



THE MAKER'S LAB

by The Finger Players

Information Kit

What is The Maker's Lab?

The Maker's Lab is an initiative by The Finger Players to nurture and grow builders and designers of puppets and objects.

As one of Singapore's key industry stakeholders in the design and build of puppets, The Finger Players hopes to maintain its signature aesthetics and philosophy, and to continue innovating the way it presents puppetry. At the same time, we have also identified a gap in the industry where makers of performative objects (props and puppets) face a lack of opportunities to research and develop their artistic curiosities and techniques.

Besides providing the space and resources for designers and builders to hone and refine their craft, The Maker's Lab aims to:

- (i) Develop and promote puppetry and puppet-making in Singapore
- (ii) Pioneer a culture of research and experimentation in the creative process
- (iii) Nurture a strong team of Singaporean makers and designers who would possess unique aesthetic sensibilities

In this lab, the Maker will be supported for 9 months, focusing on the exploration of:

- (i) Creative and Technical Design
- (ii) Material and Technological Exploration
- (iii) Prototyping and Fabrication

The Maker will get to choose to go for courses/exchanges with other artists or experts in the field of proposed interest, whether in Singapore or overseas. The Maker will eventually be able to see her/his design into fruition in a final production, where the design is the starting point for the story and performance.

The Maker's Lab also aims to expand conversations around design and fabrication in the local arts scene and beyond. She/he will be invited to lead masterclasses and sharing sessions for both industry professionals and interested design enthusiasts.

In order to further the archival of knowledge and encourage discussions beyond the programme, The Finger Player's website will also document the entire process over the course of the lab.

How does it work?

Timeline

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| 14 January 2020 | Interested applicants to send in their applications responding to the theme: <u>“Puppetry and Flexibility”</u> (Refer to Annex A for elaboration on the theme) |
| 29 February 2020 | Applications close |
| 9 – 20 March 2020 | Shortlisted applicants will be invited for an interview |
| 27 March 2020 | Successful applicant will be notified |
| May 2020 | Selected Maker will meet with Programme Manager and Co-Artistic Directors to discuss his/her research and design concept |
| June 2020 | Official start of The Maker’s Lab |
| February 2021 | Final Presentation and Masterclass |

Overall Phases

- Phase #1 – Initial Research and Development of idea
- Phase #2 – Experimentation of build, leading up to an internal showcase (with puppeteers, directors and designers) to gather feedback
- Phase #3 – Final Presentation and Masterclass led by Maker

This process will be managed by the Programme Manager, Daniel Sim, a Core Team Member of The Finger Players.

Support from The Finger Players

- Free access to The Finger Player’s workshop
- Overall administrative support
- Monthly reviews with the Programme Manager to chart the research process
- A monthly stipend for the Maker’s commitment to the lab
- Financial support for:
 - Courses/exchanges with artists/experts in the field of proposed interest (to be in consultation with the Programme Manager on the choice of courses/exchanges)
 - Necessary materials and equipment for experimentation and research
- An artist fee for final presentation and masterclass

Information about Final Presentation

- The final presentation does not have to be a theatrical production.
- The final presentation would need to reach a minimum of 300 audience members.
- The Maker will be paired with the Co-Artistic Directors (Ellison Tan and Myra Loke) from the start of the process as creative collaborators.
- A production team will be provided by The Finger Players.

Who can apply?

The Maker's Lab is open to applicants who are:

- Singaporean/Permanent Residents
- Independent makers and designers
- working in related fields with at least 2 years of experience
- able to commit from June 2020 to February 2021 (schedule to be discussed with Programme Manager)
- willing to engage in a self-driven research process
- open to documenting and sharing her/his process in the form of a monthly reflection that will be uploaded on the company's online platforms

What is the selection rubric?

Applicants will be selected according to:

- Engagement with the theme
- Responsibility/commitment to the research/creation process
- Angle of creative investigation

How to apply?

Download application form [here](#).

Email your Application Form, together with a 2-page CV and a 5-page Portfolio to ffpmakerslab@gmail.com by **29 February 2020, 6pm**, with the subject title: "Application for Maker's Lab: Your Name".

FAQ

How do you define “2 years of experience in related fields”?

Related fields that involve building and designing physical objects. If you are unsure, please write to us at tfpmakerslab@gmail.com to find out more.

What if I don't have 2 years of experience e.g. sporadic, part-time, amateur/non-professional?

If you are very keen to apply, please still write to us stating your experience.

If my current profession is not a designer, can I still apply?

Yes, as long as you are able to conceive of an idea and translate that into a build.

I have no interest in puppetry, should I apply?

The Finger Players is a theatre company that specializes in puppetry, and most productions would include some form of puppetry. You do not need to have an interest in puppetry, but we encourage you to have an open mind. A curiosity in the art form would be desirous.

What are the hours for the lab like?

Your journey as the Maker would greatly depend on how you want to structure your developmental process over the duration of nine months. Our Programme Manager, Daniel Sim, will also be supporting you in coming out with a workable timeline.

If I have other existing commitments, can I still apply?

We understand that this lab is not able to offer complete financial sustainability, and so we are open to discuss and negotiate scheduling possibilities to get to a common understanding. Commitment is of utmost importance to us, so do let us know your existing commitments in the application email to us.

What will the interview process be like?

The interview will be conducted with the Programme Manager and Co-Artistic Directors. The Core Team of The Finger Players will also be present, whenever possible.

Aside from finding out more about your proposal, we are also interested to find out more about you.

Who will I be working most closely with?

The Programme Manager, Daniel Sim, and the Co-Artistic Directors.

Annex A – About the theme “Puppetry and Flexibility”

2020 marks the first year of the newly revamped The Finger Players. In its first year, The Finger Players would like to reframe “puppetry”; to consider how “puppetry” is framed and how we negotiate and challenge these perspectives.

Therefore, for the company’s inaugural The Maker’s Lab, we are interested in examining **Puppetry and Flexibility**. Taking into account: Material, Functional and Cognitive Flexibility, we would like to invite a Maker to think about reframing the puppet – its build, function(s), relationship with the puppeteer, and the imagery it conjures.

Flexibility is a physical range of motion, a potential for varying functions and a consideration of multiple viewpoints. The material flexibility of a body or raw material lies in its effective ability to stretch and bend. Functional flexibility lies in the capability of an object or person to adapt to changing conditions and roles. Cognitive flexibility indicates an understanding of multiple perspectives and concepts. However, common to these different definitions lies the ability for the object, person or system to return to its original form without being damaged or changed permanently.

The Maker is encouraged to consider the theme from one’s own practice and experiences. What are the processes required in designing and building a puppet? How can the use of certain materials allow different series of movements in the puppet? What are other means or technology that can be explored? How can a puppet transform and serve different functions, outside of the theatre stage? Does the puppet lose its function without a puppeteer’s touch? How can a puppet challenge its own existence?