

**Community Cultural Development (Singapore)
Annual Report for Year Ended 31 December 2016**

The Charity was set up on 05.11.2012 as a company limited by guarantee. It was registered under the Charities Act on 06.09.2013.

Unique Entity Number (UEN) : 201227165G

Registered Address : 90 Goodman Road, Goodman Arts Centre,
Blk B, #05-02 S439053

Governing Board Members/Management Committee :

Name	Designation	Date of Appointment
Wong Yock Leng	Director	30/07/2015
Lee Wee Yan	Director	07/11/2014
Felicia Low Ee Ping	Director	05/11/2012

Secretary General : Samuel Seow Theng Beng

Accountant : Sashi Kala Devi

Banker : OCBC Bank

Independent Auditor : Sashi Kala Devi and Associates

OBJECTIVE

CCD (Singapore) aims to further critical discourse and quality arts practices with communities in Singapore and the region. Founded in 2010 by Felicia Low, artist & NUS doctoral scholar researching *The Politics of Visual Art Practices with Subaltern Communities in Singapore*, it is now a registered charity.

- Practical, aesthetic and ethical issues are articulated and addressed through a discursive platform.
- Quality arts programmes for specific community needs are developed through

long-term partnerships with community organizations.

- Research documentation, evaluation and writing for specific arts programmes or projects are conducted by CCD (Singapore) together with other organizations.

CCD (Singapore) has collaborated with the following organizations since 2012/13: UNESCO-NIE CARE, the Singapore General Hospital, Arts Fission, Universo Asia, Singapore Polytechnic, the Y-Stars and the Chen Su Lan Methodist Children's Home, to develop research, discourse and programmes to enhance arts practices with communities.

REVIEW OF YEAR 2016

1) Activities

a) Artist-In-Us 2016

Art @ the Chen Su Lan Methodist Children's Home

A total of 20 art sessions was conducted with 12 mixed ability children aged 10 and above between July-Dec 2016 at CSLMCH by Felicia Low. Over 20 weeks, the children experimented with painting, drawing and design. The programme aimed to enhance confidence in art-making, decision-making and in expressing their own ideas regardless of the artistic outcome. Finished products include a pair of self-painted canvas shoes, a personal poster made up of painting, design and collage work and a self-designed cardboard box.

b) Interior Design of MSF Home with School of the Arts and St Andrew's Autism Centre

Community Interior Design Project

In September 2015, an architect from Surbana Jurong approached the CCD to discuss ideas on how to involve the community in the design for a Home to be set up for Autistic adults, by the Ministry of Social and Family Development. CCD Singapore then opened an invite to the visual art department of the School of the Arts and took on 6 students to guide them through an interior design module that will propose ideas for the design of this home.

On the 2nd & 3rd November 2015, Sota students Diyana Aqilah Salam, Beverly Chew, Gillian Chen, Thaddeus Zan, Fikri Hauzan and Jacob Meyers spent 2 days at St. Andrew's Autism Centre to understand the needs of adults with Autism

better. From the 2 day visit, the students created theme boards made up of various images. These boards were shown to the clients of SAAC's Day Activity Centre and staff of the DAC helped to collect responses to the theme boards from their clients. The 8 themes were presented to the clients were: Transport, City, Sky, Sea, Mountains, Forest, Space and Gardens. The clients of SAAC DAC were also given a series of colour charts to select their favourite colours from.

The following themes were selected for specific rooms after consultation with Surbana Jurong and the SAAC

Activity Room: City & Transport

Living and Dining: Sea, Sky, Mountains, Forest (One theme each for each cluster of 4 clients to create a sense of identity and belonging)

Based on client opinion, the following colours were selected for the set of 4 bedrooms per cluster: **Yellow, Pink, Green & Orange**

The students and Dr Felicia Low spent the next 9 months drafting out furniture and room designs which were presented to Surbana Jurong and St Andrew's Autism Centre. Final presentations were made in March 2016, while interior design models were completed in October 2016. The project was mentioned in the A-List in October, as part of a feature on the School of the Arts:
<http://a-list.sg/class-of-their-own/>

c) CCD Symposium 2016

The Art Of Anti-Exclusion

The Art Of Anti-Exclusion

Date: 5 & 6 September 2016 (Monday and Tuesday), 9am -6pm

Venue: Goodman Arts Centre

Symposium synopsis:

We live in the times of 'Liquid Modernity' (Bauman 2000). The preservation of privacy is a hallmark of such times, to protect individuals and elite communities against the risk of unpredictability and calamity. Exclusion ensues as gated communities, from the secure position of distant critic, disengage with others not like them and engage in the safety of liquid global connections instead.

The *Art of Anti-exclusion* seeks to preserve a connection between the excluded and the gated, between the spaces of no-man's land and spaces of high value. It seeks to establish communication across spheres that otherwise never collide and as a

result, miscommunicate towards further segregation, separation and conflict. *It is essential that platforms of communication and engagement be envisioned and enacted to create a space where differences can stand tall and proud yet work together for the proliferation of positive development within a pluralistic space.*

Across the world, artists have sought to do this, in varying capacities, with limited resources. *The Art of Anti-exclusion* aims to address the issue of exclusion by presenting the following areas based on the particularistic social contexts that each artist and community comes from

- Description of the community/communities that each artist has worked with and how they have been excluded in the context of each country that the artist comes from.
- The form of arts applied to the community's situation and how this addresses their excluded situation.
- The roles that the community plays in the areas of project conceptualization, co-creation and presentation.
- The response of the community to the arts and how the work has impacted the larger social context to address situations of exclusion.

The symposium also aimed to discuss issues of access and aesthetics in working with communities through the presentation of the process of creating the artwork.

Featured Artists:

1	June Goh (Singapore)	Elderly Issues by the elderly	Theatre
2	Syahirah A. Karim (Singapore)	Mental health issues	Photography
3	Ming Poon (Singapore/Netherlands)	Persons with HIV in SG	Dance
4	Alecia Neo (Singapore)	Visually Impaired communities Asia	Photography/Art
5	Syed Ibrahim (One Heartbeat, Singapore)	Elders, SN, Youth at-risk	Music
6	Nadia Arouri (Palestine / Vienna)	Various communities	Dance
7	Vincent Rumahlonie (Indonesia)	Squatter community in Indonesia	Art
8	Fagarazzi Zuffellato (Italy)	Refugees, Rehabilitation centre residents	Multi-disciplinary
9	Bellini Yu, Sophia Law (Hong Kong)	Disability groups	Art/ Art Education
10	James Brennan (Australia)	Ex-offenders	Theatre
11	Ashwini Raghupathy	Transgender community	Dance

	(India)		
12	Makoto Nomura (Japan)	Rural community, various communities	Music

Workshop Synopsis:

These workshops will be led by the artists: Each artist will spend 10 mins presenting their point of view about the issues discussed through their work experience. They then facilitate a discussion with the participants and locate pertinent issues, which will be presented by each artist group in the concluding whole group discussion: Pertinent Issues for Future Practice.

Each workshop will run a total of 5 sessions for the day. The main purpose is to facilitate audience interaction and contribution to discuss the various themes which focus on how artists have approached the work.

1) ‘Faceless’ and transient communities: Ming Poon, Ashwini Raghupathy, Syahirah Karim

The means of representation for communities who do not wish to be identified is a challenge for the artist to work with. Faced with real social stigma, for being HIV positive, for being mentally ill or as a transgendered person, members of these communities risk being recognized and discriminated against by taking part in art projects which publically represent their concerns and community. This workshop will discuss possible strategies and ethical challenges in working with these communities to make their presence seen and heard.

2) Pedagogical approaches through art: Alecia Neo, Sophia Law & Bellini Yu

This workshop focuses on the bridging visual art processes and practices with communities such as the disabled and visually impaired. The word ‘pedagogy’ is defined as a method of teaching. In this instance, the pedagogy discussed stems from an artistic approach, which aims to enable specific communities to explore and express aspects of their lives through visual art. This workshop discusses ways in which a visual artist can design and develop his/her workshops in response to these communities, along with the challenges involved.

3) Doin’ It for Themselves: June Goh, James Brennan, Nadia Arouri

Community-led arts groups and art productions attest to the democratization of creativity beyond elitist constructs. This workshop discusses how, through the set up of a collaborative environment, artists work with community members to co-create performances through the sharing of creative, performative and production roles. Presenters will discuss how a group of seniors in Singapore, ex-offenders in Australia and various disadvantaged communities in Palestine have created their own work to talk about the issues that they face through the theatre and dance, alongside the challenges of sustaining these groups.

4) Flexible practice, challenging contexts: Makoto Nomura, Syed Ibrahim

Rejuvenating rural and ageing communities in Japan through music and making music make sense to youth, those with special needs and the elderly in Singapore. As artists who work across communities, it is essential that one's practice remains flexible and responsive to the needs of each community. This workshop discusses strategies of flexible practice alongside the successes and challenges of such an approach.

5) Working in-situ: Art in odd places: Vincent Rumahlonie & Fagarazzi Zuffellato

What happens when the artists bring in the arts to spaces unassociated with such practices? How does one enter such spaces? How does one live in such spaces? How does the art become part of the lives of the people who live in these spaces? This workshop discusses issues of access and how the presence of an artist can impact both positively or negatively upon the community in-situ.

2) Research work

a) Research on Creative Dance with Persons with Dementia Living in the Community

The CCD embarked on a 8 week research with dance movement therapist, Elizabeth Rutten-Ng, and the Community Psychogeriatric Programme team (Changi General Hospital) at three Alzheimer's Disease Association (ADA) Centres over Sept to Nov 2016. A total of 30 participants took part in this research effort which aimed to locate the impact of person-centred creative dance on persons with mild to moderate dementia.

(a) The finalised report will be published in April 2017.

The CCD will also coordinate training sessions on person-centred creative dance with the staff of three ADA centres in 2017.

b) Development of pedagogical framework and sample curricula for arts practices with communities in Singapore by Felicia Low and Elizabeth Rutten-Ng

Since 2012, various social and governmental organizations have welcomed the arts as a means of engagement with their various clients across different community sectors. These sectors include children, youth, working adults, minority groups, those with special needs and the elderly. Artists who work with these sectors come from a variety of backgrounds and have different experiences in working with groups.

For the community arts sector to move into a deeper stage of professionalism, it is necessary for artists, funders and organizations to articulate and evaluate the objectives and outcomes of the arts programme or project which are of benefit to the participants of the programme. A frame work, that is not arbitrary nor prescriptive, is needed to provide all parties involved with a guideline for what they hope to achieve. This proposal seeks to develop a pedagogical framework to articulate, analyse and evaluate arts programme with communities using a combination of psychological, social, educational and aesthetic approaches relevant to the particularistic forms of community in Singapore. The aim of this endeavor is:

- To develop a conceptual framework which provides details into the personal, social, cognitive and cultural domains that arts practices with communities have the potential to impact upon.
- To develop an art and dance curricula which is based on this conceptual framework.
- To pilot the written curricula with 2 communities 2 times weekly over a period of 3 months.
- To evaluate the pilot programmes and to refine the conceptual framework where necessary.
- To develop evaluation tools based on the conceptual framework in order to improve on the quality of content and delivery.

The writing of evaluative domains for this framework was complete by the end of 2016. Fieldwork at the Ng Teng Fong Hospital and the Chen Su Lan Children's Home will take place in 2017 to test this evaluative framework.

REVIEW OF FINANCIAL STATE AND EXPLANATION OF MAJOR FINANCIAL TRANSACTIONS

Please refer to auditor's report. There are no outstanding financial situations to report.

Funding of programmes for 2015 came from corporate, private and government sources.

FUTURE PLANS AND COMMITMENTS

The Charity aims to carry out a 6 month visual art programme at the Chen Su Lan Methodist Children's Home in 2017.

A staff training programme has been put in place over Feb to April 2017 with the Alzheimer's Disease Association, conducted by Elizabeth Rutten-Ng on creative dance with persons with dementia. The final report on the study using Dementia Care Mapping with 30 participants at 3 ADA centres will also be completed by 2017.

The Charity will continue with the Community Arts Pedagogical Framework as granted by the National Arts Council. The fieldwork aspect will take place over 2017 at 2 institutions. Permission has been granted from both institutions.

The charity aims to publish writings by artists who presented at the CCD Symposium 2016.