

Intercultural Theatre Institute Ltd

ANNUAL REPORT

for the financial period ending 31 March 2020

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: 13/07/20 to 12/07/24
(previously 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

Dr Nazry Bahrawi (appointed 1 August 2019)
Senior Lecturer, Singapore University of Technology and Design

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 2020 and 2021 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, and timelines extended for a year because of disruptions in 2020. Evaluation of Board effectiveness is done every 2 years.

4 Board meetings were held in the year. Mr Chew Kheng Chuan and Mr Tan Tarn How were each unable to attend 1 of 4, but there was full attendance otherwise. In addition to Board meetings, each Director attended working committee meetings and working 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 2019 to 31 March 2020

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.

8 students graduated in December 2019, having completed 3 public performances and a presentation of individual creative work in 2019. The public performances were *The Peculiar Tra La*, directed by Ang Gey Pin and devised by the cast, *a line could be crossed and you would slowly cease to be* by Andrew Sutherland, directed by Koh Wan Ching, and *Lie With Me* by Kaite O’Reilly, directed by Phillip B. Zarrilli. This is a graduation rate of 66.7%, below the benchmark of 73.2% drawn from the average of the preceding 5 years. This was due to 2 students leaving in 2018 (noted in previous Annual Report), 1 leaving in 2019 due to misconduct and 1 being suspended for a period with the result that he/she would only be able to graduate in the next year. After consideration of the situation, Management concluded that no action was required.

In January 2020, 5 students passed into their final year and in March 2020 performed in *4:48 Psychosis* by Sarah Kane, directed by Andy Ng Wai-Shek. 6 students passed into their second year of training and 12 new students were enrolled for the academic year beginning 2 January 2020.

The student performance data for Academic Year 2019 (Jan to Dec) is as follows:

		Benchmark (ave of preceding 5 years)
Year 2 students' progression rate	100%	100%
Year 1 students' progression rate	100%	96.9%
Year 3 students' attrition rate	10%	0
Year 2 students' attrition rate	0	9.8%
Year 1 students' attrition rate	25%	10%

The Year 3 attrition has been explained above. The Year 1 attrition was due to 1 student leaving and 1 student being asked to leave, out of a cohort of 8.

In mid-2019, ITI offered 4 workshops for theatre practitioners, conducted by full-time faculty members. These were a Movement workshop, a Voice workshop and 2 Acting workshops.

In July 2019, ITI organised the fourth edition of the ITI Theatre Forum, titled 'Thinking Ahead: Independence and Sustainability in Theatre'. The speakers were Mok Cui Yin (independent producer, Producers SG), Ellison Tan Yuyang (Co-founder, The Wanderlings), Natalie Lim (Director, Access Path Productions) and Norisham Osman (Artistic Director, Kaizen M.D.), with moderator Noorlinah Mohamed (Artistic Director, N.O.W.). The forum was fully subscribed. In August, ITI co-presented, with Agam Theatre Lab, their inaugural Tamil theatre forum Nadagavaathi.

For the theatre and wider community in Singapore, ITI participated in the Singapore Biennale 2019 Coordinates Project, with "The Making of an Actor" in which the public were invited to view classes and attend talks, to understand the formation of an actor using intercultural approaches. This included viewing classes in Kuttiyattam by master teacher Gopalan Venu. ITI also presented the pilot run of a new short course, "An Introduction to Intercultural Theatre Training". This involved attending 14 hours of talks and observations (overlapping the Biennale project) and an additional 8 hours of reading, reflection and writing. 2 people completed this course in April 2020 and received a certificate.

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

- Peter Sau (2003) created and directed *Something About Home*, 11-18 Jan 2020, commissioned by National Gallery Singapore for Light to Night Festival, and which included performers who were wheelchair-users, visually-impaired, autistic or with other dis/abilities
- Zelda Tatiana Ng (2003) directed GroundZ-0's *Island Tales* for performances at the River Hongbao and at SAFRA Toa Payoh in Jan 2020 and GroundZ-0's *Prism Of Truth*, 31 Jan to 5 Feb 2020, for Esplanade's Huayi festival. She also co-wrote *Prism Of Truth*
- Yeo Yann Yann (2003) starred in Singapore film *Wet Season*, directed by Anthony Chen, which premiered in Nov 2019. She also starred in the 1st episode of original Singapore series *Invisible Stories*, commissioned by HBO Asia from director and writer Ler Jiyuan, which premiered in Jan 2020. She was awarded the Inspiring Women in Film Award by the Singapore International Film Festival 2019.
- Hung Pei Ching (2005) and Felix Hung Chit Wah (2006) acted in Singapore documentary *From Victoria Street to Ang Mo Kio* directed by Eva Tang
- Xris Li (2005) is an Associate at the Centre for TransCultural Studies of Temasek Polytechnic and a Student Development Officer
- Sia Ee Mien (2006) teaches IB Drama at ACS International
- Zachary Ho (2008) is a member of the Faculty of the School of The Arts
- Grace Kalaiselvi (2014) wrote and directed *Goddesses of Words - Angry Indian Women* in Mar 2020, for The Arts House's Textures 2020 festival, and directed *Maan Ki Baat* for the Dastak Theatre Festival 2019. She wrote, directed and performed in *Buaya-buaya in Kurta* for Esplanade's Octoburst festival and also performed in Esplanade's *Deepavali Stories* at PIP's Playbox. She performed in The Theatre Practice's *Four Horse Road* in March 2020, and directed a staged reading of *Shakuntala* by Hemang Yadav for Esplanade's Raga Series, although the presentation was called off because of Covid-19
- Lina Yu (2014) performed in GroundZ-0's *Island Tales* for performances at the River Hongbao and at SAFRA Toa Payoh in Jan 2020 and GroundZ-0's *Prism Of Truth*, 31 Jan to 5 Feb 2020, for Esplanade's Huayi festival. In March 2020, she was appointed Associate Artist at The Substation

- Al-Matin Yatim (2015), performed in Rupa co.lab's *Rumah Dayak* at the Malay Heritage Centre in Nov 2019, Aidli Mosbit's *Bangsawan Tajul Gaspar* for NAC Arts and Culture Nodes Network in Dec, and The Theatre Practice's *Four Horse Road* in Mar 2020. He also did a work-in-progress reading of *The Regiment* at Centre 42 in Nov and was Actor/Facilitator in Pantunism's forum theatre piece *Cakap Senang, Cuka Buat* at Masjid Yusof Ishak in Feb 2020
- Yazid Jalil (2015) performed in the Singapore Writers Festival 2019 in Main Tulis Group's *Penunggu* and *The Malay Problem* in Nov 2019, Aidli Mosbit's *Bangsawan Tajul Gaspar* for NAC Arts and Culture Nodes Network in Dec, NAFA's production of *Contemplating Kopitiam* and *Kampong Wa' Hassan*, in the M1 Singapore Fringe Festival in Jan 2020, The Kueh Tutus' *Just Teddy* at The Artground, Five Stones Theatre's *Odd Socks* at The Artground in Feb 2020, and Kelana Pantun Temasek's *Penghulu Di Kota Batu* for The Arts House's Textures 2020 festival in Mar. He was also fight choreographer for *Bangsawan Tajul Gaspar* and presented 2 Stage Combat workshops for actors in this period
- Liz Sergeant Tan (2016) played the Host in Singapore Repertory Theatre's *Caught*, and performed in Grace Kalaiselvi's *Buaya-buaya in Kurta* for Esplanade's Octoburst festival and as a concourse performer for Esplanade's da:ns festival in Oct 2019. She also performed in The Theatre Practice's *Four Horse Road* in Mar 2020, and on instagram channel Singleporeans;
- Henrik Cheng (2017) was appointed Show Director – Live Experiences by US firm Freeman APAC
- Regina Foo (2017) performed in *Grow - A Quiet Morning* (for seniors with and without dementia), by Access Path Productions & National Museum Singapore and in Paper Monkey Theatre's performance for Singapore Chinese Cultural Centre's Speak Mandarin Campaign Carnival in Oct 2019, and directed collide.o.scope collective's *Wedding of the Rats* for Esplanade's Huayi festival in Feb 2020
- Isabelle Low (2017) performed in Paper Monkey Theatre's performance for Singapore Chinese Cultural Centre's Speak Mandarin Campaign Carnival in Oct 2019, and their *Web of Deceit* for Esplanade's Huayi festival as well as at Safra Toa Payoh, Jan to Feb 2020
- Mathilde Bagein is a teacher at Centre Stage School for the Arts and directed *Couple Ouvert à Deux Battants* (The Open Couple) for The Theatre Factory Singapore in Nov 2019. A planned tour of this show around South East Asia in 2020 was cancelled because of Covid19

- Dawn Teo continued (2017) as Arts Writer for Popspoken
- Sonia Kwek (2017) is a Project Artist at P7:1SMA, with whom she performed in *Dirty Feet* for Singapore Writers Festival and *Kemas* for Arts in the Cube series, both in Nov 2019, and *Nak Dara* in Jan 2020. She also performed in Titre Provisoire's film installation for the Singapore Biennale 2019, *Between spins, stops and change of directions*, and created and performed in *Aliens of Manila x Singapore* for the Neon Lights Festival in Nov 2019, and co-devised and performed in *Red Thread* for The Substation's SAD Bar series. She also spoke at the Mukbang Symposium co-organised by JALAN BESAR SALON and Telok Ayer Arts Club, and co-organised a Parenting Artists Get-Together (with Producers SG). She is also a Playmaker at Playeum, for whom she facilitated the Shape Of You: Body Movement Workshop for children
- Tan Weiyong (2017) performed in *With Just A Little Tweak...*, in Esplanade's series in Oct 2019, GroundZ-0's *Prism Of Truth*, 31 Jan to 5 Feb 2020, for Esplanade's Huayi festival, and collide.o.scope collective's *Wedding of the Rats* again for Esplanade's Huayi festival in Feb 2020. She also teaches in the Singapore Hokkien Huay Kuan
- Caroline Chin (2018) performed in Titre Provisoire's film installation for the Singapore Biennale 2019, *Between spins, stops and change of directions*

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	9
Part-time teachers	1
Full-time administrative support	9
Part-time finance staff	1

FINANCIAL MATTERS

ITI recorded a surplus of \$993,211 for the year, ending with retained earnings of \$1,212,131. This will be needed to see ITI through the drop of donations expected in 2020 and 2021 as a result of the Covid-19 pandemic.

Raised income included \$1,000,000 donated by philanthropist Dr Stephen Riady, and \$600,000 from the National Arts Council Major Grant.

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 2020, the Fund stood at \$274,237.45.

STAFF MATTERS

In this period, 3 staff received annual remuneration of more than \$100,000 and less than \$125,000. 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 6 students in December 2020, conferring the Professional Diploma in Intercultural Theatre (Acting).
2. Begin classes in the Professional Diploma in Intercultural Theatre (Acting) on 4 January 2021 for Academic Year 2021, with Year 1, 2 and 3 students.
3. Maintain and/or improve current operational standards.
4. Continue work to establish long-term sustainability.