



Manohra (Sept 2018), a collaboration with partners from Thailand.
Photo: Bhaskar's Arts Academy

IN A NUTSHELL

Started in 1952, Bhaskar’s Arts Academy (BAA) is one of *the longest standing classical Indian performing arts groups* in Singapore. They produce, present and promote traditional Indian dance, music and theatre performances to domestic and international audiences.

In addition to its performances, the Academy is committed to *nurturing young artistes* in classical Indian arts through its teaching wing, Nrityalaya Aesthetics Society. BAA also reaches out to the wider youth audience through its school programmes.

REGISTRATION STATUS

Bhaskar's Arts Academy is a Company Limited by Guarantee and a registered charity

FINANCIALS

As of 2018, Bhaskar's Arts Academy is a grantee under NAC’s Major Company Scheme.

The total revenue for FY-17 was \$586,654.

FY17 revenue breakdown



ZOOMING IN

Spotlighting classical Indian performing arts and young artistes

Bhaskar’s Arts Academy's primary work centres around *four to five major classical Indian art performances* annually. Some noteworthy *local performances* by the BAA in 2018 include their *premiere of “Singai Sathir” to a full house*, showcasing a Singaporean interpretation of the traditional Bharatanatyam dance repertoire. Completing its *trilogy of ASEAN collaborations*, the Academy presented its third iteration of “Manohra” with independent artistes from Thailand. BAA also organized its annual music & dance festival “Bhaskareeyam” which featured *“sell-out” performances* over four days by independent and BAA’s own artistes.

On the *international stage*, BAA showcased its traditional Indian dances at the 1050th Anniversary of Dai Co Viet State celebrations and ASEAN Festival of Arts in Yogyakarta, Indonesia.

The Academy also aims to *nurture young talent and promote traditional Indian arts in Singapore and abroad*. BAA has expanded in recent times, offering courses in dance, music and theatre. It has also opened branches in the USA and Germany. Nrityalaya Aesthetics Society currently boasts more than *800 students* and has *conducted over 100 dance and music debut performances* over the years.

In schools, the Academy has partnered with the National Arts Council to organise school workshops to expose and groom students in classical Indian performing arts.

Na Mah (2016). Photo: Bhaskar's Arts Academy



Manohra (Sept 2018), a collaboration with partners from Thailand. Photo: Bhaskar's Arts Academy



Brihannala (Nov 2017), a collaboration with a Cambodian partner. Photo: Bhaskar's Arts Academy.

WHAT PEOPLE SAY

“Over the years in Singapore, Santha Bhaskar has become synonymous with *unique choreographies and concepts*. With her commitment to the sophistication of traditional Indian dance and her innovative spirit of cross-cultural explorations, her works speak for themselves and *continuously raise the bar*.”
- Connected to India magazine on the Academy’s dance production “Singai Sathir”

“I feel *extremely privileged* to have been part of this journey through which I was able to not just discover a little more about a *great spiritual soul*, but also a lot more about myself and my own connection with Life.”
- Artist who performed in the Academy’s production “Chakra”

EXAMPLE CHARITY: MULTI-DISCIPLINARY



Last Dance participatory performance at Chong Pang in 2018. Photo: Both Sides, Now.

IN A NUTSHELL

Both Sides, Now (BSN) is an **arts-based community engagement programme** co-presented by Lien Foundation, Ang Chin Moh Foundation, Drama Box and ArtsWok Collaborative about what it means to “live well, and leave well”. It includes a range of activities such as **theatre productions, visual and participatory arts, film and arts-based workshops** – all designed to help people think about and discuss end-of-life matters.

Originally launched in 2013, BSN has evolved through several iterations to become a **multi-layered community development programme** targeting deep and lasting change. In 2017-2019, BSN is bringing its arts workshops, activities and performances to new audiences in two particular communities: Chong Pang and Telok Blangah.

FINANCIALS

As of 2018, both Artswok Collaborative and Drama Box are grantees under NAC’s Major Company Scheme. The BSN programme is funded by Lien Foundation and Ang Chin Moh Foundation, as well as with grants from Tote Board and the Agency for Integrated Care.

The total budget for the current 3-year programme (2017-19) is \$1.8 million

ZOOMING IN

Pioneering arts-based approaches to tackle complex and sensitive topics within communities in Singapore

One of the main aims of BSN is to support individuals and families to make **better informed decisions about end of life planning**. Using an arts-based community engagement approach (as opposed to more traditional awareness raising tactics), the programme is designed to **create safe spaces** for people to explore and learn about this often taboo topic.

Complementing the practical talks and workshops it organizes, BSN creates **thought-provoking**, participatory performances and interactive public art installations to encourage participants to **open up to end-of-life conversations**.

Since its inception in 2013, BSN has **reached over 25,000 members of the public**. The 2017-19 BSN programme in Chong Pang culminated with an **arts engagement festival**. This involved performances, activities, talks and artworks created by artists and local residents who have participated in BSN’s workshops over the course of the programme. BSN wrapped up in Telok Blangah with a similar series of programmes in mid-2019.

Puppetry performance, *The Wind Came Home* at Chong Pang in 2017. Photo: Both Sides, Now.



Forum theatre, *EXIT* at Telok Blangah in 2018. Photo: Both Sides, Now.



Forum theatre, *EXIT* at Chong Pang in 2018. Photo: Both Sides, Now.

Participatory art activity at Telok Blangah in 2017. Photo: Both Sides, Now.



WHAT PEOPLE SAY

“I’m planning a **discussion with my sisters and brothers** to introduce what I learnt from this event and **do planning for my parents**. Have to.”

- Ang Mo Kio resident who participated in BSN in 2014

“It’s **important to be having these conversations** with our family while everyone is still healthy, so that we won’t be caught in the difficult situations as in the play.”

- Resident who participated in BSN in 2018

“Arts provides a **helpful common language** to express people’s views about this taboo topic. It is a **neutral platform** that enables us to consider how people are different. We’ve even **adopted some of BSN’s approaches** into our routine staff training e.g. using talking cards as a conversation starter.”

- Evon Chua, Manager of Population Health & Community Transformation at Yishun Health

EXAMPLE CHARITY:
MUSIC & THEATRE



Of Music Series at Esplanade Recital Studio. Photo: Ding Yi

IN A NUTSHELL

Ding Yi Music Company, established in 2007, is a **Singaporean Chinese chamber music ensemble** that performs a vast repertoire that ranges from traditional Chinese music to contemporary interpretations and cross-genre works locally and internationally.

As a strong advocator for Chinese chamber music, Ding Yi is also committed to bringing their music closer to the heartlands. The ensemble collaborates with various community partners, including National Arts Council and Singapore Press Holdings, to stage outreach performances for the public. Reaching out to youths in particular, Ding Yi arranges Chinese chamber music performances and conducts music workshops for students.

FINANCIALS

As of 2018, Ding Yi Music Company was a grantee under NAC’s Major Company Scheme. The ensemble was also a recipient of the cultural matching fund granted by the Ministry of Cultural, Community and Youth.

The ensemble's total revenue for FY-17 was \$1,045,903.

FY17 revenue breakdown



REGISTRATION STATUS

Ding Yi Music Company Limited is a Company Limited by Guarantee and a registered charity with IPC status

ZOOMING IN

Cultivating appreciation of Singaporean Chinese chamber music locally and internationally

Ding Yi has **pioneered two iconic events** for the Chinese chamber music industry – the Ding Yi Chinese Chamber Music Festival and the Singapore International Composition Competition for Chinese Chamber Music – both aiming to showcase local and international musicians.

The ensemble also hosts **major performances throughout the year.** Recently on the international stage, Ding Yi played in the Canberra International Music Festival 2017 and Hong Kong International Youth Chinese Music Festival 2018. At home, its noteworthy performances in 2018 included the *Time for Opera* and *Sing With Us* concerts.

One of the main goals of Ding Yi is to make **Chinese chamber music accessible to all.** For example in 2018, the ensemble staged outreach performances for the public at Tan Tock Seng Hospital and the Botanic Gardens.

In the same year, Ding Yi specially arranged the musical *Bukit Ho Swee* for students. Ding Yi continues to organise school workshops in collaboration with NAC to expose students to Chinese chamber music.



Esplanade Recital Studio. Photo: Ding Yi.



Outreach performance at Botanic Gardens. Photo: Ding Yi.



Performance at Gardens By the Bay. Photo: Ding Yi.



Recital at Whitley Secondary School. Photo: Ding Yi.

WHAT PEOPLE SAY

“Ding Yi has established themselves firmly with this concert to start off their 2018 season, and showcased a **strong mix of music** that really brought out the **beauty of Chinese Chamber music.**”
- Review by bakchormeeboy.com, a Singapore-based arts website, on Ding Yi’s Chinese New Year concert 2018

“There is one performance that you **MUST bring your kids** to watch and this is Ding Yi Music Company re-enacting the legend of Sisters’ Islands with the music collaboration of Sand Art and Javanese Dance performances! The performance which includes multiple art forms is **suitable for the whole family!** Yes, kids, adults and elders too!”
- Review by kidsrsimple.com, a Singapore-based parenting website, on Ding Yi’s Legend of Sisters’ Islands performance in 2016.



EXAMPLE CHARITY: VISUAL ARTS



www.ntu.ccasingapore.org

Courtesy NTU CCA Singapore.

IN A NUTSHELL

Located within Gillman Barracks, the NTU Centre for Contemporary Art Singapore (NTU CCA Singapore) is *the only public institution* within this arts precinct.

NTU CCA Singapore is a national research centre and part of the Nanyang Technological University. It has a focus in *developing capability and expertise in the arts*, as well as *knowledge production* through research, exhibitions, public programs and its artists in residency program.

Through its programming activities and public resources, NTU CCA aspires to provide researchers, curators and artists alike with comprehensive study of *contemporary art in Singapore, South East Asia region and beyond*, as well as a critical platform for reflection and discussion. The Centre engages with both Singaporean and international artists, curators, academics and thinkers that are at the forefront in their practice, to create a fertile space for ideas, critical thinking and innovation.

FINANCIALS

NTU CCA is supported by Nanyang Technological University, Economic Development Board, Singapore, National Arts Council and private donations.

REGISTRATION STATUS

Nanyang Technological University is a Company Limited by Guarantee and a registered charity with IPC status.

FY17 revenue breakdown



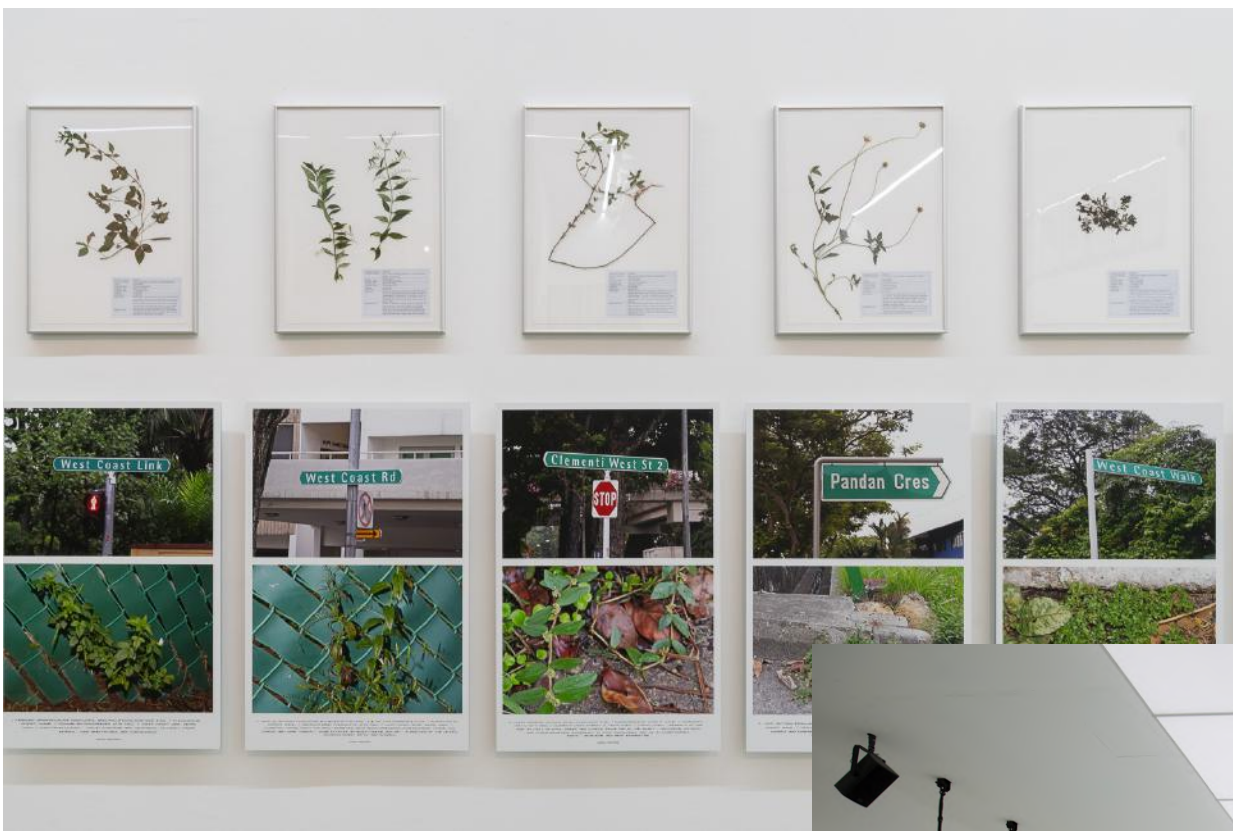
ZOOMING IN

Creating a collaborative space for contemporary arts in Southeast Asia

NTU CCA Singapore positions itself as *a regional centre for contemporary arts*. It stages up to *four major exhibitions a year* across various disciplines, plus other presentations of research and works by artists in residence. The major exhibitions form the centre piece of focus by which the programs and events may revolve.

NTU CCA Singapore holds around *120 events a year*, ranging from tours, talks, lectures, seminars, screenings and performances, attended by approximately 9000 people in 2018. The Centre continues to engage its audience and the broader community through education and outreach programs, such as the art trail of public art within the Mapletree Business City II as part of NTU CCA Singapore’s partnership with Mapletree.

Alongside the exhibition program, the Centre will have, by the end of 2019 hosted over *170 emerging and established artists, curators and researchers* through the Residencies program. Now in its 6th year, the program is “well regarded internationally as being one of the best in the world”. The program’s application is by nominations only, which is then selected by a panel of arts professionals, curators and academics.



Jef Geys, *Quadra Meicinale Singapore*, Singapore chapter installaiton view. Courtesy NTU CCA Singapore.



Charles Lim Yi-Yong, *Sea State*, 2016, installation view. Courtesy NTU CCA Singapore.



Studio of Michael Lee, 2018, Residencies OPEN installation view. Courtesy NTU CCA Singapore.

WHAT PEOPLE SAY

“NTU CCA is barely three years old but has *made tremendous strides* as a centre for exhibitions, residencies, research and academic education.”
- *Business Times Singapore*, 2016

“Artists enter a *time zone* in which they can *focus exclusively on research and [experimentation]*, the obligation to constantly produce new works that has percolated deep into the contemporary art world is deliberately suspended.”
- Anna Lovecchio, *Curator, Residencies programme*, 2017



EXAMPLE CHARITY: MUSIC

www.orchestra.sg

Taipei International Choral Festival 2017. Photo: OMM.

IN A NUTSHELL

The Orchestra of the Music Makers (OMM) is a Singapore-based symphony orchestra that was established in 2008. The orchestra comprises over 140 volunteer musicians “dedicated to music-making and community work”.

According to OMM, their “ingenuity lies in their versatility”. The orchestra performs music from a **wide range of styles**, including classical works to film music, operas, and beyond. Their volunteer musicians are **committed to high standards of music-making**, and they perform on both **local and international stages**.

OMM also **consistently structures their musical activities to incorporate community engagement and giving back to the public**. Outreach activities are integral to how the orchestra’s concerts are organised, and include open rehearsals as well as collaborations with local schools and the Ministry of Education Language Centre.

FINANCIALS

OMM is a recipient of NAC's Major Company Scheme, Tote Board Arts Fund, and the Cultural Matching Fund. Alongside government grants, donations make up a significant portion of OMM's revenue.

REGISTRATION STATUS

OMM is a Company Limited by Guarantee and a registered charity

FY-17 revenue breakdown

53%	31%	15%	1%
Government grants	Donations	Tickets/CD/ Music Sales	Others

ZOOMING IN

From the heartlands to the world stage: sharing joy through music

OMM’s core work revolves around **four major performances each year** at either local or international venues. Highlights over the years include OMM’s well-received performance of Mahler’s 2nd Symphony in 2010, their celebration of SG50 with Mahler’s 8th Symphony in 2015, and their opening of the Taipei International Choral Festival with a premiere of Elgar’s *The Music Makers* in 2017. OMM also provides a platform for the showcase of compositions by local composers, with a reach of over **4000 audience members every year**.

OMM also places significant emphasis on engaging the community, in particular nurturing budding musicians. Beyond its regular concert season, OMM has been organising the OMM-SOTA Orchestra Camp annually since 2011 and has provided over **310 young musicians from 41 schools and institutions** a chance to rehearse and perform in a symphony orchestra, while also developing organisational skills in youths by giving them a chance to lead the camp. The orchestra’s *playwithOMM* programmes have **welcomed over 250 musicians** from the age of 13 to over 50 to experience playing in a symphony alongside OMM musicians.

OMM has also **raised substantial amounts for charity** over the years, raising over S\$7,000,000 for causes such as the President’s Challenge, Straits Times School Pocket Money Fund, and the Children’s Cancer Foundation through concerts such as ChildAid and the HSBC Youth Excellence Initiative.



Mahler 2 2018. Photo: OMM.



Hansel & Gretel 2017. Photo: OMM.



playwithOMM 2018. Photo: OMM

WHAT PEOPLE SAY

“These musicians’ **deep love of music, dedication to their cause**, and amazingly high level of **professionalism** all shone through brilliantly in their presentation of Mahler’s mighty “Symphony of a Thousand.” These were performances **made in heaven**.”
- Robert Markow, *Bachtrack* (classical music website)

“Orchestra Camp had been the **most exciting** event I've ever participated, and it **challenged myself** to marvelous works written by Beethoven, John Williams and many more. As a 16-year-old teenager, without Orchestra Camp 2016, I might not have the **chance to play such amazing works** at such a young age.”
- Anonymous, 2016 OMM-SOTA Camp Participant

2019 singapore international festival of arts

16th May to 2nd June

www.sifa.sg

Photo: Arts House Limited.

IN A NUTSHELL

Singapore International Festival of the Arts (SIFA) is the *"annual pinnacle arts festival"* in the Singapore calendar. It is run by Arts House Limited, which also operates several major arts venues around Singapore, such as the The Arts House, Victoria Theatre & Victoria Concert Hall, Goodman Arts Centre and Aliwal Arts Centre.

According to Arts House Limited, SIFA presents *"captivating and diverse works across theatre, music, dance, multi-disciplinary and film"*. First launched as the Singapore Festival of Arts in 1977, the festival has gone through several evolutions and has inspired generations of arts lovers and practitioners."

Under the helm of Festival Director Gaurav Kripalani from 2018–2020, SIFA continues its festival mission to champion the *creation and presentation of Singaporean and international works*.

The festival ran for "three *exhilarating* weeks across ten venues island wide" from 16th May to 2nd June in 2019.

ZOOMING IN

Nurturing a more diverse and vibrant arts sector in Singapore and beyond

SIFA 2018 encompassed **59 unique programmes**, spanning **150 activities across 17 days**. Final audience numbers for both the public and ticketed performances at SIFA 2018 came to over **55,000**. Besides performances, SIFA's Festival House was also home to many workshops, talks, lectures, and multimedia presentations. Sign-up rates for free programmes hit an average of an encouraging 95%.

Feedback from participants and visitors points to a wide range of ways in which the festival creates impact and adds value. For example:

- **Fostering deeper engagement** between audiences, artists, art critics, theatre practitioners and academics on issues, perspectives and artistry arising from the festival productions.
- **Helping local artists to share their artistry through new avenues and to different communities**. For example, Singapore multidisciplinary artist Ferry (Jean Low), invited members of "Friends of ASD Families", a group advocating inclusive opportunities for families with autism, to experience her work *Sky Kave* in a special relaxed session.
- **Attracting foreign visitors and boosting Singapore's international profile**. According to a survey by Spire Research & Consulting, **a third of foreign visitors** indicated that they specially visited or extended their stay in Singapore because of SIFA 2018.



1984 by George Orwell is a collaboration between arts companies from US and Australia.
Photo: SIFA.



In Conversation with actor, playwright & director Amer Hlehel (Palestine). Photo: Arts House Limited.

REGISTRATION STATUS

Arts House Limited is a Company Limited by Guarantee and a registered charity with IPC status

The Hidden by Kamini Ramachandran (Singapore).
Photo: Arts House Limited.



Contemporary dance masterclass by L-E-V Dance Company (Israel).
Photo: Arts House Limited.

WHAT THE AUDIENCE SAYS

"Perhaps the biggest aim of SIFA was to become **more inclusive** than ever. But this would not be done through a means of pandering to the majority, rather, offering a **diverse selection of programmes** that would **welcome anyone from curious onlooker to veteran arts patrons**."

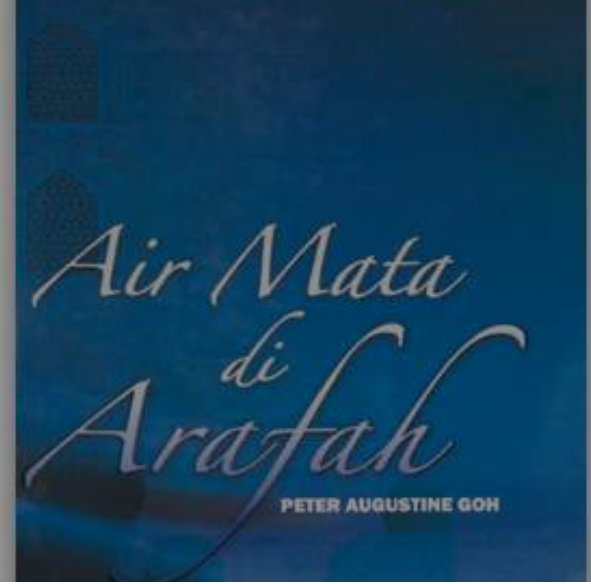
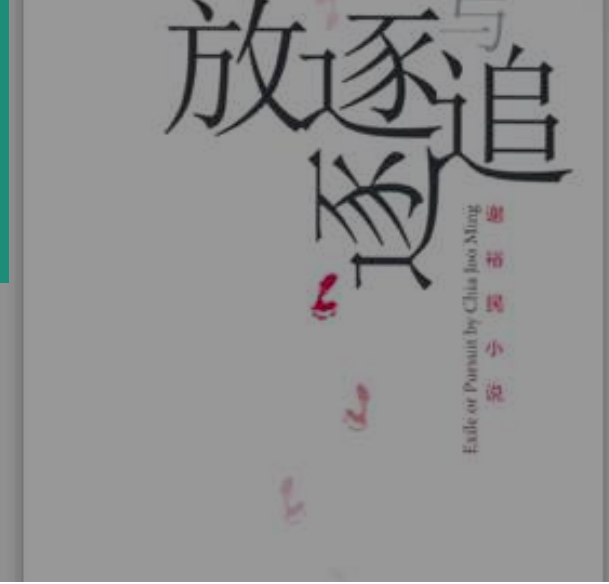
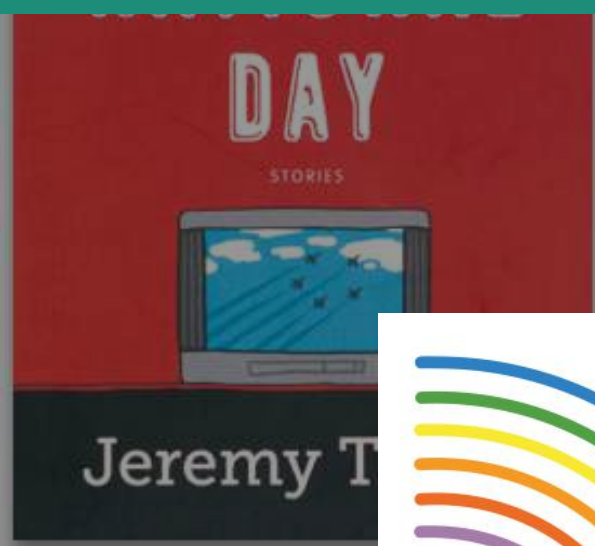
- Bakchormeeboy, an arts website in Singapore, on SIFA 2018

"I like that SIFA has a **variety** of genres and reaches out to **different audiences**."

- Local participant on SIFA 2018

94% of Singaporean visitors to SIFA 2018 said they were keen to come back to SIFA again next year according to a survey by Spire Research & Consulting.

EXAMPLE CHARITY: LITERARY ARTS



Singapore Book Council

Building Our Imagine-nation

www.bookcouncil.sg

IN A NUTSHELL

Established in 1968, the Book Council aims to develop, support and advocate for a multicultural literary arts sector in Singapore across the fields of writing, translation, illustration and storytelling.

Towards its goal, the Singapore Book Council conducts **year-round programmes, literary exchanges and professional training** for writers and other professionals in the literary arts sector to equip them with the skills to better succeed. It has hosted thousands of workshops and talks that have reached over 10,000 participants since its founding.

The Council also organises **key awards and festivals** on the literary arts calendar - like the Singapore Literature Prize and Asian Festival of Children's Content (AFCC) - to cultivate a greater appreciation for literary art among the public, as well as to recognise and encourage excellence among Singapore writers.

FINANCIALS

The Book Council is a grantee under NAC's Major Company Scheme for the period from 1 April 2019 to 31 March 2022. Singapore Book Council's total revenue for FY-17 was \$1,992,806.

FY17 revenue breakdown



ZOOMING IN

The Book Council champions Singapore literature through its following four strategic thrusts:

1. Developing Literary Arts. The yearly **Asian Festival of Children's Content** supports the creation and professional development of children and young adult literature participants. Its three-day Asian Festival for Children's Content in 2018 hosted more than **350 delegates** from Singapore and around the world and welcomed close to **5,000 members of the public**.

2. Championing A Diverse, Multilingual Singapore Literature. The Book Council has bestowed recognition to an illustrious number of writers through **more than 180 awards**. Recipients of awards conferred by the Singapore Book Council include Suchen Christine Lim, Mohamed Latiff Mohamed, Yeng Pway Ngon and K.T.M. Iqbal. In the spotlight is the **Singapore Literature Prize** - the nation's highest honour in literature with more than 25 years of prestige. It carries the rare distinction of recognising excellence in three genres—Poetry, Creative Non-fiction and Fiction—across Singapore's official languages.

3. Enabling Literary Exchanges. Launched in April 2019, **Bridging Borders: The SEA Lit Project** is an initiative to develop cross-cultural appreciation across literary communities in Southeast Asia. A Singapore delegation to Myanmar participated in a range of programmes and worked on a creative project with their counterparts.

4. Enhancing Community Engagement. The Book Council's venue and facilities include the **Writers Lounge** and **Training Room** that are used by the literary community to organise activities with the public to nurture their love for literature.



Nek Selampit's junior storytelling workshop at #BuySingLit 2017. Photo: Singapore Book Council.



Recipients of the Singapore Literature Prize 2018 are recognised for their work in English, Chinese, Malay and Tamil. Photo: Singapore Book Council.



Public Programmes at the Asian Festival of Children's Content. Photo: Singapore Book Council.

WHAT PEOPLE SAY

"Singapore literature is important to Singapore. If we do not write about ourselves, who will write about us?"

- Suchen Christine Lim, winner of the inaugural Singapore Literature Prize in Fiction

"The [Singapore] Book Council has played an important part in the Singapore literature scene. Taken as a whole, I think it (SBC) can be a one-stop hub for people to go to, in order to find out more about the publishing scene and the literary scene."

- Yong Shu Hoong, award-winning poet and literary advocate

EXAMPLE NPO: MULTI-DISCIPLINARY



Photo: Superhero Me

IN A NUTSHELL

Superhero Me is a **“ground-up inclusive arts movement”** that aims to empower children from **less privileged backgrounds and special needs communities** and strengthen appreciation for diversity in Singapore by making the arts accessible for all children. It is a non-profit arts organisation that developed from an early childhood programme by Lien Foundation and the Seed Institute in 2014.

Superhero Me offers a **variety of arts-based programmes designed to promote accessibility and inclusion**. Its main areas of focus are: inclusive arts programming for children of all abilities to socialise, training programmes to build organisational capabilities to include families of children with special needs and producing advocacy content.

FINANCIALS

Superhero Me is a recipient of NAC's Seed Grant from 2017 – 2020 and is supported by Lien Foundation. Superhero Me also supplements itself with income earned from conducting workshops.

ZOOMING IN

The arts as a means of breaking down barriers and bringing children together

Superhero Me is currently the only arts organisation in Singapore to regularly conduct art programmes that **encourage social mixing** of children with special needs and typically developing children. They have reached out to more than **18,000 people**, and **over 1,300 children** have participated in their inclusive workshops.

One of its recent programmes in 2019 was PEEKABOO! a five-month arts residency programme held in partnership with Rainbow Centre. This involved six artists and 20 arts facilitators working with **more than 300 Rainbow Centre children and staff** across three campuses. The residency will culminate in a month-long inclusive arts festival that is expected to reach **2,000 people**.



Superhero Me x Pathlight School 2018. Photo: Superhero Me.



Children Season 2018. Photo: Superhero Me.

Superhero Me x Cerebral Palsy Alliance 2018. Photo: Superhero Me.



Superhero Me x Woods in the Books 2018. Photo: Superhero Me.

WHAT PEOPLE SAY

“It’s so fun to draw and make my costume. This is my first time I’m making a costume. It is very pretty, and I love it. From this class, I learnt that **I must help people and be helpful** because superheroes are good people. She helps everyone.”

- Crystal Ng, six, participant of Superhero Me costume workshop

“Before this, I wouldn’t have known how to respond to someone with special needs, but the children taught me how to **express love and care for one another** in forms other than verbally. It got me thinking how much of a different person I might have become if I were to have interacted with all kinds of people from a young age, regardless of background and ability.”

- Natalie Koh, 20, a facilitator involved in “Chef’s Table”

EKAMATRA

www.ekamatra.org.sg

Potong 2018. Photo: Monospectrum Photography.

IN A NUTSHELL

Teater Ekamatra is an established Singapore arts company that “**spotlights contemporary and experimental theatre with strong socio-political themes**”. Helmed by award-winning director and performer Mohd Fared Jainal, its **multilingual** works aim to fuse traditional Southeast Asian theatre styles with contemporary techniques, addressing social issues such as encounters across race and religion.

Teater Ekamatra is also committed to **incubating emerging talents and expanding diversity within the industry** through its education and outreach efforts. Since 2011, the group has been training young artists under the Playwright Mentorship Programme and Artist Residency Programme and has also provided a space for emerging artists under the experimental platform Eklectic Series.

REGISTRATION STATUS

Teater Ekamatra is a Company Limited by Guarantee and a registered charity

FINANCIALS

Teater Ekamatra mainly earns its income through box office sales, performance fees and commissioned works. The group is also a grantee under NAC’s Major Company Scheme until 2022.

FY17 revenue breakdown

51.5%	45%	3.5%
NAC Grants	Programme Fees	Donations

ZOOMING IN

Taking contemporary Malay theatre & budding local artists to the centre stage

Teater Ekamatra's main work revolves around **three major productions each year** - spotlighting, in particular, the **Malay community of Singapore**. In 2018, the group staged three critically acclaimed performances – Tiger of Malaya, Bulan Madu and Potong.

Teater Ekamatra has been **commissioned by international arts festivals** such as the M1 Singapore Fringe Festival, Man Singapore Theatre Festival and KakiSeni Festival. Over the years, their productions have also **won awards** at the Straits Times Life! Theatre Awards, for Best Original Script (*Kakak Kau Punya Laki, Charged, Nadirah*) and Best Supporting Actress (*Nadirah*).

On top of their theatre performances, Teater Ekamatra places a strong emphasis on **nurturing budding home-grown artists**. Participants of their merEKA programme have gone on to perform in professional productions and pursued degrees at the Central School of Speech & Drama, University of London.



Potong 2018. Photo: Monospectrum Photography.



Tiger of Malaya 2018. Photo: Monospectrum Photography.

A Playwright Mentorship Programme class. Photo: Teater Ekamatra.



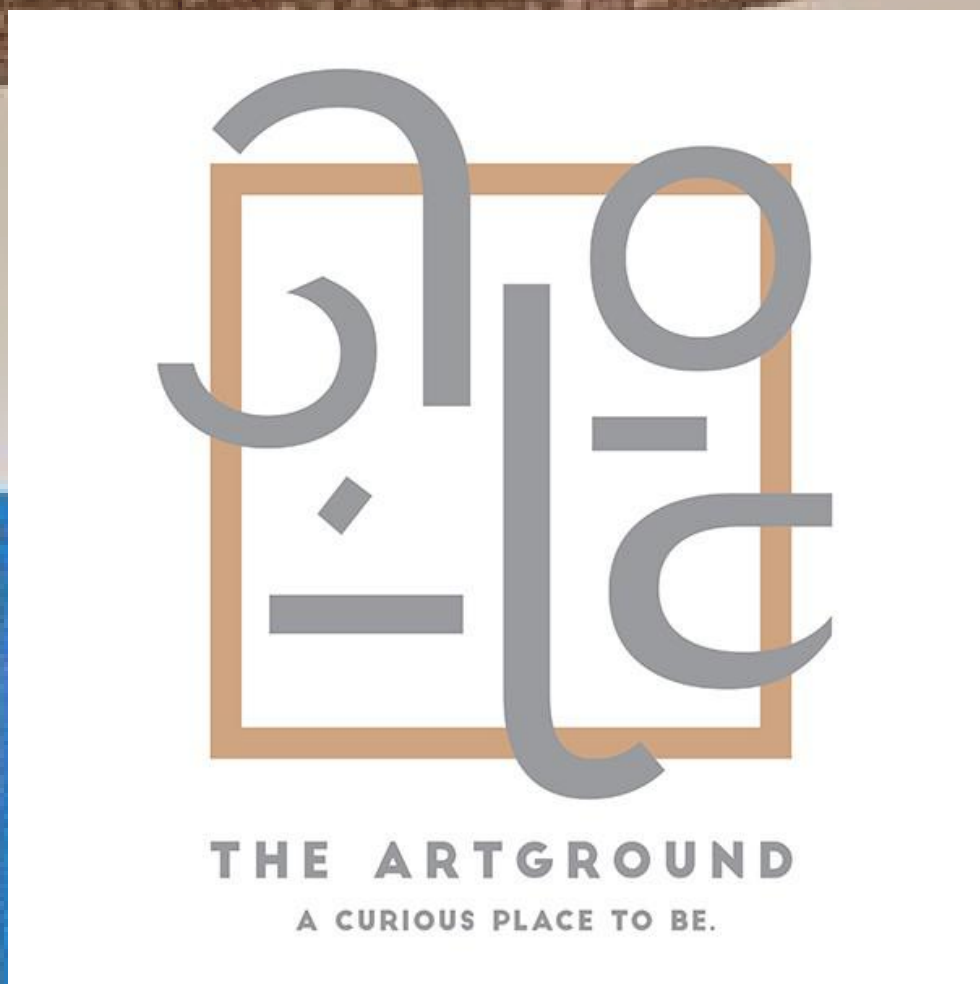
Hope 2017. Photo: Esplanade & Tuckys Photography.

WHAT PEOPLE SAY

“Tiger of Malaya is a very **strong, funny, and powerful** piece. It looks into one’s history and reinterprets it through the eyes of a **new generation of artists** who are mindful not too stray too far away from the original intentions of the material – in this case, a 1943 Japanese propaganda film.”
- *Christian W. Huber, reviewer at centre42, an art center in Singapore*

"Potong is a mature, confident piece by a **talented playwright** who has a real knack for writing for the stage and **uncovering smaller stories** that exist at the fringes of society."
- *Naeem Kapadia, author at Arts Equator, an arts media company*

EXAMPLE CHARITY:
MULTI-DISCIPLINARY



www.theartground.sg



Hullabaloo interactive exhibition (Aug'18 to Jan'19). Photo: The Artground.

IN A NUTSHELL

The Artground is a **free-access arts space** with multi-disciplinary programming that focuses on the performing arts **for families with children** aged zero to 12. It also serves as an **incubation space** for artists to create new works, and develop their capabilities in providing high-quality experiences for young audiences.

Throughout the year, the Artground presents “**interactive art installations** that children can climb through, over and under”. It also offers gardening, performing arts (music, dance/movement and drama) as well as art & craft activities.

The Artground is developed in **collaboration with NAC**. It was launched in mid-2017 initially for a **three year pilot phase**.

FINANCIALS

The Ground Co Limited is mainly funded by grants from NAC for its current pilot, subjected to annual decrement. It is also supported by contributions from individuals through cash donations and corporate entities, employment and wage credit grants. Its total revenue in FY2017 was \$1,047,252.

FY17 revenue breakdown



REGISTRATION STATUS

The Artground is operated by The Ground Co Limited, which is a Company Limited by Guarantee and a registered charity

ZOOMING IN

Offering creative art experiences to all families with children

The Artground is one of a small number of exciting new organisations aiming to offer a creative and inspiring play space for families with children.* It places a particular emphasis on **inclusivity**, welcoming the public as well as **special needs and underserved communities**. It selects and presents productions that cater to children of all abilities. The Artground reached about **1,800 students** through their learning journey programmes within the first half of their FY2018.

The space also hosts the Groundbreakers Programme, which incubated **three home-grown art collectives in 2018** – The Kueh Tutus, MySuperFuture and the Rolypoly kids – each creating new and innovative experiences for their young audiences.

As a pilot programme launched in collaboration with NAC, another important aim of the Artground is to **create new links between Singapore and similar initiatives overseas**.

- Its **100 and 100 More Festival for Young Audiences** in 2018 involved nearly **70 programmes**, with works from Australia, Denmark, Scotland, Indonesia and Japan being presented for the first time in Singapore.
- Under its international capability development programme **Exposure, Participate, Innovate & Create (E.P.I.C)**, **15 local artists** participated in a 10-day masterclass programme as part of Melbourne Fringe in 2018.



Baby Space by Dalija Acin Thelander. Photo: The Artground



Groundbreakers - Invincible by My SuperFuture. Photo: The Artground



Odyssey by Sensorium Theatre. Photo: The Artground.

WHAT PEOPLE SAY

“The Artground is perhaps one of the **most interesting spaces for young ones** in Singapore. Melding art into a playground, the space encourages children to come explore the environment laid out for them and **learn through play**.”
- Bakchormeeboy, a local website covering arts news, on the 100 and 100 More Festival at The Artground

“It’s a **really good programme for babies** because we don’t have enough of such activities in Singapore for babies. This type of stimulation is important before the babies start attending school.”
- Trina Fang, parent of a seven-month old child, who visited the “Baby Space” of The Artground

* See also www.playeum.com for another innovative non-profit offering creative play opportunities