

ARTS HOUSE LIMITED

ANNUAL REPORT FOR THE YEAR ENDED 31 MARCH 2019

Arts House Limited (AHL) is a not-for-profit organisation 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. It also runs the Goodman Arts Centre and Aliwal Arts Centre, two creative enclaves for artists, arts groups and creative businesses, and performing arts space Drama Centre. AHL presents the Singapore International Festival of Arts, the annual pinnacle celebration of performance and interdisciplinary arts in Singapore commissioned by the National Arts Council.

AHL was set up in 11 Dec 2002 as a company limited by guarantee (CLG) under National Arts Council (NAC) and was formerly known as The Old Parliament House Limited. It was officially renamed Arts House Limited on 19 Mar 2014.

Vision

A leader in nurturing, inspiring and enriching communities through the arts in Singapore

Mission

Bridging the arts and audiences by transforming ideas into reality through our distinctive spaces and programmes

Values

Excellence

We embrace change and champion innovation in our pursuit of creative explorations and meaningful arts experiences. We perform at the highest standards, striving to be the best that we can be.

Respect

We treat others how we would like to be treated. We value each person's worth and contribution and celebrate authenticity and diversity. We remain grounded and humble in our interactions.

Integrity

We conduct ourselves with the highest ethical standards and are transparent and accountable for all our actions.

People

We treat others how we would like to be treated. We value each person's worth and contribution and celebrate authenticity and diversity. We remain grounded and humble in our interactions.

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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: 28 Aliwal Street #03-07 Singapore 199918

Bankers: DBS Bank Ltd
OCBC Ltd

Auditor: Ernst & Young LLP

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

Management: Sarah Binte Mohamed Abdullah Martin, CEO
Ng Soon Lee, CFO
None of the above has prior appointment in a charity.

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Board of Directors:

AHL comprises 13 directors as at end of financial year who can identify with, and contribute to, the cause of AHL. One of the directors, Kwok Siew Loong Kenneth, is the Assistant Chief Executive of the National Arts Council. The directors are:

	Date of first appointment	Date of last re-appointment	Term Expiring	Board of Directors	
				Held	Attended
Gan Christine (Chairman)	1-Apr-14	1-Jun-17	31-May-19	4	4
Ang Kah Eng Kelvin	31-Mar-16	1-Jun-17	31-May-19	4	4
Chong Yuan Chien	14-Apr-14	1-Jun-17	31-May-19	4	4
Deborah Joanne Ho Nyuk Choo	14-Apr-14	1-Jun-17	31-May-19	4	2
Eduardo Ramos-Gomez	1-Aug-18	1-Aug-18	31-May-19	3	2
Koh Choon Fah	1-Apr-11	1-Jun-17	31-May-19	4	2
Kwok Siew Loong Kenneth	25-Jun-18	1-Jun-17	31-May-19	4	4
Lynette Pang Hsu Lyin	31-Mar-16	1-Jun-17	31-May-19	4	3
Madeleine Lee Suh Shin	3-Aug-16	1-Jun-17	31-May-19	4	2
Maniza Jumabhoy	31-Mar-16	1-Jun-17	31-May-19	4	2
Mok Wei Wei	1-Apr-14	1-Jun-17	31-May-19	4	3
Ong Chao Choon	1-Apr-11	1-Jun-17	31-May-19	4	2
Tan Kim Liang Paul ¹	1-Jun-14	1-Jun-17	24-Jun-18	-	-
Sarah Binte Mohamed Abdullah Martin (Ex-officio)	12-Dec-16	1-Jun-17	31-May-19	4	4

¹ Term ended on 24-Jun-18

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 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	Audit Committee	
		Held	Attended
Deborah Joanne Ho Nyuk Choo	Chairman	2	2
Gan Christine	Member	2	1
Ang Kah Eng Kelvin	Member	2	2
Soh Kok Leong *	Advisor	2	1

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

Finance Committee (FC)

The Finance Committee (FC) was established in April 2014 and comprises four 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	Finance Committee	
		Held	Attended
Madeleine Lee Suh Shin	Chairman	2	2
Gan Christine	Member	2	2
Koh Choon Fah	Member	2	1
Ong Chao Choon	Member	2	1

SIFA Committee

The SIFA Committee was established in April 2014 and 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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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	SIFA Committee	
		Held	Attended
Lynette Pang Hsu Lyin	Chairman	2	2
Tan Kim Liang Paul	Chairman	1	1
Gan Christine	Member	3	2
Chong Yuan Chien	Member	3	2
Madeleine Lee Suh Shin	Member	3	3
Mok Wei Wei	Member	3	1

On 24 June 2018, Director Tan Kim Liang Paul retired from the Board and stepped down from the appointment as SIFA Committee Chairman. Director Lynette Pang Hsu Lyin was appointed as the new SIFA Committee Chairman from 25 June 2018.

Human Resource (HR) Committee

The Human Resource (HR) Committee was established in April 2016 and 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	Human Resource Committee	
		Held	Attended
Koh Choon Fah	Chairman	3	3
Gan Christine	Member	3	3
Lynette Pang Hsu Lyin	Member	3	2

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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.

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 has endorsed the broad stroke strategic plan for 2019 to 2020. The key areas of focus are to grow/build/profile the uniqueness of AHL for future growth, harness the enormous talent in staff, embrace technology and sustain the calendar of events.

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 and/or report any misconduct in writing directly to the Board Chairman or Audit Committee Chairman.

Financial Management And Controls:

Funding Sources

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

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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.

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 2019 may be found in the published Audited Financial Statements.

Public Image:

The communications policy for information and updates that goes out to the public has been drafted and pending approval from the Board. This also includes the appointment of the CEO as the spokesperson for AHL, Festival Director for SIFA, as well as Producers, Programmers and Centre Managers for the respective AHL programmes and festivals. This policy also provides a guideline on how AHL and its venues' names and logos can be used. 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

As new programmes including Note for Note, By Candlelight and Textures festival secure firmer footing in 2018, new literary arts activities are added to the mix to engage specific communities. Remember When, a ten-week writing programme, encourages and empowers seniors to pen and perform their personal stories. We also introduced Pennachudar, a peer-to-peer focus group for young Tamil writers to learn from and support one another. Given the wealth of non-fiction books, a new series, In My Humble Opinion (IMHO) was created to tease out and discuss topical ideas and thoughts. The year's highlight programmes are outlined below:

Key Programme Highlights - Literary Arts

i. *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) *MELAYUMINATI (14 – 17 Apr 2018)*

MELAYUMINATI, an exhibition-cum-forum that featured works by Rafaat Haji Hamzah since his relocation to Yogyakarta. This was his first solo exhibition in 20 years. The paintings were a collection of abstract words with identifiable and familiar symbols to create a landscape of visual poetry. They were a product of his observations, from a distance, of what it means to live in a city like Singapore, an exploration of how we position ourselves within the social, political, and economic climate of Southeast Asia and what it means to be Singaporean - and specifically, Singaporean Malay. The forum drew 30 people with 250 people enjoying the exhibition across the four days.

b) *Dance Through Time - The Nusantara Story (13 Oct 2018)*

This talk by choreographer, arts educator and researcher Muhammad Noramin (Soultari Amin Farid) initiated discussions about how dances have evolved historically, as well as the importance of its contemporaneous practice and relevance. The discourses brought to the fore dance forms within the Nusantara today, and acknowledged their syncretic nature as a result of maritime cultural exchanges and colonialism; and talk about its future and challenges.

ii. *StoryFest 2018: International Storytelling Festival Singapore (2 - 4 Jun 2018)*

The second edition of StoryFest, a co-presentation with The Storytelling Centre Limited, featured 17 events, seven more than 2017, including three Asian premieres by international storytellers and two free community engagement events – Story Cloth and Story House,

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which drew more than 1,000 visitors over the weekend. The festival fared very well this year with high overall ticketed attendance and audience satisfaction.

iii. *Note for Note: Skin Tones & Invisible Ink (26 Jun and 4 Aug 2018)*

Joshua Ip and Vick Low, Stephanie Dogfoot and Zee Aura, as well as Will Beale and Hafiz Bastard were given the theme of #skintones to respond to. Poets and musicians collaborated to create original works that found harmony between the rhythms of poetry and music. This session was attended by 45 people. In Aug, the theme of #invisibleink was used as it was part of the LumiNation line up. Amanda Chong and Linying, Cyril Wong and Chong Li-Chuan, as well as Marylyn Tan and Marla Bendini, explores what happens with words that disappear into the margins of history or culture, or with words which people don't want to read or listen to.

iv. *Remember When: From Memories to Monologues (Mar 2018 – May 2019)*

A new creative writing programme targeted at seniors that aims to provide participants with an opportunity to pick up creative writing skills and craft their own stories. It also bridges intergenerational gaps by allowing seniors to share their stories with their families. The workshops featured a mix of creative writing sessions as well as stage concepts, performance elements, and one-to-one rehearsals to help participants get used to the idea of “performing” (rather than just “reading”) their texts.

v. *LumiNation 2018: A Season of Programmes in Celebration of National Day (4 & 5, 10 – 12 Aug 2018)*

The inaugural edition of LumiNation sought to uncover hidden histories and lesser known narratives in the shaping of our identity as a nation. Over two weekends, the festival explored various threads through performances, lectures, panels, film and exhibitions including an exploration of the performance of the tropical body in Ho Rui An's Tropicopolitan Objects, understanding the significance behind song lyrics in Malay films of the 40s-60s in Turning Classics, learning more about lesser known communities such as the Kristang-speaking Portuguese Eurasians and the Chetty Melaka community, as well as looking at the ordinary lives of people during the Japanese Occupation and how these could be transformed and transfigured through fiction. We also featured a series of films curated by The Filmic Eye that complemented the performances and talks, as well as an exhibition by Lee Jing Wei and Jason Lee that explored spaces that have disappeared in Singapore.

vi. *தமிழ்நாள் A Tamil Creative Writing Workshop (23 Sep 2018 and 13 Jan 2019)*

This a new initiative by TAH to create a safe space for young Tamil writers to come together and develop their writing skills while also sharing their own work and ideas with their peers. The first session was facilitated by young writers Harini V and Elancharan Gunasekaran with directed writing activities that got participants thinking about their own writing styles and how to develop them further. In this second session, facilitators Elancharan Gunasekaran and Harini V, led a series of prompts and exercises to get participants to engage with ideas and express them in Tamil. It is open to all writers who are proficient in Tamil and have existing poetry, prose or creative writing to share.

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vii. *IMHO: In My Humble Opinion*

IMHO is a new series presented by the Arts House that aims to foster greater discussion of current topics and issues by drawing on classic texts of non-fiction.

a) *The Tipping Point by Malcom Gladwell (25 Oct 2018)*

In the first edition of the IMHO series moderated by Cheong Suk-Wai, featuring a discussion on the novel *The Tipping Point* by Malcolm Gladwell.

b) *Silent Spring by Rachel Carson (13 Dec 2018)*

The second edition of the IMHO series moderated by Cheong Suk-Wai, featured a discussion on the novel *Silent Spring* by Rachel Carson. A watershed moment in the environmental movement, *Silent Spring* documents the adverse effects of the indiscriminate use of pesticides, accusing the chemical industry of spreading disinformation and public officials of accepting industry claims unquestioningly

c) *Orientalism by Edward Said (25 Feb 2019)*

The third edition of the *IMHO* series moderated by Cheong Suk-Wai discussed the book *Orientalism* by Edward Said. A seminal text in the understanding of the Western gaze on the East, *Orientalism* bolstered conversations of the East's relationship with the West in a post-colonial world.

viii. *Singapore Writers Festival Literary Pioneer: Yeng Pway Ngon*

Singapore Writers Festival (SWF) 2018 celebrated Yeng Pway Ngon, Cultural Medallion recipient (2003), three time Singapore Literature Prize winner (2004, 2008, 2012), and one of Singapore's most distinguished Chinese language writers. Having written for over 50 years, Yeng has made immense and significant contributions to the Singapore Chinese literary scene. His works are deeply existential and universal, examining human concerns and failings that are timeless and relatable. AHL curated the following programmes for SWF:

a) *Exhibition – Yeng Pway Ngon: Reflections and Revelation (2 Nov – 31 Dec 2018)*

In this exhibition, journey through fictional terrains constructed by Yeng Pway Ngon, one of Singapore's most prominent Chinese-language novelists, poet, playwright and critic known for seminal works such as *Unrest* and *Art Studio*. Indefatigable in his pursuit of dissecting the human condition, Yeng has developed a distinct literary style of wry, absurdist humour and a dualistic perspective that interweaves the personal with the social. Encompassing notions of contradiction, hope, regret, and desire, his timeless stories and characters hold up a candid mirror to society, revealing the beauty and flaws of our existence.

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b) Lecture – Crossing Boundaries: The Fictional Worlds of Yeng Pway Ngon (3 Nov 2018)

Yeng Pway Ngon's complex and layered novels are often written with sincerity, self-awareness, and social consciousness. Set against a backdrop of rapidly changing social landscapes in Singapore from the 1960s to the 1980s, which saw a growing divide between the Chinese and English educated, his novels explore universal themes such as identity, love, loss, longing, and gender roles through the shifting perspectives of vastly different characters. Drawing on key works, this lecture by academic Dr. Seah Cheng Ta shed light on Yeng's unique voice and bring audiences on a journey through his literary oeuvre.

c) An Evening with Yeng Pway Ngon (6 Nov 2018)

The Arts House and Singapore Writers Festival celebrated Yeng Pway Ngon's legacy with a casual and intimate evening where Yeng's family, friends and associates gather to share cherished memories of Yeng as well as their conversations on literature, philosophy and life, which have inspired his writings.

ix. Rapatseni – Bagai Alun dengan Gendang (8 Dec 2018)

This second edition of Rapatseni showcased an infusion of poetry with musical instruments and explored the symbiotic relationship between the two. Malay musical instruments – both traditional and modern, as well as a fusion of the two – accompanied various renderings of traditional poetry (puisi) and modern poetry. These performances featured works by renowned local poets Rafaat Haji Hamza, Dr. Sa'eda Bte Buang and Suratman Markasan accompanied by music performed by Young Artist Award (2015) recipient Riduan Zalani, award-winning musician Aqmal N., Al Hafiz Jamat, Fadhli Ramlee, Hadi Rosman, Azrin Abdullah, Saidrudy Mohamed Buang, as well as multimedia artwork by Saiful Azri Uthli. It was produced by Aqmal N. with poems curated by Dr. Azhar Ibrahim in consultation with the poets.

x. Prologue – In conjunction with Light to Night Festival 2019 (25 – 26 Jan and 1 – 2 Feb 2019)

In conjunction with National Gallery Singapore's Light to Night Festival, The Arts House will be presenting Prologue, a series of programmes that celebrate words and stories from all over the world. Set in The Arts House's intimate performance spaces, slow down and enjoy a respite from the bustle of the Civic District with a selection of literary, music, and interactive programmes that audiences can expect to see in the upcoming year. Popular sold-out programmes like A Novel Idea and Speeches that Changed the World made their way back for this edition. These will be featured alongside new programmes such as These Storied Walls (an outdoor interactive visual arts installation), Eppadi Padinaro, Munshi Abdullah: The Enigma of a Chronicler and Common Life. Apart from live performances, there were also interactive programmes such as SKY KAVE, Book Clubbing Night and a pop-up bookstore by BooksActually.

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xi. *Textures – Love and Loss (and some things in between) (8 – 10 Mar 2019)*

Textures returned for its sophomore edition after a successful inaugural run in 2018. The 2019 edition saw the festival's take the theme of "Love and Loss (and some things in between)", exploring how words have a way to better express what we want to say when emotions overcome us. The festival programme will continue to feature a myriad of genres including performative, discursive as well as capability development tracks. It included programmes in Chinese, Malay and Tamil.

xii. *Book Launches*

The Arts House continued the support of book launches with the following – *Goodbye My Kampung* by Josephine Chia, *The Forgotten Sentinels* by N. Nedumaran, *Jeremy Monteiro: Late Night Thoughts of a Jazz Musician* by Jeremy Monteiro, *Romancing the Language: A Writer's Lasting Love Affair with English* by Catherine Lim, *B-Sides and Backslides* by Felix Cheong, *Antologi Karya Pahlawan Panggun* (compulsory text for GCE 'O' Level Malay students), *Iblis Sudah Matti*, *Tuai Padi Antara Masak*, *Kembari Menti*, *Diari Ryann* (by various authors, all published by Unggun Creative), *Bury What We Cannot Take* by Kirstin Chen.

Key Programme Highlights - Other Programmes

i. *Music*

a) *By Candlelight (6 Apr, 25 May, 24 Aug 2018)*

A new chamber music series presented by TAH, the 2018 season featured four performances, each carefully curated by pianist Kseniia Vokhmianina, which celebrated how chamber music is best meant to be experienced: in living rooms and cosy venues, surrounded by family friends. Apr to Sep saw three concerts: *Myths and Legends* (ft. Kseniia Vokhmianina and visiting Swiss soprano Maria Gessler in an evening of German lieder that celebrated two female characters often found in classic literature and song - Mignon the dreamer and Lorelei the Siren), *A Tale of Two Cities* (a musical bridge that celebrates the 50th anniversary of strong diplomatic relations between Singapore and Spain, ft. Kseniia Vokhmianina, Roberto Alvarez, Katryna Tan performing works by Spanish and Singaporean composers) and *Mirrors of Time* (which created a parallel between chamber music works by composers from the baroque and classical periods, as well as those from 20th century composers, performed by award winning Ukrainian musicians Kseniia Vokhmianina, Aleksey Shadrin and Oleksandr Korniev). The highlight of the series was the intimacy and relaxed atmosphere, where people were able to experience chamber music on a more personal and less intimidating level. For each performance, there was also a host (or the musicians themselves) who would introduce the pieces to allow for deeper understanding and engagement with the music, and set the ground for casual post-show conversations. All three concerts were sold out to a full house.

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b) A Singapore Trilogy by L'Arietta Productions (12 – 14 Oct 2018)

L'arietta Productions, the Singapore based chamber opera company presents Singapore Trilogy, by National Arts Council Young Artist Award winner Dr. Chen Zhangyi. The three chamber operas pay homage to our national obsessions - kopi, food and shopping. Kopi for One, Laksa Cantata, and Window Shopping follows a woman as she reflects on her life as a daughter, wife, career woman, and the relationships she has between her father, fiancé and herself. The show features veteran singers Yee Ee-Ping, Akiko Otao, Jonathan Charles Tay and Felicia Teo, as well as the new generation of Singaporean singers, Ng Jingyun, Phoebe Chee, and Ng Samuel. Collaborating artist Alvin Mark Tan joins the team for a multi-sensory journey.

c) The 66 by SPOT Pocket Opera (22 – 24 Nov 2018)

The Spot Pocket Opera Theatre or SPOT, for short, presented “Le 66”, a story of how a misunderstanding over a lottery ticket resulted in a lesson learnt in the dangers of extravagance. The 19th century musical comedy by Jacques Offenbach has been updated to the modern day, featuring the use of social media and technology. The production is directed by Andy Pang and music, by Vincent Chen. The opera is sung by soprano Charmaine Tan as Grittly, tenor Jeremy Koh as Franz and baritone David Tao as Berthold, with accompaniment by the SPOT String Quintet.

d) Origins: Solo/Duets (1 & 5 Dec 2018)

Origins: Solos/Duets comprises of a series of workshops where two to three established music soloists mentor two to three young musicians each in the musical tradition they specialise in, which eventually culminates in a concert. There will be a total of three to four workshops, with some that are open to the public so that audiences can gain a deeper insight into the music-making process. The musical traditions that will be explored include jazz improvisation, Carnatic violin playing, and composition. Featuring original music composed by award winning composer and jazz pianist, Tze Toh, it offers opportunities for amateur musicians to learn from experienced musicians and gain experience and skills in performing. It will be facilitated by Chua Yi Fang, the HOD of the Music Elective Programme at ACSI and a regular host of pre-concert sharing sessions for SSO concerts.

ii. Others

a) Wesendonck Lieder by Richard Wagner Association Singapore (15 Apr 2018)

The Association presented an afternoon exploring the composer's song cycle, *The Wesendonck Lieder*, with a performance of the cycle by soprano Felicia Teo Kaixin and pianist Elena Tuganova. The performance was preceded by a lecture by local organist, Dr. Margaret Chen, on the history of the cycle's composition who also introduced the songs, drawing the listener's attention to the musical details of the work.

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b) You My Lovely Evening Star by Richard Wagner Association Singapore (2 Sep 2018)

The final programme saw district judge and amateur pianist David Lee perform two selections from Wagner's opera *Tannhauser*, transcribed by Franz Liszt for the piano. Prior to the performance, Dr Ong Yong Lock led a conversation with David on his love for music while juggling the demands of a career in the legal profession.

c) Malaysian Film Festival SG (28 – 30 Sep 2018)

This year's festival featured nine screenings of six Malaysian films over three days including Teong Hin Saw's *You Mean the World to Me*, S D Puvanendran's *Aasan* and Mamt Khalid's *Lebuhraya ke Neraka*. Many of the films included post show talks with the director and the festival also included a panel discussion between three Malaysian and three Singaporean filmmakers on creating cross-border markets for Singapore and Malaysian films. The festival was attended by 153 audiences.

d) Singapore International Photography Festival (5 Sep – 17 Oct 2018)

TAH welcomed this returning festival with three exhibitions in the 2018 edition: *Still* by *Laura Latinsky*, *Child's Play and Other Stories* by Mark Neville and *NOMAD: Outside In* featuring Caleb Ming, Kevin Fee and Ernest Wu. Each exhibition featured talks with the artists involved as well as tours of their exhibitions which were all well attended.

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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 *Goodman Open House* and the second edition of *Goodman: B-Sides*.

Key Programme Highlights

i *Goodman Open House – Re:Imagined (26 May 2018)*

Originally named Tanjong Goodman, GAC's signature annual event was renamed for its stronger themed approach of reimagining creative ways of art making in an environmentally sustainable fashion. This edition was packed with over 30 sessions of free interactive workshops, performances and activities by 20 GAC resident artists and arts groups. A lifestyle market of 30 vendors offering eco-friendly and locally grown produce was a great addition to the overall energy of the day. The Artground was a key partner this year with their inaugural edition of 100and100more children's festival which took place on the same day, catering to the same target audience. All programmes were well received with overwhelming response for most.

ii *Goodman: B-Sides (17 Nov 2018)*

GAC presented the second edition of *Goodman: B-Sides*, an evening event set in the outdoor spaces and Amphitheatre around Block B. Besides performances, workshops and studio tours, new this year:

1. Speed Meet!

Visitors had the opportunity to get up close for cosy conversations with 11 arts practitioners from GAC. Artists engaged for this sessions were, Ulrich Lau, Sonny Liew, Jerry Hinds (Association of Comic Artists), Benjamin Ho (Paper Monkey Theatre), Luanne Poh (The Artground), William Phua (Singapore Book Council), Seema Harikumar (Apsaras Arts), Andy Chia & Natalie Tse (SAtheCollective), Lucas Ho (Checkpoint Theatre) as well as Kamini Ramachandran (Moonshadow Stories), Jaxton Su & Bryan Tan who are project studio hirers.

2. Block 52 Cassia Crescent Elderly Residents Night Out at Goodman Arts Centre

Through a partnership with Artswok and Lion Befrienders, a group of 22 elderly from nearby Block 52 Cassia Crescent, former Dakota Crescent residents relocated, were invited for dinner, a short film screening and outdoor performances at Goodman Arts Centre.

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3. BBQ Get-together

With the hope of reigniting a sense of belonging and community spirit amongst the artists and arts groups which gives heart to GAC, tenants, community gardeners and key members from the neighboring residents committees were invited to join the community of artists for a BBQ get-together dinner. The intention of this approach is to create an annual tradition amongst tenants and the community to get to know one another better and be vested in creating a shared arts community.

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ALIWAL ARTS CENTRE

Overview

Aliwal Arts Centre Place Management Office (AAC PMO) partnered URA's 'Streets for People' initiative for the second year running, to facilitate road closures along Aliwal Street, and in addition at Sultan Gate closures for its annual place-making events, the Aliwal Arts Night Crawl and Aliwal Arts Urban Festival. Although the footprint was more compact, the condensed programmes made greater impact and engaged audiences over a longer period. Both festivals also continued partnership with stakeholders within the precinct.

Key Programme Highlights

i *Aliwal Arts Night Crawl: Basket! (28 Jul 2018)*

The sixth edition of the Crawl focused on the art of basketry and weaving as its central theme with talks, a community artwork and interactive performances adhering to the theme. Tenants of Aliwal Arts Centre were again the core base of performers, with several community groups such as Bronzage Gamelan and the Malay Heritage Centre's resident artists Project Ujong Tanjong participating. Several new locations were included in the programme, two of which hosted talks on the theme – a format previously unexplored. Sultan Gate Park was also transformed into a mini outdoor cinema – a first for the location and the festival. There was also a partnership with One Kampong Gelam to host a performance at their monthly bazaar on the pedestrianized Baghdad Street.

Highlights included a Ketupat & Bazhang Weaving workshop, Ketu-Park – a nostalgic nod to local childhood games with a site-specific twist, a new work performed in the Centre's courtyard by Teater Ekamatra, Sultan Gate Park Screenings by Objectifs and M. Raihan Halim, and the music performances showcase by SGMUSO at the So Gelam Market.

vi *Aliwal Urban Art Festival: On the Edge (19 Jan 2019)*

This edition showcased several options for visitors to experience new and emerging subcultures, as well as the festival 'staples' of hip-hop, urban art and homegrown music. A new commission with Kult Studio & Gallery, *A Sign of the Times*, saw 30 - 40 creatives from the Singapore urban creative community come together to re-interpret instructional metal signs commonly seen on the streets into an exhibition.

On the showcase front, *THE REAL DEAL Ed.01*, featured nine dance crews who are currently on hiatus, in a rare reunion to celebrate the past and present of Singapore's hip-hop dance scene.

In the realm of urban sports, the skateboarding competition continued to draw a steady stream of onlookers, with quite a few attempting the skate clinic. The public also got to try their hands at flying mini-drones and watch hobbyists attempt to be the fastest drone-racer through an obstacle course of miniature Singapore landmarks.

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The live music stage line-up curated by SGMUSO featured independent bands across a variety of genres, with smooth R&B singer *Izat Ibrahim*, math-rock band *hauste*, alternative rockers *Sun Eater*, and funk group *Astronauts*. This year's lineup also featured for the first time a Malaysian act, folk and indie artist *Froya*.

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***SINGAPORE INTERNATIONAL FESTIVAL OF ARTS* (26 Apr – 12 May 2018)**

The first edition of a three-year cycle under new Festival Director Gaurav Kripalani successfully reintroduced both AHL and SIFA to new and returning audiences. The 41st year of Singapore's pinnacle performing arts festival featured three weeks of theatre, music, dance, film, literary arts and multimedia presentations by artists from around the world and Singapore.

Five new works were developed specially for SIFA 2018, one of which was Toy Factory Productions' *A Dream Under A Southern Bough – The Beginning*, the first of three plays that will be presented consecutively from 2018 – 2020. As part of an open call for site-specific work about national monuments, three proposals were selected and commissioned: *The Hidden* by Kamini Ramachandran, *0600* by Ground Z-0, and *The Lapse Project* by INTER-MISSION.

SIFA 2018 also saw collaborations between Singapore and international artists—pianist Lim Yan and percussionist Ramu Thiruyanam performed in Nico Muhly's inaugural concert in Singapore. Alina Ramirez, Mario Lopez, Alemay Fernandez and Nick Zavior loaned their vocals to overseas groups like the WVC Malaysian Jazz Orchestra, Australian jazz collective Deixa, and the Duke Ellington Orchestra from USA. Singapore's Metropolitan Festival Orchestra also returned to its roots with SIFA by performing an orchestral piece written by Australian musician Tamil Rogeon.

The re-imagining of The Arts House as the Festival House served as a well-received hub for audiences and artists alike by giving them a space to come together, share their views and satisfy curiosities. The book clubs, artist talks, lectures and workshops inspired many a robust conversation delving on issues, perspectives and artistry arising from the Festival productions.

Points of View, an initiative developed in collaboration with Asian Dramaturgs' Network (part of Centre 42) took place over nine days during SIFA 2018 and successfully engaged 30 young arts practitioners and writers in discourse and reflection about different ways of looking at the Festival and its shows, as well as the role of the arts in society today.

SIFA partnered Asian Film Archive to curate a cinematic journey to accompany both film and arts lovers as they experience different aspects of the festival. Aptly titled *Singular Screens*, the festival's film component featured 1 Asian and 12 Singapore premieres that were selected in response to the theme of independent voices and the power of the individual latent in 2018's main programming.

Bookending the festival were free-to-public performances by international groups, setting the tone that SIFA has something for everyone. Aerial Theatre Cirque Rouages' *Sodade* was a fitting opening to create a sense of arrival for the new festival cycle. The closing concert by Duke Ellington Orchestra at the Singapore Botanical Gardens Symphony Stage was equally impactful, leaving audiences with a sense of anticipation for next year.

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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 (20 – 24 Jun 2019)*
- ii. Cita Seni (Apr, Sep, Oct 2019 and Feb/Mar 2020)*
- iii. Remember When: From Memories to Monologues (Mar-May 2019, Jul-Aug 2019)*
- iv. By Candlelight (29 Mar, 19 Apr, 8 Jun, 27 Sep, 13 Dec 2019)*
- v. Page on Stage (5 – 7 Jul, 4 – 6 Oct 2019)*
- vi. LumiNation (16 – 18 Aug 2019)*

GOODMAN ARTS CENTRE

- i. Tanjong Goodman Open House (22 Jun 2019)*
- ii. Goodman B-Sides (Nov 2019)*

ALIWAL ARTS CENTRE

- i. Aliwal Arts Night Crawl (13 Jul 2019)*
- ii. Aliwal Urban Art Festival (18 Jan 2020)*

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***SINGAPORE INTERNATIONAL FESTIVAL OF ARTS* (16 May – 2 Jun 2019)**

Onto the second year, Festival Director Gaurav Kripalani sets to further cement the following tenets of his term:

- Give audiences and artists the opportunity to see a range of works they would not usually be able to see.
- Encourage local artists to increase their bandwidth and support them with resources to facilitate new Singaporean works that they would not normally embark on in their usual seasons.
- Foster local and international collaborations for like-minded artists and arts groups.

SIFA will continue to build its identity and become a mainstay in the May-June period calendar of events. Held from 17 May – 2 June 2019, SIFA will also retain the Festival House as a focal point for artists and audiences to gather and foster deeper engagement with works presented in SIFA and the arts in general.

With a slightly longer runway for creation and development, 2019 will see three full-length commissions come to fruition by visual artist Ho Tzu Nyen, playwright Huzir Sulaiman and Checkpoint Theatre, as well as Toy Factory Productions who will progress from the studio black box to stage the second part of their Dream trilogy in a mid-sized theatre.