from 88 to 230, compared to the year before the stART Fund's disbursement.

NUMBER OF EMPLOYEES, FREELANCERS OR CONTRACT STAFF HIRED

88

staff

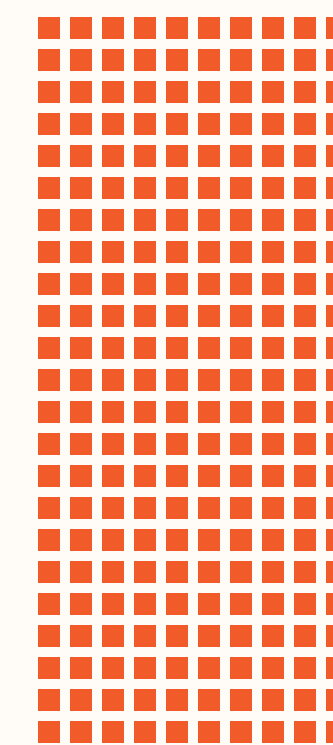


Year prior to stART Fund support

▲ 261%

230

staff



Since stART Fund support

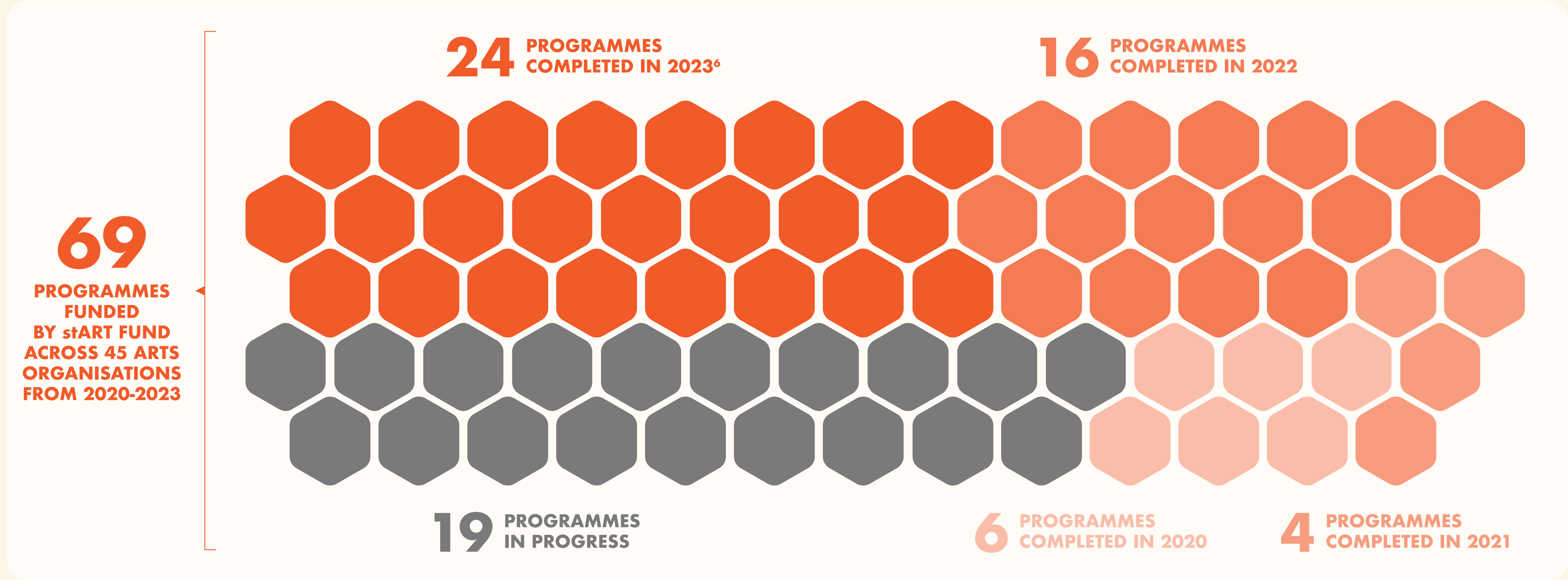
HEARING FROM THE ARTS GROUPS

“We realised that once we attain IPC status, we cannot continue managing the company and programming operations separately. When we have productions or programmes, we are also involved, and company operations take a back seat. Our plan now is to move towards a model where we hire freelancers to run our productions and programmes, allowing full-time staff to fully focus on company operations.”

TEATER EKAMATRA

FUNDING PROGRAMMES WITH COMMUNITY IMPACT

Since the inception of the stART Fund, a total of 69 programmes were funded across 45 arts organisations. Of these, 24 programmes were completed between January 2023 and December 2023.



⁶Of these 24 completed programmes, 20 are featured in this report, while 4 are pending updates.

The 20 reported programmes covered a wide variety of activities, running the gamut from Inclusive Arts to Capacity Building programmes:

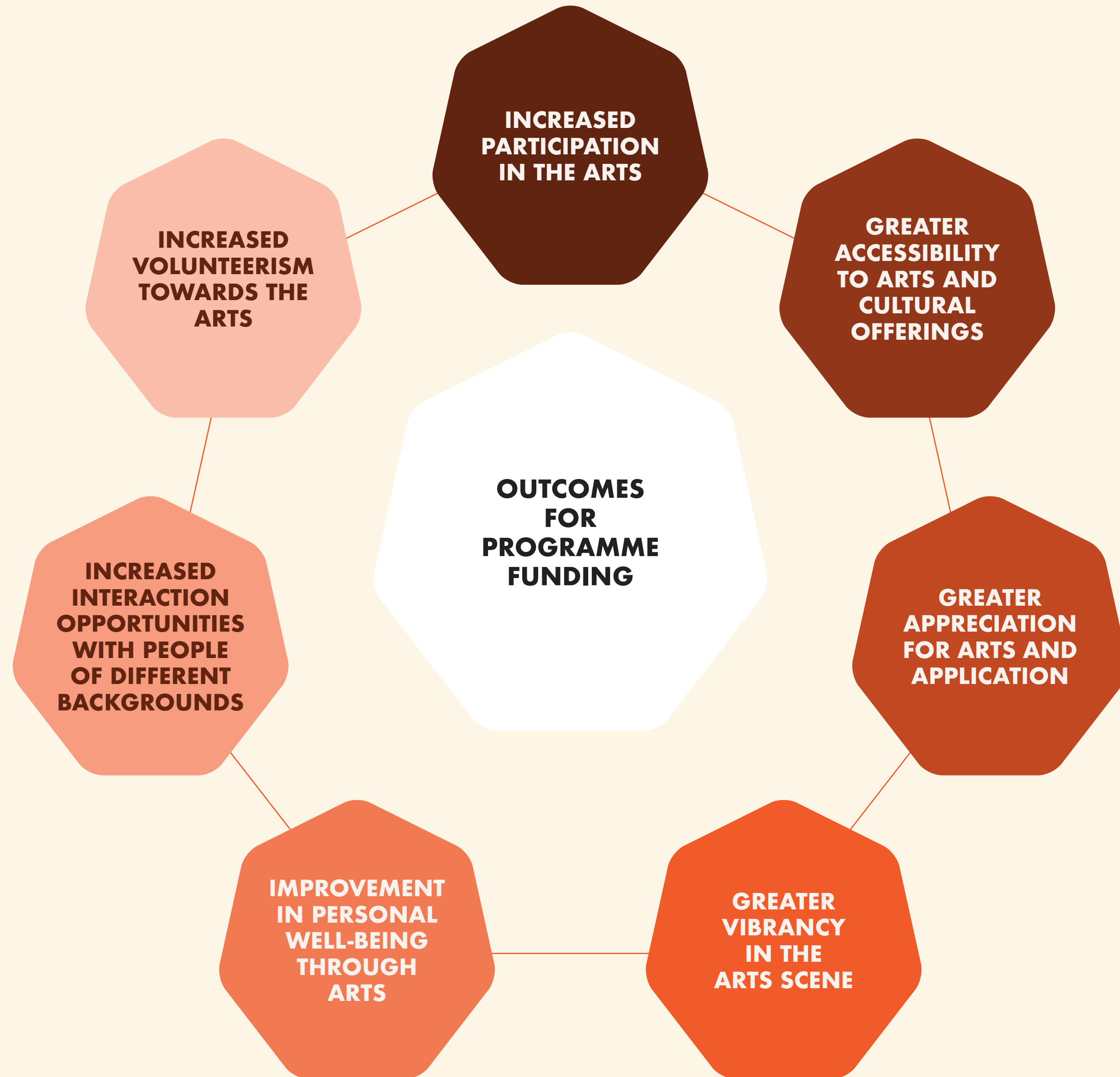
 <p>INCLUSIVE ARTS</p>	 <p>DIGITAL ARTS</p>	 <p>COMMUNITY ARTS</p>	 <p>TRADITIONAL ARTS</p>	 <p>PROMOTION OF ARTFORM</p>	 <p>EMERGING ARTISTS</p>	 <p>CAPACITY BUILDING</p>
<p>Activities that open up the arts sector to people with barriers to access</p> <hr/> <p><i>Creased</i> by Decadance Co Limited</p> <p><i>TTKC Community Getai</i> by 3Pumpkins Limited</p>	<p>Activities that adopt digital technology either in the artform, or within marketing efforts, to enhance the art experience</p> <hr/> <p><i>VECTOR</i> by Dance Nucleus</p>	<p>Activities that emphasise the involvement and engagement of the community or neighbourhood within the artform</p> <hr/> <p><i>Decasilver</i> by Decadance Co. Limited</p> <p><i>Call To Action 3rd Edition</i> by Teater Ekamatra Ltd</p>	<p>Activities that emphasise the promotion of traditional and cultural artforms</p> <hr/> <p><i>Developing The Next Generation of Traditional Malay Performing Artists</i> by Sri Warisan Som Said Performing Arts Ltd</p> <p><i>Immersive Sound Garden</i> by RuanAtWorkz Musical Arts</p> <p><i>Ainthinai - A Timeless Bond</i> by Brahmastra</p> <p><i>Legends: Heaven & Earth</i> by Reverberance Ltd</p>	<p>Activities that emphasise the promotion of the artform itself</p> <hr/> <p><i>I_ENTITY: ROOTS</i> by Polarity Pte Ltd</p> <p><i>Gioacchino Rossini's Petite Messe Solennelle (Little Solemn Mass)</i> by Lirica Arts</p> <p><i>Bellini's La Sonnambula</i> by The Opera People Ltd.</p> <p><i>Mikkel Stars Chopin</i> by Symphonic Music (Asia) Ltd.</p> <p><i>International Travel Support - Tour of AGATHI to Australia and AMARA to Sri Lanka!</i> by Apsaras Arts Ltd</p>	<p>Activities that promote the incubation and development of promising talents and new artforms</p> <hr/> <p><i>KALEIDOSCOPE 2022</i> by Sigma Contemporary Dance</p> <p><i>Young Bards: Dido</i> by The Opera People Ltd.</p>	<p>Activities that aim to develop the competencies and skills within art practitioners in Singapore</p> <hr/> <p><i>Rekindle</i> by Sculpture Society (Singapore)</p> <p><i>Youth Art Leaders Conference</i> by Wind Bands Association of Singapore</p> <p><i>Seek</i> by Sculpture Society (Singapore)</p> <p><i>WBAS Youth Band Festival</i> by Wind Bands Association of Singapore</p>

Impact Reporting for the Programme Funding

A post-event survey was designed to capture feedback from attendees of stART Fund programmes. The questionnaire was aligned with the NAC Population Survey on the Arts, the national benchmark.

Additionally, arts organisations were tasked to provide administrative data on their funded programme, which included quantifiable outputs such as the number of tickets sold and the number of artists involved, to track outcomes as illustrated in the framework on the right. Similar to Organisation Funding, qualitative interviews were conducted with artistic directors to provide a reflective analysis of the challenges encountered, and how they overcame them.

Quantitative data on outcomes are derived from 150 participants who responded in the post-event survey. For more detailed qualitative information of the outcomes, please refer to the case studies of the respective programmes under the Annex section.





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

The 20 programmes completed between January 2023 to December 2023 garnered a total of 9,743 attendees/ participants. Additionally, these programmes received over 62,993 views on digital platforms, which amplified outreach beyond physical engagements.



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

97% of respondents agreed that stART Fund programmes contribute to the vibrancy of the arts scene in Singapore, illustrating the creative efforts of the art groups.

97%

of respondents agreed that the programmes **contribute to the vibrancy of the arts scene in Singapore**

NATIONAL BENCHMARK: 67%



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

93% of the respondents agreed that the programmes broaden the range of arts and cultural entertainment choices in Singapore.

This diversity could be attributed to the range of programmes funded by the stART Fund, including dance pieces, art exhibitions, theatrical performances, classical music, and opera shows.

93%

of respondents agreed that the programmes **broaden the range of arts and cultural entertainment choices in Singapore**

NATIONAL BENCHMARK: 71%



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

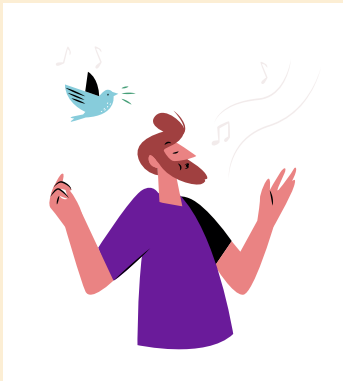
94% of respondents felt that the programmes are something that Singaporeans can be proud of.

94%

of respondents agreed that the programmes **are something that Singaporeans can be proud of**

NATIONAL BENCHMARK: 73%





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

The programmes provided platforms for artists to further develop their artwork and horizons. Participants in the programmes were also inspired and positively impacted by these programmes.

Respondents were more likely to express an improvement in their quality of life through enhanced personal well-being.

Specifically, 88% of respondents felt that the stART Fund programmes inspire and help them to become more creative in their studies and/or work.

88%

of respondents agreed that the programmes **inspire and help them to be more creative in their studies and/or work**

NATIONAL BENCHMARK: 75%

85%

of respondents agreed that the programmes **improve their quality of life**

NATIONAL BENCHMARK: 71%

84%

of respondents agreed that the programmes **help them express their thoughts, feelings and ideas**

NATIONAL BENCHMARK: 79%

74%

of respondents agreed that the programmes **give them a greater sense of belonging to Singapore**

NATIONAL BENCHMARK: 72%



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

Various programmes incorporated international elements, including the participation of overseas artists or grantees going overseas.

The commitment of arts organisations to educate both artists and the general public about diverse art forms is commendable. 89% of respondents acknowledged that the stART Fund programmes enhance their understanding of people from different backgrounds and cultures, surpassing the national benchmark by 7%.

89%

of respondents agreed that the programmes **allow them to better understand people of different backgrounds and cultures**

NATIONAL BENCHMARK: 82%



**OUTCOME #7
INCREASED VOLUNTEERISM**

Significantly higher than the national benchmark of 41%, 74% of respondents expressed a willingness to donate cash and/or make in-kind contributions to the arts and cultural scene in Singapore after attending stART Fund programmes.

A total of 131 volunteers were involved in the 20 programmes, contributing 1,201 hours of volunteer hours collectively.

74%

of respondents are **willing to donate cash and/or make in-kind contributions to the arts and culture**

NATIONAL BENCHMARK: 41%

GOING IN-DEPTH

DECASILVER

INTERVIEW WITH EDWIN WEE,
ARTISTIC DIRECTOR OF DECADANCE CO.



DECASILVER
CREDIT: DECADANCE CO.
2023

COMMUNITY ARTS

Activities that emphasise the involvement and engagement of the community or neighbourhood within the artform

#1

SUMMARY OF PROGRAMME

“Redefining quality ageing, removing social stigmas, reconnecting generations, remembering forgotten communities, all through dance.”

In line with Decadance Co’s vision to be intergenerational and inclusive for a larger spectrum of audiences to access contemporary dance, *Decasilver* was a movement programme for seniors in Singapore focused on enhancing both kinetic and cognitive well-being through dance, prop manipulation, and other performative elements. The group activities enabled and promoted social interaction and responsiveness, enhancing mood and communal well-being. The programme used a carefully curated blend of dance, music, tactile props, rhythm, breathing, vocal and facial exercises to fully engage the seniors.

Initially created in 2019 before the pandemic, *Decasilver* is a 12 to 16-week programme designed for physical sessions at senior activity centres (SAC) and assisted living homes to share the benefits of positive ageing through contemporary dance. To increase accessibility during the pandemic, the team transformed *Decasilver* into a digital format, known as *Decasilver on Digital*, a series of tutorial videos hosted on YouTube. This allowed home-bound seniors with limited access to SACs to participate in the programme.

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

#2

KEY
CHALLENGES &
RESOLUTION

Due to the pandemic, *Decasilver's* physical sessions were halted, and the team was worried that seniors will start to retreat to their comfort zone just when the programme was gaining traction.

To encourage seniors to continue having an active lifestyle, the team pre-recorded their dance tutorials and shared it with the centres for distribution. Recognising potential technological challenges for seniors, the team worked closely with the centres' management to invite small groups of seniors back to the centre to watch and learn from the tutorial. *Decasilver on Digital* was very well received, with many seniors requesting for more videos.

Due to financial constraints, the team could not engage professionals for video production. Hence, the team explored and picked up the necessary digital skills, such as sound technology and video editing on their own, to complete the video tutorials. Despite a steep learning curve in the first season, the continuous learning smoothed the production of the second season.

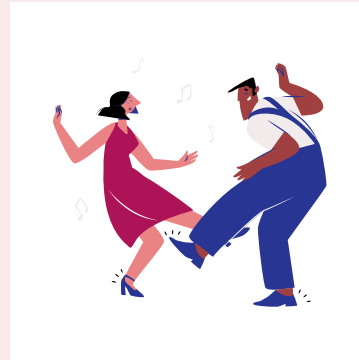
“The first season was very traumatic as there were a lot of editing skills that we had to figure out on our own. We had to learn about sound technology, such as microphone placement and volume, and how to edit and sync audio in the editing software to ensure that everybody can hear. There were a lot of digital skills that we had to self-learn.”



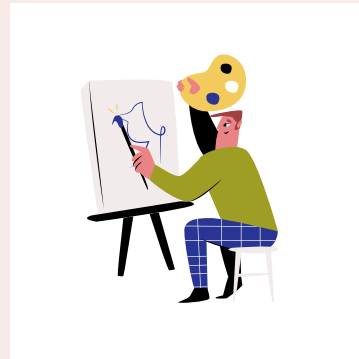
DECASILVER
CREDIT: DECADANCE CO.
2023

#3
KEY
ACHIEVEMENTS

“Season two was easier because we had the experience from season one. We thought, ‘Now that we have the experience, let’s bring new dances, new faces into this season’. The additions helped a lot, as it’s no longer just me and Rachel, our co-founder.”



OUTCOME #1
Increased participation in the arts



OUTCOME #2
Greater accessibility to arts and cultural offerings

The accessibility of the programme was greatly enhanced with the YouTube uploads, garnering an average of 30 seniors per viewing session at SACs.

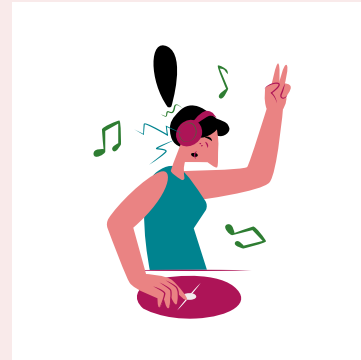
Eight Facebook posts by Decadance reached over 12,992 people, with over 556 engagements. As the programme was well-received by the seniors, two new dancers were added in season two of *Decasilver on Digital* to help facilitate the programme.

95% of respondents who responded to the post-event survey agreed that *Decasilver* broadens the range of arts and cultural entertainment choices available.

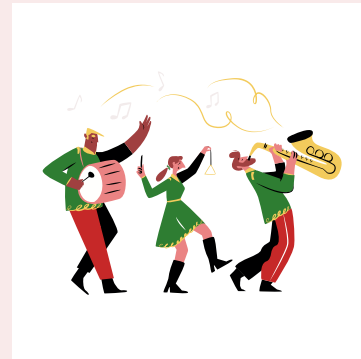
95%

of respondents agreed that the programme **broadens the range of arts and cultural entertainment choices in Singapore**

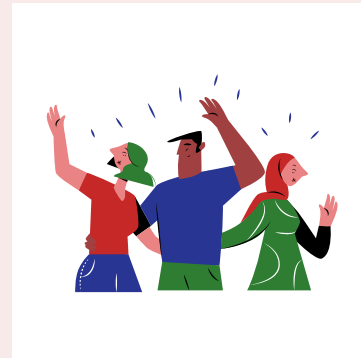
NATIONAL BENCHMARK: 71%



OUTCOME #3
Greater appreciation for arts and application



OUTCOME #4
Greater vibrancy in the arts scene



OUTCOME #6
Increased interaction opportunities with people of different backgrounds

From their conversations with the seniors, Decadance found that the silver generation often believed that only talented individuals could dance, due to their exposure to traditional dance forms, such as line dancing, which are anchored to rhythm and synchronisation. Decadance hoped to change the stereotypical perception of dance through contemporary dance, which focused on understanding dynamics in movement, rather than performing a fixed movement.

Decasilver was designed with seniors in mind, utilising different types of tactile props and an engaging game format. Additionally, actual contemporary movements with the purpose of cognitive and physical rehabilitation were incorporated in the warm-up exercises. These design considerations boosted participants’ confidence, with many looking forward to future sessions and inviting friends.

86% of respondents felt that *Decasilver* enhances their understanding of people from different backgrounds and cultures.

95% of respondents agreed that *Decasilver* contributes to the vibrancy of the arts scene in Singapore, and all respondents felt that *Decasilver* is something Singaporeans can be proud of.

“When we reach out to the senior care organisations, we hear that many of the seniors are starting to ask their friends to come to the centres because they feel that the programme is great. They are always asking ‘Next week still have or not?’ as they are looking forward to the next session. That is a healthy improvement in terms of how much they want to engage with their community, their social circles and how much they look forward to exercising even though the underlying nature is that they are engaging in forms of contemporary dance.”

100%

of respondents agreed that the programme is something that Singaporeans can be proud of

NATIONAL BENCHMARK: 73%

95%

of respondents agreed that the programme contributes to the vibrancy of the arts scene in Singapore

NATIONAL BENCHMARK: 67%

95%

of respondents agreed that the programme improves their quality of life

NATIONAL BENCHMARK: 71%

86%

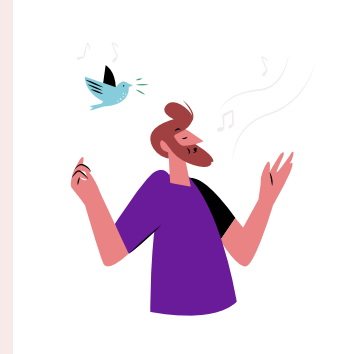
of respondents agreed that the programme allows them to better understand people of different backgrounds and cultures

NATIONAL BENCHMARK: 82%

73%

of respondents agreed that the programme inspires and helps them to be more creative in their studies and/or work

NATIONAL BENCHMARK: 75%



OUTCOME #5
Improvement in personal well-being through arts

With an increasing focus on mental and emotional well-being in society, Decadance saw the importance of *Decasilver* as a platform to provide seniors with exposure to contemporary art and its holistic benefits, including heightened kinetic and cognitive well-being.

95% of respondents agreed that *Decasilver* improves their quality of life and helps them express their thoughts, feelings and ideas. Additionally, 73% of respondents agreed that the programme inspires and helps them to be more creative in their studies and/or work.



“We understand the importance of investing in our mental and emotional well-being, and we know how to emotionally take care of ourselves. But the silver generation holds onto the belief that their purpose is to work to provide for the next generation. Therefore, the arts or engagement programmes like these have become a luxury that they’re still not accustomed to. They don’t feel like they’re entitled to enjoy these “luxuries”. This is my take from working with them since 2019 and having conversations with them regularly.”

GOING IN-DEPTH

CALL TO ACTION 3RD EDITION

INTERVIEW WITH KHAIRINA KHALID,
TEATER EKAMATRA LTD



CALL TO ACTION
CREDIT: TEATER EKAMATRA LTD
2023

COMMUNITY ARTS

Activities that emphasise the involvement and engagement of the community or neighbourhood within the artform

#1 SUMMARY OF PROGRAMME

Call To Action was the first online and cross-cultural edition of The Living Newspaper, aimed at engaging young people to reimagine a new post-pandemic world. The programme draws inspiration from the theatrical techniques of The Living Newspaper, which originated from the Russian Revolution, it evolved from propaganda to a platform for diverse perspectives, where actors re-enact real-life experiences.

Helmed by Clara Bloomfield (Scotland) of Collision Theatre, Khairina Khalid and Rizman Putra (Singapore) of Teater Ekamatra, they engaged young participants to create digital editions of The Living Newspaper by focusing on their realities through the creation of films. *Call to Action* was launched in 2021 as an online project, exposing youths to global issues and exploring the “power-laden relationships” between self and society. Collaborating with students from Edinburgh College, the participants engaged in a three-step process: listening, responding, and reacting through videos posted on the *Call To Action* website: <https://call2action.info/>.

While the online format was successful, it also highlighted the limitations of virtual interaction. This led to a desire for physical connections, which saw the programme evolve into a face-to-face exchange for the third edition. Ten youths from Singapore travelled to Edinburgh for an immersive experience, fostering deeper cultural connections and meaningful relationships.

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

#2

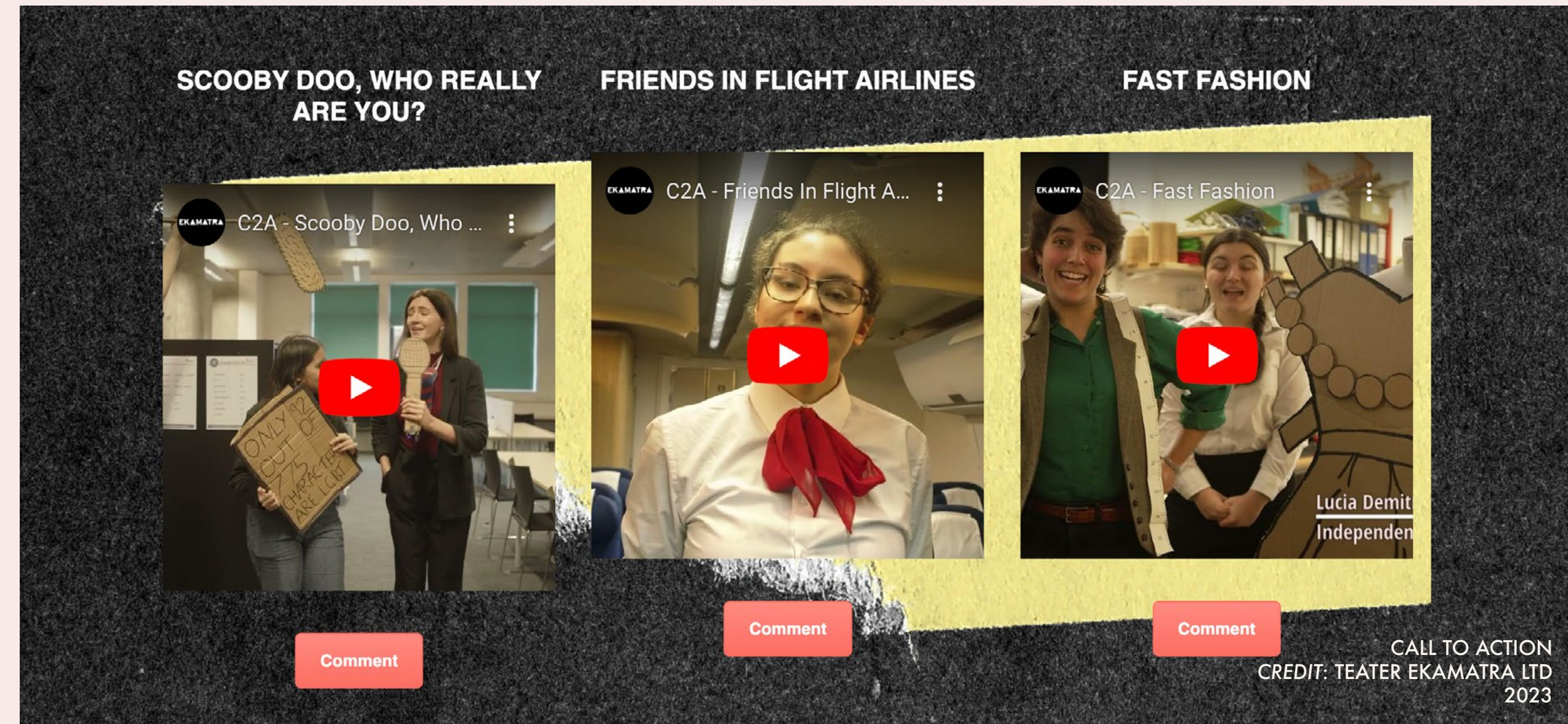
KEY CHALLENGES & RESOLUTION

The initial phase of the programme in 2021 encountered challenges with online interactions, including technical issues on Zoom and lagging servers. Recognising the limitations of virtual interactions, the team opted for a physical exchange in the third edition, with eight youths travelling from Singapore to Edinburgh. A key challenge was managing a tight timeline due to the brief duration of their stay. This was addressed by meticulous and collaborative planning of the itinerary, prioritising the key objectives of the travel – fostering cultural connections. Communication and a shared sense of agency ensured a smooth and successful travel experience.

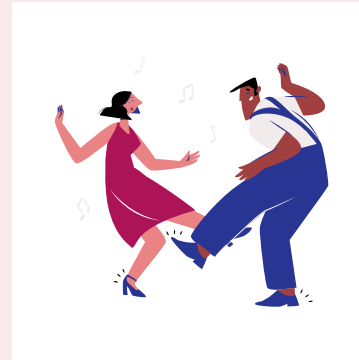
Additionally, the tight one-week timeline for the cultural exchange and video production proved challenging as it requires a lot of work from curating storyboards, filming and video editing to produce a video. To overcome this challenge, the team attended relevant theatre and production skill classes as part of the exchange, enabling them to successfully produce eight videos within the given timeframe.

“The only thing I would classify as a challenge is that one week to do a cultural exchange, plus storyboard, film and produce a video is very tight. We had to produce eight videos out of the entire week. But I think given the amount of time that we had, we did well in producing the eight videos.”

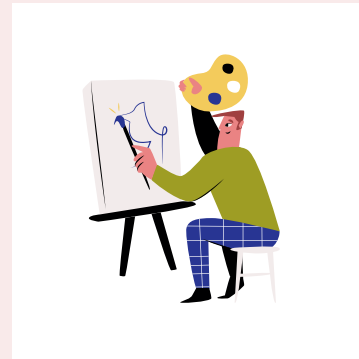
“We emphasised the objectives of the exchange to the students. This wasn’t a holiday; it was a work project. The objectives are to connect with the Edinburgh youths culturally, to let them know about the Singaporean way of life, the present situation that you, as youths, are facing; and also, news topics of interest to you in Singapore that you want to bring over and share with the Scottish youths.”



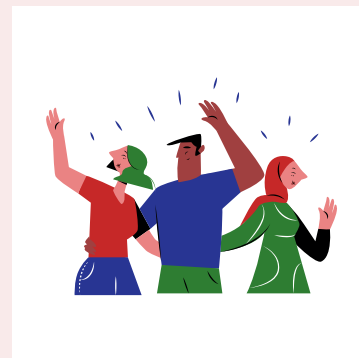
#3

KEY
ACHIEVEMENTS

OUTCOME #1
Increased participation in the arts



OUTCOME #2
Greater accessibility to arts and cultural offerings



OUTCOME #6
Increased interaction opportunities with people of different backgrounds

Call To Action was designed as a cultural exchange initiative, where local students were flown to Scotland to collaborate with students from Edinburgh College. Facilitated through the Singapore International Foundation Arts Fellowship, Edinburgh College secured a venue sponsorship, a key enabler for active participation during the cultural exchange. Recognising the need for theatre and video production skills for the project, the college also extended the offer for students to attend relevant theatre and video classes during their visit. These exchanges increased the interaction opportunities with the Scottish students and provided valuable experiential learning opportunities, which aligned with the programme's goals to enrich cultural exchange experiences.

A total of 42 artists benefitted from this programme. Of these, 8 were Singaporeans and 34 were Scottish.

“In terms of challenges, it came down to differences in expectations, because we were bringing youths over and it meant that we were responsible for their safety and their well-being. However, at the same time, I wanted to acknowledge that they were adults already. Majority of them were above 21, so technically they are considered adults. The very basis of this entire project is to give youths the agency to craft their own narratives.”

In the final component of the programme, the videos produced by the youths were posted on the *Call To Action* website, where the public were able to view and comment. During this stage, the youths were encouraged to interact with the audience and foster discussions around the presented topics. They were entrusted to handle and manage the comment section, contributing to a positive and engaging interaction. While the youths actively participated in these discussions, the team monitored closely for a safe and respectful environment, and intervened when necessary. The programme was well-received with 1,192 views garnered online, generating 45 reactions, shares, and comments.

All respondents of the post-event survey agreed that *Call To Action* had broadened the range of arts and cultural entertainment choices available in Singapore and gave them a better understanding of people from different backgrounds and cultures.

“We went through three pillars: 1. Listen, 2. React, and 3. Respond. The youths first listened to what was happening in other countries through means such as news and social media. Their reactions were expressed through videos they created, addressing social issues of their interest which was hosted on the Call To Action website. Then they got other youths around the world to watch and respond to these videos so that they could be involved in the discourse as well.”

100%

of respondents agreed that the programme **broadens the range of arts and cultural entertainment choices in Singapore**

NATIONAL BENCHMARK: 71%

100%

of respondents agreed that the programme **allows them to better understand people of different backgrounds and cultures**

NATIONAL BENCHMARK: 82%

NURTURING
A CULTURE OF
GIVING TO
THE ARTS



OUTCOME #3
Greater appreciation for arts and application

For instance, the Edinburgh students were unaware of the diverse cultural make-up in Singapore and that different languages exist in Singapore. They were also interested in Singapore's education system, as despite being influenced by the British, Singapore's education system works differently. Additionally, through discussions on food options that cater to Muslim students, the Edinburgh participants gained a deeper understanding of Singaporean culture and its considerations for diversity.



OUTCOME #4
Greater vibrancy in the arts scene



OUTCOME #5
Improvement in personal well-being through arts

“Based on the feedback and conversations with the youths, they really appreciated the opportunity to travel and experience the pros of a face-to-face collaboration. For a lot of these youths, it was their first time traveling not just to the UK, but out of Singapore. It was eye-opening for them to explore a whole new world outside of Singapore. There are people who want to know about Singapore, but they don't have access. The exchange forged connections and relationships. Now, they are also advocates of Singapore's cultural and art scene.”

“The youths in Scotland were very interested to know about things that were happening in Singapore. They were unaware of our diverse cultural makeup and that different languages are spoken in Singapore. They were interested to know how our education system works, because even though we follow the UK education system, but it's still very different from Scotland.”

Call To Action led to a notable improvement in personal well-being among the youth through their involvement in the arts. Survey responses and conversations highlighted their profound appreciation for the travel opportunity, emphasizing the transformative impact of physical collaboration over on-line interactions. For many participants, it marked their inaugural journey beyond Singapore, offering a profoundly eye-opening experience. This exposure inspired a heightened appreciation for arts and cultural diversity, empowering the youth to become advocates for Singapore's vibrant cultural and artistic scene on a global stage. The programme's emphasis on organic conversations, shared experiences, and the creation of enduring video content departed from conventional exchange programmes. Taken together, it contributed to a greater vibrancy in the arts scene and fostered a lasting impact on personal growth and cultural understanding.



All respondents agreed that *Call To Action* is something that Singaporeans can be proud of. Additionally, 92% agreed that *Call To Action* contributes to the vibrancy of the arts scene in Singapore. 85% of respondents agreed that *Call To Action* improves their quality of life and 92% agreed that it helps them to express their thoughts, feelings and ideas. Furthermore, all respondents agreed that *Call To Action* inspires and helps them to be more creative in their studies and/or work.

100%

of respondents agreed that the programme **is something that Singaporeans can be proud of**

NATIONAL BENCHMARK: 73%

100%

of respondents agreed that the programme **inspires and helps them to be more creative in their studies and/or work**

NATIONAL BENCHMARK: 75%

92%

of respondents agreed that the programme **helps them express their thoughts, feelings and ideas**

NATIONAL BENCHMARK: 79%

92%

of respondents agreed that the programme **contributes to the vibrancy of the arts scene in Singapore**

NATIONAL BENCHMARK: 67%

85%


of respondents agreed that the programme **improves their quality of life**

NATIONAL BENCHMARK: 71%

77%

of respondents are **willing to donate cash and/or make in-kind contributions to the arts and culture**

NATIONAL BENCHMARK: 41%



OUTCOME #7
Increased volunteerism towards the arts

77% of respondents who participated in *Call To Action* are willing to donate cash and/or make in-kind contributions to the arts and culture.

GOING IN-DEPTH

KALEIDOSCOPE III & IV

SUPPORTED BY DYMON ASIA EMERGING ARTISTS AWARD
INTERVIEW WITH MELISSA NG, SIGMA CONTEMPORARY DANCE



KALEIDOSCOPE
CREDIT: SIGMA CONTEMPORARY DANCE
2023

EMERGING ARTISTS

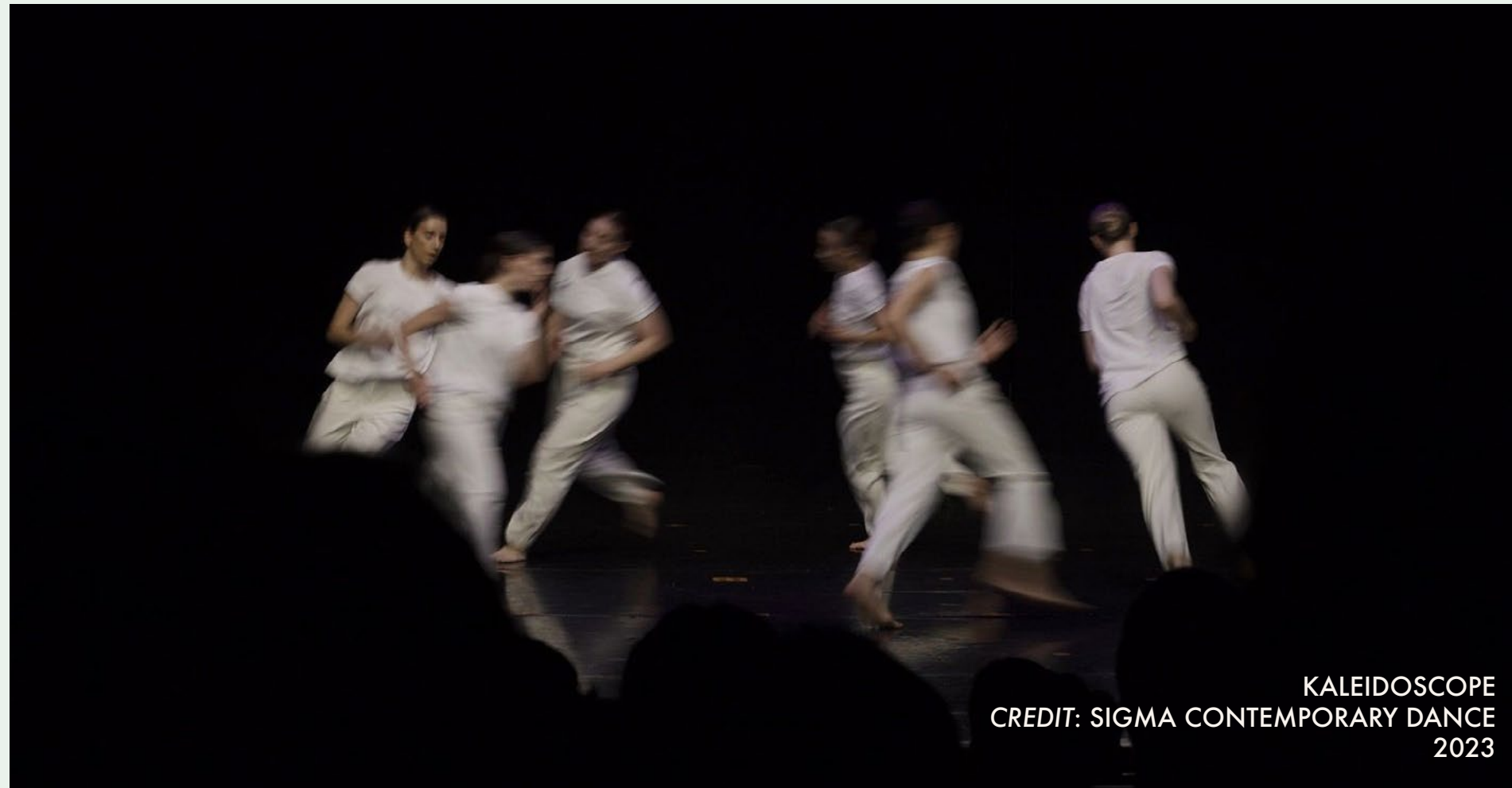
Activities that promote the incubation and development of promising talents and new artforms

#1 SUMMARY OF PROGRAMME

Kaleidoscope was a platform initiated by Sigma to support the development of new works by independent artists/arts groups. It was an ecosystem of support which nurtured collaborative development between choreographers, dancers, musicians, and visual artists, providing them with mentorship, performance space, and audience engagement opportunities. Choreographers and performers were able to get constructive feedback that aided the development of the work through discourse with the audience in a safe and honest environment after each session. Promising works were then identified and given further opportunities for exposure to broader audiences.

"It is a platform where we curate emerging artists. We are not bound by the dance form. We see everything in totality, so that visual artists can collaborate with movement artists. Sigma's role is to provide the space, arrange for the showcase, and mentor these artists to help them develop their works."

NURTURING
A CULTURE OF
GIVING TO
THE ARTS



#2 KEY CHALLENGES & RESOLUTION

Kaleidoscope IV was characterised by the collaborations between different artists and arts organisations. This came with the key challenge of scheduling meetings and rehearsals to present a successful programme. The conflicting schedules were heightened by a dropout, which impacted the performance. To ease facilitation, Sigma involved themselves throughout the execution process to provide counsel and facilitate when required. With their close guidance, the groups were able to come together and curate their art piece seamlessly.

“Different parties, such as the choreographer, performers, and musicians, have to come together to produce a piece. Scheduling was key. We had to get everyone at the same time and place. We helped to coordinate with the different parties and find a space to suit their availability.”

#3 KEY ACHIEVEMENTS

“We posted on Facebook groups and certain websites. For example, there is a website called ‘Dancing Opportunities’ where we reached out to artists we didn’t know.”



**OUTCOME #1
Increased participation in the arts**



**OUTCOME #2
Greater accessibility to arts and cultural offerings**

Kaleidoscope IV was well-received with a full-house attendance of 160 attendees at the Sigma Collective Space. There were also 1,018 media engagements in the form of likes and shares, reactions, and comments across the 23 posts on Sigma’s social media platforms.

Additionally, Sigma successfully extended their reach beyond audiences and members from previous *Kaleidoscope* editions through an open call on relevant websites and Facebook groups.

All respondents of the post-event survey agreed that *Kaleidoscope* has broadened the range of arts and cultural entertainment choices available.

100%

of respondents agreed that the programme broadens the range of arts and cultural entertainment choices in Singapore

NATIONAL BENCHMARK: 71%



**OUTCOME #3
Greater appreciation for arts and application**



**OUTCOME #4
Greater vibrancy in the arts scene**



**OUTCOME #6
Increased interaction opportunities with people of different backgrounds**

Kaleidoscope provided a platform where 29 artists ranging from choreographers, dancers to musicians could come together to curate an art piece. Additionally, each art group was given the opportunity to pick their mentor from a list of industry veterans to enhance a voluntary and collaborative mentorship experience. This mentorship process was voluntary and personalised, with Sigma recommending industry veterans to those unfamiliar with the arts scene. *Kaleidoscope IV* also fostered international collaborations and cross-cultural exchanges, pairing local artists with Malaysian and Indonesian choreographers and musicians. This cross-cultural engagement enriched the works and encouraged broader artistic expression.

Kaleidoscope also empowered artists and enriched the local and international art scenes through professionally filmed videos of their performances for artists to be used as part of their portfolio, enabling them to apply for festivals and showcase opportunities overseas. Sigma had also invited industry stakeholders, including directors and programmers from various platforms such as Open stage - contact festival to watch the show to scout for potential works with opportunities to showcase internationally. This effort resulted in one of the pieces being selected for international festivals in both Singapore and Taiwan, highlighting *Kaleidoscope's* role as a stepping stone for emerging talent.

88% of respondents agreed that *Kaleidoscope* allows them to better understand people from different backgrounds and cultures.

All respondents agreed that *Kaleidoscope* contributes to the vibrancy of the arts scene in Singapore and felt that *Kaleidoscope* is something that Singaporeans can be proud of.

100%

of respondents agreed that the programme is something that Singaporeans can be proud of

NATIONAL BENCHMARK: 73%

100%

of respondents agreed that the programme contributes to the vibrancy of the arts scene in Singapore

NATIONAL BENCHMARK: 67%

88%

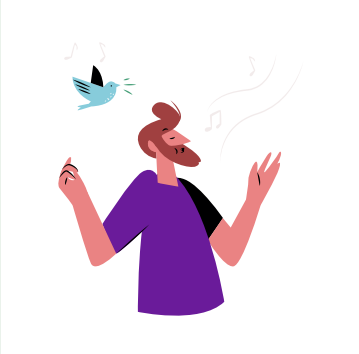
of respondents agreed that the programme allows them to better understand people of different backgrounds and cultures

NATIONAL BENCHMARK: 82%

“When we first started, we were more focused on helping the local scene, but it evolved to an exchange and collaboration between our local and international artists.”



“For *Kaleidoscope*, we invited some members of the industry to come watch the show. For example, contact festival in Singapore showcases both local and international works through their platform called Open Stage. They have a network of different platforms across Asia and beyond. We have invited the directors to watch the works and shortlist them for overseas opportunities. One of the pieces was selected from this platform for a director’s showcase.”



OUTCOME #5
Improvement in personal well-being through arts

Beyond Sigma’s involvement in providing guidance to the art groups, the team supported their work and artistic development. Sigma was a catalyst that provided an oomph for participants to explore beyond their usual boundaries. Their guidance encouraged diversity of art forms, which was evident in the nine showcased works, ranging from solos, duets, and group pieces to movement-based and conceptual works.

“We tried not to influence people by telling them what they should do. Instead, we pushed them towards the direction they were in. In a sense, we give them that extra push to go a little bit further than they would have gone. If you look at every work that was shown, they are very different from each other.”

“Focusing on the work is definitely important, but our platform is different as we also see it as a part of their journey. There are some works where we feel potential, so we encourage them to develop it further and take it somewhere else. In other instances, it could a case of sharing learnings on how they could improve for their future work.”

Kaleidoscope IV also provided a platform for artists to curate and showcase their art freely. This was especially important for artists who came from NAFA or LASALLE, as their works were often restricted by the grading criteria of their institutions. *Kaleidoscope IV* also fostered direct interaction between the audience and artists, breaking down barriers and enabling genuine constructive feedback that allows the artists to further improve their work.

94% of respondents agreed that *Kaleidoscope IV* improves their quality of life, inspires, and helps them to be more creative in their studies and/or work. Furthermore, 88% of the respondents agreed that the programme helps them to better express their thoughts, feelings and ideas.



OUTCOME #7
Increased volunteerism towards the arts

81% of respondents who participated in *Kaleidoscope IV* are willing to donate cash and/or make in-kind contributions to the arts and culture scene.

94%
of respondents agreed that the programme improves their quality of life
NATIONAL BENCHMARK: 71%

94%
of respondents agreed that the programme inspires and helps them to be more creative in their studies and/or work
NATIONAL BENCHMARK: 75%

88%
of respondents agreed that the programme helps them express their thoughts, feelings and ideas
NATIONAL BENCHMARK: 79%

81%
of respondents are willing to donate cash and/or make in-kind contributions to the arts and culture
NATIONAL BENCHMARK: 41%

GOING IN-DEPTH

YOUNG BARDS: DIDO

INTERVIEW WITH SHRIDAR MANI,
COMPANY MANAGER OF THE OPERA PEOPLE



YOUNG BARDS: DIDO
CREDIT: THE OPERA PEOPLE
2023

EMERGING ARTISTS

Activities that promote the incubation and development of promising talents and new artforms

#1 SUMMARY OF PROGRAMME

Young Bards is the first of a series curated by The Opera People aimed at nurturing young talent through curated stage performance opportunities. The premier centrepiece of this initiative is *Dido*, a new adaptation of renowned British composer Henry Purcell's operatic gem, *Dido and Aeneas*. This tale of a queen divided between public obligations and private desires was brought to life by The Opera People's young stars-under-training, who were guided through rehearsals and performances by experienced industry professionals such as Director Tan Shou Chen and music director Alan Choo.

The Opera People's programme utilised a dual strategy with a single goal. In addition to the enriching rehearsals with the director and vocal coach, the budding artists were then showcased on stage alongside the Red Dot Baroque (RDB)—the first local-based early music orchestra in Singapore.

Supported by the stART Fund and Tote Board Arts Fund, *Young Bards* saw these aspiring singers stepping confidently into the limelight, ready to shoulder the future of our opera heritage.

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

#2

KEY
CHALLENGES &
RESOLUTION

Time constraints posed a significant challenge as the team had only three weeks to prepare for the show. However, given the concise nature of *Dido*, the three weeks were effectively used to keep momentum high, and the opera was effectively staged.

Apart from playing the role as stage director, the team from The Opera People also provided extensive training to the young performers and enhanced their capabilities. To ensure the successful execution of *Dido*, an additional level of training and support was organised to impart necessary skills to this new generation of artists. This support came in the form of on-the-spot corrections from the director and the vocal coach who worked in unison with the singers. As these artists were from a younger generation with less stage experience than the typical ones seen on The Opera People's stage, this additional guidance was crucial.

Despite the intensive schedule, the project went on smoothly due to the commitment and dedication demonstrated by the team, the artists, and the musicians alike. From planning to execution, everyone was on board and demonstrated great enthusiasm from the learning process. The resulting performance was of a high standard, both in terms of the artists' singing and the production quality.



Henry Purcell's
Dido

The Opera People

Supported By
SARI FUND a.r.t.s.fund

24 & 25 February 2023 · 7:30pm
Esplanade Annexe Studio

Tickets available at <https://dido.peatix.com>

YOUNG BARDS: DIDO
CREDIT: THE OPERA PEOPLE
2023

“Essentially, I think the team came together quickly, and they were able to conceptualise and go very quickly. Having that strong team was really great and with the musicians as well, they were able come together, have a few conversations and sort things out. Although the runway was short, everybody was very much committed to the timeline and the process. So, we were able to move quite quickly along.”

#3
KEY
ACHIEVEMENTS



OUTCOME #1
Increased participation in the arts



OUTCOME #6
Increased interaction opportunities with people of different backgrounds

Young Bards provided a professional performance platform for young professional singers, many of whom have just graduated from musical studies and were still lacking in the performance skills necessary for mainstage productions. The programme was curated for the younger generations to tap on the platform as a springboard to develop their acting and stage skills, and to grow as artists and performers. These young artists were given the opportunity to work very closely with the director who provided them with acting, training, stage, and performance techniques. They also worked with the vocal coach who helped them prepare for the roles musically. *Young Bards* provided that extra level of training and support for the young artists to learn the ropes of an opera performance. A total of 12 artists benefitted from this programme.

Young Bards: Dido was highlighted in The Straits Times, shedding light on events occurring during that period. The feature significantly heightened awareness and exposure for the production among readers. The opera show garnered a positive response, drawing nearly a full house with 140 attendees present for the show.

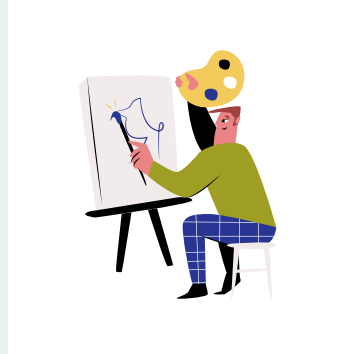
“They worked very closely with the director. He did not just direct the show, but also worked with them on things like acting and training techniques, and stage and performance techniques. At the same time, they also worked with the vocal coach who helped to prepare them for the role musically. In our usual main productions, the singers will either take care of themselves, or are already well-equipped to be able to do it themselves. However, in this case, we provided that extra level of training and support to the younger ones for them to be able to learn the ropes.”

All respondents of the post-event survey agreed that *Young Bards: Dido* gave them a better understanding of people of different backgrounds and cultures.

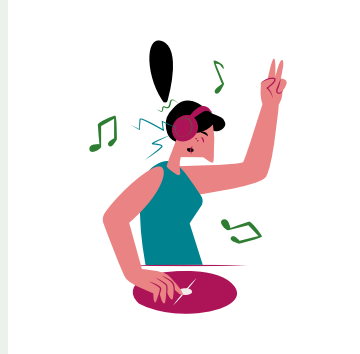
100%

of respondents agreed that the programme allows them to better understand people of different backgrounds and cultures

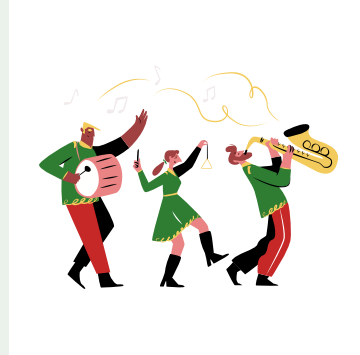
NATIONAL BENCHMARK: 82%



OUTCOME #2
Greater accessibility to arts and cultural offerings



OUTCOME #3
Greater appreciation for arts and application



OUTCOME #4
Greater vibrancy in the arts scene

In response to a gap identified by The Opera People, which primarily involved casting experienced singers in their 30s, the team established *Young Bards* as an intermediary platform exclusively for the younger generation. This dual-purpose platform combines performance opportunities with comprehensive training from veterans, fostering accessibility to arts and cultural offerings and cultivating a deeper appreciation for the arts.

Young Bards: Dido, a one-hour English language opera, was effective, tuneful, and impactful, making it a great opera show for newcomers and a good introduction to opera as a genre, as positively feedbacked by many first time opera watchers. The close proximity of the performers to the audience also helped create an intimate atmosphere, enhancing appreciating for the form.

Featuring younger performers also attracted a younger audience demographic. This approach not only enhances vibrancy in the arts scene but also spreads awareness of opera to a broader and more diverse audience, contributing to a richer cultural experience.

The success of the programme is attributed to the commitment of professionals who collaborated closely with the younger artists, resulting in a noticeable progression in performance sophistication over the three-week development period. Support from local institutions connected to the students further enriched the initiative, demonstrating its potential for cultural growth and appreciation. Overall, this platform not only addressed the needs of emerging talents but also enhanced the overall dynamism and inclusivity of the arts scene.

“These students are all very well connected to the local institutions that they came from, we saw a big support from all these institutions, bringing in quite a variety of audiences into the space.”

“The show that we did was very accessible, well-known sort of works and it was in English, hence, for new audiences, it was easy for them to immerse into it even if it is their first opera. On the other hand, having younger performers always brings in younger audiences to the art form. Because we have young performers on the stage, the audiences who came were also younger. It sorts of spread more awareness of opera for younger audiences also.”

“We had professionals with whom we had an existing relationship with to work with us, so they knew our processes, were familiar with our aesthetics, style and ethos. Once their schedules were cleared, they were very excited to come on board. Beyond just the director, the designers and other professionals were very keen on imparting skills to the younger singers. They taught the students many things such as routine, costumes, makeup, and what to take when they perform. Everybody was very much committed to this learning process of this production as well.”

100%

of respondents agreed that the programme contributes to the vibrancy of the arts scene in Singapore

NATIONAL BENCHMARK: 67%

86%

of respondents agreed that the programme is something that Singaporeans can be proud of

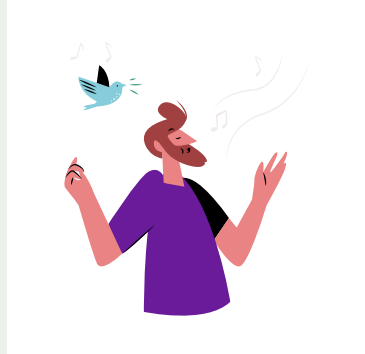
NATIONAL BENCHMARK: 73%

86%

of respondents agreed that the programme broadens the range of arts and cultural entertainment choices in Singapore

NATIONAL BENCHMARK: 71%

86% of respondents agreed that *Young Bards: Dido* broadens the range of arts and cultural entertainment choices in Singapore and is something that Singaporeans can be proud of. Furthermore, all respondents agreed that *Young Bards: Dido* contributes to the vibrancy of the arts scene in Singapore.



OUTCOME #5
Improvement in personal well-being through arts

Under the guidance of the director, Tan Shou Chen, these young artists derived significant personal growth by building character, honing acting skills, and making intentional performance choices on stage. The collaboration with the orchestra Red Dot Baroque, and its music director, Alan Choo, further refined their musical abilities in the execution of a baroque opera. Red Dot Baroque’s involvement notably elevated the overall performances and the singers’ proficiency in delivering their roles.

Despite a brief three-week timeframe, the efficiency of the time utilisation became apparent, considering the concise nature of the opera. The intensity of the schedule, daily three-hour rehearsals and additional music coaching sessions proved effective in maintaining momentum. Although the timeline was short, this immersive experience allowed the young artists to break out of their comfort zones, resulting in visible development and growth during the performance. This highlights how the arts, even within a brief period, can contribute significantly to personal well-being and artistic development.

“The Opera People had a group of talented young singers, for many of whom was their first opera production and they greatly benefitted from the work of our director Tan Shou Chen in building character, working on their acting skills and learning how to make good and intentional performance choices on stage.”

“The timing was very short, but it was very intense for the singers. They spent three hours a day in rehearsal and did coaching sessions during the day. However, it helped keep the momentum quite high. Overall, it turned out quite well. A couple of the singers were able to break out of their shells quite a bit in the performance. It was really nice to see sort of that arc of development for them in the show.”

86% of respondents agreed that *Young Bards: Dido* improves their quality of life and inspires and helps them to be more creative in their studies and/or work. Additionally, 71% agreed that it helps them express their thoughts, feelings, and ideas.

86%

of respondents agreed that the programme **improves their quality of life**

NATIONAL BENCHMARK: 71%

86%

of respondents agreed that the programme **inspires and helps them to be more creative in their studies and/or work**

NATIONAL BENCHMARK: 75%

71%

of respondents agreed that the programme **helps them express their thoughts, feelings and ideas**

NATIONAL BENCHMARK: 79%



OUTCOME #7
Increased volunteerism
towards the arts

86% of respondents who participated in *Young Bards: Dido* are willing to donate cash and/or make in-kind contributions to the arts and culture.

86%

of respondents are willing to donate cash and/or make in-kind contributions to the arts and culture

NATIONAL BENCHMARK: 41%

GOING IN-DEPTH

VECTOR #3

SUPPORTED BY DYMON ASIA EMERGING ARTISTS AWARD
INTERVIEW WITH DANIEL AND DAPHENY,
DANCE NUCLEUS



DIGITAL ARTS

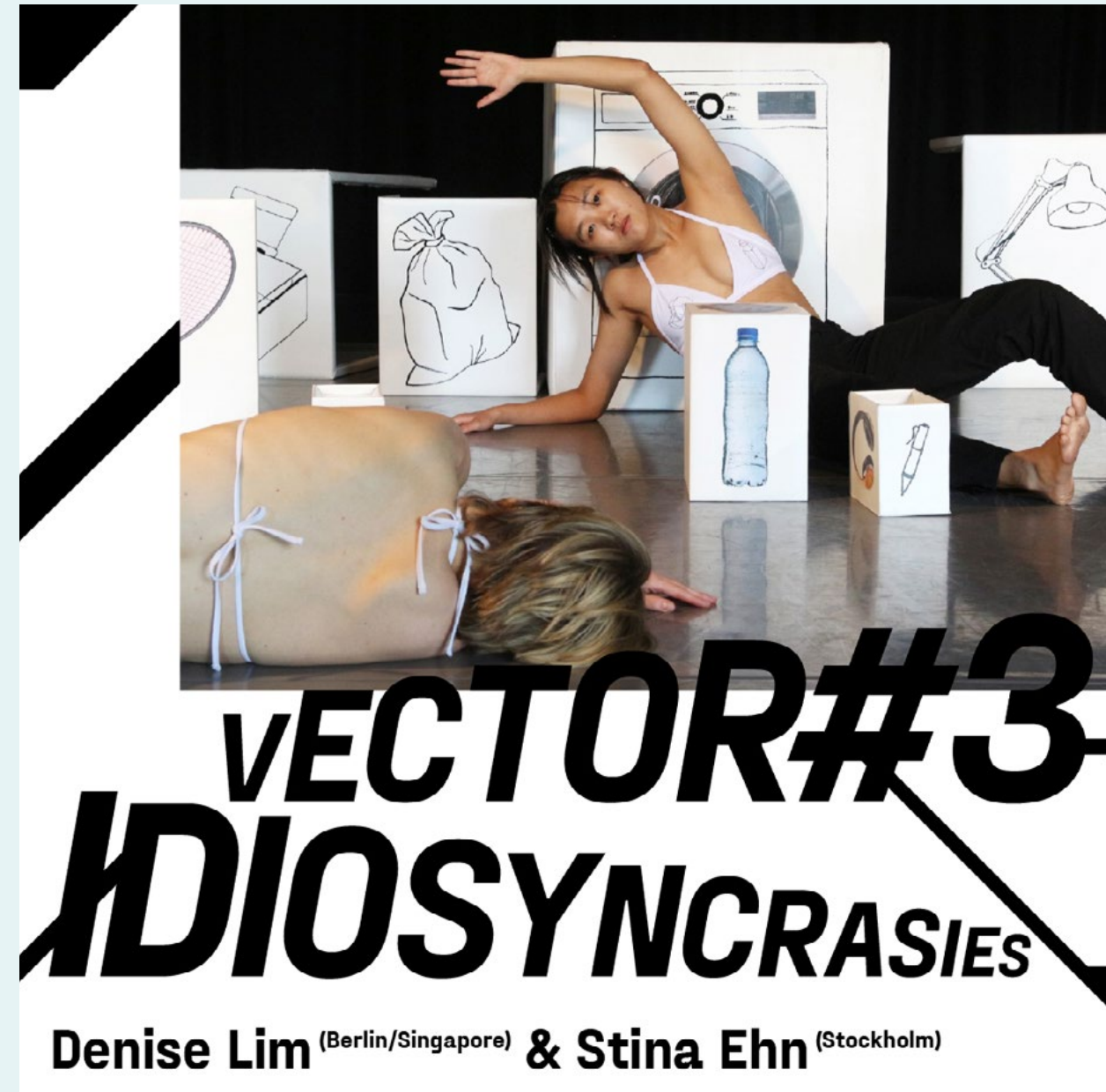
Activities that adopt digital technology either in the artform, or within marketing efforts, to enhance the art experience

#1 SUMMARY OF PROGRAMME

Acknowledging the diverse practices of independent artists beyond conventional theatre performances, VECTOR was created as a presentation platform for transdisciplinary performances, providing the necessary tools for participating artists. Initiated during the pandemic, VECTOR explored both digital and hybrid presentation formats to engage the public. With the success of the previous two editions, VECTOR #3 marked an expanded version, with increased works per artist and enhanced outreach to various arts communities.

VECTOR #3 showcased a diverse range of artistic expression, ranging from techno music informed by Plato to mermaid apprenticeship and Filipino beauty pageants. VECTOR #3 drew a broad range of references that were playfully referred to as IDIOSYNCRASIES, inspired by queer and defined as in-between spaces, which were strangely familiar.

NURTURING
A CULTURE OF
GIVING TO
THE ARTS



Denise Lim (Berlin/Singapore) & Stina Ehn (Stockholm)

VECTOR #3
CREDIT: DANCE NUCLEUS
2023



Joshua Serafin (Brussels/Manila)

#2 KEY CHALLENGES & RESOLUTION

The expansion to include international artists, coupled with the lack of standardised professional fees in Singapore and its non-ticketed nature, added complexity to the rising costs of evolving work development. The team addressed this by advocating for sustainable rates with the help of the stART Fund. To overcome this, the team explored regional partnerships and sought support from private donors for ticket sponsorships as alternative strategies to sustain the programme.

#3 KEY ACHIEVEMENTS

	<p>OUTCOME #1 Increased participation in the arts</p>
	<p>OUTCOME #2 Greater accessibility to arts and cultural offerings</p>

“We tapped on regional partnerships to support their artists. For example, if we are inviting Hong Kong artists, we will work with our Hong Kong partners to apply for funding to support their travel to Singapore. Our regional partnerships have been pivotal in alleviating some of these costs.”

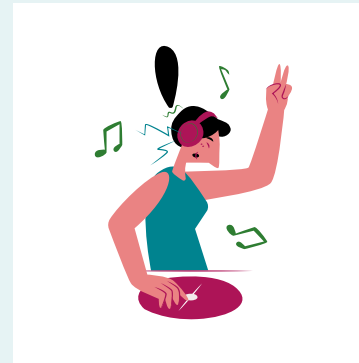
“The stART Fund provided clarity on the importance of sustainability, which pushed us to apply for the Cultural Matching Fund to convert last year’s donations from the art fund into more donations this current financial year.”

Dance Nucleus tapped on Facebook, Instagram, WhatsApp, emails and leveraged artist networks for their outreach and publicity. Discount codes for participants of da:ns LAB, an annual artists meeting, were also disseminated to their networks two weeks leading up to the event. The team also kept an active presence on InstaStories, sharing behind the scenes footage to engage audiences. Esplanade’s publicity channels were also tapped on to optimise outreach.

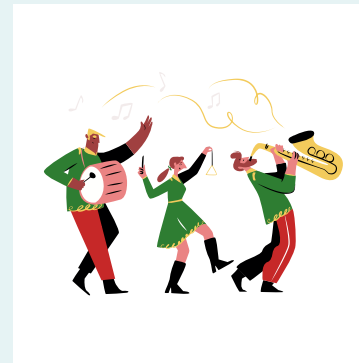
VECTOR #3 was well received with 151 attendees and was held at Esplanade – Theatres on the Bay over the span of two days. This was a 16% increase compared to VECTOR #1. There were also 237 engagements in the form of likes, shares, and comments on their social media posts.

Presented alongside da:ns LAB, the curatorial framework for both programmes allowed the participants of the lab to engage, encounter and expand on the discussions related to Queer performance. A total of 30 artists benefitted from VECTOR #3 as many of them were either emerging artists or presenting their work in Singapore for the first time.

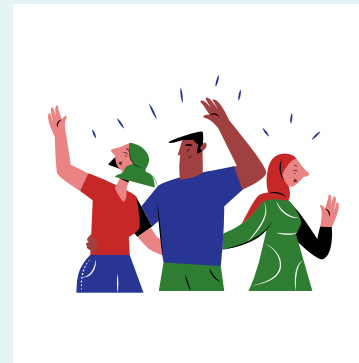
86% of respondents who responded to the post-event survey agreed that VECTOR #3 broadens the range of arts and cultural entertainment choices available.



OUTCOME #3
Greater appreciation for arts and application



OUTCOME #4
Greater vibrancy in the arts scene



OUTCOME #6
Increased interaction opportunities with people of different backgrounds

VECTOR #3 combined on-site presentations and creative artefacts display, fostering regional connections by featuring works from artists in Singapore, Sweden, Taiwan, and the Philippines. Notable collaborations included Denise Lim (Singapore) and Stina Ehn (Sweden), whose work continued in Stockholm, and Joshua Serafin's (Philippines) work, which was later featured in Hong Kong. Betty Apple's (Taiwan) involvement strengthened ties with Thinker's Studio, fostering further collaborations with Dance Nucleus. By supporting experimental, transdisciplinary artists, VECTOR #3 became a representation of progressive ideas and experimentation in the arts.



“If I may add, through a partnership with Esplanade, we were able to tap on their publicity channels. These publicity channels allowed us to reach out to a wider demographic.”

“It is also about inviting emerging artists and exciting projects from the region that are less known in Singapore. We try to boost these artists by providing them with an opportunity to further realise their creations. We believe that over time, by supporting these artists, the definition of experimental performance will become clearer for everyone.”

86%

of respondents agreed that the programme broadens the range of arts and cultural entertainment choices in Singapore

NATIONAL BENCHMARK: 71%



93%

of respondents agreed that the programme contributes to the vibrancy of the arts scene in Singapore

NATIONAL BENCHMARK: 67%

79%

of respondents agreed that the programme allows them to better understand people of different backgrounds and cultures

NATIONAL BENCHMARK: 82%

79%

of respondents agreed that the programme is something that Singaporeans can be proud of

NATIONAL BENCHMARK: 73%

Organic collaborations were also fostered, with da:ns LAB and *VECTOR #3* providing opportunities for artists to explore their chemistry and develop potential future partnerships. The programme's approach was artist-led, allowing creators to follow their ideas while facilitating encounters that could lead to future collaborations.

79% of respondents who responded to the post-event survey agreed that *VECTOR #3* allows them to better understand people from different backgrounds and cultures and is something that Singaporeans can be proud of. Additionally, 93% respondents agreed that *VECTOR #3* contributes to the vibrancy of the arts scene in Singapore.

"We also ran it in conjunction with da:ns LAB. Different artists could work together to see if there is chemistry between them. For instance, we got Madam Data, a Singaporean artist, to do a DJ set together with Betty Apple from Taiwan. Through these collaborations, we are able to provide opportunities for artists with potential chemistry to work together, and allow them to take the lead while we follow their ideas."

GOING IN-DEPTH

2022 SCULPTURE SOCIETY (SINGAPORE) ANNUAL SHOW – REKINDLE

SUPPORTED BY PIERRE LORINET ARTS AWARD

INTERVIEW WITH CASEY CHEN,
SCULPTURE SOCIETY (SINGAPORE)



CAPACITY BUILDING

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

#1 SUMMARY OF PROGRAMME

Sculpture Society Singapore (SSS)'s 2022 annual show, titled "Rekindle", was a follow up on their previous year's exploration on the current state of sculptural and three-dimensional practice in Singapore. Themed to revive trust, creativity, and humanity, SSS aimed to nudge their members forward: to re-spark their creativity, rekindle and reconnect with the arts industry, the sculpture art scene, and the community. The show featured over 40 artists, with one-third exhibiting for the first time.

The physical exhibition was held at Singapore Chinese Culture Centre (SCCC) Creative Box from 15 September 2022 to 19 September 2022. SSS also created a three-dimensional walk-in exhibition with the support from Matterpot where viewers viewed the exhibition virtually via this website <https://my.matterpot.com/show/?m=zNuZbpic3x3> from 20 September 2022 to 19 September 2023.



#2 KEY CHALLENGES & RESOLUTION

SSS faced challenges of convincing artists to participate due to the lingering effects of COVID-19, particularly in drawing people back to public events. To address this, SSS broadened their invitation to include non-members, going beyond their usual 'members only' shows. The programme successfully revived in-person interactions, showcasing the distinct experience of viewing art in-person compared to online.

Budget constraints had also limited the duration of exhibition and restricted the selection of spaces, leading to feedback from audiences that the exhibition duration was too short. To address this, SSS implemented a virtual tour to extend the exhibition's reach beyond physical spaces. This solution allowed the exhibition to remain accessible to a broader audience despite the limited time frame.

The recurring use of the same location, SCCC, also led artists to grow too accustomed to the space. To address this, SSS started exploring new venues like Gardens by The Bay to provide artists with new environments that encourage experimentation and creativity during the annual show.

**#3
KEY
ACHIEVEMENTS**

	<p>OUTCOME #1 Increased participation in the arts</p>
	<p>OUTCOME #2 Greater accessibility to arts and cultural offerings</p>

SSS's efforts in reaching more audiences expanded their annual physical exhibition to a three-dimensional virtual tour for *Rekindle*, which was popular among audiences who missed the physical exhibition. The virtual tour kept the exhibition open beyond the dates and venue space.

SSS also organised a series of live demonstrations and talks by industry experts to engage audiences over the weekends at the physical exhibition.

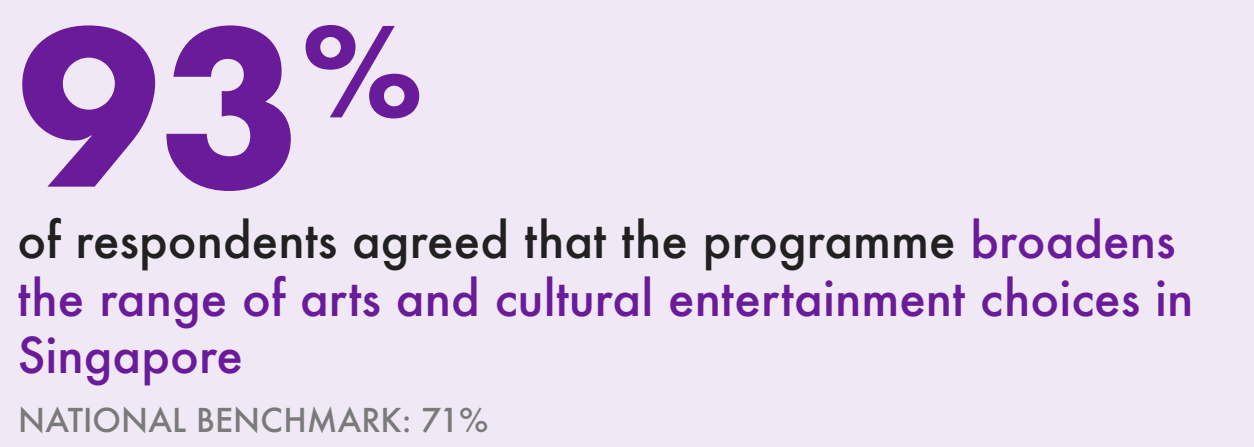
Rekindle was attended by over 439 participants at the physical exhibition and garnered over 7,560 views on the virtual platform. A total of 44 artists benefitted from the exposure at the exhibition.

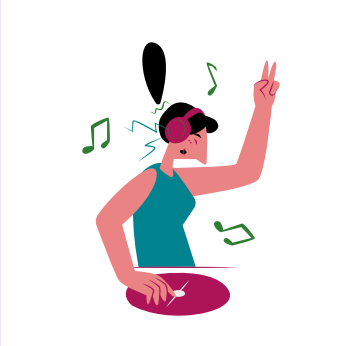
93% of respondents who responded to the post-event survey agreed that *Rekindle* broadens the range of arts and cultural entertainment choices available.

"I have no regrets doing the virtual exhibition because it is quite a big thing for *Rekindle*. It is quite exciting that we can now bring interested viewers back to last year's exhibition and say, hey you can take a look and my exhibition here."

"For *Rekindle*, we also had artist talks where we invited cultural millennium artists like Ms. Han Sai Por. We also had sharing sessions with our master artists like Mr Yeo Chee Kiong."

"We have been struggling to find a space, and to get people and artists to come out again in the last few years. There were a lot of restrictions due to COVID-19. We could not have food or have buffet. These were very real struggles. We themed the annual show *Rekindle* in hopes that people can rekindle the trust, the creativity, the humanity. We have about 40 over artists, and about one third of them are exhibiting for the first time with us. Our annual show is usually for members only. However, we bent some rules for this annual show to increase our reach and convert new members."

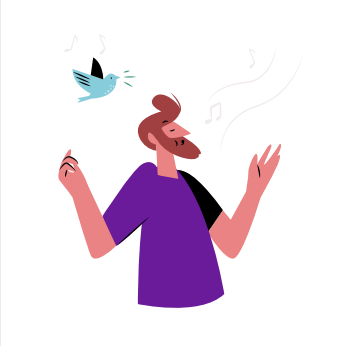




OUTCOME #3
Greater appreciation for arts and application



OUTCOME #4
Greater vibrancy in the arts scene



OUTCOME #5
Improvement in personal well-being through arts



OUTCOME #6
Increased interaction opportunities with people of different backgrounds

Among the 44 artists, SSS invited artwork participation from students of ART:DIS and showcased seven selected pieces during the exhibition, one of which was successfully sold at the exhibition. Beyond this exposure, artist fee was also provided for all participating artists, boosting their morale as it made them feel valued alongside the professional artists.

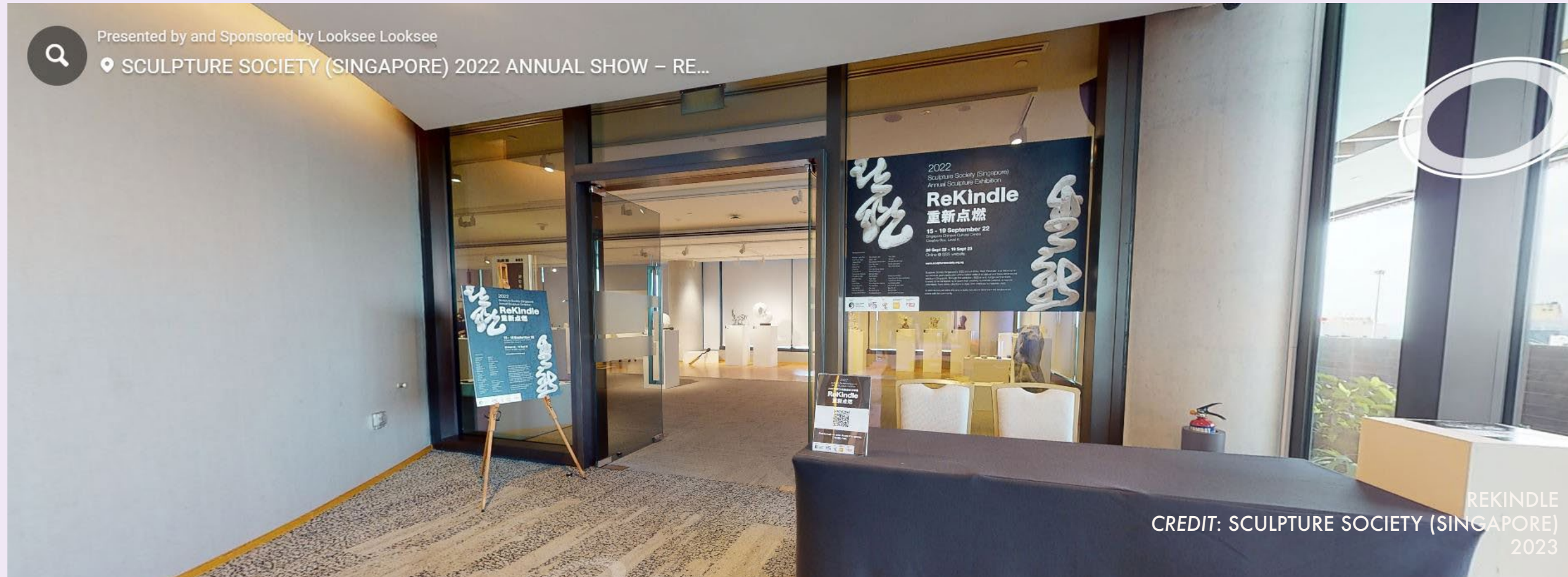


“We invited artists from ART:DIS and they were so happy because beyond the exposure, one of the artists sold his work during the exhibition. Additionally, the artists were pleasantly surprised as we provided an artist fee for all participants. Although it was not a lot of money, it was a morale boost from beyond the opportunity to exhibit their works alongside the masters. We treated them like professional artists.”

Recognising that artists often curate works with the goal of selling it, *Rekindle* offered platform for experimentation and allowed artists to receive constructive critics from professionals and masters. For instance, emerging artists Ng Yang Ce and Esther Ng were given the opportunity to conduct talks, and a platform to showcase their work. Renowned sculptor Chong Fah Cheong and clay artist Ang Chee Yong were also invited to lead live demonstrations, allowing art practitioners to learn from their expertise.

“We wanted the SSS annual show to be experimental. It is an opportunity to learn and progress with feedback from critics and masters. This element of experiment wouldn’t be possible for a solo show because artists will need to sell their work.”

Daily guided tours by participating artists provided deeper insights into the exhibited artworks. Social media posts, including video presentations, tours, and artists’ talks, were also shared on Facebook and Instagram to pique interest and enhance accessibility. Additionally, all artwork descriptions were translated to Chinese, supporting SCCC’s partnership to engage mandarin-speaking audiences.



80% of respondents agreed that *Rekindle* gives them a better understanding of people from different backgrounds and cultures. 97% of respondents agreed that *Rekindle* contributes to the vibrancy of the arts scene in Singapore and felt that *Rekindle* is something that Singaporeans can be proud of.

87% of respondents agreed that *Rekindle* improves their quality of life and helps them to express their thoughts, feelings and ideas. Furthermore, 93% of the respondents agreed that *Rekindle* inspires and helps them to be more creative in their studies and/or work.

97%

of respondents agreed that the programme **contributes to the vibrancy of the arts scene in Singapore**

NATIONAL BENCHMARK: 67%

87%

of respondents agreed that the programme **improves their quality of life**

NATIONAL BENCHMARK: 71%



77% of respondents who participated in *Rekindle* are willing to donate cash and/or make in-kind contributions to the arts and culture.

97%

of respondents agreed that the programme **is something that Singaporeans can be proud of**

NATIONAL BENCHMARK: 73%

87%

of respondents agreed that the programme **helps them express their thoughts, feelings and ideas**

NATIONAL BENCHMARK: 79%

77%

of respondents are **willing to donate cash and/or make in-kind contributions to the arts and culture**

NATIONAL BENCHMARK: 41%

93%

of respondents agreed that the programme **inspires and helps them to be more creative in their studies and/or work**

NATIONAL BENCHMARK: 75%

80%

of respondents agreed that the programme **allows them to better understand people of different backgrounds and cultures**

NATIONAL BENCHMARK: 82%

GOING IN-DEPTH

YOUTH ARTS LEADERS CONFERENCE

INTERVIEW WITH SING MOH LI,
WIND BANDS ASSOCIATION OF SINGAPORE



YOUTH ARTS LEADERS CONFERENCE

2- 5 Sept 2022

IN-PERSON SESSIONS

YOUTH ARTS LEADERS CONFERENCE
CREDIT: WIND BANDS ASSOCIATION OF SINGAPORE
2023

CAPACITY BUILDING

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

#1 SUMMARY OF PROGRAMME

The *Youth Art Leaders Conference (YALC)* is a yearly conference for current or potential student leaders to further develop their leadership skills in areas such as personal leadership, leading others, and musical leadership. The programme consisted of specialised online and in-person lectures, breakout discussions, and hands-on sessions aimed to empower leaders with the necessary tools to effectively lead their music groups. The most recent iteration of the programme also focused on community impact to empower student leaders to make meaningful contributions to the community.

The four-day programme hosted two groups of participants over two days. There were two tracks to the programme, either the Sectional Leaders Track with hands-on leading sectionals sessions or the Exco-Leaders Track with more team management sessions. Student leaders who were not from music backgrounds could also attend this programme, as they still stood to gain valuable skills through the applied arts method of developing and exploring the experience of leading.



YOUTH ARTS LEADERS CONFERENCE
CREDIT: WIND BANDS ASSOCIATION OF SINGAPORE
2023

#3 KEY ACHIEVEMENTS

	OUTCOME #1 Increased participation in the arts
	OUTCOME #2 Greater accessibility to arts and cultural offerings
	OUTCOME #6 Increased interaction opportunities with people of different backgrounds

As the YALC was open to all student leaders across different age groups and education levels, Wind Bands Association of Singapore were able to support as many as 370 student leaders for the programme. The adoption of hybrid learning enabled students to access the pre-event learning materials via online Learning Management Systems (LMS), the learning materials can also be accessed post-conference which enabled student leaders to implement the learning in their own schools with their peers.

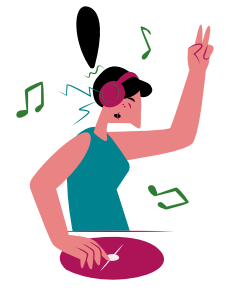
Additionally, the YALC promoted interactions between student leaders across diverse ethnicities and backgrounds through random group allocation. Participants were able to network with student leaders from over 30 schools.

#2 KEY CHALLENGES & RESOLUTION

As the programme was open to all student leaders, some participants had attended previous editions. Therefore, it was crucial to create additional value for these repeat attendees. To achieve this, different facilitators, speakers, and groups of youth leaders were invited to share their experiences.

“We included some new elements by inviting different facilitators, different speakers to share different perspectives. We did that to ensure that while the concept was similar, it would offer a new experience, even for repeated participants.”

“What we thought went well was the development of these younger artists in the local scene through the exchange. They needed a platform to explore and learn beyond their schools. For example, if the artist was previously trained to teach one genre, they would have gained exposure teaching a more diverse group through the YALC.”



OUTCOME #3
Greater appreciation for arts and application



OUTCOME #5
Improvement in personal well-being through arts



OUTCOME #4
Greater vibrancy in the arts scene



OUTCOME #7
Increased volunteerism towards the arts

The YALC also invited a guest speaker from the United States to teach the students via Zoom. This arrangement empowered attendees to tap on the speaker’s talent and expertise through the lens of his unique perspectives on the sharing topics. His knowledge sharing was complemented by a group of local facilitators, who helped to contextualise learnings to the local arts scene.

The open format of the programme for student leaders facilitated networking across different arts genres, which saw a vibrant exchange in the arts scene.

The students were exposed to a wide spectrum of arts-related topics for personal development. These topics include servant leadership, concepts for leadership success, and music-specific ones, such as techniques and tools to enhance music rehearsals. Teaching these concepts was done through a myriad of ways, including lectures, discussions and mentoring from the youth leaders from the National University of Singapore arts groups. Participants also received personalised analytics to better understand their leadership styles, enabling them to apply their learnings in their schools.

Additionally, the theme for 2023’s YALC was “Impacting your world through music”, which focused on empowering student leaders to make meaningful contributions to communities. Student leaders were guided closely to support community work through their respective art forms.

YALC saw a total of 61 volunteer facilitators dedicating an average of three hours each to support the programme.



GOING IN-DEPTH

2023 SCULPTURE SOCIETY (SINGAPORE) ANNUAL SHOW – SEEK

INTERVIEW WITH CHUA BOON KEE, SCULPTURE SOCIETY (SINGAPORE)



SEEK
CREDIT: SCULPTURE SOCIETY (SINGAPORE)
2023

CAPACITY BUILDING

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

#1 SUMMARY OF PROGRAMME

Sculpture Society (Singapore) (SSS)'s 2023 annual show, titled *Seek*, was a sequel of 2022 *Rekindle* – an exploration of the current state of sculptural and three-dimensional (3D) practice in Singapore. *Seek* was a continuation of SSS's efforts to create a conducive environment for members to create and achieve greater heights in sculpting. It was an annual platform for members to evolve and seek to create new artworks. The exhibition was held at the Singapore Chinese Cultural Centre Creative Box, Level 6, from 9 September 2023 to 17 September 2023.


#2 KEY CHALLENGES & RESOLUTION

SSS faced the challenge of balancing between a sufficient exhibition duration and the cost required for venue extension due to a surge in audience interest in their programme. As a result, SSS carefully restructured their allocated budget, leading to adjustments in funding allocation for various aspects of the exhibition. This allowed them to successfully manage the increased costs while securing the venue for an extended exhibition period of nine days.

#3
KEY
ACHIEVEMENTS



OUTCOME #1
Increased participation in the arts



OUTCOME #2
Greater accessibility to arts and cultural offerings

A series of demonstrations and guided tours were curated to engage audiences at *Seek*, which was well-received, attracting 902 unique visitors over nine days. Of these, 44 attended the guided tours, and 250 participated in artist demonstrations.

To extend its reach, SSS expanded the physical exhibition onto their digital platform with a 3D virtual tour of the exhibition. The virtual tour allowed those who had missed the physical exhibition to access the artworks and kept the exhibition running for a year after its physical showcase. This digital initiative accumulated to 1,274 digital engagements in the form of likes, shares, and comments on Facebook and Instagram.

Fifty artists, whose works were showcased at *Seek*, gained exposure from the exhibition.



SCULPTURE SOCIETY (SINGAPORE) ANNUAL SHOW 2023

OPEN CALL
DEADLINE 30 May 2023

SEEK
CREDIT: SCULPTURE SOCIETY (SINGAPORE) 2023

SEEK
SCULPTURE SOCIETY (SINGAPORE) ANNUAL SHOW
9 - 17 SEPTEMBER 2023, 11 AM - 7 PM DAILY
SINGAPORE CHINESE CULTURAL CENTRE
CREATIVE BOX, LEVEL 6
新加坡华族文化中心创意室, 六楼

ANG CHEE YONG	EDMUND CHAN	MICHELLE
APOTULLOFSUNSHINE	ERIC THUTA	NIHAL
CASEY CHEN	ESTHER NG	PERRY CHONG
CASSANDRA LIM	EUGENE KOH	SAM
CHANG WEI	FAISAL RAZALI	SONG YAN
CHENG LAN MOK	FAITH	TAN SOCK FONG
CHLOE	FRANCIS POON	TAN SUANG SUANG
CHOK SHIN NI	HETTY LIE	TANIA MISRA
CHONG FAH CHEONG	JAMES HO	VICTORIA CHIA
CHRISTINA	JOHN LEONG	XIN XIAO CHANG
CHUA BOON KEE	KC GAN	YANG CE
D'GERS	KP ONG	YEO CHEE KIONG
DELPHINE	LESIE SIM	YEO SIEW KEAN ANDY

Organised by: SCULPTURE SOCIETY (SINGAPORE)
Supported by: NATIONAL ARTS COUNCIL, STARBUCKS, SINGAPORE CHINESE CULTURAL CENTRE
Venue Partner: SINGAPORE CHINESE CULTURAL CENTRE

OUTCOME #3
Greater appreciation for arts and application

OUTCOME #5
Improvement in personal well-being through arts

OUTCOME #4
Greater vibrancy in the arts scene

OUTCOME #6
Increased interaction opportunities with people of different backgrounds



“Seek is also a platform for young and emerging artists to showcase their works. Two of them – Francis Poon and Victoria Chia – also managed to conduct an artist demonstration. It helped to raise their profiles.”

Seek encouraged members to explore different mediums, artistic and presentation styles through experimentation. This enabled their artists to overcome limitations and push artistic boundaries for greater vibrancy in the arts scene. SSS also encouraged younger artists to join and showcase their works, fostering interactions between younger and older artists where senior and junior members mixed around during their studio practices.

Gallery tours, artist talks and demonstrations led by participating artists provided deeper insights for better understanding of the exhibited artworks. Additionally, the Chinese translations on artwork descriptions made Seek accessible for the Chinese community.

A wheelchair-accessible venue was also chosen to accommodate to potential needs of people with disabilities.

GOING IN-DEPTH

WBAS YOUTH BAND FESTIVAL 2023

INTERVIEW WITH SING MOH LI,
WIND BANDS ASSOCIATION OF SINGAPORE



WBAS YOUTH BAND FESTIVAL 2023
CREDIT: WIND BANDS ASSOCIATION OF SINGAPORE
2023

CAPACITY BUILDING

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

#1 SUMMARY OF PROGRAMME

The Wind Bands Association of Singapore (WBAS) *Youth Band Festival* brought together a diverse group of youth musicians for the exchange of knowledge and experiences. The festival took place from 13 to 18 December 2023 and culminated in a final concert on 19 December 2023 at Esplanade Concert Hall.

Throughout the week-long festival, the participants gained valuable knowledge from the in-house lessons and workshops, which covered topics ranging from technical instrument skills, composing, music theory, and musician wellness.

#2 KEY CHALLENGES & RESOLUTION

A key challenge faced by WBAS was the attrition from the programme, which required them to identify replacements for the respective bands within a short timeline. WBAS tapped on the festival's alumni to seek out a wider pool of suitable candidates for optimal participation.

WBAS recognised the potential budget challenges with a large-scale event and planned their budget with contingency ahead of time to ensure delivery of a successful event.

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

#3

KEY
ACHIEVEMENTS

OUTCOME #1

Increased participation in the arts



OUTCOME #2

Greater accessibility to arts and cultural offerings



OUTCOME #6

Increased interaction opportunities with people of different backgrounds

A total of 985 people benefited from the festival, with 162 participants from 48 different schools and 823 people attending the final concert. The 368 shares garnered on social media increased the reach of the festival. Additionally, the virtual concert uploaded on YouTube reached over 700 views on April 19, 2024.

Non-participants were also given the opportunity to join in the workshops online via Zoom to learn more about the instruments.

In line with the objective of WBAS, the festival brought people of different age range and backgrounds together for community-building. The open festival enabled musicians from various backgrounds to interact, exposed them to different perspectives, and facilitated peer-learning.



WBAS YOUTH BAND FESTIVAL 2023
CREDIT: WIND BANDS ASSOCIATION OF SINGAPORE 2023

“It was an open call festival, where all youth could join, as long as they passed the audition. We placed them in various bands and each band would play a different repertoire that was suitable for their age. Recruitment was very diverse. We had students from different tertiary groups to those as young as secondary and primary school students.”



OUTCOME #3
Greater appreciation for arts and application

OUTCOME #4
Greater vibrancy in the arts scene

OUTCOME #5
Improvement in personal well-being through arts

OUTCOME #7
Increased volunteerism towards the arts

This festival saw a collaboration with a German conductor, who conducted the performance. Participants and audience gained from the exposure to his expertise and knowledge. Participants were able to learn about different writing styles through understanding of their culture and its influence.

Additionally, most of the repertoire performed were new to local musicians and audience.

Workshops on mental wellness, tailored to different age groups and ranks of musicians, were also conducted at the festival.

These workshops provided insights to potential career pathways to encourage participants to explore potential job opportunities.

Volunteers played an integral role in delivering a successful festival, which saw 17 individuals volunteering eight hours daily for the week to conduct the workshops.

“There were workshops that covered a good range of topics such as mental wellness for musicians to equip them with the knowledge on how to overcome elements, such as performance anxiety. Leaders were taught to identify signs and opportunities to support their band members. There was also a session on career prospects, where we introduced them to industry partners to explore ways of furthering their passion.”

GOING IN-DEPTH

I_ENTITY: ROOTS

INTERVIEW WITH MARCUS, POLARITY PTE LTD

an alternative street dance experience

- 3 experiences
- 3 workshops
- 4 open rehearsals
- 2 panel discussions
- 1 finale showcase
- dance film screenings

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NATIONAL ARTS COUNCIL

I_ENTITY: ROOTS
CREDIT: POLARITY PTE LTD
2023

PROMOTION OF ART FORM

Activities that emphasise the promotion of the artform itself

#1 SUMMARY OF PROGRAMME

I_ENTITY: ROOTS was a movement that started in 2022 with the support of the National Arts Council. It aimed to carve a space for street dancers, who were eager to transcend conventional mediums.

Going beyond typical street dance expressions, the programme delved into film, long-form works, site-specific, and non-commercial formats. Acknowledging the Western influence on street dance, the initiative explored the interplay between Western and Eastern dance forms. The idea of “ROOTS” in the title signified a quest to explore the cultural origins in Singapore through a collaborative exploration of Western and Eastern influences in local dance.



The programme unfolded as a work in progress, featuring an eight-week residency that involved three selected participants and traditional artists. Rather than adhering to a fixed endpoint, the initiative embraced a show at the residency’s conclusion, symbolising part one of an ongoing exploration. The one-hour performance was held at an accessible public studio. It provided an intriguing glimpse into the project’s evolution and its potential future developments.

#2
KEY CHALLENGES & RESOLUTION

The challenges faced during the curation of the programme was multifaceted. Foremost was the task of defining the project scope within the expansive realm of culture. With culture encompassing a wide array of elements, narrowing the focus for in-depth exploration was complex. The team grappled with the challenge of condensing the subject matter while ensuring a more focused approach. Additionally, strategic decision-making presented another significant challenge, particularly in selecting ideas for exploration, as various ideas were generated during discussions. To resolve this, the team opted for a balanced experience by ensuring collaboration among participants and incorporating ideas that complement each other.

“I think the difficulty was scoping. When we are talking about culture, it is a very broad topic - everything and anything can be part of culture. So how do we scope this process into something that we can condense yet, at the same time, dig deeper? That was the challenge because so many topics were discussed at the meet ups. We also had to think for the different groups and identify angles for synergy.”

#3
KEY ACHIEVEMENTS

	<p>OUTCOME #1 Increased participation in the arts</p>
	<p>OUTCOME #6 Increased interaction opportunities with people of different backgrounds</p>

L_ENTITY: ROOTS achieved an impressive 78% attendance, drawing in 62 enthusiastic public audiences, beyond the street dance community. The event also sparked considerable online engagement, which extended their reach to 6,683 audiences. A total of 73 posts, comprising stories and posts, were shared on their Instagram. The social media buzz generated substantial traction, accumulating 153 interactions in the form of reactions, shares, and comments. The online dialogue contributed to a broader and more accessible cultural experience.

Moreover, the eight-week residency programme met its objectives to further groom and develop selected artists. Nine artists dedicated a total of 120.5 hours to the creative process. The residency, which included a thoughtful selection process, welcomed applications from artists who practice different art forms to collaborate with pre-selected traditional artists. Through an intensive period of workshops, discussions, and collaborative efforts, the residency culminated in a revealing work-in-progress showcase. This holistic approach to artistic development

“The audience was a good mix between street dancers, dancers, and the public. Most of our networks were from the street dance community. Hence it was nice to see people from beyond the community come and check it out.”




enriched the creative community and played a pivotal role in enhancing both participation in the arts and interaction opportunities with people of different backgrounds.

92% of respondents who responded to the post-event survey agreed that *I_ENTITY: ROOTS* gives them a better understanding of people from different backgrounds and cultures.

92%

of respondents agreed that the programme allows them to better understand people of different backgrounds and cultures

NATIONAL BENCHMARK: 82%

	<p>OUTCOME #2 Greater accessibility to arts and cultural offerings</p>
	<p>OUTCOME #3 Greater appreciation for arts and application</p>
	<p>OUTCOME #4 Greater vibrancy in the arts scene</p>

The programme also highlighted the importance of greater accessibility to the arts and inspired a deeper appreciation of both traditional and contemporary dance. By bridging Western and Eastern ideologies, the project enriched Singapore’s arts scene, fostering cultural connections and revealing shared elements across styles and geographies. The project moved beyond surface-level collaborations towards a nuanced exploration of cultural exchange, creating a harmonious blend that transcends geographical boundaries.

All respondents agreed that *I_ENTITY: ROOTS* contributes to the vibrancy of the arts scene in Singapore and is something that Singaporeans can be proud of.

Additionally, 92% of respondents agreed that *I_ENTITY: ROOTS* broadens the range of arts and cultural entertainment choices available in Singapore.

I_ENTITY: ROOTS provided a fresh space for street dancers to expand their artistic expression beyond conventional street dance. The programme aimed to push the boundaries of conventional street dance, juxtaposing its Western roots with traditional Asian influences, prompting reflections on how to connect these diverse styles while embracing Singaporean identity.

The final performance showcased a fusion of street and traditional dance, blending dance, theatre, and visual arts in a hybrid presentation. The piece emerged from a foundation in dance, enhanced by significant theatrical elements and an exhibition-style setup that reflected visual arts aesthetics.

“I_ENTITY’s objective is to create a new space and develop it for street dancers, who want to push their craft beyond conventional street dance mediums. We are talking film, long-form works, site-specific, and even non-commercial formats. One of the big discussion topics was how local street dance is heavily influenced by Western culture. But we are living in Asia, where the traditional forms are strongly rooted. So how do we then make sense of the relationship? It then led to ROOTS - where we explore what are our roots. This gave us new perspectives in recognising Eastern and Western influences through the dance forms. This is why we wanted to collaborate with traditional dance artists and artists from different dance communities.”



100%

of respondents agreed that the programme contributes to the vibrancy of the arts scene in Singapore

NATIONAL BENCHMARK: 67%

100%

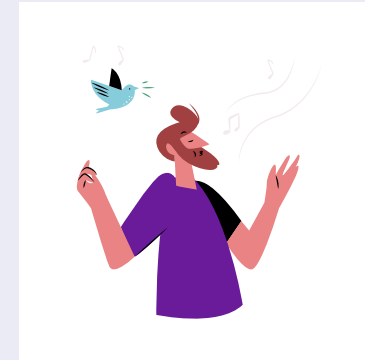
of respondents agreed that the programme is something that Singaporeans can be proud of

NATIONAL BENCHMARK: 73%

92%

of respondents agreed that the programme broadens the range of arts and cultural entertainment choices in Singapore

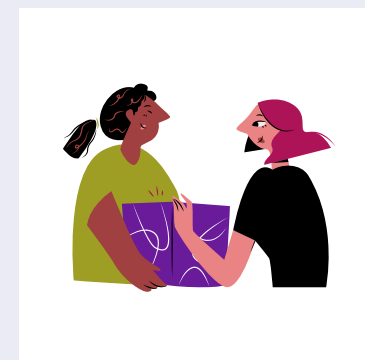
NATIONAL BENCHMARK: 71%



OUTCOME #5
Improvement in personal well-being through arts

Over 50% of the programme's collaborating artists were emerging talents within their respective domains. The eight-week residency played a pivotal role in propelling their creative horizons, allowing them to broaden their comprehension of their art forms. Furthermore, it fostered a profound appreciation for traditional art forms, contributing to a heightened respect for these practices. The experience also sparked deeper curiosity on the relevance of traditional arts in other contemporary art forms, showcasing how the intersection of diverse artistic expressions can lead to personal growth and an enhanced sense of well-being.

88% of respondents agreed that *L_ENTITY: ROOTS* improves their quality of life and 92% agreed that it helps them to express their thoughts, feelings, and ideas. Furthermore, 96% of respondents agreed that the *L_ENTITY: ROOTS* inspires and helps them to be more creative in their studies and/or work.



OUTCOME #7
Increased volunteerism towards the arts

88% of respondents who participated in *L_ENTITY: ROOTS* are willing to donate cash and/or make in-kind contributions to the arts and culture.

96%

of respondents agreed that the programme inspires and helps them to be more creative in their studies and/or work

NATIONAL BENCHMARK: 75%

92%

of respondents agreed that the programme helps them express their thoughts, feelings and ideas

NATIONAL BENCHMARK: 79%

88%

of respondents agreed that the programme improves their quality of life

NATIONAL BENCHMARK: 71%

88%

of respondents are willing to donate cash and/or make in-kind contributions to the arts and culture

NATIONAL BENCHMARK: 41%

GOING IN-DEPTH

GIOACCHINO ROSSINI'S PETITE MESSE SOLENNELLE (LITTLE SOLEMN MASS)

INTERVIEW WITH MARTIN NG, LIRICA ARTS



PETITE MESSE SOLENNELLE
CREDIT: LIRICA ARTS
2023

PROMOTION OF ART FORM

Activities that emphasise the promotion of the artform itself

#1 SUMMARY OF PROGRAMME

LIRICA ARTS presented *Rossini's Petite Messe Solennelle*, a multi-faceted choral masterpiece featuring four operatic soloists, two pianos and a harmonium. Regarded as one of their most remarkable works, it showcased Rossini's signature humour, blending beautiful melodies with vivid colours and dramatic flair.

The show was held on 28 October 2023, at the School of the Arts' Concert Hall. A recording was also uploaded onto their various social media platforms to accommodate followers and audiences who were unable to attend.

#2 KEY CHALLENGES & RESOLUTION

The programme brought together various artists from different musical communities, who might not typically work together. While artistic differences inevitably arose during production, close guidance facilitated consensus among the artists. This collaboration resulted in a performance that seamlessly incorporated complementary elements from various genres.

"There is always a question of how musicians can work together with different musical views. There might be some conflict. We had to come to a consensus and compromise to deliver what's best for everyone."

#3
KEY
ACHIEVEMENTS



OUTCOME #1
Increased participation in the arts



OUTCOME #6
Increased interaction opportunities with people of different backgrounds

The show attracted a total of 350 attendees, with the performance subsequently uploaded onto Facebook and YouTube, reaching an additional 203 viewers. This project also successfully united diverse musical communities, engaging both performers and audiences in a shared artistic experience.

“Our objective was to bring quality performance to the spectrum of musical audiences and this collaboration across different genres of musicians has brought this together. We wanted to create a piece to celebrate this synergy.”



ROSSINI'S PETITE MESSE SOLENNELLE (A LITTLE SOLEMN MASS)
SOTA Concert Hall * 28 Oct 2023 * 7.30pm

Toh Ban Sheng *Resonance of Singapore* Soprano
Teng Xiang Ting Alto
Jonathan Charles Tay Tenor
Martin Ng Baritone
Beatrice Lin • Benjamin Lim Piano
Samuel King Harmonium

Presented by:
lirica/arts

Supported by:
NATIONAL ARTS COUNCIL SINGAPORE
STAR FUND
a.r.t.s.fund
豐隆基金 HONG LEONG FOUNDATION

PETITE MESSE SOLENNELLE
CREDIT: LIRICA ARTS
2023



OUTCOME #2
Greater accessibility to arts and cultural offerings

LIRICA ARTS was committed to making their performances more accessible to communities. They provided complimentary tickets to the student community at NAFA and Yong Siew Toh Conservatory for exposure to professional productions beyond the academic environment, while also providing concessionary ticket prices. Complimentary tickets were extended to individuals with disabilities and their caretakers.

To further promote inclusion and accessibility, LIRICA ARTS implemented descriptive access for hearing-impaired audiences, including projected subtitles, detailed programme notes, and visual displays of lyrics. For visually impaired attendees, enlarged fonts were used to improve readability. Additionally, videos supported by on-ground ushers guided wheelchair users to their allocated seats.

The partnership with ART:DIS, a charitable organisation dedicated to the training of artistes and musicians with disabilities, has enabled LIRICA ARTS to enhance their programme to accommodate to audiences with disabilities.

“Inclusivity has been one of our missions. We want to create more inclusive and accessible performances for people with disabilities. We have collaborated with ART:DIS since 2022 to make this happen.”



OUTCOME #3
Greater appreciation for arts and application



OUTCOME #4
Greater vibrancy in the arts scene



OUTCOME #5
Improvement in personal well-being through arts

This marked the premiere of *Rossini's Petite Messe Solennelle* in Singapore, allowing audiences to experience and appreciate a different cultural heritage. The performance enriched the local arts scene by introducing diversity and broadening cultural horizons. It provided residents with an opportunity to admire the beauty and complexity of Italian opera, inspiring them to expand their musical and artistic preferences.

Introducing a new style of opera into Singapore also exposed the performers to new techniques, contributing to a deeper understanding and appreciation of the art form. Performing Rossini's music in the authentic bel canto style requires a high level of knowledge and capabilities for accurate and proper execution, and this project offered a valuable platform for performers to train, hone and improve their musical competencies.

To enhance audience and community engagement, subtitles were provided for the Latin translation. A musicologist was also engaged to develop detailed programme notes to provide background information for greater appreciation of the performance.

GOING IN-DEPTH

BELLINI'S LA SONNAMBULA

INTERVIEW WITH SHRIDAR MANI, THE OPERA PEOPLE LTD.



BELLINI'S LA SONNAMBULA
CREDIT: THE OPERA PEOPLE LTD.
2023

PROMOTION OF ART FORM

Activities that emphasise the promotion of the artform itself

#1 SUMMARY OF PROGRAMME

The Opera People Ltd. aims to redefine the opera experience by connecting opera and vocal music to the contemporary world through socio-cultural lenses. They strive to create and support an engaged community for singers, musicians, composers, and audiences, centring on their growth and development while expanding the reach of opera through multidisciplinary collaborations and digital engagements.

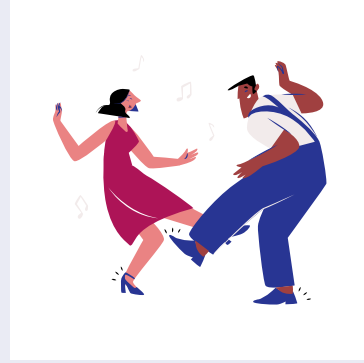
Their performance of *Bellini's La Sonnambula* (The Sleepwalker) occurred on 1 and 3 September 2023 at the Wild Rice Theatre, drawing a total of 522 attendees. This performance celebrated their fifth anniversary and marked the journey of the opera scene in Singapore over the last decade.

#2 KEY CHALLENGES & RESOLUTION

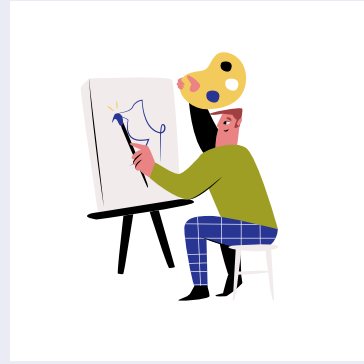
In previous productions, the team struggled to cover production costs without proper budget allocations. Thus, for *Bellini's La Sonnambula*, the team drew from their experiences and worked out the budget parameters collaboratively with their set designers, ensuring a stellar performance while being prudent with expenses.

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

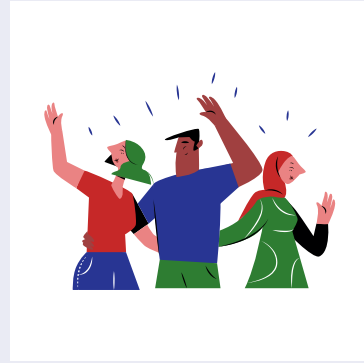
#3
KEY
ACHIEVEMENTS



OUTCOME #1
Increased participation in the arts



OUTCOME #2
Greater accessibility to arts and cultural offerings



OUTCOME #6
Increased interaction opportunities with people of different backgrounds

The show attracted a total of 522 attendees across the two performances, achieving an impressive 98% of hall’s seating capacity. A trailer of the performance was also shared on Axis for those unable to attend and majority of the audience were new attendees, either supporting the artists or drawn in by social media marketing.

The project helped bring together a group of professional musicians from different institutions and backgrounds. As a variety of different instruments and expertise was required, a collaborative effort between the singers and the orchestra were essential for a successful show.

Additionally, the opera was a platform for younger singers to learn and perform, providing them ex-


posure and training to be better equipped for the industry. Incorporating both established and less experienced singers across a wide age spectrum allowed singers to learn from each other’s experiences. A total of 38 people, including the back-end team such as the director and stage manager, were involved in the production and benefitted from this new experience.

As they aim to attract new audiences, including youth, to watch opera, The Opera People provided concessionary rates for the show. This reduced the cost barrier for students, which saw an influx of younger audiences.


“We provided discounts to students as attracting new youth to opera is an important part of our mission.”




BELENI'S LA SONNAMBULA
CREDIT: THE OPERA PEOPLE LTD.
2023



OUTCOME #3
Greater appreciation for arts and application



OUTCOME #4
Greater vibrancy in the arts scene



OUTCOME #5
Improvement in personal well-being through arts

This performance marked the premiere of *Bellini's La Sonnambula* in Singapore and introduced opera semiseria ('semi-serious opera'), a popular genre of Italian opera. This performance provided residents an opportunity to appreciate the beauty and complexity of Italian opera, expanding their musical and artistic preferences. The performance, in line with the organisation's mission, incorporated contemporary elements which provided a bold and refreshing take on the traditional piece.

Younger artists were provided with intense and personalised coaching from the in-house coach and répétiteur David Charles Tay. This was especially useful in improving their techniques, as *La Sonnambula* was a challenging piece to perform. Hence, this project gave less-experienced performers the opportunity and platform to train, hone and improve the competencies and technical skills.



GOING IN-DEPTH

MIKKEL STARS CHOPIN

SUPPORTED BY DYMON ASIA EMERGING ARTISTS AWARD

INTERVIEW WITH JOCELYN CHENG, SYMPHONIC MUSIC (ASIA) LTD.



PROMOTION OF ART FORM

Activities that emphasise the promotion of the artform itself

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

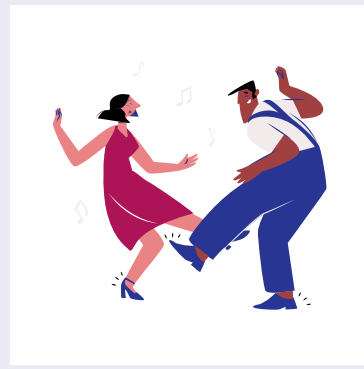
#1 SUMMARY OF PROGRAMME

Mikkel Stars Chopin was a concert held at the Esplanade Concert Hall on 6 June 2023, by pianist Mikkel Myer Lee in collaboration with the Asian Symphony Orchestra. At 10 years old, Mikkel made history as the youngest pianist ever to perform both Chopin Piano Concerto No. 1 and No. 2 at a public concert. It marked a momentous occasion as both pieces are highly complex and uncommon for his age, as they typically require expertise and emotional maturity seen in older and more accomplished pianists.

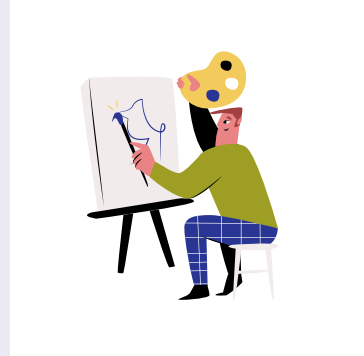
#2 KEY CHALLENGES & RESOLUTION

As with many orchestras and classical music performances, ticket sales faced challenges due to the genre of the programme. To address this, several strategies were implemented to enhance ticket sales. Corporate sales and bundle offers were promoted through direct outreach to companies, highlighting the young prodigy. Social media efforts on Facebook and Instagram were employed, utilising multiple accounts including those of Mikkel, the orchestra, and the music directors, with additional sponsored posts to maximise reach.

#3
KEY ACHIEVEMENTS

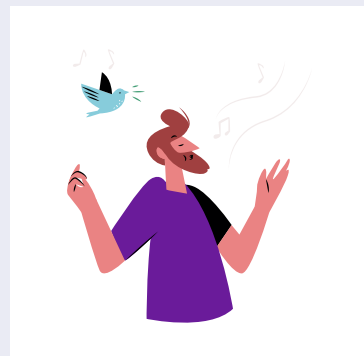


OUTCOME #1
Increased participation in the arts

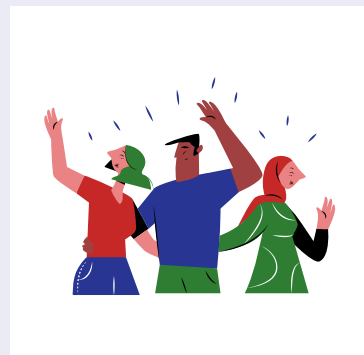


OUTCOME #2
Greater accessibility to arts and cultural offerings

Mikkel Stars Chopin attracted an impressive 1593 attendees out of a total capacity of 1600. Additionally, the performance was uploaded on YouTube, garnering a total of 1000 views and 700 reactions, shares, and comments.



OUTCOME #5
Improvement in personal well-being through arts



OUTCOME #6
Increased interaction opportunities with people of different backgrounds

Mikkel's exceptional talent attracted a diverse audience, including families, students, and those who have not typically engaged with classical music or piano performances. The audience spanned across different generations, including both younger and older audiences, further fostering interactions and a sense of unity within the community.

The performance also required collaboration between Mikkel and the orchestra, allowing both sides to learn from each other's expertise and further hone their musical and technical skills. This performance was a valuable experience for future performances.



MIKKEL STARS CHOPIN
CREDIT: SYMPHONIC MUSIC (ASIA) LTD.
2023

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



MIKKEL STARS CHOPIN
CREDIT: SYMPHONIC MUSIC (ASIA) LTD.
2023

“The orchestra felt very inspired by Mikkel, a 10-year-old kid being able to pull this through. A lot of people were like, ‘What in the world. What have you been doing?’ Even the trained professionals were blown away by his skills.”



OUTCOME #3
Greater appreciation for arts and application



OUTCOME #4
Greater vibrancy in the arts scene

Mikkel’s talent served as a source of inspiration for other young artists and aspiring musicians, encouraging the pursuit of artistic excellence from an early age, and contributing to the development of future talent and the longevity of the arts scene.

Additionally, Mikkel being the youngest pianist to perform the two concertos brought a fresh perspective and innovative approach to his performance by adding new dynamisms to the piece.

GOING IN-DEPTH

INTERNATIONAL TRAVEL SUPPORT – TOUR OF AGATHI TO AUSTRALIA AND AMARA TO SRI LANKA!

INTERVIEW WITH ARAVINTH KUMARASAMY, APSARAS ARTS LTD



AGATHI AND AMARA
CREDIT: APSARAS ARTS LTD
2023

PROMOTION OF ART FORM

Activities that emphasise the promotion of the artform itself

#1 SUMMARY OF PROGRAMME

The *Tour of AGATHI to Australia and AMARA to Sri Lanka* comprised two performances – *AGATHI* and *AMARA*, both presented by Apsaras Art Ltd.

AGATHI was presented in Sydney and Melbourne on 15 and 17 September 2023 respectively. The performance sought to shed light on the lives and struggles of refugees, highlighting their emotional states and the stigma they faced. Inspired by the personal experiences of Apsaras Arts' artistic director, Aravinth Kumarasamy, a former refugee, *AGATHI* aimed to deliver a poignant and powerful portrayal of the refugee experience.

AMARA toured Colombo and Jaffna on 9 and 12 December 2023. This performance, similar to previous Apsaras Arts Ltd productions, drew inspiration from Southeast Asia's history and heritage, particularly the Banteay Srei temple. Unlike other temples in the region, Banteay Srei was not constructed by royalty, symbolising a unique fusion of cultural influences. The temple is dedicated to Shiva, reflecting the Hindu religious traditions and showcasing the intricate artistry and devotion characteristic of the Khmer Empire. *AMARA* highlighted the spirit behind its architectural design and the cultural ethos embedded in this iconic structure.

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

#2

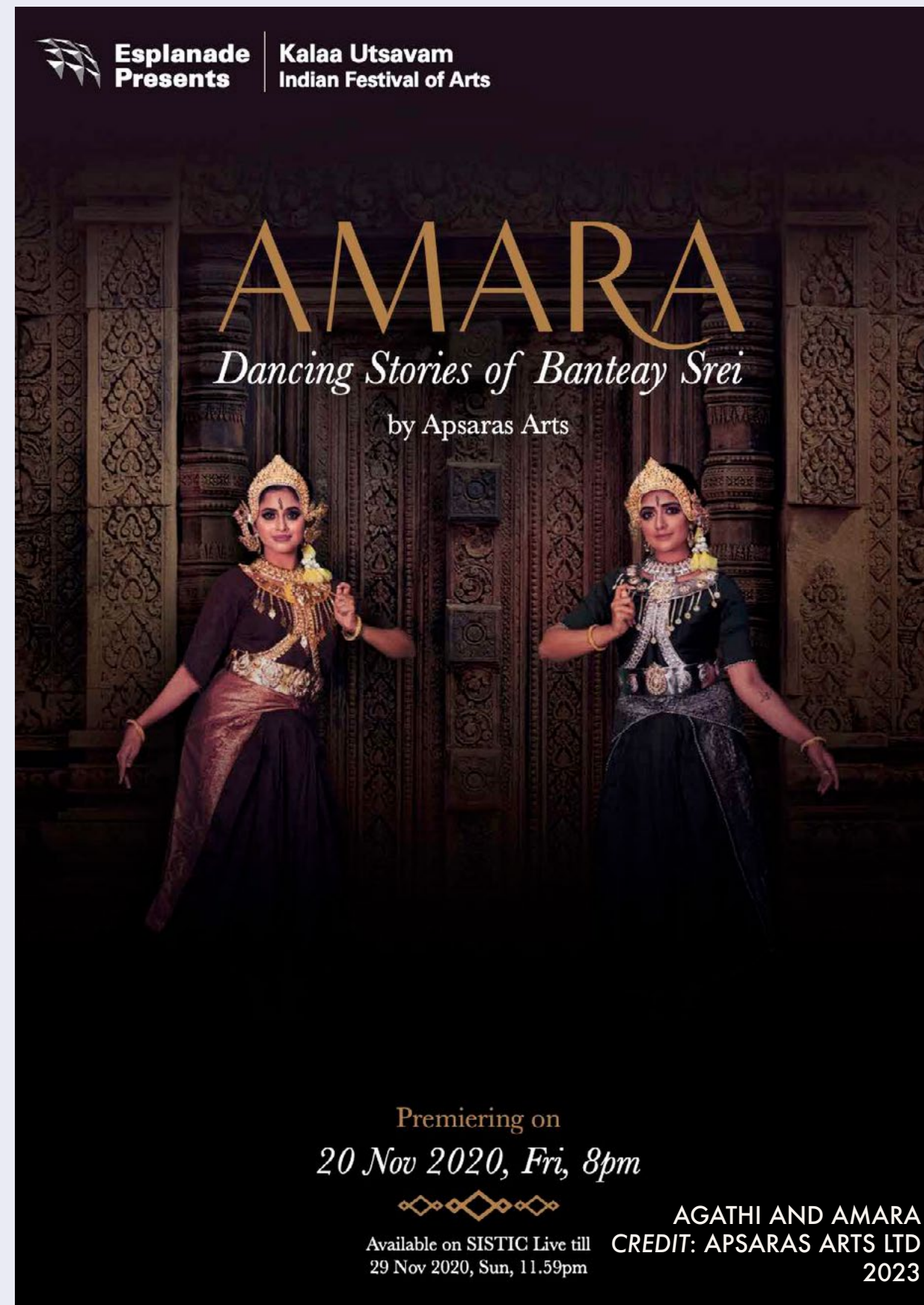
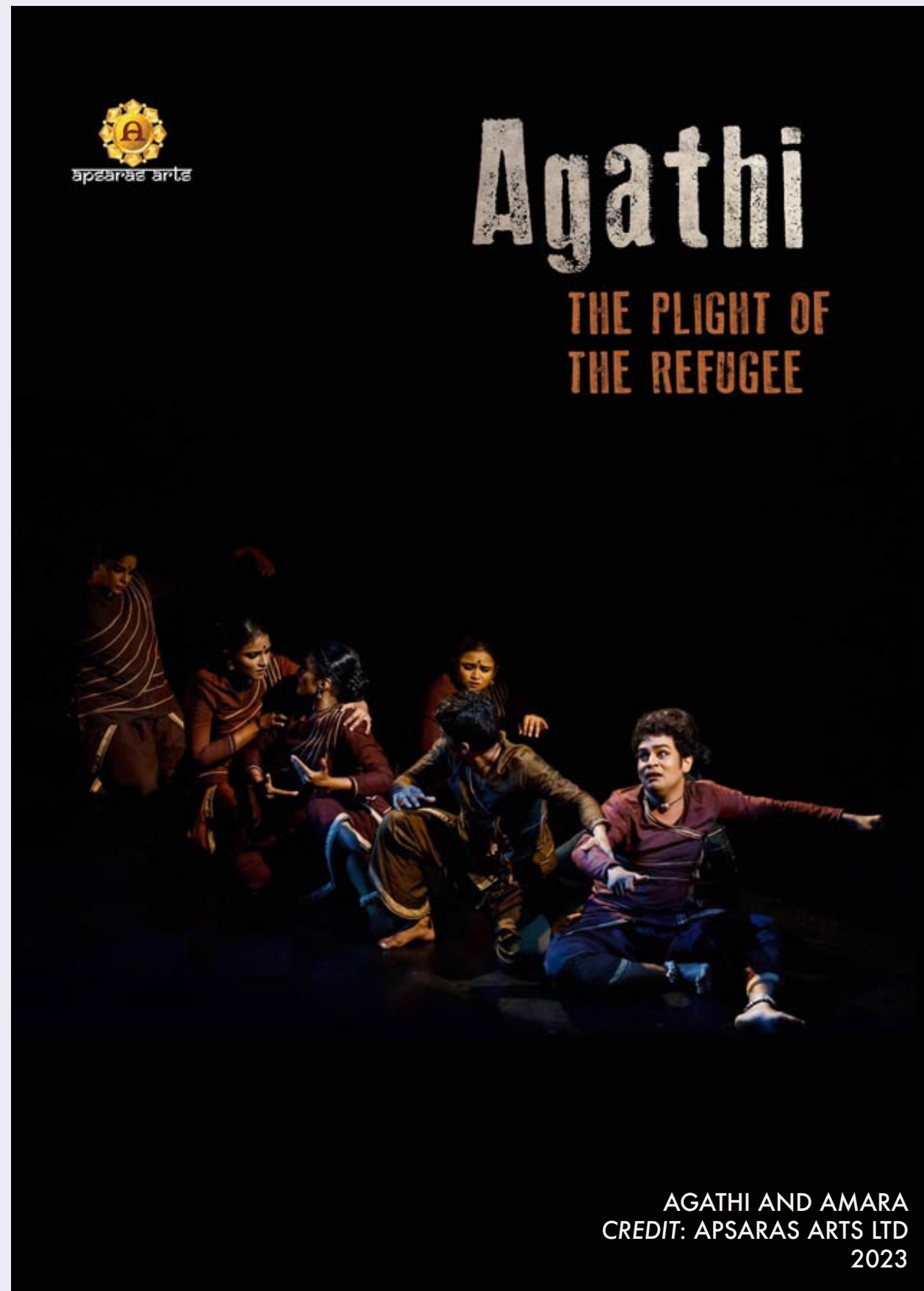
KEY CHALLENGES & RESOLUTION

The key challenge for *AGATHI* and *AMARA* involved redesigning the sets for various international venues, which included addressing technical aspects such as projections and lighting. This was resolved through close collaborations with local technicians to tailor the sets to their locations.

Another challenge was the limited rehearsal durations at the foreign sets as the team had to be financially prudent and minimise the duration of overseas stay. To overcome this obstacle, virtual rehearsals via Zoom were conducted before physical rehearsals to ensure seamless transition and smooth performance delivery.

“We did a couple of sessions on Zoom before the show, and a quick rehearsal when we got together physically on set. We practiced through the plotting of staging lights. Thankfully, every team member was professional and supported the roles for a successful performance.”

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

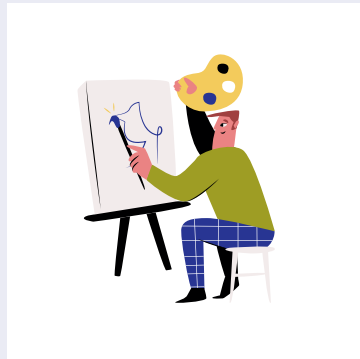


#3
KEY
ACHIEVEMENTS

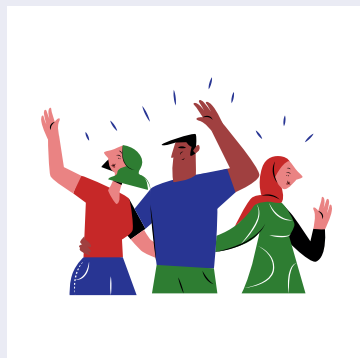
“Basically, these were smaller-scaled productions that we could take on tours. Its contemporary theme with exposure to traditional dance forms provided a balance of resonance and exposure.”



OUTCOME #1
Increased participation in the arts



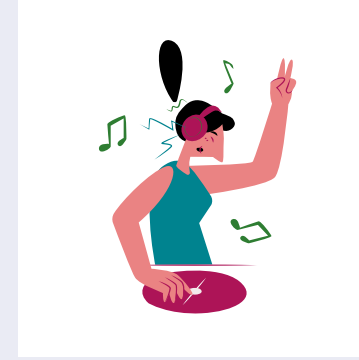
OUTCOME #2
Greater accessibility to arts and cultural offerings



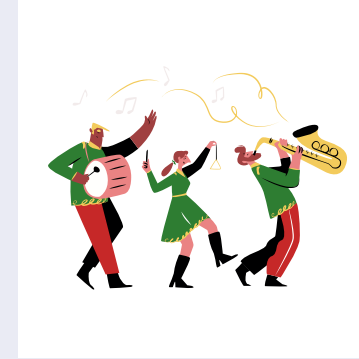
OUTCOME #6
Increased interaction opportunities with people of different backgrounds

The artists who were part of the production also benefited greatly from these performances, with half of them being emerging artists just starting out in their careers. International artists were also invited to join in the production of *AMARA*, with one dancer from Bangalore, one from Sri Lanka and three from Chennai. These interactions helped the emerging artists to learn from the experienced and become better performers. It also exposed them to various techniques from different regions around the world.

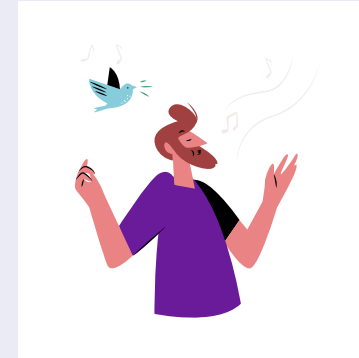
“And for *AMARA*, we had 4 project dancers from India. And then we had one local Singaporean artist. Aravinth is Sri Lankan himself.”



OUTCOME #3
Greater appreciation for arts and application



OUTCOME #4
Greater vibrancy in the arts scene



OUTCOME #5
Improvement in personal well-being through arts

The show saw a total of 2390 attendees across the two performances, which was 85% of the total seating capacity across all their tour venues. *AMARA* offered complimentary tickets for students, which lowered the barrier of entry for them to attend the show.

Both performances combined music, poetry, and the Indian classical dance form of Bharatanatyam, which was not common in both Australia and Sri Lanka. Hence, the premieres *AMARA* was also made more accessible to the native audiences in Sri Lanka with Tamil narration.

During the duration of their stay, the artists also attended workshop and talks at the Monash Performing Arts Centre in Melbourne, and the Jaffna Cultural Centre in Sri Lanka. These workshops were done in collaboration with art groups in the respective countries, and exposed artists to different cultures, artistic styles, and techniques through cultural exchange. This exposure broadened their creative horizons and allowed them to incorporate new ideas into their work. Additionally, these workshops improved their technical abilities and provided opportunities to learn new methods of artistic expression.



AGATHI AND AMARA
CREDIT: APSARAS ARTS LTD
2023

GOING IN-DEPTH

TTKC COMMUNITY GETAI

SUPPORTED BY YONG HON KONG INCLUSIVE ARTS AWARD

INTERVIEW WITH LIN SHIYUN, 3PUMPKINS LIMITED



TTKC COMMUNITY GETAI
CREDIT: JASON QUAH
2023

INCLUSIVE ARTS

Activities that open up the arts sector to people with barriers to access

#1

SUMMARY OF PROGRAMME

Founded in 2019, 3Pumpkins is a community development charity focusing on enhancing social relations and self-esteem through a participatory, site-specific, and multi-disciplinary approach. 3Pumpkins' flagship project is Tak Takut Kids Club (TTKC), a children's club that aspires to build a safer and happier environment for children from vulnerable backgrounds. Through partnerships with the residents, stakeholders, and government agencies, TTKC intentionally fosters an inter-generational and inter-agency support system.

TTKC Community Getai, a weekly community talent showcase platform, was co-created with the children of Boon Lay Drive. The children propose performances across various arts, with artist facilitators providing support to realise their ideas. This programme was featured in the International Community Arts Festival (ICAF) in March 2023, a hybrid event where the community presented their talents in front of a live local audience and online audience in Rotterdam.

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

#2

KEY CHALLENGES & RESOLUTION

The main challenge was adopting a child-centric approach that balanced scaffolding children's interests while imparting appropriate knowledge and skills. Through perseverance and persistence, the team found a way to promote ownership while allowing the children to gain useful skills by adopting co-creation method and providing a creative social learning environment for the children.

#3

KEY ACHIEVEMENTS



OUTCOME #1
Increased participation in the arts



OUTCOME #2
Greater accessibility to arts and cultural offerings



OUTCOME #6
Increased interaction opportunities with people of different backgrounds

TTKC Community Getai was co-created with the children of Boon Lay Drive, benefiting 141 unique children across 50 programmes. Using a participatory approach, the children increasingly developed ownership of the platform and took on roles to lead the creative content and run operations. They were not restricted by roles and could choose from tak-




TTKC COMMUNITY GETAI
CREDIT: JASON QUAH
2023

ing on the part of a performer, an audience, or a technical crew, fostering a creative social learning environment where artist facilitators supported their interests and competencies.

These activities were also planned near lower-income households, which enhanced accessibility for the children to participate and benefit from *TTKC Community Getai*.

With the ICAF, the children were able to showcase their programme and interact with a live audience beyond Singapore via Zoom. This unique opportunity exposed the children to different cultures and backgrounds from the comfort of their neighbourhood.

OUTCOME #3
Greater appreciation for arts and application



OUTCOME #4
Greater vibrancy in the arts scene



OUTCOME #5
Improvement in personal well-being through arts

TTKC Community Getai invited five local guest artists to their community to perform and connect with the children, introducing them to various art forms. Three of these five artists were residents of the programme and are emerging talents for community arts. This helped to instil the belief that all art forms were accessible across different platforms.

Foreign guest artists, Frans Hakkemars (Netherlands), Ladjji Kone and Uzoma Orji (South Africa), Xiao Han (China), were also invited to TTKC to

perform. Such exposures to international arts would nurture the children’s creativity and exploration of new ideas.

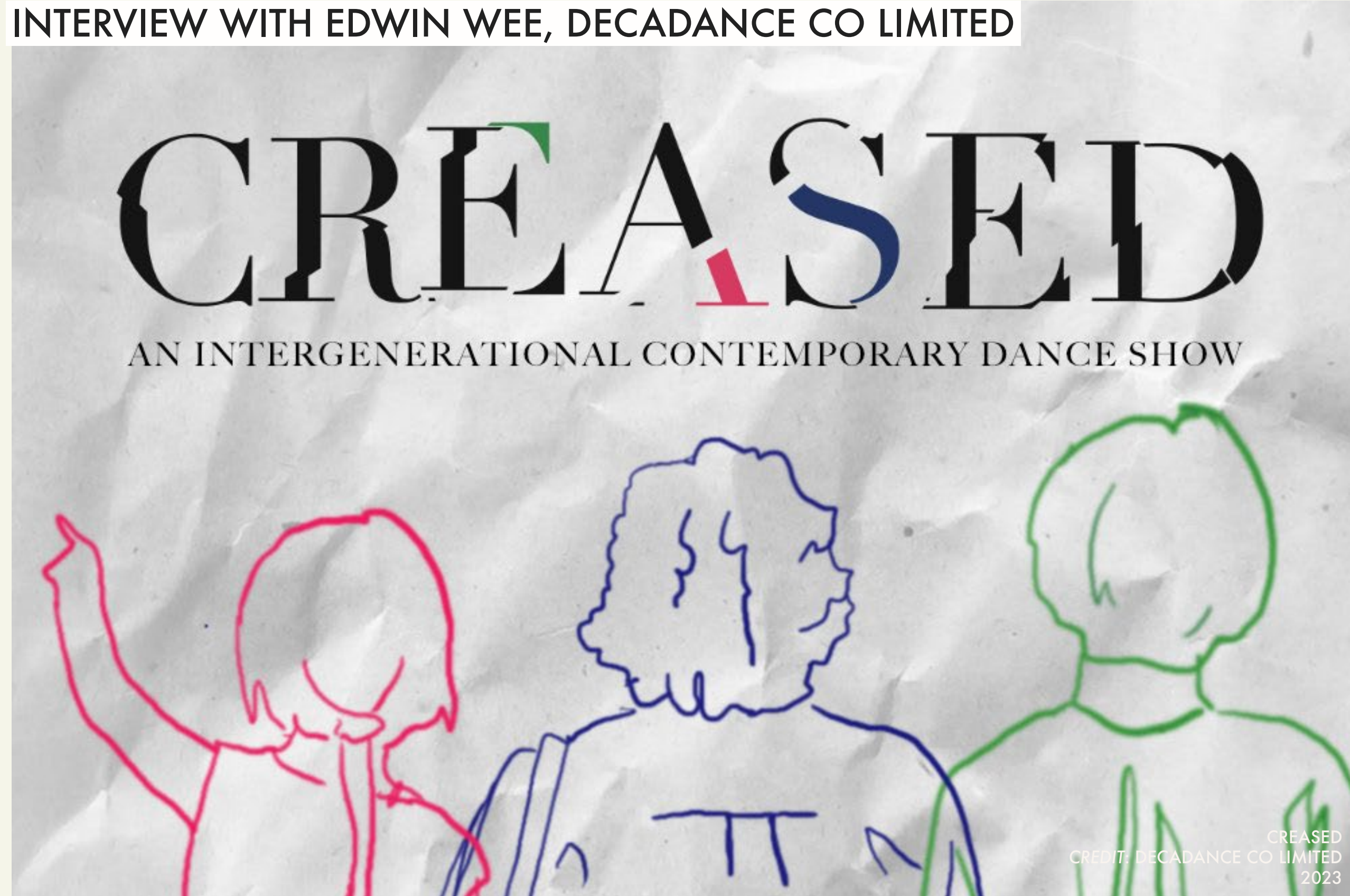
Exposure to local and international guest artists also empowered the children to hone a variety of skills and talents such as critical thinking and communication skills, alongside those relating to the arts.

GOING IN-DEPTH

CREASED

SUPPORTED BY YONG HON KONG INCLUSIVE ARTS AWARDS

INTERVIEW WITH EDWIN WEE, DECADANCE CO LIMITED



INCLUSIVE ARTS

Activities that open up the arts sector to people with barriers to access

#1

SUMMARY OF PROGRAMME

Decadance Co, founded in 2019, is a socially conscious contemporary dance company based in Singapore. With a vision of inclusivity across generations, the company is committed to developing multidisciplinary works, programmes, and experiences that challenge both artists and audiences from diverse communities. They focus on creating access points and fostering relatability and understanding of contemporary dance for different groups.

Creased was a contemporary dance exploration of generational understanding. The performance sought to bridge gaps between family members, neighbours, and even strangers by bringing together three generations of dancers: seniors from the Decasilver programme, youngsters from the Decak!ds programme, and passionate dancers from Decastudios. *Creased* was held over two days, from 1 to 2 September 2023, at the Stamford Arts Centre, highlighting the company's commitment to intergenerational engagement and community building through dance.

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

#2

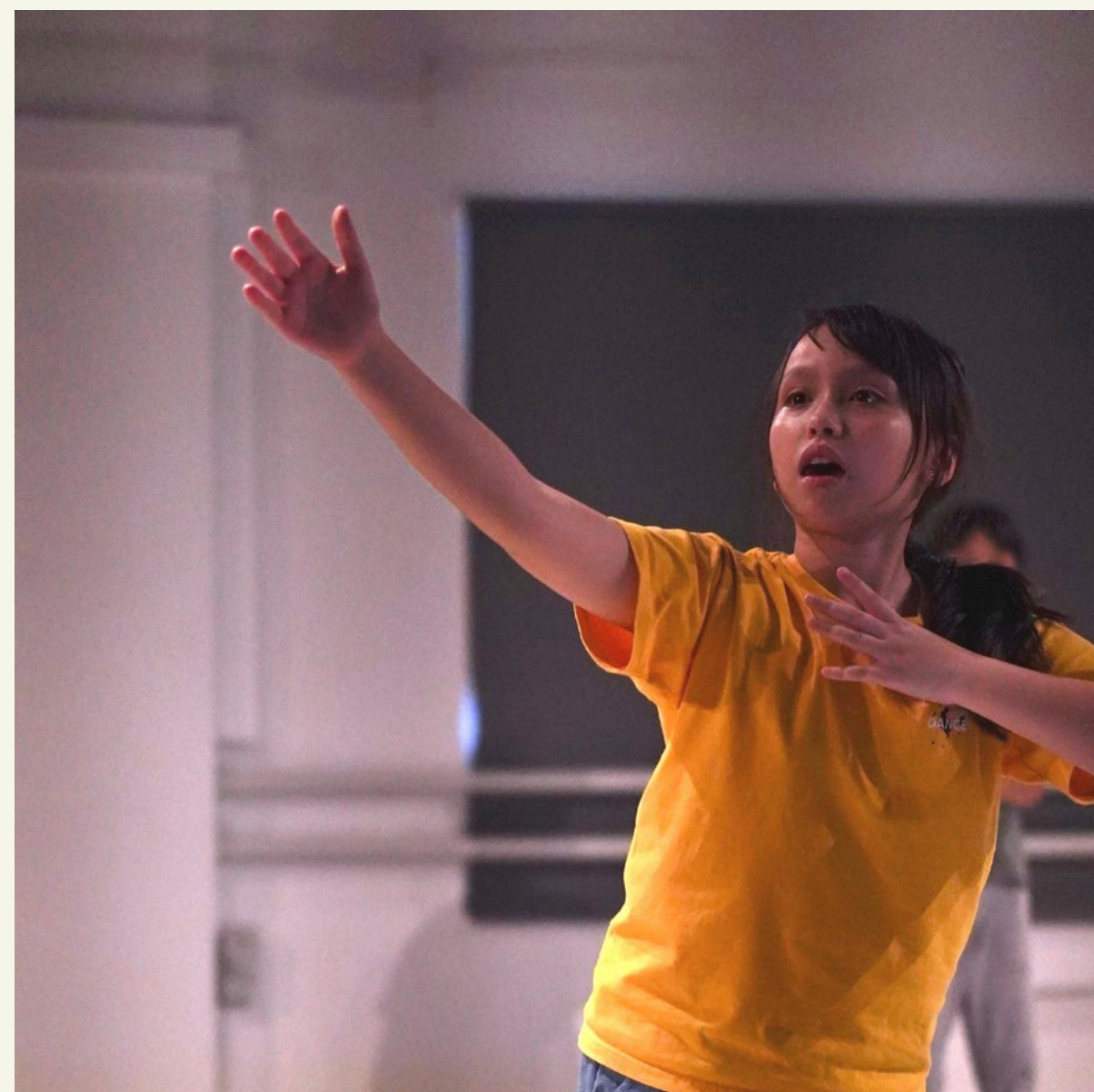
KEY CHALLENGES & RESOLUTION

As a show that brought together different groups of dancers, coordination for rehearsals was a challenge. Due to logistical reasons, they were unable to bring all three age groups together to learn the choreography. This resulted in difficulties with envisioning how the entire piece would come together, and whether certain inter-generational choreography would work.

Additionally, as the performers were not professional or seasoned dancers, there was a need to continuously motivate them and ensure they remained determined throughout the rehearsal process. A balance had to be struck between ensuring the performance was up to standard and that the choreography was executed well while respecting each performer's level of comfort.

“The teams with their respective narratives and choreography are different. Ideally when we put them together on stage, it would not look like they have rehearsed separately. I am always pushing for the seniors to do a duet with the kids to include a cross generational interaction in the choreography.

During the rehearsal process, very often I am standing in for somebody. While curating, there is a need to identify if the choreography would work and if it doesn't, we will take a detour and come in with something that kind of fits and makes sense while at the same time ensuring that the performers can handle and execute it.”

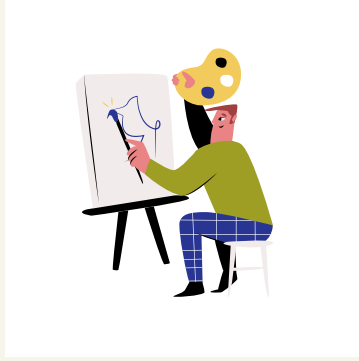


CREATED
CREDIT: DECADANCE CO LIMITED
2023

#3
KEY
ACHIEVEMENTS



OUTCOME #1
Increased participation in the arts



OUTCOME #2
Greater accessibility to arts and cultural offerings



OUTCOME #6
Increased interaction opportunities with people of different backgrounds

Creased saw a total of 274 attendees across their two days of performances, which was 91% of the total capacity of their venue. Additionally, they garnered 991 reactions, shares, and comments across their 138 posts on Instagram.

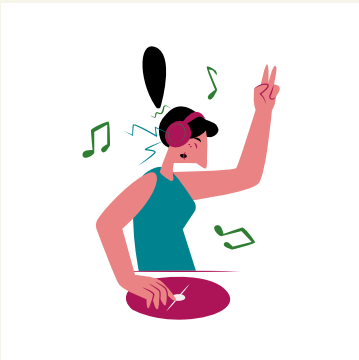
As an intergenerational showcase, different groups of participants were able to interact with one another while preparing for the show. The different groups supported each other throughout the process, with the older dancers passing treats on to the kids and the kids offering comfort to the seniors when they were afraid to take the stage during the actual show. For the senior dancers, Decadance increased accessibility through combined rehearsals at their void deck and arranged for transportation to and fro the studio.

“When they come together, we will get the aunties to kind of adopt a few ‘grandkids’ and take care of them, and the aunties will start to bring small little snacks to spoil the younger kids. And surprisingly, the kids also know how to support. The seniors always get stage fright and very anxious before the show, and the kids do step up by talking to the seniors or comfort them in some sort. I think this exchange was really nice and we always eat together during lunch or meals...”

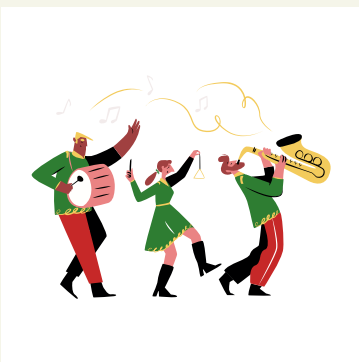
The showcase was attended by 108 seniors from over five different active ageing centres.

Through dance, the participants were able to improve their overall physical well-being through engaging different muscle groups, enhancing flexibility, improving cardiovascular health and lead healthier lifestyles. It was especially helpful for the elderly dancers, as it helped with their physical rehabilitation.

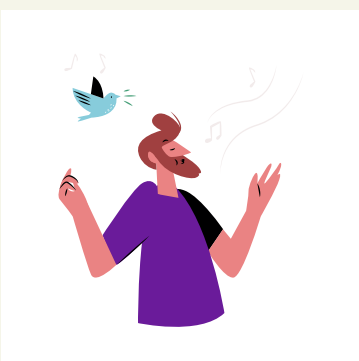
With *Creased* being an intergenerational performance, different participants were able to interact with each other, fostering social interaction and connections that are crucial for mental health and well-being. The intergenerational efforts were successful, with the different groups of dancers looking forward to interacting more with each other. Additionally, with semi-professional dancers from Decastudios being involved, the elderly and children were able to learn from these more experienced dancers and further hone their abilities.



OUTCOME #3
Greater appreciation for arts and application



OUTCOME #4
Greater vibrancy in the arts scene



OUTCOME #5
Improvement in personal well-being through arts

“Everybody really enjoyed. Enjoyed the process. Enjoyed each other’s company. Enjoyed being on stage and enjoyed talking about it after the show. We are happy that we have hit all the internal goals that we had for ourselves, for the community; and I think it even elongated just the presence of what this show means to all of us. The bigger picture is that I am hoping that these are the themes (Intergenerational gaps) that we addressed in the show. I also hope that these behaviours will cascade down into their family nucleus, because we talked about broken marriages, gender preferences, biasness and these are the things that hopefully starts to reflect in their households.”

Decadance also collaborated with a local designer brand, GINLEE, in the curation process of designing the costumes. This collaboration encouraged cross-disciplinary creativity, with choreographers, dancers, and fashion designers working together to integrate movement and design seamlessly, contributing to a more dynamic and interconnected arts scene.



OUTCOME #7
Increased volunteerism
towards the arts

Volunteers played a pivotal role in the production of *Creased*, with two volunteers helping as production assistants across 28 hours.



GOING IN-DEPTH

SRI WARISAN ACADEMY OF PERFORMING ARTS - DEVELOPING THE NEXT GENERATION OF TRADITIONAL MALAY PERFORMING ARTISTS

INTERVIEW WITH ADEL DZULKARNAEN BIN AHMAD, SRI WARISAN SOM SAID PERFORMING ARTS LTD.

TRADITIONAL ARTS

Activities that emphasise the promotion of traditional and cultural artforms

#1

SUMMARY OF PROGRAMME

The Sri Warisan Academy of Performing Arts aimed to teach their students traditional multi-disciplinary art forms blended with contemporary techniques. The art forms include dance, music (*kompang*, *angklung*), and puppetry (*wayang kulit* and *wayang golek*). Participants span across different age groups, with classes tailored to primary school students, secondary school students, and adults.

Their workshops concluded with a graduation performance, which showcased participants' learnings from the programme. This event was open to family and friends.

#2

KEY CHALLENGES & RESOLUTION

Sri Warisan conducts classes for the different age groups in separate sessions, accommodating them within their studio. However, organising a collective showcase for all participants at a single venue was challenging due to limited studio space. The team explored partnerships and resolved this through a collaboration with Wisma Geylang Serai, who generously sponsored a performance space for the graduation performance.

#3
KEY
ACHIEVEMENTS

	<p>OUTCOME #1 Increased participation in the arts</p>
	<p>OUTCOME #2 Greater accessibility to arts and cultural offerings</p>
	<p>OUTCOME #3 Greater appreciation for arts and application</p>
	<p>OUTCOME #6 Increased interaction opportunities with people of different backgrounds</p>

The Sri Warisan Academy of Performing Arts engaged a total of 60 participants, with 20 participants from each of the age groups: 4-12 years old, 13-16 years old, and 17-30 years old. By organising different classes for each age group, the instructors could tailor the classes to meet the specific needs of participants. Nonetheless, students were still able to interact and learn from each other during their graduation performance.

Age limitations for classes were removed, allowing for a broader range of participants. Additionally, children from low-income families were able to get complimentary or subsidised participation in the programme.

Through their graduation performance, which was open to members of the community and uploaded onto YouTube, the programme's reach was further enhanced.

“We realised that we should have a graduation performance to showcase whatever they have learnt. Following the concept of Tunas Berseni, this performance would be for the community, parents, and friends of the participants.”



SRI WARISAN ACADEMY OF PERFORMING ARTS
CREDIT: SRI WARISAN SOM SAID PERFORMING ARTS LTD.
2023



SRI WARISAN ACADEMY OF PERFORMING ARTS
CREDIT: SRI WARISAN SOM SAID PERFORMING ARTS LTD.
2023



OUTCOME #4
Greater vibrancy in the arts scene

For several segments of the programme, foreign artists from Indonesia were invited to collaborate, bringing fresh ideas and diverse perspectives to Singapore's art scene. Their unique styles and techniques enriched the artistic dialogue, fostering cross-cultural exchanges and enhancing the overall creative experience for both participants and audiences.



OUTCOME #7
Increased volunteerism towards the arts

Sri Warisan was supported by 20 volunteers, who were all former students of the programme, highlighting its impact on them. They assisted in preparing costumes, props, and makeup for the showcase.

Several instructors were also volunteers and played a pivotal role in the programme's success.

"We are very grateful to the ex-students who are now instructors and volunteers for their help."

GOING IN-DEPTH

LEGENDS: HEAVEN & EARTH

INTERVIEW WITH DE RUI, GOH WEI HONG, REVERBERANCE LTD

回响 PRESENTS
REVERBERANCE

LEGENDS:
HEAVEN & EARTH
传说之：开天辟地

📅 19 AUGUST 2023 (SATURDAY)
🕒 3PM AND 8PM
📍 ESPLANADE RECITAL STUDIO
1 ESPLANADE DRIVE
SINGAPORE 038981

\$20, \$30, \$50
(PRICES INCLUSIVE OF BOOKING FEE)
ticketmaster®

LEGENDS: HEAVEN & EARTH
CREDIT: REVERBERANCE LTD
2023

TRADITIONAL ARTS

Activities that emphasise the promotion of traditional and cultural artforms

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

#1 SUMMARY OF PROGRAMME

Reverberance's annual *Legends* series is distinctive for its fusion of live music, lighting, monologue, and contemporary arts. The latest, *Legends: Heaven & Earth*, built on its predecessor, *Legends: The Beginning*, and explored the Pangu creation myth in collaboration with composer Sulwyn Lok.

This multidisciplinary performance integrated themes of sustainability by addressing human impact on the environment and employing recycled materials as instruments. Reverberance aimed to connect with contemporary audiences by incorporating sustainability into its programmes while remaining dedicated to preserve traditional Chinese Wind-Percussion Performances in line with Singapore's sustainability goals.

Legends: Heaven & Earth took place at the Esplanade Recital Studio on 19 August 2023.

“While our objective is to share about Chinese legends through multidisciplinary artist artworks. For Heaven and Earth, we incorporated sustainability elements to value-add and better relate with our audiences in today’s context.”

#2
KEY CHALLENGES & RESOLUTION

One significant challenge that Reverberance faced during the production of *Legends: Heaven & Earth* was the coordination between the musicians and the lighting design. The production aimed to adapt their storytelling to better relate to Singapore, and the adaptation required musicians to remain fixed on stage which was particularly difficult for the percussionist who typically plays multiple instruments and needs to move around. The lack of synchronisation between the lighting plot and the stage arrangement led to differing expectations among different parties. To address this, Reverberance adopted suggestions from their partners, such as using risers and reorganising instrument placement based on layout recommendations.

Reverberance significantly increased participation and accessibility to arts and cultural offerings through a strategic partnership with Ticketmaster for streamlined ticketing. Concession tickets were also offered to students to encourage attendance. These measures boosted attendance to near full capacity.

Moreover, the inclusion of a Mandarin storytelling voiceover, complemented by English translations in the concert booklet, ensured inclusivity across linguistic backgrounds, enhancing accessibility to the arts for a broader audience. These initiatives reflect Reverberance's commitment to expanding engagement with arts and cultural experiences within the community.

Legends: Heaven & Earth involved artists with ages ranging from 18 to 46 years old, which brought different perspectives and fostered interaction opportunities among individuals from varied backgrounds.

#3
KEY ACHIEVEMENTS

	<p>OUTCOME #1 Increased participation in the arts</p>
	<p>OUTCOME #2 Greater accessibility to arts and cultural offerings</p>
	<p>OUTCOME #6 Increased interaction opportunities with people of different backgrounds</p>



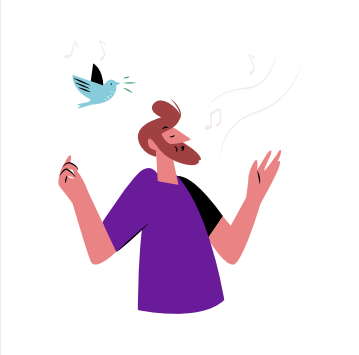
LEGENDS: HEAVEN & EARTH
CREDIT: REVERBERANCE LTD
2023



OUTCOME #3
Greater appreciation for arts and application



OUTCOME #4
Greater vibrancy in the arts scene



OUTCOME #5
Improvement in personal well-being through arts

“We have done intensive research on how we can make instruments out of used and recycled materials. We prototyped it. We have few instruments - a hand flute variant made from bubble tea straws instead of bamboo and plastic bottles, which we pumped air to increase pressure to generate different pitches.”

Reverberance’s development of the *Legends* series stemmed from the desire to bring Chinese historical narratives to the forefront, fostering greater appreciation for the arts and their application in modern context. Specifically, *Legends: Heaven & Earth*, aligned with Singapore’s sustainability goals under the Green Plan 2030. Through collaborative planning sessions, the team worked to infuse these sustainability values into the programme.

These initiatives contributed to greater vibrancy in the arts scene by infusing traditional Chinese Wind-Percussion instruments with sustainability practices. The production provided artists new learning experiences, such as integrating sustainable practices into traditional art forms.



LEGENDS: HEAVEN & EARTH
CREDIT: REVERBERANCE LTD
2023

GOING IN-DEPTH

AINTHINAI – A TIMELESS BOND

INTERVIEW WITH NIRANJAN PANDIAN, BRAHMASTRA

BRAHMASTRA PRESENTS

FEATURING

ainthinai
A TIMELESS BOND

A FILM MUSICAL PRODUCTION

4TH NOV 7.30 PM | 5TH NOV 3.30 PM
GOODMAN ARTS CENTRE BLACK BOX

PERFORMED BY BRAHMASTRA ENSEMBLE

TICKETS AVAILABLE ON Peatix

AINTHINAI – A TIMELESS BOND
CREDIT: BRAHMASTRA
2023

CREATIVE PRODUCER: NIRANJAN PANDIAN | VIDEO PRODUCER: ASHUTOSH | DIRECTED BY: DARSHAN K. | SCRIPT, STORY, EDIT: ASHWANI AGYATHI | STYLING: GOURAVI SESHAN | NIKU FLANSDON | KISHORE KUMAR | DIRECTOR OF PHOTOGRAPHY: NASTIR SAAN | COSTUME DESIGNER: SURESH K. | MUSIC COMPOSER: NIRANJAN PANDIAN | EXECUTIVE PRODUCER: SHREYA K. | PRODUCED BY: M. SURESH K. | PRODUCED BY: PARVINA MURUGESAN | PRODUCED BY: SHEKHAR LEE | MUSIC COMPOSER: NIRANJAN PANDIAN

SUPPORTED BY: STARBUCKS | PRODUCED BY: Nirajan | PRESENTED BY: BRAHMASTRA | MEDIA SPONSOR: HUBBARD | VENUE: GOODMAN ARTS CENTRE

TRADITIONAL ARTS

Activities that emphasise the promotion of traditional and cultural artforms

#1 SUMMARY OF PROGRAMME

Ainthinai — A Timeless Bond was a film music concert that unfolded an enduring love story inspired by the rich narratives of Sanga Kala Literature by Aswani Aswath.

Their interdisciplinary approach transcends geographical boundaries, with the ethereal music of Niranjan Pandian and mesmerising film by Darshan K. Unlike many other programmes that focus on specific aspects of Indian culture, such as classical music, this project brought together a diverse range of cultural traditions. It included not only classical music but also folk traditions, ancient literature communities, and a multi-ethnic ensemble.

The programme was held on 4 and 5 November 2024 at 7.30pm and 3.30pm respectively at the Goodman Arts Centre.

#2 KEY CHALLENGES & RESOLUTION


As *Ainthinai* was a multi-disciplinary project, they had to coordinate between music, film, and theatre companies, where the conflicting timelines and availabilities of the various stakeholders posed a challenge. To circumvent this issue, the production of *Ainthinai* was done in various stages, starting with filming and followed by the scripting and scoring.

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

#3
KEY
ACHIEVEMENTS



OUTCOME #1
Increased participation in the arts



OUTCOME #2
Greater accessibility to arts and cultural offerings



OUTCOME #6
Increased interaction opportunities with people of different backgrounds

“I work across the Southeast Asia region and pulled different musicians for different projects to share resources and grow the ecosystem. We currently lack an ecosystem in our community and there is very little collaborative work. Hence we are trying to tackle it by pulling resources from overseas. One of our missions is to see theatre and literature music coming together hand in hand, working across the community, forming their own initiatives, to bridge communities. Global resources are abundant, and international collaborations could help to connect the multiple art forms.”

Ainthinai was attended by 152 audiences, and brought together communities from the literary arts, film and music sector. The multi-disciplinary programme united people across the Indian diaspora, encompassing enthusiasts of classical music, folk traditions, and ancient literature.


To increase accessibility for students, Brahmastra offered concessionary tickets. Additionally, they tapped on institutions, such as Republic Polytechnic, SINDA, and various cultural Co-Curricular Activities in schools to boost outreach. Promotional codes were also provided to arts and cultural organisations, as well as media partners such as Catch SG.

Brahmastra ensured that the venue was wheelchair-accessible, allowing easy entry for those with physical disabilities.


The film and three of its concert songs were released on an international platform, accessible to a global audience. Its digital reach was further enhanced through international and local artists who were featured in the songs.

Audience development initiatives included panel discussions, which were held immediately after the event, allowing participants to gain deeper insights into abstract concepts from Sangam literature, which were intricately woven into the film and music. According to *Ainthinai*'s internal survey, participants found the Q&A session invaluable. Additionally, attendees were able to learn more about the behind-the-scenes processes of the concert, such as the utilisation of backing tracks and sequencing of the entire performance using Q Lab.

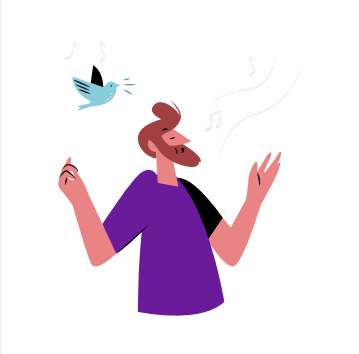
Through *Ainthinai*, the diversity of the Indian Diaspora promoted interculturalism and multiculturalism, incorporating a variety of soundscapes to enhance the narrative. The musical focus was extended beyond Indian classical music systems, incorporating the unique soundscape of the Sangam period, a concept often overlooked in mainstream representation. This was done by drawing from the soundscape of the Sangam period, as well as the raga and tala systems of both Carnatic and Hindustani classical music. Additionally, poetry from Sangam literature was integrated to further enrich the storytelling.



OUTCOME #3
Greater appreciation for arts and application



OUTCOME #4
Greater vibrancy in the arts scene



OUTCOME #5
Improvement in personal well-being through arts

Ainthinai spotlighted traditional music artists while giving them the space and freedom to grow as musicians through exploration of diverse soundscapes. Additionally, the mix of emerging and established artists facilitated a meaningful exchange. This allowed the emerging artists to learn from those that had more experience to become better performers. For example, the film director who received mentorship from content advisors made his directorial debut with *Ainthinai*.



OUTCOME #7
Increased volunteerism towards the arts

Volunteers played a pivotal role in the programme, with three volunteers assisting with logistical support for the production and rehearsals spanning nine hours.



AINTHINAI – A TIMELESS BOND
CREDIT: BRAHMASTRA
2023

GOING IN-DEPTH

IMMERSIVE SOUND GARDEN

INTERVIEW WITH CHUA WEY CHONG, NEIL,
RUANATWORKZ MUSICAL ARTS



IMMERSIVE SOUND GARDEN
CREDIT: RUANATWORKZ MUSICAL ARTS
2023

TRADITIONAL ARTS

Activities that emphasise the promotion of traditional and cultural artforms

#1 SUMMARY OF PROGRAMME

Immersive Sound Garden utilised different art elements, including a singing bowl and the zhongruan to conduct sound meditation sessions. Apart from sound meditation, movements, sound scaping and light were used to influence participants. The programme aimed to help participants engage with emotions that might be invisible or unknown by exploring the void, which encouraged contemplation and reflection. Through *Immersive Sound Garden*, RuanAtWorkz sought to provide stress relief for participants. The programme ran for 19 weeks at the Goodman Arts Centre (GAC).

#2 KEY CHALLENGES & RESOLUTION


The main challenges arose from limitations in venue space, as a serene environment was pivotal for a successful meditation session. Additionally, with the studio's limited capacity, RuanAtWorkz scheduled additional sessions weekly to avoid conflicting rehearsal schedules and to accommodate more participants.

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

#3
KEY
ACHIEVEMENTS




OUTCOME #1
Increased participation in the arts




OUTCOME #2
Greater accessibility to arts and cultural offerings

The programme attracted a total of 342 participants across 57 sessions. Beyond targeting working adults, the programme also reached out to children.


Acknowledging the challenges parents face in managing their children’s energy levels during classes, the *Immersive Sound Garden* workshops were designed to provide a tranquil space for both parents and children to unwind and reconnect.

OUTCOME #3
Greater appreciation for arts and application



OUTCOME #4
Greater vibrancy in the arts scene



OUTCOME #5
Improvement in personal well-being through arts



OUTCOME #6
Increased interaction opportunities with people of different backgrounds

Immersive Sound Garden heavily utilised traditional Chinese instruments which were less known in Singapore. Through their programme, RuanAtWorkz also managed to introduce various forms of music and art to participants.

“We followed the traditional sound baths. You might have heard that some sound baths sessions infused other elements, such as drums or electronics, but we still did it the traditional way so that you can experience the beauty of traditional arts.”

The programme integrated various art practices, including the use of instruments like singing bowls, bells, and gongs, to create a unique sensory experience. As an experimental, cross-disciplinary project and the first of its kind in Singapore, *Immersive Sound Garden* allowed practitioners to push the boundaries of their art forms, exploring new possibilities with their instruments and bodies. They also had the opportunity to learn from others with diverse artistic expertise. For participants, the sessions offered exposure to a wide array of art forms, broadening their understanding and appreciation of the arts in a single immersive experience.

The programme also aimed to improve the mental wellbeing of its participants by providing an outlet to destress. Participants have shared that they experienced better sleep and improved mental well-being after attending the sessions.

“We cherish our traditional values, that is why we try to preserve them. I use my own Chinese traditional instrument (Ruan) besides the Tibetan Singing bowls during the therapy sessions. The participants did not expect this Chinese instrument to be so beautiful, they were able to enjoy the tranquillity of Chinese music while experiencing the singing bowl therapy.”



IMMERSIVE SOUND GARDEN
CREDIT: RUANATWORKZ MUSICAL ARTS
2023

TABLE 1: LIST OF ARTS ORGANISATIONS AWARDED UNDER ORGANISATION FUNDING

Arts organisations awarded under Organisation Funding			
S/N	Arts Organisation ⁷	IPC/Charity	Status
1	ArtsWok	IPC	Achieved in 2020
2	SAtheCollective Ltd.	IPC	Achieved in 2021
3	Art Photography Centre Ltd (DECK)	IPC	Achieved in 2022
4	Paper Monkey Theatre Ltd	IPC	Achieved in 2022
5	Resound Collective Limited	IPC	Achieved in 2022
6	Siong Leng Musical Association	IPC	Achieved in 2022
7	Traditional Arts Centre (Singapore) Ltd	IPC	Achieved in 2022
8	The Chinese Calligraphy Society of Singapore*	IPC	Achieved in 2023
9	3Pumpkins Limited*	Charity	Achieved in 2023
10	Reverberance Ltd*	Charity	Achieved in 2023
11	T'ang Quartet Limited	IPC	In progress
12	Teater Ekamatra Ltd*	IPC	In progress
13	The Philharmonic Winds (Singapore) Ltd	IPC	In progress
14	SingPop Music Limited	IPC	In progress
15	Bahri & Co	Charity	In progress
16	Composers Society of Singapore*	Charity	In progress
17	Decadance Co Limited*	Charity	In progress
18	MusicforGood	Charity	In progress
19	PLAY!	Charity	In progress
20	Resonance of Singapore Ltd.	Charity	In progress
21	Singapore Indian Orchestra & Choir Ltd	Charity	In progress
22	Symphonic Music (Asia) Ltd	Charity	In progress
23	The Stage Club	Charity	In progress
24	Vox Camerata*	Charity	In progress

⁷ Arts organisations marked with * are reported in 2023.

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 and featured in 2022 Report
11	Agam Ltd	VILANGKUPPANNAI	Completed in 2022 and featured in 2022 report
12	Dance Nucleus	ENHANCEMENT AND GROWTH FOR [CP]3	Completed in 2022 and featured in 2022 report
13	Decadance Co Limited	THREE: A CONTEMPORARY DANCE PRODUCTION	Completed in 2022 and featured in 2022 report
14	INSTINC SPACE	INSTINC D:ART FEST 2022	Completed in 2022 and featured in 2022 report
15	Maya Dance Theatre Ltd	Elevate – creating opportunities for dancers with disabilities	Completed in 2022 and featured in 2022 report
16	Paper Monkey Theatre Ltd	Tree Neighbors	Completed in 2022 and featured in 2022 report
17	Reverberance Ltd	LEGEND- THE BEGINNING	Completed in 2022 and featured in 2022 report
18	Sculpture Society (Singapore)	Re-THINGing the Present	Completed in 2022 and featured in 2022 report

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 and featured in 2022 report
20	Sigma Contemporary Dance	Eudaimonia: A Triple Bill!	Completed in 2022 and featured in 2022 report
21	Society of Chinese Artists (SOCA)	Society of Chinese Artists - Documentary [Artist @ Society of Chinese Artists]	Completed in 2022 and featured in 2022 report
22	Superhero Me Ltd	Playlabs and Captains' Programme	Completed in 2022 and featured in 2022 report
23	Superhero Me Ltd	One-on-One: Mentorship to Market	Completed in 2022 and featured in 2022 report
24	Teater Ekamatra Ltd	Make hantus great again (make ghosts great again)	Completed in 2022 and featured in 2022 report
25	The Opera People Ltd	In Our Manner of Speaking: Sounds of You	Completed in 2022 and featured in 2022 report
26	The Opera People Ltd	THE RAPE OF LUCRETIA	Completed in 2022 and featured in 2022 report
27	DANCE NUCLEUS	VECTOR	Completed in 2023 and featured in 2023 report
28	Decadance Co Limited	DECASILVER ON DIGITAL SEASON TWO	Completed in 2023 and featured in 2023 report
29	POLARITY PTE LTD	I_ENTITY: ROOTS	Completed in 2023 and featured in 2023 report
30	Sculpture Society (Singapore)	2022 SCULPTURE SOCIETY (SINGAPORE) ANNUAL SHOW - REKINDLE	Completed in 2023 and featured in 2023 report
31	SIGMA CONTEMPORARY DANCE	KALEIDOSCOPE 2022	Completed in 2023 and featured in 2023 report
32	Teater Ekamatra Ltd	Call for action 2022 edition	Completed in 2023 and featured in 2023 report
33	The Opera People Ltd	YOUNG BARDS: Dido	Completed in 2023 and featured in 2023 report
34	3Pumpkins Limited	TTKC Community Action Getai	Completed in 2023 and featured in 2023 report
35	Symphonic Music (Asia) Ltd	Mikkel stars Chopin	Completed in 2023 and featured in 2023 report
36	Decadance Co Limited	Crease	Completed in 2023 and featured in 2023 report
37	Brahmastra	Ainthinai- A Timeless Bond	Completed in 2023 and featured in 2023 report

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
38	Lirica Arts	Gioacchino Rossini's Petite Messe Solennelle (Little Solemn Mass)	Completed in 2023 and featured in 2023 report
39	RuanAtWorkz Musical Arts	Immersive Sound Garden	Completed in 2023 and featured in 2023 report
40	Sculpture Society (Singapore)	2023 Sculpture Society (Singapore) Annual Show: Seek	Completed in 2023 and featured in 2023 report
41	Sri Warisan Som Said Performing Arts Ltd	Sri Warisan Academy of Performing Arts – Developing the next generation of Traditional Malay Performing Artists.	Completed in 2023 and featured in 2023 report
42	The Opera People Ltd	Bellini's La Sonnambula	Completed in 2023 and featured in 2023 report
43	Wind Bands Association of Singapore	WBAS Youth Band Festival	Completed in 2023 and featured in 2023 report
44	Wind Bands Association of Singapore	Youth Arts Leaders Conference	Completed in 2023 and featured in 2023 report
45	Apsaras Arts Ltd	International Travel Support – Tour of AGATHI to Australia and AMARA to Sri Lanka.	Completed in 2023, and featured in 2023 report
46	Reverberance Ltd	Legends: Heaven & Earth	Completed in 2023, and featured in 2023 report
47	P7:ISMA LTD	M/MPI	Completed in 2023, not featured in 2023 report
48	Era Dance Theatre Limited	Muara Festival 2023	Completed in 2023, not featured in 2023 report
49	Teater Ekamatra Ltd	What Sallamah Didn't Know/The Ghost with Dirty Feet (A Double Bill)	Completed in 2023, not featured in 2023 report
50	Variasi Performing Arts	ArtsALIVE	Completed in 2023, not featured in 2023 report
51	Chamber Music and Arts Singapore	The Glasshouse - Engagement Workshops with underprivileged children and youths	In progress
52	Chinese Opera Society (Singapore)	Tiger Tally	In progress
53	Chinese Opera Studio	Teocheew Opera [于谦]	In progress
54	Co:Creation Workshop	Our Time to Shine: Exploring the Colourful World of Differently-Abled Makers	In progress

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
55	Composers Society of Singapore	Score Follower Video	In progress
56	Composers Society of Singapore	Festival	In progress
57	Diamonds On the Street LLP	Adapting and piloting a Diamonds on the Street songwriting programme for youths with special needs	In progress
58	inwardBOUND-Transformation through Drama	re:ACT Festival	In progress
59	Kalpavriksha Fine Arts Ltd	Yajnaseni - A dance and theatre presentation Tamil with English Surtitles	In progress
60	Lyfestyle Group Pte Ltd	Green Arena	In progress
61	Rainshadow Studios Ltd	Scarce City	In progress
62	Red Dot Baroque Ltd	A Musical Adventure with Vivaldi's Four Seasons	In progress
63	Scarlet Mela Festival of the Arts	Scarlet Mela Festival of the Arts (Incubation Programme)	In progress
64	Serial Communication Private Limited	The Migration: Arts Residency	In progress
65	Sigma Contemporary Dance	Remove Before Flight	In progress
66	Singapore Indian Orchestra & Choir Ltd	SIYOC Digital Production for Pongal 2024	In progress
67	SingPop Music Limited	SingPop Music Academy	In progress
68	The Philharmonic Winds (Singapore) Ltd	Music from the Hearts	In progress
69	The Voice Production	Let's be Friends! With puppetry	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"> • Number of successful applications to Charity/IPC status • [For arts organisations yet to apply] Estimated timeline of application • Confidence in achieving Charity/IPC status
2	Increased ability to retain existing donors/attract new ones	<ul style="list-style-type: none"> • Total number of donors since disbursement of the stART Fund • Total number of donors in the year prior to the stART Fund disbursement • Confidence at communicating impact created to the donors
3	Increase efficiency of fund-raising efforts	<ul style="list-style-type: none"> • Total funds raised through fund-raising efforts • Total funds invested in fund-raising efforts
4	Continued viability of arts organisations	<ul style="list-style-type: none"> • Total number of employees/freelancers/contract staff hired since disbursement of the stART Fund • Total number of employees/freelancers/contract staff hired in the year prior to the stART Fund
5	Increased financial sustainability of arts organisations	<ul style="list-style-type: none"> • Total number of revenue-generating arts and cultural events organised since the disbursement of the stART Fund • Total number of revenue-generating arts and cultural events organised in the year prior to the disbursement of the stART Fund

TABLE 4: OUTCOMES FOR PROGRAMME FUNDING

S/N	Outcome	Indicator
1	Increased participation in the arts	<ul style="list-style-type: none"> • Total number of attendees/participants to programme • Total capacity of programme
2	Increased interaction opportunities with people of different backgrounds	<ul style="list-style-type: none"> • [Post-event survey] This programme gives me a better understanding of people of different backgrounds and cultures. • [Post-event survey] This programme provides opportunities for citizens of different backgrounds and beliefs to interact, engage and know each other.
3	Greater accessibility to arts and cultural offerings	<ul style="list-style-type: none"> • [Post-event survey] This programme broadens the range of arts and cultural entertainment offered in Singapore.
4	Greater appreciation for arts and application	<ul style="list-style-type: none"> • [Post-event survey] This programme is something that Singaporeans can be proud of.
5	Greater vibrancy in the arts scene	<ul style="list-style-type: none"> • [Post-event survey] This programme contributes to the vibrancy of the arts scene in Singapore.
6	Improvement in personal well-being through arts	<ul style="list-style-type: none"> • [Post-event survey] This programme has improved my quality of life • [Post-event survey] This programme inspires and helps me to be more creative in my studies and/or work • [Post-event survey] This programme helps me to express my thoughts and feelings. • [Post-event survey] This programme gives me a greater sense of belonging to Singapore.
7	Increased volunteerism towards the arts	<ul style="list-style-type: none"> • Total number of volunteers (and hours) • [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.

NURTURING A CULTURE OF GIVING TO THE ARTS