

Pilot Research Report on Energy Restoration for Cancer Survivors through Engagement with the Art Collection at National Gallery Singapore.

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July 2023

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Abstract

This pilot research study aims to understand better the benefits of a six-week art appreciation entitled 'Art Refresh', organised by National Gallery Singapore, for nine participants from the Singapore Cancer Society. The study uses Kirshbaum's (2021) Energy Restoration attributes and identifies how the weekly activities attributes of 'Nurturing', 'Purposeful', 'Expansive', 'Connecting and Belonging' and 'Fascination and Stimulation' come about from the Gallery's engagement approaches. Qualitative data, based on observations, focus group discussions and video recordings, along with quantitative data from observational logs and surveys reflect the most improvement among participants in the attribute of 'Connecting and Belonging'. Further discussion explicates how the Gallery as a building, together with the Art Refresh programme, provide restorative opportunities to address cancer fatigue in cancer survivors. It recommends that the Gallery's Audience Engagement Framework be used as a source of direction in the design of Gallery programmes for cancer patients to achieve the Energy Restoration attributes as tangible outcomes.

Part 1: Introduction

1.1 Surviving Cancer

Having a cancer diagnosis is a life changing event. On a mundane level, life routines become ‘medicalised’, as one has to undergo various body scans, blood and biopsy tests, along with repeated consultations to try and understand alien medical terms like ‘carcinoma’ and ‘metastasis’. On a spiritual level, one begins to think about mortality and life’s purpose, fearing that the end of one’s life is near. All these experiences following a cancer diagnosis brings about fatigue in an individual. Cancer-related fatigue is a particular concern to those fighting and surviving cancer. Described as “tiredness, weakness, lack of energy, exhaustion, lethargy and depression” (Kirshbaum, 2021), the body feels all too heavy to lift and talking becomes a strain. Chronic cancer fatigue is fatigue which occurs over months and years after treatment. Kirshbaum (ibid) identifies six “meta-themes” which offer a conceptual view of what chronic cancer fatigue is like:

1. Embodied experience	Refers to bodily sensations and symptoms, such as heavy arms or a body that cannot function as expected.
2. (Mis)recognition	Fatigue that is not identifiable, or recognisable, by onlookers. Subjective struggles which are not objectively measurable by medical professionals.
3. Small horizon	One’s individual world and perspectives shrink. Activities become difficult and can be an obstacle in life.
4. Role change	Social roles change as an individual becomes more dependent on others. They are unable to take on their usual roles.
5. Loss of self	A change in identity and behaviour in coming to terms with illness and physical discomfort.
6. Regaining one’s footing	An innate desire to find ways to return to normal ways of life, adapting to disruptive changes due to illness.

Table 1: Summary of six meta-themes which provide a conceptual understanding of chronic cancer fatigue

Meta-theme 6, on “regaining one’s footing”, makes it possible for cancer patients and survivors to seek out ways of life that provide a strategy for resilience in the face of cancer fatigue. Consequently, those who wish to support cancer survivors and patients can help identify restorative strategies for resilience and well-being which can support the continued physical, emotional, mental and spiritual growth of each individual.

In Singapore, the Singapore Cancer Society (SCS) strives to be supportive of all its members. SCS was established in 1964 and has been actively serving the community for more than 56 years. SCS was registered as a society in 1984 and accorded IPCs (Institutions of a Public Character) status as a charity in 1995 by Ministry of Health. SCS is a member of the National Council of Social Service, a founding member of the Singapore Hospice Council (SHC) and a member of the Union of International Cancer Control (UICC).

SCS is the largest community-based social service agency in Singapore dedicated to minimising the impact of cancer through public education, screening, patient services, financial assistance, research and advocacy. Since we began in 1964, over 100,000 individuals have benefited from our outreach and support annually. Being self-funded, the society is dependent on public donations to provide quality services to cancer patients, their families, and the community at large.

SCS has also offered a range of programmes, including that of the arts, to support the well-being of its clients. It seeks to better understand the benefits of arts engagement for its clients and has committed to collaborate with National Gallery Singapore on a research study for this purpose.

1.2 Theoretical Framework: Restorative Environments and Experiences for Cancer Survivors and Patients

Attention Restoration Theory (ART) was first defined by Kaplan (1995) as a means of addressing the limitations of direct attention fatigue. Direct attention refers to the direct, voluntary action needed to focus on difficult mental activities. In applying direct attention, one also activates mental inhibitors which prevent distraction. However, with fatigue, these inhibitors and subsequently one’s ability for direct attention can falter. Kaplan (ibid) proposed that direct attention fatigue can be restored through environments and experiences that enable involuntary attention, allowing for an individual to be able to activate direct attention after a period of rest from direct focus. Kaplan identified four characteristics that define a restorative environment. In any place, one or a combination of these four characteristics can enable it to become restorative for fatigued individuals:

1. Being Away	Being different, physically, psychologically or conceptually from everyday environment.
2. Fascination	Contains patterns which hold one’s attention effortlessly.
3. Extent	Having scope and coherence which allows one to remain engaged.
4. Compatibility	Fitting in and supporting what one wants or is inclined to do.

Table 2: Characteristics of a restorative environment. (Kaplan, 2001)

While much of Kaplan’s Attention Restoration Theory was applied, and tested to be true, of natural environments, researchers have also extended his theory to urban environments and experiences. Herzog et al (1997) presents evidence of “hard” and “soft” fascination, where environments of “hard fascination”, which absorbs one’s attention completely, such as sports or entertainment could recover directed attention, but left little room for thinking or reflection. Environments of “soft fascination” on the other hand were aesthetically pleasing and enabled one to reflect on one’s self better. Scopelliti & Giuliani (2004) extended ART further by examining the characteristic of restorative experiences, asserting that any human environment would comprise of both a physical and experiential element. The experiential elements which make an environment restorative include aspects of positive social interaction, relaxation and excitement from spending time and money in a manageable way and partaking in activities which were compatible with a person’s purpose, interests and inclinations.

According to Kaplan et al. (1993), an aesthetic component in the environment can create a deeper restorative experience. The depth of experience occurs as an individual is able to reflect within that environment, giving space and time to “internal housekeeping” which promotes psychological wellbeing. At a museum, the characteristic of “Extent” is evident as the venue carries an extensive collection which has been laid out coherently and provides enough scope. The layout of the venue is also unusual and removed from everyday environments and routines, providing for a physical and psychological experience of “Being Away”. It was noted that visitors to the museum would automatically find the place and content compatible, due to their inclination to visit the venue. With a purpose in mind, and armed with some cultural or historical knowledge, visitors are fascinated by the works on display, hence addressing the characteristics of both “Compatibility” and “Fascination”.

In their study, Kaplan et al. (ibid) noted that interviewed participants expressed “reflection” and being “re-energised” as an outcome of their restorative museum experience. Feeling lost, physically on the

grounds of the museum, and being cognitively detached from what they viewed (not understanding how it was made, its content and context) added to the participants' sense of incompatibility with the place. It was suggested that museums focus on "wayfinding" both physically and cognitively to engage better with visitors and non-visitors alike, so that the restorative experience of the museum becomes accessible to all.

Other than restorative experiences, a study on the effectiveness of restorative activities was carried out by Cimprich (1993). Research participants who adhered to an intervention of engaging in three types of restorative activities of 20 minutes each, per week, were able to be direct their attention to their work and to start on new projects of their choice. Kaplan (2001) also explored meditation as an activity which can rest 'directed attention' and preserve 'inhibitors' by engaging in more effortless patterns of thought. Engaging with tasks which require a different, less effortful way of thinking, is a conceptual form of "Being Away". Seeking out activities or experiences which do not demand unnecessary effort is linked to "Fascination", "Extent" and "Compatibility". Meditation, in fostering the goals of tranquillity, enables the mind to rest and expend little effort and energy on focus. While meditation may require some form of discipline and training, one can engage with mediation across a spectrum of practice, including novice practices which do create a restorative experience for any individual. Attention Restoration Theory can thus be applied to activities which promote restorative experiences for a fatigued individual. This paves the way to examine arts activities as a potential form of restorative experience, which can in turn encourage compatible individuals to be away from everyday life by partaking in an extensive arts environment that offers fascination through effortless engagement and reflection.

1.3 The Arts as a Restorative Environment and Experience

In 2014, Kirshbaum and Donbavand (2014) embarked on a study titled "Making the most out of life: Exploring the contribution of Attention Restorative Theory in developing non-pharmacological intervention for fatigue". This study aimed to identify what was enjoyable to persons who experienced moderate to severe fatigue and aligned these experiences to Kaplan's ART framework. From interviews conducted with 25 participants, four themes emerged as attributes of attention restoration activities. Kirshbaum and Donbavand (ibid) then developed an Energy Restoration Framework based on these themes, as a self-management intervention tool to guide healthcare workers in designing non-pharmacological interventions for their cancer patients. Kirshbaum et al. (2017) eventually identified five themes, or attributes, of energy restoration in cancer and palliative care. These five attributes were given further elaboration in Kirshbaum's Joyful Freedom Approach (2021), as detailed in the table below:

Attributes (PECAN)	Elements [the what] (dominant domains)	Expressions [the how] (Examples of pursuits and activities to be explored shamelessly and without reserve)
P–purposeful	Planning and completing tasks (functional, physical)	Washing the kitchen floor, sewing on a button
	Planning and completing achievements (cognitive, physical)	Studying for an academic degree, running a marathon
	Community service and political activism (social, political)	Volunteering at a food bank, organising a rally against racism
	Initiating movement (physical)	Taking a brisk walk to greet the sunrise every morning
E–expansive	Learning and developing skills (cognitive)	Learning a foreign language
	Venturing into a new role (functional)	Identifying as an artist and making art
	New view of self (emotional)	Taking the challenge and leading an event
	New environment (physical)	Travel and engaging with new situations, sights and people
C–connecting	Experiencing shared values (functional, spiritual, political)	Joining a meditation group or amateur dance troupe
	Participating in shared activities (social)	Planning an event with others
	Ease/effortless state (emotional)	Catching up with a dear friend and talking about anything and everything that comes to mind
A–awe inspiring	Observing nature (physical)	Watching a seed pop through the soil or the patterns that tiny crabs make on the sand
	Anticipation (emotional)	Excited and so happy about learning the next dance routine
	Mesmerising (spiritual, cognitive)	Watching the moon and aura emerge from the lattice of clouds and then observe their disappearance
N–nourishing	Nurturing the six senses (physical, spiritual) Sight, sound, touch, taste, smell, intuition	Walking on the beach in the tropics, feeling pleasure
	Comfort (physical, emotional)	A warm, fragrant bath; a delightful meal full of colour and healthy goodness
	Cultivating the intellect (cognitive)	Listening to a master storyteller

Table 3: The Energy Restoration Framework: Attributes, elements, domains and expression. (Kirshbaum 2021, Table 9.1)

Ennis et al (2016) gathered past studies on the effectiveness of art-making in cancer care. The integrative review identified 15 English language medical research articles which focused on art-making with people who have had a cancer diagnosis. Studies which referred to art therapy, non-art activities and arts-based research methods were not included. The aggregated themes which emerged from the selected studies identified three areas of benefit to the research participants. Firstly, “learning about self through expression and creativity” enabled participants to process, validate and heal their emotional states through art. Participants also reported an ability to reclaim themselves and to gain different perspectives. This area of benefit aligned with the Energy Restoration themes of Nourishing/ Nurturing and Expansive. Secondly, “The support of a group” enabled participants to feel accepted, cared for and understood in a safe space. This aspect aligned with Connecting or Belonging. Thirdly, the art-making sessions were an “enjoyable distraction”, providing participants with a means to occupy their time meaningfully and to spend time in a joyful, fun way. These aspects aligned with the themes of Purposeful and Expansive in the Energy Restoration Framework.

In a study conducted by Kirshbaum et al. (2017), participants underwent an 8-week art-making session and was subsequently interviewed to understand better what art activity they enjoyed and why. The interviews were tabulated, and findings presented evidence of Expansive, Belonging/ Connecting, Nurturing, Purposeful, with an addition of Stimulating/ Awe-Inspiring. Participants expressed enjoyment, appreciation, fun, learning, fascination commitment and anticipation as outcomes of their art-making experience. An integrated review of studies conducted on mindfulness-based arts interventions for cancer care (Rieger et al. 2020) report positive impact on quality of life, psychological states, wellbeing and mindfulness. This particular study identified research conducted on arts interventions which consisted of mindfulness practices and mindful arts-making. Aspects of reflection were emphasised in this study, which suggested that such mindfulness-based art practices supported people in expressing, processing and integrating their cancer experiences. Art-making, and related arts experiences which require personal reflection and expression are therefore beneficial to persons diagnosed with cancer. The following sections examine a 6-week art programme conducted in 2022, by National Gallery Singapore, with a group of 9 members of the Singapore Cancer Society.

1.4 Art Refresh Programme by National Gallery Singapore (The Gallery)

The Gallery's Community and Access team have crafted a series of programmes that aim to promote wellness and well-being through engagement with the Gallery's Art collection. These programmes include art-making sessions, such as Art With You, where the collection serves as an inspiration for participants to create their own artwork. Other programmes, such as Slow Art, are programmes of art appreciation which aim to engage participants in a process of reflection and sharing, based on themes of the artwork discussed. These programmes are about an hour long and open to members of the public as well as selected underserved communities. The Gallery also uses an Audience Engagement Framework which guides the objectives and outcomes of its various arts activities across the personal, social, cognitive growth of its audience.

Based on the above programmes, the Singapore Cancer Society collaborated with the Gallery to develop and study the effects of a structured art programme which can support their client's wellness. Titled 'Art Refresh', this programme comprised of the following activities over 6 weeks, aligned with the objectives of the Gallery's Audience Engagement Framework:

Period	Description	Details of Activity	NGS Audience Engagement Framework
Week 1	Highlights of the Gallery Tour	This is an introductory Guided Tour at the Gallery led by a volunteer docent of the Gallery. The tour will include some building highlights of the Gallery and a couple of artworks as a way of orienting the group to the Gallery.	<p>Content of activities and facilitation approach should:</p> <p>Personal Dimension: Well-being</p> <ul style="list-style-type: none"> -Enable participants to be aware of one's physical, mental and emotional states. -Enable participants to be aware of one's physical, mental and emotional needs. -Enable participants to apply support to meet one's physical, mental and emotional needs. -Enable participants to build on one's identity through autobiographical narratives of one's presence, mental and emotional experiences. -Enable participants to integrate all of one's life experiences into a sense of fulfilment of having lived a life of value to oneself and others. <p>Personal Dimension: Resilience</p> <ul style="list-style-type: none"> -Enable participants to attend to one's negative reactions by means of self-care. -Enable participants to seek out and maintain positive relationships & perspectives. -Enable participants to shape constructive goals and purpose from one's experience with adversity. <p>Social Dimension: Social Relations</p> <ul style="list-style-type: none"> -Enable participants to interact and respond with others verbally and non-verbally confidently and respectfully. -Enable participants to To accept differences of personalities, perspectives, values. -Enable participants to show care and concern for others despite differences. -Enable participants to nurture meaningful relations and ties with others for life. <p>Social Dimension: Civic Responsibility</p> <ul style="list-style-type: none"> -Enable participants to empathise with the situations of others around him or her. <p>Cognitive Dimension: Art Appreciation</p> <ul style="list-style-type: none"> -Enable participants to infer and articulate meaning from what is seen in the artwork. -Enable participants to analyse and explain how visual elements and forms can come together to make meaning intentionally. -Enable participants to identify the intention of the artist in creating the artwork. -Ability to identify the artist and artwork within related art movements historically and culturally.
Week 2	Art with You Programme	Participants will be guided to view three artworks, based on an appropriate theme. They will have a facilitated conversation about the artworks and thereafter, continue with hands on workshop. This programme will be facilitated by a volunteer docent.	
Week 3	Slow Art Online	Participants focus on engaging with one artwork through a series of facilitated activities. This will be facilitated by our volunteer docent.	
Week 4	Slow Art Guide + Social	Participants enjoy an audio guide to one artwork that features mindfulness practises and principles of slow looking. While the participants don't interact with one another when listening to the audio guide, they will be invited to a short social to share about their experience after the session. This will be facilitated by Gallery C&A Team.	
Week 5	How to Art with Friends Guide	Using a simple activity guide, participants set off in pairs/small groups to engage in a self-guided experience. The session will end off with a whole group sharing to conclude the programme. This will be facilitated by Gallery C&A Team.	
Week 6	Self-exploration	Participants will explore Chua Mia Tee Exhibition in small groups for about 60mins. During the time in the Gallery, participants will pick an artwork that they like and then they will each take turn to share about why the artwork is of interest to them. This is done in front of each participants' selected artwork. Session will end with a debrief for participants to share their experience with the larger group.	

Table 4: Details of the 6-week Art Refresh Programme conducted by National Gallery Singapore.

To prepare for the Art Refresh programme, volunteer docents and staff underwent training in Person-centered approaches for working with communities through the Arts (Low, 2019). This person-centered pedagogical framework had been adapted for the Gallery’s Audience Engagement Framework as a means of developing audience engagement approaches. SCS also briefed volunteers and staff on the profile and needs of their clients during this training session, along with its use of the energy restoration framework in evaluating its programmes.

This study seeks to understand the benefits of Art Refresh with those diagnosed with cancer by mapping out how the following enhances energy restoration in the areas of Nurturing, Purposeful, Expansive, Stimulating and Connection:

1. Selection of artwork, related themes and curatorial content
2. Facilitation of art-making and art appreciation programmes respectively, to enable educational growth, personal growth and positive social relations
3. The Gallery’s environment.

Part 2: Method, Findings & Analysis

A total of nine participants from SCS voluntarily signed up for the Art Refresh Programme. The oldest participant was 76 years old, male, while the other eight were female ranging from age 71 to 45. All of them had been diagnosed with varying forms of cancer. Consent for the research study was obtained from all participants, who requested to remain anonymous.

Participant Y (female, aged 68)	Participant Su (female, aged 66)
Participant FF (female, aged 72)	Participant R (female, aged 69)
Participant K (male, aged 76)	Participant ST (female, aged 45)
Participant FL (female, aged 72)	Participant Se (female, aged 59)
Participant H (female, aged 69)	

Table 5: List of participants.

A survey form from SCS, based on the 5 attributes of energy restoration was used as a basis for evaluating the benefits of the programme. This survey form comprised of descriptors designed to correspond with each energy restoration attribute:

Energy Restoration Attribute (Kirshbaum, 2021)	SCS descriptor for programme evaluation
Nurturing Activities that are relaxing and comforting. Solitary activities. Easy. Little effort to organise.	The activity was relaxing. The activity was nourishing. I felt safe in the room. I felt the caring presence of the other participants. I felt the caring presence of the facilitator.
Purposeful Motivation to act and achieve. Towards attainment of a tangible product or outcome. The activity is meaningful.	I felt it was personally important to commit to attend the sessions. I felt the activity was meaningful to me. I enjoyed participating in an activity that had specific objectives and outcome. I felt a sense of achievement after completing the activity.
Connection and Belonging Engaging with, feeling part of a particular group/community. Part of a group identity, sense of belonging that fosters positive supportive relationships.	I enjoyed being a part of the group. I felt able to express myself freely in the group. I felt able to connect meaningfully with others in the group. I felt a sense of belonging to the group.

<p>Fascination & Stimulation Anticipation and excitement. Absorbing, fascinating activity.</p>	<p>I looked forward with excitement to each session. I was captivated by the activity without thinking about my condition. Immediately after the session, I felt uplifted and energised. I feel inspired and invigorated whenever I think about the session.</p>
<p>Expansive Learning and growing thro participation in new, stimulating or fascinating activities and experiences. Energy enhancing. Learning experience is not stressful. Offers opportunities for self-development, growth, knowledge (introspection, reflection).</p>	<p>I enjoyed doing something different. I enjoyed learning new things. I discovered something new about myself through the activity. I realized that I can take on challenges in my life. I am inspired to explore new interests in life.</p>

Table 6: Energy Restoration descriptors used by the Singapore Cancer Society.

A set of observational indicators and focus group discussion guides were adapted from the above descriptors (Refer to Annex 1). Each week, one observer was assigned to one participant, taking note of verbal and non-verbal responses to the activity for the week on an observational log (Refer to Annex 2). Each participant also filled out the survey form (Refer to Annex 3) and participated in a focus group discussion at the end of each week’s activity. The focus group discussions enquired more deeply about aspects of engagement which were significant for the participants. All sessions and focus group discussions were video recorded.

2.1 Findings and Analysis

The following sections provide detailed examples of how participants responded to weekly activities of Art Refresh. They have been analysed according to Kirshbaum’s (2021) five attributes of Energy Restoration, namely Nurturing, Social Connection, Expansive, Fascination and Stimulation.

2.1.1 Highlights of the Gallery Tour (Week 1)

Week 1 of Art Refresh consisted of a Gallery tour which featured special aspects of the buildings (former Supreme Court and City Hall) together with some artwork. The facilitator, C, brought the nine participants to the following venues and artworks, where she elaborated on the significance of these aspects of the Gallery and engaged the participants in a group discussion:

- **Venue:** Keppel Centre for Art Education, Architecture Model of the Gallery, Padang Atrium, City Hall Chamber, Chief Justice Office & Chamber, Supreme Court Terrace, Prisoner’s holding cells and dock, Rotunda Library and Archive, Rooftop, Lower and Upper Link Bridges.
- **Artworks:**
 - *The Ferry* by Chen Wen Hsi, Oil on canvas, c. 1952
 - *Forest Fire* by Raden Saleh, Oil on canvas, c. 1894
 - *Wounded Lion* by Raden Saleh, Oil on canvas, c.1838
 - *Fishpond in Malabon* by Fernando Cueto Amoroso, Oil on canvas, c.1942
 - *An Indonesian Village at Sunset* by Abdullah Suriosubroto, Oil on canvas, undated
 - *Dancing Mutants* by Hernando R. Ocampo, Oil on canvas, c. 1965

Expansiveness, Fascination and Stimulation with the Space and History of the Gallery

“I think architecturally it is very impressive, when you walk through, I mean when I was up there and look down you do get the sense of awe. Not many places in Singapore you can get the sense of awe, because we don’t have a huge space.” (Participant Y).

Participants were awed and amazed at the expansiveness of the space across the two buildings. This was possible as the facilitator made it a point to always identify where they were, walked at an easy pace, and explained the aims and historical significance of each point they stopped at. She gave time for the participants to look around and ask questions at each space. She was never hurried in her facilitation, and allowed for the participants to spend some time ‘soaking in’ each space. She also chose spaces which allowed for participants to view the building at an impressive vantage point such as the rooftop that overlooks iconic landscapes of Singapore such as the Marina Bay area and Central Business District, and Upper Link Bridge connecting the two buildings from Level 4 of the City Hall Wing to Level 4M of the Supreme Court Wing.

“Actually, personally, I’ve been to this museum many, many times. A lot more times. So... I mean, this is different because I guess this time around I have C as the guide, not only just taking me through the artworks, but also certain parts, she actually teach me about the history of the building as well... Because incidentally, if you want to just walk into the museum, people always focus on artworks, they forget to look at the surrounding. So it’s good that the first stop she stopped at, the model... yeah, and I didn’t really have a chance to look behind. I didn’t know that you can walk to the back and see, and it was bisected. Yeah, so that was something that I didn’t know. So at least we have a guide.” (Participant Su)

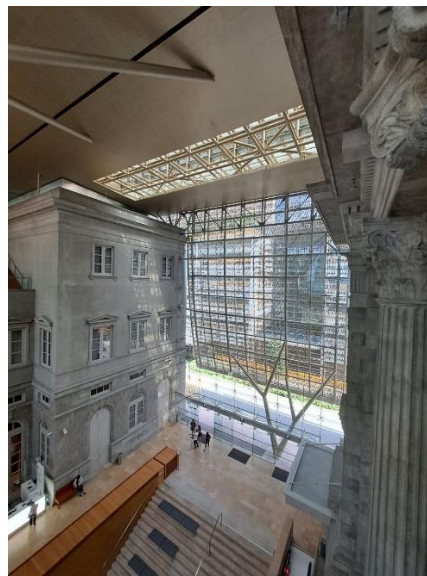


Image 1 and 2: Link Bridge view of Gallery from Level 4 (Photo credit: National Gallery)

The historical significance of each space, together with its furniture, was also not lost on the participants. Particular information about pieces of furniture, the way the building was reconstructed and stories of what happened in some spaces kept the participants enraptured and interested throughout the tour. For example, C had stopped by a set of windows and explained how there was an inner and outer window because the wiring ran around the whole building, between the windows. She then elaborated that to do so, the ‘new’ building on the inside had to be suspended within its older outer shell, and lowered once all the wiring was done. Participants listened carefully to her explanation and started to take pictures of the space between the windows. During the focus group discussion, Participant H shared,

“The interest, for me it’s the Chief Justice Court...Legally... I mean, what had happened? What’s gone through that mysterious high court. You know, I read about it, as from a little girl. You can imagine wah... can imagine ... all that wigs and all that. I used to see that on British dramas... and then coming to see it real, it’s so... wow!”

The space and its historical significance clearly had ‘extent’ (Kaplan 2001) as both provided for the physical and cultural scope for participants to become immersed in the environment. The detailed elaboration provided by Facilitator C added to a sense of keen fascination and stimulation with regards to the space and its features, as participants would not have known any of the stories by just looking at the architecture and artifact. They were hence learning something new about almost everything they saw or came into contact with, as guided by Facilitator C.

Purposeful through A Sense of National Identity and Meaning

“Ya, then we can really you know have our sense of identity because I guess a lot of us, we come here not just to appreciate art, but to actually find our sense of identity among us as well.” (Participant ST)

The awe and fascination for the space and its features translated into a sense of national identity and pride for the participants. Participant H shared about the table at the Chief Justice’s Office which had been used to sign documents during the meeting at Sentosa between US President Donald Trump and North Korean President Kim Jong Un. She expressed how the Gallery had been paid for by taxpayers, yet few knew what history it held within. She expressed the need to promote the Gallery as a space of national significance for Singaporeans to be aware and proud of.



Image 3 and 4: Table used by Trump and Kim. (Photo credit: National Gallery Singapore)

There was thus a sense of purpose in listening and responding to what they saw and heard about the space. With regards to the space and artworks they viewed, Facilitator C, through questions, also drew out personal memories and stories from the participants. They were constantly encouraged to identify what they liked and disliked, giving space for each participant to demonstrate autonomy and choice. As a result, the participants completed each part of the tour having made some personal or group connection to what they had viewed.

Social Connection Through Inter-Generational Sharing

The participants from SCS had not known who was going to show up for the programme. While some had met others in other programmes some time back, others were new to one another. The participants shared that they were happy to make new friends across different ages. The age difference between the participants within the group was quite wide, from 76-45 years of age. The youngest in the group appreciated the sharing by an older participant who asked about where the canteen at the Supreme Court was in the past. She appreciated it because such knowledge was held by those who are older and could only be obtained by sharing. She felt that without the organised meet up, with random participants, this opportunity for inter-generational sharing would not be possible.

Participant Su and H both agreed that one should take photographs of their experience to share with their peers and family, encouraging others to bring their children and grandchildren to the Gallery. Their visit could thus become a possible outing for others to connect with their family and friends.

Nurturing Through Thoughtful Facilitation

Facilitator C maintained a well-paced and welcoming tone of voice throughout the tour. She was aware of the participants' physical limitations, asking them to sit where they could, and walking at a pace that all the participants could match. She made it a point to ask those who were quiet questions, often inviting them to come forward and observe the painting more carefully. The participants were forth coming with their responses, often bantering with each other in a light-hearted way. A variety of responses was accepted and acknowledged by Facilitator C, as she found ways to even out contradicting answers with an appreciation for ambiguity and difference of opinions.

At the paintings by Raden Saleh, Facilitator C also made it a point to ask questions which enabled participants to infer the emotions of the painted creatures. Participants demonstrated a good range of emotional awareness in this instance. Participant R shared that she felt empathy for what the animals in *Forest Fire* might be feeling. As an analogy to life, she would like to be the bird in the painting, away from the fire.



Image 5: Raden Saleh, *Forest Fire*, c. 1894, oil on canvas, 300 x 396 cm.

Collection of National Gallery Singapore. This work has been adopted by Yong Hon Kong Foundation. Image courtesy of National Heritage Board, Singapore.

2.1.2 Art With You (Week 2)

Week 2 was led by Facilitator J. She brought the participants to three paintings and carried out at least 15 minutes of discussion about what the participants thought of the artwork. They then proceeded to

the studio to create a postcard based on their visit to the Gallery. The paintings discussed for this week were:



Image 6: Liu Kang, *Artist and Model*, 1954, oil on canvas, 84 x 124 cm.

Gift of Shell Companies in Singapore. Collection of National Gallery Singapore. Image courtesy of National Heritage Board, Singapore.



Image 7: Leng Joon Wong, *Vanishing Scene*, 1982, watercolour on paper, 64.4 x 51.3 cm.

Gift of Times Publishing Limited. Collection of National Gallery Singapore. Image courtesy of National Heritage Board, Singapore.



Image 8: Thomas Yeo, *Deserted Island*, 1968, acrylic on canvas, 105 x 75 cm.

Gift of Mandarin Art Galleries Pte Ltd. Collection of National Gallery Singapore. Image courtesy of National Heritage Board, Singapore.

Expansiveness, Fascination & Stimulation Through Multiple Perspectives and Possibilities

The selection of three artworks, that presented three different styles of representation, provided a context for participants to explore a range of interpretations in deciphering the meaning of the work. Asked to jot down their thoughts on paper, and to subsequently share their personal opinions, participants had to observe each artwork and infer what caught their eye visually against some kind of possible meaning. One of the participants recognized it as the 'See-Think-Wonder' approach,

"...See-think, and then think about you know, why is it there? And then you wonder. So actually I did have like a wonder question you know, 'why- why- is he painting outdoors with a naked woman?', 'Why is it outdoors?', you know?" (Participant ST)

Participants naturally walked up closer to the painting, as their peer shared for their interpretation, trying to 'see' what the other saw. They would then spontaneously reply to their peer's sharing, building on it or countering their perspectives. The responses, for the abstract painting *Deserted Island* by Thomas Yeo, ranged from seeing, amongst a combination of shapes, a 'Kaya toast', 'penguin' and 'woman's head- if you tilt your head to the right'. This provided everyone with an experience of multiple perspectives in how meaning could be applied to what one visually observed. It added to the different possible 'stories' that could come from one painting, generating a 'cognitive' expansiveness which led to fascination with the artwork discussed,

"I find that every time I look at a piece of painting, and every time you look at, you, you see something new in it, and then you create a different story... I think art also helps to open up new things, you know, things that you never experienced before, or "Gee, never thought of it this way.", you know, and things like that. And in that sense then art opens up your mind and helps you to learn more, you know, and also, I think it also creates certain feelings in you, and also develops new aesthetics- sense of aesthetics, because, like "Gee, never thought that those two things can go together.", or "Those two colours can go together.". You know I think really good art often pushes the boundaries and show you what is, what you think is not possible, but it becomes possible." (Participant Y)

Participants were also focused and absorbed by the story of Yeo selling 50 paintings to fund his studies. In the Gallery, and at the focus group discussion, participants were also engaged when discussing gender representation issues, in discussing the nude model in Liu Kang's painting. Indeed, they wanted to know more about social, cultural and political issues surrounding the themes of the artwork as they found these themes interesting and stimulating. The topic of nudity in art created substantial discussion during the focus group discussion,

"...even if you go to Italy you see a lot of sculptures with the manhood, you know, it's there. It all depends how you want to look at and... if you are interested in art and you love the... different areas. If there's children, I would explain... about it and then from there on they grow and mature that it is not a vulgar thing. It is not a blue movie or- or anything else but it is a sense of beauty. And... but it also all depends on the person explaining it." (Participant Su)

Purposeful in Discovering the Meaning of the Artwork and Time for Oneself

Participants found purpose in discovering the meaning of the artworks and learning more about the history of the artist. They found that the session enabled them to have a better appreciation of art, which fulfilled the purpose of the time spent at the Gallery. Some participants also shared that having

time to oneself brought enough purpose to the session, as this was the reason for their visit to the Gallery.

The art-making session was also meaningful for the participants as they were asked to create a postcard based on their experience of the session. Participants identified their own themes and made postcards for their family or themselves.



Image 9: Card designed by Participant H, taken from videoed presentation.
(Photo credit: National Gallery Singapore)

Participant H created the postcard above for her grandson, who was born in the year of the rat. The tiger on the right represents her as she was born in the year of the Tiger. The six hearts above represent the parents of her grandson and two pairs of grandparents.



Image 10: Card designed by Participant FL, taken from videoed presentation.
(Photo credit: National Gallery Singapore)

Participant FL made a Zentangle collage for herself. She shared that this represented her on her walks, providing for an analogy for life as a journey.

Social Connection and Belonging Through sharing of personal stories

The participants socially enjoyed each other's banter in the gallery as they discussed the artworks. They were accepting and teased each other in jest at times. Deeper connection took place as participants shared about the meaning of their postcard and who they made it for. While some participants described what they did, others spoke more about what each symbol represented in their life. Participants listened to what was shared and always responded in support of the individual's sharing and artwork.



Image 11: Card designed by Participant K, taken from videoed presentation.
(Photo credit: National Gallery Singapore)

Participant K described what he tried to make. He was more interested in the aesthetics of the work. Participants voiced appreciation for the beauty of the work and commended him on how it looked like Japanese art.



Image 12: Card designed by Participant R, taken from videoed presentation.
(Photo credit: National Gallery Singapore)

Participant R shared on a deeper level about how each flower represented a member of her family. She also shared about how she was now able to peel the back paper from the flower stickers, as compared to when she was ill with cancer and could not do so because of her numb fingers. She voiced appreciation for the programmes conducted by the SCS and how they supported her in improving her health conditions, which in turn provided her with a more enriching life experience. Her sharing resonated with other participants in the group who faced similar struggles in their fight against cancer.

Nurturing Through Non-Judgemental Facilitation

Throughout the gallery discussions and art-making session, Facilitator J emphasized that there was no right or wrong answer and that all interpretations were welcomed. Participants noted this and repeatedly reflected this as a positive point in their written feedback. They found the group to be safe and non-judgemental, enabling them to be more confident of themselves in sharing their thoughts and opinions,

“I think honestly, somewhere along the line you told us there’s nothing wrong, I mean, there is no right or wrong. The interpretation is up to us! You see somebody flying, I see something else but it’s ok! So maybe by telling us this it makes us feel reassured.” (Participant H)

The safety of the group encouraged participants to reminisce and share about their past with others. In response to a focus group question about whether they were comfortable sharing their personal stories, Participant S, for example, shared that she grew up in Chinatown and seeing the watercolour work on the prawn noodle stall in *Hokkien Street* made her remember growing up days,

“So, I was very comfortable running around the alleys and all that...Shophouses and those days, people, the workers who squat on the benches, that wooden stool...They used to squat it and with the whole

plate just eat that porridge or noodles. And, am I comfortable? Those were the very warm memories for me.” (Participant Su)

The participants also appreciated the care and friendliness of the facilitator and Gallery staff. This made the environment nurturing and they felt that they could relax and enjoy the session,

“Walking around the gallery was always relaxing. Encountering different artwork nourished the brain and lightens the heart. Being chaperoned always makes for a safe feeling and the affirming responses of your inputs and docents makes me feel cared for.” (Written survey feedback, participant unknown)

Facilitator J also made it a point to affirm each participant after they shared about their postcard. She walked up to quieter participants and helped them hold up their work, summarising the main points of their sharing. This encouraged other participants to stay focused on their peer’s sharing, responding to and affirming their peer in kind.

2.1.3 Slow Art Online (Week 3)

Expansive, Fascination and Stimulation Through Set Questions & the Perspective of Others

The Slow Art Online session took place in Week 3. Facilitator S had selected a painting entitled *Self-Portrait with Friends* by Patrick Ng Kah Onn, as it was a lively painting which comprised of many colours and patterns. She asked participants to observe the artwork and invited them to write down their responses to the following questions and tasks:

1. What do you see? Who are these people? What do you feel about the colours and details in the work? What is happening in the background? How does this artwork make you feel?
2. What would you call this artwork? Write down a one-word title and also a one sentence title for the work.
3. What music playlist or song would you be playing, based on the artwork? If you could turn it into music, what would it be?
4. (After sharing about the above responses) Focus again on the painting and try to notice new details. Close your eyes and imagine the artwork in your mind. Now sketch the artwork. Try to be as accurate as you can.
5. (Final question) Pick a character in the painting. What would you like to ask them?

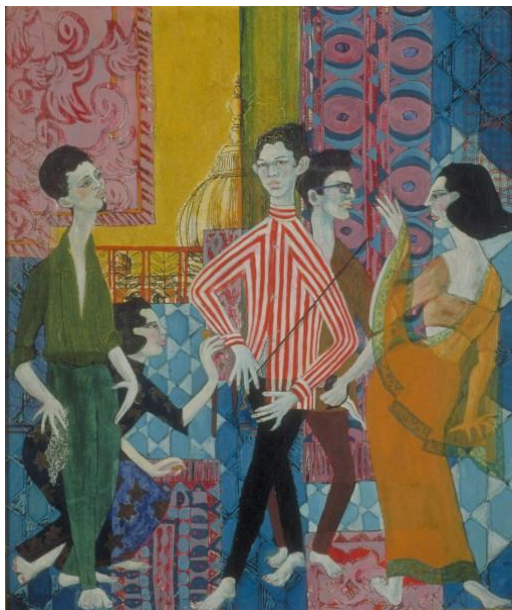


Image 13: Patrick Ng Kah Onn, *Self-Portrait with Friends*, 1962, oil on board, 69.7 x 59.5 cm.

Collection of National Gallery Singapore. Image courtesy of National Heritage Board, Singapore. © Family of Patrick Ng.

Participants were focused and absorbed when jotting down their responses to the above questions. They reflected in the FGD and written feedback that these questions encouraged them to use memory and visual skills in observing the artwork more carefully. The questions made participants think about how they made interpretations about the work, based on certain parts of the painting which caught their attention:

“You know, it depends on what catches your attention first, like for me that the lady in the sari looks as though she's arguing. And from that point, I build up a story about the whole picture.” (Participant H)

The various responses to Questions 1 - 3 expanded on each participant's perspective and understanding of the work. The online discussion examined if the characters were dancing or about to engage in an argument or fight; or if they were male or female. The question on titling of the artwork provided for a range of answers from “Move to the beat!”, “音乐，艺术家的聚会” (translated as “Music, the Artist's gathering) to “Together, yet not in one mind”. As participants explained the reason for their titles, they got their peers to focus on specific parts of the painting, such as the baton held by the central character and the kris held by another character in the middle ground. Some of these details had been missed by others, and the combination of multiple perspectives expanded on the meaning of the artwork. Participants also shared that they enjoyed learning about the historical details of the artwork shared by the facilitator. They noted that the multiple perspectives helped them think about their own observation and thought patterns, providing for a metacognitive experience, especially when it came to the sketching activity where they had to remember and reproduce a sketch of the artwork.

Fascination for and stimulation from the artwork grew as the hour went by. New discoveries about the artwork emerged slowly. The slow process of appreciating one singular artwork was new to the participants. They noted that the slow process enabled them to study the artwork more carefully which in turn enriched their understanding of it:

“其实老实讲啊，如果我自己去看的话啊，这样的画我不会，我不懂的欣赏。我已看一下我就走掉了。我不会说站在那边慢慢去看，慢慢去想什么东西，所以 yeah, 我就不懂的怎样欣赏这幅画咯。” (Participant Se)

“所以今天过后你去艺术馆就会可以慢慢看啊，你知道怎么做 了，自己问自己问题。” (Facilitator)

The above feedback translated as follows:

“Honestly, I wouldn't know how to appreciate this type of artwork if I were on my own. I will leave after taking a glance. I will not take time to observe the painting, take time to think about it. So, yeah, I just don't know how to appreciate this painting.” (Participants Se)

“So, after today, you can slowly observe when you visit the Gallery. You would know what to do, ask yourself questions.” (Facilitator)

A Purposeful, Nurturing and Connecting Space Through Slow Online Sharing

“Because the whole idea of just paying attention to a single piece, I think is quite meaningful. And it you know, you, the more you look at it, and more carefully you look at it, the more you're drawn into the piece. And then you know, the more you pay attention to all the subtle details that are in the piece that we often kind of forget.” (Participant Y)

The online session was meaningful to the participants as they came to appreciate the rich details and stories that emerged from one painting. Some autobiographical sharing took place, as participants explained their interpretations making links with places they had been to, or music they were familiar with.

Participants shared that listening to one another brought about a sense of connection with each other. Despite being physically separated, the online verbal responses by the participants created a safe space for individual perspectives, no matter how contradictory, to be voiced and acknowledged by all. This in turn made the session meaningful to the group, as their contributions accumulated towards a deeper learning experience which was inclusive and welcoming for everyone. On the whole, the Slow Art Online session was a nurturing experience, as Facilitator S maintained a light, calm tone and pace throughout the session. She skillfully paraphrased and acknowledged the contributions of all, encouraging everyone to participate across the hour's session. She was also mindful of letting participants complete each task in their own time, gently asking them if they needed more time or if they were ready to share.

“Somehow it lifts up my spirit and gives me something new to think about.” (Participant R)

2.1.4 Slow Art Guide (Week 4)

Nurturing and Purposeful Through the Audio Guide and Environment

Participants experienced the Slow Art Guide on artwork *Irrawady* by Kim Lim for Week 4. The programme comprised of 3 parts:

1. Listening to the Slow Art audio guide on the artwork.
2. Self-reflection and responding to questions in the Reflection Booklet.
3. Small group breakout and discussion to share their respective reflections.

All the participants reported a feeling of calm and relaxation when listening to the audio recording which guided them in observing and reflecting on the selected artwork. One participant felt warmth and comfort from the session. Another felt so much inner peace that she teared throughout the session. Some of the participants attributed their relaxed mood to the voice in the recording, which was soothing. The questions asked, and points of focus emphasised by the audio presenter were also meaningful and caught the attention of the listener. The participants were seated on the floor, surrounding the artwork. The effect of having a personal listening device made the open space a more personal one, as the audio guide brought the listener each into his or her own personal reflective space. This personal space extended itself to include the artwork, which grew in presence for the participant as he or she observed and related to the artwork affectively. For example, the audio presenter asked her listener to observe the knots on the wood carefully, and asked if the listener also felt some knots of tension in the body. The presenter then guided the listener in a breathing exercise to mentally loosen these knots in the body, so that physically, the listener would be more relaxed.

Participants likened the session to a meditation session where they were able to become more aware and reflective of their physical, emotions and mental states.

“The difference, I mean, if you go to a mindfulness class, you will probably know, right, it's the breathing, so the physical...and being aware of your own presence, and your entire, you know, social intellectual frame of mind. But this is also connected to the embodied presence you have in the space and the artwork in front of you. So I think on many levels, then, you have to identify or try and find your way, your presence with the presence of artwork and in the recording, mix that connection...” (Participant Y)

A question in the Slow Art Guide reflection booklet and in the audio recording asked participants which block they felt they were – were they the wooden block against the wall, supporting others, and/or seeking the support of others, like the other blocks on the floor. This question made the artwork meaningful for the participants of two groups as they shared how they might have been the block against the wall earlier in their lives, but are now quite happy to receive support as well. They found this question meaningful as the form of the artwork could represent their past and ideal life situations, becoming less abstract as a sculpture, more relatable to each one's life stage. Some participants remarked that without the audio guide, they would have simply walked past the artwork without much thought. The Slow Art Guide, with its introspective questions, made the artwork more meaningful to the participants, as they in turn had to reflect on what their own lives meant through the form and texture of the artwork.

"Learning to lean on others and for others to lean on."

"The meditation and explanation of the piece resonated with me. The question asked were relevant to my present situation."

"It makes me reflect on my life journey and the present moment I am at."

(Written survey feedback, participants unknown)

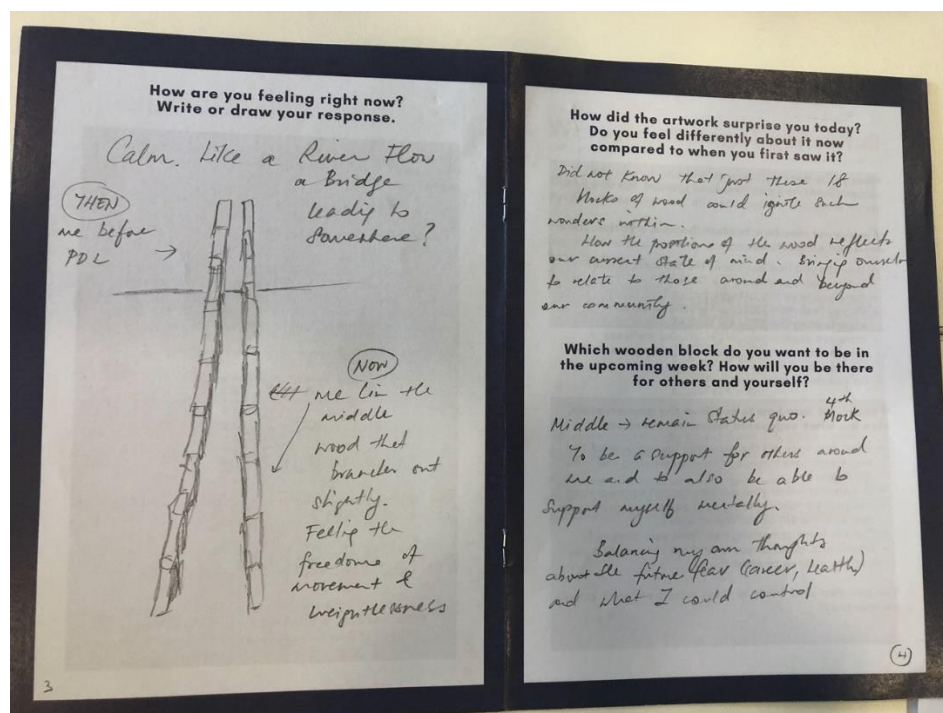


Image 14: Participant ST's journaling in her Slow Art Guide reflection booklet. (Photo credit: National Gallery Singapore)

Social Connection and Belonging Through Self-reflection and Sharing of Reflections

The Slow Art Guide included time for participants to gather in a small group to reflect on their experience. After reflecting on the questions from the Reflection Booklet, participants broke into three groups where they could share about what they thought about the artwork and their reflections. Docents and Gallery staff also joined in with their discussions. Two groups quite naturally shared about which wooden piece they were, elaborating on their changed life priorities over the years. Some of

participants shared about their cancer experience and how they are happy to the wooden piece in the middle, receiving support from family, friends and neighbours.

One of the groups expressed difficulty connecting with the artwork, coming up with quite divergent interpretations instead. With some prompts from the docents in the group, they were able to understand the perspective of the artist and understood that the purpose of the Guide was to elicit different interpretations from the work, with no one version being right or wrong. Despite the disconnect they felt with the artwork, the group was still able to discuss and debate their points of view with humour.

It was mentioned in the focus group discussions and feedback that they group now knew each other better, having experienced the previous 3 weeks together. They were open with one another and felt safe to share. One mentioned that the smaller group made for better connection with each other, compared to the big group sessions which took place the weeks before.

Expansive, Fascination and Stimulation Through Focused Listening and Careful Observation

The audio guide was in itself encapsulating as the listener had to be focused and attentive to what was being said. Participants were observed to be intensely listening and looking at the artwork, with some moving around to artwork to have a closer look. A number of participants found the explanation of the artwork stimulating and expansive, as they learned something new about the art form and artist. One group was fascinated with the texture of the wood, as they discussed the symbolic meaning of wood and trees in restoring energy and healing grievances across different cultures. Others felt that the different perspectives from the discussion and the focus group discussion provided them with different ways to understand and view and artwork. The group which came up with divergent interpretations expanded on the possible meaning of the work to the amusement of other participants. In general, the participants agreed that the audio guide and consequent discussion evoked many feelings and thoughts from what seemed to be a simple sculpture made from uniform blocks of wood.

“Although I did not give the artwork a high mark, my colleague gave a 3 and a 5 in class. I give her (the artist) a 10 because although I don't relate to the piece of art, but I think it has brought me a lot of observation skill in what I see and mostly in words I can identify where am I at this morning... being very mindful of what's happening. And I enjoy with my Chinese speaking group. [Laughter] I was able to share in Mandarin, that was quite an achievement for me this awesome beautiful piece of art.”
(Participant R)

2.1.5 How To Art With Friends (Week 5)

Nurturing, Connection and Belonging with Familiarity of Peers, Gallery Staff and Environment

Week 5 of the Art Refresh programme comprised of 10 activities from the Gallery's guidebook “How to Art with Friends”. Participants were given the guidebook and asked to select activities which they wanted to use, based on the artworks at the UOB Southeast Asia Galleries. The participants were split into three groups. Two groups selected three activities while one group went through all the activities over one hour.

During the session, participants across all groups were relaxed and candid with their discussion about selected artworks. Their discussion was often prompted by questions from the selected activity. Activity #10, which required participants to select an artwork which symbolizes ‘hope’, was a popular activity amongst the group. Discussions about what was ‘hopeful’ for the participants revolved around

life experiences and aspirations, as they correlated symbols, themes, colours and shapes from their individually selected artwork to their 'hopes'.



Image 15: Ithipol Thangchalok, *Nocturnal Landscape No. 2*, 1975, oil and acrylic on canvas, 137cm x 168cm

Collection of National Gallery Singapore

The other popular activity was Activity #9, The Art Selfie, where they had to choose an artwork for their peers, to hang on their walls. This particular activity saw each participant think and share about the qualities of their peers, as they explained which artwork they would select for their peers. The qualities they shared of their peers were generous and positive, eliciting warmth and laughter amongst the group members. The receiving peer would laugh and banter, admitting to likes and dislikes. This activity made participants engage with one another in a safe yet heartfelt manner, creating a stronger bond of friendship.

"We don't know each other so well. I mean, we will come and go. But somehow we did manage to click with each other, which were our inner, our inner selves. It's like, er, you know, like made to measure that personality side of us. And we even picked one (artwork) for C (a facilitator)!" (Participant R)

"That combination...we don't just get talking about your family, you know what I mean.... I won't talk to you about your family... the artwork is a mediator." (Participant FF)

Participants shared, during the Focus Group discussion, that over the past five weeks, they had come to know their peers, the facilitators, Gallery staff and environment well. Written feedback on the survey forms also repeatedly mentioned their own sharing, and understanding their peers, as the main highlight for this week. The participants felt comfortable roaming round the Gallery, interpreting the works in their own way and sharing their thoughts and opinions with others. They felt that they could share more deeply with each other. One participant (Participant ST), for example, had selected an artwork which reflected her peer's (Participant Su) experience with breast cancer, as an affirmation of her peer's life experience. Participant Su appreciated her choice and added that she would choose the same artwork for display in her hall, not because it reflected her experience, but because she appreciated the beauty of the body.

Purposeful, Expansive, Fascinating & Stimulating in Engaging with a Range of Artworks and Perspectives

The activities provided in the guide gave participants a sense of direction. It sparked off a purposeful 'hunt' for an artwork to respond to the activity's theme. Participants then gathered as a group to present and discuss reasons for their choices. The discussion often meandered off into personal

sharings and banter, and some groups needed the help of the facilitator or Gallery staff to move on to the next activity. Participant FF elaborated on the sense of purpose she gained from this session. She shared that she had not been well for the whole month, and much of the month was spent feeling down and depressed, with nothing interesting to do. While she initially was skeptical of having to share, in particular on the theme of 'hope', she realised that it was her participation in the activity which would lift her out of depression, and in doing so, bring about some sense of hope for her.

Participants shared that the sessions at the Gallery were expansive and stimulating as they engaged with cognitive aspects of visual interpretation and historical facts. Unlike other art-making activities organised by the SCS, the Gallery's activities, for this week as an example, did not dwell on copying technical art skills. Instead, they had to look carefully at the artwork and utilize higher order thinking skills, such as analysis and critique. The group discussion became a platform from which to bounce off ideas, and to learn about differing perspectives. Some parts of the discussion also reflected metacognition. For Activity #4: Be My Eyes, participants went into an in-depth discussion on how they sketched an unseen artwork, as described by their peer. They considered how their individual life experiences and perceptions would have made them interpret a word in different ways. For example, the words 'two people' could be interpreted in different ways based on gender alone. They then discussed what led one to decide to sketch two men or women, or one of each, and why the person describing the work did not provide more details on gender.

The activities in the guidebook surprised the participants. While it provided directions, how one engaged with the activity prompts was also determined by the response of their peers and the artwork that they selected. The lack of control and structure made the session exciting. They were quite happy to play along with the activity and interact candidly with each other.



Image 16: Participants from one group posing as a sculpture based on an impromptu suggestion. (Photo credit: National Gallery Singapore)

The range of artworks before them was new to the participants. They approached this newness with a sense of independence, without the fear of judgement, as emphasised to them over the past sessions. The sharing from their peers, together with their own personal strategies of analysis, made participants focus on the artworks and their meaning. Participants were absorbed in listening to their peers' point of view, or any explanation about the artwork provided by the facilitators or Gallery staff. They asked follow-up questions if they needed more clarification, finding ways of also expressing mutual understanding through the sharing of co-related experiences or expressions of affirmation at seeing things in a new way. As a totality of experience, one participant explained how it was like being transported to a different place of awe and wonder:

“I do think that it generally is a kind of helpful antidote to your daily concerns and cares, in the sense that, if you allow it to it can take you to a different place, give you a new experience, and give you a sense of awe and wonder, you know, that wow, this is so awesome. Somebody has thought about you. And it can actually temporarily take you away from your pain to a certain extent. I think art or any kind of creative work has got that power.” (Participant Y)

2.1.6 Self-Exploration (Week 6)

Nurturing and Purposeful Through Connecting and Belonging

There was no set of activities to complete for Week 6. Participants were placed in their usual groups and were asked to facilitate each other through the gallery with Chua Mia Tee’s work. Most of the participants in each group selected the artwork that they liked and presented about the work to each other. There were some prompts from the facilitators or staff who followed each group, but generally, participants were quite happy to give each of their peers ‘airtime’ to present.

By this week, participants were very familiar with their peers, the Gallery staff and the space of the Gallery. They felt free to move around and to stop wherever they wanted. They also felt comfortable sharing their past. Chua’s paintings which depicted Singapore in the 1960s and 1970s elicited many memories from the older participants. They felt a sense of purpose in sharing about these memories, and those who listened also felt the session was purposeful in helping them learn more about their peers.

“I love Chinatown. So it really brought a lot of memories. Yah, but the one that really...that really captured my memory the most, is the moment when they were showing the video and they showed this shipyard workers, in the canteen... supposed to be 70 over of them. Then later when I went to the painting, I saw that it’s actually Jurong shipyard and that one really brought a lot of memories to me because I was working at Jurong shipyard part-time for quite a number of years. In fact from 1977 all the way to 1988. Yah, I was working there part-time. So I interacted a lot with the workers because I worked in a medical centre and the we had a full time company doctor, we had nurses and we had our dispenser with lab technicians. It was quite a well-run medical centre. I was there to do industrial nursing in occupational health nursing, part time...” (Participant FF)



Image 17: Chua Mia Tee, *Workers In A Canteen*, 1974, oil on canvas, 88.5 x 126.5 cm. Gift of the artist.

Collection of National Gallery Singapore. Image courtesy of National Heritage Board, Singapore.

The youngest participant understood the significance of the theme of the paintings for her older peers. She particularly selected an artwork of the early city scape and highway of Singapore, asking her peers to tell her what they were doing at that time, which buildings they recognised or were not yet built. Her prompt drew in participants from other groups who chipped in with knowledge of Singapore’s past geographic layout based on their life history. The gathering and chipping in of past history made

the session meaningful as participants continued to bond with one another through the sharing of their personal past.

“So initially, I thought, since we have to share with our group members. So I thought I want to ask them a question: Where were you guys? What are you guys doing? During this time? I didn't know that with such a question...not just my group...I think others also came in and chipped in. I think this is Fullerton, etc, etc... I thought, suddenly, even though it is just a painting, you can have a lot of conversations.”
(Participant ST)

In retrospect, participants also shared that they felt a sense of achievement from completing all the sessions over 6 weeks. This achievement was marked with a potluck celebration organised by the participants, which again reiterated the sense of warmth and care they felt between their peers, facilitators and Gallery staff.

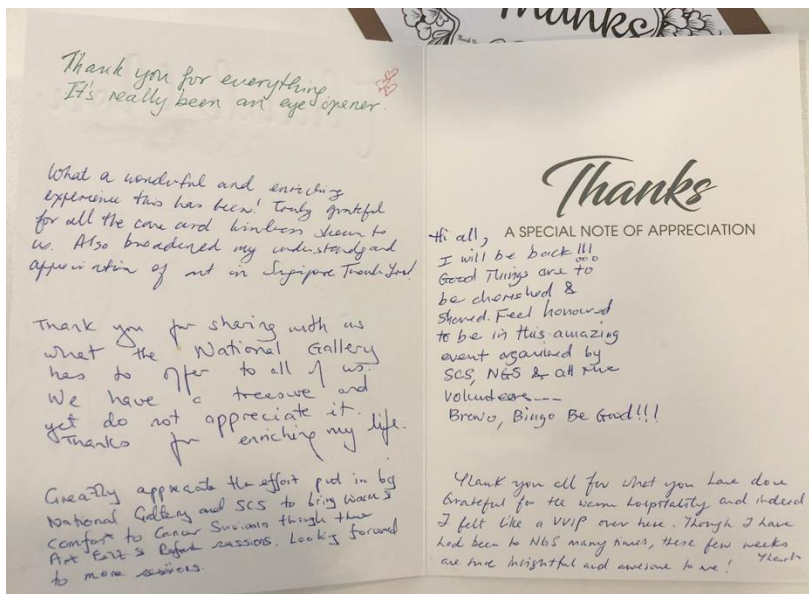


Image 18: A Thank You card from the participants in appreciation of the Art Refresh programme. (Photo credit: National Gallery Singapore)

Expansiveness, Fascination and Stimulation from Observing and Analysing the Artwork

The themes of Chua’s artwork drew a fair amount of introspection on the part of the participants. While a few of them shared nostalgically of Singapore’s past, one participant cautioned about romanticising the past. While another two selected works with more political themes. At some points, facilitators also chipped in with information about Chua’s artistic intention.



Image 19: Chua Mia Tee, *Epic Poem of Malaya*, 1955, oil on canvas, 105.5 x 125 cm. Collection of National Gallery Singapore. This work has been collectively adopted by [Adopt Now] supporters. Image courtesy of National Heritage Board, Singapore. © Chua Mia Tee and family.

“Okay for me when I saw some of his paintings, there was a very strong statement there. It can be looked into how communism was coming in. I mean, between Malaysia and Singapore in those days. It brought back a lot of memories, because as you walk into the gallery there's a first picture of the sky with a red book. And okay, very politely I read through it says the poetry and all that. To me... it's so much of like a propaganda going on. He's got that red book. The red book represents to me the situation what's happening. So I relate it to Mao Ze Dong.” (Participant Su)

These varying opinions and insights expanded on each participant’s knowledge and appreciation of the work. Further conversation during the focus group discussion also brought up the Chinese schools of Singapore’s past, something which was new to the youngest participant. Participants shared that history as presented in Chua’s paintings were more immediate and accessible than reading a history book, as Chua selected aspects of history to emphasise and used a wide range of details, emotions and expressions to make the subtleties of history come alive. There was definitely a lot to learn from a careful observation of his paintings.

Chua’s realistic painting technique was a point of fascination for all the participants. They all acknowledged his skill and dexterity at painting, which filled them with awe and wonder.

“Certainly. I find myself very captivated by today's session, mainly because it is one artist solo in a whole gallery, and it's amazing. And it's all painted in oil. On my understanding, it is one of the more difficult medium to work with. And I particularly like Chua Mia Tee’s eyes for detail. It's really, really so amazing how he captured small little things with just tiny dots and colours. And he's also very good in buildings, constructions like the overhead bridge, the buildings...But that piece is really amazing. I... I stood there, and I admired it for nearly, about 10 to 15 minutes. I didn't want to leave.” (Participant R)

The ability to analyse an artwork using multiple perspectives, as taught to the participants over the six weeks was appreciated by the participants. It was a new skill which they felt they had mastered, a new way of seeing and understanding which they did not have before.

“Yes, we are because we've learned a lot not by just looking and browsing, ah this is the gallery but actually, you taught us in the first day how to see beyond. And that is something most of us, we do here. We are artists. In our own way. We have never learned that, to look beyond. And it is so interesting...and that kind of gives us confidence in art, in viewing art, in a conversation in art itself.” (Participant Su)

2.2 Overview of Observational Data

	Nurturing/ Purposeful		Connecting and Belonging		Expansion/Stimulating	
	Week 1	Week 6	Week 1	Week 6	Week 1	Week 6
Participant S	2.75	3.25	3	3.33	2.5	3.5
Participant Y	3.25	4	2.33	4	3	4
Participant FL	2	3.25	1.3	3.3	2	4
Participant Su	4	4	4	4	4	4
Participant FF	3.75	3.75	3.7	3.7	4	4
Participant K	2.5	3	2.3	3	3	3.5
Participant R	3	2.5	3	2	3.5	2.5
Participant Se	2.5	3.25	1.6	3.7	3	3
Participant H	4	4	4	4	4	4
Average	3.08	3.45	2.8	3.5	3.2	3.6
% Improvement	4.1%		11%		4.4%	

Table 7: Average scores for each participant, based on observations logged on Week 1 and Week 6.

Based on the above data collated from the observational log, the scores of all except Participant R improved between Week 1 to week 6. When checked against the notes of the observer for Participant R, it was found that she was generally more interested and engaged from Weeks 1-3 when the facilitator was present and requested responses from the group. For Weeks 4-6, where small group discussions and co-facilitation were required of the participants, she was more distracted and would wander off on her own.

The scores of Participants Su, FF and H were consistently high across all attributes between Weeks 1-6, demonstrating no change. It can be implied that these three participants found the activities for each week compatible with their interests and inclinations, resulting in consistently keen participation at the start and end of each session throughout the weeks.

On the whole, the scores across all Energy Restoration Attributes improved, with Connecting and Belonging showing the largest percentage improvement of 11%.

2.3 Overview of Participant Feedback

	Average for each week					Cumulative over 6 weeks
	Nurturing (Q1-5)	Purposeful (Q6-9)	Connection (Q10-13)	Expansive (Q14-18)	Stimulation (Q19-21)	
Week 1	89	91	85	86	81	86
Week 2	94	92	85	89	90	90
Week 3	80	93	85	91	83	86
Week 4	72	92	89	87	86	85
Week 5	74	90	92	94	85	87
Week 6	78	93	95	91	93	90

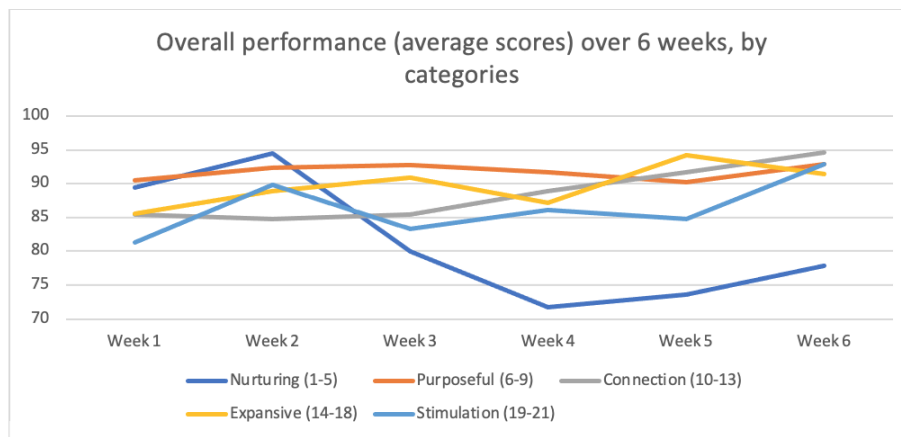


Table 8: Average scores of all participants, based on post-survey feedback over 6 weeks.

Each participant filled in a post-session survey form (refer to Annex 1) in which corresponding questions on their engagement experience had been crafted to be aligned with the energy restoration attribute. The scores above reflect average scores over each attribute over the six weeks. The attributes of Connection and Stimulation present higher scores of improvement after six weeks (above 10 points), followed by Expansiveness and Purposeful with more moderate improvement, while Nurturing presented a dip in scores, especially over weeks 4 to 6. This could be because the focus of facilitation moved towards group work, with less of a spotlight on the individual.

Part 3:

Discussion

The table below summarises the analytical findings from Part 2 of this paper. The following section of this paper discusses how the Gallery's Art Refresh Programme enhances the energy restoration areas of Nurturing, Purposeful, Connection, Expansive and Stimulating for cancer survivors.

Energy Restoration Attribute	Aspects of the Art Refresh Programme
<p>Nourishing/Nurturing</p> <p>Nurturing the six senses: sight, sound, touch, taste, smell, intuition.</p> <p>Comfort (physical and emotional) Relaxing</p>	<p>Quality of Facilitation (Weeks 1-6):</p> <ul style="list-style-type: none"> • Tone of voice: Welcoming, light, calm, even-paced. • Non-judgemental: Acknowledge and responsive to all contributions through paraphrasing or follow up questions and comments. • Caring: Sensitivity to physical limitations: Tiredness from walking and standing. Did not rush. <p>Familiarity with others in the group (Weeks 5 & 6):</p> <ul style="list-style-type: none"> • Awareness and Respect for Others: Acceptance and support from peers over the weeks through listening and sharing of perspectives and life experiences through the themes of the artwork.
<p>Purposeful</p> <p>Planning and completing meaningful tasks and achievements. Initiating movement. Community involvement.</p>	<p>Historical significance of the Gallery (Week 1):</p> <ul style="list-style-type: none"> • Historical significance of the space and furniture provided participants with a sense of national identity. • Architectural achievement in the building of the Gallery provided a sense of national pride and belonging. <p>Making an artwork for themselves or others (Week 2):</p> <ul style="list-style-type: none"> • Time for themselves to make a postcard with their own intent and giving it to a loved one or for themselves to keep. <p>Guided tasks and questions (Week 4 and 5):</p> <ul style="list-style-type: none"> • Prompts to guide observation and reflection provided direction for participants to engage more deeply with the artwork. • Activities provides gave participants a sense of purpose in wanting to complete the task. • The whole of the six weeks was in itself a guided programme and completing it was a point of achievement for all participants. <p>Being part of the group (Week 1-6):</p> <ul style="list-style-type: none"> • Weekly sharings made the session meaningful, as the participants learnt more about each other and could share about themselves. • As the sharing grew in depth and confidence over the weeks, participants found it purposeful to lend support and friendship to each other.
<p>Connection and Belonging</p> <p>Experiencing shared values. Participating in shared activities. Ease and effortless state in being part of a group. Sense of belonging. Fostering of positive supportive relationships.</p>	<p>Inter-generational sharing from realistic historical paintings and spaces (Week 1-6):</p> <ul style="list-style-type: none"> • The history of the space and the selection of realistic paintings, which depicted Singapore's past, enabled older participants to reminisce about lost ways of life. Younger participants enjoyed listening to and learning from their older peers. <p>Facilitation and sharing (Week 1-6):</p> <ul style="list-style-type: none"> • Weekly space for sharing based on prompts from the facilitator or their peers enabled participants to share about their life experiences and values. • Engaged listening and responding from their peers provided for a sense of connection and group belonging.

	<p>Activities for thoughtful interaction (Week 5):</p> <ul style="list-style-type: none"> • Activities which require participants to think about their peers' likes or dislikes, or personalities, created thoughtful and caring interactions between them.
<p>Expansive Learning and developing skills cognitively. Venturing into new roles, new environments. New view of the self through reflection and introspection.</p>	<p>Multiple perspectives from sharing (Week 1-6)</p> <ul style="list-style-type: none"> • Sharings on different and divergent interpretations of the observed artwork expanded on participants' understanding of the artwork and their own habits of perception. <p>Cognitive expansion through higher order thinking skills (Week 1-6):</p> <ul style="list-style-type: none"> • The selection of a range of artwork, from abstract paintings and sculptures to socially realistic ones, made participants expand beyond what they are visually and cognitively familiar with. • Participants used cognitive skills of observing, analysing and critiquing over six weeks. They were able to engage meaningfully with an artwork independently by Week 6.
<p>Fascination and Stimulation Anticipation, excitement Mesmerised, absorbed. Awe inspired, fascinating.</p>	<p>Historical details and artist's intent (Week 1-6):</p> <ul style="list-style-type: none"> • Sharing by facilitators on the art historical significance of the building, and the artistic history and intent of the selected artworks constantly fascinated the participants. <p>Range of artwork and spaciousness of the Gallery (Week 6):</p> <ul style="list-style-type: none"> • Exploring the range of artwork in a new space (UOB SEA Gallery) provided for excitement and awe. <p>Mastery of skill in the artworks (Week 1-6):</p> <ul style="list-style-type: none"> • Careful observation of the artwork took up the participant's focus and attention. They were awe struck by the skill and ability of the artists.

Table 9: Summary of energy restoration attribute (Kirshbaum 2021, SCS survey form) and associated aspects of the Art Refresh Programme.

3.1 The Gallery as a Restorative Environment:

Connecting with National History and Pride

The physical buildings which make up the Gallery carry much historical significance. Once the Supreme Court and City Hall of Singapore, these buildings and their preserved spaces were familiar to some of the older participants. Their sharing, along with the historical facts from the facilitator, enabled younger participants to connect with the country's past. This sense of shared national history, along with the impressive building structures and furniture, gave participants a sense of pride and legacy in being part of a bigger national achievement. It deepened the meaning of what it means to be and stand for as a Singaporean citizen. This asserts that the space, or environment, of the Gallery itself holds significance and purpose which becomes apparent only through verbal and physical engagement through the Gallery tour.

Awe and Fascination from Extent and Being Away

The vast labyrinth of exhibition spaces, together with a wide range of artworks over different times, styles and countries gave the participants a sense of being away from a mundane, everyday environment. Participants mentioned anticipation in attending the sessions, as it brought them out of what was sometimes a depressing month 'with nothing happening'. The guided weekly sessions physically led them through the exhibition spaces, providing for a coherent flow of experience over a range of artworks. Participants were engaged with the flow of each session, observing and responding to the artwork and one another. This reflects the characteristic of 'extent', as defined by Kaplan (2001), where the environment has enough scope and coherence in allowing participants to remain engaged.

3.2 Restorative Art Appreciation Activities:

Purpose and Expansiveness from Guided Questions and Activities

The Art Refresh programme was carefully curated weekly by Gallery staff and facilitators. A conscientious selection of artwork was made by the facilitators, as they selected works across a range of styles, yet mindful too that the visual qualities of the work should remain accessible to participants. Life themes were also emphasised, in relation to the artworks selected, so that participants could make personal connections to what they observed from the work. These themes elicited sharings of life experiences across family and work, with some participants reflecting about the values they hold in life, having experienced cancer. Having an open mind, resting, enjoying the moment were constantly mentioned in various ways across the weeks, by various participants. Being able to personally connect and share with others made each session meaningful and hence purposeful for the participants. In the light of their life struggles with illness, the experience of Art Refresh over the weeks supported their new priorities of life, which were different from past priorities of family responsibilities and control.

Week 2 of the Art Refresh programme was unique as it included a postcard making activity after an art appreciation session at the DBS Singapore Gallery, where participants discussed three artworks. The space to create a postcard, based on the themes of the artwork discussed, gave participants time to consider how to express meaning using shapes, colours and textures in their work. This activity provided for a sense of purpose in completing the postcard. As a postcard was meant to be given to someone, participants also made them in consideration of their families, or for themselves based on their life experiences. Through guided facilitation, they all shared about the meaning and purpose of their artwork with each other. A sense of purpose and achievement were also evident in Week 5, where group selected activities from the How to Art With Friends guidebook had to be completed over the session.

The questions asked at each session prompted participants to share freely based on their own interpretations of the artwork observed. Each sharing was different and sometimes divergent from another. This did not cause any conflict, but instead provided for visual and cognitive expansiveness, as participants realised that the meaning made from observing a visual stimulus could hold multiple perspectives. Some participants could push on making metacognitive observations of their own habitual thought and perception patterns, sharing that their ways of life and upbringing made them see in some ways and not others. The guided questions asked across the weeks thus brought about reflection and introspection from each participant, enabling them to consider and take on new ways of thinking, seeing and meaning-making.

Fascination from historical facts, social-political themes and artist's intent

Participants were consistently enraptured by the various stories of the artists and their intentions, as told by the facilitator over the weeks. They were also attentive to the historical facts and social-political themes that were discussed from the artwork observed. These aspects of fascination reflect a desire to engage with more complex themes from art and sociological academia, as a form of learning which may not have been accessible to the participants in the past.

3.3 Restorative Social Experiences:

Nurturing facilitation and group belonging

While the Gallery might seem to be an unlikely place for a social event, the organisation of Art Refresh, as a specific group programme made their Gallery experience a socially connected one. It was able to do this on various levels. Firstly, access to Gallery staff and interactions with Gallery facilitators made the space and art appreciation experience more personal and interactive. The open, warm, accepting and caring qualities of the facilitators, experienced as a 'nurturing' energy restoration attribute, were much appreciated. Participants felt safe to interact and connect with the Gallery staff over the subsequent weeks, even selecting a painting for one of the facilitators to hang in her bedroom.

Secondly, the guided questions and facilitations during discussions and sharing over a duration of six weeks helped participants open up and even confide with each other. Experiences of health struggles were shared, followed by acknowledgements of support and shared experiences from others. These moments of sharing gave participants a sense of comfort and warmth. The sharing of experiences of struggle were sometimes made as a contrast to how they found the session enjoyable, as they could interact and learn from each other.

Lastly, some participants shared that they felt that the Gallery was 'their space', and that they had shared about the Gallery with their family and friends. They cited the Gallery as a place where they could further interact with their loved ones, even guiding them through the spaces and works, as how they had been guided during the Art Refresh programme. Their experience with the Gallery thus expanded on the range of social experiences available to their own personal lives, equipping them with a means of leading others with confidence.

3.4 Gallery Audience Engagement and Energy Restoration for Cancer Fatigue

Returning to Kirshbaum's six meta-themes which provide a conceptual understanding of cancer fatigue (refer to Table 1), this study asserts that the six-week Art Refresh programme provides for a successful strategy in enabling the cancer survivor to "regain one's footing". The programme does so by enabling participants to regain a sense of self which integrates their struggles, widens their horizons by introducing new ways of understanding the self and others through art and provides for different social roles by becoming part of a group engagement with art. In doing so, it addresses three other aspects of cancer fatigue, namely "small horizon", "role change" and "loss of self".

Based on the Gallery's audience engagement framework, the Art Refresh programme was able to restore energy in the following ways:

3.4.1 Enabling Personal Growth and Maturity

The selection of spaces or artwork which was historical, realistic, or contained a wide range of patterns, colours, shapes, forms and textures drew in the interest of the participants and enabled them to think and talk about the work in an accessible way. They were able to describe what they saw, and from there, further discussions about meaning could develop. Discussions connected to their autobiographical experiences came about the most from realistic paintings of the past (Chua Mia Tee), or of the human condition such as 'fear' (*Forest Fire*). The discussions often included reflections about life and its values, resulting in expressions of integrating past achievements and struggles with cancer, along with statement about what makes life fulfilling. Through this, participants were able to regain a sense of self by means of articulating their own experiences and values as a contrast to losing their sense of self due to their physical, emotional and mental struggles with cancer.

Guided questions which led to introspection, such as the ones from the Slow Art audio guide also gave participants a private space to think back on life and to integrate one's experiences with one's values. These guided questions were able to connect the artwork personally with the participants whether or not the artwork was a realistic or abstract one. The questions which helped participants construct personal meaning from the abstractions of lines, form, shape, resulting in group discussions which brought up autobiographical experiences and personal statements of life values.

It should be noted that the sessions held over Weeks 1, 2 and 3, where the facilitator addressed each participant as individuals, indicated better personal experiences which nurtured or nourished them.

3.4.2 Enabling Respect and Care for Others

Statistical data (Table 6 and 7) suggests that there was greater improvement in the social dimensions of connecting and belonging over the six weeks. Being together for a duration of six weeks, with consistent honest sharing and discussions based on gentle prompts from caring facilitators enhanced the social dimension for the participants. This was evident during the focus group discussions from Week 5 and 6, where participants specifically mentioned their familiarity with each other as a reason for participating at the sessions. They felt safe and supported by their peers throughout the weeks as they shared and bantered with each other over a diversity of interpretations of the artwork they observed. There was respect for each participant's perspective and care for each other was shown at the end, where a voluntary potluck was organised by the participants as a form of appreciation for the programme.

Guided group activities, during Week 5 for example, helped with group bonding as participants interacted in a playful and candid way. These activities, along with familiarity with each other, created new social roles for participants as they became friends with one another and even with the Gallery as an institution, taking turns to be the leader or listener in group discussions or events.

3.4.3 Enabling Cognitive Growth

Historical facts of the building, art history, social-political themes, artistic intention and stories of the life of the artists enabled participants to identify with a wider context, not limited to their own life experiences. This in turn widened their horizons, providing learning opportunities which may not have been available in the past. The historical facts of the building, or knowledge about gender or political issues through the themes of artwork, for example, might have only been available to those who were experts in the architectural or academic fields. The discussions, based on the spaces and artwork, drew knowledge from facilitators, Gallery staff and participants alike, bringing together knowledge from lived experiences and domain experts.

The above in turn deepened participants' cultural sensitivities as they discussed a range of artistic and cultural forms and norms of the artist's times. The discussions also heightening their sense of curiosity in wanting more visits and engagement with the Gallery, further widening their horizon of experiences for the future.

In summary, the Gallery Audience Engagement Framework provided a direction which informed the construct of Gallery activities and programmes. The consequent Art Refresh programme was successful in enabling energy restoration outcomes, in the form of its five attributes as demonstrated by the participants. The table below maps out all three areas of programme direction, content design and outcomes which result in energy restoration for cancer fatigue:

Gallery Audience Engagement Framework/ Direction	Gallery Activities of Art Refresh: Restorative environment, art activities & social experiences	Energy Restoration Outcomes that address cancer fatigue
The Person Dimension on Well-being: Awareness of one’s physical, emotional mental states. Affirmation of autobiographical experiences Life integration and self-fulfilment.	Selection of accessible spaces and artwork in the form of historical, realistic paintings and/or patterns, shapes, colour, form which can be deciphered. Historical and/or life themes in selected spaces or artwork. Guided questions which enable introspection and reflection of one’s life experiences, as derived from the themes of the artwork.	Nurturing Purposeful Regaining of one’s self as opposed to loss of self.
The Social Dimension of Social Relations: Awareness, respect for and care for others. Nurturing meaningful relations and ties with others.	Caring and non-judgemental facilitation of group discussions. Guided group interactive activities which enable participants to play. Longer duration programmes which build bonds and shared supportive experiences over time.	Connecting and Belonging Purposeful Expansion rather than contraction of social roles in life.
The Cognitive Dimension of Cognitive Growth: Analysis and inference of meaning from the artwork. Identification of historical facts, artists intent and cultural styles or movements.	Sharing of historical, art historical facts, artist intention and stories by the facilitator. Sharing of different and divergent perspectives and interpretations of artwork from peers. Discussion which extends into historical personal experiences as a form of shared knowledge. Discussion which extends into socio-political themes as a form of new knowledge.	Expansive Stimulating and Fascination Widening of horizon as perspectives expand, instead of shrinking horizons.

Table 10: Summary of Gallery Audience Engagement Framework against Art Refresh activities and Energy Restoration outcomes.

3.5 Limitations of the study

This study was possible with the participation of nine members of SCS. The resulting outcomes are therefore based on a very small sample size. More robust results should be pursued in the future based on a more substantial sample size.

As a pilot, this study explored ways of evaluating the programme using two frameworks, namely the Gallery’s Audience Engagement Framework and the Energy Restoration Framework. In doing so, it examined existing Gallery activities which were put together as a ‘medley’ of sorts over six weeks. While the outcomes are positive, a more thorough design of the Art Refresh programme based on the Gallery Audience Engagement Framework could be carried out to develop better co-relational outcomes between programme objectives, content and Energy Restoration outcomes. More precise links that address cancer fatigue can also be derived from more intentional and thorough programme design and conduct.

Conclusion

This pilot study on the Gallery's Art Refresh programme has established the Gallery in itself as a restorative environment as it brought participants away from the drag of mundane life. As a site of national significance, it was also able to nurture a sense of national pride, restoring a sense of one's identity as a Singaporean citizen. The programme activities, which sought to enable personal, social and cognitive growth through art appreciation, were able to do so through various forms of facilitation, from site tours to online and audio guides. Time and space for safe sharing gave participants insights into multiple perspectives, enabling social interactions and group bonding over time. Domain knowledge on history and art gave participants a sense of fascination and awe, widening their horizons of knowledge and experience.

The Gallery as a site, its art collection and facilitated activities were able to transport the participants beyond the limitations of cancer fatigue. This was possible through a repertoire and mix of various engagement approaches which tapped on the personal, social and cognitive dimensions of growth. There is further scope to examine more precise programme design based on the Gallery's Audience Engagement Framework, in enabling cancer survivors to counter cancer fatigue through their engagement with art at the National Gallery Singapore.

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Annex 1: Observational indicators and FGD guides based on the Energy Restoration Attributes and Gallery Audience Engagement Framework

Energy Restoration Attribute	Gallery Audience Engagement Framework	FGD/ Observational Indicators.
<p>Nurturing Activities that are relaxing and comforting. Solitary activities. Easy. Little effort to organise. SCS Survey: The activity was relaxing. The activity was nourishing. I felt safe in the room. I felt the caring presence of the other participants. I felt the caring presence of the facilitator.</p>	<p>Personal Dimension: Well-being How did the facilitation, content & environment: -Enable participants to be aware of one’s physical, mental and emotional states. -Enable participants to be aware of one’s physical, mental and emotional needs.</p>	<p>Week 2 (and if the room is special): What aspects of the room helped you feel safe, or not? Listen out for amount of sharing by all participants of the group throughout the session (involvement) (Take note how fluid and well participants are moving and utilising the space in the room – are they relaxed: Body posture not tense, movement not cautious, careful)</p> <p>All weeks: What aspects of facilitation helped you feel cared for today? Week 3, 4, 6: What aspects of the art appreciation activity made you relax and/or feel nourished personally? Listen out for moments of caring exchange between participants and facilitator. (Take note of body posture of participants when relating with others: Relaxed or tense? Free sharing or cautious?)</p>
<p>Purposeful Motivation to act and achieve. Towards attainment of a tangible product or outcome. The activity is meaningful. SCS Survey I felt it was personally important to commit to attend the sessions. I felt the activity was meaningful to me. I enjoyed participating in an activity that had specific objectives and outcome. I felt a sense of achievement after completing the activity.</p>	<p>Personal Dimension: Well-being How did facilitation, content & environment: -Enable participants to apply support to meet one’s physical, mental and emotional needs. -Enable participants to build on one’s identity through autobiographical narratives of one’s presence, mental and emotional experiences. -Enable participants to integrate all of one’s life experiences into a sense of fulfilment of having lived a life of value to oneself and others.</p> <p>Personal Dimension: Resilience -Enable participants to attend to one’s negative reactions by means of self-care. -Enable participants to seek out and maintain positive relationships & perspectives. -Enable participants to shape constructive goals and purpose from one’s experience with adversity.</p>	<p>All weeks: Tell us how the activity was meaningful to you. Tell us what you achieved from the activity today.</p> <p>(How do participants dress and attend to themselves when they arrive for the session? Are they well-dressed, casually dressed, shabbily dressed? Are they attentive, or resistant and distracted? How to they hold themselves in posture and conversation after? Are they confident in presenting their work or opinions to others? Do they want to keep their artwork?)</p>
<p>Connection and Belonging Engaging with, feeling part of a particular group/community. Part of a group identity, sense of belonging that fosters positive supportive relationships.</p>	<p>Social Dimension: Social Relations How did facilitation, content & environment: -Enable participants to interact and respond with others verbally and non-verbally confidently and respectfully. -Enable participants to To accept differences of personalities, perspectives, values.</p>	<p>Weeks 2,3,5: What did you enjoy the most when being with your peers? How did the art help you enjoy a shared experience with your peers?</p>

<p>SCS Survey: I enjoyed being a part of the group. I felt able to express myself freely in the group. I felt able to connect meaningfully with others in the group. I felt a sense of belonging to the group.</p>	<p>-Enable participants to show care and concern for others despite differences. -Enable participants to nurture meaningful relations and ties with others for life.</p>	<p>Listen out for formal & informal conversations of sharing and caring for each other. (How did participants play or share with each other as a result of the art activity/content? Quite open and responsive? Want to know more about others? Seek to be supportive to others – facial expressions, body language).</p>
<p>Expansive Learning and growing thro participation in new, stimulating or fascinating activities and experiences. Energy enhancing. Learning experience is not stressful. Offers opportunities for self-development, growth, knowledge (introspection, reflection). SCS survey: I enjoyed doing something different. I enjoyed learning new things. I discovered something new about myself through the activity. I realized that I can take on challenges in my life. I am inspired to explore new interests in life.</p>	<p>Cognitive growth: Art Appreciation How did facilitation, content & environment: -Enable participants to infer and articulate meaning from what is seen in the artwork. -Enable participants to analyse and explain how visual elements and forms can come together to make meaning intentionally. -Enable participants to identify the intention of the artist in creating the artwork. -Ability to identify the artist and artwork within related art movements historically and culturally.</p> <p>Social Dimension: Civic Responsibility -Enable participants to emphasise with the situations of others around him or her.</p>	<p>All weeks: Tell us something new that you learned today. Were you inspired to want to know more or do more of something? If yes, what is it you want to know or do more about? Did you do something you never tried before? If yes, what was it? Listen out for expressions of not-knowing, can't do at particular moments of the activity.</p>
<p>Fascination & Stimulation Anticipation and excitement. Absorbing, fascinating activity. SCS Survey: I looked forward with excitement to each session. I was captivated by the activity without thinking about my condition. Immediately after the session, I felt uplifted and energised. I feel inspired and invigorated whenever I think about the session.</p>	<p>Cognitive Dimension: Creativity & Innovation How did facilitation, content & environment: -Enable participants to play with materials and visual elements and forms flexibly and spontaneously. -Enable participants to inquire and experiment with materials more intentionally, to solve visual, structural problems. Eg: How can I make my giraffe stand with paper?</p> <p>Cognitive growth: Art Appreciation -Enable participants to infer and articulate meaning from what is seen in the artwork. -Enable participants to analyse and explain how visual elements and forms can come together to make meaning intentionally. -Enable participants to identify the intention of the artist in creating the artwork. -Ability to identify the artist and artwork within related art movements historically and culturally.</p> <p>Social Dimension: Civic Responsibility -Enable participants to emphasise with the situations of others around him or her.</p>	<p>All weeks: Which parts of today's session enabled you to feel: -a sense of wonder or awe -excitement -absorbed and focused</p> <p>Listen out for conversations of excitement or awe in relation to the art activity. (When do participants start to be absorbed and focused. Body posture and facial expression should be more attentive and intentional)</p>

Annex 2: Observational log for each participant based on weekly observations

	Name of participants: (A) (B) (C) Date: Time					
	Statement	0 (Not at all)	1	2	3	4 (Very much)
Personal Dimensions of well-being/ Nurturing, Purposeful						
1.	Participant is neatly attired and comfortable with himself or herself.					
2.	Participant is relaxed in body posture and speech. Not tense, cautious, withdrawn.					
3.	Participant draws meaningful links with personal narrative and experiences.					
4.	Participant is attentive and intent on completion/ achievement throughout the session.					
Observer's notes on conversation / non-verbal behaviors						
Social Relations/ Connecting & Belonging		0	1	2	3	4
5.	Participant is proactive in sharing and engagement with one other person.					
6.	Participant is respectful and caring in responses					
7.	Participant makes personal connections of meaning with others in the group as a show of support (eg: friendship, meaning of life insights are shared)					
Observer's notes on conversation / non-verbal behaviors						
Cognitive Engagement/ Expansion, Stimulating		0	1	2	3	4
8.	Participant makes specific links to the artwork presented and the use of artistic conventions like lines, shapes, colours, etc.					
9.	Participant is focused and absorbed (body posture, facial expression, speech) when engaged with the artwork presented and/or new materials. Participant demonstrates awe, wonder and/or excitement (body posture, facial expression, speech) when exploring the artwork presented and/or new materials.					
10.	Participant creates artwork that communicates personal meaning through materials, techniques and symbols. (session 2 only)					
Observer's notes on conversation / non-verbal behaviors						

Annex 3: Post-session survey form filled in weekly by individual participants

	Statement	0 Strongly Disagree 非常 不同意	1 Disagree 不同意	2 Neutral 中立	3 Agree 同意	4 Strongly Agree 非常 同意
1	The activity was relaxing. 这项活动很放松。					
2	The activity was nourishing. 这项活动很滋养。					
3	I felt safe in the room. 我在房间里感到很安全。					
4	I felt the caring presence of the other participants. 我感受到了其他参与者的关怀。					
5	I felt the caring presence of the facilitator. 我感受到了指导员的关怀。					
Which aspects of the art appreciation activity made you relax, feel nourished, safe and/or cared for? 艺术欣赏活动的哪些方面让您放松、感到滋养、安全或被照顾?						
6	I felt it was personally important to commit to attend the sessions. 我个人觉得承诺参加这一系列的活动很重要。					
7	I felt the activity was meaningful to me. 这项活动对我来说很有意义。					
8	I enjoyed participating in an activity that had a specific objective and outcome. 我喜欢参加有特定的目标和结果的活动。					
9	I felt a sense of achievement after completing the activity. 我完成活动后，感到很有成就感。					
How the activity was meaningful to you? 这项活动对您有何意义? What did you achieve from the activity? 你从这项活动中获得了什么?						
10	I enjoyed being a part of the group. 我喜欢做为小组的一份子。					
11	I felt able to express myself freely in the group. 我觉得能够在小组中自由地表达自己。					
12	I felt able to connect meaningfully with others in the group. 我觉得能够与小组中的其他人进行有意义的联系。					
13	I felt a sense of belonging to the group. 我对小组有一种归属感。					
How did the activity help you enjoy a shared experience with your peers? 这次活动如何帮助您享受与其他朋友的共同体验?						
14	I enjoyed doing something different today.					

	我喜欢今天做了一些不同的事情。					
15	I enjoyed learning new things. 我喜欢学习新东西。					
16	I discovered something new about myself through the activity. 我通过这项活动发现了一些关于自己的新知识。					
17	I realized that I can take on challenges in my life. 我意识到我可以接受生活中的挑战。					
18	I am inspired to explore new interests in life. 我受到启发去探索生活中的新兴趣。					
<p>Tell us something new that you learned or did today. 请告诉我们您今天学到或做过的一些新事情。</p> <p>Were you inspired to want to know more or do more of something? If yes, what is it you want to know or do more about? 您是否受到启发想要了解更多或做更多事情？如果有，您想要了解或做更多事情是什么？</p>						
19	I looked forward with excitement to this session. 我很期待着今天的活动。					
20	I was captivated by the activity and it took my mind off physical, emotional and mental discomfort. 沉浸于这项活动让我忘记了身体、情感和精神上的不适。					
21	Immediately after the session, I felt uplifted and energised. 这项活动结束后，我立即感到振奋和充满活力。					
<p>Which parts of the activity enabled you to feel: 这项活动的哪些部分让你感觉到：</p> <p>A sense of awe and wonder: 一种敬畏和惊奇的感觉：</p> <p>Excitement: 激动：</p> <p>Focused and absorbed: 专注和专心：</p>						