

Intercultural Theatre Institute Ltd
ANNUAL REPORT
for the financial period ending 31 March 2025

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, with the most recent extension being from 25 February 2024 to 24 February 2025. The name was changed on 27 December 2010, from Theatre Training & Research Space (Singapore) Ltd. ITI's governing instrument is a Constitution.

Unique Entity Number: 200818680E (UEN)

Registered address: 11 Upper Wilkie Road, Singapore 228120

CPE registration period: 18/05/24 to 17/05/28

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. Andrew Nai (appointed 1 September 2022)
Director at Aura Private Equity, Aura Group
oversees Finance

Directors: Mr. Arun Mahizhnan (appointed 23 Sept 2008)
Special Research Advisor, Institute of Policy Studies
oversees Nominations/Board succession, and Reviews of processes/internal audit

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

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

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

Ms. Jean Tay (appointed 1 February 2023)
Playwright
oversees Programmes

Mr. Fairoz Ahmad (appointed 1 April 2025)

oversees Networks/influence: academia and education

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. Mr Arun and Mr Chew have served since incorporation and therefore for more than 10 years. ITI requires them to stay on until 2026 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 have been extended up to 2026 and 2027 because of disruptions from the Covid-19 pandemic and the need to replace 1 key executive staff in the coming financial year. Evaluation of Board effectiveness is done every 2 years by the Board in group discussion.

4 Board meetings were held in the year. There was full attendance except Dr Nazry was unable to attend because of working overseas, and Ms Loh and Mr Chew and Mr Arun were unable to attend 1 each. In addition to Board meetings, each Director attended working committee meetings and working meetings with ITI staff, achieving full attendance.

Auditor: Mr. Liaw Wei Kee of JCP Trust PAC

Bankers: United Overseas Bank Ltd
Standard Chartered Bank (Singapore) 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.

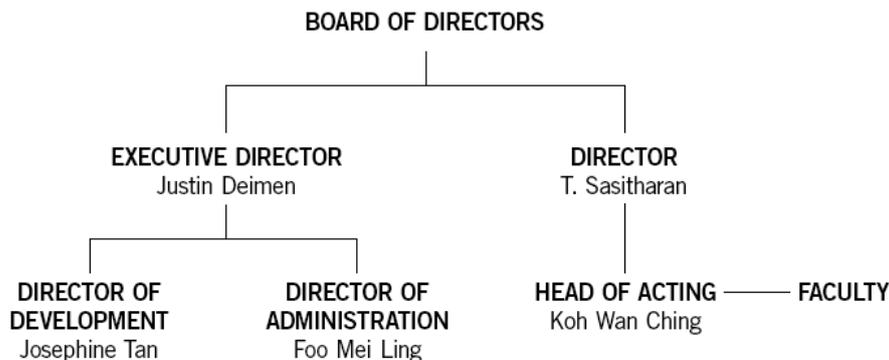
Mr Justin Deimen, Executive Director

- Appointed 7 Nov 2024
- Succeeding previous General Manager (Goh Su Lin); previously Managing Partner of Aurora Media Holdings and Executive Director of the Southeast Asian Audio-Visual Association; has extensive experience in creative talent and business management, fundraising, production and training.

ORGANISATION STRUCTURE

From 1 April 2024, Board Member Mr. Andrew Nai succeeded Mr. Arun Mahizhnan

In Nov 2024, Justin Deimen succeeded Goh Su Lin, with the General Manager position changing to Executive Director.



REVIEW OF THE PERIOD

1 April 2024 to 31 March 2025

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.

5 students graduated in December 2024 with the Professional Diploma in Intercultural Theatre (Acting). They had completed 2 public performances - *And the Cats Dance by the Light*, a reimaging of *The Wind Came Home* (2014) co-written by Kok Heng

Leun and Tan Wei Ting and directed by Tan Beng Tian, presented at the Drama Centre Black Box; and *Metamorphosis* by Steven Berkoff, adapted from Franz Kafka, directed by Aarne Neeme, presented in collaboration with Esplanade – Theatres On The Bay. This is a graduation rate of 100%.

In January 2025, 4 (out of 4) students passed into their final year and 3 (out of 4) students passed into their second year of training, while 6 students were enrolled for the academic year beginning 2 January 2025.

The student performance data for Academic Year 2024 (Jan to Dec) is as follows:

Progression rate		Benchmark (average of preceding 3 years)
Year 2 students	100%	100%
Year 1 students	75%	93.3%

ITI carried out the curriculum without issues, with classes proceeding in Acting for the Contemporary Stage; Immersions in Theatre Traditions (Jingju and Noh Theatre); Voice & Speech; Movement for Acting & Performance; Post Modular Lab; Humanities/Cultural and Literary Theory; Technical Theatre for Acting & Performance; Taiji for Actors; and for the Year 3 students, various seminars and the Final-Year Theatremaking Project in addition to the public performances mentioned earlier.

From January to March 2025, the ITI Year 2 students were joined by 3 BPA (Performance Making) students from the Western Australian Academy of Performing Arts, Edith Cowan University. Their immersion in ITI earned them credits towards their degrees.

For the wider theatre/arts community, ITI presented *An Evening of Jingju* at The Pod of the National Library Building on 13 September 2024. The presentation, featuring Jingju excerpts by students and a Q&A session with master teacher Li Qiu Ping, the Stephen Riady Master Chair in Jingju, was attended by students, educators, practitioners and visitors of the Library who were interested in performing arts. On 14 November 2024, ITI Year 2 students presented *The Chronicles of One and Zero*:

Kancil as a conclusion of Acting workshops conducted by Rizman Putra. The presentation was attended by practitioners in the theatre community as well as students from the Republic Polytechnic's Operation Theatre Drama Group. On 5 March 2025, ITI held *An Evening of Noh* at Practice Space, featuring *shimai* and selected Noh scenes presented by students under the guidance of master teachers Kanze Yoshimasa and Kuwata Takashi. Guests from the local and international arts community, government officials, diplomats, business leaders, students and members of the media attended the presentation.

ITI hosted, co-organised and participated in workshops and engagements with the local and regional theatre community in Singapore ("Looking Back, Imagining Tradition" — talk by T. Sasitharan as part of Arts & Design Practice Research Exchange organised by NAFA; *ACT/PLAY/CHANGE — A Workshop for Performers* by Koh Wan Ching), Taiwan (*Intercultural Theatre Training & Practice Workshop*, in collaboration with EX-Theatre Asia, conducted by Koh Wan Ching and Simon Stollery), and UK (lectures, seminars and workshops by T. Sasitharan at various institutions in London, Coventry, Exeter and Cardiff). ITI also presented a series of sharing sessions by alumni Andy Ng Wai-shek and Yolanda Cheng in Hong Kong, as well as by artist-scholars Macarena Losada from Chile and Jacklyn Kuah.

ITI ran two residency cycles from May to October, with 4 groups of artists conducting practice-based research and experimental performance-making on ITI premises. The first cycle (May–July) incubated the works of Ranice Tay (with her company Wushiren Theatre) and Renee Chua, culminating in public work-in-progress showings on 28 & 30 June and 28 July 2024. The second cycle (August–October) featured two more groups of artists — Chew Shaw En and Ang Kia Yee, and Regina Foo, Daisy Zhao Xiaoqing and Mel Peh — who presented demos, workshops, sharings and dialogues on 19 October and 27 October respectively. Arts students and practitioners from various disciplines participated in the residency sessions.

Also in this period, ITI received affirmation of its work through the work of its alumni. ITI alumni have continued to prove the value of the training and contributed to their communities. In Singapore alone:

- Wan Ahmad ('22) was featured on Berita Harian discussing his new film *Aroma Syawal*, which premiered on 10 Apr 2024. He was a lead actor in the movie *GHAIB - Bila Iblis Dijemput* directed by Zuhairi Idris, which showed at the Capitol Theatre on 6 July.
- Wendy Zhuo ('19) and Liz Sergeant Tan ('16) starred in Ler Jiyuan's **Metta Michael**, winner of the Experimental Film category for May 2024 at Brandenburg International Film Festival. They also won Outstanding Cast Performance – Arthouse/Experimental in December 2024.
- Al-Matin Yatim ('15) was the lead actor in **Belaian**, a Father's Day telemovie produced by Mediacorp Suria, written and directed by Singaporean filmmaker and 11 UWR tenant Adi Yadoni. Released on 14 June.
- Choy Chee Yew ('23) was selected as one of four residents of Centre 42's Playwright's Professional Development Residency, which will run from 2024 to 2026. ITI board member Jean Tay is one of the programme leaders.
- Sonia Kwek ('17) was selected as one of three dramaturgs-in-training for Centre 42's Dramaturgs in Practice Training Programme 2024. She also co-directed the short film *hard boil, soft centre*, which was screened at Singapore Shorts '24 – Official Selection 2.
- Mika Oskarson Kindstrand ('23) was an associate artist of Sourcing Within (SW) founded by Ang Gey Pin, and participated in the NAFA UAS School of Theatre Residency under SW, developing a practice-as-research work, 'Timeless Chapters' (12–30 Aug)
- Grace Kalaiselvi ('14) was one of the mentors for the ARH IGNITE Mentorship, teaching essential skills for freelance artists (5 Aug 2024–3 Feb 2025) was interviewed in Centre 42's 'Artist Features' series, where she spoke about her 30-year career in theatre and the need to keep developing and amplifying original works for Indians in Singapore.

- Yeo Yann Yann ('03) was a voice actor in the animated short, *My Wonderful Life* by Singaporean filmmaker Calleen Koh; the film was selected for the Bucheon International Animation Festival in October 2024, and went on to receive multiple awards. She was also part of the selection committee of the Taipei Golden Horse Film Project Promotion 2024, where she presented the award for Best Editing.
- Cerys Ong and Liz Tan ('16) represented Chowk Productions at a reception organised by the High Commission of India in Singapore, performing Odissi for visiting Indian Prime Minister Narendra Modi (4 Sept)
- Mathilde Bagein ('17) designed and directed *COLLECTIF*, a unique theatrical experience adapted from the short story collection "Tête de moi" by Jean-Noël Blanc; Performed in French with English surtitles at the Théâtre de l'Alliance Française (5–8 Dec)
- Kryss Yuan ('24) was awarded the inaugural Shahid Nasheer Memorial Fellowship at Checkpoint Theatre for 2025-2026. As a Fellow, she will receive customised mentorship and training in dramaturgy, directing, playwriting, and performance, in addition to a stipend for the year
- Zelda Tatiana Ng ('03) was part of the cast in *Hi, Can You Hear Me?* by The Necessary Stage, which won Best Ensemble at this year's ST Life Theatre Awards.

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 a yearly operations and research grant awarded to ITI from April 2024.

During the review period, ITI was supported by:

Director cum teacher	1
Full-time teachers	7
Part-time teachers	2

Full-time administrative support	8
Part-time finance staff	1
	19

ITI continued its membership in the arts charity Emily Hill Enterprise Ltd, which is currently inactive except for seeing through any remaining issues relating to its previous lease of 11 Upper Wilkie Road and arranging for winding up. ITI earned fees for services provided to Emily Hill, in management of Emily Hill. This is a related party transaction.

FINANCIAL MATTERS

ITI recorded a deficit of \$88,268 for the year, ending with retained earnings of \$1,725,058. This was lower than budgeted. ITI has encountered lower intake of students since the pandemic and this has affected income. There has also been a drop in donations. ITI has increased earned income from other sources and has made plans to improve enrolment next year and in subsequent years.

Raised income included \$300,000 from the National Arts Council in the final year of a 3-year grant, and a further \$200,000 in a separate grant. A further three-year grant has been secured and in discussions for the next financial year and above.

In 2016, ITI established the Möbius 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. Students are expected to complete repayment 11 years after graduation. As at 31 March 2025, the Fund had accumulated \$1,661,084 since its inception, had received \$115,947 in repayments, and had a balance of \$31,746.

STAFF MATTERS

In this period, 2 staff received annual remuneration of more than \$100,000 and less

than \$150,000 (and therefore also less than \$200,000). 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. The purpose is to tide over the organisation if there are times of financial difficulty. \$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 3 students in December 2025, conferring the Professional Diploma in Intercultural Theatre (Acting).
2. Begin classes in the Professional Diploma in Intercultural Theatre (Acting) on 2 January 2026 for Academic Year 2025, with Year 1, 2 and 3 students.
3. Recruit a Head of Partnerships and Community Lead by end 2024 to augment the Development & Partnerships as well as the recruitment departments of ITI.
4. Maintain and/or improve current operational standards.
5. Continue work to establish long-term sustainability.