

NURTURING A CULTURE OF GIVING TO THE ARTS

*REPORTING PERIOD IS FROM 1 JAN 2024 TO 31 JUL 2025.

PHINNY AND WALLY
CREDIT: NINE YEARS THEATRE

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SECTION 1:

MESSAGE FROM THE CHAIRMAN

MESSAGE FROM THE CHAIRMAN

NURTURING
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The Sustain the Arts (stART) Fund continues to serve as a vital cornerstone in Singapore’s cultural ecosystem, providing essential support to smaller arts organisations and their transformative initiatives. Since its establishment in 2021, the stART Fund has supported 70 arts organisations, demonstrating our unwavering commitment to nurturing artistic excellence, strengthening community bonds, and fostering an inclusive and dynamic arts landscape that reflects Singapore’s unique cultural heritage whilst embracing contemporary possibilities.

The generous contributions from our growing community of 264 donors and patrons have made these achievements possible. Your continued support enables us to expand our reach and deepen our impact across Singapore’s diverse arts community. It is with great pride that I present the stART Fund Impact Evaluation Report 2025 which captures our remarkable progress. This comprehensive evaluation underscores the importance of measuring our collective impact, ensuring that every contribution creates meaningful and lasting change.

Strengthening Communities and Building Capacity

Our Inclusive Arts programmes have lowered barriers to artistic participation, enabling individuals with disabilities, low-income families, and marginalised communities to engage meaningfully with the arts. These initiatives have broadened audience demographics and enriched artistic expression through diverse perspectives and experiences.

From programming and cross-cultural and generational communication to developing expertise in working with vulnerable populations and community outreach strategies, these programmes have empowered artists to create more inclusive and responsive artistic experiences.

Preserving Cultural Legacy while Embracing Innovation

The stART Fund’s support for Traditional Arts programmes has revitalised Singapore’s rich cultural practices through innovative approaches that resonate with contemporary audiences. These programmes have successfully leveraged digital technology and creative adaptations to engage younger generations and diverse communities, creating fresh pathways for cultural appreciation and participation across different demographics.

The stART Fund also supports emerging artists, enabling experimental works and new art forms to flourish. These investments in artistic innovation have yielded breakthrough performances, exhibitions, and creative collaborations that enhance Singapore’s reputation as a creative hub.

Organisational Development

Through the Organisation Track, 15 arts organisations have enhanced their operational capabilities and achieved significant governance milestones, which is a vital infrastructure for Singapore’s cultural ecosystem.

As we look towards the future, the stART Fund remains committed to supporting smaller arts organisations to find their footing, ensuring that Singapore’s arts sector continues to thrive as an inclusive, creative, and dynamic ecosystem that celebrates our national identity. The insights captured in this impact report will continue to guide our efforts in maximising the effectiveness of every contribution and ensuring the sustainable growth for Singapore’s vibrant arts community.



Mr Pierre Lorinet
Chairman
stART Fund Committee

SECTION 2:

THANK YOU TO OUR DONORS

THANK YOU TO OUR DONORS

Since the inception of the stART Fund, 70 arts organisations have received support through organisation and programme tracks, with a cumulative total of 90 impactful programmes funded. These achievements have been made possible by the generosity of our donors.

We are thankful to our donors for making this possible. Their donations provided the crucial resources that enabled our artists to showcase their talent in Singapore’s growing arts and culture scene.

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

SCAN THE QR CODE TO DONATE!



<https://www.giving.sg/startfund>

ORGANISATION TRACK GRANTEES

“To scale towards charity status, we needed proper auditing and internal preparation, which required time, manpower, and cost. The stART Fund was crucial as it helped us get everything in order, concurrently work on our programmes and supported our growth.”

RESONANCE OF SINGAPORE

“What’s valuable about the stART Fund is the concept behind it; it’s one of the few grants that supports organisations in becoming a registered charity. Many funders only come in once you’ve already achieved charity status but the stART Fund helps you get there. That distinction alone sets it apart from other grants, regardless of the specific numbers or workshops involved. The fact that it’s available before charity registration makes it uniquely impactful.”

SYMPHONIC MUSIC*

“The stART Fund helped us find a middle ground and launch a pilot plan within the team. It allowed us to observe how our team members would respond and helped us better strategise around our immediate needs. Once we started tracking and claiming our hours, it became clear how much time each role was contributing; for example, comparing executive roles to business development, marketing, and orchestra management.”

MUSICIANS’ INITIATIVE

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*Formerly known as Symphonic Music (Asia) Ltd.

PROGRAMME TRACK GRANTEES

“It’s not difficult to get choirs here. It’s difficult to be able to sustain them financially. Without the stART Fund, I think no one would dare to host a choir because it’s such a huge financial commitment. It’s about finding the timing, the availability of the concert hall, and having to align all those stars. So, we are very thankful that the stART Fund was able to come on board and support this.”

RAFFLES SINGERS

“I mentioned the coaching and the acting portions of it, a lot of this couldn’t have happened without the stART Fund. I think the stART Fund really gave us the resources that we needed to [...] have the production be something worthwhile rather than us just doing it for the sake of doing it, I think that was a big difference for us.”

THE OPERA PEOPLE

“Luckily for me, the support of the stART Fund gave me the confidence to really try expanding my horizons, so it is amazing as an artist, I already have in my hands to take a different shape and the stART Fund gave me the freedom and space to express that new idea to the audience.”

KALPAVRIKSHA FINE ARTS

“The stART Fund was extremely helpful. It gave us the foundation to engage our design team, produce and install posters, and purchase essential items for the new venue, allowing us to put together a meaningful annual show.”

SCULPTURE SOCIETY (SINGAPORE)



SECTION 3:
EMPOWERING ARTS ORGANISATIONS
THROUGH THE stART FUND

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 a dual approach: growing engaged audiences who become supporters and developing robust organisational capabilities in small arts organisations to empower 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 Track and Programme Track. 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 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 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 31 July 2025, the stART Fund had raised a total of S\$9 million and disbursed a total of over S\$3 million.

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Organisation Track

Scaling up arts organisations



Establish robust governance structures

Programme Track

Funding 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

SECTION 4: **stART FUND PROGRESS UPDATE (2020-2025)**

KEY FIGURES TO DATE

>**\$3 MILLION**

FUNDS DISBURSED



70

ARTS ORGANISATIONS
SUPPORTED



25

ORGANISATIONS
AWARDED
UNDER
ORGANISATION
TRACK

90

PROGRAMMES
COMPLETED
UNDER
PROGRAMME
TRACK

>**3.66 MILLION**

DIGITAL VIEWS
ATTAINED

>**120,000**

PHYSICAL AUDIENCES
REACHED

SECTION 5: 2025 HIGHLIGHTS

SCALING UP ARTS ORGANISATIONS

The stART Fund supports arts organisations endeavouring to attain charity or Institute of Public Character (IPC) status through the Organisation Track.

The IPC status enhances an organisation’s credibility and fundraising capabilities and affirms its adherence to governance and accountability standards.

IMPACT ASSESSMENT FOR ORGANISATION TRACK

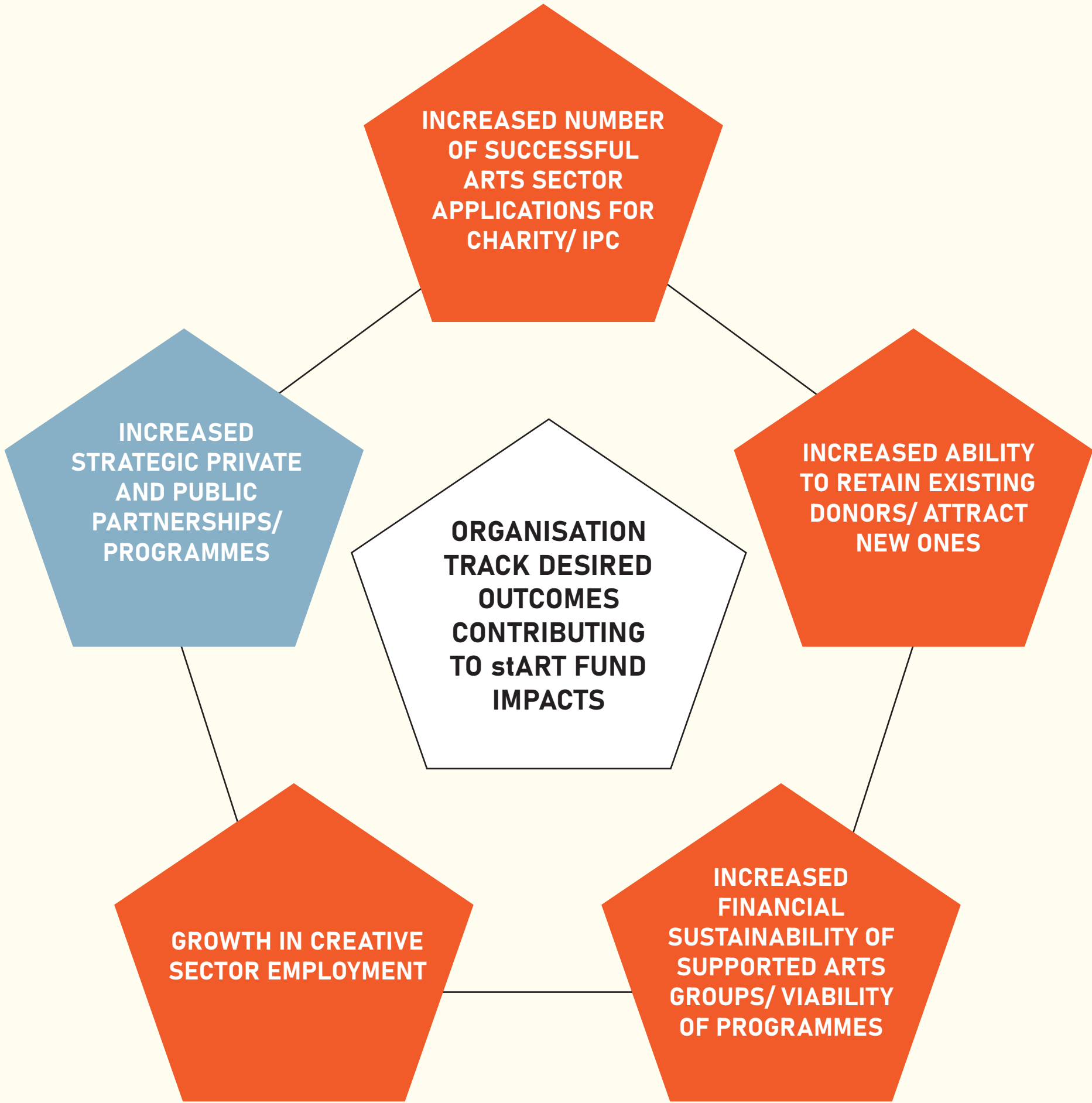
Organisation Track grantees were required to provide their annual operational and administrative data, such as income sources, expenditures, indicators of progress toward charity or IPC readiness such as compliance with charity/ IPC governance criteria. Qualitative interviews were also conducted with the grantees to document their upscaling journey.

A detailed record of the measurable outputs mapped to each outcome can be viewed in the [Annex \(Table 3\)](#).

stART FUND DESIRED IMPACTS*

A CREATIVE ECONOMY	- Increased employment opportunities - More pathways for sustainable arts careers - Growth of revenue streams and international markets for arts sector
A CONNECTED SOCIETY	- Stronger communities and sense of belonging - Growth of support and appreciation of arts’ (social) impact - Greater shared ownership of local arts

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*The desired impacts outlined in stART Fund are aligned with the three strategic thrusts in NAC’s Our SG Arts Plan (2023-2027).

2025 HIGHLIGHTS

ORGANISATION TRACK

The Organisation 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 to enhance long-term viability.

The outcomes of 11 organisations supported from 2024 to 31 July 2025 are reported in this section. Of these, there were two *new* organisations granted the stART Fund under the Organisation Track in this period.

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1

Outcome #1: Increased number of successful arts sector applications for charity/ IPC

2 SUCCESSFUL APPLICANTS FOR CHARITY/ IPC STATUS

ENHANCED ABILITY TO FUNDRAISE

2

Outcome #2: Increased ability to retain existing donors/ attract new ones

275% GROWTH S\$341,982

IN DONOR BASE POST-FUNDING

RAISED THROUGH FUNDRAISING EFFORTS

56% INCREASE IN FUNDS RAISED POST-FUNDING — CRITICAL DRIVER OF LONG-TERM FINANCIAL SUSTAINABILITY

2025 HIGHLIGHTS

ORGANISATION TRACK

NURTURING
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3

Outcome #3:
Increased financial
sustainability of supported
arts groups/ viability of
programmes

\$27,948

AVERAGE TICKET REVENUE

OVER SIX TIMES GROWTH IN REVENUE
FROM 2020 — REDUCED RELIANCE ON A
SINGLE FUNDING SOURCE

4

Outcome #4:
Growth in creative
sector employment

25

EMPLOYEES, FREELANCERS
AND CONTRACT STAFF HIRED
ON AVERAGE

ALMOST TRIPLING OF PERSONNEL
HIRED POST-FUNDING — GREATER
OPPORTUNITIES TO SUPPORT
SUSTAINABLE ARTS CAREERS

5

Outcome #5:
Increased strategic
private and public
partnerships/
programmes

8

PROGRAMMES HELD IN
PARTNERSHIP WITH PUBLIC/
PRIVATE PARTNERS ON AVERAGE

MARKED INCREASE FROM PREVIOUS
YEARS — IMPROVED CAPACITY FOR
IMPACTFUL COLLABORATION

FUNDING PROGRAMMES WITH COMMUNITY IMPACT

The Programme Track 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.

IMPACT ASSESSMENT FOR PROGRAMME TRACK

A post-event survey was developed to capture participant feedback from stART-funded programmes. The survey instrument was aligned with the NAC Population Survey on the Arts. Survey questions are detailed in the [Annex \(Table 5\)](#).

stART FUND DESIRED IMPACTS*

A CONNECTED SOCIETY	- Stronger communities and sense of belonging - Growth of support and appreciation of arts’ (social) impact - Greater shared ownership of local arts
A DISTINCTIVE CITY	Greater infusion of the arts in real life and digital spaces
A CREATIVE ECONOMY	- Increased employment opportunities - More pathways for sustainable arts careers - Growth of revenue streams and international markets for arts sector



*The desired impacts outlined in stART Fund are aligned with the three strategic thrusts in NAC’s Our SG Arts Plan (2023-2027).

2025 HIGHLIGHTS

PROGRAMME TRACK

The stART Fund supports arts organisations to develop and implement programmes that enable the continual creation of Singapore’s vibrant arts scene.

The outcomes of a total of 37 programmes are reported in this section.*

103,559

ATTENDEES

2025 ATTENDANCE GREW >60
TIMES FROM 2020



2.93 MILLION

VIEWS TO DIGITAL PROGRAMMES

2025 DIGITAL VIEWS GREW >13
TIMES FROM 2020



BUILDING A STRONG ARTS ECOSYSTEM: PARTNERSHIP, SKILLS & VISIBILITY

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818 VOLUNTEERS COMMITTED
9,376 HOURS



84 PARTNERSHIPS FORMED WITH
LOCAL AND INTERNATIONAL ARTS
GROUPS



10,699 MENTIONS ACROSS LOCAL
AND INTERNATIONAL MEDIA



108 SKILLS DEVELOPMENT
INITIATIVES ATTENDED BY ART
PRACTITIONERS

*The numbers featured here include the two programmes that were completed in 2023 and reported in this 2024 to 31 July 2025 report.

2025 HIGHLIGHTS

PROGRAMME TRACK

GREATER APPRECIATION AND STRONGER COMMUNITIES



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1

Outcome #1:
Increased participation
and volunteerism for
arts programmes

84%

NATIONAL BENCHMARK: 63%

After attending this programme, I am willing to support local artists, businesses and organisations in the arts and culture industry in Singapore.

2

Outcome #2:
Increased shared
experiences with
people of different
backgrounds

83%

NATIONAL BENCHMARK: 74%

Helped draw Singaporeans closer as a community.

3

Outcome #3:
Greater accessibility
to arts and cultural
offerings

85%

NATIONAL BENCHMARK: 73%

Can be easily accessed by everyone regardless of background or social status.

4

Outcome #4:
Greater appreciation
for arts and its
application

90%

NATIONAL BENCHMARK: 73%

Made me proud of Singapore's art and culture.

2025 HIGHLIGHTS

PROGRAMME TRACK

BOOSTED PERSONAL WELL-BEING FOR ATTENDEES

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5

Outcome #5: Improved personal well-being through arts

86%

NATIONAL BENCHMARK: 79%

Enhanced my emotional health by enabling me to express my thoughts, feelings and ideas.

82%

NATIONAL BENCHMARK: 73%

Enhanced personal growth by inspiring and helping me to be more creative in my studies and/or work.

6

Outcome #6:
Greater vibrancy in the arts scene

92%

NATIONAL BENCHMARK: 68%

Contributed to the vibrancy of the arts scene.

86%

NATIONAL BENCHMARK: 73%

Helped to enrich life beyond material well-being (e.g. standard of living).

80%

NATIONAL BENCHMARK: 76%

Improved my quality of life.

80%

NATIONAL BENCHMARK: 75%

Enhanced my social well-being through a greater sense of belonging to Singapore.

SECTION 6:

SCALING UP ARTS ORGANISATIONS

ORGANISATION TRACK: DEEP-DIVE

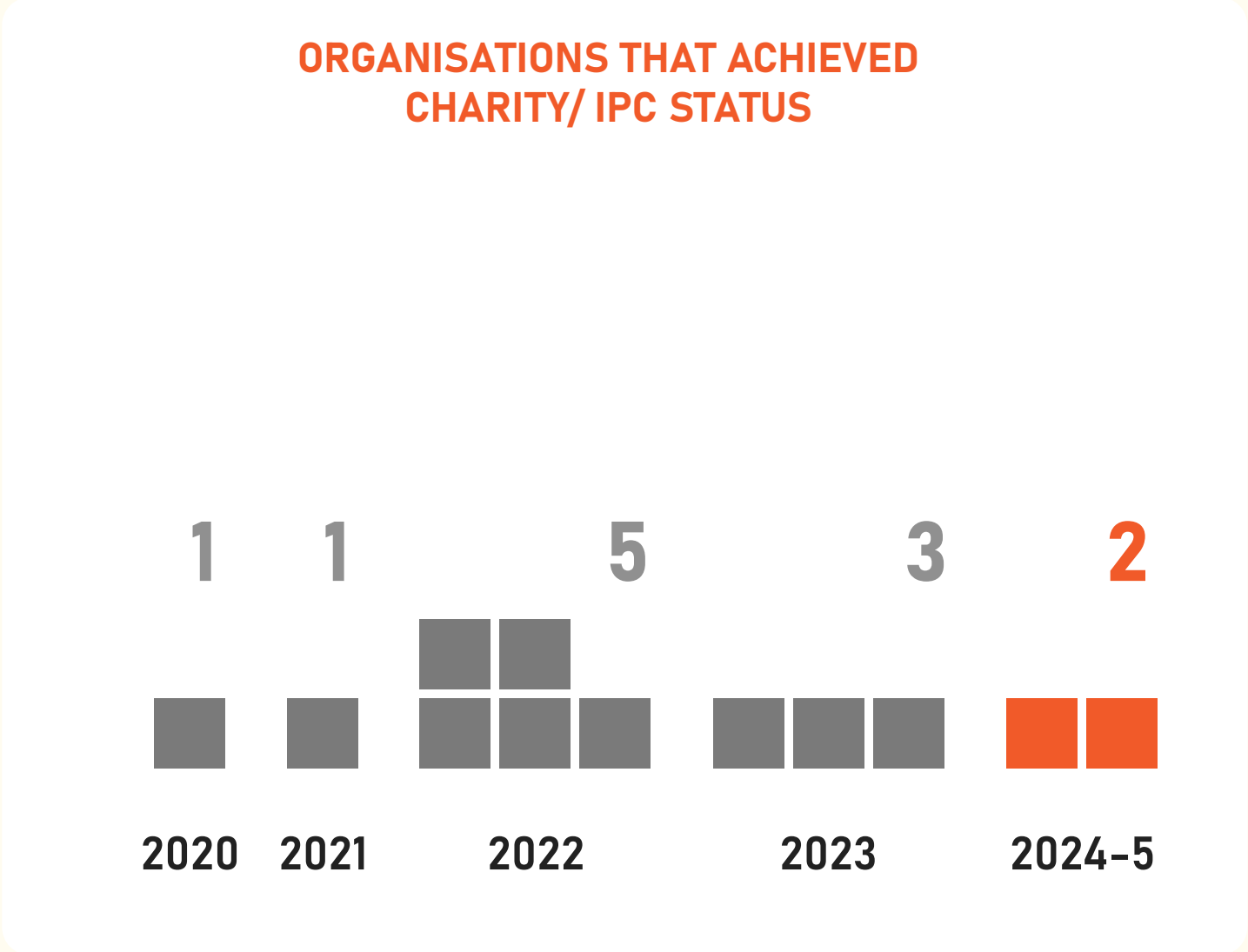
This section highlights the stART Fund’s impact on 11 arts organisations reported under the Organisation Track. It also features the grantees who successfully attained charity/ IPC status within the reporting period.

1

Outcome 1: Increased number of successful arts sector applications for charity/ IPC

Of the 11 arts organisations reported under the Organisation Track, two attained charity status. Resonance of Singapore and Symphonic Music received charity status in April 2024 and in-principle approval in November 2024 respectively.

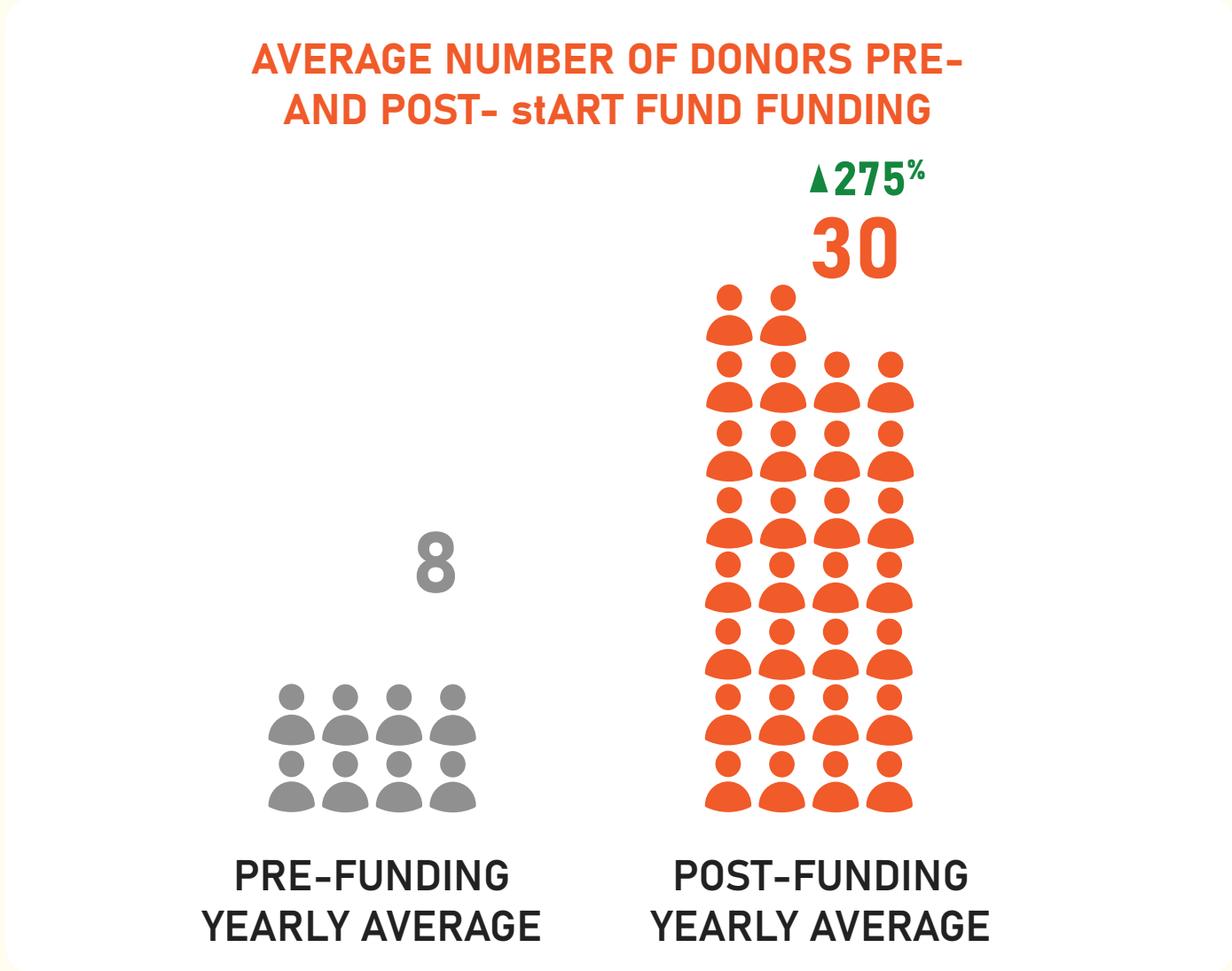
Musicians’ Initiative and Singapore Indian Orchestra and Choir submitted their applications for charity status in March and May 2025, while Teater Ekamatra submitted their IPC application in September 2025.



2

Outcome 2: Increased ability to retain existing donors/ attract new ones

After receiving support from the stART Fund, the organisations awarded under the Organisation Track saw an average of 275% increase in the number of donors giving to their organisation in a year, and a 56% increased in the funds raised. The total funds raised through fundraising efforts in 2025 reached a total of \$341,982. Attracting donors is a critical driver of long-term financial sustainability and a vibrant, resilient arts ecosystem.



HEARING FROM THE ARTS ORGANISATIONS

“The stART Fund really came in very handy because we needed the funding to ensure [all our accounts, administration and constitution] were in order... So, the stART Fund really gave us very huge support and a financial arm to help us scale it.”

RESONANCE OF SINGAPORE

“[In 2024] after completing the Governance Evaluation Self-Assessment Checklist, we identified the areas where we could be stronger ... and worked to strengthen them. We maintain a board governance code and strengthen senior leadership through fellowships and training.”

TEATER EKAMATRA

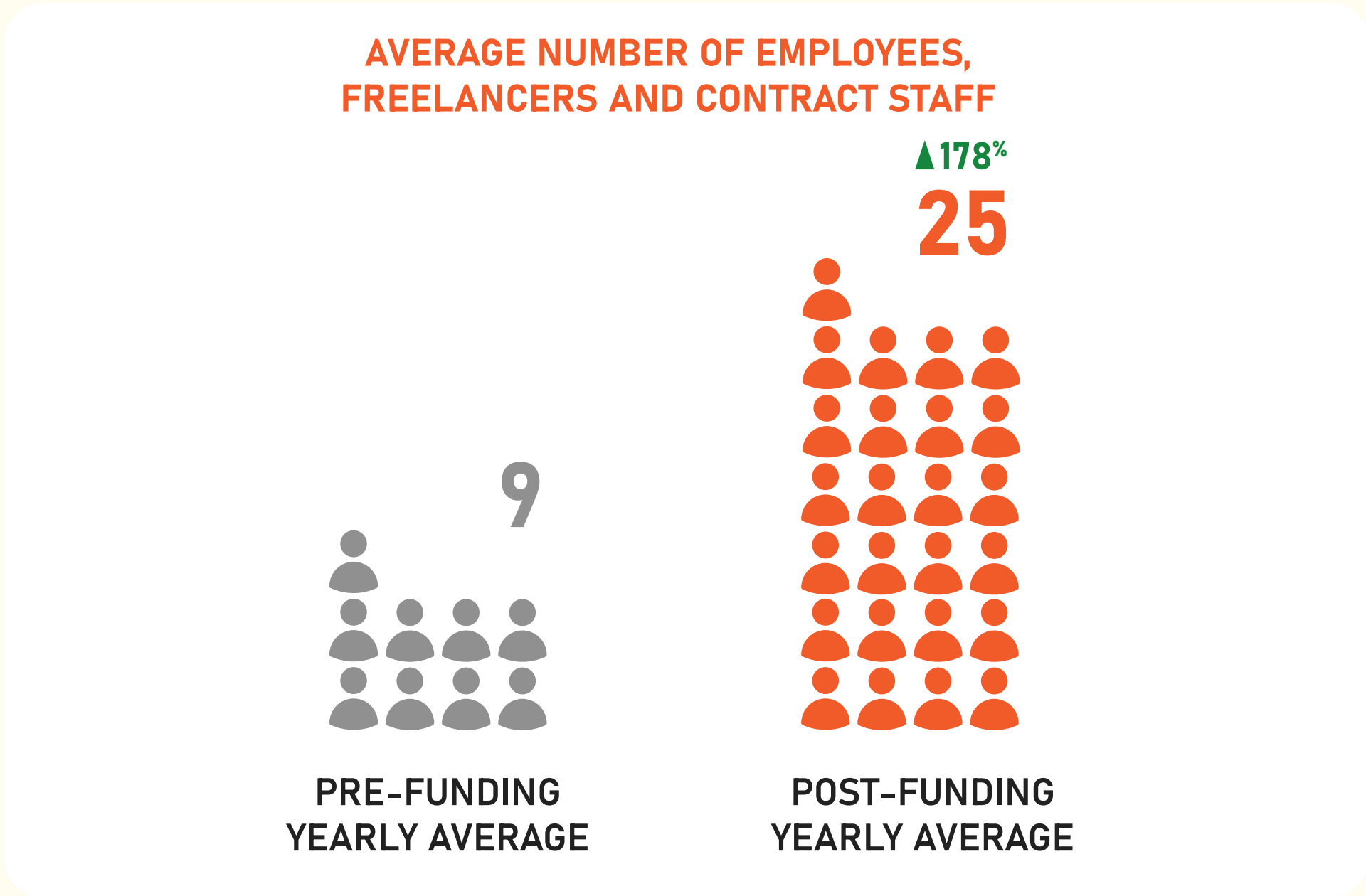
“Having charity status affirms that our work is meaningful and valued by the government, and it reinforces that arts groups are an important part of Singapore’s charity ecosystem.”

SYMPHONIC MUSIC

4

Outcome 4: Growth in creative sector employment

From 2020 to 2025, arts organisations reported an increase in the number of employees, contract staff, and freelancers engaged across their programmes. This trend suggests a gradual expansion in workforce capacity and reflects the sector’s contribution to employment within the broader creative economy. While the growth may vary across arts organisations, the overall increase indicates a strengthening of operational capabilities and a potential rise in demand for specialised skills in arts management, production, and outreach.

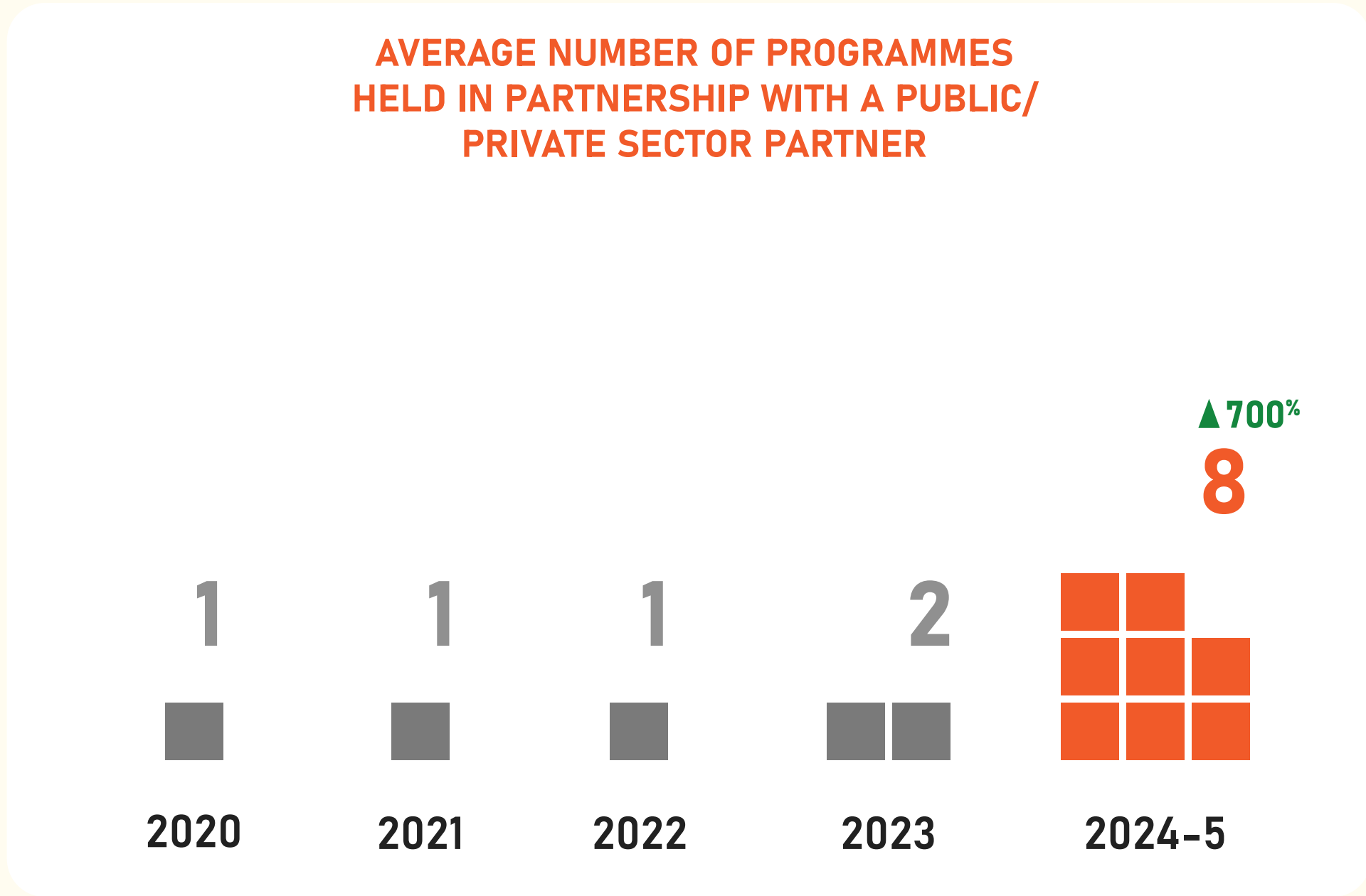


5

Outcome #5: Increased strategic private and public partnerships / programmes

The average number of programmes held in partnership with public or private sector partners, such as All Saints Home and Science Centre, increased substantially from one in 2020 to eight in 2025, representing a substantial rise.

Strategic partnerships support arts organisations to reach wider communities, and co-create impactful programmes — building a more connected society and more vibrant arts ecosystem.



CHARITY SUCCESS STORY

Road to charity status

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GOING IN-DEPTH

Resonance of Singapore

INTERVIEW WITH TOH BAN SHENG, ARTISTIC DIRECTOR & FOUNDER

RESONANCE OF SINGAPORE SUCCESSFULLY ATTAINED
CHARITY STATUS IN APRIL 2024.

VISION AND MISSION ALIGNMENT

Resonance of Singapore is a professional choral ensemble with a vision to enrich the local arts ecosystem and foster social resilience through performance, education, and community engagement. Prior to formal registration, the organisation had been engaged in charitable activities independently and maintained a patron for three years. As part of its strategic development, Resonance of Singapore sought to establish long-term financial sustainability. To advance these goals, the organisation applied for the stART Fund, aiming to build its organisational capacity in preparation for attaining charity status.

Being awarded the stART Fund grant enabled the team to allocate resources towards key operational areas such as auditing and manpower. The process of navigating administrative and compliance requirements developed their understanding of formal governance processes and strengthened their operational foundations for future growth. This enhanced institutional resilience better prepared them for the transition to charity status.



CHARITY SUCCESS STORY

Road to charity status

NURTURING
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TIMELINE FORECASTING AND APPLICATION PROCESS

The application process demanded significant administrative effort and coordination. Preparing the submission involved completing numerous digital forms on the designated online platform, which proved time consuming due to technical constraints and strict formatting requirements. The regulatory review was rigorous, involving multiple rounds of clarifications and document revisions concerning amendments to the organisation’s constitution. These exchanges required close collaboration among the organisation’s legal counsel, the reviewing officers, and the board, each of whom needed to examine and approve the proposed changes. As such, the application process prolonged past their planned timeline of eight months.

Although the process was challenging, the grantee acknowledged that the heightened scrutiny reflected sector-wide efforts to enhance governance and accountability in the charity landscape. Despite the procedural complexity, the organisation’s leadership remained persistent, patient, and diligent throughout, ultimately attaining charity status.

“It’s about the overall process of the charity status application like ensuring charity requirements are met by relooking our organisational structure; the Commissioner of Charities wants to understand the charity and ensure that proper oversight is in place to prevent things like money laundering. This requires structuring your constitution and company setup in a specific way. They may come back to you and ask for changes to the constitution, requesting that it be worded to clearly show accountability and oversight.”

DONOR ATTRACTION AND COLLECTIVE LEARNING

Upon achieving charity status, Resonance of Singapore explored innovative approaches to donor engagement, culminating in the organisation’s first fundraising concert. The conceptualisation of this initiative was informed and shaped by insights gained from the *Fundraising for Impact* course, a capability-building component of the stART Fund grant. Leveraging a matching fund grant, the team introduced innovative fundraising mechanisms, including the auctioning of unique experiences such as commissioned musical pieces — creatively harmonising artistic expression and fundraising objectives.

While the initiative required careful planning and resource mobilisation, it marked a meaningful step in Resonance of Singapore’s efforts to build financial sustainability and deepen stakeholder engagement.

“The Fundraising for Impact workshop included representatives from various charity groups, which made the experience quite enriching. We had opportunities to share our specific scenarios and learn how the other arts organisations approach fundraising. The discussions and feedback from the workshop sparked a lot of new ideas and possibilities. The concept of an experiential auction likely came from there. We learned that people are often more willing to pay for unique experiences rather than physical products. That insight was one of the key takeaways from the workshop — it really stimulated our thinking.”

CHARITY SUCCESS STORY

Road to charity status

NURTURING
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IMAGE CREDIT: RESONANCE OF SINGAPORE

REFLECTIONS ON stART FUND ENGAGEMENT

Leveraging the stART Fund grant as a pathway to scale up fundamentally shifted the team’s understanding of how arts funding could serve broader organisational development beyond immediate programme needs. The guidance provided by the stART Secretariat was instrumental in clarifying the distinction between programme-focused and organisation-focused tracks, helping the team align their application with their long-term strategic goals.

Beyond funding, the advisory support offered through the stART Fund process was noted to be particularly helpful. This engagement helped build the team’s capacity in strategic planning and grant navigation, skills that will be transferable to their future IPC application process.

DESIRE TO SCALE UP TO IPC

Resonance of Singapore articulated their plans to attain IPC status, recognising its potential to strengthen donor confidence and secure a more consistent stream of philanthropic support. The IPC framework, which offers tax benefits to donors, will allow the organisation to expand its fundraising capacity.

In its inaugural year as a registered charity, Resonance of Singapore has prioritised broadening its societal impact by curating niche programmes that extend local music exposure to international audiences. A concert in Taiwan, planned for 2025, exemplifies the organisation’s intent to integrate artistic outreach with inclusive community engagement. This strategic expansion from local performances to international programming reflects the organisation’s increased confidence and operational capacity since achieving charity status.

CHARITY SUCCESS STORY

Road to charity status

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GOING IN-DEPTH

Symphonic Music

INTERVIEW WITH ONG YEOW TONG, GENERAL MANAGER



IMAGE CREDIT: SYMPHONIC MUSIC

SYMPHONIC MUSIC SUCCESSFULLY ATTAINED CHARITY STATUS IN NOVEMBER 2024.

MOTIVATIONS FOR ATTAINING CHARITY STATUS

Symphonic Music’s decision to pursue charity status was rooted in a strategic need to ensure long-term sustainability and impact expansion. As the only orchestra in Singapore dedicated to promoting intercultural music — a genre that is relatively less familiar to the public and has yet to receive widespread support — the organisation faces ongoing challenges in generating revenue through ticket sales and public engagement.

External funding became essential to overcome these limitations. Many grant-making bodies and philanthropic foundations required organisations to hold charity status, making it essential for accessing critical financial support. Beyond the financial advantages, charity status represented official recognition of the organisation’s cultural and social worth. It validated that Symphonic Music’s work contributed meaningfully to Singapore’s social fabric and was aligned with national priorities in arts and community development.

CHARITY SUCCESS STORY

Road to charity status

INTERNAL RESTRUCTURING AND APPLICATION PROCESS

The process of formalising internal governance structures presented a considerable administrative undertaking for Symphonic Music. Key areas of development included establishing a robust financial Standard Operating Procedure, revising the organisation’s constitution, and ensuring alignment with statutory and regulatory requirements. These efforts were carried out within the constraints of limited personnel capacity, which affected the pace and sequencing of implementation.

In 2023, the organisation submitted its initial charity application independently. However, the application did not meet the required standards and was not approved. Recognising that their internal capacity was insufficient for the complex regulatory requirements, the organisation adapted by strategically engaging external expertise to provide professional support in fulfilling statutory obligations and maintaining proper documentation — a shift from their previous self-reliant approach. These services were retained on an annual basis to ensure continuity and compliance.

Despite these administrative and procedural challenges, Symphonic Music remained committed to its goal. The team was further encouraged to persevere in its application by affirmations from the National Arts Council and the Ministry of Culture, Community and Youth, which recognised the organisation’s contributions to Singapore’s broader social ecosystem.

SUPPORT NETWORKS & STRATEGIC PARTNERSHIPS

Symphonic Music’s partnership with Temasek Foundation, which began in 2023, has been valuable. Temasek Foundation’s initial support enabled the organisation to increase its visibility and activity within the arts scene which enhanced the organisation’s credibility when approaching other potential funders.

The partnership played a catalytic role by connecting the organisation to other funders and networks. Symphonic Music also maintains regular communication with various foundations. More recently, the organisation established a new relationship with Mapletree Investments (Global real estate and capital management company), marking its first engagement with the private sector and laying the groundwork for future project development and organisational growth. Through managing these diverse partnerships, the organisation developed skills in relationship management and stakeholder engagement across different sectors.

“For arts groups facing manpower constraints, the challenge often lies in the time required to meet administrative demands. The documentation was tedious for us starting from scratch without templates or prior experience. However, having experienced board members — some with legal, financial, and artistic backgrounds — proved invaluable in helping us navigate these complexities.”

CHARITY SUCCESS STORY

Road to charity status

NURTURING
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IMAGE CREDIT: SYMPHONIC MUSIC

REFLECTIONS ON stART FUND ENGAGEMENT

Symphonic Music noted that the stART Fund’s real impact lies in its strategic focus on helping arts groups obtain charity status. This early-stage assistance addressed a critical gap in the funding landscape, where most funding opportunities are typically available to organisations that have already held charity status. The fund provides foundational support that is essential for organisations to achieve long-term sustainability and access to broader funding opportunities.

DESIRE TO SCALE UP TO IPC

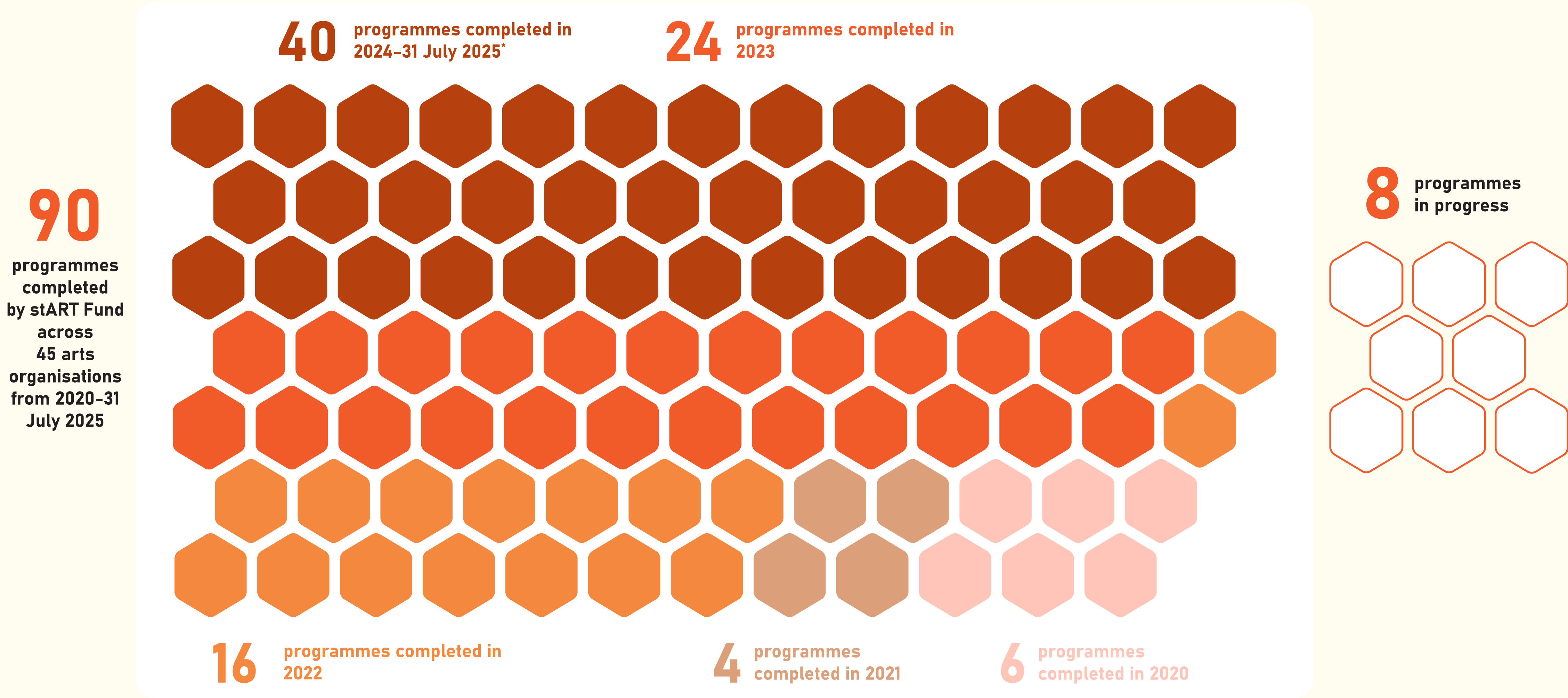
Symphonic Music has clear intentions to progress toward IPC status as part of its long-term strategic development. During the charity application process, the organisation was required to modify its name to better reflect its local community focus. While Symphonic Music received in-principle approval for charity status, the final registration was delayed due to the name change process.

Since IPC eligibility requires organisations to hold registered charity status for a minimum period, Symphonic Music could apply for this status once the minimum period requirement is met. The organisation continues strengthening its governance and operational readiness for the IPC application.

SECTION 7: FUNDING PROGRAMMES WITH COMMUNITY IMPACT

FUNDING PROGRAMMES WITH COMMUNITY IMPACT

Since the inception of the stART Fund, a total of 90 programmes were completed across 45 arts organisations. Of which, 40 programmes were completed between 1 January 2024 to 31 July 2025.* Eight programmes are in progress in this period.



*Of these 40 programmes, 35 were completed during the reporting period and featured in this report. Two programmes were completed in 2023, prior to the reporting period, but featured in this report.

INCLUSIVE ARTS	DIGITAL ARTS	COMMUNITY ARTS	TRADITIONAL ARTS	PROMOTION OF ARTFORM	EMERGING ARTISTS	CAPACITY BUILDING
Activities that open up the arts sector to people with barriers to access Adapting and piloting a <i>Diamonds on the Street</i> songwriting programme for youths with special needs by Diamonds on the Street LLP <i>Let's Be Friends with Puppetry</i> by theVoice Productions <i>The Glasshouse - Engagement Workshops with underprivileged children and youths</i> by Chamber Music and Arts Singapore <i>Rhythm Nation: A Musical Odyssey</i> by Drum Prodigy Singapore	Activities that adopt digital technology either in the artform, or within marketing efforts, to enhance the art experience <i>Scarce City</i> by Rainshadow Studios Ltd. <i>Where the Flowers Bloom</i> by Aventura Pte Ltd. <i>Score Follower Videos</i> by Composers Society of Singapore	Activities that emphasise the involvement and engagement of the community or neighbourhood within the artform <i>Stories when I Sleep</i> by 3Pumpkins Limited <i>Music from the heARTs</i> by The Philharmonic Winds (Singapore) Ltd. <i>A Musical Adventure with Vivaldi's Four Seasons</i> by Red Dot Baroque <i>Oceana An Immersive Multi-Sensory Oceanic Mural Experience</i> by Mural Lingo Pte Ltd. <i>M/MPI:Thon</i> by P7:ISMA Ltd. <i>Decasilver Dance Fiesta</i> by Decadance Co. <i>re:ACT Forum Theatre Festival 2023</i> by inwardBOUND - Transformation through Drama <i>re:ACT Intergenerational Festival 2024</i> by inwardBOUND - Transformation through Drama	Activities that emphasise the promotion of traditional and cultural artforms <i>Tiger Tally: Saving Zhao Kingdom</i> by Chinese Opera Society <i>Anandha Kondaattam 2024</i> by Anandha Traditional Arts & Music Ltd. <i>Yu Qian</i> by Chinese Opera Studio <i>SIOC Digital Production for Pongal 2024</i> by Singapore Indian Orchestra and Choir Ltd <i>The Great Migration</i> by Arts Theatre of Singapore <i>Third National Women's Calligraphy Exhibition</i> by The Chinese Calligraphy Society of Singapore	Activities that emphasise the promotion of the artform itself <i>River of Life: An Intercultural Odyssey</i> by Brahmastra <i>Made in SG</i> by Sculpture Society (Singapore) <i>Phinny and Wally</i> by Nine Years Theatre <i>Yajnaseni</i> by Kalpavriksha Fine Arts Ltd. <i>Immersive Sound Garden Experience</i> by RuanAtWorkz Musical Arts <i>Body History</i> by Sigma Contemporary Dance	Activities that promote the incubation and development of promising talents and new artforms <i>Young Bards: Beacon</i> by The Opera People Ltd. <i>Tharuthalai Thirutham</i> by AGAM Theatre Lab <i>Festival</i> by Composers Society of Singapore <i>What Sallamah Didn't Know/ The Ghost with Dirty Feet</i> by Teater Ekamatra <i>Singapore International Band Festival 2024</i> by Wind Bands Association of Singapore <i>Scarlet Mela Festival Incubation Programme</i> by Scarlet Mela Festival of the Arts <i>Remove Before Flight</i> by Sigma Contemporary Dance	Activities that aim to develop the competencies and skills within art practitioners in Singapore <i>What's Your Flavour? 2024</i> by Polarity Pte Ltd. <i>Legends: Journey to Singapura</i> by Reverberance Ltd. <i>Raffles Singers Presents: Awakening!</i> by Raffles Singers

PROGRAMME TRACK: DEEP-DIVE

This section highlights the stART Fund’s impact on 37 programmes reported under the Programme Track. Across the programmes conducted, a total of 467 respondents completed the post-programme survey.

1

Outcome #1: Increased participation and volunteerism for arts programmes

84%

NATIONAL BENCHMARK: 63%

84% of respondents expressed a willingness to support Singapore’s local arts after attending, indicating that the initiatives were effective in cultivating appreciation and advocacy for homegrown talent. This strong endorsement reflects the programmes’ ability to engage the public meaningfully, foster cultural pride, and build sustained interest in Singapore’s vibrant arts ecosystem.

The 37 programmes reported 103,559 attendees and participants across various events and activities. These programmes also achieved remarkable digital reach, with over 2.93 million views on online platforms, significantly amplifying their impact and extending engagement beyond in-person participation. A total of 818 volunteers were involved in the 37 programmes contributing 9,376 of volunteer hours collectively. These are a testament to the enthusiastic participation in arts, as a participant, attendee or volunteer.

2

Outcome #2: Increased shared experiences with people of different backgrounds

83%

NATIONAL BENCHMARK: 74%

83% of participants felt that the programmes contributed to strengthening the sense of community among Singaporeans, suggesting that these engagements played a significant role in bridging social divides and nurturing a more united and inclusive society.

3

Outcome #3: Greater accessibility to arts and cultural offerings

85%

NATIONAL BENCHMARK: 73%

85% of respondents felt that the programmes were easily accessible to everyone, regardless of their background or social status. This reflected the inclusive design and outreach efforts of the programmes, which aimed to ensure that participation was not limited by socioeconomic barriers, reinforcing the importance of accessibility in fostering a more connected and equitable society.

4

Outcome #4: Greater appreciation for arts and its application

90%

NATIONAL BENCHMARK: 73%

90% of participants agreed that the stART Fund programmes made them feel proud of Singapore’s art and culture scene. This strong affirmation underscores the programmes’ success in showcasing the richness and diversity of local artistic talent.

PROGRAMME TRACK: DEEP-DIVE

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

5

Outcome #5: Improved personal well-being through arts

80%

NATIONAL BENCHMARK: 76%

Improved my quality of life.

86%

NATIONAL BENCHMARK: 73%

Helped to enrich life beyond material well-being (e.g. standard of living).

The stART Fund programmes fostered community engagement and cultural appreciation whilst demonstrating a meaningful impact on participants’ personal well-being. This was demonstrated by the high levels of agreement — over 80% — amongst programme participants on the various components of well-being, such as quality of life, social well-being and emotional health. This signifies the role that arts engagement plays in enhancing daily experiences, emotional resilience and connection to the community.

82%

NATIONAL BENCHMARK: 73%

Enhanced personal growth by inspiring and helping me to be more creative in my studies and/ or work.

86%

NATIONAL BENCHMARK: 79%

Enhanced my emotional health by enabling me to express my thoughts, feelings and ideas.

80%

NATIONAL BENCHMARK: 76%

Enhanced my social well-being through a greater sense of belonging to Singapore.



6

Outcome #6: Increased use of digital innovation to enhance arts experiences

Seven programmes strategically integrated advanced digital initiatives to elevate both participant engagement and the overall event experience. These innovations demonstrated a forward-thinking approach to leveraging technology for creative and immersive outcomes. Enhancements to the programme design included the use of AI-generated content for theatrical backdrops, enabling dynamic and visually compelling storytelling; the incorporation of virtual reality (VR) for immersive experiences; and the deployment of custom-built computer vision, depth camera technologies, and 3D printing to push the boundaries of interactivity and design. For participants, digital tools such as personalised digital journals provided a structured and engaging way to track progress, reinforcing the programmes’ commitment to a digitally enriched experience.

Several programmes expanded their digital outreach by utilising alternative and region-specific platforms such as Bilibili, Red Note, Douyin, and LinkedIn. This strategic use of diverse channels effectively targeted niche audiences and broadened the programmes’ reach across different demographic and geographic segments, showcasing adaptability and innovation in digital engagement.

PROGRAMME TRACK: DEEP-DIVE

7

Outcome #7: Greater vibrancy in the arts scene

92%

NATIONAL BENCHMARK: 68%

92% of respondents agreed that the stART Fund programmes contributed to the vibrancy of the local arts scene, underscoring their impact in bringing artistic expression to the forefront of public life and in energising Singapore’s cultural landscape.

This strong endorsement reflects the programmes’ success in enriching individual experiences and shaping a dynamic and thriving arts ecosystem. By cultivating public interest and participation, the stART Fund has helped to create a more lively, inclusive, and culturally confident Singapore.

“The stART Fund enabled AGAM to nurture new talent, reach new audiences, and build our capacity as an arts group... it had direct impact in many ways, from creative, to production, to generating new works and experimental works. So across board, I think it definitely had a huge impact.”

AGAM THEATRE LAB

8

Outcome #8: Increased capacity development of arts practitioners

Across all the stART Fund programmes, there was a strong emphasis on collaboration and professional development. A total of 84 partnerships were formed with international artists and art groups, reflecting commitment to cross-cultural exchange and global artistic dialogue. These collaborations enriched the local arts landscape and provided local audiences and practitioners with exposure to diverse creative perspectives.

Furthermore, the programmes facilitated 108 skills development initiatives and artist residencies spanning both local and international opportunities. These carefully curated experiences provided arts practitioners with opportunities to refine their art, forge new professional connections, and immerse themselves in transformative learning journeys. For instance, workshops, one-on-one mentorships and creative residencies were initiatives that fostered collaborations and strengthened the capability of Singapore’s arts ecosystem.

“stART Fund has a very distinct place in the arts funding landscape... it not only supports projects with high artistic value, it also has a unique purpose of connecting arts groups with philanthropists and donors... I felt that with stART Fund, I had the flexibility to develop a programme that truly originated from ground up ideas and see it through.”

THE PHILHARMONIC WINDS (SINGAPORE)

9

Outcome #9: Increased visibility of arts offerings and experiences locally and internationally

To amplify awareness of the stART Fund programmes amongst local and international communities, 1,202 promotional posts were published across multiple channels, including social media platforms and targeted newsletters. The comprehensive communications were instrumental in building programme visibility, fostering meaningful engagement with diverse stakeholders, and showcasing the diversity and impact of the programmes to a broad and varied audience.

The programmes’ reach extended far beyond direct communications, capturing significant media attention that amplified their impact exponentially. Collectively, the initiatives garnered 10,699 mentions across local and international media outlets, encompassing news coverage, feature articles, and widespread social media engagement. This media momentum was a validation of the programmes’ significance whilst elevating Singapore’s profile as a thriving creative hub with strong international connections and cultural relevance.

INCLUSIVE ARTS

INCLUSIVE ARTS

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

GOING IN-DEPTH

Adapting and piloting a Diamonds on the Street songwriting programme for youths with special needs

INTERVIEW WITH CRYSTAL, DIAMONDS ON THE STREET



IMAGE CREDIT: DIAMONDS ON THE STREET

#1:
SUMMARY OF PROGRAMME

Adapting and piloting a Diamonds on the Street songwriting programme for youths with special needs was a four-month community engagement programme that ran from January 2024 to April 2024. Diamonds on the Street (DOTS) partnered with YMCA of Singapore's Youth Support (Special Needs) department to create this pilot programme targeted at youth with special needs.

The aim of the programme was to support youths in processing their emotions through songwriting and storytelling to foster emotional self-awareness, communication skills and peer bonding.

The content was structured into bite-sized modules designed to accommodate diverse learning preferences and varying verbal capabilities. Participants received comprehensive support materials, including interactive worksheets, visual presentation slides, and iPad typing tools to facilitate creative expression.

The programme culminated in an intimate internal showcase, bringing together caregivers, YMCA staff, and the young participants in celebration of their creative journey. During this meaningful event, the youths proudly performed original songs featuring their own rewritten lyrics set to familiar, beloved melodies.

DOTS
SONGWRITING
PROGRAMME



IMAGE CREDIT: DIAMONDS ON THE STREET

#2:
KEY CHALLENGES & RESOLUTION

The programme initially targeted youths with mild intellectual disabilities, but recruitment revealed an opportunity to broaden its scope to include participants across a wider spectrum. This shift exposed a pedagogical gap, requiring the team to redesign content delivery to ensure inclusivity while maintaining consistent learning outcomes. The team responded with an adaptive strategy by refining teaching methods and embracing alternative creative outlets such as drawing and digital typing to accommodate diverse learning preferences.

Operational adjustments were also made to optimise engagement, including shortening session durations to improve pacing and focus. These changes enhanced the overall learning experience and demonstrated responsive programme design.

As the programme progressed, facilitators observed significant emotional growth among participants. Songwriting emerged as a transformative tool for self-expression, enabling youths to articulate complex emotions and build deeper personal connections.

While the programme successfully achieved its objectives, logistical challenges emerged in securing volunteer support for an expanded participant group. This shortfall affected the intended output of volunteer recruitment for arts programmes, requiring two full-time YMCA staff to step in and ensure smooth delivery. Despite this gap, the intervention safeguarded short-term outcomes such as increased participation and greater appreciation for the arts, maintaining programme quality and engagement.

NURTURING
A CULTURE OF
GIVING TO
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“They got to reflect and that helped [the participants] to focus on what’s within. It gave them the platform to be more emotionally self-aware and the communications tool to express feelings that they were previously struggling [with].”

“Some of the youth told me they really enjoyed the programme and asked if there would be more writing sessions afterward. I also received feedback that they wanted to share the song they wrote with their friends and spread the word about how fun songwriting is.”

DOTS
SONGWRITING
PROGRAMME

#3:
KEY ACHIEVEMENTS

- 3 Outcome #3: Greater accessibility to arts and cultural offerings
- 4 Outcome #4: Greater appreciation for arts and its application
- 5 Outcome #5: Improved personal well-being through arts

The *Diamonds on the Street songwriting programme for youths with special needs* marked the organisation’s first foray into arts outreach specifically designed for youths with special needs. As a pilot programme, it was developed with the intention of engaging marginalised communities through creative expression. By thoughtfully tailoring the curriculum to accommodate a range of learning styles and cognitive abilities, the programme created an inclusive space where youth participants could explore songwriting as a new artistic medium.

The programme contributed significantly to the development of their communication skills and emotional awareness. Songwriting became a powerful tool for introspection, enabling the youths to process complex emotions and communicate them in meaningful ways.

As a result, many participants experienced a noticeable increase in emotional self-awareness and began to engage more openly with caregivers and family members.

The programme positively impacted 20 individuals, including the youth participants, their caregivers, family members, and YMCA staff. The collaborative nature of the sessions helped strengthen relationships and encouraged deeper conversations within families. By introducing songwriting as a new avenue for emotional expression, the programme empowered the youths artistically and laid the groundwork for continued personal growth and connection beyond the sessions.

- 2 Outcome #2: Increased shared experiences with people of different backgrounds

While each participant’s experience was unique, common themes emerged from their accounts. Fear of change was recurrent, particularly around independence and losing parents. Participants reflected on these emotions through programme activities and songwriting, processing their feelings and uncertainties about the future together.

“I didn’t realise there was so much fear around the topic of independence and the topic of certain peak changes [like] losing their parents. It was in the process of writing this programme that I started to discover all these topics that [the participants] were quite concerned about but didn’t have any avenues to talk about.”

- 8 Outcome #8: Increased capacity development of arts practitioners

The DOTS team expanded their capabilities through their first experience working with the disability community. While initially focused on youths with mild intellectual disabilities, recruitment challenges led them to broaden their scope. When one participant was non-verbal, the team provided an iPad for typed communication. Their flexibility and adaptability demonstrated growth as inclusive arts practitioners committed to accessibility.

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INCLUSIVE ARTS

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

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GOING IN-DEPTH

Let's Be Friends with Puppetry

INTERVIEW WITH GWENDOLYN, THEVOICE PRODUCTIONS



#1: SUMMARY OF PROGRAMME

Let's Be Friends with Puppetry was a vibrant musical drama production designed to actively engage preschool children through an interactive format. The show blended storytelling, music, puppetry, and bilingual elements, with a strong emphasis on Mandarin. Through its narrative — centered around the Chinese zodiac, conflict resolution, and the value of friendship — the programme encouraged children to explore their cultural heritage while developing their emotional intelligence abilities.

Presented in a roadshow format, the production travelled to preschools across Singapore, offering both live performances and digital recordings. This dual-format approach ensured that the programme was accessible to all students, including those with special needs or slower learning paces, by allowing for replay and recap in support of e-learning practices.

LET'S BE FRIENDS WITH PUPPETRY

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#2:
KEY CHALLENGES & RESOLUTION



One of the key challenges faced by theVoice Productions during *Let's Be Friends with Puppetry* was talent recruitment. With the production spanning 30 shows across Singapore and targeting a niche audience of preschool children, the team needed actors who were not only professionally skilled but also flexible, reliable, and deeply attuned to engaging young audiences.

Finding such talents proved difficult. The team required performers who could deliver the storyline with clarity and warmth, while being able to improvise and interact well with children. To maintain the children's attention and foster engagement, the actors often broke the fourth wall, using puppets to converse directly with the audience. This improvisational approach was highly effective; teachers observed that it sparked curiosity and meaningful discussions among students.

The programme encountered scheduling challenges due to health-related incidents at participating preschools. The team implemented effective contingency measures to address these disruptions. Strong communication protocols with school administrators enabled prompt notification and coordination when outbreaks occurred.

Digital recordings were also deployed as an alternative delivery method. This approach maintained accessibility whilst providing additional benefits for inclusive education.

"Some HODs and teachers shared that both live and digital formats were impactful. In particular, the digital format encouraged active learning; students were more willing to speak up."

"The request for a digital show was made to ensure fairness and equality among all students. Each student would experience one live show and one digital show, regardless of their learning ability."

Tian Yi and Le Le are best friends. The both of them enjoy lessons together, play together, eat together and have fun together. But what happens when Tian Yi accidentally damages one of Le Le's items that he kindly lent her?

Let's Be Friends with Puppetry is a performance that focuses on the importance of friendships through story-telling and performance. During the show, young children will also be empowered to step into the shoes of the characters and help them manage their conflict, learning conflict management skills in the process as well. This show will be in English, with some Mandarin.

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LET'S BE FRIENDS WITH PUPPETRY

#3: KEY ACHIEVEMENTS



- 2 Outcome #2: Increased shared experiences with people of different backgrounds
- 3 Outcome #3: Greater accessibility to arts and cultural offerings
- 8 Outcome #8: Increased capacity development of arts practitioners

The team behind *Let's Be Friends with Puppetry* successfully staged 30 shows and reached a total of 1,643 preschool children. This initiative was powered by a dedicated 15-member team, who collectively invested over 100 hours into the production — from conceptualisation to execution.

The show was primarily conducted in English, with segments in Mandarin, creating a multilingual experience for the young audience. This approach supported early language acquisition and introduced children to Chinese cultural elements, fostering cross-cultural appreciation among students of diverse ethnic backgrounds.

The programme delivered significant professional development outcomes for theVoice Productions across multiple competency areas. Emerging actors with approximately two years of experience gained advanced skills through intensive educational performance opportunities.

Practitioners developed specialised expertise in interactive drama methodologies, enhancing responsiveness, sustained attention, and improvisation capabilities. This non-traditional performance format strengthened creative agility and expanded professional repertoires beyond conventional theatre applications, requiring real-time adaptation and audience engagement techniques.

The team also acquired marketing competencies to sustain outreach. Through systematic feedback collection and testimonial analysis, they developed evidence-based evaluation skills and stakeholder communication capabilities, positioning them to secure future funding beyond the stART Fund.

Engagement with the education sector broadened practitioners' professional networks and market understanding, establishing pathways for continued work in applied theatre and educational programming.

"The teacher was delighted because their students could communicate easily. One student, an Indian boy, was especially proud to participate. It was a surprise to everyone — even the teachers — because he spoke fluent Mandarin. When he stepped forward and delivered his lines confidently, theVoice Productions actors were thrilled."

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INCLUSIVE ARTS

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

GOING IN-DEPTH

The Glasshouse - Engagement Workshops with underprivileged children and youths (The Glasshouse)

SUPPORTED BY YONG HON KONG FOUNDATION INCLUSIVE ARTS AWARD

INTERVIEW WITH TEE KHOON AND GENA, CHAMBER MUSIC AND ARTS SINGAPORE



IMAGE CREDIT: CHAMBER MUSIC AND ARTS SINGAPORE

#1: SUMMARY OF PROGRAMME

The Glasshouse is a virtual creative sphere launched in 2020, designed to help children, youths, and the wider community engage meaningfully with music and the arts. Its core mission is to foster personal inner growth through creative exploration.

The two flagship initiatives — *#Blossoms* and *#Origins* — served distinct beneficiary groups through tailored artistic experiences. *#Blossoms* was an innovative, hands-on programme that created transformative musical-artistic experiences for children and young people through immersive digital storytelling.

In contrast, *#Origins* focused on cultural enrichment and storytelling. It introduced children to the lives and legacies of great classical composers and creative masters through animated illustration. The programme was delivered in collaboration with community partners such as ReadAble and CampusImpact, who help in facilitating outreach and engagement within underserved neighbourhoods.

Together, these programmes reflect *The Glasshouse's* commitment to inclusive arts education and its belief in the transformative power of creativity for all children, regardless of background or ability.

THE GLASSHOUSE



IMAGE CREDIT:
CHAMBER MUSIC AND
ARTS SINGAPORE

#2:
KEY CHALLENGES & RESOLUTION

At the outset of the project, the Chamber Music and Arts Singapore team faced a critical staffing shortfall, revealing a gap between programme ambitions and available operational capacity. Balancing programme delivery with onboarding new team members proved time-intensive, ultimately delaying the initiative’s launch. In response, the team made a strategic decision to postpone the programme by one year, allowing time to build internal capacity and ensure readiness.

To address the complexity of multi-stakeholder coordination, a dedicated staff member was appointed to lead education and community engagement. The delay, though initially disruptive, proved instrumental in strengthening operational foundations, expanding programme reach, and energising the team.

The experience underscored three key success factors for arts engagement initiatives: aligning timelines with organisational capacity, investing in robust preparation, and prioritising quality programming over rigid scheduling.

“We initially targeted 60 participants, but ultimately served 70, plus a few additional walk-ins from the public who were not included in that count. After postponing the programme for a year, we not only met our goal but exceeded it by 10 participants.”

#3:
KEY ACHIEVEMENTS

- 2 Outcome #2: Increased shared experiences with people of different backgrounds
- 3 Outcome #3: Greater accessibility to arts and cultural offerings
- 5 Outcome #5: Improved personal well-being through arts

The programme reached 70 participants, exceeding its target of 60. This included 10 children and young people with special needs through *#Blossoms*, and 60 from low-income backgrounds via *#Origins*. The programme’s success in surpassing targets whilst serving diverse vulnerable communities demonstrated its broad appeal and targeted effectiveness in creating accessible artistic experiences. The success of the engagement workshops was made possible through the collective efforts of 26 volunteers, who contributed 68 hours, and seven professional artists, who dedicated 88 hours to the initiative.

To ensure accessibility, all engagement sessions were offered at subsidised rates, enabling participation from children and youths from lower socioeconomic backgrounds and those with special needs. Sessions for low-income families were held in activity rooms in HDB blocks within their residential precincts, whilst special needs participants attended workshops at Red Box (Somerset), Enabling Village (Lengkok Bahru), and Art for Good (Siglap), providing convenient travel options across different locations.

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

THE GLASSHOUSE

The programme significantly enriched the children’s musical knowledge and literacy through integrated storytelling. By combining classical music with narrative-driven activities, the sessions allowed participants to explore musical concepts through relatable and imaginative experiences. The use of illustrated stories featuring great composers and themes of friendship, resilience, and cultural identity helped children connect emotionally with the music while developing comprehension and vocabulary skills.

Beyond academic enrichment, the programme fostered confidence in self-expression and creativity. Through hands-on activities like instrument-making, painting, poetry writing, and interactive listening exercises, children articulated their thoughts, emotions, and artistic responses. These creative exploration opportunities nurtured artistic abilities while empowering participants to express themselves more authentically, supporting their overall personal development.

“The key was giving children hands-on exposure to the arts while connecting them to histories and stories behind it. Through music, dance, and diverse narratives, they learned to express themselves and build personal responses.”

8

Outcome #8: Increased capacity development of arts practitioners

Prior to this programme, many theatre artists had primarily worked with smaller, familiar demographics. This initiative provided valuable opportunities to expand their skillsets while adapting to a broader, more diverse group of children and youths. Through structured training and sustained participant interaction, artists refined their ability to deliver high-quality music and arts experiences that were both engaging and responsive to the needs of their beneficiaries. This growth enhanced programme effectiveness while contributing to the artists’ professional development.

In parallel, the programme created meaningful learning opportunities for the art therapist, who gained deeper insights into utilising classical chamber music to support the developmental needs of children and youths with special needs. This cross-disciplinary collaboration between artists and a therapist enriched the programme’s design and delivery, ensuring it remained both artistically compelling and therapeutically informed.

“We leaned on our art therapist for her expertise to manage and support our special needs children. On her end, she leaned on us to curate music for her needs. She shared objectives and approaches while the team and I sourced for the music.”



IMAGE CREDIT: CHAMBER MUSIC AND ARTS SINGAPORE

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THE ARTS

INCLUSIVE ARTS

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

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THE ARTS

GOING IN-DEPTH

Rhythm Nation: A Musical Odyssey
(Rhythm Nation)

INTERVIEW WITH SIVARANJINI, DRUM PRODIGY SINGAPORE



#1:
SUMMARY OF PROGRAMME

Rhythm Nation is a yearly student recital helmed by Drum Prodigy Singapore, showcasing the talents of students across a wide age range and abilities. The 2024 edition marked a significant milestone as it was opened to the public for the first time. This edition was uniquely themed around global music exploration, where students performed pieces inspired by diverse cultures such as Middle Eastern and Indian. Unlike previous years that focused on familiar Top 40 hits, this edition challenged students to step out of their comfort zones and engage with unfamiliar genres, supported by additional training and cultural context.

A standout feature of the programme was the introduction of a digital iPad band, where students used iPads to play assigned instruments, making music creation more accessible and inclusive. This innovation was particularly impactful for students with special needs and was well-received by the audience. The concert also incorporated visual storytelling, with each musical piece accompanied by thematic backdrops that enhanced the audience’s cultural understanding.

RHYTHM
NATION



IMAGE CREDIT: DRUM PRODIGY SINGAPORE

#2:
KEY CHALLENGES & RESOLUTION

The team recognised that a conventional staging approach would not adequately support inclusivity, particularly for performers with special needs. Instead of prioritising elevated platforms and other typical visual elements, they redesigned the layout to ensure accessibility and comfort for all participants. This proactive adjustment showcased their commitment to creating an inclusive environment and demonstrated thoughtful planning to accommodate diverse performance requirements.

To enhance the concert’s thematic experience, the team introduced creatively designed physical tickets as a complement to digital ticketing platforms. This hybrid approach added a tangible, memorable element for attendees while maintaining the convenience of online systems. Though not intended for large-scale implementation, it effectively reinforced audience engagement and aligned with the programme’s artistic vision.

As Drum Prodigy Singapore’s first public-facing edition of *Rhythm Nation*, the experience contributed meaningfully to organisational capability building. The team gained exposure to public event planning, audience engagement, and external communications. The programme also surfaced areas for future development, including digital systems integration, marketing outreach, and data reporting. These learnings positioned the organisation for more sustainable and scalable public initiatives.

#3:
KEY ACHIEVEMENTS

- 3 Outcome #3: Greater accessibility to arts and cultural offerings
- 6 Outcome #6: Increased use of digital innovation to enhance arts experiences
- 8 Outcome #8: Increased capacity development of arts practitioners

As part of its commitment to accessibility and inclusive arts programming, Drum Prodigy Singapore made deliberate choices to ensure that *Rhythm Nation* was welcoming to diverse audiences. A wheelchair-accessible venue was selected to accommodate attendees with physical disabilities, and a hearing-impaired family was supported with a signing interpreter during the concert. These arrangements reflected the organisation’s proactive approach to inclusive audience engagement and its sensitivity to the needs of different communities.

A key creative highlight of the concert was the conceptualisation of the iPad band. Each participating child was assigned a dedicated iPad with a specific digital instrument, allowing them to learn and perform music through touch-based interfaces. This approach lowered barriers to participation, particularly for children with physical or cognitive challenges, and introduced a novel way of engaging with music. The digital format proved to be highly engaging, sparking curiosity and enthusiasm among the students.

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

RHYTHM
NATION

Although only one song was performed due to training constraints, the audience responded positively, indicating strong potential for future development of this format.

In addition to musical innovation, the team invested in visual storytelling to enhance the concert experience. Multimedia visuals were created for each country or continent represented in the performance, displayed on LED backdrops to support the thematic journey. While initial plans included physical stage props, spatial limitations led the team to pivot toward fully utilising digital visuals. This shift required last-minute coordination with AV professionals and the integration of AI-generated content, resulting in a more immersive and dynamic audience experience than originally envisioned.

Collectively, these efforts demonstrated Drum Prodigy Singapore’s growing capacity in inclusive design, digital innovation, and creative production. The team’s ability to adapt to constraints while delivering a meaningful and engaging experience reflected a maturing organisational capability and a clear commitment to inclusive arts practice.

“Basically, each child was given a dedicated iPad with a specific instrument assigned to them. They learned how to use these instruments digitally like how to play a guzheng on an iPad, which is much easier than using the actual instrument. This really sparked their interest, and it was a lot of fun getting the kids involved in the iPad Band.”



NURTURING
A CULTURE OF
GIVING TO
THE ARTS

IMAGE CREDIT: DRUM PRODIGY SINGAPORE

DIGITAL ARTS

DIGITAL ARTS

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

GOING IN-DEPTH

Scarce City

INTERVIEW WITH MICHELE AND ELIZABETH, RAINSHADOW STUDIOS



#1:
SUMMARY OF PROGRAMME

Scarce City was a participatory art project that invited audiences to reflect on the narratives of scarcity in the context of climate change. Inspired by Kate Raworth’s Doughnut Economics, the work challenged the prevailing belief underpinning much of today’s contemporary economic and environmental decision — that sufficiency and sustainability are incompatible.

As an interdisciplinary work, technology and visual arts were innovatively integrated to create an avant-garde form of environmental advocacy. The project featured a resource management game set within an immersive rocky landscape, brought to life through sound, lighting and 3D-printed structures made from recycled plastic. Groups of four to 20 participants played the game at a time, guided by facilitators. In the concluding segment, participants were invited to reconsider what defines societal success through compiled interviews with four organisations sharing their stories of leading transformative change.

After three years of intense conceptualising, testing, prototyping and trialling by a team of over 60 members led by lead creator Elizabeth Mak, *Scarce City* was unveiled to the public at the National Gallery Singapore in January 2025.

SCARCE CITY

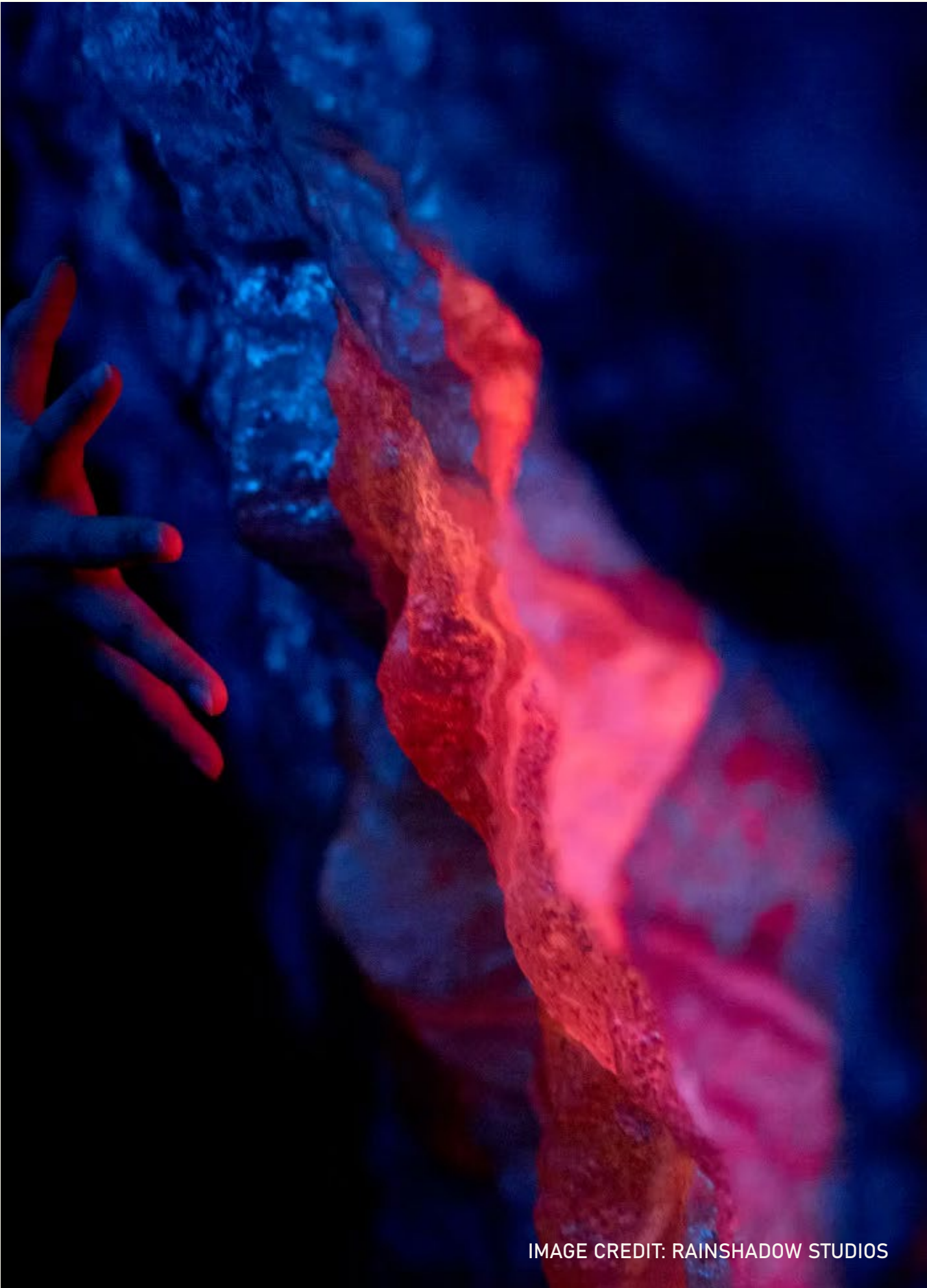


IMAGE CREDIT: RAINSHADOW STUDIOS

#2:
KEY CHALLENGES & RESOLUTION

Despite considerable time and effort invested in creating the project, the initial turnout for *Scarce City* was lower than expected. As footfall declined in the weeks following the opening, the team scaled back operations from daily runs to weekends only. The low attendance revealed a critical gap between the project’s innovative concept and its ability to attract and retain audiences. The declining footfall indicated that traditional marketing approaches were insufficient for this avant-garde environmental advocacy work, suggesting the need for more targeted audience development strategies.

Instead of reducing capacity, the team implemented a two-pronged approach. First, they optimised operations by concentrating resources on peak weekend periods. Second, they strategically repositioned weekdays as opportunities for educational engagement, actively pursuing schools and inviting students to experience the installation.

With the National Youth Council (NYC) grant support that fully subsidised student entry tickets and through persistent outreach to teachers, the team successfully doubled their audience. This pivot proved transformative — not only solving the immediate attendance challenge but also more closely aligning the project with its educational mission. The process established valuable new relationships with schools and organisations — connections that Rainshadow Studios can continue nurturing for future projects.

“This experience showed how long it takes to build an audience. As a small company not widely known to schools, it was challenging to engage all Secondary 3 students unless the programme is mandated by MOE. Even when targeting principals and HoDs, information rarely reached teachers. Outreach often relied on personal networks — connecting through friends of teachers — making the process slow and painstaking.”

“We need a dedicated team to build relationships — knocking on doors and following up — because this project gave us our first foot in the door, and we must act on those leads.”

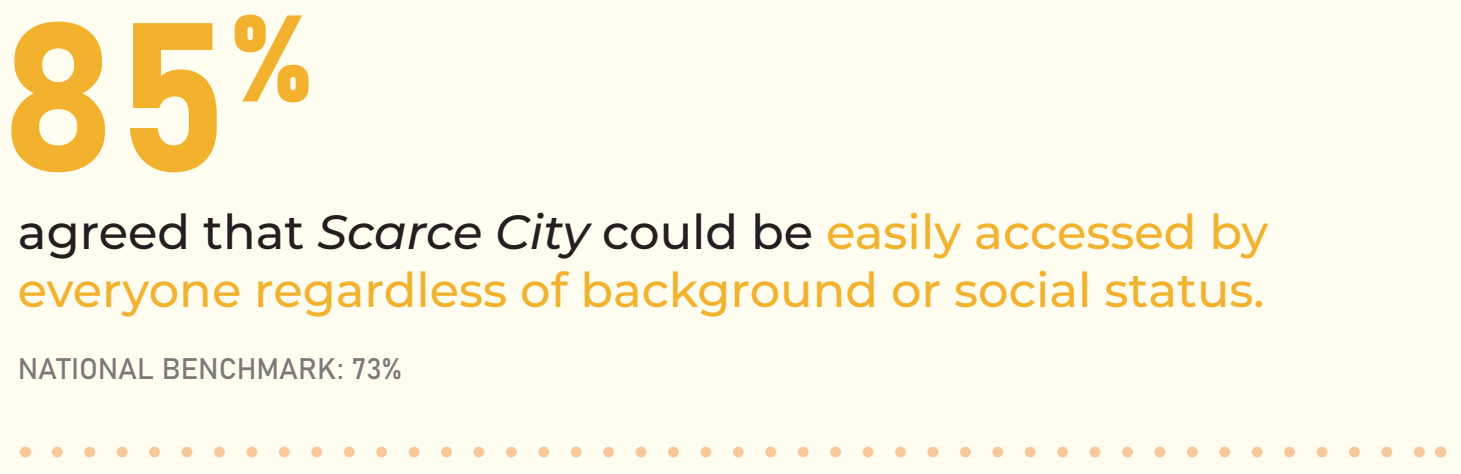
SCARCE CITY

#3: KEY ACHIEVEMENTS

- 1 Outcome #1: Increased participation and volunteerism for arts programmes
- 2 Outcome #2: Increased shared experiences with people of different backgrounds
- 3 Outcome #3: Greater accessibility to arts and cultural offerings
- 8 Outcome #8: Increased capacity development of arts practitioners

49 members of the project team dedicated an estimated of 8,560 hours to bring *Scarce City* to fruition. The project brought together individuals from diverse backgrounds — ranging from artists to scriptwriters to engineers. Even the four engineers who helped realise the creative vision brought distinct areas of expertise, including game platform development and 3D printing. As a large-scale, skill-intensive project, significant time was invested in testing and prototyping to finesse the technical elements and ensure an optimal participant experience.

The team included two polytechnic arts management interns, who applied their academic learning while acquiring new skills through hands-on experience. Five other polytechnic arts management students joined the project as part of their Final Year Project, gaining exposure to various aspects of production, including social media marketing.



“Our feedback from the teachers and the students was very good. We had a couple of people asking, ‘Are you going to run again?’, and ‘Can we come again?’”

To support audience engagement, facilitators were recruited through an open call that invited like-minded individuals passionate about climate issues and sustainability. This opportunity brought together a diverse community sharing common values — including educators, actors and professionals from startups and the early childhood sector — to contribute to environmental advocacy efforts. They underwent comprehensive training sessions, learning to manage participants, respond to questions, and facilitate conversations around art, climate, and social and environmental sustainability. The facilitation approach and training were developed and executed in collaboration with National Institute of Education (NIE), which recognised the project’s strong educational value.

Additionally, 12 volunteers supported ticketing and visitor management. With an average deployment of two to three volunteers per hour throughout the show’s run, the volunteers contributed a total of 1,125 hours to the project.

A total of 2,478 participants experienced *Scarce City*. Accessibility was central to the project’s design. 1,209 youths from diverse backgrounds and institutions — Institute of Technical Education (ITE), polytechnics, universities and at-risk communities — received complimentary access. Participants with physical disabilities, including those using crutches and wheelchairs, participated fully in the game component. Facilitators provided additional support for participants with learning disabilities, pairing them with caregivers and allowing extra time after the experience to address questions.

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

SCARCE CITY

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

89% agreed that Scarce City made them proud of Singapore's art and culture.
NATIONAL BENCHMARK: 73%

5 Outcome #5: Improved personal well-being through arts

84% agreed that Scarce City helped enrich life beyond material well-being (e.g. standard of living).
NATIONAL BENCHMARK: 73%

81% agreed that Scarce City enhanced personal growth by inspiring and helping to be more creative in studies and/or work.
NATIONAL BENCHMARK: 73%

85% agreed that Scarce City enhanced emotional health by enabling to express thoughts, feelings and ideas.
NATIONAL BENCHMARK: 79%

6 Outcome #6: Increased use of digital innovation to enhance arts experiences

The Scarce City experience sat at the intersection of arts and technology. The engineering behind the project involved depth cameras, custom-built computer vision technology, and the Unity game engine. The team also collaborated with partners such as the National Additive Manufacturing Innovation Cluster, which supported the 3D-printing of the installation landscape.

7 Outcome #7: Greater vibrancy in the arts scene

95% agreed that Scarce City contributed to the vibrancy of Singapore's arts scene.
NATIONAL BENCHMARK: 68%

9 Outcome #9: Increased visibility of arts offerings and experiences locally and internationally

Ad campaigns were launched on Instagram and TikTok to publicise the project and attract audiences.

The team posted daily content during the lead-up and initial weeks, publishing 80 posts in various formats including reels, stories and reposts — using software such as CapCut, Adobe Premiere, After Effects and Illustrator.

Scarce City was also promoted as part of the Light to Night festival organised by the National Gallery Singapore, enriching the festival's offerings whilst benefiting from larger crowds. These efforts generated over 2.6 million views across platforms and 172,600 content interactions, significantly elevating the visibility of Singapore's innovative arts offerings locally and internationally. Partner organisations including NYC, NIE, Nature Society Singapore, and Singapore Institute of Technology promoted the project through their social media platforms and Electronic Direct Mailers.

The project garnered 10 media mentions in total, including coverage by Channel News Asia, The Straits Times, CNA938, TimeOut Singapore, The Peak SG, and Plural Art Magazine.

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

DIGITAL ARTS

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

GOING IN-DEPTH

Where the Flowers Bloom

INTERVIEW WITH CHRISTOPHER, AVVENTURA



IMAGE CREDIT: AVVENTURA

#1:
SUMMARY OF PROGRAMME

Where the Flowers Bloom was a VR-based (virtual reality) dance performance and community engagement programme curated by Avventura, designed to bring immersive arts experiences to senior citizens. Avventura partnered with Singapore Chinese Dance Theatre (SCDT) to promote traditional Chinese Dance through modern technology, capturing the spirit of spring through expressive movement.

The programme aimed to make traditional Chinese Dance more accessible by using VR technology, allowing 300 seniors to experience the performances from the comfort of their homes. The launch event was held on 28 March 2025, followed by public activations at the National Library on 29 to 30 March 2025. Public viewing was also available at the Woodlands Regional Library.

A VR-screening tour was launched across 18 senior care centres in Singapore. Seniors responded positively to the initiative, connecting with Chinese cultural arts and the nostalgia of this traditional art form.

WHERE THE
FLOWERS
BLOOM



#2:
KEY CHALLENGES & RESOLUTION

During the choreography recording for Avventura, the team faced a creative and technical challenge in adapting live dance dynamics for a VR format. The initial approach — performing as if to a live audience — did not translate effectively to the static viewpoint of VR, revealing a gap in content adaptation for immersive media. This discovery fundamentally shifted the team’s understanding of how dance translates across different media formats.

To address this, the team implemented user-centric design adjustments, including direct engagement with the camera and purposeful movement to enhance immersion. They also shortened the performance duration to accommodate the physical limitations of VR headset use. These modifications improved viewer experience and accessibility, while building internal capacity in digital performance techniques. Through this process, the team developed new skills in VR-specific choreography and technical production that established their competency in immersive dance experiences.

The project highlighted the importance of medium-specific choreography and demonstrated the team’s ability to reimagine traditional performance for emerging platforms, expanding opportunities for inclusive and innovative arts engagement.

“Dancers are used to performing for a full theatre audience or for moving cameras that capture the performance. But with a VR experience, the camera is static, and it does not move. This means dancer had to think of the camera as a single viewer and find creative ways to engage that viewer directly.”

#3: KEY ACHIEVEMENTS

- 1 Outcome #1: Increased participation and volunteerism for arts programmes
- 2 Outcome #2: Increased shared experiences with people of different backgrounds
- 3 Outcome #3: Greater accessibility to arts and cultural offerings
- 4 Outcome #4: Greater appreciation for arts and its application

Where the Flowers Bloom brought immersive dance experiences to over 300 senior citizens across 18 nursing homes and active ageing centres, operated by seven senior care organisations, through a VR roadshow held in April 2025. The VR performances were also showcased to the public during the DanceXR Showcase at the Central Public Library and Woodlands Regional Library, engaging over 150 attendees from diverse age groups and ethnic backgrounds.

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

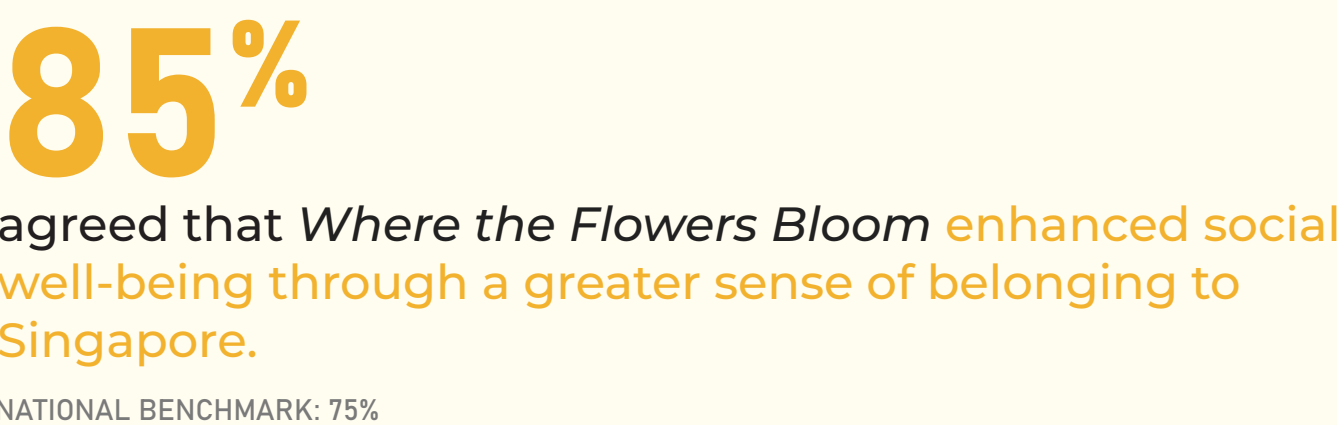
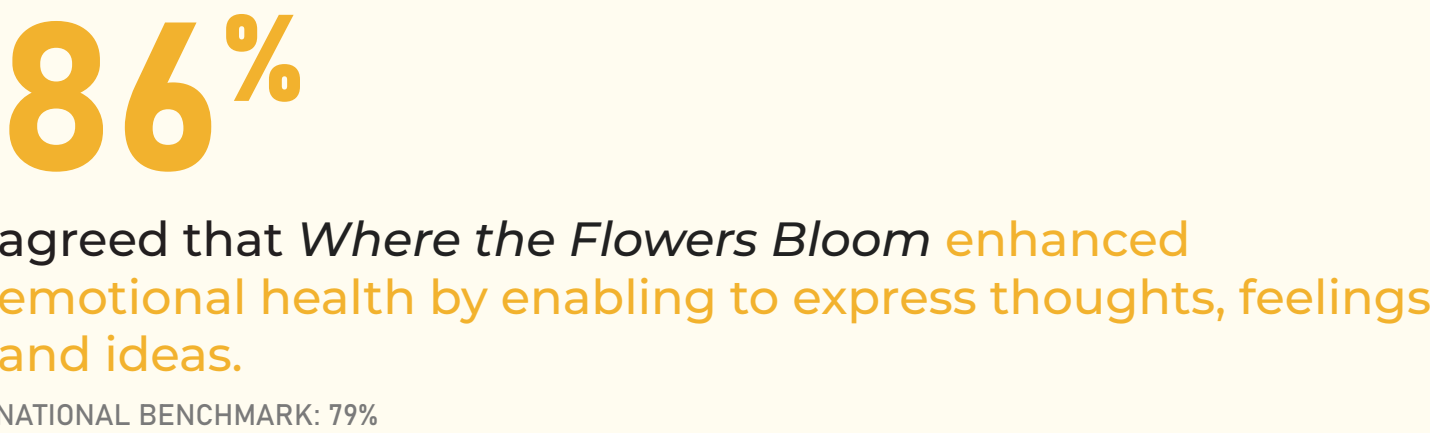
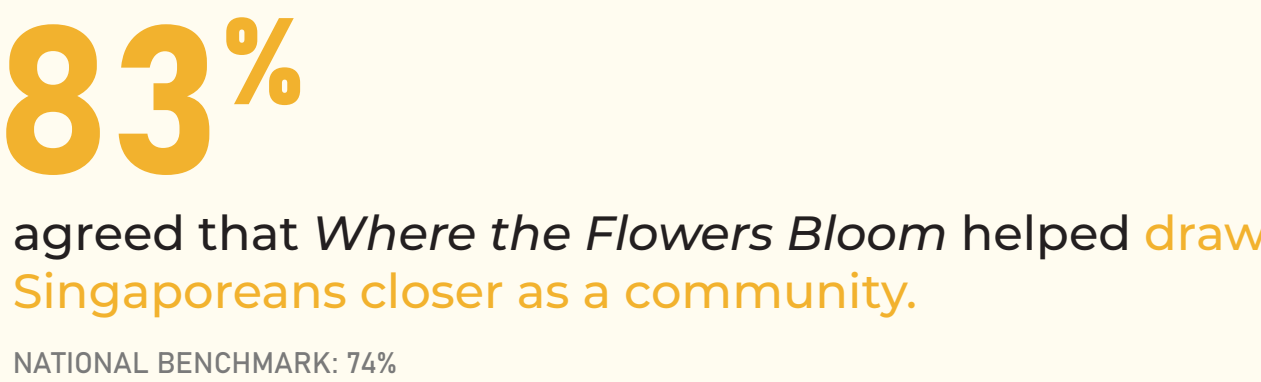
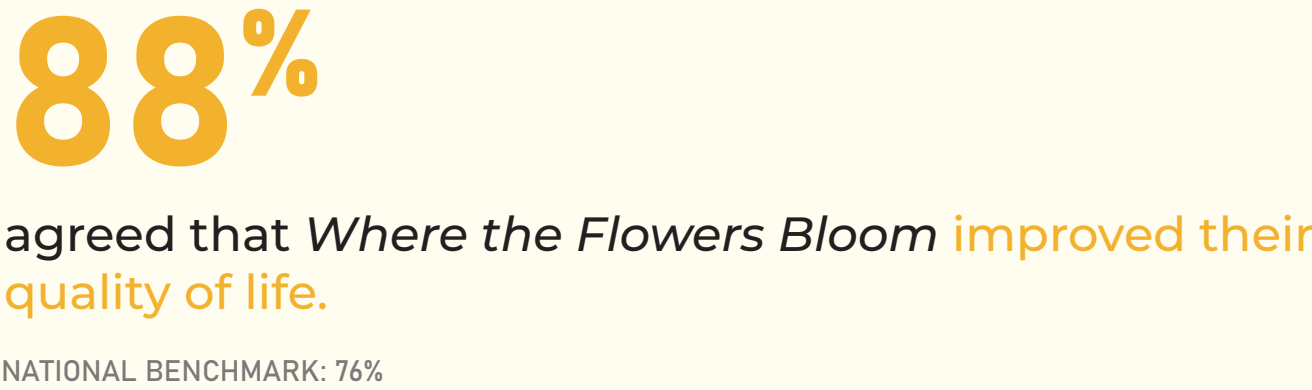
WHERE THE FLOWERS BLOOM

To extend its reach further, the two VR performances were streamed on YouTube, DeoVR, and MetaTV, collectively garnering 26,000 views since their release in early April. All screenings and streams were offered free of charge, ensuring accessibility to the programme.

The project fostered cross-cultural connection through shared values of beauty and goodness, rooted in traditional Chinese arts. While one dance featured Hokkien dialect, an English prologue ensured inclusivity for everyone regardless of language background. This bilingual approach demonstrated how traditional arts can be made accessible to diverse audiences through thoughtful adaptation.

5 Outcome #5: Improved personal well-being through arts

Survey respondents generally felt that the programme enhanced their personal well-being.



6 Outcome #6: Increased use of digital innovation to enhance arts experiences

This programme marked SCDT's third collaboration with Avventura, leveraging VR technology to innovate in dance presentation and audience engagement. The initiative also supported broader efforts to build arts sector capacity in immersive media, encouraging new creative possibilities and expanding audience reach.

7 Outcome #7: Greater vibrancy in the arts scene



NURTURING
A CULTURE OF
GIVING TO
THE ARTS

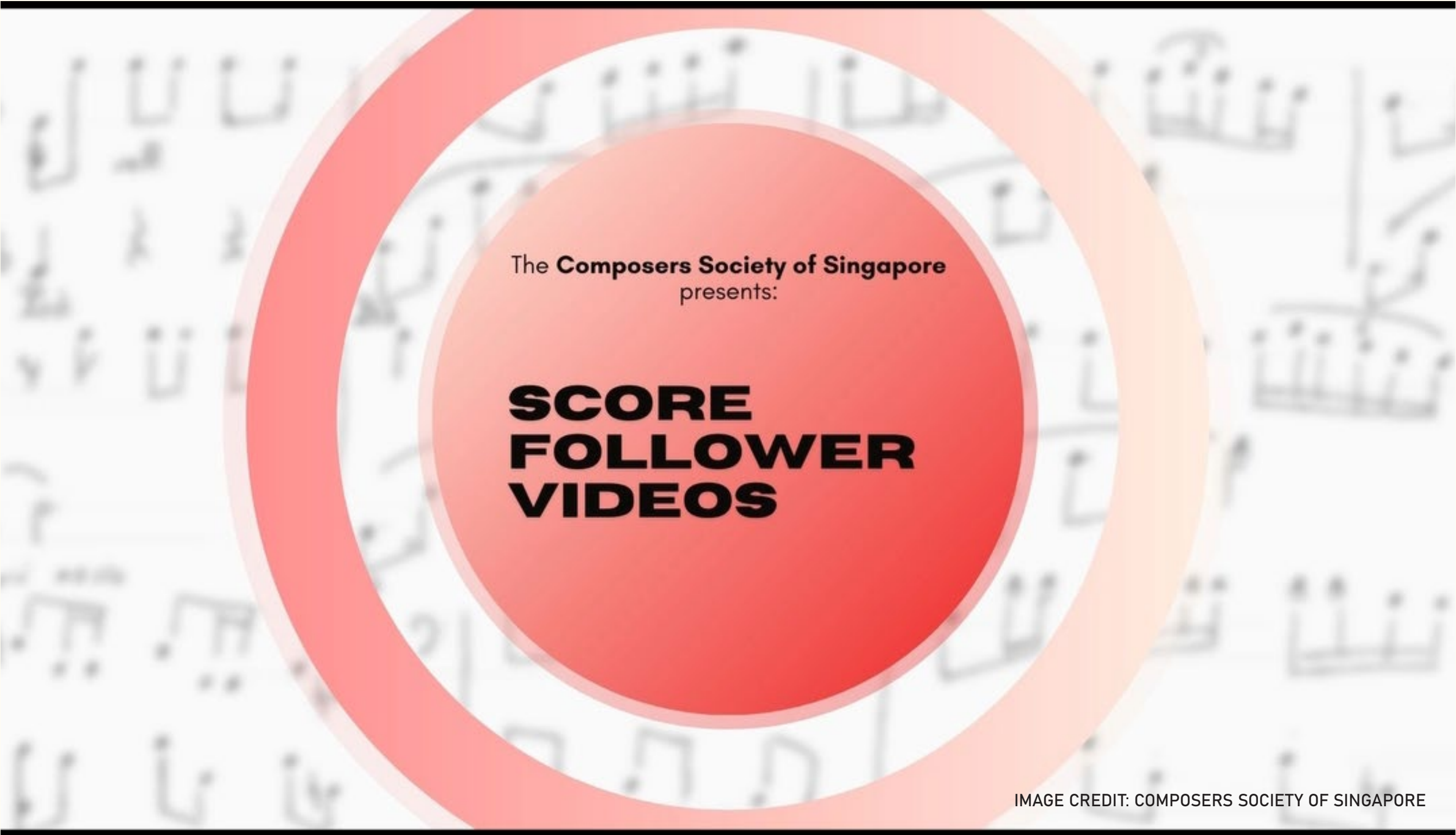
DIGITAL ARTS

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

GOING IN-DEPTH

Score Follower Videos

INTERVIEW WITH SHEAU HUEI, COMPOSERS SOCIETY OF SINGAPORE (CSS)



#1:
SUMMARY OF PROGRAMME

Score Follower Videos is a monthly digital initiative by CSS that brings the works of its members to life through engaging video content. Each month, a new video is uploaded to the CSS YouTube channel, featuring a musical performance with the corresponding score visually overlaid. This allows viewers to follow the music in real time, enhancing both the listening and learning experience.

This serves multiple purposes. It promotes the works of Singaporean composers and those based in Singapore by using the wide reach and accessibility of online platforms, broadening the audience for contemporary local compositions and increasing visibility for CSS members.

This series also plays an educational role. By showcasing the full musical scores alongside performances, it provides a valuable learning resource for young and aspiring composers. They can observe compositional techniques, orchestration choices, and structural elements in context, gaining insights that might not be as easily accessible through traditional means.

SCORE FOLLOWER VIDEOS

e.rr..rrr...oOOOO....RRRRRRRRR

re

moderately slow, steady ♩ = 90

air

ppp

f

ppp

air

f

ppp

mf

ppp

air

ppp

mf

ppp

air noise

ppp

f

ppp

mf

ppp

IMAGE CREDIT: COMPOSERS SOCIETY OF SINGAPORE

#2: KEY CHALLENGES & RESOLUTION

Sourcing composers for the *Score Follower Videos* series presented ongoing challenges, particularly due to the multi-layered approval process required for securing performer consent for recordings. Technical limitations further restricted the inclusion of complex scores, such as orchestral works, which were difficult to display clearly on screen.

In response, the team made a strategic decision to reduce the release frequency from monthly to bi-monthly, prioritising content quality and feasibility over volume. This pragmatic and quality-driven approach ensured that each video met artistic and technical standards despite resource constraints, while enhancing the visibility of local composers on digital platforms. The experience has taught the team that consistent monthly production was unrealistic given the complex approval processes, leading them to adopt sustainable scheduling over ambitious timelines.

This strategic move improved the overall quality of the content and elevated the visibility of local composers on global media platforms.

“We don’t feature every score, so a significant part of the repertoire remained unused. We have stopped producing monthly videos, shifting to once every one or two months instead.”

#3: KEY ACHIEVEMENTS

- 3 Outcome #3: Greater accessibility to arts and cultural offerings
- 8 Outcome #8: Increased capacity development of arts practitioners
- 9 Outcome #9: Increased visibility of arts offerings and experiences locally and internationally

As the *Score Follower Videos* initiative is still in progress, the achievements listed reflect those attained up until August 2024.

The *Score Follower Videos* initiative has achieved notable digital reach and artistic impact. The team produced and published a total of 97 pieces of content across YouTube, newsletters, Instagram, and Facebook. The Score Follower Videos garnered 6,923 views on CSS’s YouTube channel, with 561 reactions, shares, and comments.

The team strategically featured works that are visually legible and representative of the composers’ creative strengths, creating content that is both engaging and educational for both general audiences and music professionals alike. Managing content across the different platforms has developed the team’s digital marketing capabilities and multi-channel content strategy skills.

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

SCORE
FOLLOWER
VIDEOS



Several of the compositions featured in the *Score Follower Videos* series were created by student and emerging composers, reflecting CSS's commitment to nurturing the next generation of musical talent. This initiative spotlighted eight junior composers, offering them a valuable platform to present their work to a broader, potentially international audience.

A key feature of the programme is its collaborative approach, which gives performers the autonomy to select and interpret the scores they present. This flexibility has encouraged diverse musical expressions and interpretations, enriching the overall content of the series. CSS has discovered that giving performers selection autonomy results in more authentic interpretations than top-down curation would have achieved. By empowering performers, CSS has been able to curate a dynamic and varied lineup that showcases the breadth of compositional voices within Singapore's music community.

Score Follower Videos engaged 25 composers and performers, including 16 international artist collaborations, significantly expanding CSS's network and visibility. The exposure gained through these videos has led to an invitation for CSS to join the International Society for Contemporary Music (ISCM) as a member organisation, marking an important milestone in its international outreach.

This programme serves as both a launchpad for young composers and a testament to CSS's dedication to fostering artistic growth, innovation, and inclusivity within the local and international music scene.

"Right now, we are really looking to diversify and represent the activity of composition. I hope in our Score Follower Videos, we also see that kind of diversity in the type of works that we feature. These are key principles that guide us: diversity and objectivity when choosing works."

COMMUNITY ARTS

COMMUNITY ARTS

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

GOING IN-DEPTH

Stories When I Sleep

SUPPORTED BY YONG HON KONG FOUNDATION INCLUSIVE ARTS AWARD

INTERVIEW WITH SHIYUN, 3PUMPKINS



IMAGE CREDIT: 3PUMPKINS

#1:
SUMMARY OF PROGRAMME

Founded in 2019, 3Pumpkins is a child-centred community development non-profit organisation which uses participatory community art to create spaces and opportunities for strengthening social bonds, developing self-esteem and addressing community issues.

Its flagship project, *Tak Takut Kids Club (TTKC)*, has been active for 2.5 years in a Boon Lay neighbourhood. It is a children and youth club that provides a safe, fun and nurturing environment for those from vulnerable backgrounds to connect with others and explore their skills and interests.

As part of the *TTKC* project, *Stories When I Sleep* was a series of workshops that introduced children to the art of puppetry and storytelling, through which they learned about the art form through creative play and generated their own performance ideas.

With the support from arts practitioners, these ideas were developed into a performance, which was eventually presented to a live audience at the Esplanade.

STORIES WHEN I SLEEP

#2: KEY CHALLENGES & RESOLUTION

A key challenge in the project was transitioning arts practitioners from a traditional, instructor-led teaching to a participatory approach that emphasised co-creation and child-led artistic development. This shift revealed a capability gap in facilitation methods suited for inclusive, community-based engagement.

To address this, the team embedded community workers from 3Pumpkins to mentor and guide practitioners throughout the process. The community workers, skilled in participatory practices, enhanced the quality of each session while building practitioners’ long-term capacity for inclusive engagement. This mentorship model developed 3Pumpkins’ capacity to potentially train other organisations in participatory arts practices.

“I think there is still room to grow in building the capacity of arts practitioners to carry out meaningful community engagement. We may need to allocate more time for training, and also develop clearer frameworks to guide practitioners in creating work with communities.”

#3: KEY ACHIEVEMENTS

- 1 Outcome #1: Increased participation and volunteerism for arts programmes
- 2 Outcome #2: Increased shared experiences with people of different backgrounds
- 3 Outcome #3: Greater accessibility to arts and cultural offerings
- 4 Outcome #4: Greater appreciation for arts and its application

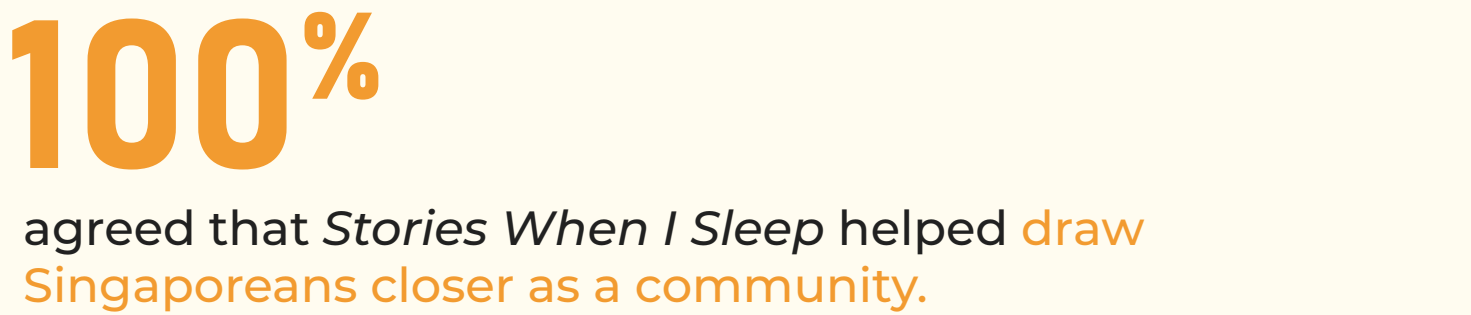
Community workshops were conducted for 100 children from low-income families, culminating in a co-created performance featuring the children themselves. The workshops introduced the participants to a range of art forms, including traditional Malay dance, theatre, music and puppetry.

The workshops and the final performance provided a safe space for the participants’ authentic expressions and respecting their voices. The children responded enthusiastically to puppetry storytelling as a new medium, demonstrating high levels of engagement and creativity. The performance also reflected the multi-culturalism embedded in Singapore’s community.

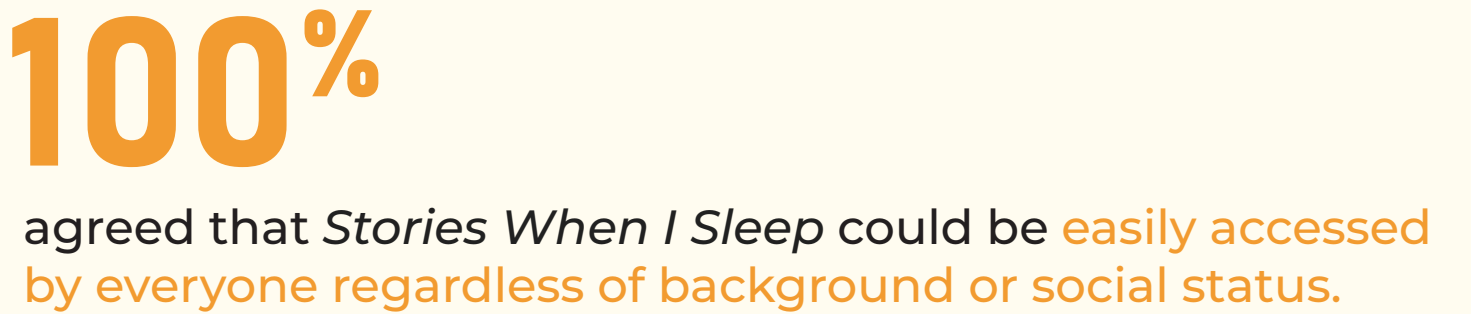
The workshops were led by six arts practitioners, who collectively spent 200 hours working with closely with the participants in the co-creation process. Additionally, eight volunteers dedicated 20 hours to support the final performance at the Esplanade.



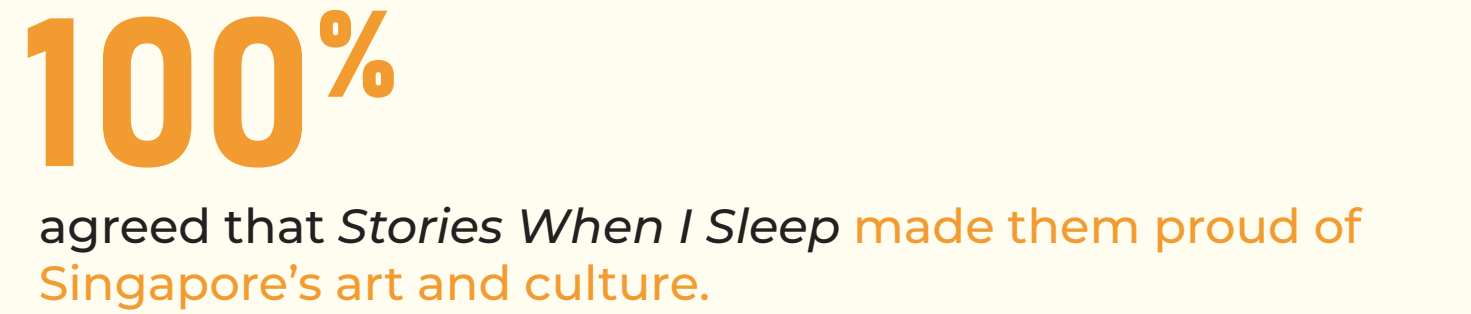
NATIONAL BENCHMARK: 63%



NATIONAL BENCHMARK: 74%



NATIONAL BENCHMARK: 73%



NATIONAL BENCHMARK: 73%

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

STORIES WHEN I SLEEP

5

Outcome #5: Improved personal well-being through arts

Following their participation in *Stories When I Sleep*, 100% of attendees reported noticeable improvement in their personal well-being. The programme resonated deeply with participants, enriching their lives in meaningful and lasting ways. Many shared that the experience sparked creativity in their academic pursuits or professional work and encouraged more emotional expression and introspective thought. Additionally, the programme fostered a stronger sense of community and cultural connection, helping participants feel a deeper sense of belonging to Singapore. This holistic impact underscored the transformative potential of *Stories When I Sleep* in nurturing well-being beyond material measures.

100%

agreed that *Stories When I Sleep* helped **enrich life beyond material well-being (e.g. standard of living)**.

NATIONAL BENCHMARK: 73%

100%

agreed that *Stories When I Sleep* **enhanced emotional health by enabling to express thoughts, feelings and ideas**.

NATIONAL BENCHMARK: 79%

100%

agreed that *Stories When I Sleep* **enhanced social well-being through a greater sense of belonging to Singapore**.

NATIONAL BENCHMARK: 75%

100%

agreed that *Stories When I Sleep* **enhanced personal growth by inspiring and helping to be more creative in studies and/ or work**.

NATIONAL BENCHMARK: 73%

8

Outcome #8: Increased capacity development of arts practitioners

The team implemented a strategic coaching model focused on community engagement and provided ongoing mentorship and guidance to these emerging artists, equipping them with the skills to co-create meaningfully with children and families. When practitioners initially struggled with child-led approaches, the coaching model was adapted to include community workers directly in the mentorship process. This strategic adaptation improved facilitation effectiveness while developing practitioners' expertise in participatory arts practices.

9

Outcome #9: Increased visibility of arts offerings and experiences locally and internationally

Weeks of workshops culminated in a free live performance at the Esplanade, which attracted an audience of 400 from the public. A total of 28 children from the community workshops participated in the performance, showcasing the ideas and skills they have developed.

To promote the programme, eight social media posts were published alongside two newsletters distributed to subscribers. The posts included recordings of the performance. In total, the eight posts garnered over 18,000 views and 957 reactions, helping to extend the programme's reach beyond the live audience. The 18,000 social media views demonstrated how community-based arts programming could achieve significant digital engagement, showcasing the potential for online promotion in the arts sector.

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

COMMUNITY ARTS

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

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

GOING IN-DEPTH

Music from the heARTS

SUPPORTED BY TOTE BOARD

INTERVIEW WITH MELVIN, THE PHILHARMONIC WINDS (SINGAPORE)



IMAGE CREDIT: THE PHILHARMONIC WINDS (SINGAPORE)

#1: SUMMARY OF PROGRAMME

Music from the heARTs was a series of seven community outreach programmes designed to bring wind music out of traditional concert halls and into public spaces, making it more accessible and fostering greater appreciation for the art form. Programmes were held in diverse venues such as hospitals, community centres, SAFRA clubs and the National Library.

All programmes were offered free of charge and were uniquely crafted with different themes, tailored to the needs of each partner organisation as well as the size and acoustics of each venue. Festive pieces were prepared for Chinese New Year and Christmas celebrations at community centres.

The final programme, titled *8 at Play*, took place on 1 December 2024 at the Esplanade Recital Studio. It featured an octet comprising pairs of oboes, clarinets, French horns and bassoons. The repertoire included Beethoven’s *Wind Octet* in E-flat major, Mozart’s *Overture to The Magic Flute* and Persichetti’s *Parable for Solo Horn*.

MUSIC FROM THE
heARTS

#2:
KEY CHALLENGES & RESOLUTION

As a large organisation with over 250 musician members, The Philharmonic Winds (Singapore) faced the challenge of providing adequate performance opportunities for all who wished to contribute to community engagement. In response, the team pursued partnerships with like-minded organisations that support public programming and can offer larger venues, enabling broader participation and more meaningful performances.

Volunteer management also presented operational challenges, particularly due to inconsistent availability and difficulty responding to last-minute changes. They realised that relying heavily on volunteers for critical functions created operational vulnerabilities that affected programme quality. To ensure greater sustainability and smoother execution for future programmes, The Philharmonic Winds (Singapore) aims to reduce reliance on volunteers for core project management, instead investing in dedicated personnel.

Volunteer contributions will continue to be valued, with roles restructured to be more flexible and less time-sensitive, aligning with their strengths while improving overall programme delivery.

#3:
KEY ACHIEVEMENTS

- 1 Outcome #1: Increased participation and volunteerism for arts programmes
- 2 Outcome #2: Increased shared experiences with people of different backgrounds
- 3 Outcome #3: Greater accessibility to arts and cultural offerings
- 9 Outcome #9: Increased visibility of arts offerings and experiences locally and internationally

A total of 50 individuals, including musicians, arrangers and recording professionals, dedicated an estimated 700 hours to programme ideation, arrangements, rehearsals, performances and workshops. Partner organisations were identified through existing networks and connections. Members of the *Music from the heARTs* team engaged with representatives from these organisations to better understand each of their needs and subsequently developed programmes that addressed specific gaps.

All programmes were offered free of charge enabling partner organisations with limited resources to host professional performances. For the *8 at Play* concert, tickets were provided to charities such as Singapore Cancer Society to invite their beneficiaries to attend. Across seven programmes, over 800 attendees were reached.

In addition to publicity efforts by partner organisations, The Philharmonic Winds (Singapore) made seven social media posts, which garnered a total of 2,000 views. The programme also received 83 media mentions, including a review by Dr Chang Tou Liang, a frequent concert reviewer for The Straits Times.

To extend the programme’s reach beyond physical performances, the *8 at Play* concert was professionally recorded, remastered, and made accessible for free on YouTube and Spotify. The Philharmonic Winds (Singapore)’s YouTube channel, which has over 50,000 subscribers across US, Europe, and Asia-Pacific, helped to amplify visibility of local arts experiences to international audiences.

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

Programmes were thoughtfully designed to spark joy and engage their intended audiences. The outreach programme at the National Library, aimed at library goers, was crafted with an educational focus. It featured a sharing segment that introduced prominent characters in the music field, helping participants connect with the art form through stories. Another programme, a samba percussion workshop held at Choa Chu Kang Community Club (CCKCC), offered a hands-on introduction to music-making. Open to all CCKCC volunteers and members of the public, the workshop attracted a diverse group, including parents and children. This spontaneous audience participation created more dynamic experiences than strictly planned performances. By engaging participants in the creative process, the programme offered them an opportunity to discover the joy and inclusivity of music, fostering appreciation for the art form.

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

MUSIC FROM THE
heARTS

8 Outcome #8: Increased capacity
development of arts practitioners

Many of the musician members involved in *Music from the heARTs* were relatively new to community engagement. For some, their previous experiences, such as teaching in schools or performing in professional orchestras, often followed structured, predetermined formats. Designing and delivering community programmes challenged them to move beyond conventional approaches. It encouraged them to think creatively, explore a wider range of musical styles, and adapt to the diverse needs of the community-based audiences.

Through this process, they discovered new possibilities for their music. Several have since reflected that the experience increased their confidence in developing their own programming ideas that could be applied in future initiatives. This shift from following predetermined formats to creative programme design strengthened the organisation’s capacity for innovative community engagement.

“You can see capability-building opportunities in the samba project we did. The lead percussionist first proposed the idea, and now she’s developed it further — gaining new ideas and the confidence to bring them to market and work with other social welfare organisations.”



IMAGE CREDIT: THE PHILHARMONIC WINDS (SINGAPORE)

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

COMMUNITY ARTS

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

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

GOING IN-DEPTH

A Musical Adventure with Vivaldi's
Four Seasons

SUPPORTED BY PIERRE LORINET ARTS AWARD

INTERVIEW WITH ALAN, RED DOT BAROQUE



#1:
SUMMARY OF PROGRAMME

A *Musical Adventure with Vivaldi's Four Seasons* was a vibrant and immersive musical theatre production created by Red Dot Baroque, specifically designed to engage families and children. This was Red Dot Baroque's most elaborate and experimental production to date. The team had collaborated with local theatre director Jasmin Wong from Taugeh Productions to co-write, coach and ultimately bring the production to life.

At the heart of the experience was Vivaldi's iconic *Four Seasons*, reimaged through a dynamic blend of live Baroque music, theatrical storytelling, and interactive audience participation. The ensemble's musicians took on acting roles, transforming into characters from Vivaldi's life and guided audiences through the seasonal journey with humour, movement, and music. This thoughtful integration of music, theatre, and literature made classical music more accessible to younger audiences while celebrating cross-cultural artistic dialogue in a fresh and engaging format.

A MUSICAL
ADVENTURE WITH
VIVALDI'S FOUR
SEASONS



IMAGE CREDIT: YONG JUNYI

#2:
KEY CHALLENGES & RESOLUTION

A key challenge in developing *A Musical Adventure with Vivaldi's Four Seasons* was ensuring the production's duration was suitable for younger audiences. While the team aimed to deliver a rich blend of music and theatre, audience feedback revealed that the length was overwhelming for children, potentially affecting engagement. Red Dot Baroque made a strategic decision to explore a more compact format for future iterations.

Accessibility was also a consideration, particularly when engaging children's organisations. Some groups expressed concern over the use of strobe lighting during the thunderstorm scene, which could be overstimulating for children with special needs. To address this, the team consulted an experienced professional who recommended creating a 'relaxed performance' version of the show that accommodates sensory sensitivities and provides a more flexible, inclusive experience for future iterations. The team's audience-informed and adaptive approach demonstrates their commitment to balancing creative ambition with accessibility.

"Our goal was for kids to learn through theatre — lighting, music, and how storytelling happens through sound. We wanted that to be the focus, supported by a skit introducing different musical elements. But with the music alone running 14 minutes, the challenge was condensing everything into a bite-sized production that children could sit through."

#3:
KEY ACHIEVEMENTS

- 1 Outcome #1: Increased participation and volunteerism for arts programmes
- 6 Outcome #6: Increased use of digital innovation to enhance art experiences
- 8 Outcome #8: Increased capacity development of arts practitioners

A Musical Adventure with Vivaldi's Four Seasons was a resounding success, drawing a total of 972 attendees over two days and reaching full capacity across three shows at the Wild Rice Theatre. The production was brought to life by a dedicated 14-member team from Red Dot Baroque, who collectively invested more than 230 hours into its development and execution. Their efforts were supported by two student volunteers who played key roles in front-of-house operations and backstage logistics, ensuring smooth transitions and timely assistance during the performances.

The Red Dot Baroque team creatively leveraged movement, lighting design, and digital projections to evoke the changing seasons and settings. In doing so, the team successfully crafted an immersive theatrical environment without traditional stage sets, utilising digital resources to enhance the theatrical experience for their audiences. This approach demonstrated that digital projections could effectively replace traditional stage sets while creating more dynamic visual storytelling.

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

A MUSICAL
ADVENTURE WITH
VIVALDI'S FOUR
SEASONS



NURTURING
A CULTURE OF
GIVING TO
THE ARTS

Remarkably, over 75% of the musicians involved had never attended a drama class prior to this production. Under Wong’s guidance, the ensemble underwent a transformative journey. Wong’s coaching helped the musicians overcome their initial nerves and embrace theatrical performance, unlocking new dimensions of artistic expression. Their acting debut expanded the team’s capacity in this new art form. The 230 hours invested in developing theatrical skills represented a significant growth in the ensemble’s artistic capabilities beyond their musical expertise.

“We are musicians, not professional theatre actors, but Jasmin helped us step out of our comfort zone and learn a new skill. It really showed in our performance because all forms of art — expression and performance are interconnected by common threads.”

7 Outcome #7: Greater vibrancy in the arts scene

Red Dot Baroque performed all four concertos of Vivaldi’s *Four Seasons*, highlighting the composer’s use of musical motifs to depict natural scenes, animals, and seasonal events. A standout feature was the inclusion of a bagpiper, an unconventional choice for Western classical music and a new venture for the Red Dot Baroque team.

The bagpipes added a layer of authenticity and sonic richness, particularly in the Spring concerto, where Vivaldi had originally intended to evoke the sound of outdoor folk instruments. Rather than disrupting the classical experience, this unconventional instrumentation enhanced it for audiences.

This collaboration was so well received that the ensemble plans to invite the bagpiper for future performances, including an upcoming Christmas concert featuring music from Britain, Scotland, and Ireland. Beyond this partnership, the success has encouraged the ensemble to experiment with other non-traditional instrumental combinations in their programming.

“This offered a fresh way of presenting *The Four Seasons*, a piece so widely performed yet never presented in this format before. The bagpipes brought vibrant colours and authenticity to the music, exactly what we had envisioned. It was an enlightening experience for both the ensemble and our audiences.”

COMMUNITY ARTS

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

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

GOING IN-DEPTH

Oceana | An Immersive Multi-Sensory Oceanic Mural Experience

SUPPORTED BY SINGAPORE OCEANARIUM BY RWS SUSTAINABILITY ARTS FUND

INTERVIEW WITH SHARON & IMRAN, MURAL LINGO



IMAGE CREDIT: MURAL LINGO

#1:
SUMMARY OF PROGRAMME

Oceana was a collaborative initiative between Mural Lingo and Resorts World Sentosa (RWS), launched in conjunction with the re-opening of the Singapore Oceanarium. The centrepiece of this project was a striking 22-metre interactive mural, prominently displayed in the Open Ocean zone of the Oceanarium. This mural marked Mural Lingo’s first venture into using ocean waste materials as part of a sustainability-focused art installation.

A key component of *Oceana* was a series of beach clean-up sessions, co-organised with the RWS Conservation and Sustainability team. These sessions served a dual purpose: participants contributed to environmental conservation by removing litter from local beaches and simultaneously helped source materials that were later incorporated into the mural itself.

The mural itself was a multi-sensory experience, blending traditional painting techniques, sculptural installations, and motion-sensor technology that responded to touch. This fusion of art and interactivity aimed to deepen public engagement and provoke reflection on ocean sustainability.

OCEANA



#2: KEY CHALLENGES & RESOLUTION

As the Mural Lingo team embarked on the *Oceana* mural project, they encountered several learning opportunities. The time required for beach clean-up and material preparation took significantly longer than anticipated, particularly due to the complexities of handling ocean waste, revealing gaps in the initial planning. Working with unconventional materials like ocean waste required substantially more preparation time than traditional art supplies. The team subsequently made strategic adjustments to future project timelines, applying lessons learned to improve efficiency, particularly for similar initiatives involving e-waste or other reclaimed materials.

Additionally, the team navigated venue-specific constraints that required them to pivot from their original creative concept. Through collaborative dialogue with stakeholders, the team reimagined the mural. These experiences strengthened the team’s adaptability and strategic foresight, reinforcing their commitment to delivering sustainable, community-driven art within real-world constraints.

“The main challenge was the timeline. We didn’t anticipate the cleaning process taking so long, which put us under pressure near the end. RWS also asked us to paint adjoining walls and pillars — a task we were happy to take on — but it added more work to be completed by the same deadline. As a result, we had to work late nights to complete everything on time.”

#3: KEY ACHIEVEMENTS

- 4 Outcome #4: Greater appreciation for arts and its application
- 7 Outcome #7: Greater vibrancy in the arts scene
- 8 Outcome #8: Increased capacity development of arts practitioners

The *Oceana* mural project brought together a vibrant team of 20 artists, who dedicated over 2,475 hours to creating the artwork, from cleaning and preparing materials to experimenting with techniques and installing the final piece.

Their efforts were supported by six volunteers, who participated in beach clean-ups and helped with the cleaning of collected ocean waste. These sessions were instrumental in sourcing materials for the mural and served as a meaningful way for the public to engage with sustainability through art. This hands-on involvement fostered cross-disciplinary appreciation and highlighted the transformative power of sustainable art, while contributing to the vibrancy of Singapore’s arts scene. By merging environmental advocacy with creative expression, the programme showcased how collaborative, community-rooted initiatives can energise public interest in the arts and expand its relevance across sectors.

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

OCEANA



NURTURING
A CULTURE OF
GIVING TO
THE ARTS

The *Oceana* mural was Mural Lingo’s first venture into working with ocean waste, pushing them beyond their usual creative boundaries. The handling and cleaning of large, irregular materials proved more demanding than expected, prompting a reassessment of future workflows when dealing with ocean waste. This experience sharpened their technical skills, expanded their material vocabulary, and encouraged exploration beyond traditional and digital painting methods. The 2,475 hours invested in working with ocean waste materials developed Mural Lingo’s expertise in sustainable art practices and expanded their technical capabilities in this area.

The mural’s 22-metre scale and complexity, combined with sculptural and technological elements, required continuous adaptation. The Mural Lingo team had to innovate under time pressure, refining their multidisciplinary capabilities while managing tight deadlines.

These challenges fostered the team’s artistic growth, resilience and honed their project planning and flexibility skills. Successfully completing the project under such pressure built confidence in their ability to handle complex projects with tight deadlines and adapt to unexpected challenges.



Outcome #9: Increased visibility of arts offerings and experiences locally and internationally

The *Oceana* mural is prominently located within the Open Ocean zone of the Singapore Oceanarium, a popular destination for both international tourists and local visitors. Strategically placed directly opposite the 6.8m-diameter Kreisel tank, the mural benefits from high visibility and foot traffic. This area also serves as a venue for live performances and public gatherings,

further amplifying the mural’s exposure. Its placement ensures that a wide and diverse audience can interact with and appreciate the installation, whether they are attending a show, exploring the exhibits, or simply passing through. The mural’s interactive elements, including motion-sensor technology and tactile sculptural features, invite visitors to engage with the artwork in a more immersive and meaningful way.

By integrating art into a high-traffic, experiential space, the mural enhances the aesthetic environment and reinforces the Oceanarium’s broader message of marine conservation and sustainability. Through this prominent placement, *Oceana* has elevated the visibility of Mural Lingo’s creative approach in sustainable art within Singapore’s tourism and cultural landscape.

COMMUNITY ARTS

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

GOING IN-DEPTH

M/MPI: Thon

INTERVIEW WITH HASYIMAH, P7:ISMA



#1:
SUMMARY OF PROGRAMME

M/MPI: Thon was a multidisciplinary and collaborative performance event that unfolded as an immersive, overnight experience. Held at the now-defunct Kult Kafe in Singapore, the programme spanned two nights — from 7 PM to 7 AM, between 24 and 26 November 2023 — and invited audiences into a dreamlike journey through art, culture, and experimentation.

The name *M/MPI: Thon* was thoughtfully conceptualised to reflect the essence of the event. Mimpi, meaning ‘dreams’ in Malay, captured the thematic core of the programme — exploring how dreams inspire and drive human behaviour. The suffix ‘-Thon’ evoked the idea of a marathon or an all-nighter, symbolising endurance, continuous exploration, and the unfolding of creative energy over time.

This durational performance brought together a diverse group of collaborators from various disciplines, including movement artists, visual artists, theatre practitioners, and an expert in *jamu*, a traditional Malay medicinal practice. The event was an exploration, weaving together traditional and contemporary forms to create a rich, sensorial tapestry of experiences.

M/MPI:THON

#2:
KEY CHALLENGES & RESOLUTION

M/MPI: Thon introduced a bold overnight format (7 PM to 7 AM), which posed challenges around audience engagement, performer readiness, and venue logistics. Initial concerns about audience turnout and programme feasibility were addressed through strategic artist engagement and meticulous stakeholder trust-building by the P7:ISMA team. This approach eventually led to strong buy-in from stakeholders and audiences alike, with transparent communication about the experimental nature of the format proving crucial for building stakeholder confidence.

These strategic responses turned logistical challenges into strengths, resulting in a distinctive, immersive programme that deepened artistic experimentation and enhanced the local arts scene through its unconventional format.

“We were fortunate. It felt like taking a chance, a real thrill, with everyone encouraging each other along the way. None of the artists had ever done an overnight programme before, so we supported one another and held space to dream together.”

#3:
KEY ACHIEVEMENTS

- 2 Outcome #2: Increased shared experiences with people of different backgrounds
- 3 Outcome #3: Greater accessibility to arts and cultural offerings
- 7 Outcome #7: Greater vibrancy in the arts scene

M/MPI: Thon welcomed individuals from diverse backgrounds to explore the concept of dreams — both personal and collective — through a variety of artistic mediums. The open-ended nature of the event, with no fixed entry or exit times, encouraged a fluid and dynamic flow of participants. Attendees appreciated the opportunity to interact with local artists in an intimate, collaborative setting, facilitating shared experiences across diverse communities.

The team implemented a sliding scale ticket initiative for M/MPI: Thon. This approach invited participants to pay based on their disposable income, aiming to remove financial barriers to participation. Rather than relying on traditional ticketing models that can be exclusionary, the sliding scale approach allowed P7:ISMA to maintain financial sustainability while honouring their accessibility values. Through this work, the team behind M/MPI: Thon hoped to set a precedent for future arts programming by inviting artists and organisers to rethink how they engage communities, how they structure participation, and how they address issues of equity and representation.

“After COVID-19, we adopted a sliding-scale ticketing model for most projects to address income disparities in Singapore. Audiences choose what they can afford, with no income verification, it’s built on trust and community responsibility. This approach gives agency back to the community in deciding ticket prices.”

The programme effectively revitalised the arts scene by integrating broader sociocultural topics within its programming. By proving the viability of the overnight format and sliding scale model, the programme demonstrated that such experimental approaches are feasible, potentially inspiring other arts organisations to try similar unconventional formats or consider what might be possible in their own contexts.

- 8 Outcome #8: Increased capacity development of arts practitioners

M/MPI: Thon represented a significant evolution in P7:ISMA’s artistic practice, expanding beyond traditional dance into a multidisciplinary framework that integrated movement with sound design, visual art, and performance art. By positioning dance within a broader artistic context, P7:ISMA explored new avenues for storytelling and audience engagement while expanding their skillsets across interdisciplinary art forms. The multidisciplinary approach also developed their capacity to collaborate with practitioners from *jamu*, visual arts, and sound design, broadening their artistic network and capabilities.

COMMUNITY ARTS

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

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

GOING IN-DEPTH

Decasilver Dance Fiesta

SUPPORTED BY YONG HON KONG FOUNDATION INCLUSIVE ARTS AWARD

INTERVIEW WITH EDWIN, DECADANCE CO



IMAGE CREDIT: DECADANCE CO

#1:
SUMMARY OF PROGRAMME

Decasilver Dance Fiesta was a community-driven expansion of Decadance Co’s original Decasilver programme — a one-hour dance and movement session designed to support seniors’ well-being. Reimagined as a three-hour carnival-style event, *Decasilver Dance Fiesta* featured interactive booths, prizes, and open participation, creating a vibrant and flexible experience for attendees.

Decasilver Dance Fiesta welcomed seniors, volunteers, family members, and the public, fostering meaningful intergenerational connections. Its goals included raising awareness of dance as a tool for community wellness, and engaging new seniors unfamiliar with Decadance Co’s work.

The programme was held across five diverse community care centres, namely Oasis, Lions’ Befrienders at Clementi, St. Luke’s at Northshore, CareElderly at Golden Ginger, and Goodlife Studio at Telok Blangah, reaching seniors from active ageing to palliative care settings and demonstrating the adaptability and impact of arts-based engagement.

DECASILVER
DANCE FIESTA



IMAGE CREDIT: DECADANCE CO

#2:
KEY CHALLENGES & RESOLUTION

With a core team of just three to four members, Decadance Co faced manpower challenges during *Decasilver Dance Fiesta*, including last-minute absences of facilitators and dancers. These disruptions strained the team, each of whom managed specific booths and activities. An executive decision to seek community partners' assistance proved critical; care centre staff stepped in to provide support, ensuring smooth programme delivery and fostering collaborative resilience with the team's partners.

Weather also posed logistical challenges, particularly at semi-sheltered venues. At Clementi, heavy rain disrupted the setup, damaged equipment and made conditions uncomfortable. Yet, the seniors responded with remarkable positivity, offered mutual support, and helped the team. This experience highlighted a gap in contingency planning. The supportive response from participants allowed the programme to continue smoothly, building their competencies as an arts organisation.

Despite these constraints, *Decasilver Dance Fiesta* succeeded in fostering intergenerational engagement, showcasing the power of strategic partnerships and adaptability in promoting shared experiences among diverse participants and fostering a greater appreciation for arts-based engagement with seniors.

"It wasn't a comfortable experience at first, but the seniors didn't complain. They helped more frail participants move around, held screens, and shifted projectors. In the end, it became a true community effort; 60 seniors working together for three hours, laughing and staying engaged throughout."

#3:
KEY ACHIEVEMENTS

- 2 Outcome #2: Increased shared experiences with people of different backgrounds
- 3 Outcome #3: Greater accessibility to arts and cultural offerings
- 4 Outcome #4: Greater appreciation for arts and its application

Decasilver Dance Fiesta delivered a successful intergenerational experience, uniting caregivers, care centre staff, and seniors through movement and shared activities. To ensure participation, the team implemented programme design adjustments, including tailored choreography and format modifications for wheelchair-using seniors. For participants who couldn't perform standard movements, the team designed seated variations and alternative approaches that captured the essence of the choreography. These inclusive adaptations reflected the team's commitment to ensuring everyone could participate meaningfully.

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

DECASILVER
DANCE FIESTA

One of the key highlights was the dancers’ ability to adapt their approach to ensure that seniors were actively involved, regardless of mobility levels, guided by pre-event training from the Decadance Co team. This capacity-building initiative equipped performers with the skills to interact meaningfully with elderly participants, fostering a sense of empowerment and inclusion.

The programme also served as a proof of concept for partners, demonstrating how the arts can be utilised to enhance senior well-being. Observations from the team revealed active participation, peer support, and new social connections among seniors, which were clear indicators of the programme’s effectiveness in promoting social cohesion.

“Our partners were incredibly enthusiastic. They felt the festival brought fresh energy to their centres. Seniors not only participated wholeheartedly in a three-hour programme — something they usually resist — but also supported each other, helped newcomers, and built new friendships.”



Outcome #1: Increased participation and volunteerism for arts programmes

The success of *Decasilver Dance Fiesta* was made possible through the dedication and collaboration of a passionate team. A total of 224 participants took part in the programme, supported by nine artists who played a crucial role in both the preparatory work and facilitation of the fiesta. These artists collectively contributed nearly 60 hours of their time, ensuring that each session was thoughtfully planned and smoothly executed. In addition, 25 volunteers, comprising care centre staff and interns from Decadance Co, lent their support throughout the event.

The team also acknowledged the invaluable support received from their partners, whose contributions went beyond logistical assistance. These partners helped secure suitable venues for the programme, provided essential equipment, and even offered thoughtful incentives such as goodie bags to motivate participation. Their enthusiasm and commitment played a vital role in enhancing the overall experience for both the seniors and the facilitators.



Outcome #8: Increased capacity development of arts practitioners

The nine artists who collectively contributed nearly 60 hours of their time were managed across five different venues, which developed the core team’s project coordination and multi-site management capabilities. This logistical undertaking taught the lean, three-to-four-member team how to maintain consistent programme quality and provide effective artist support across multiple locations.

During the planning process for *Decasilver Dance Fiesta*, the Decadance Co team placed strategic emphasis on preparing dancers for meaningful engagement with seniors. Recognising that genuine connection was key to achieving this outcome, the team introduced pre-programme training focused on empathy, communication, and adapting movement for varying physical abilities.

One dancer, initially hesitant due to lack of experience, underwent two targeted training sessions. The workshops built his confidence and transformed his approach, resulting in a deeply rewarding experience. His feedback affirmed the value of artist preparation as a tool for inclusive programme engagement. This outcome highlighted the importance of structured training in developing artists’ confidence and skills for community engagement.

“The director of Decadance Co, Edwin, trained the student dancer on the facilitation materials and techniques, and the do’s and don’ts of interacting with seniors. The dancer was initially nervous but later shared that he unexpectedly enjoyed interacting with the seniors. He didn’t expect them to be so warm and open to learning something new, especially dance.”

COMMUNITY ARTS

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

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

GOING IN-DEPTH

re:ACT Forum Theatre Festival 2023

INTERVIEW WITH NORA, INWARDBOUND – TRANSFORMATION THROUGH DRAMA (INWARDBOUND)



IMAGE CREDIT: INWARDBOUND

#1:
SUMMARY OF PROGRAMME

The *re:ACT Forum Theatre Festival 2023* evolved from a 2018 initiative that engaged youth with social service agencies. In its 2023 iteration, the inwardBOUND team introduced an intergenerational approach by pairing youth with seniors to foster deeper connections and mutual understanding using an interactive forum theatre format featuring live role-play and audience interventions.

Students from six secondary schools collaborated with six Active Ageing Centres (AACs), co-creating performances that addressed issues such as dementia, loneliness, elder abuse, and advanced care planning.

The showcases, held at The Arts House, brought together a diverse audience of students, seniors, caregivers, teachers, and families, offering a powerful arts-based experience that bridged generations and sparked meaningful conversations.

RE:ACT FORUM
THEATRE
FESTIVAL 2023



IMAGE CREDIT: INWARDBOUND

#2:
KEY CHALLENGES & RESOLUTION

Logistics and planning presented significant challenges during the execution of the *re:ACT Forum Theatre Festival 2023*, particularly in coordinating across multiple schools, AACs, and caregivers. Attendance optimisation at The Arts House proved difficult; some shows were undersubscribed, while others exceeded capacity, requiring real-time contingency management.

To address these operational pressures, the team implemented a strategic resource deployment plan, engaging freelancers to manage scheduling, transport, and audience coordination. This allowed the core team to focus on stakeholder engagement and partner onboarding, resulting in high demand from AACs. These efforts played a part in relationship-building and stronger stakeholder management, tying the community together while effectively managing resources.

Despite these constraints, the programme achieved its intended outcomes — intergenerational dialogue and community connection — through adaptive planning and strategic resource allocation. These learnings have strengthened inwardBOUND’s operational readiness and scalability, positioning the team to sustain and expand future editions with greater efficiency.

“Scheduling was challenging because we had to coordinate three groups — seniors, youth, and caregivers. Caregivers were available on weekends, but seniors and youth were not, since centres and schools don’t operate then. So our only option was afternoons or early evenings, which caregivers couldn’t attend.”

#3:
KEY ACHIEVEMENTS

- 1 Outcome #1: Increased participation and volunteerism for arts programmes
- 3 Outcome #3: Greater accessibility to arts and cultural offerings
- 8 Outcome #8: Increased capacity development of arts practitioners

The *re:ACT Forum Theatre Festival 2023* successfully engaged 670 participants across four performances, supported by 190 artists and 220 volunteers, who collectively contributed over 5,700 hours. To ensure operational efficiency, the team implemented resource coordination strategies, assigning volunteers to logistics, facilitation, and audience support roles that enhanced overall delivery. The massive volunteer support ensured smooth programme flow and participant engagement. To uphold inwardBOUND’s mission of accessibility, the team made executive decisions to subsidise tickets and provide free transport for seniors.

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

RE:ACT FORUM
THEATRE
FESTIVAL 2023

A multilingual engagement strategy — including live translation and subtitles in Mandarin, Malay, and Chinese dialects — was adopted to ensure inclusivity for all. These measures contributed to strong audience retention, with 93% of participants expressing interest in future events, indicated in their independent post-event survey results.

A key strategic initiative was the facilitation training programme, designed to build capacity among emerging theatre practitioners. Under expert mentorship, young facilitators were equipped with tools such as Boal-inspired techniques (interactive methods to foster social change) and community-based devising methods, enabling them to navigate sensitive topics and lead inclusive dialogue. This investment in talent development strengthened the inwardBOUND team’s long-term sustainability and impact.

“How do you start conversations about lasting power of attorney with seniors at home? The seniors want to talk about it, and as the programme curator, I thought it might help if young people understand the topic too. If grandchildren raise it, the discussion may feel less difficult than if it comes from their children.”



IMAGE CREDIT: INWARDBOUND

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

COMMUNITY ARTS

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

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

GOING IN-DEPTH

re:ACT Intergenerational Festival 2024

SUPPORTED BY SANDS INNOVATIVE ARTS FUND

INTERVIEW WITH NORA, INWARDBOUND – TRANSFORMATION THROUGH DRAMA (INWARDBOUND)



IMAGE CREDIT: INWARDBOUND

#1:
SUMMARY OF PROGRAMME

Anchored in the themes of community arts and intergenerational engagement, *re:ACT Intergenerational Festival 2024* was thoughtfully structured into three progressive phases. The first phase featured interactive drama and storytelling workshops conducted at various Active Ageing Centres (AACs), allowing seniors to explore theatrical expression in familiar settings. The second phase focused on co-creation, where youth and seniors collaboratively developed theatrical scenes, encouraging mutual learning and creative exchange. The final phase culminated in a theatrical showcase performed by youth actors across four participating schools, celebrating the shared journey and contributions of both age groups.

This phased approach empowered both youths and seniors to be active agents in the creative process through learning, applying theatre concepts, and presenting their work to intergenerational audiences for all to enjoy.

RE:ACT
INTERGENERATIONAL
FESTIVAL 2024



IMAGE CREDIT: INWARDBOUND

#2:
KEY CHALLENGES & RESOLUTION

Following inwardBOUND’s successful 2023 run, the team initiated a programme expansion strategy to reach more communities in its 2024 iteration. However, logistical constraints, particularly in senior transport coordination, was a challenge. In response, the team implemented a tactical pivot, deploying student performers directly to AACs, to uphold stakeholder engagement and ensure continued accessibility.

This adjustment introduced scheduling complexities, requiring alignment between school timetables and AAC programming. Through collaborative stakeholder management, AACs demonstrated flexibility, enabling the team to reschedule deliverables and maintain programme quality. These strategic interventions reinforced inwardBOUND’s capacity for responsive planning, sustaining trust and strengthening its operational framework for future iterations.

“Starting too early with seniors risked them forgetting everything, especially since I’m working with different groups at different times. If the end point is later, the start must also move later to maintain the rhythm across the three phases.”

#3:
KEY ACHIEVEMENTS

- 1 Outcome #1: Increased participation and volunteerism for arts programmes
- 2 Outcome #2: Increased shared experiences with people of different backgrounds
- 4 Outcome #4: Greater appreciation for arts and its application

The *re:ACT Intergenerational Festival 2024* saw a strong and diverse turnout, engaging a total of 520 participants across its three programme phases. The festival began with interactive workshops at AACs, where 80 senior participants took part in drama and storytelling sessions. This was followed by the co-creation theatre workshops, which involved 160 student participants who collaborated with seniors to develop original theatrical scenes.

The team exceeded their target participation numbers for each phase, reflecting the programme’s growing popularity and resonance across generations. The strong engagement from both youth and seniors highlighted the festival’s success in fostering meaningful intergenerational dialogue through the arts, and affirmed the value of accessible, community-based theatre experiences.

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

RE:ACT
INTERGENERATIONAL
FESTIVAL 2024

91%

were willing to support local artists, businesses and organisations in the arts and culture industry in Singapore.

NATIONAL BENCHMARK: 63%

91%

agreed that re:ACT Intergenerational Festival 2024 gave them a better understanding of people of different backgrounds and culture.

NATIONAL BENCHMARK: 83%

95%

agreed that re:ACT Intergenerational Festival 2024 helped draw Singaporeans closer as a community.

NATIONAL BENCHMARK: 74%

91%

agreed that re:ACT Intergenerational Festival 2024 made them proud of Singapore’s art and culture.

NATIONAL BENCHMARK: 73%

3

Outcome #3: Greater accessibility to arts and cultural offerings

The re:ACT Intergenerational Festival 2024 was fully free-of-charge, ensuring that all participants, regardless of income level, could take part in the programme. This inclusive approach allowed both students and seniors to engage in the festival’s activities without cost, highlighting the team’s commitment to maintaining accessibility. The showcases were open to the public at no cost, enabling parents, teachers, and caregivers to attend and support the participants.

The programme continued its practice of providing live translations in Malay, Mandarin, Cantonese and Hokkien, ensuring that seniors from diverse linguistic backgrounds could fully engage with and enjoy the performances.

86%

agreed that re:ACT Intergenerational Festival 2024 could be easily accessed by everyone regardless of background or social status.

NATIONAL BENCHMARK: 73%

7

Outcome #7: Greater vibrancy in the arts scene

86%

agreed that re:ACT Intergenerational Festival 2024 contributed to the vibrancy of Singapore’s arts scene.

NATIONAL BENCHMARK: 68%

Through its intergenerational and interactive theatre format, re:ACT Intergenerational Festival 2024 introduced a refreshing and socially conscious genre that empowered youth and seniors to engage with sensitive societal issues. The team strategically designed the programme to place agency in participants’ hands, fostering dialogue, reflection, and creative expression in a safe and dynamic space.

This approach invigorated the arts scene by showcasing how participatory theatre can be a powerful tool for social engagement. By encouraging diverse voices and lived experiences to shape the performance, this programme demonstrated the potential of inclusive arts programming to deepen public relevance and expand artistic boundaries. 86% of participants affirmed that re:ACT Intergenerational Festival 2024 contributed meaningfully to the vibrancy of Singapore’s arts scene.

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

TRADITIONAL ARTS

TRADITIONAL ARTS

Activities that promote traditional and cultural art forms.

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

GOING IN-DEPTH

Tiger Tally: Saving Zhao Kingdom

INTERVIEW WITH WEI MENG, CHINESE OPERA SOCIETY



#1:
SUMMARY OF PROGRAMME

Tiger Tally was a digital Cantonese opera production by the Chinese Opera Society, adapted from a historical episode during China’s Warring States period. It told a dramatic tale of territorial encroachment, court intrigues and power struggles, following Prince Xinling of Wei on a daring mission to save the Zhao Kingdom — an ally under siege by the powerful Qin troops — after his brother, King Anli of Wei, refused to intervene.

The opera was written by Singaporean playwright Sally Low, directed by Henry Lau, and performed by an all-Singaporean cast. The performance was livestreamed and later made available on YouTube, Facebook and Bilibili, a popular Chinese video-streaming platform.

TIGER TALLY



IMAGE CREDIT: CHINESE OPERA SOCIETY

#2: KEY CHALLENGES & RESOLUTION

Tiger Tally was aimed to be performed at the Guangzhou International Cantonese Opera Festival in 2020, seeking international exposure and a larger audience. However, the COVID-19 pandemic disrupted travel plans and imposed local safe distancing measures, significantly limiting audience capacity. This posed a major challenge to the Chinese Opera Society’s objective of expanding reach and visibility.

Faced with these constraints, the Chinese Opera Society demonstrated strategic agility by revising its approach. Instead of postponing or cancelling the performance, they adopted an innovative solution: a digital production. This involved filming the opera against a green screen and adding animated backgrounds in post-production — an unprecedented format for Cantonese opera. This decision reflects effective risk management and contingency planning, as it allowed for effective mitigation of the pandemic’s impact while still achieving its core goal of audience engagement.

Although they had limited experience in digital production, the shift introduced new opportunities, including global accessibility and a first-mover advantage in digital opera formats. While there were potential technical challenges and reduced live interactions, these threats were outweighed by the benefits.

“With strict seating limits during COVID-19, a 600-seat theatre could only hold about 200 people. Since a live show no longer made sense, we decided to record the performance instead and share it on social media to reach a wider audience.”

#3: KEY ACHIEVEMENTS

- 1 Outcome #1: Increased participation and volunteerism for arts programmes
- 3 Outcome #3: Greater accessibility to arts and cultural offerings
- 8 Outcome #8: Increased capacity development of arts practitioners

The Chinese Opera Society mobilised 80 contributors, each investing an average of 30 hours for the *Tiger Tally* programme. A strategic shift to digital distribution enabled the free performance to reach 17,200 views across YouTube, Facebook, and Bilibili. A digital programme booklet enhanced audience understanding of the storyline and production process.

As the production was staged in Cantonese, the team included English and Mandarin subtitles to enable non-Cantonese-speaking audiences to enjoy the opera. This decision improved viewer comprehension and enhanced the accessibility of the programme, due to increasing viewership of non-Cantonese speaking audiences.

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

TIGER TALLY

Interactive elements, such as a Facebook livestream with a live panel discussion, and post-pandemic sharing sessions at National University of Singapore, Nanyang Technological University, and Singapore University of Technology and Design, introduced the art form to younger audiences and drew 120 attendees. The interactive sharing session allowed participants to develop a better understanding of the artform and provided the artists with a learning point for subsequent productions.

The production offered a novel learning experience for the cast, who traditionally relied on physical props and backdrops for stage orientation. Transitioning to a digital format with green screen technology required performers to adapt to new spatial cues and act directly for the camera. This shift was a strategic decision that addressed production needs and served as a capacity-building opportunity, enhancing performers’ technical skills and versatility in digital performance environments.

9 Outcome #9: Increased visibility of arts offerings and experiences locally and internationally

The Chinese Opera Society published 20 posts on Facebook and sent out publicity emails to promote the production. The digital performance were shared with arts groups and arts practitioners in China, academics in Hong Kong and local Cantonese Opera practitioners, inviting international dialogue on preserving this intangible cultural heritage alive and ensuring its continued practice in Singapore.



IMAGE CREDIT: CHINESE OPERA SOCIETY

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

TRADITIONAL ARTS

Activities that promote traditional and cultural art forms.

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

GOING IN-DEPTH

Anandha Kondaattam 2024 – Singapore Indian Traditional Folk Arts Festival (Anandha Kondaattam 2024)

INTERVIEW WITH JAPHIRE AND SUBBU, ANANDHA TRADITIONAL ARTS & MUSIC LTD (ATAM)



#1:
SUMMARY OF PROGRAMME

Anandha Kondaattam 2024 was a first-of-its-kind festival in Singapore that celebrated Indian traditional folk arts through a vibrant series of music, dance and storytelling performances. Held at the Esplanade — Theatres on the Bay, the event brought together over 200 local and international artists.

While the performances were designed to engage younger audiences and the wider public, the festival also remained committed to preserving the authenticity and cultural richness of traditional art forms. This showcase was the result of a successful collaboration between government agencies, community organisations and private entities, reflecting a collective effort to honour and sustain intangible cultural heritage.

ANANDHA
KONDAATTAM
2024

#2:
KEY CHALLENGES & RESOLUTION

ATAM faced a critical infrastructure challenge in the lead-up to its festival: the lack of accessible and affordable rehearsal venues for performers. This posed a risk to programme readiness, potentially impacting both artistic quality and operational timelines. Recognising the urgency, the team worked with institutional partners to secure temporary practice spaces.

By adapting quickly, ATAM was able to deliver a high-quality festival experience. The collaboration also proved valuable for future planning, showing how partnerships can help overcome resource challenges in arts programming.

#3:
KEY ACHIEVEMENTS

- 1

Outcome #1: Increased participation and volunteerism for arts programmes
- 3

Outcome #3: Greater accessibility to arts and cultural offerings
- 9

Outcome #9: Increased visibility of arts offerings and experiences locally and internationally

Admission to the festival was free, making it accessible to all audiences. It was thus able to reach a large audience of approximately 18,000 people in total.

To further expand its reach, the festival was livestreamed on YouTube, with a full recording made available online for those who missed the event. A digital booklet was also produced to support deeper understanding and appreciation of the programme, offering introductions to its overarching storyline and featured art forms.

In addition to ATAM’s active publicity efforts on social media, the festival’s impact was significantly amplified by performers themselves and social media influencers who shared their event content. A TikTok video featuring performers from Temasek Polytechnic garnered over 544,500 views, while another video of an international performer from Assam, India, went viral with 1.5 million views and subsequently led to a feature in a Hindi newspaper.

Behind the scenes, 60 volunteers dedicated their time and effort to bring the festival to life. Members of ATAM’s advisory board and the CEO also volunteered their time, offering their expertise and helping to guide the team forward. As full-time professionals from diverse fields, they brought a wealth of experience to the festival’s planning and execution.

“We have visual evidence of people standing everywhere just to watch. It was an incredible sight. According to AspenTech [venue sponsor for ATAM; a software company], they’ve never seen such a crowd except during the fireworks.”

7 Outcome #7: Greater vibrancy in the arts scene

The festival’s celebration of Indian traditional folk art was thoughtfully adapted to Singapore’s multicultural context, inviting both Chinese and Malay performing arts group to share the stage. In a unique *Oppari* performance, a traditional Tamil lament was accompanied by Chinese instruments such as the *erhu* and *dizi*. Such collaborations fostered cross-cultural exchange and reflected possibilities of keeping traditional art forms alive and relevant in contemporary society.

8 Outcome #8: Increased capacity development of arts practitioners

ATAM is committed to the preservation and the transfer of knowledge and skills in traditional folk arts. The team engaged overseas experts of various traditional art forms to nurture a local pool of artists in Singapore to be well-equipped to practise and promote these art forms with authenticity. These experts were carefully selected after ATAM conducted extensive research into the art forms and their respected practitioners. ATAM members even embarked on road trips to meet and interact with the practitioners before engaging them. These experts trained school students and local art teachers through year-long workshops, with those who demonstrated talent and interest being invited to participate in *Anandha Kondaattam 2024*, forming a pipeline that supports cultural continuity.

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TRADITIONAL ARTS

Activities that promote traditional and cultural art forms.

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THE ARTS

GOING IN-DEPTH

Teochew Opera Yu Qian (Yu Qian)

INTERVIEW WITH CHOR KHIANG, CHINESE OPERA STUDIO



IMAGE CREDIT: CHINESE OPERA STUDIO

#1:
SUMMARY OF PROGRAMME

Yu Qian was a Teochew opera production that tells the biographical story of *Yu Qian*, a loyal official of the Ming dynasty. The opera followed his courageous defence of the imperial capital during the Tumu Crisis, in which he played a key role in protecting the empire from Mongol invasion. The production was a rare feat in the Teochew opera scene, with Chor Kiang serving as its scriptwriter, director and lead actor. The original music was composed by Zhang Zhen Yu, an opera master from China.

The performance was held on 22 December 2024 at the Singapore Chinese Cultural Centre (SCCC), drawing a near-capacity audience of 530 in the 550-seat venue.

Yu Qian was dedicated to preserving the authenticity of traditional Teochew opera. It aimed to keep the art form alive in Singapore and share its unique beauty with wider audiences.

YU QIAN



IMAGE CREDIT: CHINESE OPERA STUDIO

#2:
KEY CHALLENGES & RESOLUTION

As a small, emerging organisation, the Chinese Opera Studio operated with a lean production structure, requiring the director to handle multiple creative roles simultaneously. This stretched the core team’s capacity to manage the high volume of feedback from various stakeholders. Over time, the team learned to prioritise meaningful suggestions and successfully integrated constructive comments that aligned with their artistic vision. Their perseverance and willingness to adapt helped them successfully navigate the complexities of staging *Yu Qian*.

“For a project like this, I am not a professional. It has been a learning process that reflects my developing skills.”

#3:
KEY ACHIEVEMENTS

- 1 Outcome #1: Increased participation and volunteerism for arts programmes
- 3 Outcome #3: Greater accessibility to arts and cultural offerings
- 8 Outcome #8: Increased capacity development of arts practitioners

The Chinese Opera Studio made *Yu Qian* more accessible to a wider audience through several practical measures.

They offered free admission and partnered with community centres to reach senior citizens. To support elderly attendees, the studio arranged transport and reserved front-row seats for those with mobility challenges and provided bilingual subtitles to ensure linguistic inclusivity for non-Teochew speakers.

The 30-member cast collectively contributed over 3,000 rehearsal hours, while 20 backstage volunteers added approximately 5,000 hours. Additional training sessions with invited masters further contributed to participants’ skill development.

6 Outcome #6: Increased use of digital innovation to enhance arts experiences

The team focused on digital enhancements to elevate the audience experience of *Yu Qian*. Instead of hand-painted backdrops for each scene, they installed a 12-metre LED screen as a digital backdrop. The visuals were created using AI, with carefully refined prompts to create images that preserved traditional Teochew opera aesthetics while incorporating modern technology.

9 Outcome #9: Increased visibility of arts offerings and experiences locally and internationally

Within the first week of its performance, *Yu Qian* garnered 3,702 views across platforms, with viewership continuing to grow thereafter. It reached audiences in China, where it was further shared through platforms like Douyin and WeChat. Locally, the performance was also featured in Shin Min Daily News.

NURTURING
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THE ARTS

TRADITIONAL ARTS

Activities that promote traditional and cultural art forms.

NURTURING
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THE ARTS

GOING IN-DEPTH

SIOC Digital Production for Pongal 2024

SUPPORTED BY TOTE BOARD

INTERVIEW WITH DEEPAK AND LALITHA, SINGAPORE INDIAN ORCHESTRA & CHOIR (SIOC)



IMAGE CREDIT: SINGAPORE INDIAN ORCHESTRA & CHOIR

#1:
SUMMARY OF PROGRAMME

The *SIOC Digital Production for Pongal 2024* marked a significant milestone for SIOC as it ventured into digital media to engage and empower youth through the arts. This initiative, as part of SIOC’s Pongal releases, aligned with SIOC’s broader vision to redefine its purpose as an independent performing arts company, with a strong focus on community engagement and youth development.

After recently forming its Youth Orchestra and Choir, SIOC saw the digital production as an ideal platform to introduce younger members to the behind-the-scenes processes of professional music production. The production was structured into two key components which were audio and video recording. Youth artists were trained in studio recording techniques, including working with metronomes, layering tracks, and synchronising vocals and instruments.

Together, these experiences provided the youth with a holistic understanding of digital production, while also preserving and celebrating traditional Indian compositions. The project strengthened their musical capabilities and fostered teamwork and adaptability. It also deepened their appreciation for orchestral performance.

SIOC DIGITAL PRODUCTION FOR PONGAL 2024

#2: KEY CHALLENGES & RESOLUTION

Working with a newly formed youth group, SIOC faced difficulties arising from the young artists’ prior training in solo performance traditions. This challenge became an opportunity to cultivate ensemble competencies essential for orchestral performance. Through targeted training in pitch standardisation, synchronisation, and tonal blending, the team implemented a phased training model that helped artists shift from individualistic styles to collective musical cohesion.

Overall, these training initiatives showed how the SIOC team successfully adapted their methods to manage challenges in youth arts development.

“One major challenge was that youth artists had to adapt to a fixed pitch in the orchestra, unlike their usual comfortable ranges. We taught them techniques to shift octaves and sing together in one set pitch, mostly E. Despite initial difficulty, they embraced the challenge and can now adjust their voices to any pitch within a short training period.”

#3: KEY ACHIEVEMENTS

- 1 Outcome #1: Increased participation and volunteerism for arts programmes
- 6 Outcome #6: Increased use of digital innovation to enhance art experiences
- 8 Outcome #8: Increased capacity development of arts practitioners

The SIOC Digital Production for Pongal 2024 achieved remarkable reach and engagement, reflecting both the quality of the production and the growing interest in youth-led Indian orchestral performances. Across Instagram, YouTube, and Facebook, the production achieved significant reach of 60,000 views and received 750 likes, a strong indicator of its resonance with audiences locally and internationally. The SIOC team actively promoted the production through a series of 10 social media posts, which included teasers, follow-up content, and newsletters. Moreover, the programme received 10 organic mentions from viewers, further amplifying its visibility through community sharing and appreciation.

The project involved 25 youth artists, aged between 15 and 24 years old, who collectively dedicated 25 hours of formal rehearsals to bring the initiative to life. These rehearsals were crucial in preparing the artists musically and technically, as they navigated the complexities of audio layering, synchronisation, and camera presentation.

Support from the community played a vital role in the success of the production. Parent volunteers stepped up to provide logistical and moral support, with several parents contributing food on the day of recording and collectively dedicating over 30 hours to assist with various aspects of the production.

- 3 Outcome #3: Greater accessibility to arts and cultural offerings
- 7 Outcome #7: Greater vibrancy in the arts scene

SIOC strategically timed the release of their content, aligning its digital production with Pongal to maximise cultural relevance and audience engagement. The festival timing naturally boosted engagement, while the content promoted cultural appreciation through a youth-led orchestral lens.

A key success factor in outreach was the youth-led promotional strategy, leveraging the artists’ digital fluency and peer networks. This bottom-up marketing approach generated organic reach and audience resonance, empowering youth participants as active cultural ambassadors.

“The festive season generated strong interest in art and cultural performances. Young artists actively promoted the production/programme alongside our team, leveraging their networks and social media channels. Word of mouth and positive feedback helped expand our reach.”

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A CULTURE OF
GIVING TO
THE ARTS

TRADITIONAL ARTS

Activities that promote traditional and cultural art forms.

NURTURING
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THE ARTS

GOING IN-DEPTH

The Great Migration

INTERVIEW WITH CHONG CHIAH AND LI WEN, ARTS THEATRE OF SINGAPORE



IMAGE CREDIT: ARTS THEATRE OF SINGAPORE

#1:
SUMMARY OF PROGRAMME

The Great Migration was a Mandarin-language children’s drama that creatively explored themes of environmental sustainability, public health, and urbanisation. Set against the backdrop of Singapore’s urban renewal efforts, the narrative followed the displacement of urban pests such as cockroaches, rats, ants, and mosquitoes, as a result of improved sanitation, waste management, and pest control measures.

Through symbolic storytelling, the drama highlighted how cleaner environments and enhanced public hygiene have led to the decline of pest populations, reflecting the city’s progress in sustainable urban development. The pests’ eventual departure from Singapore served as a metaphor for the success of integrated planning and public health initiatives in creating a safer, healthier living environment.

THE GREAT
MIGRATION

#2:
KEY CHALLENGES & RESOLUTION

The Arts Theatre of Singapore team identified systemic challenges in sustaining Mandarin-language theatre in Singapore. Talent pipeline issues — particularly the scarcity of Mandarin-fluent practitioners and scriptwriters — pose long-term risks to sectoral growth. Additionally, prevailing perceptions among youth regarding limited funding, job insecurity, and lower visibility compared to English-language theatre further hinder talent retention. These findings suggest opportunities for sector-wide strategies focused on talent development, audience diversification, and narrative repositioning to strengthen the long-term viability of Mandarin theatre.

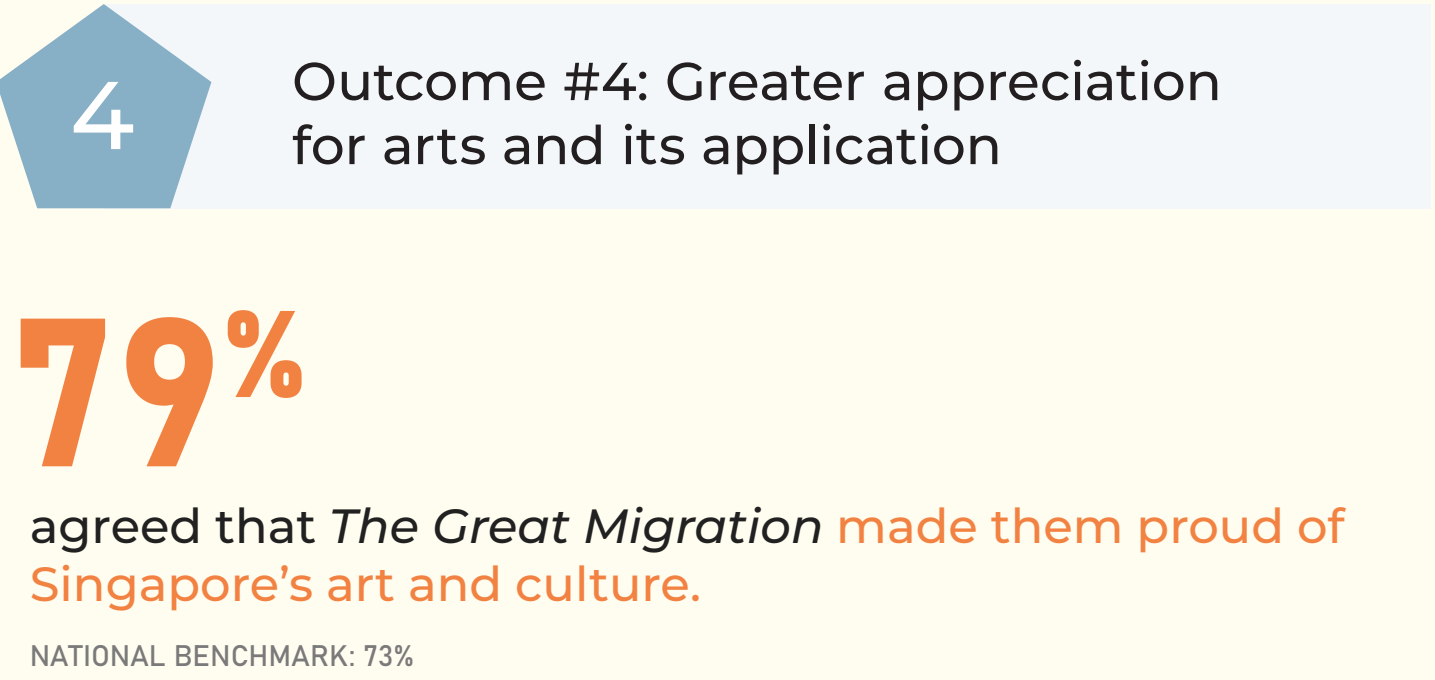
“One challenge is language preference. In Singapore, English is the main language, while Mandarin is often a second language and not widely spoken fluently. This may explain why many people choose English theatre over Mandarin productions.”

#3:
KEY ACHIEVEMENTS

- 1 Outcome #1: Increased participation and volunteerism for arts programmes
- 2 Outcome #2: Increased shared experiences with people of different backgrounds
- 3 Outcome #3: Greater accessibility to arts and cultural offerings

The Great Migration successfully engaged a total of 1,787 attendees across public performances at the Drama Centre in the National Library and outreach sessions in participating schools. The programme involved 10 artists and was supported by two volunteers, who contributed four hours of their time during public shows.

To address the challenge of broadening access and engagement with Mandarin-language theatre, *The Great Migration* implemented a multi-layered outreach and inclusion strategy. Recognising the need to reach diverse audience segments, the team staged performances both in public venues and schools, an intervention that expanded cultural access and fostered shared experiences across age and demographic groups. The integration of interactive elements and Mandarin dialogue made the content more relatable, particularly for younger audiences and non-traditional theatregoers, supporting language learning and cultural appreciation.



NURTURING
A CULTURE OF
GIVING TO
THE ARTS

THE GREAT
MIGRATION



IMAGE CREDIT: ARTS THEATRE OF SINGAPORE

5

Outcome #5: Improved personal well-being through arts

76% agreed that *The Great Migration* helped enrich life beyond material well-being (e.g. standard of living).
NATIONAL BENCHMARK: 73%

79% agreed that *The Great Migration* enhanced emotional health by enabling to express thoughts, feelings and ideas.
NATIONAL BENCHMARK: 79%

75% agreed that *The Great Migration* enhanced social well-being through a greater sense of belonging to Singapore.
NATIONAL BENCHMARK: 75%

Survey respondents generally felt that *The Great Migration* enhanced their personal well-being, with 76% agreeing that it helped to enrich life beyond material well-being, 79% agreeing that it enhanced their emotional health by enabling them to express their thoughts, feelings and ideas, and 75% agreeing that it enhanced their social well-being through a greater sense of belonging to Singapore.

7

Outcome #7: Greater vibrancy in the arts scene

75% agreed that *The Great Migration* contributed to the vibrancy of Singapore's arts scene.
NATIONAL BENCHMARK: 68%

75% of survey respondents agreed that *The Great Migration* contributed to the vibrancy of Singapore's arts scene. By blending environmental and social messages with interactive performance, the production not only entertained but also sparked reflection and dialogue, demonstrating the power of the arts to enrich public discourse and cultural life in Singapore.

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

TRADITIONAL ARTS

Activities that promote traditional and cultural art forms.

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

GOING IN-DEPTH

Third National Women's Calligraphy Exhibition

INTERVIEW WITH CHENG CHWEE, THE CHINESE CALLIGRAPHY SOCIETY OF SINGAPORE



#1:
SUMMARY OF PROGRAMME

The *Third National Women's Calligraphy Exhibition* was a free, non-ticketed public exhibition held at a centrally located exhibition space near Bras Basah MRT. Focusing on Chinese calligraphy, the exhibition showcased and empowered women calligraphers, given the historical dominance of male practitioners in mixed exhibitions. By creating a dedicated platform for women, the programme demonstrated female artists' capability to produce meaningful and accomplished calligraphic works through sustained practice.

More than 100 works were submitted, from which a curated selection of higher-quality pieces was exhibited. The exhibition was open to the general public and attracted a diverse audience, including students, families, and seniors. Outreach was conducted through the organisation's website, social media platforms, and newspaper mentions, with pre- and post-exhibition media documentations. Photographs of the exhibited works were also shared online to extend visibility beyond the physical venue.

THIRD NATIONAL
WOMEN'S
CALLIGRAPHY
EXHIBITION

#2:
KEY CHALLENGES & RESOLUTION

A key operational challenge related to accessibility constraints arising from the exhibition venue’s status as a colonial-era building. While the exhibition hall was located on the ground floor and generally manageable for wheelchair users, a small curb at the entrance could not be removed due to conservation restrictions, and the walking route from the MRT station was uncovered. Structural modifications such as ramps were not feasible within these constraints.

Despite these limitations, the organisers mitigated access challenges by ensuring free, non-ticketed entry and clear wayfinding, allowing broad public access. The central location and proximity to public transport supported attendance across different age groups, including seniors.

In terms of audience engagement, while the exhibition did not include digital installations or livestreams, the organisers prioritised in-person engagement and educational interpretation to deepen audience understanding of the art form. Another consideration was the absence of a community co-creation component for this specific exhibition. Instead, the programme focused on curatorial quality and interpretive engagement, complementing other organisational initiatives that involve participatory elements.

#3:
KEY ACHIEVEMENTS

- 3 Outcome #3: Greater accessibility to arts and cultural offerings
- 8 Outcome #8: Increased capacity development of arts practitioners
- 9 Outcome #9: Increased visibility of arts offerings and experiences locally and internationally

The exhibition’s free and open-access format lowered barriers to participation and enabled members of the public to engage with traditional Chinese calligraphy. An estimated 10–20% of visitors were first-time attendees, indicating audience development beyond existing practitioners and enthusiasts.

Guided explanations led by the organisation’s Vice-President were conducted across multiple sessions, including for a group of 30 senior learners from another calligraphy centre. These sessions enhanced audience appreciation by explaining stylistic differences, textual meanings, and compositional elements such as spacing and seal placement.

For participating artists, the exhibition provided a platform to gain recognition and visibility in a women-focused professional context. The curatorial process, which selected exhibited works from over 100 submissions, reinforced quality standards and supported artistic development among female calligraphers.

Visibility was further extended through online sharing of exhibition photographs and media documentation on organisational platforms. While the programme did not include livestreaming or video content, the combination of physical exhibition, expert-led interpretation, and digital dissemination contributed to sustained local awareness of women’s contributions to traditional calligraphy and the continued practice of this art form in Singapore.

“The NAC stART Fund enabled multiple rounds of promotion before and after the event, helping to attract more participants. Without this funding, our advertisements would have been reduced... and it allowed us to cover essential volunteer costs such as their transport and meals.”

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

PROMOTION OF ART FORM

PROMOTION OF ART FORM

Activities that emphasise the promotion of the art form itself.

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

GOING IN-DEPTH

River of Life: An Intercultural Odyssey

SUPPORTED BY SANDS INNOVATIVE ARTS FUND

INTERVIEW WITH NIRANJAN, BRAHMASTRA



IMAGE CREDIT: BIRABHU PHOTOGRAPHY

#1:
SUMMARY OF PROGRAMME

River of Life was a five-month project that culminated in a concert held on 12 September 2024 at the Esplanade. Featuring original compositions and immersive lighting design, audiences were invited to journey through the beauty of five rivers around the world. Blending elements of Indian classical and folk music with Western genres, the concert presented a unique soundscape that highlighted the universality of music.

RIVER OF LIFE

#2: KEY CHALLENGES & RESOLUTION

Brahmastra navigated two key challenges in staging *River of Life* through targeted interventions and adaptive planning. First, Brahmastra faced scheduling constraints with *River of Life*'s evening slot, which typically sees lower attendance than weekend performances. Rather than rescheduling the performance to an alternative date, the team opted for another strategy focused on maximising audience experience. The team heavily invested in marketing their programme to attract audience members. While the physical audience turnout was satisfactory, their marketing initiatives significantly boosted digital viewership and engagement, including from prominent art stakeholders.

Second, the ensemble faced significant coordination challenges due to the diverse musical backgrounds of its performers, each using different scoring systems. To address this, Brahmastra implemented a cross-disciplinary integration strategy, facilitating open communication and flexible scoring adaptations by translating Western notation into formats accessible to Indian musicians. This collaborative approach enabled seamless performance delivery and fostered a rare depth of cross-genre musical fusion. The success of this model has since informed Brahmastra's strategic intent to scale *River of Life* to international stages.

"These musicians were very versatile but assembling players across genres was challenging. Melody instruments followed the score, but overall, it demanded constant musical communication, which was another major challenge."

#3: KEY ACHIEVEMENTS

- 1 Outcome #1: Increased participation and volunteerism for arts programmes
- 3 Outcome #3: Greater accessibility to arts and cultural offerings
- 7 Outcome #7: Greater vibrancy in the arts scene

The concert featured nine musicians and one conductor, supported by four volunteers managing front-of-house and backstage duties. One of the musicians, the sarangi soloist, was an expert specially brought in from India. Together with other personnel, the small team dedicated a total of 580 hours to the pre-production, production and rehearsals of *River of Life*. Through the meaningful collaboration process and successful bridging of vastly different musical traditions, the programme helped break down perceived boundaries between various genres.

It also helped overcome the hesitation that some Indian classical performers felt towards the 'complexity' of Western classical music — an obstacle that had previously deterred cross-genre collaboration. This experience encouraged relatively young performers to continue engaging in such collaborations and expanding their reach.

The concert attracted a total of 60 attendees. To ensure accessibility, Brahmastra selected a wheelchair-friendly venue, offered concession tickets for National Servicemen (NSFs), senior citizens, and students, and allocated 10 complimentary tickets to beneficiaries of Singapore Indian Development Association (SINDA).

Through *River of Life*'s combination of storytelling, lighting design and music, Brahmastra has gained deeper insights into audience appreciation for multisensorial arts experiences. Through this experience, they plan to continue developing similar productions by tapping on the skills and techniques developed through this programme.

"Fusion isn't just making music together. It's a deeper understanding of each other's styles, strengths, and weaknesses. NP Collective — an ensemble managed by Brahmastra — was created to connect Indian and Jazz musicians together and introduce new ways of thinking and collaborating. Classical artists began to see how meaningful these partnerships could be."

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

RIVER OF LIFE

9 Outcome #9: Increased visibility of arts offerings and experiences locally and internationally

Performances were recorded, with selected snippets uploaded to Brahmastra’s social media platforms to extend the concert’s reach. The posts saw a total of 1,920 views on Facebook and 22,883 on Instagram, including viewers from India and composers around the world.

The live audience responded positively to *River of Life*, praising it as a high-quality production. Building on this momentum, Brahmastra is currently pitching *River of Life* to curators for inclusion in international events. There are also plans to develop the production into a blueprint that future Indian orchestras and schools can learn from and adapt.

During the concert, some curators approached us and suggested teaching at a festival, saying our soundscape aligns well with the international market. That moment made us realise the potential and even how the recording worked in our favour.”



IMAGE CREDIT: BIRABHU PHOTOGRAPHY

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

PROMOTION OF ART FORM

Activities that emphasise the promotion of the art form itself.

GOING IN-DEPTH

Made in SG

INTERVIEW WITH CHEE YONG, SCULPTURE SOCIETY (SINGAPORE) (SSS)



#1:
SUMMARY OF PROGRAMME

Made in SG invited local artists to reflect on how living in Singapore has shaped their lives and artistic practices, and to create sculptures that capture the essence of the nation. The exhibited artworks explored a variety of themes, including collective childhood memories, indigenous flora and everyday aspects of the Singaporean lifestyle.

Held at the Colonnade at Gardens by the Bay from 20 July to 18 August 2024, the exhibition showcased the works of 39 local artists.

MADE IN SG

#2:
KEY CHALLENGES & RESOLUTION

Sculpture exhibitions are typically held indoors to ensure environmental control and artwork safety. However, to engage a wider community — including families with young children and elderly visitors — and enhance accessibility, the exhibition was intentionally staged outdoors. One of the primary challenges faced during the outdoor exhibition was ensuring the safe and secure display of artworks in an unpredictable environment. With the risk of sculptures toppling, small pieces getting lost, and artworks being damaged, the team had to develop a targeted mitigation plan to ensure the exhibition ran smoothly. They placed sandbags under pedestals and reinforced larger sculptures with wooden supports to enhance stability. By adapting to the uneven terrain and challenging circumstances, the team was able to implement an effective risk management strategy.

For smaller, more vulnerable pieces, custom-fabricated acrylic enclosures were introduced to prevent loss and physical damage. These preventive design adaptations reflected a proactive approach to environmental constraints, ensuring both public safety and the preservation of artistic integrity throughout the exhibition.

#3:
KEY ACHIEVEMENTS

- 1

Outcome #1: Increased participation and volunteerism for arts programmes
- 4

Outcome #4: Greater appreciation for arts and its application
- 9

Outcome #9: Increased visibility of arts offerings and experiences locally and internationally

Held at Gardens by the Bay, a relatively open and high-traffic area popular with both locals and tourists, the exhibition attracted more than 23,000 visitors, quadrupling attendance figures from SSS’s previous annual show. The outdoor location initially raised concern over artist participation due to the display constraints. However, artists remained proactive and enthusiastic about participating in the exhibition, exceeding the team’s expectations. *Made in SG* ran smoothly under the watchful eyes and hands of 16 volunteers, all members of the SSS, who provided support during the setup and tear down of the exhibition.

Outreach utilised a multi-channel publicity strategy, including social media, event listings, and media mentions, which significantly amplified visibility. SSS publicised the exhibition by sharing posts on Instagram and Facebook. The exhibition was also listed in Gardens by the Bay’s July 2024 calendar of events, and it received additional exposure through mentions on The Straits Times LIFE and Lianhe Zaobao’s social media platforms.

For further publicity on-site during the exhibition, a TV screen showcased photos of past events, allowing visitors to conveniently learn more about sculpture as an art form and the practices behind the exhibited works. This boosted visibility of the art form and sculpture-related programmes and resources available on SSS’s website and social media platforms.

In addition to the exhibition, SSS hosted several upcycling workshops, where members of the public could drop in to create flower sculptures of their own using plastic bottles and contribute to the growing community sculpture. Offered on a first-come, first-served basis, these workshops saw enthusiastic participation, with slots filling up quickly and attracting a diverse mix of individuals from different age groups.

Appreciation for the arts scene was built through the upcycling workshops, establishing a more accessible path to the art form for the public. These supplementary activities on-site gave the public a chance to learn and appreciate sculpture making. The public was able to participate in the artform firsthand and be involved in a community project at the exhibition. Additionally, the workshops drove a cross-disciplinary objective by incorporating sustainable aspects like using plastic bottles to create art.

“We learned how to display artworks in open spaces and tackle the unique challenges they bring. Unlike indoor setups, outdoor exhibitions require more problem-solving and adaptability.”

MADE IN SG

8

Outcome #8: Increased capacity development of arts practitioners

The SSS team supported emerging artists through structured mentorship and regular review of their works. By positioning the platform as a developmental opportunity, SSS engaged senior members to guide young artists throughout the art making process. Following the open call, senior members conducted a two-stage review — first assessing the suitability of proposed works and then providing targeted feedback for refinement. This iterative review process ensured artistic quality while fostering skill development, reflecting a strategic approach to talent cultivation and intergenerational knowledge transfer.

“We define emerging artists as those within three – five years of graduating from art school. Our annual show gives them a platform, and our senior members offer guidance, helping them improve their work and explore new directions, even after formal mentorship ends.”



IMAGE CREDIT: SCULPTURE SOCIETY (SINGAPORE)

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

PROMOTION OF ART FORM

Activities that emphasise the promotion of the art form itself.

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

GOING IN-DEPTH

Phinny and Wally

INTERVIEW WITH MIA, NINE YEARS THEATRE



IMAGE CREDIT: NINE YEARS THEATRE

#1:
SUMMARY OF PROGRAMME

Phinny and Wally was Nine Years Theatre’s first Mandarin-theatre production focused on young audience members, aimed at promoting themes of friendship, courage and raising awareness of environmental issues. The production ran from 27 July 2024 to 4 August 2024 and was hosted at the Drama Centre Black Box in the National Library. As a Mandarin theatre company, Nine Years Theatre sought to cultivate interest in Mandarin from an early age through this production, which is part of their long-term goal to nurture the next generation of Mandarin-theatre audiences.

PHINNY AND
WALLY

#2:
KEY CHALLENGES & RESOLUTION

Following the environmental theme for *Phinny and Wally*, the team aspired to create an immersive, underwater experience. As such, the Nine Years Theatre team implemented a venue adaptation strategy by reconfiguring the seating layout and placing chairs at the back of the Black Box and using floor cushions to create a more immersive experience. However, this new seating arrangement was less comfortable for some adults.

Recognising the trade-off between audience experience and comfort, the team identified the need for a more suitable venue as a future-facing intervention. Moving forward, their goal is to secure a space that better accommodates both creative staging and audience capacity, ensuring experiential quality without compromising accessibility or comfort. This reflected a lessons-learned approach and a commitment to continuous improvement in production planning.

“We didn’t want to use the conventional seating that Drama Centre Black Box has. So we reconfigured by removing traditional seating and using floor cushions instead, transforming the space into an immersive underwater setting.”

#3:
KEY ACHIEVEMENTS

- 1 Outcome #1: Increased participation and volunteerism for arts programmes
- 4 Outcome #4: Greater appreciation for arts and its application
- 8 Outcome #8: Increased capacity development of arts practitioners

Phinny and Wally saw a total of 1,851 attendees over the entire duration of the programme. From those attendees, 20 were beneficiaries from lower income families, with six Chinese Development Assistance Council chaperones from the Ang Mo Kio and Bukit Panjang centres. Their attendance was sponsored by the Trailblazer Foundation. In addition, six volunteers dedicated 45 hours to assist with the theatre production, alongside 12 artists who put in approximately 1,335 hours to contribute to the show’s success. This production demonstrates how sponsorship can make arts programmes accessible to families from diverse backgrounds.

A sustainability initiative was incorporated in the *Phinny and Wally* production, where Nine Years Theatre collaborated with Plastify — a social enterprise focusing on recycling plastic waste to reusable items — to create plastic materials that were used during the production. The team also promoted Plastify’s recycling workshops to their audience, extending the environmental message beyond the stage and into the community.

The team’s designer, Lim Weiling, worked together with Ground-Up Initiative — a local non-profit society that seeks to connect people with nature, self and others — to create plastic to build the set out of recycled materials as well, reinforcing Nine Years Theatre’s dedication to environmental responsibility.

As *Phinny and Wally* was Nine Years Theatre’s first original children’s production, it expanded the team’s competencies in the area, pushing them to develop new approaches to engage the younger audience.

Associate Director, Cherilyn Woo, helmed the production process from playwriting to directing. An emerging artist, Teo Pei Si, was also engaged to facilitate all pre-show segments, which deepened her skills in *Theatre for Young Audiences (TYA)* productions. Moreover, the team also worked with a relatively new and young actor, Cheryl Ho, who played the lead role. Collectively, these experiences helped the company and arts practitioners develop new skills, expand their artistic range, and nurture emerging talent in the theatre community.

PHINNY AND
WALLY

9 Outcome #9: Increased visibility of arts offerings and experiences locally and internationally

The theatre production was thoroughly publicised, with a total of 143 posts made across various social media platforms (Instagram, Facebook, Rednote, LinkedIn) and EDM. The programme was also featured by media channels, with a total of seven mentions made by The Straits Times, Lianhe Zaobao, bakchormeeboy.com, 96.3FM, 8 World, SG Motherhood and POPspoken. This expanded the production’s local outreach, enhancing the visibility of the programme to audiences across the country.



IMAGE CREDIT: NINE YEARS THEATRE

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

PROMOTION OF ART FORM

Activities that emphasise the promotion of the art form itself.

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

GOING IN-DEPTH

Yajnaseni

INTERVIEW WITH MEERA, KALPAVRIKSHA FINE ARTS



IMAGE CREDIT: KALPAVRIKSHA FINE ARTS

#1: SUMMARY OF PROGRAMME

Yajnaseni was a captivating dance-theatre production that reimagined the life of Draupadi, the indomitable heroine of the Mahabharata. Born from celestial fire, Draupadi’s journey was steeped in complexity — each chapter of her life offering profound insights into the meaning of dharma. Her story embodied timeless relevance of self-respect, unwavering devotion, and moral courage.

Through the expressive language of the traditional Indian dance form, *Bharatanatyam*, this production traced the pivotal moments of Draupadi’s existence: her miraculous birth, the fateful swayamvara that sealed her destiny, the traumatic humiliation that ignited a war, and her resolute commitment to righteousness.

The programme was an expanded version of a 2019 solo performance, incorporating new elements including a group ensemble and a bilingual format in English and Tamil. The production featured themes of gender, power and resilience by combining dance, storytelling and music, appealing to contemporary audiences, primarily young women and students.

YAJNASENI



IMAGE CREDIT: KALPAVRIKSHA FINE ARTS

“The support from the stART Fund gave me the confidence to expand my artistic horizons by reshaping existing ideas and presenting them in new ways. For the audience, it challenged the myth that traditional art must follow a fixed formula, showing that original forms can evolve and grow.”

#2:
KEY CHALLENGES & RESOLUTION

Venue availability emerged as a key constraint, delaying the performance to February 2025. Although earlier dates were available, the team strategically scheduled the show to avoid the June and December school holidays, anticipating lower turnout from students — a key audience segment — during those periods. This demonstrated a strategic approach that prioritises audience engagement.

The transition from a solo to group performance introduced additional complexity, requiring increased coordination and support from the creative team. To manage this, the team adjusted the production timeline to accommodate the availability of key personnel, demonstrating adaptive project management in response to evolving production needs.

Recognising that some previous audience members might be less interested in seeing the same story again, the team strategically diversified their content by making the performance bilingual.

This expanded access for non-Tamil-speaking audiences and re-engaged previous viewers through a refreshed narrative lens. These interventions reflected a proactive and audience-centric approach to production planning and outreach.

#3:
KEY ACHIEVEMENTS

- 1 Outcome #1: Increased participation and volunteerism for arts programmes
- 2 Outcome #2: Increased shared experiences with people of different backgrounds
- 3 Outcome #3: Greater accessibility to arts and cultural offerings

Yajnaseni achieved resounding success, with both performances sold out and a total of 400 audience members attending at SOTA’s Studio Theatre. The production was staged in two languages — Tamil and English — with English subtitles provided for both shows to ensure accessibility for all attendees.

“By offering both Tamil and English shows, we overcame a major challenge by making the performance accessible to diverse audiences. It proved to be a big advantage, allowing more people to connect with the work.”

YAJNASENI

To further enhance audience engagement and understanding, an e-booklet was developed and distributed, offering a comprehensive overview of the production’s concept along with a detailed act-by-act breakdown of the performance. These efforts broadened the reach and appreciation of the *Bharatanatyam* art form amongst a diverse audience, bringing the art to the community at large.

The production involved a total of 16 dedicated team members, including dancers, musicians, choreographers, lyricist, and sound artists. They invested over 100 hours to curate and refine the performance. Additionally, five volunteers stepped forward to support the team, contributing to the smooth execution of the event and reinforcing the spirit of community behind the production.

100%

were willing to support local artists, businesses and organisations in the arts and culture industry in Singapore.

NATIONAL BENCHMARK: 63%

100%

agreed that *Yajnaseni* gave them a better understanding of people of different backgrounds and culture.

NATIONAL BENCHMARK: 83%

100%

agreed that *Yajnaseni* helped draw Singaporeans closer as a community.

NATIONAL BENCHMARK: 74%

100%

agreed that *Yajnaseni* could be easily accessed by everyone regardless of background or social status.

NATIONAL BENCHMARK: 73%

- 4

Outcome #4: Greater appreciation for arts and its application
- 8

Outcome #8: Increased capacity development of arts practitioners

The development of *Yajnaseni* was anchored in a rigorous research-led creative strategy, addressing the challenge of ensuring cultural authenticity and narrative depth.

Through research and consultations with experienced practitioners from India, the team strengthened the production’s conceptual foundation while reinventing its artistic approach. This included adapting a *Kathakali* song into *Bharatanatyam* to explore an innovative presentation of familiar material and expand expressive possibilities of the performance. As a result, audiences experienced different genres creatively adapted and presented through theatre.

To meet the demands of a cross-disciplinary dance-theatre format, the team provided training for five emerging ensemble dancers. Due to their limited exposure to theatrical performance, the team provided structured coaching in acting techniques, led by the principal dancer. This immersive training enhanced the dancers’ ability to internalise character, refine stage presence, and perform with greater confidence.

100%

agreed that *Yajnaseni* made them proud of Singapore’s art and culture.

NATIONAL BENCHMARK: 73%

- 7

Outcome #7: Greater vibrancy in the arts scene

100%

agreed that *Yajnaseni* contributed to the vibrancy of Singapore’s arts scene.

NATIONAL BENCHMARK: 68%

PROMOTION OF ART FORM

Activities that emphasise the promotion of the art form itself.

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

GOING IN-DEPTH

Immersive Sound Garden Experience

SUPPORTED BY TOTE BOARD

INTERVIEW WITH NEIL AND JOSEPH, RUANATWORKZ MUSICAL ARTS (R.A.W.)



IMAGE CREDIT: RUANATWORKZ MUSICAL ARTS

#1:
SUMMARY OF PROGRAMME

The 2024 edition of the *Immersive Sound Garden Experience* marked a significant evolution in R.A.W.’s programming, featuring two distinct yet complementary pillars: *Mantra from Our Heart*, which focused on sound healing and music therapy, and the *Convene* Series, a multidisciplinary initiative that brought together artists from diverse cultural backgrounds. This edition was well received and participants’ positive feedback led to plans for *Convene* to become a standalone programme in 2025.

A total of 30 sessions were held from 01 September 2024 at Goodman Arts Centre. The sessions provided a therapeutic space for working adults to recharge, while also fostering inclusivity through cross-cultural exchanges. Artists and audiences engaged in meaningful dialogue, with participants reporting emotional healing and even offering support through donor connections. The workshop incorporated elements of sound meditation, energy flow through movement, and sensory engagement via soundscaping and light, allowing participants to pause and recharge.

IMMERSIVE
SOUND GARDEN
EXPERIENCE

#2:
KEY CHALLENGES & RESOLUTION

The *Immersive Sound Garden Experience* faced a key environmental challenge: venue-related noise disruptions that would compromise the intended meditative atmosphere. To mitigate this, the team had booked the adjacent multipurpose room to ensure no other activity took place that could disrupt the therapeutic environment. However, these measures proved insufficient in fully resolving the issue, as external noise continued to disrupt the sessions.

Recognising the limitations of temporary solutions, the team identified soundproofing as essential for future programmes to maintain the intended meditative atmosphere. This challenge provided valuable learning about the need to assess acoustic requirements during venue selection to ensure the programme’s therapeutic goals are achieved.

“We put a lot of effort into renovating our studio to make it cosy for both artists and audiences. That’s what made the space special. If we had moved to another venue, we would lose that atmosphere, which is why this issue was a real struggle for us.”

#3:
KEY ACHIEVEMENTS

- 1 Outcome #1: Increased participation and volunteerism for arts programmes
- 2 Outcome #2: Increased shared experiences with people of different backgrounds
- 5 Outcome #5: Improved personal well-being through arts

The *Immersive Sound Garden Experience* engaged a total of 432 participants. The sessions were supported by a core team comprising three artists and five volunteers, who collectively contributed over 100 hours of service. Through the integration of sound meditation, gentle, guided movements that emphasised bodily awareness and energy flow, and sensory technologies like soundscaping and light, the workshops encouraged emotional healing and personal growth among participants.

A key strength of the programme was its emphasis on cultural diversity and learning. By featuring ethnic arts practitioners from disciplines such as *Bharatanatyam* dance, *Gamelan* music, and traditional tea appreciation, the experience fostered meaningful cross-cultural exchanges. The entire programme was therefore a gateway into shared experiences within the community as participants were immersed in different elements of the arts.

“We were grateful the audience felt the session’s impact, connected with our passion, and appreciated how we shared diverse art forms and cultures. Many even went the extra mile to support us, which was deeply touching.”

- 8 Outcome #8: Increased capacity development of arts practitioners

As part of the programme, Creative Director Neil invited guest artists such as Chinese and Indian digital or traditional instrumentalists to share the musical instruments they played, the techniques, and relevant cultural contexts. He facilitated meaningful exchanges to enable practitioners to perceive new ways of co-creating music. The process also allowed artists to step outside their usual frameworks and engage with unfamiliar cultural art forms, enriching their own creative approaches.

The workshops themselves became vibrant spaces for dialogue. Participants actively contributed to the sessions, asking thoughtful questions and offering perspectives that often inspired the artists in return. This dynamic exchange fostered a two-way learning environment, where appreciation and curiosity flowed freely between performers and attendees. The result was a deeply engaging experience that catalysed artistic growth, cultural appreciation, and emotional resonance for everyone involved.

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

PROMOTION OF ART FORM

Activities that emphasise the promotion of the art form itself.

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

GOING IN-DEPTH

Body History

INTERVIEW WITH GUOFENG AND MELISSA, SIGMA CONTEMPORARY DANCE (SIGMA)



#1:
SUMMARY OF PROGRAMME

Body History was a dance production at the Esplanade’s Singtel Waterfront Theatre on 30 November 2024, with an audience of 275. The work originated from Sigma’s participation in the 2023 *Resonates With Residency at the National Gallery Singapore*, where the company developed three site-specific dance pieces in response to two major exhibitions: *Living Pictures: Photography in Southeast Asia* and *Siapa Nama Kamu? Art in Singapore Since the 19th Century*. Originally performed in informal gallery spaces such as staircases and common areas, these works were later brought together as a cohesive stage performance.

Seeking to retain the intimate quality of the original works, the company used projection mapping, interactive lighting, and unconventional seating that allowed dancers to move freely through the theatre. By adapting these choices in a formal stage setting, *Body History* expanded the expressive possibilities of contemporary dance while remaining grounded in the experimental spirit of its gallery origins.

BODY HISTORY

#2: KEY CHALLENGES & RESOLUTION

The scale of *Body History* presented both artistic and technical challenges, which the team addressed through a series of strategic measures. To manage the complexity of a multidisciplinary production, they assembled a robust creative team. While many collaborators had worked together previously, the production’s experimental nature required new modes of interdisciplinary coordination and collective problem-solving.

A key technical challenge was adapting gallery-inspired projection mapping for a traditional theatre stage, particularly projecting visuals onto moving dancers rather than static surfaces. To address this, the team closely aligned choreography with projection design and provided targeted technical training for the choreographer and dancers. This strengthened the dancers’ spatial awareness and timing, enabling precise synchronisation with projected visuals and resulting in a more seamless integration of movement and projection on stage.

“The challenge was syncing the dancer’s movements precisely with the projection, requiring exact speed and positioning to make it work.”

In addition to technical demands, the team faced venue-related challenges in adapting an intimate, close-up gallery performance for a traditional theatre setting, where physical distance typically separates performers from the audience. To address this, the team integrated the audience seating area into the choreography, with dancers moving through the seats to extend the performance beyond the stage. This unconventional staging was supported by the use of step stools and extensive rehearsals to ensure safety and fluidity.

The integration of large, movable mirrors and lighting design introduced additional technical demands. Mirrors were used as reflective surfaces to scatter light dynamically across the space. This required precise coordination between choreography and lighting design, ensuring that visual effects aligned with dancer movements. These details reflected the team’s commitment to site-responsive innovation, risk-managed experimentation, and collaborative problem-solving, reinforcing the production’s boundary-pushing artistic vision.

“We renovated our studio to create a cosy environment for both dancers and audiences. Instead of removing seats near the stage — which was costly and time-consuming — we repurposed them as part of the dance space. This practical choice allowed dancers to move into the audience area, something we hadn’t done before.”

#3: KEY ACHIEVEMENTS

- 3 Outcome #3: Greater accessibility to arts and cultural offerings
- 7 Outcome #7: Greater vibrancy in the arts scene
- 8 Outcome #8: Increased capacity development of arts practitioners

During the conceptualisation of *Body History*, the Sigma team placed strong emphasis on the audience’s perception and experience. At the heart of the programme was a commitment to making contemporary dance accessible to individuals from all walks of life. Sigma believed that art evokes emotion, and that its value lies in personal reflection and enrichment, rather than in storytelling, education, or the decoding of narrative. Their goal was for audiences to leave the performance with meaningful takeaways; moments of resonance that could enrich their time and lives.

To further extend this approach beyond the stage, the team designed post-performance public workshops aimed at deepening public engagement. These workshops were part of a broader dance festival and offered participants a behind-the-scenes look at the tools and techniques used in *Body History*. A key focus was on projection mapping technology, which had played a central role in the performance.

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

BODY HISTORY

To support the dancers’ artistic development, the programme incorporated a series of structured creative workshops aimed at expanding their expressive and performance skills. Dancers explored the use of spoken word as a choreographic tool, learning to integrate voice and movement to convey personal narratives. In addition, the dancers participated in a guided mask-making workshop designed to deepen their understanding of character, identity, and embodiment in performance. While each dancer produced a customised mask, the primary focus was on the creative process — experimenting with visual design, symbolism, and how costume elements could inform movement quality and stage presence. The masks were subsequently incorporated into the performance as an outcome of this process. These training-led explorations broadened the dancers’ artistic repertoires and strengthened their creative capacities.

“Sigma aims to break the expectation that art must have meaning. When that expectation is removed, we [as the audience] become open to experiencing and responding in our own way. Even if our interpretation is not “correct,” does it need to be? Without a fixed narrative, there is nothing specific to understand, just space to feel and reflect.”



IMAGE CREDIT: SIGMA CONTEMPORARY DANCE

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THE ARTS

EMERGING ARTISTS

EMERGING ARTISTS

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

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THE ARTS

GOING IN-DEPTH

Young Bards: Beacon

SUPPORTED BY E.R. CLUB

INTERVIEW WITH SHRIDAR, THE OPERA PEOPLE



IMAGE CREDIT: THE OPERA PEOPLE

#1:
SUMMARY OF PROGRAMME

Young Bards: Beacon was a young professional artist development programme by The Opera People, aimed at nurturing a new generation of singers by providing them with curated stage performance opportunities. The 2024 edition culminated in *Beacon*, an original opera showcasing the young artists nurtured through the programme. Written by well-known local playwright Joel Tan, *Beacon* told the story of a scientist on a journey into outer space with a sentient AI and two fellow scientists. Along the way, she was drawn into an exploration of love, memory, and the yearnings that make us truly human.

The production was staged over two shows on 16 and 17 August 2024 at the Esplanade Annex Studio, drawing a total of 163 attendees.

BEACON

#2: KEY CHALLENGES & RESOLUTION

A key challenge identified was ensuring that the production progressed smoothly. With key creative components needing completion before other production elements could proceed, the producer adopted a phased planning approach, carefully coordinating schedules around team members’ external commitments. Despite this constraint, the structured timeline ensured steady progress and on-time delivery. The successful execution and strong audience reception reflected the effectiveness of this project management strategy, highlighting the team’s adaptability and commitment to quality under pressure.

“Everyone connected with it in some way, which made it really impactful. It was great to see, and people were already asking what more we’re going to do with it, and if we’re doing it again.”

#3: KEY ACHIEVEMENTS

- 1 Outcome #1: Increased participation and volunteerism for arts programmes
- 3 Outcome #3: Greater accessibility to arts and cultural offerings
- 4 Outcome #4: Greater appreciation for arts and its application

Both shows were sold out, with demand exceeding the venue’s capacity. Additional seats were added for the second show to accommodate interest.

To make the opera more accessible and inclusive, the team engaged a professional sign language interpreter, enabling deaf audience members to follow the narrative more fully and broadening access to the performance. The venue was also wheelchair accessible, allowing a wider audience to attend.

The production involved a total of 18 people: four singers, eight musicians, one music director, one director and four production team members. Additionally, two volunteers supported the event by helping with ushering duties. The team came together to ensure programme success across the two shows.

At the end of each performance, a post-show discussion was conducted, allowing the audience to engage directly with the artists and gain deeper insights into the creative and production processes behind the performance. The dialogue pulled meaningful insights from the artists, sparking a deep understanding of the artform among the audience. In the intimate studio setting, artists and audience were able to better exchange thoughts and develop a stronger appreciation for the arts.

- 8 Outcome #8: Increased capacity development of arts practitioners

The four singers featured in the production were all emerging artists who had recently graduated; three of them being new members of the *Young Bards* programme. As part of the rehearsal process, extra time and effort was devoted to supporting their development and growth as musicians. Singing and acting workshops were conducted to help them continue to hone their skills, especially since such opportunities may be limited outside of structured programmes like *Young Bards*.

“Much of this would not have been possible without the stART fund. It gave us the resources we needed to make the production meaningful, rather than just doing it for the sake of it. That made a big difference for us.”

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

BEACON

9

Outcome #9: Increased visibility of arts offerings and experiences locally and internationally

To promote *Beacon*, The Opera People made 12 posts on Facebook and Instagram, which garnered a total of approximately 2,500 views. *Beacon* was also featured in The Straits Times Arts Pick Listing, boosting its local visibility.

Professional videographers were engaged to document the performance, with plans to archive and make the show and related materials available online for wider access after its original staging.

Following its successful run in Singapore, *Beacon* took to the international stage. The programme was staged in Bangkok as part of a festival organised by Princess Galyani Vadhana Institute of Music. Two shows were held, attracting a total of 200 audience members, which further extended the reach of this original Singaporean opera beyond the local arts scene.



IMAGE CREDIT: THE OPERA PEOPLE

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THE ARTS

EMERGING ARTISTS

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

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THE ARTS

GOING IN-DEPTH

Tharuthalai Thirutham

INTERVIEW WITH BANUPRIYA, AGAM THEATRE LAB (AGAM)



IMAGE CREDIT: AGAM THEATRE LAB

#1:
SUMMARY OF PROGRAMME

AGAM presented its original production *Tharuthalai Thirutham*, with four shows staged in August 2024 at the Stamford Arts Centre Black Box. Set against the backdrop of the Japanese Occupation of Singapore, this Tamil-language play followed the story of a man with autism who was wrongfully convicted, his daughter and his fellow cellmates. Blending historical fiction with emotional depth, the play was as much a moving tale of empathy and resilience as it was a powerful reflection of the struggles faced by Indian subjects of the British Empire during the Japanese Occupation. The play also featured an original score, specially composed for the production.

THARUTHALAI
THIRUTHAM



IMAGE CREDIT: AGAM THEATRE LAB

#2:
KEY CHALLENGES & RESOLUTION

AGAM witnessed two main gaps during the programme planning phase — resource limitations in set construction and a lack of experience among team members — and overcame them through strategic, low-cost interventions and pre-emptive planning.

Instead of building a costly elaborate stage set, the team implemented a resource optimisation strategy by repurposing an existing set and engaging student volunteers from NUS and NTU to assist with set building. This collaborative and resource-efficient strategy empowered the team to bring their creative vision to life despite financial limitations, although it necessitated a flexible approach to project timelines.

Additionally, the AGAM team adopted a front-loaded planning model, completing the script before onboarding directors. This gave the team a clear creative foundation and allowed additional time for new members to acclimatise to the production process. These strategies demonstrated AGAM’s adaptive project management skills and commitment to capacity building within emerging creative teams.

“Mature theatregoers said AGAM lived up to its reputation. The cast didn’t seem like newcomers at all. Their performance felt seasoned, which was heartening. We lacked professional experience, but the time we invested made all the difference.”

#3:
KEY ACHIEVEMENTS

- 1 Outcome #1: Increased participation and volunteerism for arts
- 3 Outcome #3: Greater accessibility to arts and cultural offerings
- 8 Outcome #8: Increased capacity development of arts practitioners

A total of 626 audience members attended the four sold out shows. The majority were young people, including students from two primary schools and three secondary schools, though the audience also included older attendees. To make the production more accessible, AGAM offered subsidies and discounts to seniors, students, full-time national servicemen and large-group bookings. English surtitles were provided so that non-Tamil speaking audiences could follow the performance, and the venue was chosen for its accessibility to individuals with reduced mobility.

The production also served as a valuable platform for the creative team, offering meaningful opportunities for emerging artists new to the professional theatre scene. Over 75% of the cast had joined the industry within the past five years. The two directors, along with some cast members, were promising young talents discovered through AGAM’s *Lab Series* programme, an initiative that nurtured new playwrights, directors and actors. Many other cast members were scouted from productions staged by the Tamil language societies in NUS and NTU.

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

THARUTHALAI
THIRUTHAM



NURTURING
A CULTURE OF
GIVING TO
THE ARTS

In addition to regular rehearsals, workshops and training sessions were also conducted for the artists to further hone their skills.

The success of the production was made possible by the invaluable support of a committed group of ad-hoc volunteers, which was especially critical given the limited number of full-time professionals in the Tamil theatre ecosystem. Many of these volunteers were students from the Tamil language societies at NUS and NTU, collectively contributing over 100 hours to essential behind-the-scenes work. Their contributions spanned a wide range of functions, including set and prop construction, costume and make-up, production coordination, and translation of materials. Through *Tharuthalai Thirutham*, AGAM continued to deepen its engagement with student communities, fostering meaningful partnerships and empowering emerging theatre talents. This grassroots involvement enabled the Tamil theatre scene to grow organically, driven by collaboration and a shared passion for the arts.

9 Outcome #9: Increased visibility of arts offerings and experiences locally and internationally

Creative marketing efforts were key in increasing the visibility of *Tharuthalai Thirutham*. 117 promotional posts were shared across Facebook, Instagram and YouTube, capturing not only audience reactions but also behind-the-scenes reflections from the production team.

The cast was also interviewed on *Thalam - Indian Beat*, a programme by Vasantham Central. These efforts helped extend the production’s reach beyond those who attended the live shows, generating interest among wider digital audiences.

To further broaden access, the performance was professionally recorded and made available online, allowing international viewers to experience the play for a small fee.

Archival materials were also shared with researchers in Australia, contributing to the academic study and wider recognition of contemporary Tamil theatre.

“This was our first mainstream production introducing newcomers to the scene. We wanted to do it right, to give them a platform they could feel proud of. All shows were sold out a week before opening, which was a strong sign of community support.”

EMERGING ARTISTS

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

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

GOING IN-DEPTH

Festival

INTERVIEW WITH SHEAU HUEI, COMPOSERS SOCIETY OF SINGAPORE (CSS)



#1:
SUMMARY OF PROGRAMME

Festival was a thoughtfully curated one-day experiential programme dedicated to celebrating and promoting the works of local composers and the richness of Singapore’s contemporary classical music scene. More than just a concert series, the festival served as a dynamic platform for cultural exchange, artistic dialogue, and critical reflection on contemporary issues through music.

Drawing inspiration from the German concept of Gesamtkunstwerk — a ‘total work of art’ that synthesises multiple art forms — the festival was designed as a continuous artistic journey where performances, talks, and interactions flowed seamlessly throughout the day. The format encouraged audiences to engage with the music and its creators, deepening appreciation of the art form.

Festival, hosted at the Ixora Room in the Peranakan Museum, highlighted the cross-border collaboration between CSS and the Malaysia Composers Collective (MCC). This partnership brought together composers and performers from both countries, showcased diverse musical voices and strengthened regional ties.

FESTIVAL



IMAGE CREDIT: COMPOSERS SOCIETY OF SINGAPORE

#2: KEY CHALLENGES & RESOLUTION

As a volunteer-driven organisation, CSS consistently faced manpower limitations, resulting in frequent role reassignments and workflow disruptions. The team implemented a flexible task allocation model, enabling dynamic redistribution of responsibilities. However, the absence of an established framework for large-scale event planning called for considerable improvisation and real-time decision-making. This experience served as a key capacity-building milestone, enhancing the team’s operational competencies and laying a stronger foundation for future self-initiated programmes.

In line with the festival’s collaborative ethos, CSS granted performers full autonomy in curating their repertoires. While this fostered artistic freedom, it introduced coordination complexity. The team’s ability to manage these dynamics reflected growing proficiency in stakeholder engagement and event logistics.

A further challenge emerged in documentation and digital outreach. Despite efforts to archive performances and talks, technical limitations impacted the quality and reach of post-event content. This highlighted the need for enhanced digital infrastructure and clearer content agreements in future editions.

“We put out a call to our members and let the performers select the works themselves. We stayed out of the process to keep it fair and give them full autonomy in the decision-making.”

#3: KEY ACHIEVEMENTS

- 1 Outcome #1: Increased participation and volunteerism for arts programmes
- 2 Outcome #2: Increased shared experiences with people of different backgrounds
- 8 Outcome #8: Increased capacity development of arts practitioners

CSS demonstrated effective strategic planning and operational execution for its inaugural festival, achieving near-full venue with 50 attendees, indicating strong audience engagement and successful outreach efforts. The event served as a pilot initiative for CSS, showcasing its capability to mobilise resources, foster artistic collaboration, and build a sustainable music ecosystem.

A total of 26 artists collaborated intensively over a full day, reflecting high levels of commitment and alignment with *Festival’s* artistic vision. The inclusion of four Malaysian composers from MCC was intentional to facilitate cross-border cultural exchange and strengthen regional artistic networks. The featured work MiMaR II: Menghadap Rebab by Ainolnaim Azizol exemplified CSS’s commitment to intercultural dialogue, blending traditional Malay aesthetics with contemporary compositional techniques — an embodiment of innovation through heritage.

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

FESTIVAL

The integration of 10 young composers (aged 15–20) under the *Young Composers Forum* (YCF) mentorship programme reflected CSS’s strategic focus on talent pipeline development. By pairing emerging composers with seasoned professionals, CSS fostered intergenerational knowledge transfer, contributing to the long-term sustainability of the local music scene.

Despite being a volunteer-driven team, CSS demonstrated adaptive capacity and resourcefulness in its operations. The use of Eventbrite for ticketing and volunteer-led photography exemplified cost-effective resource allocation. Securing a venue sponsorship from the Asian Civilisations Museum further highlighted the team’s ability to leverage strategic partnerships to enhance programme delivery while maintaining budgetary discipline.

9

Outcome #9: Increased visibility of arts offerings and experiences locally and internationally

On digital platforms such as YouTube, Facebook, Instagram and CSS’s website and newsletter, *Festival* garnered 6,550 views with 317 reactions, shares and comments. By utilising social media and digital tools, it allowed overseas viewers to watch the performances from *Festival* and tune in to behind-the-scenes content, pushing the boundaries of visibility on a local and international scale.



IMAGE CREDIT: COMPOSERS SOCIETY OF SINGAPORE

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

EMERGING ARTISTS

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

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

GOING IN-DEPTH

What Sallamah Didn't Know/ The Ghost with Dirty Feet (A Double Bill)

INTERVIEW WITH KHAIRINA, TEATER EKAMATRA



#1:
SUMMARY OF PROGRAMME

What Sallamah Didn't Know/ The Ghost with Dirty Feet (A Double Bill) marked Teater Ekamatra's long-awaited return to the Theatre for Young Audiences (TYA) scene, following a seven-year hiatus. Adapted from the English children's book *The Ghost with Dirty Feet*, the story was transformed into a vibrant Malay-language musical, thoughtfully designed to engage young viewers. The play also included English subtitles and some English dialogue to facilitate language acquisition among children.

At the heart of the play's narrative was Ali, a young, adopted child with feelings of insecurity and fear of abandonment. Convinced that misbehaviour might lead to being given away, Ali wanted to prove his worth and secure his place within the family. The play explored themes of belonging, vulnerability, and familial bonds, offering children a meaningful reflection on love, acceptance, and identity.

THE GHOST WITH DIRTY FEET



#2: KEY CHALLENGES & RESOLUTION

During the programme, the Teater Ekamatra team encountered several hurdles, such as coordinating outreach efforts with schools. Since the production was targeted at young audiences, scheduling had to be carefully aligned with school calendars, especially around examination periods. Logistical constraints such as transportation arrangements and approval processes also added layers of complexity to the planning.

Moreover, feedback from families revealed that travelling to central locations posed a barrier, especially on weekends when children were involved in extracurricular activities closer to home. This insight prompted the team to consider shifting future performances to heartland venues, making them more accessible and community-oriented.

Additionally, the team gained valuable insights into the importance of age-appropriate visual design. The main character appeared in a ghost costume inspired by the original book, but feedback from educators and parents indicated that despite the production’s overall friendly tone, some younger children found the imagery unsettling. This experience highlighted the importance of considering developmental sensitivities alongside creative intent when designing productions for young viewers. As a result, the team strengthened its approach to future projects by incorporating earlier consultations with educators and child development specialists, reinforcing a more considered and audience-responsive design process.

“stART Fund allowed us to tap into a new audience... while our artists are comfortable with adults, they lacked the skills to create for young audiences. So we also used the grant to organise master classes to grow their capacity for a children-focused production this time around.”

#3: KEY ACHIEVEMENTS

- 3 Outcome #3: Greater accessibility to arts and cultural offerings
- 8 Outcome #8: Increased capacity development of arts practitioners
- 9 Outcome #9: Increased visibility of arts offerings and experiences locally and internationally

All performers involved in the production were emerging artists, many of whom were engaging with TYA for the first time. To support their development and deepen their understanding of TYA performance-making, the team organised a series of five masterclasses. These sessions were led by seasoned industry professionals and covered a range of essential topics including directing, devising, storytelling, accessibility, and puppetry.

NURTURING
A CULTURE OF
GIVING TO
THE ARTS

THE GHOST WITH
DIRTY FEET

The masterclasses were offered free of charge to the public, underscoring the team’s commitment to making arts education accessible and inclusive. An unexpected but exciting outcome of the programme was an invitation to be showcased internationally. Teater Ekamatra was selected to present their experience of executing the play at the Bangkok International Children’s Festival 2024. This opportunity allowed the team to perform for an international audience and facilitated networking with potential collaborators from various countries. During the festival’s networking sessions, conversations emerged around the possibility of adapting the play into different languages, opening doors for future cross-cultural presentations and collaborations. This exposure marked a significant milestone for the team’s visibility on the international stage.

“Later that year, we unexpectedly had the chance to present this production at the Bangkok International Children’s Festival. It introduced us to regional theatre makers and helped us build new networks with artists interested in our work.”



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EMERGING ARTISTS

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

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GOING IN-DEPTH

Singapore International Band Festival
(SIBF) 2024

INTERVIEW WITH MOH LI, WIND BANDS ASSOCIATION OF SINGAPORE (WBAS)



IMAGE CREDIT: WIND BANDS ASSOCIATION OF SINGAPORE

#1:
SUMMARY OF PROGRAMME

SIBF 2024, held from 23 to 28 July, was a dynamic six-day event organised by WBAS. Designed as a multi-component festival, *SIBF 2024* featured a performative competition, outreach performances in heartland areas, workshops and masterclasses, and international exchanges between local and overseas bands. These elements came together to reflect WBAS’s mission of fostering cultural exchange, professional development, and community engagement through wind band music.

Bands from Thailand, Japan, the Netherlands, Canada, and the United States participated as performers and adjudicators, artistic panellists, and workshop clinicians. Public performances were held at Our Tampines Hub and Bedok Town Square, allowing residents to experience live wind band music in familiar, accessible spaces. The festival culminated in a gala concert, presented in partnership with the Singapore Armed Forces (SAF) Central Band.

SIBF 2024

#2:
KEY CHALLENGES & RESOLUTION

Due to COVID-19, the WBAS team experienced high turnover within its support teams. Organising a large-scale event requires a wide range of expertise in logistics, production and artist liaison. However, many of the individuals involved had limited experience. As a result, the team had to develop new operational workflows and learn project planning and execution effectively.

Despite these initial difficulties, the experience of running *SIBF 2024* proved to be a valuable opportunity. The core and support teams used the learnings to develop an operational template that can benefit future festivals. This milestone marks a significant step forward in WBAS’s capacity to deliver high-quality, large-scale programmes.

“The scale was a challenge. It was our first time organising such a large event. We needed more volunteers than usual, and we weren’t used to operating at a higher level in areas like hotel coordination, touring and production.”

The team also encountered challenges in coordinating timely marketing efforts, as many long-standing international partners, particularly from ASEAN, experienced post-pandemic constraints such as travel restrictions, funding gaps, and administrative hurdles. From this experience, the team learned that launching marketing and engagement activities earlier in future cycles would facilitate stronger international participation and more effective collaboration.

“It was difficult because international participants were still dealing with their own country’s rules and funding challenges, especially post COVID-19. So, bringing the event back at full scale was not easy at the time.”

#3:
KEY ACHIEVEMENTS

- 1 Outcome #1: Increased participation and volunteerism for arts programmes
- 2 Outcome #2: Increased shared experiences with people of different backgrounds
- 9 Outcome #9: Increased visibility of arts offerings and experiences locally and internationally

SIBF 2024 attracted an impressive 5,218 attendees across indoor and outdoor performances. For indoor venues, excluding the Esplanade, participants were issued day passes, allowing for flexible, roving attendance throughout the day.

A total of 2,726 performers contributed to the festival, representing a diverse and vibrant community of musicians. The adjudication panel comprised five jury members, with representatives from Thailand, Japan, the Netherlands, Canada, and the United States, alongside one jury member from Singapore. In addition, 30 international bands participated in *SIBF 2024*, further enriching the festival’s global dimension. The event was also made possible by 22 volunteers, who collectively contributed 1,075 hours to support the festival’s operations and logistics.

In terms of digital outreach, the WBAS team engaged audiences through 39 social media posts across Instagram and Facebook, which garnered a total of 50,946 views. The festival received 374 social media shares, with coverage from local media such as Lianhe Zaobao, as well as international news outlets that highlighted the significance and scale of the event. This strong digital presence helped amplify the festival’s reach and visibility both locally and abroad.

“The international aspect — the diversity of performers and cultural exchange — is incredibly valuable and rare. There’s nothing quite like this in the region, where most countries focus only on their own competitions.”

SIBF 2024

- 3

Outcome #3: Greater accessibility to arts and cultural offerings
- 7

Outcome #7: Greater vibrancy in the arts scene

All performances, including those held at the heartland venues as well as the Esplanade, were free of charge, ensuring accessibility for all audiences throughout the six-day festival. The diverse mix of performers and audiences at *SIBF 2024* called for thoughtful adaptations to ensure inclusive and meaningful engagement. While international artists brought rich cultural influences to their performances, many cultural nuances risked being lost on audiences unfamiliar with the traditions. To address this, the team incorporated clear and engaging explanations of these elements, enhancing attendees’ understanding and appreciation.

Additionally, the festival fostered valuable cross-cultural exchange among artists. Interactions with international bands prompted performers to reflect on their own cultural identities, rethink music education approaches, and deepen their appreciation for Singapore’s multicultural landscape. This dynamic exchange enriched the local arts scene, promoting creativity, dialogue, and mutual respect.



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EMERGING ARTISTS

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

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GOING IN-DEPTH

Scarlet Mela Festival of the Arts:
Incubation Programme

INTERVIEW WITH BANUPRIYA, SCARLET MELA FESTIVAL OF THE ARTS (SMFA)



IMAGE CREDIT: SCARLET MELA FESTIVAL OF THE ARTS

#1:
SUMMARY OF PROGRAMME

The *Incubation Programme* was an eight-week initiative aimed at nurturing young, emerging artists in finding their artistic identity and voice. Started in 2022, the 2024 iteration was largely focused on fostering a sense of community among various traditional arts practitioners and cultivating the diasporic artistic value of Singaporean artists. The *Incubation Programme* consisted of a few key components: creative consultancy sessions, workshops and masterclasses, and closed-door focus group discussions.

INCUBATION
PROGRAMME

#2:
KEY CHALLENGES & RESOLUTION

Upon reflecting on the *Incubation Programme*, the SMFA team acknowledged operational and production challenges faced. Sourcing budding and professional artists required a resource-intensive open call and selection process, placing strain on administrative capacity. Despite this, the team demonstrated effective resource management by streamlining workflows and reallocating manpower strategically.

On the production side, working with youth participants surfaced generational differences in creative approaches and expectations. However, these tensions became valuable learning moments for the creative consultants, who gained deeper insight into intergenerational collaboration and the importance of balancing structure with artistic autonomy. The experience ultimately strengthened the team’s capacity to conduct inclusive, artist-driven programmes.

“Managing youth was a challenge; each came with their own strengths, insecurities, and working styles. As a creative producer, and for our admin team, it was not easy. We’re still learning as we go, and long-term experience will help us improve.”

As a new initiative, the *Incubation Programme* faced outreach challenges, particularly in communicating its purpose and value to traditional arts groups and segments of the public. This revealed a gap in stakeholder understanding and engagement. The SMFA team adopted a more strategic and empathetic approach, tailoring communication to reflect the diverse perspectives of potential participants. This adjustment improved clarity and inclusivity, strengthening community buy-in and enhancing the programme’s reach.

#3:
KEY ACHIEVEMENTS

- 2 Outcome #2: Increased shared experiences with people of different backgrounds
- 6 Outcome #6: Increased use of digital innovation to enhance art experiences
- 8 Outcome #8: Increased capacity development of arts practitioners

The *Incubation Programme* provided a meaningful platform for emerging artists to deepen their understanding of traditional arts and expand their creative practice. Through a series of curated workshops led by established art practitioners from the Chinese, Malay, and Indian ethnic communities, attendees were collectively exposed to rich cultural knowledge and gained new experiences from the programme.

To enrich the experience of young artists and amplify their presence within the arts community, the *Incubation Programme* strategically integrated digital tools and platforms. The use of digital journals allowed participants to document their creative processes, reflections, and developmental journey throughout the programme. These journals served as a personal archive and means of encouraging introspection and active engagement.

As part of the programme’s culmination, participants were tasked with presenting a work-in-progress showcase. This served as a developmental milestone and a networking opportunity. Producers and representatives from major arts organisations were invited to attend, facilitating conversations across the traditional arts ecosystem.

Notably, one of the emerging artists developed their concept into a full-scale production following the programme. With guidance from SMFA’s consultants and art practitioners, the artist was supported through grant application processes and received advisory input throughout the production journey. This hands-on mentorship exemplified the programme’s commitment to empowering artists beyond the incubation phase, ensuring that promising ideas could be realised and sustained within the broader arts ecosystem.

After the programme ended, the artist approached SMFA for guidance to turn it into a full-length work. We supported them with funding applications, artistic development, and brought in advisors, acting as a sounding board while they navigated the process.”

EMERGING ARTISTS

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

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THE ARTS

GOING IN-DEPTH

Remove Before Flight

SUPPORTED BY DYMON ASIA EMERGING ARTS ORGANISATIONS AWARD

INTERVIEW WITH GUOFENG AND MELISSA, SIGMA CONTEMPORARY DANCE (SIGMA)



IMAGE CREDIT: SIGMA CONTEMPORARY DANCE

#1:
SUMMARY OF PROGRAMME

Remove Before Flight served as the culminating showcase for emerging artists from Sigma’s *Youth Programme*, now in its third year. Designed to refine artistic capabilities and deepen engagement with contemporary dance, the 2024 edition expanded its scope by inviting alumni from previous cohorts to participate. The programme was led by a faculty of seasoned professionals — including Germaine Cheng, Christina Chan, and Sigma’s Artistic Director, Hong Guofeng — supported by guest instructors, such as Nah Jieying, who contributed to the training and development of youth dancers in technique and creative expression forms.

REMOVE BEFORE
FLIGHT

#2:
KEY CHALLENGES & RESOLUTION

Reflecting on long-term goals for the programme, the Sigma team proposed a collaborative knowledge-sharing initiative — a strategic intervention aimed at fostering peer learning and resource exchange among arts groups with similar youth-focused programmes. This reflected a shift toward network-based capacity building, where shared learning ecosystems strengthened collective sustainability and reduced duplication of efforts across the arts sector.

Ensuring continuity for youth dancers post-programme was another challenge. Although some alumni joined Sigma’s main company or pursued dance abroad, sustaining engagement was difficult due to resource constraints. Informal efforts to involve alumni in productions and maintain connections helped preserve momentum and fostered a sense of community. These interventions contributed to long-term impact by encouraging continued artistic growth and reinforcing the programme’s value beyond its formal duration.

Our team has been exploring ways to continue supporting youth dancers beyond the programme. However, limited resources and competing priorities make it challenging. Still, we believe the year-long programme creates meaningful impact, and we hope it continues to inspire youth in their pursuit of contemporary dance. That remains a key goal for us.”

#3:
KEY ACHIEVEMENTS

- 1

Outcome #1: Increased participation and volunteerism for arts programmes
- 2

Outcome #2: Increased shared experiences with people of different backgrounds
- 8

Outcome #8: Increased capacity development of arts practitioners

Remove Before Flight was a significant milestone for Sigma’s *Youth Programme*, culminating in a sold-out performance that drew a total of 175 attendees. The production was the result of a collaborative effort, with 12 youth dancers dedicating over 1,300 hours to rehearsals and creative development. Their journey was supported by four instructors who provided consistent mentorship and artistic guidance.

This year’s edition saw a dynamic shift in the dancer composition, with a notable increase in street dancers joining the programme. Their presence introduced fresh energy and sparked meaningful exchanges between dance styles. The diversity extended beyond dance styles, with participants ranging from a young student at SOTA to a part-time lecturer based in the U.S., creating a rich intergenerational learning environment.

To capture the transformative journey of the dancers, a videographer documented the entire process, filming rehearsals, interviews, and behind-the-scenes moments. This mini documentary, currently in post production, offered a reflective lens into the dancers’ growth, challenges, and artistic breakthroughs. It served as a tool for the dancers to reflect on their personal development.

The impact of *Remove Before Flight* extended beyond the final performance. One inspiring story involved a dancer who took a gap year to train and perform in the U.S., demonstrating the programme’s ability to empower youth to pursue dance professionally and passionately. The Sigma team was especially proud of the continuity and long-term engagement fostered by the programme.

“From the start of the programme, many participants came in unsure of their bodies and movements. The programme nurtured confident individuals and empowered them. We saw this transformation clearly, especially when alumni joined the current batch on stage.”

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CAPACITY BUILDING

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

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GOING IN-DEPTH

What's Your Flavour? 2024

SUPPORTED BY SANDS INNOVATIVE ARTS FUND

INTERVIEW WITH MARCUS, POLARITY



IMAGE CREDIT: SCRACH MARCS & ACMH PHOTOS

#1:
SUMMARY OF PROGRAMME

*What's Your Flavour? 2024** was a non-competitive, developmental platform for street dancers to explore choreographic expressions and experiment with bold, new works. Polarity and I_entity curated this programme, which was conducted at Aliwal Arts Centre on 29 June 2025. *What's Your Flavour? 2024* was a seed project started in Singapore, that planned to expand regionally to neighbouring countries like Malaysia, Vietnam, Indonesia and Thailand. Through this programme, it bridged various sub-communities across the street dance spectrum. A total of 233 practitioners from the choreography, battle, experimental and tertiary scenes were brought together to build a better spirit of collaboration and appreciation for street dance.

What's Your Flavour? 2024 provided a platform to facilitate teamwork between emerging and established artists, with the former performing choreographies created by the latter. Emerging artists were also able to promote their works during the programme. The Polarity team hosted close to 30 workshops to support newer groups in discovering innovative uses of space and artistic choices.

*The programme's original name was *What's Your Flavour? 2024*. To align with the actual performance date, the grantee changed the programme name to *What's Your Flavour? 2025*. For reporting consistency, the programme's original name is used.

WHAT'S YOUR FLAVOUR? 2024

#2: KEY CHALLENGES & RESOLUTION

During the artistic planning phase of *What's Your Flavour? 2024*, programme lead, Marcus identified a strategic gap in resource allocation for marketing and outreach. While substantial effort was invested in programme curation and execution, promotional activities remained largely confined to the existing arts and dance communities. This limited the event's visibility beyond its core audience.

The team's reliance on Instagram — producing 11 feed posts and 63 stories — proved effective for engaging the street dance community, where the platform is widely used. However, the absence of a diversified marketing strategy constrained broader audience reach. Despite this, the programme achieved near full capacity, selling 233 out of 240 tickets, indicating strong engagement within its niche.

The team resolved to adopt a more comprehensive outreach strategy in future iterations, including exploring professional marketing channels and expanding audience segmentation to engage communities outside the arts ecosystem, thereby enhancing visibility and long-term audience development.

"Unlike brands that invest heavily in marketing, we relied mostly on word-of-mouth and our existing networks. That limited our reach. We rarely got people saying, 'I saw your ad or video.' I have always wished we could improve on that."

#3: KEY ACHIEVEMENTS

- 1 Outcome #1: Increased participation and volunteerism for arts programmes
- 2 Outcome #2: Increased shared experiences with people of different backgrounds
- 8 Outcome #8: Increased capacity development of arts practitioners

What's Your Flavour? 2024 was a vibrant and boundary-pushing dance initiative that brought together a total of 233 attendees across two showcase sessions held on 29 June 2025. The programme directly benefited 49 artists, comprising both emerging and established dancers, through a comprehensive 55-hour engagement that included mass workshops, rehearsals, creative vetting, and technical bump-ins.

This initiative stood out for its intentional merging of practitioners and audience members from diverse dance communities, creating a dynamic and inclusive space for cross-disciplinary exchange.

By bridging different dance specialisations — ranging from street styles to contemporary and experimental forms — the programme fostered a rich dialogue of movement, technique, and artistic expression.

Rather than following the conventional format of studio recitals or polished dance productions, *What's Your Flavour? 2024* was designed as a developmental platform. It prioritised artistic growth, collaboration, and experimentation in a welcoming environment where dancers could explore new ideas and challenge their boundaries. The team behind the programme viewed it as a pioneering effort for the dance scene; one that reimaged what a dance showcase could be by centering community, process, and inclusivity.



NATIONAL BENCHMARK: 63%



NATIONAL BENCHMARK: 83%



NATIONAL BENCHMARK: 74%

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WHAT'S YOUR FLAVOUR? 2024

- 3 Outcome #3: Greater accessibility to arts and cultural offerings
- 7 Outcome #7: Greater vibrancy in the arts scene

100% agreed that *What's Your Flavour? 2024* could be easily accessed by everyone regardless of background or social status.

NATIONAL BENCHMARK: 73%

100% agreed that *What's Your Flavour? 2024* made them proud of Singapore's art and culture.

NATIONAL BENCHMARK: 73%



IMAGE CREDIT: SCRACH MARCS & ACMH PHOTOS

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CAPACITY BUILDING

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

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GOING IN-DEPTH

Legends: Journey to Singapura

SUPPORTED BY SANDS INNOVATIVE ARTS FUND

INTERVIEW WITH AFIQ, REVERBERANCE



IMAGE CREDIT: REVERBERANCE

#1:
SUMMARY OF PROGRAMME

Legends: Journey to Singapura was Reverberance’s latest production under the yearly *Legends* series. Unlike previous iterations in the series, *Legends: Journey to Singapura* was an experimental musical, introducing a fresh concept to Reverberance’s capabilities. The highly anticipated, full-scale musical was performed on 19 and 20 April 2025 and was held at Singapore Chinese Cultural Centre (SCCC), with both days fully sold out. The musical’s concept revolved around Tang Sanzang and his disciples meeting the Durian Master. Through a “Space-Time Shift”, they travelled to modern Singapore.

LEGENDS:
JOURNEY TO
SINGAPURA

#2:
KEY CHALLENGES & RESOLUTION

As *Legends: Journey to Singapura* marked Reverberance’s first venture into musical theatre, the team faced a gap in both skill development and production planning. The ambitious blend of theatrical storytelling and musical performance introduced unfamiliar demands for cast and musicians, many of whom lacked prior experience in the genre.

To address this, the team implemented a targeted capacity-building strategy by engaging specialists — including vocal coaches, fight choreographers, and language experts — to equip performers with the necessary competencies. New production elements such as stage movement, acting, and choreography required collaboration across departments, stretching the team’s operational bandwidth.

A major logistical challenge during *Legends: Journey to Singapura* was securing a suitable venue. Initially planned for *SCAPE’s Ground Theatre, the production was delayed due to renovations that rendered the space unfit for a full-scale performance. This disruption exposed a gap in contingency planning and venue risk assessment.

To resolve the issue, the team postponed the production to April 2025 and successfully secured a venue partnership with the SCCC, which offered a more appropriate setting. This change in approach salvaged the production timeline and elevated the overall presentation quality.

“The main challenges were time and guidance. Garrick [Writer and Director] was meticulous about stage presence, and Dr. Liang [Artistic Director] attended weekly rehearsals, offering valuable 30-minute reflections. His insights gave us a bird’s-eye view; something we often missed while being deep in the process.”

#3:
KEY ACHIEVEMENTS

- 1 Outcome #1: Increased participation and volunteerism for arts programmes
- 8 Outcome #8: Increased capacity development of arts practitioners
- 9 Outcome #9: Increased visibility of arts offerings and experiences locally and internationally

Legends: Journey to Singapura was a significant success, with both shows sold out and drawing a total audience of 2,100. The production brought together 32 artists who dedicated over 120 hours to rehearsals and preparation.

The production was also supported by three volunteers who assisted with ushering duties, contributing to the smooth execution of the performances.

As a multidisciplinary production, *Legends: Journey to Singapura* successfully expanded Reverberance’s audience base beyond its usual music-focused demographic. The integration of theatre, music, and cultural storytelling attracted new viewers who had not previously attended Reverberance’s performances, demonstrating the programme’s success in expanding arts participation.

“Most of the audience who attended our Legend series had never seen Reverberance perform before. That helped us grow our audience base. Beyond the music, they experienced the full package and saw what our organisation is capable of.”

The production featured lyrics and music by Cultural Medallion recipient Dr. Liang Wern Fook, who also served as the Artistic Director. His involvement added cultural depth and artistic credibility to the musical.

Given that most of the cast were newcomers to the musical theatre genre, the team received extensive training to prepare them for the demands of the performance. This includes vocal coaching sessions led by Koh Ai Meng and fight choreography workshops.

LEGENDS:
JOURNEY TO
SINGAPURA

The cast participated in 30 to 40 rehearsals, building their skills and confidence for the stage. To introduce the Beijing opera percussion style — a unique element in the musical — musician Sulwyn Lok was engaged to guide the team. His expertise helped the performers adapt to this traditional art form, further enriching the production’s cultural tapestry.

The Reverberance team made 12 social media posts to promote the event. The production was also featured multiple times across various media platforms. Notably, vibes by 8world published four online articles, and Xin Min Daily reviewed the production after its conclusion. On social media, posts by the team collectively received over 300 reactions, shares, and comments, and garnered 5,000 views on Instagram.

Building on this success, the team has plans to bring *Legends: Journey to Singapura* to international audiences, with potential stagings in Beijing and Hong Kong. This expansion reflects the production’s strong reception and the team’s ambition to share Singapore’s stories on a global stage.

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

The SCCC venue, located at Tanjong Pagar, was wheelchair accessible. The auditorium had allocated spaces for wheelchair users and seats could be easily removed upon request, accommodating patrons with mobility needs. The location had multiple lifts, effectively linking the auditorium to the other levels in the building.



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CAPACITY BUILDING

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

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THE ARTS

GOING IN-DEPTH

Raffles Singers Presents: Awakening!

INTERVIEW WITH BAN SHENG, RAFFLES SINGERS



IMAGE CREDIT RAFFLES SINGERS

#1:
SUMMARY OF PROGRAMME

Raffles Singers Presents: Awakening! was a choral concert presented on 23 August 2024 at the Victoria Concert Hall, bringing together Raffles Singers, The ROS Singers (Singapore), and the KGBL Chamber Choir (Slovenia). The concert showcased a curated repertoire of Singaporean and Slovenian works, including three world premieres, and highlighted artistic exchange through collaborative performance.

The evening featured individual sets by each ensemble, before culminating in combined performances of newly commissioned works by Tine Bec and Ambrož Čopi. These joint pieces underscored the spirit of cross-cultural dialogue and musical collaboration.

Beyond the main performance, a free public concert and talk was held at the National Library during the Singapore Night Festival, extending access to choral music and offering audiences insights into the creative processes behind the concert. These activities promoted the visibility of contemporary choral works and fostered engagement with diverse choral traditions.

RAFFLES SINGERS
PRESENTS:
AWAKENING!

#2:
KEY CHALLENGES & RESOLUTION

Logistical coordination posed a significant challenge, particularly in synchronising venue availability with the visiting choir’s travel schedule. The complexity was compounded by peak season constraints, which made securing appropriate accommodation difficult due to limited hotel capacity.

These issues strained operational planning and risked compromising the overall experience for the international guests. To address this, the team proactively negotiated with hospitality partners to secure special rates and block bookings in advance. This approach helped mitigate accommodation issues and ensured the choir’s needs were met despite high-demand periods. It also highlighted the importance of contingency planning, including early booking strategies, flexible scheduling, and strong coordination with hospitality partners.

#3:
KEY ACHIEVEMENTS

- 1 Outcome #1: Increased participation and volunteerism for arts programmes
- 2 Outcome #2: Increased shared experiences with people of different backgrounds
- 9 Outcome #9: Increased visibility of arts offerings and experiences locally and internationally

The programme engaged a total of 680 participants across its two main components which were the concert and the workshops.

The programme was intentionally designed to be inclusive, welcoming singers and conductors from a wide range of ages and experience levels. Through open calls and auditions, the team brought together participants from diverse walks of life. This diversity enriched the collaborative environment and fostered meaningful connections through shared artistic experiences.

A total of 83 artists benefited directly from the cross-cultural collaboration, which included the involvement of the internationally-acclaimed Slovenian KGBL Choir. The choir participated in one major performance and two workshops, creating a dynamic exchange between the European ensemble and the Singapore-based Raffles Singers. This showcased Singapore’s growing choral talent to international audiences.

“One of our key goals is to nurture young singers and audiences in appreciating internationally recognised music. We opened the project to public singers — from a 15-year-old to a 70-year-old — to reflect that range. It was a conscious effort to be inclusive and to inspire current and aspiring choral conductors to explore diverse local and international repertoires.”

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

To promote accessibility and audience diversity, Raffles Singers implemented targeted measures addressing both financial and physical barriers. A key initiative was offering student-priced tickets which reflected a long-standing commitment to reducing cost-related obstacles and cultivating youth engagement in choral arts.

Beyond financial accessibility, the team also ensured the concert venue was equipped for guests with mobility needs, reinforcing their commitment to inclusive design. These efforts addressed gaps in equitable access and demonstrated a holistic approach to audience engagement, advancing Raffles Singers’ broader mission to foster a participatory and inclusive arts culture in Singapore.

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ANNEX

TABLE 1: LIST OF ARTS ORGANISATIONS AWARDED UNDER ORGANISATION TRACK

Arts organisations awarded under Organisation Track ¹			
S/N	Arts Organisation ²	Charity/ IPC	Status
1	Resonance of Singapore Ltd*	Charity	Achieved in 2024
2	Symphonic Music Ltd*	Charity	Achieved in 2024
3	RuanAtWorkz Musical Arts*	IPC	In-progress
4	SingPop Music Limited	IPC	In-progress
5	T'ang Quartet Limited*	IPC	In-progress
6	Teater Ekamatra Ltd*	IPC	In-progress
7	The Philharmonic Winds (Singapore) Ltd*	IPC	In-progress
8	Composers Society of Singapore*	Charity	In-progress
9	Decadance Co Limited	Charity	In-progress
10	MusicforGood	Charity	In-progress
11	Musicians' Initiative Ltd*	Charity	In-progress
12	PLAY!*	Charity	In-progress
13	Singapore Indian Orchestra & Choir Ltd*	Charity	In-progress
14	The Stage Club*	Charity	In-progress
15	Vox Camerata	Charity	In-progress



¹ Arts organisations marked with * are included in this report.
² Bahri & Co (formerly known as Bhumi Collective Ltd.) was listed as an Organisation Funding grantee in the 2023 stART Fund Impact Evaluation Report, with its charity application status reported as “In-progress.” In the 2024 to Jul 2025 reporting period, it was no longer an Organisation Funding grantee.

TABLE 1: LIST OF ARTS ORGANISATIONS AWARDED UNDER ORGANISATION TRACK (CONT.)

Arts organisations awarded under Organisation Track			
Arts organisations that were awarded under Organisation Track, and are not included within this report			
S/N	Arts Organisation	IPC/Charity	Status
1	ArtsWok	IPC	Achieved IPC in 2020
2	SAtheCollective Ltd	IPC	Achieved IPC in 2021
3	Art Photography Centre Ltd (DECK)	IPC	Achieved IPC in 2022
4	Paper Monkey Theatre Ltd	IPC	Achieved IPC in 2022
5	Resound Collective Limited	IPC	Achieved IPC in 2022
6	Siong Leng Musical Association	IPC	Achieved IPC in 2022
7	Traditional Arts Centre (Singapore) Ltd	IPC	Achieved IPC in 2022
8	The Chinese Calligraphy Society of Singapore	IPC	Achieved IPC in 2023
9	3Pumpkins Limited	Charity	Achieved charity in 2023
10	Reverberance Ltd	Charity	Achieved charity in 2023



TABLE 2: LIST OF ARTS ORGANISATIONS AWARDED UNDER PROGRAMME TRACK

Arts organisations awarded and completed under Programme Track			
S/N	Arts Organisation	Programme	Status
1	3Pumpkins Limited	Let's Go PLayer OutSide! (LGPO!)	Completed in 2020 and featured in 2020 Report
2	3Pumpkins Limited	Tak Takut (Don't be Afraid of) Kids Club	Completed in 2020 and featured in 2020 Report
3	Apsaras Arts Ltd	Dance India Asia Pacific	Completed in 2020 and featured in 2020 Report
4	Era Dance Theatre Limited	Muara Festival	Completed in 2020 and featured in 2020 Report
5	Maya Dance Theatre Ltd	Diverse Abilities Dance Collective	Completed in 2020 and featured in 2020 Report
6	3Pumpkins Limited	Seeing the Obvious	Completed in 2020 and featured in 2021 Report
7	Art Photography Centre Ltd (DECK)	Undescribed	Completed in 2021 and featured in 2021 Report
8	Teater Ekamatra Ltd	Mat Champion 2.0	Completed in 2021 and featured in 2021 Report
9	The Opera People Ltd	Indomeneo	Completed in 2021 and featured in 2021 Report
10	The Royal Dance Off	TRDOCO ACT 6: 7 Modern Sins	Completed in 2021 and featured in 2022 Report
11	AGAM Ltd/ AGAM Theatre Lab	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 TRACK (CONT.)

Arts organisations awarded and completed under Programme Track			
S/N	Arts Organisation	Programme	Status
19	Shicheng Calligraphy and Seal-Carving Society (Singapore)	Shicheng Calligraphy and 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 TRACK (CONT.)

Arts organisations awarded and completed under Programme Track			
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	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	Era Dance Theatre Limited	Muara Festival 2023	Completed in 2023, not featured in 2023 report
48	Variasi Performing Arts	ArtsALIVE	Completed in 2023, not featured in 2023 report
49	P7:ISMA Ltd	M/MPI: Thon*	Completed in 2023, featured in 2024 - Jul 2025 report
50	Teater Ekamatra Ltd	What Sallamah Didn't Know/ The Ghost with Dirty Feet (A Double Bill)*	Completed in 2023, featured in 2024 - Jul 2025 report
51	AGAM Ltd/ AGAM Theatre Lab	Tharuthalai Thirutham	Completed in 2024, featured in 2024 - Jul 2025 report
52	Anandha Traditional Arts and Music Ltd (ATAM)	Anandha Kondaattam 2024 – Singapore Indian Traditional Folk Arts Festival	Completed in 2024, featured in 2024 - Jul 2025 report
53	Brahmastra	River of Life: An Intercultural Odyssey (as part of the Composers' Series)	Completed in 2024, featured in 2024 - Jul 2025 report
54	Chinese Opera Studio	Teochew Opera Yu Qian	Completed in 2024, featured in 2024 - Jul 2025 report
55	Composers Society of Singapore	Score Follower Video	Completed in 2024, featured in 2024 - Jul 2025 report



*These programmes were completed in 2023, prior to the reporting period, but featured in this report.

TABLE 2: LIST OF ARTS ORGANISATIONS AWARDED UNDER PROGRAMME TRACK (CONT.)

Arts organisations awarded and completed under Programme Track			
S/N	Arts Organisation	Programme	Status
56	Composers Society of Singapore	Festival	Completed in 2024, featured in 2024 - Jul 2025 report
57	Decadance Co Limited	Decasilver Dance Fiesta	Completed in 2024, featured in 2024 - Jul 2025 report
58	Diamonds On the Street LLP	Adapting and Piloting a Diamond on the Street Songwriting Programme for Youths with Special Needs	Completed in 2024, featured in 2024 - Jul 2025 report
59	Drum Prodigy Singapore	Rhythm Nation: A Musical Odyssey	Completed in 2024, featured in 2024 - Jul 2025 report
60	inwardBOUND – Transformation Through Drama	re:ACT Forum Theatre Festival 2023	Completed in 2024, featured in 2024 - Jul 2025 report
61	Nine Years Theatre Ltd	Phinny And Wally	Completed in 2024, featured in 2024 - Jul 2025 report
62	Raffles Singers	Raffles Singers Presents: Awakening!	Completed in 2024, featured in 2024 - Jul 2025 report
63	Red Dot Baroque	A Musical Adventure with Vivaldi's Four Seasons	Completed in 2024, featured in 2024 - Jul 2025 report
64	Scarlet Mela Festival of the Arts	Scarlet Mela Festival of the Arts (Incubation Programme)	Completed in 2024, featured in 2024 - Jul 2025 report
65	Sculpture Society (Singapore)	2024 Sculpture Society (Singapore) Exhibition Made in SG	Completed in 2024, featured in 2024 - Jul 2025 report
66	Sigma Contemporary Dance	Body History	Completed in 2024, featured in 2024 - Jul 2025 report
67	Sigma Contemporary Dance	Remove Before Flight	Completed in 2024, featured in 2024 - Jul 2025 report
68	Singapore Indian Orchestra & Choir Ltd	SIOC Digital Production for Pongal 2024	Completed in 2024, featured in 2024 - Jul 2025 report
69	The Chinese Calligraphy Society Of Singapore	Third National Women's Calligraphy Exhibition	Completed in 2024, featured in 2024 - Jul 2025 report
70	The Opera People Ltd	Young Bards: Beacon	Completed in 2024, featured in 2024 - Jul 2025 report
71	The Philharmonic Winds (Singapore) Ltd	Music from the heARTS	Completed in 2024, featured in 2024 - Jul 2025 report
72	theVoice Productions	Let's Be Friends! With Puppetry	Completed in 2024, featured in 2024 - Jul 2025 report



TABLE 2: LIST OF ARTS ORGANISATIONS AWARDED UNDER PROGRAMME TRACK (CONT.)

Arts organisations awarded and completed under Programme Track			
S/N	Arts Organisation	Programme	Status
73	Wind Bands Association of Singapore	Singapore International Band Festival 2024	Completed in 2024, featured in 2024 - Jul 2025 report
74	Variasi Performing Arts	ArtsALIVE III	Completed in 2024, not featured in 2024 - Jul 2025 report
75	3Pumpkins Limited	Stories When I Sleep	Completed before 31 Jul 2025, featured in 2024 - Jul 2025 report
76	Arts Theatre of Singapore Ltd	The Great Migration	Completed before 31 Jul 2025, featured in 2024 - Jul 2025 report
77	Avventura Pte Ltd	Where The Flowers Bloom	Completed before 31 Jul 2025, featured in 2024 - Jul 2025 report
78	Chamber Music and Arts Singapore	The Glasshouse – Engagement Workshops with Underprivileged Children and Youths	Completed before 31 Jul 2025, featured in 2024 - Jul 2025 report
79	Chinese Opera Society	Tiger Tally	Completed before 31 Jul 2025, featured in 2024 - Jul 2025 report
80	inwardBOUND – Transformation Through Drama	re:ACT Intergenerational Festival 2024	Completed before 31 Jul 2025, featured in 2024 - Jul 2025 report
81	Kalpavriksha Fine Arts Ltd	Yajnaseni – A Dance and Theatre Presentation in Tamil with English Subtitles	Completed before 31 Jul 2025, featured in 2024 - Jul 2025 report
82	Mural Lingo Pte Ltd	Oceana An Immersive Multi-Sensory Oceanic Mural Experience	Completed before 31 Jul 2025, featured in 2024 - Jul 2025 report
83	Polarity Pte Ltd	What’s Your Flavour? 2024	Completed before 31 Jul 2025, featured in 2024 - Jul 2025 report
84	Rainshadow Studios Ltd	Scarce City	Completed before 31 Jul 2025, featured in 2024 - Jul 2025 report
85	Reverberance Ltd	Legends: Journey to Singapura	Completed before 31 Jul 2025, featured in 2024 - Jul 2025 report
86	RuanAtWorkz Musical Arts	Immersive Sound Garden Experience	Completed before 31 Jul 2025, featured in 2024 - Jul 2025 report
87	Co:Creation Workshop	Our Time to Shine: Exploring the Colorful World of Differently-Abled Makers	Completed before 31 Jul 2025, not featured in 2024 - Jul 2025 report
88	Pasat Merdu Limited	New Sights Fellowship Programme 2025	Completed before 31 Jul 2025, not featured in 2024 - Jul 2025 report
89	Serial Communication Private Limited	The Migration: Arts Residency	Completed before 31 Jul 2025, not featured in 2024 - Jul 2025 report
90	SingPop Music Limited	SingPop Music Academy	Completed before 31 Jul 2025, not featured in 2024 - Jul 2025 report



TABLE 2: LIST OF ARTS ORGANISATIONS AWARDED UNDER PROGRAMME TRACK (CONT.)

Arts organisations awarded under Programme Track			
S/N	Arts Organisation	Programme	Status
91	Chinese Opera Studio	Digital Local Teochew Opera Music	In progress
92	Lyfestyle Group Pte Ltd	Green Arena	In progress
93	Maya Dance Theatre Ltd	Happy Feet, Healing Hands!	In progress
94	Orchestra of the Music Makers Ltd	Orchestral Outreach: Connecting Communities with Singaporean Composers	In progress
95	RAW Moves Ltd	Enhanced A Little RAW Programme	In progress
96	The Arts Fission Company Ltd	The Curious Dance Cabinet	In progress
97	theVoice Productions	Monkey See, Monkey Do + A Green Talk cum Gardening	In progress
98	TRDOco (The Royal Dance Off)	Guardians of the Sea	In progress



TABLE 3: OUTCOMES FOR ORGANISATION TRACK

S/N	Outcome	Indicator
1	Increased strategic private and public partnerships/ programmes	• Total number of programmes held in partnership with a public/ private sector patron (both contractual and non-contractual collaborations) in the year • Total number of partnerships/ networking events attended in the year
2	Increased number of new spaces (digital and physical) used for arts programmes	• Total number of physical spaces used for arts programmes in the year • Total number of digital platforms/ spaces used for arts programmes in the year
3	Increased ability to retain existing donors/ attract new ones	• Total number of unique donors in the year • Total number of repeat donors in the year • Total number of new donors in the year • How confident are you at communicating the impact created by your arts group to your donors?
4	Increased number of successful arts sector applications for charity/ IPC	• Total number of applications submitted for charity/ IPC status (including current application, if applicable) in the year • How confident are you to apply for the charity/ IPC status? • Duration of application for the charity/ IPC status per year



TABLE 4: OUTCOMES FOR PROGRAMME TRACK

S/N	Outcome	Indicator
1	Increased participation and volunteerism for arts programmes	• Total number of attendees/ participants to programme • Total capacity of programme • Total number of volunteers • Total number of hours volunteered • [Post-event survey] After attending this programme, I am willing to support local artists, businesses and organisations in the arts and culture industry in Singapore (e.g. donation, purchase artwork, purchase season tickets etc.)
2	Increased shared experiences with people of different backgrounds	• [Post-event survey] This programme gives me a better understanding of people of different backgrounds and cultures. • [Post-event survey] This programme helps draw Singaporeans closer as a community
3	Greater accessibility to arts and cultural offerings	• [Post-event survey] This programme can be easily accessed by everyone regardless of background or social status
4	Greater appreciation for arts and its application	• [Post-event survey] This programme makes me proud of Singapore’s art and culture
5	Improved personal well-being through arts	• [Post-event survey] This programme has improved my quality of life • [Post-event survey] This programme helps to enrich life beyond material well-being (e.g. standard of living) • [Post-event survey] This programme has enhanced my personal growth by inspiring and helping me to be more creative in my studies and/ or work • [Post-event survey] This programme has enhanced my emotional health by enabling me to express my thoughts, and feelings and ideas • [Post-event survey] This programme has enhanced my social well-being through a greater sense of belonging to Singapore
6	Increased use of digital innovation to enhance arts experiences	• Usage of digital channels to distribute programme • Usage of digital technology in creating the content/ programme/ to enhance the experience
7	Greater vibrancy in the arts scene	• [Post-event survey] This programme contributes to the vibrancy of the arts scene in Singapore
8	Increased capacity development of arts practitioners	• Total number of collaborations with international artists or art groups • Total number of local or overseas skills development programmes and residencies attended by artists
9	Increased visibility of arts offerings and experiences locally and internationally	• Total number of posts made by programme organisers on social media, announcements in newsletters etc • Total number of media mentions of the programme by media channels (on social media, television, newspapers, radio etc and including the number of shares of posts made about the programme), locally and internationally



TABLE 5: stART FUND QUESTIONNAIRE ITEMS CORRESPONDING TO NAC POPULATION SURVEY ON THE ARTS

S/N	Question in stART Fund Post Programme Survey	Corresponding Item from the NAC Population Survey	National Benchmark (General Population 2024)
1	This programme gives me a better understanding of people of different backgrounds and cultures.	The arts and culture give us a better understanding of people of different backgrounds and cultures.	83%
2	This programme helps draw Singaporeans closer as a community.	Engagement in arts and culture helps draw Singaporeans closer as a community.	74%
3	This programme can be easily accessed by everyone regardless of background or social status.	The arts and culture in Singapore can be easily accessed by everyone regardless of background or social status.	73%
4	This programme makes me proud of Singapore’s art and culture.	I feel proud of Singapore's arts and culture.	73%
5	This programme contributes to the vibrancy of the arts scene in Singapore.	The arts scene in Singapore has become more vibrant in the past 5 years.	68%
6	This programme has improved my quality of life.	The arts and culture improve the quality of life.	76%
7	This programme helps to enrich life beyond material well-being (e.g. standard of living).	The arts and culture helps to enrich life beyond material well-being (e.g. standard of living).	73%
8	This programme has enhanced my personal growth by inspiring and helping me to be more creative in my studies and/or work.	The arts and culture inspire and help us to be more creative in our studies and/ or work.	73%
9	This programme has enhanced my emotional health by enabling me to express my thoughts, feelings and ideas.	The arts and culture help us to express our thoughts, feelings and ideas.	79%
10	This programme has enhanced my social well-being through a greater sense of belonging to Singapore.	The arts and culture give us a greater sense of belonging to Singapore.	75%
11	After attending this programme, I am willing to support local artists, businesses and organisations in the arts and culture industry in Singapore (e.g. donation, purchase artwork, purchase season tickets etc.).	I am willing to support local artists, businesses and organisations in the arts and culture industry in Singapore.	63%

