

## Concerned Citizens Programme 2019

*“Social mobility is at the heart and soul of our ambition. Not just in Government, but it must be at the heart and soul of our ambition as a society.”*

— Senior Minister Tharman Shanmugaratnam,  
at the 30th Anniversary of the Institute of Policy Studies, 2018

The second iteration of the Concerned Citizens Programme is a 5-month intensive mentorship programme led by visual artist Cheong Kah Kit. While the [2017/18 edition of the Concerned Citizens Programme](#) aimed at cultivating projects that address the physical interventions of urban space, this edition is specially designed for practitioners from both arts and non-arts backgrounds who are seeking to actualise ideas or projects that explore issues in spatial integration and social mobility.

Up to five participants selected from an open call process will undergo a programme which comprises a series of lectures by invited guests and close mentoring with three industry practitioners to help bring their works-in-progress or proposals to fruition.

### **Background**

The Concerned Citizens Programme was launched in 2017, as part of Discipline the City. The inaugural edition invited participants to propose meaningful interventions of the city, considering questions and issues of social control and diversity within urban structures and architectural design. The focus was very specific—to open up questions and unfold conversations from within the physical landscape of the city.

For this year's iteration, we are seeking participants who are interested in issues or topics that deal with the social, economic, and physical status of the individual within the city, or in other words, the **social mobility of the everyday citizen**.

Inquiry Questions for 2019:

1. What determines social mobility? How do we ask the right questions about social mobility?
2. How does one define agency within the context of Singapore?
3. What are the forces affecting social mobility in Singapore?
4. How do built environments affect social hierarchy in Singapore?
5. What is the gender and feminist perspective on social mobility in Singapore?
6. What solutions and strategies can self-organisation and collectivism provide in enabling social mobility in Singapore?
7. How do social mechanisms and infrastructures determine one's accessibility to public resources?

## **Programme Structure & Commitment**

Based on the proposal submitted with the participant's application during the open call process, selected participants are expected to refine and implement their intended project with the guidance of industry mentors within the timeframe of the programme. There is no limitation to form and no restriction to method of presentation, but all projects **must** result in a **tangible** outcome that is public-facing before the programme closes.

Upon selection, participants are required to prepare a presentation of their proposal to the mentors. This will not only inform the participant-mentor pairing process but also optimise the quality of the mentorship based on strengths and relevancy.

Period of commitment: August—December 2019

During the commitment period, participants are required to participate in:

- **Lectures:** Two closed-door lectures per month for 1 hour each. These lectures feature invited guests from arts and non-arts backgrounds.
- **Meetings with Lead Mentor:** Once every week
- **Meetings with Co-Mentors:** Self-initiated, mentors and participants are required to meet at least 3 times throughout the course of the programme.
- **Project presentations:** There will be a public-facing sharing session at the end of the programme.
- **Blog posts:** Participants are required to contribute a total of 3 blog entries (once per month from September–November 2019) to share their work-in-progress or personal reflections.

## **Open Call**

9 July–16 August 2019	Open Call commences
25 August 2019, 12 to 8pm	Interviews with shortlisted applicants
29 August 2019	Confirmation of selected participants via email and announcement of selected participants
2 September 2019, 5 to 7pm	Briefing and meet-the-mentors session for confirmed participants
3 September–14 December 2019	<b>CCP period</b> Final presentation on 7 December

Ideal applicants:

- Demonstrated interest in issues of social mobility and spatial integration within the city. A track record of ongoing works and/or practice related to these themes will be an advantage.
- Relevance and strength of proposal in relation to the theme. The proposed outcome is not limited to any form or medium.
- Ability to commit to the intensiveness of the programme in terms of attendance and active involvement.
- Must attend all tutorials with mentors, attend all lecture programmes and participate in assignments including posting blog entries and actualisation of proposed project.
- Extremely self-driven and motivated.
- Tertiary-level students, recent graduates, or budding practitioners from both arts and non-arts disciplines (e.g. public policy, social science, technology) are welcome to apply. The goal is to achieve a diverse mix of participants from different backgrounds.

### **About the Lead Mentor**

**Cheong Kah Kit** is a visual artist based in Singapore. He graduated from Umeå Academy of Fine Art, Sweden in 2008. Kah Kit was affiliated with p-10, a Singapore independent curatorial team (2004-2006). In 2016, he co-founded Peninsular, an artist studio / project space in Singapore. He is also currently developing an oral history project with Singapore arts and cultural personalities. Kah Kit was Manager for Research at NTU Centre for Contemporary Art Singapore between 2016-2018. Prior to that, he was Reference Art Librarian at the Lee Kong Chian Reference Library, National Library Singapore (2009-2015). Kah Kit was artist-in-residence at Para Site, Hong Kong, 2015.

### **About the Co-Mentors**

**Alvin Tan** is the Founder and Artistic Director of The Necessary Stage and a leading proponent of devising theatre in Singapore, having directed more than 70 plays which have been staged locally and at international festivals. He has been awarded a Fulbright Scholarship and in 1998, was conferred the Young Artist Award for Theatre. In 2010, Alvin was conferred the Chevalier des Arts et des Lettres by the French Ministry of Culture, in recognition of his significant contribution to the arts. The following year, he was awarded Best Director at 2011 The Straits Times Life! Theatre Awards for Model Citizens by The Necessary Stage. In 2014, Alvin was conferred the Cultural Medallion for his artistic excellence and contribution to Singapore's arts and cultural landscape. He was the first Artistic Director of Peer Pleasure, an annual youth-oriented theatre festival in Singapore.

**Nurul Huda Rashid** is a researcher, photographer, and educator. Her research interests focus on images, narratives, visual and sentient bodies, feminisms, and the intersections between them. Her current research project, Women in War, is a survey of images of women in war, critiqued through concepts of gender and violence, politics of the visual, and the role of the algorithm and archive as methods. "Phase 3: Notes to Her" (2018), part of her Women in War project was produced and performed as part of a studio residency with Objectifs. She has exhibited previous projects, Hijab/Her (2012), Untitled (2011), and Sufi and the Bearded Man (2010) with Objectifs, NUS Museum, and The

Substation. Nurul develops and facilitates Photography and Sex Education workshops with Objectifs and AWARE respectively, and has taught across various tertiary institutions on various subjects. She loves smelling old books and hates that she is perpetually being asked, “are you Singaporean?”

**Kin Chui** was one of the 8 cinematographers who won best Cinematography at Singapore International Film Festival’s Singapore Film Award in 2009 for the Lucky 7 Project. Since studying at the Academy of Fine Arts Vienna, Kin Chui has been involved in a number of anti-discriminatory initiatives. He has been active as a member of the AG Plattform-Geschichtspolitik and the student initiative, The Darker Side of the Academy. Kin was part of a collaboration with the Tunisian collective Ahl-Alkahf in creating a communicative platform for individuals involved in the Sidi Bouzid Revolution in Tunisia. He was as well a co-organizer for the project Re-Emphasis, as part of the cultural festival Wienwoche, that consisted of a public installation and forum that addressed the topic of migrant and refugee rights.