

ARTS HOUSE LIMITED

ANNUAL REPORT FOR THE YEAR ENDED 31 MARCH 2018

Formerly known as The Old Parliament House Limited, Arts House Limited (AHL) was set up in 11 December 2002 as a company limited by guarantee (CLG) under NAC. It was officially renamed Arts House Limited on 19 March 2014 after merging with Arts Festival Ltd (AFL).

Arts House Limited (AHL) is a not-for-profit organization committed to enriching lives through the arts. AHL manages two key landmarks located in the heart of Singapore’s Civic District — **The Arts House**, a multi-disciplinary arts centre with a focus on literary programming, and the **Victoria Theatre & Victoria Concert Hall**, a heritage building that is home to the Singapore Symphony Orchestra. AHL also runs the **Goodman Arts Centre** and **Aliwal Arts Centre**, two creative enclaves for artists, arts groups and creative businesses, as well as the arts scene stalwart — **Drama Centre**.

On 1 December 2016, National Arts Council (NAC) announced the expansion of Arts House Limited’s (AHL) role as an arts intermediary and in the professional management of multi-disciplinary arts venues. In August 2017, AHL took over the operations and management of the Victoria Theatre and Victoria Concert Hall (VTVCH), and the Drama Centre (DC) from The Esplanade Company Ltd (TECL),

Since 2014, AHL also organises Singapore International Festival of Arts (SIFA), the annual pinnacle celebration of performance and interdisciplinary arts in Singapore, that is commissioned by National Arts Council (NAC). SIFA is currently helmed by Festival Director Gaurav Kripalani from 2018 – 2020.

Charity Registration Number: 01658

Unique Entity Number (UEN): 200210647W

Institution of Public Character (IPC) Status: Effective 1 January 2017 to 31 December 2019

Registered Address: 1 Old Parliament Lane Singapore 179429

Corporate Office Address: 28 Aliwal Street #03-07 Singapore 199918

Bankers: DBS Bank Ltd
OCBC Ltd

Auditor: Ernst & Young LLP

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Related Entities: The Company does not have any subsidiary, associate or joint venture.

Management: Sarah Binte Mohamed Abdullah Martin, CEO
Yong Yuet Mei, CFO
None of the above has prior appointment in a charity.

Board of Directors:

AHL comprises 12 directors as at end of financial year who can identify with, and contribute to, the cause of AHL. One of the directors, Tan Kim Liang Paul, is the deputy CEO of the National Arts Council. The directors are:

	Designation	Date of first appointment	Date of last re-appointment	Term expiring
Gan Christine	Chairman	1 April 2014	1 Jun 2017	31 May 2019
Ang Kah Eng Kelvin	Member	31 March 2016	1 Jun 2017	31 May 2019
Chong Yuan Chien	Member	14 April 2014	1 Jun 2017	31 May 2019
Deborah Joanne Ho Nyuk Choo	Member	14 April 2014	1 Jun 2017	31 May 2019
Koh Choon Fah	Member	1 April 2011	1 Jun 2017	31 May 2019
Lynette Pang Hsu Lyin	Member	31 March 2016	1 Jun 2017	31 May 2019
Maniza Jumabhoy	Member	31 March 2016	1 Jun 2017	31 May 2019
Mok Wei Wei	Member	1 April 2014	1 Jun 2017	31 May 2019
Ong Chao Choon	Member	1 April 2011	1 Jun 2017	31 May 2019
Tan Chee Meng *	Member	31 March 2016	1 Jun 2017	13 March 2018
Tan Kim Liang Paul	Member	1 June 2014	1 Jun 2017	31 May 2019
Madeleine Lee Suh Shin	Member	3 August 2016	1 Jun 2017	31 May 2019
Sarah Binte Mohamed Abdullah Martin	Member/ Ex-officio	12 December 2016	1 Jun 2017	31 May 2019

* Term ended on 13 March 2018

All directors are appointed by the National Arts Council and none are remunerated for their services except for Ms. Sarah Martin who is remunerated for her services as ex-officio of the Board. Re-appointment to the Board can be considered after a lapse of at least two years. The Board conducts regular self-evaluation on a bi-yearly basis to assess its performance and effectiveness.

The Board observes the maximum limit of four consecutive years for Directors holding the appointment of Finance Committee Chairman and re-appointment to this position can be considered after a lapse of at least two years.

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Board Committees:

The Board has delegated specific responsibilities to four Committees and each Committee has its own terms of reference, roles and responsibilities approved by the Board. The Board acknowledges the ultimate responsibility on all matters while these Committees have the authority to examine issues and report back to the Board with their recommendations. Minutes of these meetings are also circulated at every Board Meeting.

Audit Committee (AC)

The Audit Committee (AC) was established in August 2016 and currently comprises three non-executive and independent directors, and an external advisor invited by the Board. The AC assists the Board in its oversight of AHL's financial reporting, system of internal controls, internal and external audits, and interested person transactions (if any). Committee members as at end of financial year are listed as follows:

	Designation
Deborah Joanne Ho Nyuk Choo	Chairman
Gan Christine	Member
Ang Kah Eng Kelvin	Member
Soh Kok Leong *	Advisor

* *External Advisor invited by Board to assist the audit committee*

Finance Committee (FC)

The Finance Committee (FC) was established in April 2014 and currently comprises three non-executive and independent directors. The FC assists the Board in its oversight of AHL's finances, budgeting process and matters relating to AHL's use of reserves. Committee members as at end of financial year are listed as follows:

	Designation
Ong Chao Choon	Chairman
Gan Christine	Member
Koh Choon Fah	Member

On 31 March 2018, Mr Ong Chao Choon stepped down from the appointment as FC Chairman to comply with the maximum term limit of four consecutive years. Director Madeleine Lee Suh Shin is appointed as the new FC Chairman from 1 April 2018.

SIFA Committee

The SIFA Committee was established in April 2014 and currently comprises five non-executive and independent directors. The SIFA Committee assists the Board to provide guidance on the overall direction, programmes and budget of SIFA, advises and supports SIFA in its communication and engagement of stakeholders, and reviews the outcomes and annual performance of SIFA.

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SIFA Committee (cont'd)

The SIFA Committee also identifies areas for improvement, change or further development for future festivals, and reviews and gives recommendations on the development of AHL's capabilities and resources in organising SIFA.

Committee members as at end of financial year are listed as follows:

	Designation
Tan Kim Liang Paul	Chairman
Gan Christine	Member
Chong Yuen Chien	Member
Mok Wei Wei	Member
Madeleine Lee Suh Shin	Member

Human Resource (HR) Committee

The Human Resource (HR) Committee was established in April 2016 and currently comprises three non-executive and independent directors. The HR Committee assists the Board in providing oversight on executive and leadership development, reviewing and approving executive remuneration policies, and approving annual increment and bonus pay-outs. Committee members as at end of financial year are listed as follows:

	Designation
Koh Choon Fah	Chairman
Gan Christine	Member
Lynette Pang Hsu Lyin	Member

Board Meetings:

Board meetings are held on quarterly basis, with a quorum of at least one-third of the Board, to review results and performance, forward plans and prospects of AHL. Staff who are not Directors may be invited to attend Board Meetings to provide information but they do not vote or participate in Board decision-making.

Conflict of Interest:

AHL has in place a policy for Conflict of Interest and Declaration for the Board as well as for staff to ensure that directors and officers act independently and in the best interest of AHL. The Policy of Conflict of Interest and Declaration form is circulated to the Directors on a yearly basis as a reminder of the requirement for full disclosure in writing to the Board immediately when a conflict of interest situation arises.

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Conflict of Interest (cont'd):

If and where there is present or potential conflict of interest, the director is to disclose the conflict situation and excuse him/herself from the discussion and all decision-making situations with regard to the matter.

Strategic Planning:

The Board and management is in the process of reviewing the mission and vision of AHL.

The Board has also endorsed the strategic plans for financial years 2017 to 2021 that guides AHL's strategic focus in the five-year period towards achieving its long-term goals.

Human Resources Management:

AHL has human resource policy for staff in place with the aim to attract, retain and motivate staff who have suitable qualifications, experience and performance. The Human Resource Committee provides guidance in setting remuneration packages and as part of good governance, no staff is involved in setting his/her own remuneration.

To create a professional, fair and inclusive work environment, the code of conduct has been established for all employees to adhere with. In addition, a whistle-blowing policy is in place where staff and any persons may raise their grievance and/or report any misconduct verbally or in writing to the Senior Management or directly to the Board Chairman on misconduct involving the senior management (including but not limited to Chief Finance Officer and/or Heads/Assistant Heads/Acting Heads of Departments)

Financial Management And Controls:

Funding Sources

AHL is financially supported by Government grants, rental income, donations, sponsorships and sales of tickets for its programmes.

Budget Planning and Monitoring

The Board approves the annual budget of AHL, and financial results are provided to the Board on a quarterly basis, with comparison to the approved budget.

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Capital Asset Management

A fixed asset register is maintained to track the additions, disposals and movements of fixed assets. Physical sighting of assets is performed periodically, and value of assets are adequately insured.

Reserves Management

AHL manages its reserves in accordance with a Reserves Policy that is approved by the Board, to ensure adequate reserves for long-term financial sustainability. Reserves are invested in fixed deposits in accordance with AHL's Investment Policy that is approved by the Board.

Disclosure And Transparency:

Both the Annual Report and Audited Financial Statements of AHL are published on our website at www.theartshouse.sg. Remuneration of AHL's 3 highest paid staff is disclosed in bands of S\$100,000 as follows:

Remuneration	No. of employees
\$100,000 - \$200,000	1
\$200,000 - \$300,000	2

Further details on remuneration of other staff and other aspects of the financial results for the financial year ended 31 March 2018 may be found in the published Audited Financial Statements.

Public Image:

The programmes, venue hire information and latest updates are published on the respective centres' websites, while the Singapore International Festival of Arts is hosted on a separate site.

The Arts House also publishes a bi-monthly publication, as well marketing brochures for specific programmes, install on-site posters and flagpoles, press advertisements and a host of other physical and online collaterals.

The Marketing and Communications function is now split into two departments and helmed by separate department heads.

The scope of AHL Communications Department includes government and media relations, board communications, internal communications, issues management, crisis communications, media relations as well as festival & programme public communications. AHL Marketing department is responsible for advertisement placement, marketing collaboration, the collaterals productions, and dissemination.

AHL actively monitors and keeps track press coverage as well as the tone of the reports and these are reported to the Board at the Board meetings.

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Key Public Programmes:

THE ARTS HOUSE

Overview

Programming continued to develop a more targeted focus on literary arts by introducing a series of new literary initiatives in the house to grow audiences. These initiatives included starting the new *Poetry with Music* series that saw local poetry in collaboration with music, presented across all four languages, as well as developing more performative, multi-disciplinary work in the literary arts such as *Speeches that Changed the World*, *A Novel Idea* and *The Page on Stage*. It was also opportune to start a new storytelling festival with well-known storyteller Kamini Ramachandran, who curated and produced her first festival, *StoryFest*. Another new festival that was launched in the year was the inaugural edition of *Textures: A Weekend with Words*, a key event in the [#BuySingLit](#) campaign that saw the house transformed into a hub for celebrating all forms of Singapore literature from performances and workshops to talks, book launches and panels. Given that The Arts House is also an excellent space for chamber music, a new chamber music series, *By Candlelight*, was launched. Some of the highlights are outlined below:

Key Programme Highlights - Literary Arts

i *Golden Point Award (Mar 2017 – Nov 2017)*

For a second consecutive edition, The Arts House was invited to manage the Golden Point Award, a biannual creative writing competition for short story and poetry in the nation's four major languages. As part of the competition, creative writing classes in both genres for all four languages were organised to help participants hone and polish their craft. All the sessions were well attended with participants from many different walks of life attending. Response to the English workshops were particularly robust such that an additional session for poetry and short story were organised. This signalled a strong demand from emerging talents looking for avenues to hone their craft. With just under 700 entrants, the competition continues to attract new literary talents hoping to make their mark and be discovered.

ii *StoryFest (4 - 7 Jun 2017)*

The Arts House co-presented the inaugural *StoryFest: International Storytelling Festival Singapore* with The Storytelling Centre Limited, giving audiences a taste of the best of storytelling from Singapore and around the world. The festival, the first of its kind in Asia, featured 10 events - six performances, three workshops and one masterclass - which were all sold out. 90% of the attendees surveyed indicating that they would return for next year's edition, paving a good foundation for this to become an annual fixture in the arts calendar.

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iii *Poetry with Music Series*

The *Poetry with Music* series paid tribute to Singapore's diverse multi-lingual culture by celebrating literary excellence in local poetry in all four of the country's official languages. This annual series paired poems with melodic accompaniment. Aside from cultivating interest in the works of Singapore written word artists, the multi-lingual series sought to create more interest in local poetry.

a) A Melody Named Memory (7 Oct 2017)

The first installment in the *Poetry with Music* series kicked off with *A Memory named Melody*, an evening of Chinese poetry and chamber music timed to coincide with the Mid-Autumn Festival celebrations. The works of celebrated Singapore Chinese-language poets such as Chua Chee Lay, Dan Ying and Wong Yoon Wah were featured with live music from Ding Yi Music Company. The performance was preceded by a lecture by Singaporean poet and academic Teo Sum Lim who lent insights into key phenomena of Singapore's Chinese poetry scene from the 1950s to 1980s. More than half of the audience surveyed found the performance excellent.

b) Rapatseni - Kata dan Rasa Teraga (8 Dec 2017)

Working with local producer Noorhaqmal and literary advisor Dr Azhar Ibrahim Alwee, *Rapatseni* featured four writers including Mohd Khair Yassin and Siti Aisyah Mohd Salim who recited their works, accompanied by music. There was also a visual projection by Wu Jun Han, to augment the entire experience. The programme was highly praised by the audience, highlighting the unique presentation and quality of music.

c) Sollum Swaramum (17 Mar 2018)

The first Tamil edition of the *Poetry with Music* series featured the works of six Singapore poets ranging from Cultural Medallion recipient KTM Iqbal to 18-year-old Subiksha Raman. The poems were recited by well-known local actors Sivakumar Palakrishnan and Rebekah Sangeetha Dorai. They were complemented by winners of the National Indian Music Competition, who played Carnatic ragas and compositions, underscoring the emotional threads of the poetry. The programme was warmly received by audiences, comprising primarily Indian literary and performing arts enthusiasts.

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iii *Singapore Writers Festival (3 - 12 Nov 2017)*

The Arts House continued its role as a key partner for the Singapore Writers Festival (SWF) 2017 as not only was it the main venue, it curated and managed the Literary Pioneer programme, for which Cultural Medallion recipient Dr Anne Lee Tzu Pheng was celebrated. To complement the exhibition, three programmes were curated to help audiences deepen their understanding of Dr Lee's work: *Not By Bread Alone* lecture, *Anne Lee Tzu Pheng 101* and *An Evening with Anne*. Many had remarked that the exhibition had set a new bar for being so comprehensive and well-designed. The companion programmes were equally well-received with an affirmative 100% of total audiences that had rated these programmes as 'good' or 'excellent'.

iv *A Novel Idea (19 & 20 Jan 2018)*

Directed by Samantha Scott-Blackhall and performed by Janice Koh and Daniel Jenkins, the audience had to vote for one of three novels to be performed: *1984*, *The Great Gatsby*, or *Frankenstein*. This programme was well-received with almost full capacity for all four shows. The performers also provided feedback that they enjoyed the interaction and the anticipation of the audience's choices.

v *Speeches that Changed the World (26 & 27 Jan 2018)*

This programme was specially curated to take place at the Chamber, where many parliamentary debates took place. Directed by Jeffrey Tan, *Speeches that Changed the World*, featured veteran actor Remesh Panicker who read selected inspirational speeches by well-known personalities such as Martin Luther King and S Rajaratnam. The readings were enjoyed by the public of all ages, with some audience members returning the second evening with their friends and/or family.

vi *Textures - A Weekend with Words (9 - 11 Mar 2018)*

Supported by the National Arts Council, and co-commissioned by The Arts House and #BuySingLit, *Textures* was created to showcase all forms of Singapore literature for both existing and uninitiated audiences to appreciate the power and beauty of words. Over three days, 45 programmes were presented across different genres and languages from talks and exhibitions to workshops and performances, encompassing all four national languages. The festival also sought to broaden engagement with the local arts community by working with a range of arts and literary practitioners that both support and create the written word. These individuals and communities included writer Marc Nair, producer Tan Kheng Hua and publishers and booksellers BooksActually, to name a few. The inaugural edition of *Textures* drew positive feedback from audiences and the literary community. With this encouraging response, *Textures* is set to be annual affair.

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vii *Singapore Creative Writing Residency - Miriam Bird Greenberg (Aug 2017 - Jan 2018)*

Jointly organised by the NUS University Scholars Programme and the Faculty of Arts and Social Sciences, Miriam Bird Greenberg was the 2017/18 international writing resident. Two events that showcased her works were presented at The Arts House – the first, a poetry reading session and talk that gave deeper insights into her work, and the second was a workshop. In addition, she also organised an evening of readings to showcase her NUS students' works.

viii *Cita Seni*

Co-presented by the NUS Department of Malay Studies and The Arts House, *Cita Seni* invited all to learn more about the Malay literary and artistic heritage in Singapore and around the region. The bilingual programme paired Malay literature with a visual or performative element from various artists.

a) *Stage of Agitation (15 Apr 2017)*

State of Agitation was a forum that featured two prominent Singaporean playwrights, Aidli Mosbit and Noor Effendy Ibrahim, who shared their views on the theatre and drama landscape in Singapore, including those that have been evolving within the Malay theatre scene.

b) *Receptacle of Feeling/Filling (22 - 26 Sept 2017)*

This forum showcased a selection of pottery by Dr. Suriani Suratman, as she shared her experience as a potter in Singapore and the process of transforming clay into works of art.

c) *Songs of History (21 Oct 2017)*

Songs of History was a forum that brought music composer, compiler and writer (ft. Datin Saidah Rastam, Azlan M Said and Juffri Supa'at) to deliberate on the significance of songs in the crucial moments of history of the Malay-Indonesian world. It covered themes of pioneering song composers, the endeavours of writing the history of songs, and most importantly, gave a critical appreciation of some selected songs that attested to history-making.

d) *The Crowd and the Conscience: Literature in Today's Indonesia by Okky Madasari (17 Mar 2018)*

In this session, Okky Madasari, the current Resident Writer at the NUS Department of Malay Studies and an award-winning Indonesian novelist, talked about trends in Indonesia's literary scene.

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ix *Remember When (5 Mar 2018 - 4 Apr 2018)*

After four years of *Silver Writing*, the programme was rebranded as *Remember When* with a new direction to provide seniors with an opportunity to craft their own stories via their rich repository of memories and develop storytelling skills. What differentiated *Remember When* from its predecessor is the introduction of performative elements, conducted by veteran theatre director and producer, Jeffrey Tan.

x *Book Launches*

The Arts House continued the support of book launches with the following – *Spiaking Singlish* by Gwee Li Sui, Jean Marshall's *Pahang Letters*, *The Mad Mad World of Philip Yeo* published by Epigram Books, *Local Encounters of a Global City*, *Lee's Lieutenants: Singapore's Old Guards* edited by Kevin YL Tan and Lam Peng Er, *Living Digital 2040*, *Indelible City* published by Marshall Cavendish, *The Art of Advocacy* published by Ethos Books, and *ZUBIR* which was an anthology of poems by students of School of the Arts.

Key Programme Highlights - Other Programmes

i **Visual Arts**

a) *Dreaming in Black and White: Portrait of a Singapore Artist Tang Ling Nah (1 - 17 Dec 2017)*

Known for her evocative charcoal drawings and charcoal-based site-specific installations, Singapore artist Tang Ling Nah celebrated the 15th year of her artistic practice with a retrospective exhibition which also saw the debut of a new film *Dreaming in Black and White: Portrait of a Singapore Artist Tang Ling Nah*. The biopic was directed by Young Artist Award winner Lei Yuan Bin, and also involved collaborations with Singaporean dancers Kai Eng Er and Jerh Leung, as well as Taiwanese animators Chen Yu-Jie and Lee Yi-Shen. The film was screened twice, and was accompanied by a postshow dialogue with the cast and crew. The artist also held two charcoal workshops over the weekends to provide viewers with a hands-on experience with the artistic medium.

b) *Sean Lee: Two People (23 Nov 2017 - 24 Jan 2018)*

Staged at the Print and Film galleries of The Arts House, *Two People* presented 25 black and white photographic works by Singapore photographer Sean Lee as part of his artistic oeuvre exploring the theme of family and kinship in an Asian context. Eschewing conventional methods of presentation such as framing, the showcase presented works in the format of large 2-metre scrolls, hung across smaller unframed prints pinned to walls, to create contrast between the different images and heighten their intimacy. A curator's tour and artist talk were programmed alongside the exhibition, drawing an audience consisting mostly of young adults aged 18 to mid 30s. Audiences surveyed enjoyed how the artist drew connections between his personal life and his works. For the first time in the House,

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a poetry and music performance *Monochromatic Murmurings* was created to introduce a fresh interpretation of photographic works through the mediums of literature and electronic music.

c) Wilfred Lim: Songs of a Beached Whale (26 Jan - 28 Feb 2018)

This first solo exhibition by Singapore-based artist Wilfred Lim featured over 30 photographic works from five bodies of works centering on the social and environmental impact of a recent state petrochemical project in his hometown of Pengerang in southern Malaysia. Created over a period of close to five years, they represented not only the evolution of physical landscapes but a gradual transformation of the artist's mindscapes from an ardent activist to reserved observer. A group of students from Temasek Polytechnic's photography department attended the talk with their teacher and shared that the artist talk aided their understanding of the conceptual approach and techniques. They were impressed by the portrayal of home and memories through staging and self-portraiture, and enjoyed the aesthetic appeal of the images.

d) Standing through Time: The Arts House from the 1800s (From 26 Mar 2018)

Occupying the Print and Film Galleries of The Arts House, this permanent exhibition features 25 vintage maps, paintings and photographs from overseas and local collections exploring the evolving roles of The Arts House across two centuries of history. One of the few surviving neo-classical buildings that bear witness to Singapore's colonial past, the building has not only fulfilled varied functions important to the historical development of Singapore, but also undergone several significant changes across its lifespan to its current incarnation as a home for the literary arts. The showcase also includes a timeline mapping the key milestones in the history of the House, trivia that offered lesser known tidbits of information, as well as a brochure which summarised the key dates and events. It provides a historical context for visitors to understand the heritage of Singapore's oldest national monument.

ii Music

a) By Candlelight: Slavic Heroes (19 Jan 2018)

By Candlelight was a new chamber music series presented by The Arts House. The season featured four performances, each carefully curated by pianist Kseniia Vokhmianina, to showcase how chamber music is best meant to be experienced - in living rooms and cosy venues, surrounded by family and friends. The first programme saw acclaimed musicians Kseniia Vokhmianina (piano), Igor Yuzefovich (violin) and Ng Pei-Sian (cello) celebrating seminal works from their Slavic heroes Anton Arensky and Zoltán Kodály and played to a full house. This programme was part of the Open House, The Arts House's contribution to the Civic District placemaking programme - *Light to Night Festival*.

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b) More Than Music & Wine (9 & 10 Feb 2018)

More Than Music is a chamber music series founded in 2013 by two of Singapore's top young musicians, violinist Loh Jun Hong and pianist Abigail Sin. Their concerts feature quality music featured with friendly explanations so that the uninitiated can find classical music approachable and fun. The duo sought to explore new formats chamber music presentations, resulting in *More than Music & Wine*, where a carefully selected French repertoire of music was paired with wines, each chosen to complement the pieces they accompany. The shows were well-attended, with the duo receiving warm feedback from audiences, almost all of whom stayed back to mingle and chat with the artists after the performances.

c) Circulo (25 Feb 2018)

Circulo was a collaboration between SSO solo-piccorno and flautist Roberto Álvarez and award-winning jazz pianist Tze Toh. The pieces featured celebrated the cycles of life and confluence of cultures – bringing together East and West in a concert combining Spanish music, jazz, Celtic, film, classical music and Asian sounds. This melting pot of genres reflected a crucial part of Singapore's identity, and is also a phenomenon which has permeated 21st century music. There was also a post-show dialogue with Tze and Roberto after the concert.

d) A Brief History of Jazz by Jeremy Monteiro and the Jazz Association of Singapore (23 Mar 2018)

The Arts House partnered with Jeremy Monteiro and the Jazz Association of Singapore to present a *Brief History of Jazz*, a lecture-performance by Jeremy Monteiro and his band of some of Singapore's most prominent jazz musicians, that took audience on a journey through the various stages of the development of the art form from ragtime to swing to modern jazz. Each segment of the talk featured performances by the band and guest vocalist Alemay Fernandez, peppered with anecdotes and insights from Jeremy. The audience lapped at the opportunity to hear the music in such a cosy setting and engaged enthusiastically with Jeremy in the post-show question and answer session.

e) Jazz @ Red Dot Faculty Concert (28 Mar 2018)

This programme, supported by The Arts House, was the highlight concert of the Jazz @ Red Dot (JARD) series of jazz workshops by some of the leading jazz musicians from Singapore and abroad, featuring Greg Hutchinson, Camila Meza, Jason Palmer, Rory Sturt, Aaron Goldberg, Ben Williams, John Ellis and Aya Sekine. In addition to the JARD participants, limited seats were open to the public and the response was overwhelmingly positive.

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iii Film

a) Singapore International Film Festival (24 Nov - 1 Dec 2017)

The 28th edition of SGIFF returned to The Arts House with the screening of 16 films which included Southeast Asian, Asian and international selections. A key highlight was the annual Focus programme, which examined Indonesian cinema after Suharto's New Order regime and how practice of filmmaking there embodied a spirit of independence and community. The Focus programme included two short film screenings which were accompanied by post-show dialogues with directors. Audiences surveyed found the Q&A session beneficial as it lent greater insights into the reception of film in their native countries as well as the context in which they were created. Some of the most well-subscribed films were the contenders of the Asian Feature Film Competition such as *The Great Buddha+* by Taiwanese director Huang Hsin-Yao, *Shuttle Life* by Malaysian director Tan Seng Kiat and *Dragonfly Eyes* by Chinese director Xu Bing. On the whole, the SGIFF enhanced the vibrancy of film programmes at The Arts House and maximised usage of its intimate screening theatre with the presentation of more artshouse, unconventional and experimental filmic offerings.

iv Multi-disciplinary

a) Southernmost: One Table Two Chairs Project (12 - 23 Dec 2017)

Presented by emerging experimental theatre company Emergency Stairs, this two-week festival consisted of a five-day masterclasses and 10 talks and public presentations centered on fostering intercultural dialogue. Participants of masterclasses got to learn from established traditional and contemporary theatre artists from the region such as Javanese dancer Didik Nini Thuwok and Chinese Kunqu maestro Wang Bing, who collaborated to present a public presentation fusing both artforms together. One of the highlights of the festival was a public forum pairing academics and theatre practitioners such as Alfian Sa'at and Corrie Tan in dialogue to explore the state of intercultural theatre. The festival was concluded by a triple bill performance by Hong Kong theatre director Danny Yung, Japanese Noh theatre director Makoto Sato and local director Liu Xiaoyi. The event saw an audience of English and Chinese theatre practitioners, educators, dancers and graduates of the Intercultural Theatre Institute.

GOODMAN ARTS CENTRE

Overview

Goodman Place Management Office (PMO) continued to work closely with stakeholders, tenants and community partners to reach out to the public. Programmes initiated by Goodman PMO included the successful annual *Tanjong Goodman Open House* and the debut edition of *Goodman: B-Sides an evening event*.

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Key Programme Highlights

i *Tanjong Goodman Open House 2017 (8 July 2017)*

This edition of Tanjong Goodman presented a jam-packed programme featuring over 25 Goodman arts tenants with almost 50 activities for visitors including storytelling, craft making, dance and music. Special features this year included the launch of Goodman Arts Centre's newest resident, *The Artground – A curious place to be*, Singapore newest children's arts centre. Tanjong Goodman Weekend Market, a crowd favorite, saw the participation of over 30 independent designers and businesses offering lifestyle goods and gourmet food. Visitors gave their thumbs up of the event, rating it a high 90% satisfaction rate.

ii *Goodman B-Sides 2017 (25 Nov 2017)*

For its debut edition, Goodman B-Sides offered visitors an alternative outdoor experience with an evening programme set amidst the lush surroundings of Block B, the other less ventured side of Goodman Arts Centre. This event targeted at young adults, presented an array of programmes such outdoor performances, intimate secret sessions with artists, workshops and studio tours. Goodman B-Sides saw the participation of over 20 Goodman arts tenants and local artists across the genres of visuals arts, music, theatre and dance.

ALIWAL ARTS CENTRE

Overview

Aliwal Arts Centre Place Management Office (AAC PMO) worked with Urban Redevelopment Authority's (URA) *Streets for People* initiative to pedestrianize Kampong Glam from Bali Lane to Aliwal Street for the fifth edition of the *Aliwal Arts Night Crawl*, drawing in record numbers for the festival. *The Aliwal Urban Art Festival* also was granted the same access to widen programming with a pedestrianized Aliwal Street.

As part of the Aliwal Urban Art Festival, street art collective and Aliwal Arts Centre tenants RSCLs were commissioned to create *M.A.T.AS (Make A Terrific Artwork Someday)*, an exhibition that took a tongue-in-cheek look at the politics of street art in Singapore that received good reviews. This was supported by National Arts Council (NAC) as part of Singapore Art Week.

Cannot Be Bo(a)rded completed its week-long run at the *Urban Art Fair* in Paris, thanks to a partnership with the Paris mission of the Ministry of Foreign Affairs with the Singapore Tourism Board (STB) Europe and NAC.

As a key stakeholder in the precinct, Aliwal Arts Centre was also invited to be a part of the Kampong Gelam Alliance – a task force organized by URA comprising precinct stakeholders to

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campaign for the transformation of Kampong Gelam into a Business Improvement District (BID). Members of the Kampong Gelam Alliance included representatives from the Sultan Mosque, the Malay Heritage Foundation, key property owners/landlords, business owners as well as the general managers of both Andaz and Village Hotels. To date, Aliwal Arts Centre has participated in several strategy meetings, and contributed to the submission of the Expression of Interest proposal to URA.

As Secretariat of the One Kampong Gelam association, Aliwal Arts Centre hosted several events to promote the digitization of Kampong Gelam, in partnership with the Singapore Malay Chamber of Commerce, Info-Comm Media Development Authority (IMDA) and Starhub. This included roadshows for the stakeholders to learn more about the resources being sponsored by the IMDA and Starhub, as well as a visit by Minister Yaacob Ibrahim to learn more about the progress of the initiative.

Work to produce a map of Kampong Gelam initiated by STB is almost complete. Through the exercise, Aliwal Arts Centre has forged closer relationships to stakeholders Malay Heritage Centre and Malay Heritage Foundation.

Key Programme Highlights

i *Aliwal Arts Night Crawl: Rasa Wayang (19 Aug 2017)*

The fifth edition of the annual Aliwal Arts Night Crawl had expanded to include a larger area from Bali Lane to Aliwal Street, following the partnership with URA's 'Streets For People' initiative that facilitated road closures in the precinct. Inspired by the ancient art of shadow puppetry *wayang kulit* and its place in Kampong Glam, the theme was *Rasa Wayang*. Highlights included the debut of a second stage on Arab Street, as well as a special jumbo *wayang kulit* performance in the Pahang Street car park. There were also intimate performances in shop spaces in the area, such as New Opera Singapore in a Turkish light store and Look See Look See, as well as BronzAge Gamelan at Intersections Gallery.

vi *Aliwal Urban Art Festival (20 Jan 2018)*

The fifth edition of the *Aliwal Urban Art Festival* included a second partnership with URA's 'Streets For People' initiative to close Aliwal Street. The event featured a larger urban sports segment that included freestyle football as well as a drop-in skateboarding workshop. As part of Singapore Art Week, *M.A.T.A.S* or *Make A Terrific Artwork Someday* by Aliwal tenants, the RSCLS in collaboration with artist Ryf Zaini was an exhibition supported by the National Arts Council that gave a tongue-in-cheek, light-hearted commentary on the Singapore graffiti and street art community. This was the first conceptual exhibition by the street art collective, and was very well-received, notably by the editor of UK-based visual arts website Paul Carter Robinson.

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The festival commissioned another project titled *In D' KTV* – a simulated karaoke room with 30 indie songs from Singapore's musical history, co-curated with creative agency fFurious. The street art component featured an interactive installation as well as tours by the RSCLs that brought visitors around key pieces in the district to learn more about the artists and the works.

Finally, the live music component had a range of artists from the emerging to the established – dream pop band Sobs, psychedelic rock band Bakers In Space, rapper Mean and sultry powerhouse Vandetta. At the outdoor stage, the Goethe-Institut presented a special programme titled *Sounds of the City* with NADA and KoFlow each debuting a brand new track written for commissioned short films about Singapore.

***SINGAPORE INTERNATIONAL FESTIVAL OF ARTS* (28 Jun – 9 Sep 2017)**

The SIFA 2017 season returned the spotlight to Singapore artists and ordinary Singaporeans. The theme for 2017's season was Enchantment, continuing from the journey from the past (2014 – Legacies) to the present (2015 – Post-Empires) to the future (2016 - Potentialities). 2017 continued to see SIFA moving towards a 'creations' festival, where there were 16 Commissions from Singapore artists as well as international artists. This continued to create a unique identity for the festival with the intention to invest, support and develop artistes.

Highlights included Mandarin troupe Nine Years Theatre's first original play, *Art Studio*, based off Yeng Pway Ngon's 2012 Singapore Literature Prize-winning novel of the same name, as well as local troupe Pangdemonium's second original work, *Dragonflies*. Singapore artists like Zai Tang, Robert Zhao, Sonny Liew, K Rajagopal received commissions to create new Singapore-themed works. *Open Homes* made a return after a successful run in 2015, this year featuring 30 residents including those from HDB estates.

For the very first time, the O.P.E.N and SIFA was organised as a continuous 4-month program without the one-month break typical of past years. Pass holders had access to 61 O.P.E.N. across multiple platforms of film screenings, forums, talks and exhibitions.

Three O.P.E.N. events positioned engagements at the heart of its creation. *Art As Res Publicae* conceptualised and developed in collaboration with 50 public participants who acted as discussants, artists, speakers, health care industry leaders, as well as social scientists who developed the research end of the project. *Lizard On The Wall*, a film made by K. Rajagopal, welcomed over 300 O.P.E.N. Pass holders as actors. In a similar vein, with *Open Kitchens*, 21 hobby cooks opened their home doors to audiences to cook together in their kitchens and to share stories on living and experiencing Singapore.

SIFA 2017 continued to bring the festival and the arts closer to Singaporeans with free-admission programmes for all. At the Malay Heritage Centre, the public tasted the cooking of 5 home cooks from five Beirut along with the 21 Singapore home cooks from the O.P.E.N. Kitchens in an open Talwet ("Table" in Lebanese) picnic aptly titled *Make Food, Not War*. MARK by Daniel Kok brought dance into four public outdoor spaces in both city and heartland locations.

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SIFA Shares offered five programs in 2017 that continued to give audiences deeper insights into the artists' thinking process. In addition to welcoming key festival directors/programmers from international arts festivals around the world once again, there were also three organised groups who came to observe, network and engage with the festival and Singapore artists and creatives who were featured in 2017 or were introduced by the festival—Japan Foundation Asia Centre who brought together eight young producers from the region; ON-PAM hosted more than 20 presenters and producers from Japan and Asia in a satellite meeting, and a seminar organized by Stephane Noel and Charlene Rajendran with support by Pro Helvetia Switzerland, comprising 15 young artists from Africa, Asia-Pacific, Europe and North America.

Future Plans and Commitments:

Fundraising Plans for the following financial year:

Organisations and individuals who believe and give to Arts House Ltd (AHL) form an important pillar of support for the Company. AHL is grateful to the generous sponsors and donors who have supported various programmes presented by AHL and its centres, through cash donations and in-kind contributions. Additionally, AHL would like to extend its appreciation to the National Arts Council (NAC) for its enthusiastic confidence and assistance.

In its next phase of growth, AHL will continue to strategically solicit for donations and support from corporations, individuals and foundations. Through such concerted efforts, AHL aims to grow a steady pool of long term partners who are closely connected to AHL's aspirations and goals.

Future Programmes:

THE ARTS HOUSE

- i. *StoryFest: International Storytelling Festival Singapore (1 – 3 Jun 2018)*
- ii. *Cita Seni (13 Oct 2018)*
- iii. *Note for Note*
 - a) *#skintones (23 Jun 2018)*
 - b) *#invisibleink (4 Aug 2018)*
- iv. *By Candlelight*
 - a) *Myths and Legends (6 Apr 2018)*
 - b) *A Tale of Two Cities (25 May 2018)*
 - c) *Mirrors of Time (10 July 2018)*
- v. *LumiNation (4 - 5, 10 - 12 August 2018)*

GOODMAN ARTS CENTRE

- i. *Tanjong Goodman Open House (May 2018)*
- ii. *Goodman B-Sides (Nov 2018)*

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ALIWAL ARTS CENTRE

- i* *Aliwal Arts Night Crawl (28 Jul 2018)*
- ii* *Aliwal Urban Art Festival (19 Jan 2019)*

SINGAPORE INTERNATIONAL FESTIVAL OF ARTS

With the appointment of a new Festival Director, Gaurav Kripalani, the SIFA 2018 edition will be seeking to create more interest and support by presenting a diverse range of programmes that have wide appeal. A large number of programmes will also be free, where there will be a Festival Weekend opening at the Empress Lawn as well as a Closing concert at the Botanic Gardens to signal that the Festival is here for everyone.

In addition, the timing and duration of the Festival has changed to a less crowded period in the arts calendar, and also condensed to be over 17 days (3 weekends) from 27 April to 12 May 2018 to create a stronger “festival buzz”.

To create a sense of place for SIFA, majority of the performances will take place in the Civic District, with The Arts House converted into the Festival House, where artists and audiences can gather to engage in discussions about art and its place in society. The Festival House programme will have a strong educational focus where supplementary talks and meet-the-artists sessions are organized to allow audiences to have deeper engagements. Most of these sessions are non-ticketed to provide low barriers of entry.