



M1 SINGAPORE FRINGE FESTIVAL 2015 14 – 25 JANUARY 2015

CALL FOR APPLICATIONS

The M1 Singapore Fringe Festival is an annual festival of theatre, dance, music, visual arts and mixed media created and presented by Singaporean and international artists. Themed differently each year, the Festival aims to bring the best of contemporary, cutting-edge and socially-engaged works to the Singapore audience.

The M1 Singapore Fringe Festival is set to be a creative centre, with a twin-purpose of innovation and discussion; a platform for meaningful and provocative art to engage our increasingly connected and complex world.

The theme for M1 Singapore Fringe Festival 2015 is **Art and Loss**. We are looking for works in all disciplines that will fall within that theme. A write-up of our curatorial statement, rationale for the theme as well as more information about what the Fringe Festival can offer you is attached at **Appendix A**.

We accept applications from professional Singapore and international artists / companies. The programme for 2014 is listed on our website (www.singaporefringe.com). It will provide you with some insight into the programmes, venues and workings of the festival.

You will find a brief of the application process as well as the application form for the M1 Singapore Fringe Festival 2015 in the following pages.

**You are required to submit both a hard copy
and a soft copy of your application and annexes
by Friday 7 March 2014, 5pm Singapore time.**

Please read the brief on the following pages before submitting your application, and ensure that all questions in the application form have been answered. Applications must be completed in English.

Late / incomplete applications will not be entertained, and all submitted materials are non-returnable.

If you have any queries, please contact us at info@singaporefringe.com

Successful applicants of the first round of shortlisting will be informed of the programming decision by **30th June 2014.**

Address: M1 Singapore Fringe Festival
278 Marine Parade Road #B1-02
Marine Parade Community Building
Singapore 449282

Tel: +65 6440 8115

Fax: +65 6440 9002

Email: info@singaporefringe.com

Website: www.singaporefringe.com

TABLE OF CONTENTS

GENERAL GUIDELINES FOR YOUR APPLICATION	Pg 3
CURATORIAL BRIEF: ART AND LOSS	Pg 4
BASIC INFORMATION - Works Featured At the Fringe Festival - Selection process	Pg 6
ALLOCATION OF RESPONSIBILITIES	Pg 7
APPLICATION FORM	Pg 9
CHECK LIST	Pg 12

GENERAL GUIDELINES FOR YOUR APPLICATION

1. A hard copy of your proposal

Instructions:

- 1) Please **print out** application form and all required materials (annexes, script, visuals, etc)
- 2) If your application is for an existing work, please include the DVD/CD recording.
If your application is for a new work, please include the DVD/CD of previous works or rehearsal footage.

* **DO NOT** submit your videos as a website link.

* You are not required to submit hard copies of the publicity/production images.

To be mailed to: M1 Singapore Fringe Festival
Marine Parade Community Building
278 Marine Parade Road #B1-02
Singapore 449282
SINGAPORE

2. A soft copy of your proposal

Instructions:

- 1) Please zip up **application form and all required materials (annexes, script, visuals of work, publicity/production images, etc)** into **ONE SINGLE FOLDER.**
- 2) Upload the folder via file-sharing sites such as www.wetransfer.com or www.yousendit.com.

* **DO NOT** send your application and other materials as numerous attachments with your email. These emails will be rejected.

* **DO NOT** upload videos in your soft copy submission. These emails will be rejected. We only need the video on DVD in your hard copy submission.

* **DO NOT** embed publicity / production images within documents.

To be emailed to: info@singaporefringe.com

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ART AND LOSS

"We never understand how little we need in this world until we know the loss of it"

- James Barrie

Loss as a concept is something that everyone would be intimately familiar with as an inevitable part of our human experience. It implies a previous state of existence, a reality that has altered, sometimes irrevocably. But yet without that knowledge of a past being, there would not have been loss in the first place. Through loss, we are made acutely aware of a presence of the past, and perhaps through that, a projection into a future that we aspire towards.

In this materialistic age where there is a universal obsession to procure, win, and retain; where we seek to embellish our lives with ever more items, people, and meaning, loss reminds us of the fragility of possession: of history, of memory, of relationships. When we lose something – or even ourselves – we come face to face with change, in a new environment we now need to get acquainted and accustomed to. We are challenged to view our world anew, to confront our beliefs, to compromise and adapt, and finally to learn how to let go. Loss compels us to accept transience, and by way of that, we learn to be free.

"Loss is nothing else but change, and change is Nature's delight."

- Marcus Aurelius

Art is therefore the perfect medium to explore these notions of loss and what it brings with it. Art allows us – as creators and viewers alike – to straddle between what-was and what-is, and in doing so, opens our horizons up to imagine what-could-be.

Art can be used as a form of remembrance (of places, history, people) but it is also catharsis in creation. As we examine loss through art, we learn not to lose ourselves in that, because art implies the genesis of something new that may honour our loss but yet possibly replace it.

"There is no better than adversity. Every defeat, every heartbreak, every loss, contains its own seed, its own lesson on how to improve your performance the next time."

- Malcolm X

Loss is a good thing to happen to human beings. Without loss, we take things for granted, especially for those amongst us who are mollicoddled by our very own comfort zones. We easily rationalise and justify our ways of existence, and hubris sets in as we become increasingly ethnocentric. Whether it is just a man-in-the-street, a celebrity or a politician, we always gain blindness when we ascend in power or sustain our status over long periods of time, particularly when left unchallenged. Art and Loss is therefore an opportunity for us to reflect, re-think and re-vision the ways we perceive ourselves and our surroundings.

APPENDIX A

Gentle prodding seldom works as human nature is such that we often remain transfixed in our positions. We are often too smart for our own good and stubbornness is misconstrued as convictions that we opt to abide against all odds. So often, unless loss involves something we value like our eyesight, a limb, a close friend, a lover, a spouse, an organ, we are not in a state where we would want to make any real change. For transformation to even begin, loss has to be real and concrete. It has to hurt and one has to feel the price of the absence of what was once important to us.

“The more the data banks record about each one of us, the less we exist.”

- Marshall McLuhan

In this technologically advanced age, where data is king and the means of capturing and archiving data are innumerable, where we can document immense amount of raw data and even put them on the cloud for an extended period, how has our comprehension and appreciation of loss altered? With information overload, have we lost anything about ourselves at all? Can art serve as a filter of sorts, to direct our attention towards issues that matter, to force us to take a step back and think before reacting upon impulse online?

We can even arguably say that social media has made artists of us all, by virtue of our cloaks of anonymity online, leading to carefully curated personas of ourselves and mirages of our Instagrammed world that we want others to partake in. Our connections across the globe may have proliferated, but this web is filigree-like, based solely on the fabricated selves of individuals and ephemeral – sometimes meaningless, oftentimes complicated – threads of relationships. In our art of self-creation, have we lost ourselves in the process, or have we lost our true bonds, our appreciation for real-time personal touches?

Art and Loss makes one contemplate on the performance of loss as if one is able to rehearse it so we can avoid it in real terms in our lives. Yet life is often stronger than art in that we often feel that art can reflect loss and loss can find its way into art works, but few art works inscribe that loss whilst the audience members encounter it, few create the void as it is being engaged shifting us as we leave the theatre, museum or the site in which we experience that very art work.

Join the Fringe as we examine and excavate different interpretations of the relationship between Art and Loss. 14 – 25 January 2015.

Get involved.

Find out more about the application process and download the application form at www.singaporefringe.com



APPENDIX A

BASIC INFORMATION

Works Featured At the Fringe Festival

The M1 Singapore Fringe Festival is a curated event stretching over 12 days, and showcasing cutting-edge, innovative and contemporary works across all genres. Most of the works that we present are completed productions by artists from all around the world, most of whom have had experiences staging their shows or exhibitions in their own countries or in other festivals. Occasionally we may commission artists to develop new works to be presented at the Festival. We are interested in works-in-progress, particularly because we see the Fringe Festival as offering a wonderful platform for artists to hone and present developmental creations, and that they will continue building on their work even after the presentation at the Fringe Festival.

Selection Process

Each year, there is a stipulated deadline for applications for participation in the Fringe Festival. Each application is then carefully assessed before we make our final selections for suitable works for the event. We may consider your proposal for a future year if we are interested in your work but are not able to programme it for the year you have applied for.

ALLOCATION OF RESPONSIBILITIES

You, as the artist, are responsible for:

Flights / Freight	<ul style="list-style-type: none"> • Your return (two-way) air tickets to travel to Singapore¹ • Any return freight costs incurred for your works (including props and set) to be transported to Singapore.
Admin matters	<ul style="list-style-type: none"> • The provision of detailed technical information, which need to be submitted to us within a month from the date of our acceptance of your proposal; • The provision of additional media and publicity materials (if required) within a month from the date of our acceptance of your proposal.
Production matters	<ul style="list-style-type: none"> • A well-presented and exciting performance or exhibition; • Production personnel such as assistants, managers and operators; • Any costs for construction of props and set in Singapore; • Any visas or work permits for entry into Singapore; • Any royalties that need to be paid for your performance or exhibition.

¹ Exceptions may be made if we are able to obtain funding support from your respective embassies or cultural institutions. We usually encourage artists to apply to funding bodies such as arts and regional councils in their home country for traveling grants to festivals.

APPENDIX A

The Festival is responsible for:

Accommodation, travelling and honorarium	<ul style="list-style-type: none"> • Twin or triple-sharing accommodation for the period of your set-up and performance only²; • Per diem (or meal coupons) during the period of your set-up and performance/ exhibition in Singapore; • Travel pass for use on public transport between the hotel and the venue for your set-up and performance (if applicable); • An honorarium of SGD 1,000 (One thousand Singapore dollars) in total for your participation in the Festival.
Admin matters	<ul style="list-style-type: none"> • Your scheduling (you will usually be allocated between one to four full-length performances, with an average of four hours set aside for bumping in and technical rehearsals prior to the first performance³); • All promotional and marketing collaterals (i.e. posters, Festival booklets, programme leaflets, website, electronic and print mailers, etc.); • All ticketing matters – complimentary tickets as well as public sales.
Production matters	<ul style="list-style-type: none"> • Rental costs for your venue, which is selected based on our understanding of your technical requirements (light, sound, etc); • Technician(s) to assist with set-up and strike.

² Visual Arts: Set-up is usually one day before your exhibition.
Performing Arts: Set-up usually starts the morning of your first performance

³ Please note that there will be variations to scheduling (i.e. frequency of performances, time for technical set-up and rehearsal), depending on the length and venue of your performances, genre/form, and availability of space.



APPENDIX A

M1 SINGAPORE FRINGE FESTIVAL 2015: ART AND LOSS

14 – 25 JANUARY 2015

APPLICATION FORM I

Closing deadline for applications is Friday 7 March 2014, 5pm Singapore time.

ARTIST / COMPANY DETAILS

Name of Artist / Company: _____

Company Status (if applicable): _____

Address: _____

Website: _____

Contact Person / Role in production: _____

Phone: + _____ (country code) _____ (area code) _____ (number)

Fax: + _____ (country code) _____ (area code) _____ (number)

Mobile: + _____ (country code) _____ (area code) _____ (number)

Email address: _____

APPENDIX A

PERFORMANCE / EXHIBITION DETAILS

- This information will be used in promoting your performance/exhibition.
- Please provide all information in English. If a non-English language is used, please provide a translation in English.

Performance / Exhibition Title: _____

Primary discipline (e.g., theatre, dance, photography) _____

Author/ Playwright (if applicable): _____

Language used (if applicable): _____

* Please note that works presented at the Festival must be either presented in English or have English surtitles / is translated into English.

Duration of work: _____ minutes (Please state intermission time if applicable)

*** Please note that all performances must be at least 40 minutes long.**

Has this work been performed or exhibited previously? Y / N

If yes, where and when? _____

Do you have production rights for this work? Y / N

(Please note that we will not knowingly produce a show unless it has the written permission of the playwright/ originator/ author. You are required to obtain this written permission from the playwright/ originator/ author and pay any obligatory fees for these rights, prior to performance at the Festival. It is your responsibility to obtain and clear any rights to works under copyright in advance, and be ready to provide written proof of these rights upon request. Failure to do so will result in disqualification from participation at the Festival.)

Minimum set-up time required: _____

(Visual Arts: Set-up is usually one day before your exhibition.

Performing Arts: Set-up usually starts the morning of your first performance);



APPENDIX A

Minimum strike time required: _____

* Please note that the artist **must** leave the venue clean and tidy after each performance.

Proposed venue/ type of venue (e.g., black box, darkened gallery, etc): _____

Minimum size of acting area / gallery space required: _____

For Visual Arts exhibitions: Can you share a venue? Y / N

Preferred dates of the Festival: _____

(Visual arts exhibitions generally run for the entire period of the Festival.

Performances by international artists are generally allocated two evening shows.)

Total number of people required to travel to Singapore for the Festival: _____

(Please note that the Festival will only provide technicians for set-up and strike, and you will need to travel with your own assistants managers, operators, etc.)

Does your work contain material that audiences should be advised on, e.g., nudity, violence, strong language, use of strobe lights, etc? If so, please provide a detailed description below.

*(Works containing such materials **will not** be discriminated against. This information will solely be used for the application for licenses.)*

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CHECKLIST

Please ensure that all the following items have been included in your submission:

➤ **APPLICATION FORM I**

➤ **ANNEX 1**

■ **Information about the Company**

– Maximum of 200 words per bio. Text may be edited.

■ **Individual biographies of artists**

– This should be written in paragraphs and NOT in points like a CV.

– Maximum of 200 words per bio. Text may be edited.

■ **Synopsis**

– Marketing description of the work for Festival booklet/ website.

– Maximum of 200 words. Text may be edited.

■ **Relation to the theme of Art and Loss**

– Maximum of 200 words. Text may be edited.

➤ **ANNEX 2**

■ **Copy of the script**

(With a translation in English if necessary. Please attach the hard copy after Annex 2 and submit a soft copy as well.)

■ **Publicity and production images**

(Images should be of high resolution at 300dpi, A4 size in jpeg format.

All images of performance or work must be **zipped into a single folder and uploaded via file-sharing sites** like www.yousendit.com, www.sendthisfile.com, www.wetransfer.com or

APPENDIX A

www.filedropper.com, and **not as emailed attachments or embedded within your document**. The latter will be rejected automatically.)

These photographs should be eye-catching and suitable for posters, banners, etc, with any text, e.g., title removed.

Performing Arts: These photographs would be taken of the work during the full-dress rehearsals or performances.

Visual Arts: If the work was previously exhibited, please send us some photographs of the exhibition

* You do not need to send in hard copies of the images. Please ensure that soft copies of the images are zipped into a folder / archive and uploaded with the application in a single folder.

■ DVD/VCD/Video/CD of performance

Please submit the full-length recording of your performance and NOT an excerpt. If your application is for a new work, please include the DVD/VCD/Video/CDs of previous works or rehearsal footage.

PLEASE SUBMIT THE DVD BY POST. DO NOT UPLOAD THE VIDEO WITH YOUR SOFT COPY SUBMISSION.

■ Reviews, press cuttings and critiques

(With a translation in English if necessary. Please attach after Annex 2.)

■ List of past performances / exhibitions and venues

■ Technical specifications, design ideas, stage & lighting plans sketches, etc

(Please attach after Annex 2)

■ Any other supporting documentation

(Please attach after Annex 2)

APPENDIX A

Name and role in production: _____

Signature: _____ Date: _____

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Please also note that all submitted materials are non-returnable.

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2. Soft copy of your proposal

(In editable word document format. All images of performance or work must be **zipped into a single folder and uploaded via file-sharing sites** like www.yousendit.com, www.sendthisfile.com, www.wetransfer.com or www.filedropper.com, and **not as emailed attachments or embedded within your document**)

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