

**Intercultural Theatre Institute Ltd**  
**ANNUAL REPORT**  
**for the financial period ending 31 March 2019**

Intercultural Theatre Institute Ltd was incorporated on 23 September 2008 as a company limited by guarantee (i.e., non-profit-distributing), and registered as a charity on 17 November 2009. It was approved as an Institution of Public Character (IPC) with effect from 1 January 2010. The name was changed on 27 December 2010, from Theatre Training & Research Space (Singapore) Ltd.

Unique Entity Number: 200818680E (UEN)

Registered address: 11 Upper Wilkie Road, Singapore 228120

CPE registration period: 13/7/16 to 12/07/20

### **OBJECTIVES**

The main objectives of Intercultural Theatre Institute Ltd are:

- to promote education and training in theatre, performance and performing arts; and
- to provide research in theatre, theatre training, performance, performance training, performing arts and performing arts training.

### **MISSION**

To nurture skills, technical competence, critical awareness, social engagement and artistic autonomy in theatre artists so that they are capable of contributing significantly to the theatre-making processes and cultures of their own communities.

### **PRINCIPAL ACTIVITIES**

The training of theatre actors through the 3-year, full-time programme known as the Professional Diploma in Intercultural Theatre (Acting), research through the Asian Intercultural Conference held once every 3 years.

## **BOARD OF DIRECTORS**

**Chairman:** Mr Arun Mahizhnan (appointed 23 Sept 2008)  
Special Research Advisor, Institute of Policy Studies

**Directors:** Dr Kwok Kian Woon (appointed 23 Sept 2008)  
Associate Provost (Student Life), Nanyang Technological University

Mr Chew Kheng Chuan (appointed 23 Sept 2008)  
Independent consultant in philanthropy

Mr Tan Tarn How (appointed 8 July 2013)  
Playwright; Adjunct Senior Research Fellow, Institute of Policy Studies

Ms Loh Chay Koon Winifred (appointed 2 July 2018)  
Director, LeadForte Consulting

The Board reviews and approves the strategic plan and annual budget prepared by the management, and reviews the performance of the key executive staff. No staff sit on the Board. Board members do not receive remuneration.

The Board takes an active approach to the selection, recruitment and induction of new Board members, with ongoing succession planning. The first 3 Directors named above have served since incorporation and therefore for more than 10 years. ITI requires them to stay on until 2019 and 2020 because of their significant and valuable contributions as directors, the small size of the board and the need to maintain continuity. A plan for their succession is in place. Evaluation of Board effectiveness is done every 2 years.

4 Board meetings were held in the year. Of these, Mr Arun Mahizhnan and Mr Tan Tarn How were each unable to attend 1 of 4, and Dr Kwok Kian Woon and Mr Chew Kheng Chuan were each unable to attend 2 of 4. In addition to Board meetings, each Director attended working committee meetings with ITI staff, achieving full attendance.

**Auditor:** Mr Soo Hon Weng of Fiducial LLP

**Banker:** United Overseas Bank Ltd

## KEY EXECUTIVE STAFF

- Mr T. Sasitharan, Director
  - Appointed 1 Dec 2009
  - Co-founded the Theatre Training & Research Programme (TTRP), the predecessor of ITI, and was Director from its founding to its acquisition by ITI in 2009; previously Artistic Director of The Substation; has experience in acting, theatre, and critical writing.
  
- Ms Goh Su Lin, General Manager
  - Appointed 1 Dec 2009
  - General Manager of TTRP from 2001 to 2009; previously General Manager of The Necessary Stage Ltd; has experience in business management, curriculum development, education and training.

## REVIEW OF THE PERIOD

1 April 2018 to 31 March 2019

Intercultural Theatre Institute (“ITI”) continued its theatre training work in the Professional Diploma in Intercultural Theatre (Acting), as well as work towards establishing longer term sustainability.

4 students graduated in December 2018, having completed 3 public performances and a presentation of individual creative work in 2018. The public performances were *When We Dead Awaken* by Henrik Ibsen, directed by Sankar Venkateswaran, *The Cyclist* by Vijay Tendulkar, directed by Noushad Mohamed Kunju, and *Extremities* by William Mastrosimone, directed by Aarne Neeme. This is a graduation rate of 100%, above the benchmark of 66.4% drawn from the average of the preceding 4 years.

In January 2019, 10 students passed into their final year, and in March 2019 performed in *The Peculiar Tra La*, an original devised play directed by Ang Gey Pin. 5 students passed into their second year of training and 8 new students were enrolled for the academic year beginning 2 January 2019.

The student performance data for Academic Year 2018 (Jan to Dec) is as follows:

		Benchmark (ave of preceding 4 years)
Year 2 students' progression rate	100%	100%
Year 1 students' progression rate	100%	96.9%
Year 3 students' attrition rate	0	0
Year 2 students' attrition rate	9%	10%
Year 1 students' attrition rate	0	12.25%

In mid-2018, ITI offered 3 workshops for theatre practitioners, conducted by full-time faculty members. These were a Movement workshop, a Voice workshop and an advanced-level Acting workshop.

In June 2018, ITI organised the third edition of the ITI Theatre Forum, titled 'Of Use, Abuse and Misuse: The "Intercultural" in Theatre'. The speakers were Corrie Tan (Arts Equator), Liu Xiaoyi (Emergency Stairs), Soutari Amin Farid (Bhumi Collective) and Zelda Tatiana Ng (GroundZ-0), with moderator Charlene Rajendran (National Institute of Education). The forum was fully subscribed, with a total of 98 attendees, and was held in collaboration with the Arts and Culture Management Program at Singapore Management University School of Social Sciences.

Also in this period, ITI received affirmation of its work through the work of its alumni, including:

- Peter Sau ('03) acting as Associate Director and a cast member of *And Suddenly I Disappear: The UK/Singapore 'd' Monologues*, a UK-Singapore collaboration commissioned by Unlimited International, which premiered in Singapore in May 2018 before touring London (opening the Unlimited Festival at the Southbank Centre), Oxford, Leicester and Cardiff in September 2018

- Zelda Tatiana Ng ('03) founding theatre company GroundZ-0, whose recent works include *Shadows IN the Walls*, a walking tour performance commissioned by the National Gallery Singapore for Night to Light Festival from January to February 2019, and *0600*, a site-specific commission for the Singapore International Festival of Arts, examining the perspectives surrounding the issue of capital punishment, which was performed at the National Gallery from April to May 2018
- Grace Kalaiselvi ('14) taking a leading role in Singapore's Indian theatre scene, organising a directing course and a playwriting course for Indian theatre-makers in 2018, and producing, writing and directing *Goddesses Of Words*, the first of an intended series, in March 2019
- Grace Kalaiselvi ('14) and Yazid Jalil ('15) making an impact on the next generation with their regular work on children's programmes at Esplanade – Theatres on the Bay, most recently as actors, storytellers, puppeteers, directors and writers for performances in the PLAYtime series, Foreword series, OctoBurst festival and Holi – Colours of Spring festival
- Zachary Ho ('08) and Peter Sau ('03) as theatre faculty members at School of The Arts, educating future generations of Singapore theatremakers
- Kris Li ('05) as Associate at Temasek Polytechnic's School of Humanities & Social Sciences and their Centre for TransCultural Studies
- Tan Weiyong ('17) and Regina Foo ('17) teaching children's programmes at Singapore Hokkien Huay Kuan Arts & Cultural Troupe
- Wah Wah Hung Chit Wah ('06) and Regina Foo ('17) working on theatre and puppetry for children with Paper Monkey Theatre, most recently in *Hold My Hand* for Esplanade's OctoBurst festival in October 2018, and *Little Miss Boleh* in March 2018
- Al-Matin Yatim ('15) performing in *Super Mermaid*, a Scotland-Singapore collaboration combining animation with live theatre, in its work-in-progress showcase at Manipulate Festival in Edinburgh in February 2019
- Zelda Tatiana Ng ('03) performing in *The Reunification Of The Two Koreas*, a co-production between TheatreWorks and Centre Dramatique National de Tours in France, which was presented in

Singapore, Tours and Paris in November 2018

- Catherine Ho ('16) performing her original monodrama *Recurrence* at the Bangkok Theatre Festival in November 2018
- Sonia Kwek ('17) and Tan Weiyong ('17) touring *Alternative Lessons for Women: A Double Bill*, comprising their original monodramas, to the Asia Weekend Theatre Festival in Miaoli, Taiwan in October 2018
- The class of 2018, who hail from Singapore, Malaysia and India, touring one of their final-year productions, Ibsen's *When We Dead Awaken*, to India twice: Vishwa Manava International Theatre Festival in Shimoga in April 2018, then Bharat Rang Mahotsav, India's national theatre festival, in New Delhi in February 2019

ITI continued working to raise funds through donations, grants and other support, and to raise scholarships and a loan fund for students. The National Arts Council continued to support ITI's work, through the 3-year Major Company Grant awarded to ITI in April 2018.

ITI continued its membership in the arts charity Emily Hill Enterprise Ltd. Emily Hill seeks to help make the arts more sustainable by fostering better partnerships with business and building capability in the arts and creative sectors. ITI earned fees for services provided to Emily Hill, in management of Emily Hill.

During the review period, ITI was supported by:

Director cum teacher	1
Full-time teachers	10
Part-time teachers	1
Full-time administrative support	8
Part-time finance staff	1

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## **FINANCIAL MATTERS**

ITI recorded a surplus of \$8,955 for the year, ending with retained earnings of \$478,920. Raised income included S\$600,000 from the National Arts Council Major Grant. In this period, 3 staff received annual remuneration exceeding \$100,000 but below \$125,000.

In 2016, ITI established the Mobius Fund to provide loans to students who require financial assistance with course fees and living expenses. The loans are unsecured and non-interest-bearing up till one year after the student's graduation. As at 31 March 2019, the Fund stood at \$36,401.

## **STAFF MATTERS**

In this period, 3 staff received annual remuneration of more than \$100,000 and less than \$150,000. There was no paid staff who is a member of the family of the key executive staff or any board member of ITI, and no such staff who received remuneration exceeding \$50,000.

## **RESERVES POLICY**

ITI aims to hold reserves equivalent to at least 2 years' operating budget and is currently working towards this aim. \$500,000 is to be held as cash or cash equivalents, and the balance is to be held as a fund, held and/or invested in accordance with the directions of the Board. The reserve fund may be used only with Board approval.

## **POLICY ON CONFLICT OF INTEREST**

To ensure the integrity and accountability in the performance of their official duties, board members and staff are required to declare any potential conflict of interest using a declaration form. The individual will then abstain from any discussion, voting or decision-making on the matter in question. For a Board member, the member should also offer to withdraw from the meeting, and the Board shall decide whether this should be accepted.

## **FUTURE PLANS AND COMMITMENTS**

1. Graduate 10 students in December 2019, conferring the Professional Diploma in Intercultural Theatre (Acting).
2. Begin classes in the Professional Diploma in Intercultural Theatre (Acting) on 2 January 2020 for Academic Year 2020, with Year 1, 2 and 3 students.
3. Maintain and/or improve current operational standards.
4. Continue work to establish long-term sustainability.