

REWRITTEN: The World Ahead of Us
Open Call for Public Art Proposals

1. Introduction

The Public Art Trust (PAT) is an initiative by the National Arts Council (NAC) to make art a part of our urban spaces and bring art closer to Singaporeans. It aims to achieve this by commissioning new public art in spaces where we live, work and play.

In response to the recent COVID-19 global pandemic, PAT is seeking proposals for up to 12 imaginative text-based public artworks which respond to the following commissioning objectives:

- i. Imagine Singapore’s position in a post-COVID world, where numerous opportunities and vulnerabilities abound;
- ii. Reflect how art can turn obstacles into inspiration and inspire others to follow suit;
- iii. Embrace our shared humanity and uplift the spirits of our people.

The commission will include a virtual exhibition component designed by PAT and hosted online as a preview in the months leading up to the launch of the physical artworks.

Please view [Annex A](#), where we attached an artistic brief for the commissions.

2. Selection process

The commissioned artists will be selected through two stages:

Stage	Description
Stage 1: Shortlisting of artists based on open call for proposals	PAT will review submissions to shortlist up to 20 artists to be considered for Stage 2. Only successful applicants will be notified.
Stage 2: Final selection of artists	Shortlisted artists will be provided an honorarium of \$500 to develop their proposals to include more detailed concept drawings, budget, contingency plans and proposed digital content. 12 artists will finally be selected to be commissioned.

2. Guidelines for submitting your application

2.1 Who can apply?

- i. Individual artists, collectives and organisations with an interest in creating art for public spaces;
- ii. Artists have to be keen and willing to create innovative digital content complementing their public artwork; and
- iii. Artists must be Singaporean or PR above the age of 21 and preferably have a track record in working with public art.

2.2 What types of works are we looking for?

Proposed artworks may take the form of 3D (eg. Installation or sculpture) or 2D (eg. wall mural or vinyl sticker) works, and should be of impactful scale in context to the site.

The works must incorporate text as a major conceptual and aesthetic element, such as depicting extracts of a story, poem, quote, slogan, punch line, or singular words, and can take the form of any of Singapore's official language of your choice. Selected texts should preferably be extracts from Singapore's canon of literary works that are published.

Artists may also approach the project as a cross-disciplinary collaboration with a Singapore artist from the literary field.

We look favourably upon lively concepts and ideas, which are visually striking, impactful and able to serve as a catalyst for new encounters within the everyday, and stimulate imagination in viewers of all ages.

The artworks are to function as major talking points and centres of attraction, generating strong and sustained interest throughout the exhibition period of six months.

2.3. Artworks are to encompass the following key elements:

- i. Considerable scale , having strong physical presence and visual impact;
- ii. Conceptualised with the guiding principle that it can viewed from afar, without the need to be activated by touch or audience interactivity;
- iii. Site-specificity and reflection of the chosen locality's history and characteristics;
- iv. Strong resonance with local audiences;
- v. Thorough considerations for public safety and risk management;
- vi. Temporary, to last for minimally six months.

NAC welcomes applicants to submit up to two proposals consisting one artwork each.

3. Pre-selected sites

The Coast-to-Coast Trail is a 36-km long trail stretching from Jurong Lake Gardens in the west to Coney Island park in the northeast. It takes users through a variety of parks, urban spaces, nature areas and places of interest. Connecting Singaporeans across the island's heartlands, this green corridor provides common ground for communities from all walks of life to take a breather, exercise and appreciate nature.

Applicants may choose to situate their artworks at any of the following pre-selected checkpoints along the trail:

- i. Jurong Lake Gardens
- ii. Singapore Botanic Gardens
- iii. Bishan-Ang Mo Kio Park
- iv. Luxor Hill Park
- v. Sengkang Riverside Park
- vi. Punggol Waterway Park
- vii. Kallang Riverside Park
- viii. Lower Seletar Reservoir

Please visit [here](#) for more information on the Coast to Coast trail and respective parks.

As artworks are to be located in communal spaces of recreation and respite, consideration must be given to public safety and risk management. The final artwork must have a strong conceptual understanding of the site and contribute to creating a sense of place and community. NAC and siteowners reserve the rights to make the final decision on where the artwork will be sited.

The proposal is to include the following site and design considerations:

i. Identifying of specific surfaces and locations

Applicants are free to propose different types of surfaces on which their artwork could be applied or sited on. This includes but is not limited to floors, walls, stair risers, pillars, and grass. While physical site recesses are not recommended in view of the current social distancing measures, applicants are nevertheless encouraged to conduct sufficient desktop research in order to develop concepts that are both artistically inspired and feasible.

ii. Lifespan

While the artwork is meant to be temporary, it should be architecturally robust and structurally safe, as well as weather-tolerant and vandal-resistant with a lifespan of at least six months.

4. Virtual Exhibition Component

As part of public engagement and outreach, PAT will create an online showcase of the commissioned artworks as a preview in the leadup to the actual launch of the completed artworks. This is complemented by the release of a series of digital programmes online contributed by commissioned artists which are aimed at raising levels of understanding and appreciation for the final artworks. (See [section 6.2](#) for more details).

5. Evaluation Criteria

Component	Evaluation Weightage
Artistic merit <ul style="list-style-type: none">- Strong relevance to commissioning theme and objectives- Visually impactful and imaginative- Highly original project and ideas	40%
Potential audience outreach and quality of audience engagement <ul style="list-style-type: none">- Proposed artwork can potentially create strong resonance with local communities- Keen attention to site-specificity	20%
Track record and capacity to execute the project <ul style="list-style-type: none">- Proposal has outlined a clear and sound project timeline to ensure key deadlines are met- Artist has experience with creating public artworks	20%
Clear and feasible budget <ul style="list-style-type: none">- Proposed budget is well-planned and optimised* <p><i>*Proposals which exercise the most cost-effective means to execute the project will be awarded greater merit.</i></p>	20%
Total	100%

6. Scope of Work for Commissioned Artists

6.1 Development of Proposal in Stage 2 of the Commissioning Process

Proposals should have carefully considered details and feasibility of the production process and site installations prior to submission.

Shortlisted artists will be allowed a period for refining and developing their proposed artwork, project plan, and budget. This will include consulting with the necessary site owners for matters pertaining to the physical site. This process is essential in smooth project and budget management, allowing the selected

applicants to gain full understanding of the space and be well integrated into the site. Refined proposals are submitted to NAC for a final round of selection.

6.2 Development of ideas for digital engagement in Stage 2 of the Commissioning Process

Shortlisted artists will be required to propose up to three types of digital content for the virtual exhibition for their Stage 2 submission. This could range from virtual artist studio visits, online interviews, or work-in-progress video clips. A separate budget will be made available to appointed artists for the production of these content. More details will be provided at a later stage.

6.3 Fabrication and Installation

Upon approval, artists will work with their respective service providers for fabrication, transportation, installation, and in applying for necessary licenses and certification.

6.4 Artwork Maintenance

Proposals submitted in Stage 1 should include brief consideration for maintenance. Applicants shortlisted for Stage 2 will be required to furnish a detailed maintenance manual that sets out the maintenance schedule, cleaning process, fabrication materials used, and fabricator details, if necessary.

6.5 Decommissioning and Site Restoration

The artist will work with their respective service providers for dismantling and removing the artwork(s) following which, the artist will work with site owners on restoring the site(s).

7. Indicative timeline

Ongoing till 30 June 2020	Open call for proposals for Stage 1 closes
12 June 2020	QNA session by PAT on Zoom
By 13 July 2020	Selection and notification of shortlisted applicants for Stage 2
Mid July 2020	Site recce by shortlisted applicants with siteowner and PAT
	Submission of refined proposals for Stage 2
Early August 2020	Final selection and notification of commissioned artists
August to October 2020	Development of digital content for virtual exhibition, as well as production of public artworks.
Early November 2020	Installation of completed artworks
Mid-November 2020	Unveiling of artworks
May 2020	Decommissioning of artworks

In view of the evolving Covid-19 situation, this open call has been designed with the consideration of public wellbeing and safety in mind.

NAC will be working closely with our other government partners including site owners to observe and monitor the situation to decide on the best time to install the works for public appreciation, or consider other alternative means and sites of display.

We seek your kind understanding that should the need arise, the timelines in this open call may be subject to change. The appointed artists will be duly informed and NAC will maintain close communications to bring the artworks to fruition.

8. Budget

A budget of up to S\$25,000 per artwork will be made available to cover fees for the necessary expenses for artistic, administrative and professional personnel, artwork materials and production, freight and handling, site preparation, installation, de-installation, artwork maintenance, site restoration and PE certification. Project budgets must not exceed the allocated sum of S\$25,000 per artwork. NAC will cover costs for public liability insurance, information signages, marketing and programming. The selected applicant is to submit an audited financial report at the conclusion of the project.

9. Funding Guidelines

While we celebrate diversity of expression and open, balanced dialogue in the arts, as a statutory body disbursing public funds in line with Government policies, NAC has to prioritise funding to proposals which do not:

- Advocate or lobby for lifestyles seen as objectionable by the general public;
- Denigrate or debase a person, group or class of individuals on the basis of race or religion, or serve to create conflict or misunderstanding in our multicultural and multi-religious society;
- Undermine the authority or legitimacy of the government and public institutions, or threaten the nation's security or stability.

10. Contract

A commissioning agreement will be drafted and issued by the NAC to selected applicants for agreement prior to appointment.

11. Project Briefing

A briefing will be conducted on Zoom to share more background information on the commissioning project, and to answer any queries which artists may have. Slots will be reserved on a first-come, first-served basis.

Date: Friday, 12 June 2020

Time: 10am -11am

Interested parties are to email Public_Art_Trust@nac.gov.sg with your name, number of attendees and contact number by Thursday, 11 June 2020. You will then receive further details on how to join the virtual meeting. Attendance is optional but strongly encouraged.

12. How to Apply

Please submit your application through [FormSG](#) **by 5pm on Tuesday, 30 June 2020**. Hard copy submissions will not be accepted.

Applicants will need to complete the application on FormSG in one sitting, therefore please sure that you have the following documents ready. The template for the budget form can be downloaded from www.go.gov.sg/rewritten

Submissions must meet the objectives of the brief and include the following:

- ✓ Completed application form
- ✓ Budget form (please use the template provided)
- ✓ Artist CV
- ✓ A proposal **not more than 6 A4 pages or 15 powerpoint slides in pdf format** outlining the following:
 - Detailed description of artwork, dimensions, technical specifications, artistic concept and how it responds to the themes and objectives of the commission
 - Visual documentation of the proposed artwork including rendering or model sketches detailing the work in the context of the site;
 - An indicative timeline and methodology for production, fabrication and installation;
 - Plans for artwork maintenance;
- ✓ No more than eight digital images of your past public artworks or commissions presented in a pdf document. Artworks are to be accompanied by name, year of creation and a brief concept statement.

Note: FormSG has a 7MB limit for attachments. Images will be auto-compressed to 1024x768 resolution, which will typically be less than 1 MB. Applicants are advised to submit their documents in a zip file.

Incomplete submissions will not be considered.

13. Contact Information

For queries about the project or your application, please contact:

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Annex A

REWRITTEN: The World Ahead of Us

In a world fraught with endless chatter and noise, silence has conventionally been viewed as an unwanted affliction, a harbinger of something ominous to come. Many have been disconcerted by how the recent COVID-19 global pandemic has forcefully ushered in a hushed silence upon our urban cityscapes. Once bustling public spaces and squares ring a deafening silence, and people retreat into the isolation of their living spaces with social distancing measures in place.

Yet, this rare moment of silence may be remedy more than malady. It presents an opportunity for our attention to focus inward, connecting us to our senses, body, and mind. While learning to listen inwards, the outside world and its demands temporarily fade and are shelved – we gain new revelations about ourselves and the world within and beyond.

REWRITTEN hence serves to pose as a platform for artistic contemplation and intervention towards the multitude of changes – from the minute to the tremendous – experienced in our daily lives. Amidst the distress and tumult is a time to slow down, re-evaluate our priorities, take stock and re-plan the future moving forward.

Instead of attempting to fill the silence, this commission meditates upon it. Focusing on text-based art, it is an outlet for the thoughts we struggle to put on paper as we grapple with a new, possibly bewildering reality. It forces us to confront and reflect. It also lends a listening ear to the unspoken and inaudible words we wish to convey to loved ones – be it anxiety, affection or hope.

Sited on the 36km Coast to Coast trail which unfurls across the island from east to west, the commissioned artworks will be integral to bringing new perspectives of a post-COVID19 world to park users while elucidating memories of each vicinity.

In the broader scheme of public art, there have been numerous creative explorations of the intertwining relationship between text and visual imagery, from Martin Creed's wry use of language to unsettle and amuse, to Jenny Holzer's witty slogans in LED signs which reference everyday experiences.

Be it an extract of a poem, haiku, slogans or individual words manifested into a mural, installation or sculpture, this exercise seeks to extend conversations on rebuilding and moving on purposefully amidst uncertainty and adversity.

At the heart of this public art showcase is a rethinking of language, narratives and expression – the core work of every artist. As cultural producers, artists constantly reach beyond their studios to inject stories, and creative energies into communities. Existing on the front lines but hidden in plain sight, artistic works inform, inspire, uplift, challenge conventional wisdom and help the rest of society overcome challenges with creativity.

It is no different this time. The future is ahead of us.