

**REWRITTEN: The World Ahead of Us
Frequently Asked Questions**

Q1: Do writers whose works are being adapted for the artwork need to be credited?

A: Yes, due credit has to be given if the artwork draws reference from any existing published texts. Please include this information within the proposal. Artists may also wish to pay the writer an honorarium if requested.

Q2: Can an artist work with a writer who is not a published literary artist?

A: Yes, we do not rule out a collaboration with writers from other genres eg. journalism or advertising. However, merit is given to projects which involved Singaporean literary artists with existing published works. Please also include the CV of your collaborator in the application.

Q3: Can proposed artworks can be drawn from previous works in artist portfolio especially if they fit well to the theme of the Open Call?

A: It is possible to reference past work for ideas and adapt it to this Open Call, nevertheless, we view new ideas and creations with greater merit.

Q4: Could PAT share more about the online exhibition it has in mind? Does it serve to be a part of experiencing the artwork or will it just a virtual showcase of the artworks?'

A: The virtual exhibition component is meant to complement the experience of viewing the artwork. It will likely feature a 360 view of the work in its locale and include voiceovers by artist sharing more about their artistic concepts or thoughts, or even reading of short texts to accompany the work. Artists may also be called upon to contribute digital content such as behind the scenes videos, online interviews etc. PAT will work together with the artists to conceptualise these digital content. More details will be provided in Stage 2 for shortlisted artists.

Q5: Can the artist's proposal be backed by an institution? If so, who should submit the proposal: the artist or the institution?'

A: Yes, arts organisations are welcomed to put in an application on behalf of the proposed artist, and the contract will be signed with the organisation representing the artist.

Q6: As artists are allowed to submit up to two proposals, is there a chance that both proposals make the shortlist? If yes, can they then be correlated?

A: Yes, PAT does not rule out the possibility of shortlisting both proposals if they are evaluated to be of high artistic merit. However, in the event that only one is selected, the artwork must still be able to stand on its own without the need for the other piece.

Q7: Will the provision of electricity on site be handled by the site owner or the artist? Will monthly recurring utilities fees for tapping on electricity fall under the artist's cost or will this be covered by PAT and the siteowner?

A: The provision of electricity is a discussion between the artist and site owner, with NAC as a mediating party. Siteowners will need to understand the power needs and setup of the artwork to advise where and how to tap on the power needed. This discussion will take place in later parts of the commission i.e. during Stage 2 and when artists have been appointed. Correspondingly, the payment of these utilities will also be determined in discussions with the siteowners after they have

understood the amount of power consumption and an estimation of costs. For now, you may leave out utility fees from your proposed budget.

Q8: Will PE endorsement be handled by the site owner or by the artist?

A: As mentioned under the budget section of the brief, PE endorsement is undertaken by the artist, who can source for an estimation of the quote from a certified engineer. He/she may also wish to check in with BCA on the benchmarks which require PE certification. From PAT's knowledge, PE endorsement is required for all public structures which exceed 3m in height.

Q9: Does the insurance covered by PAT include the installation on site?

A: PAT has a public liability insurance in place which covers safety of park users and audiences visiting the artwork but not for the artwork on site. Hence this aspect of artwork insurance should be covered under the artist's budget as well should the artist deem it critical. The artist should also include maintenance costs, and the engagement of a third party maintenance vendor if necessary, into the budget.

Q10: What happens to the artwork at the end of exhibition period?

A: The artwork will be decommissioned and handed back to artist, who may choose to dispose, store, put the work up for commercial sale.

Q11: Can applicants share a google drive link for additional attachments in their application?

A: Yes, a google drive link or additional files sent by we-transfer can be mailed to [Public Art Trust@nac.gov.sg](mailto:Public_Art_Trust@nac.gov.sg). Please indicate clearly whose application does those files belong to, and also compress all images and send them in low-res.

Q12: Are there any guidelines from siteowners about what kinds of installation are not allowed?

A: Primary considerations will be public safety and potential disruption to the intended use of the space. For instance, if the proposed site is an activity lawn where monthly public programmes are staged on, Nparks may not permit artworks to be sited there. As a general guideline, NAC and Nparks will also prioritise funding to artworks 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.