



ANNUAL REPORT FY20/21

The Substation
A Home for the Arts

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1. MESSAGE FROM THE SUBSTATION'S CHAIRMAN

It has been, to put it mildly here and to conclude more melodramatically later, a momentous year for The Substation. We had the moment to reflect and evaluate our values and mission, how much we have done, its significance, and our shortcomings.

For 30 years, The Substation has been THE space for art experimentation and incubation, and over the years, we have witnessed more art spaces being established to feed the hungry art scene which we helped to build since the 90s. We have witnessed how The Substation took a backseat as more new art spaces came onto the national cultural stage. And we also witnessed The Substation's closure and revival.

We had celebrated our 30th anniversary in 2020 with much gusto, supporting young artists through our programmes created by our Artistic Directors, Tien and Raka, providing a safe space for art practitioners. Much thanks to the Substation team who has been holding the fort – our General Manager - Aikes, our sterling programmers, our reliable technicians, our dedicated members of the administration, the cleaners ... (past and present). Allow me to give a special mention to Mrs Chua, our duty manager who has served us and our artists for more than 20 years. And to so many of you who were or are stakeholders of the Substation – thank you -- to the art practitioners, supporters, audience, partners, and to our donors.

I came on board the Substation in 1995 – a long time ago. In 2000 I stepped into the role of chairman. I wish to thank all the members of the outgoing board, and the two who will stay on to continue the good fight, for their collegiality and comradeship. I have conscientiously exercised the dynamics of a non-hierarchical and inclusive board, and have appreciated the merits of our diversity of views and the gratifying quality of individual members' unstinting contributions of thought, time, effort and energies to protect the independence and mission of The Substation. It has been an honour and a

privilege. I now pass the torch to the new chair – Yuni Hadi, and team, with confidence that they will succeed and bring the Substation forward – in spirit and in substance.

In March 2021, The Substation walked, consciously and steadily, into the valley of death. The board had decided, for reasons which has been explained in a public announcement, that after 30 significant years, the curtains would come down on this vital national institution. The reaction of the arts community was swift and overwhelming. The Substation must not die. In the face of this unprecedented outcry representing so much more than mere grief and support, the board decided to find a way forward to live again. The Substation was rebirthed.

Now is the time for friends of The Substation to respond to the call we will make on them to support us going forward. We had faced our gravest existential dilemma this year, and as trustees of The Substation, we made the decisions we did. It may not have been our finest hour, but it was a most revealing one – of the significance of our past, and the duty of our future.

Chew Kheng Chuan

September 2021

2. MESSAGES FROM ARTISTIC DIRECTORS

Coming Home & Reterritorialization

Two threads of thought guide our artistic vision for The Substation: *Coming Home* and *Reterritorialization*.

Coming Home is not nostalgia or going back to a physical space. Instead, it is an overdue reunion, a broader campaign inviting people, allies, friends, and anyone's whose life has been touched by The Substation to come home to Singapore's Home of the Arts. *Coming Home* is a collective gesture to remember The Substation "values" that are missing and still relevant in the art world today.

Reterritorialization is a thread to expand The Substation's capacity as a part of the art network and outreach. *Reterritorialization* is about growing and extending The Substation's work to the world.

Coming Home is about remaking and reminding everyone that the 'home' is still here, relevant and essential. *Reterritorialization* is about how The Substation can expand and co-create more 'homes' through engagement with the outside world.

With the COVID-19 situation, a new 'normal' has emerged, forcing us to reconsider different strategies for the year. We have to adapt to new methods to engage the public and our constituents. Our team met these challenges well through innovation and hard work. We experimented with blended (virtual & physical) programmes. This is reflected in some programmes like mixed-reality experience, ***Adventures of Temporal Displacement Agency***, an immersive mixed-reality experience. ***Digi Art Jam***, where we provided support and guidance for artists to experiment with digital art-making. Another initiative was creating 360 walkthroughs of all our physical exhibition programmes in our gallery.

Our **Associate Artist Programme** (AAP) is selected for their practice, which engages in collaborative and collective practices. Many of the artists in our AAP cohort are active organizers and leaders of their communities. Under the covid-19 rules and guidelines, it has been not easy for them to come home. Nevertheless, they have shown patience and persistence to adapt their practice to introduce some form of sociality in the year.

We also attempted to *Reterritorialize' through* expanding the Substation's reach through outreach, collaborations and community building. Stepping out of the building, we initiated **The Substation Neighbourhood Project**, which engages the neighbourhood community. We initiated a cultural mapping exercise on Armenian Street where volunteers interview people and collect data of the different places on the street. We also commissioned artist Cheo Chai Hiang to conduct an artist tour of the 'Greater Armenian Street area' - to bring our audiences around the area to understand how art is linked to the locale.

Arts Education Programme (AEP) is the Substation's education initiative. They are a method for public engagement and to link people with the ideas behind our programmes. The AEP are broad-based programming where it would serve different publics and communities. They range from professional development, companion to ongoing programmes, a primer for future programmes. We also worked with other educational institutions like NTU-ADM, NAFA and Yale-NUS to create educational experiences for their students.

It would have been a daunting year with Covid-19 and the closure of 45, Armenian Street space. However, the arts community has been a rock for us and gave us hope to carry on. The arts and creative community initiated meetings in early 2020 to research and collate data on the impact on arts freelancers in the outbreak of Covid. We are thankful for National Gallery Singapore's invitation to participate in their **Novel Ways of Being** initiative which involved independent art spaces and other cultural institutions. Many of you from the community came forward to offer help and insights

over the year; we are honoured to sense this immense love for the Substation. It has made the year so much more bearable and meaningful.

Thank you to the Substation Board, colleagues, artists and audiences for teaching us so much in this year. As we move out of Armenian Street, we wish to end by highlighting one more initiative in the year.

Printmakers find it challenging to carry on practicing after leaving school because they lack equipment and space. We proposed to a group of young printmakers to share the balcony space on the 3rd floor with the AAP. The artists pooled their printmaking equipment and tools to form a small print facility and initiated a print cooperative called **Balcony Press**. With this small opportunity from the Substation, **Balcony Press** emerged out of sharing and cooperation between printmakers. We do not always need grand art gestures to be doing something meaningful or important. Everyone in the arts community is important - let's continue supporting and uplifting each other!

The Substation was and will continue to be an interface between artists and the wider Singapore community. We are glad that we have been the incubator for innovation and creativity for young creatives. The Substation is an arts space for everyone.

Woon Tien Wei & Raka Maitra

Co-Artistic Directors

3. ABOUT US

The Substation was founded in 1990 by the late dramatist Kuo Pao Kun as a unique, independent space for Singapore contemporary art combining theatre, gallery, classrooms and a dance studio with experienced artistic direction and production support. It is committed to the spirit of experimentation, the value of diversity, the power of critical dialogue and the development of professional artistic practices.

3.1 Company Overview

The Substation was incorporated as a company limited by guarantee on 26th September 1995. It was registered under the Charities Act on 5th December 1995.

UEN:	199506857R
Registered Address:	45 Armenian Street Singapore 179936
Charity Registration:	1138
IPC Number:	IPC000254
IPC Status:	Valid from 1 January 2019 to 30 June 2022
Board of Directors:	The Board of Directors as of 31 March 2019: <ol style="list-style-type: none">1) Chew Kheng Chuan2) Terence Chong3) Jiarong Goh4) Wahyuni Hadi5) Paul Khoo6) Jean-Louis Morisot7) Tan Tarn How8) Edmund Wee9) Annabelle Yip
Advisor to the Board	Sally J. Clarke
Company Secretary:	KC Corporate Solutions
Banker:	DBS Bank Limited
Auditor:	Prudential PAC (appointed in July 2013)

3.2 Contact Information

The Substation
45 Armenian Street Singapore 179936
Phone: +65 6337 7535

Website: www.substation.org Email: admin@substation.org



3.3 Artistic Mission & Activities

To be a critical and rigorous developmental space for interdisciplinary contemporary art practice in the context of Singapore and the region through active partnerships, collaborations and dialogues with diverse artists and communities.

Activities

Every year The Substation presents an overarching artistic theme that informs the exhibitions, programmes and initiatives for the year. Each of these programmes explores in greater detail the questions posed by the artistic theme and the societal issues surrounding these questions.

Through these annual artistic themes, The Substation expands, leads, and supports cultural conversations in Singapore, engaging the public and exposing them to the full possibilities of contemporary art in shaping public discourse.

Additionally, The Substation serves as a platform for other artists, students, cultural producers, and the occasional corporate event through our venue hire programme. The black box theatre, gallery, classrooms, and dance studio are all available for hire during off-season. Subsidised pricing is available for non-profit and arts-related hirers.

The Substation actively participates in arts community dialogue about policy, issues, and challenges.

4. LEADERSHIP

4.1 Board of Directors

Chew Kheng Chuan
(Board Chairman,
Fundraising Committee)
Joined: 28 September 1995

KC is Chairman of The Substation. He is a consultant in philanthropy and Chairman of the Harvard Alumni Interviewing Committee for Singapore. He was educated at the Anglo-Chinese School, and Harvard University (AB 1982 Social Studies). He has previously held senior development positions Nanyang Technological University and National University of Singapore, and was founder and Managing Director of Wordmaker Design, a consultancy in corporate communications.

Paul Khoo
(Finance Committee –
former Chair appointed 11
April 2015, and Corporate
Outreach Committee)
Joined: 6 September 2010

Paul Khoo teaches cultural policy and creative industries at ADM, Nanyang Technological University. He also writes extensively on Indonesian art history. Previous experience includes strategy, corporate mergers and acquisitions, management turnarounds, and distressed debt trading. He was educated at Stanford, the University of Chicago, and LaSalle College of the Arts.

Annabelle Yip
(HR Committee)
Joined: 8 March 2012

Annabelle is partner at Wong Partnership and co-heads its Corporate Governance and Compliance Practice. She has been a practicing corporate lawyer in Singapore for many years and writes and speaks on corporate governance topics in the course of her work and has a keen interest in sustainability and corporate responsibility.

Edmund Wee
(HR Committee)
Joined: 8 March 2013

A psychologist turned journalist turned design agency founder, Edmund Wee is today the managing and creative director of Epigram. The agency's work ranges from corporate collaterals, magazines and newsletters to corporate and retail identities and environmental wayfinding and signage. It is also a publisher of Epigram books.

Wahyuni Hadi
(Programme Committee)
Joined: 30 March 2015

Yuni is a film producer and curator known for her promotion of Singapore cinema. She is Artistic Director of Objectifs and Executive Director of Singapore International Film Festival. Her career began in the visual arts and she has since worked as Senior Programme Manager (Film) at The Substation and Commissioning Editor at Mediacorp TV12. She also co-founded Fly By Night Video Challenge with filmmaker Tan Pin in 2003.

In 2008-2009, she headed the Singapore International Film Festival as festival director. Yuni was a Co-Producer of Anthony Chen's *Ilo* (winner of the Camera d'Or at the 66th Cannes Film Festival and winner of four Golden Horse Awards including Best Feature Film). She rejoined the festival as Executive Director in 2014.

Tan Tarn How
(Programme Committee)
Joined: 17 August 2016

Tan Tarn How is a Senior Research Fellow at the Institute of Policy Studies. His research areas are in arts and cultural policy and media and Internet policy. He has written on the development of the arts in Singapore, in particular, fostering partnerships between the people, private and public sectors; the creative industries in Singapore, China and Korea; cultural policy in Singapore; and arts censorship. He has also carried out research on the management and regulation of media in Singapore; the impact of the Internet and social media on society; the role of new and old media in the 2008 Malaysian election and the 2006 and 2011 Singapore elections; and the way in which the Internet and social media has influenced the development of civil society and democratic development. He has also been a teacher and television scriptwriter, and is a playwright and arts activist. Tarn How also writes for IPS The Angle series.

Jean-Louis Morisot
(Finance Committee Chair –
appointed 5 December
2017, Corporate Outreach
Committee)
Joined: 17 January 2017

Based in Singapore since 1994, Jean-Louis is co-founder and director of Fondation la Roche Jacquelin, a non-profit foundation for the promotion of Southeast Asian art in Europe. Chief operating officer and co-founder of Proa Partners Pte Ltd, an institutional long-only fund manager based in Singapore and investing in Asia ex-

Japan equities.

Jean-Louis previously worked as a managing director, Global investment research, Goldman Sachs where he was responsible for transportation/infrastructure equity research in the Asia-Pacific region. B.A. McGill University (Montreal, Canada), postgraduate degrees (Maîtrise and DEA) in political philosophy from University of Paris, Sorbonne.

Terence Chong
(Programme Committee)
Joined: 1 November 2017

Terence Chong is Deputy Director-designate at the ISEAS-Yusof Ishak Institute (ISEAS). He is Head of the Nalanda-Sriwijaya Centre at ISEAS. He has a BA (First Class) in History from the University of Leeds and a PhD in Sociology from the University of Warwick. His research interests include heritage, arts and cultural policies, and politics in Singapore, new Chinese immigrants in CLMV countries, and Christianity in Southeast Asia. Chong has won several research grants, the latest being the Social Science Research Thematic Grant worth over \$600,000 to research Christian growth in the region.

Jiarong Goh
(Corporate Outreach
Committee)
Joined: 27 September
2018

Born in Singapore, Jiarong Goh completed her Bachelor of Arts (Architectural Studies) in 2008, followed on a Masters in Architecture (Design) in 2010 at the National University of Singapore. With keen interest in conservation and adaptive re-use, she has worked on cultural and residential architecture projects in Singapore and its region. She has been with studioMilou Singapore as a Senior Architectural Associate since 2011, and has been closely involved in several key projects of the studio, such as the National Gallery, Singapore, and international projects in Vietnam and Hong Kong.

Sally J. Clarke
(Corporate Outreach
Committee) Advisor to the
Board
Joined: 14 February 2019

Sally J. Clarke has led award-winning global marketing and communication teams at the world's largest financial technology firms with market valuations exceeding 35 billion USD.

Sally was a Director at the Singapore Institute of International Affairs and graduated from LaSalle/University of London with an MA in Asian Art Histories. In 2014, she received the LaSalle Incubator Fund

biannual award for an online arts e-commerce company she co-founded and successfully exited from in 2017.

Sally has curated exhibitions, lectured on Asian contemporary arts, is a published writer and member of the Singapore Press Club Management Committee. In 2018, she formed part of the LitUp Asia festival and Art and Action: Contemporary Art and Discourse in Southeast Asia organising committees. In 2019, she founded Asian Art Advisory, a firm providing strategic brand growth and communications consultancy for the creative industries.

Further qualifications include an MA International Finance, University of Barcelona and a BA (Hons) majoring in economics.

4.2 Management Team & Staff

Raka Maitra (Co-Artistic Director)

Raka Maitra is a classically trained Odissi dancer. A disciple of Odissi dancer Madhavi Mudgal at the classical music and dance institution Gandhrva Mahavidyalay in New Delhi, India, Raka was awarded the Shringarmani, a national level award for Odissi. She has also undergone intensive studies in Serraikeella Chhau under Sashadhar Acharya at Triveni Kala Sangam in New Delhi, India.

Through her 26-year practice, Raka has explored the notion of 'Asian Culture' through contemporary dance, the basis of her movement is both martial arts and classical Indian dance. As described by dance scholar Dr. Stephanie Burrige, "with great courage and perhaps audacity, Raka has stepped outside safe boundaries and blurred the lines of tradition." As Dance Europe stated, "Maitra is without doubt a dancer of the 21st century."

In 2007, Raka founded Chowk Productions, the company produces contemporary and classical dance works, as well as offers dance classes and research opportunities. Chowk has performed at festivals around the world including The Kennedy Centre, in Washington DC, USA, (2017), Fest'Hiver in Avignon, France (2016), and multiple engagements at Ten Days on the Island, Tasmania.

Woon Tien Wei (Co-Artistic Director)

Woon Tien Wei is an artist/curator. His work focuses on cultural policies, collectivity in art, social movements, community engagement, land contestation, urban legends, and social movements.

Tien co-founded multiple arts initiatives including Danger Museum (1998), p-10 (2004) and Awaken the Dragon Festival (2013). In 2007, he co-founded Post Museum, an independent cultural and social space in Singapore.

Tien’s projects have been featured in the Jakarta Biennale (2015), Unearthed at the Singapore Art Museum (2014), and documenta 11 (2002). He is a regular participant in regional talks and conferences including the ‘International Conference of Sustainable Art: Creative

Collaboration as Catalyst for Change,’ Bamboo Curtain and Treasure Hill Artist Village, Taipei, Taiwan (2018), and CIMAM 2017 Annual Conference, Singapore. Tien received a Doctorate of Creative Arts from Curtin University in 2012.

Loh Aik Khoon (General Manager)

Aik Khoon joined the organisation in February 2020. His responsibilities include operations, HR, finance, governance and compliance, fundraising and sponsorship, donor management and Board liaison. Aik Khoon’s background includes media management and production, strategic planning and education, in both public and private sectors. He holds a Master of mass communication from NTU, Singapore.

Organisational Structure

The Substation has a flat hierarchical structure. All staff are accountable to or work with other staff. Below are the positions and a brief description:

Role	Responsible for	Reporting to
Artistic Director (AD)	Artistic direction, integrity, and moral/civil position	Board
General Manager (GM)	Financial performance, organisational management, corporate governance, communications, PR and marketing	Board
Programme Managers	Programming all events in association with AD. Manage programme budgets with GM	AD & GM

Facility Manager (FM)	Building maintenance, technical production, general administration, office management	GM
Administration Manager	Venue rentals, VIP event coordination, invoicing, grant application and regulatory reporting.	FM
Accounts – Outsourced to KC Corporate Solutions	Accounting, Payroll, receipts – all financial applications	GM
Technicians	Building maintenance, technical theatre production	FM
Duty Officer	Building security and after-hours coordination of hirers and bookings	FM
Caretaker – permanent, part-time	Building cleanliness or orderliness	FM

5. HIGHLIGHTS FROM THE YEAR

5.1 Year in Brief

FY 2020 was an unprecedented year for Singapore and The Substation with COVID-19 pandemic severely impacting programming and operations. As a result of the worldwide spread of the pandemic, The Substation was forced to cancel all live events and staff were required to work from home from April 2021 to June 2021 with the introduction of the COVID circuit breaker measures. The transition from the circuit breaker period to Phase 1 of the heightened alert in June 2020 allowed the limited resumption of operations at The Substation with dance classes for smaller class sizes. Instead, performances and engagement with our audiences shifted online as the operations team geared up to facilitate online productions and presentations of programming.

The venue hire operations was severely impacted as well. The Substation building would be returned to NAC on 30 July 2021, which undermined our ability to negotiate a long-term sub-tenancy agreement when our current tenancy agreement with TimbreX@Substation was due for renewal. TimbreX@Substation's rental was subsequently reviewed by an independent assessor and renewed till 30 July 2021.

NAC's provision for rental subsidy to arts-related venue hirers was a huge boon to arts organizations, as many of them including dance schools were able to continue their rental of the dance studios for most of the year as a result.

5.2 Support for The Substation

The return of 45 Armenian Street to NAC after 30 years was an emotional issue for many in the arts community. The Board announced plans to permanently close The Substation as an arts centre on 2 March 2021 after lengthy deliberations and several discussions with NAC and members of the arts community. The Board concluded that The Substation would lose a fundamental part of its identity and heritage if it cannot return fully to 45 Armenian Street after NAC's renovation works. If The Substation returns to 45 Armenian Street only as a co-tenant, it would not be able to control the building facilities integral to its operations and hence, lose autonomy over the spaces and facilities crucial for its mission, and lose vital income from venue hiring. The loss of autonomy and income would impact The Substation's ability to operate as an independent arts centre and incubator.

The Board's decision was met with strong and emotional response from the arts community and in a subsequent townhall meeting attended by more than 250 members of the arts community with the Board on 6 March 2021, Divergent views were expressed and there were discussions to keep the Substation open as an organisation, including a membership model and a renewal of the Board. On 18 March

2021, the Board announced that it would be open receive proposals from the arts community for the continuation of The Substation. A panel was formed to advise the Board on the evaluation of the proposals and the deadline was subsequently extended to 27 April 2021 for the Board to receive the proposals. The panel included Ms Ute Meta Bauer, Founding Director, Centre for Contemporary Art, Singapore, Nanyang Technological University; Tamares Goh, Head (Curatorial Programmes), National Gallery Singapore; Shaza Ishak, Managing Director, Teater Ekamatra; and Thirunalan Sasitharan, Co-founder and Director, Intercultural Theatre Institute.

2 proposals were received from the arts community, reflecting the passion and critical importance of having an independent and multi-disciplinary arts centre in Singapore. Building on the process, current Board members Wahyuni Hadi and Jean-Louis Morisot worked together to conceptualise a new Substation 2.0 which sought to reconcile the historical artistic mission with its long-term challenge of financial sustainability.

5.3 Supporting Arts & Community

Building & Engaging Audiences in a COVID world

Our FY2020 programming was severely disrupted by the effects of COVID 19. The programming team had to quickly adapt to working from home from Apr 2020 to Sep 2020 before staff were able to selectively return to the office. This also led to changes in the original programming targets set to accommodate the impact of the pandemic.

Presentation

Presentation of the programmes during the period was challenging. The Substation took a blended approach in our programming, featuring a mix of online and live workshops and exhibitions, based on the COVID-19 safe distancing measures. All staff and visitors to the Substation were required to log in using the Safe Entry app and fill in online health declaration forms upon entry. There were also required to wear masks, and programmes observed the safe distancing rules, laid out in NAC's guidelines.

During Phase 2, classes and workshops were allowed but with safe distancing measures put in place. The dance studio was limited to 11 persons at any one time, and the theatre could only accommodate 15 persons at any one time for workshops only. Artists we collaborated with worked within the restrictions and re-designed their works as more interactive workshops which were allowed in Phase 2.

Subsequently, with the easing of restrictions under Phase 3, The Substation opened the theatre with strict restrictions to comply with the safety management measures for the pandemic capping the number of audiences for our events, to ensure sound safe distancing practice.

Our theatre was limited to a seating capacity of 40 under Phase 3 and our art gallery was restricted to having no more than 10 visitors in the gallery at any one time. The

dance studio also allowed a maximum of 10 dancers and 1 instructor to be present for classes.

To embrace the digitalisation of our programming, we subscribed to Streamyard as a third-party solution provider to allow us to livestream our content for a wider audience reach, so that we can have a wider digital footprint for our events.

As a result, by the end of FY2020, The Substation was able to produce 8 exhibitions, 1 hybrid performance, 1 hybrid workshop, 5 immersive workshops, 1 installation, 1 live shoot, 3 online performances, 7 online presentations, 6 online talks, 2 online workshops, 7 onsite workshops, 11 theatre performance and 1 performance art.

Furthermore, announcing our permanent closure on 2 March 2021, the Substation planned programmes to pay homage to our 30-year-old history, such as the Septfest21: Last Chapter, a production curated by Lee Chin Huat which showcased Johnny Ng performing <<Under the Banyan Tree 菩提树下>> akin to the Substation's iconic programme in 1991, Tree celebration to involving our beloved long-time caretaker, Mrs Chua who bade farewell to the audience at each performance. Additionally, visitors were encouraged to pen their farewell messages to the Substation, and we concluded with an exhibition, Mandala for Substation which set us thinking on the future of independent spaces and celebrating the independent spirit.

Not to mention, SeptFest21: migrant workers community museum, which was so well-received, we managed to hit almost 400 visitors within a day. This highlights the community's interests and empath towards the migrant community, and it also propels the Substation as a platform for all walks of life, truly what we envisioned being the home of the arts.

The announcement of our permanent closure generated strong emotions and reaction from the arts community. It highlighted our standing within the community and the need for independent spaces to exist and for our artists to develop.

Undoubtedly, we have shown how we have impacted the community, and how we are proud to have served the arts community for the past 30 years.

5.4 Programmes & Activity

May 2020



Isolation

Initiated by The Substation during the circuit breaker, Isolation is a web series that features original content created by local artists, with the hopes to stand by the community through the arts in this difficult time. The series also comprise of live conversations that invite artists and academics to discuss topics or issues related to the arts and society at large.

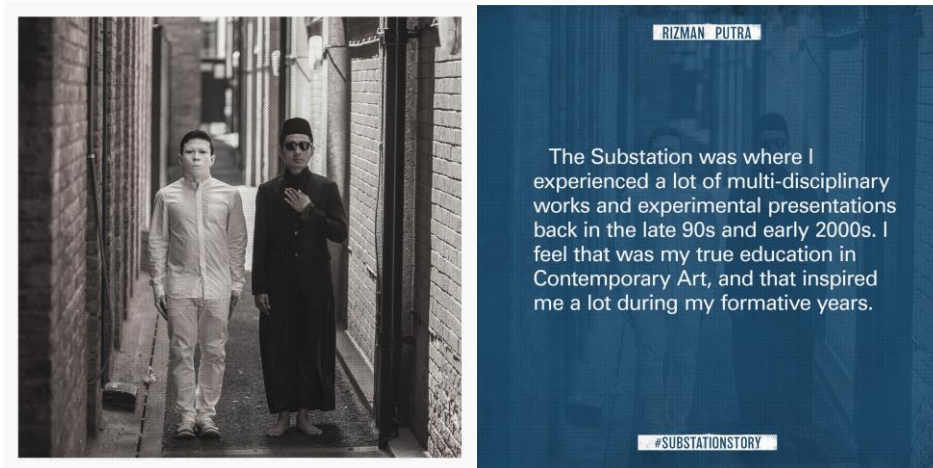
The first iteration of the series was launched in May 2020 and featured two cross-border live conversations and 18 new works recorded by Singapore artists across different fields (dance, music, theatre and literary, performance art) during quarantine. Responding to the theme of Isolation, some of these works evoked hope, pain, loneliness and the search for stability among our habits.



The second iteration featured two live conversations.

June 2020

Coming Home



Coming Home marks the beginning of The Substation's 2020/21 programme season and invites everyone whose lives have been touched by The Substation to 'come home'. It offers a sneak peek into The Substation's upcoming programming initiatives for the year: interdisciplinary performances by veteran artists in their own fields; exploration of alternative arts practices by a cohort of artists and the return of the film programme.

Originally intended as a physical 3-day weekend festival, the precautionary measures put in place due to the evolving COVID-19 pandemic required all arts centres to remain closed. Nonetheless, The Substation believes that the arts have the power to give hope, comfort and provide perspective in these uncertain times. Together with our artists and collaborators, we pressed on and challenged ourselves to find alternative ways to engage our audience and create meaningfully.

Taking the form of an online festival, Coming Home featured:

- A virtual exhibition showcasing the works by artists of the Associate Artist Programme
- A series of short films by Singaporean filmmaker Russell Morton that were adapted from three theatre works by Lina Yu, Ramith Ramesh and Zelda Tatiana Ng
- A film dialogue where established and emerging filmmakers discusses the relevance of the cinema in a post-COVID world

July 2020



Coming Home Straits Records Chill Sessions

As part of 'Coming Home', Straits Records aims to showcase local musicians and bands through a series of live and interactive performances. In these 'Straits Records Chill Sessions', the invited artists will play a few of their own compositions and engage online audiences to discuss their songwriting processes and experiences as musicians in Singapore. The series featured local musicians Iman's League, Akid Amir, Sanction Tapes, The Guilt and Fam Mat Soul over 5 weekends.

As one of our residents for the Associate Artist Programme and as part of our new 'Front of House' programme, Straits Records will also be setting up a pop-up store in the Box Office of The Substation to sell books, music releases, and other merchandise starting July 2020—stay tuned for updates!

September 2020

Septfest 2020

Septfest 2020 returns after a 5-year hiatus! Septfest is The Substation's month-long celebration of art, culture, and community, held annually to mark The Substation's anniversary (16 Sept). Themed differently each year, Septfest aims to feature multi and interdisciplinary programmes such as exhibitions, performances, films from Singapore and the region that highlights the diversity and experimentation spirit of The Substation.

Marking the 30th Anniversary of Singapore's first independent home of the arts and keeping true to The Substation's spirit of experimentation and celebrating the

alternative, The Substation will be highlighting and redefining the stories of the fringe.

Taking on the theme In The Margins, the festival takes a closer look to the stories of the marginalised, displaced and forgotten communities who are often out of sight. In its more abstract interpretation, the festival also features works that highlights the fragility and ephemeralness of spaces, physically or mentally, or even the relationships we have with ourselves or the strangers we meet.

In view of the ongoing COVID-19 pandemic, Septfest takes place in two phases:

- Septfest 2020 Fringe: 3—26 September 2020 (Featuring selected works from the Open Call held in May)
- Septfest 2020 Main Festival: March 2021 (Featuring new commissions and works from the region)

Artists Caravan



August 2020

Genetic Landscape exhibition is an expansion of concepts and ideas from Artist Caravan's zine publication. Zine contributors were invited to expand upon their investigation of Genetic Landscape into the physical space of The Substation. Hence, the exhibition will present largely newly developed art works—expansion from their works in the zine. Artists Caravan aspires towards moments where dots connect expand gestalt are revealed. Similarly with Genetic Landscape, Artists Caravan hopes to expand the conversation of land and human to include

perspective and stories from the eyes of its people, especially from the arts and cultural community.

1. Novel Ways of Being – We are not going back, we are coming around

Participating Artists: Chu Hao Pei, Contrary Wagon, GroundZ-0, Lee Sze-Chin, Mok Cui Yin, Shaiful Risan, Stephanie Dogfoot, Straits Records and Wu Jun Han

We Are Not Going Back, We Are Coming Around is a series of artistic endeavours which explores the role of the arts in a world that is rushing to repair itself and postures a new direction our society could move towards in the wake of this pandemic. Presenting projects from nine artists and collectives of various disciplines, this series centres around three lines of inquiry that address broader questions of rebuilding in a pandemic-stricken world.

We Are Not Going Back, We Are Coming Around is The Substation's programme for Proposals for Novel Ways of Being over a span of 5 months.

Highlights:

a. (RE) VISITING – When Words Fail: Journeying alongside dementia through art and metaphor

Art Therapists: Lee Sze-Chin, Ng Jue Ann and Karen Koh

In the wake of the pandemic, many of us are struggling with “not being able to go back” to the normal we once knew. For Persons Living with Dementia (PLD), this is part of a reality that they face every day. How do we move forward in time and space when our personal and collective memories have become fragile and fragmented?

Art therapists-artists Lee Sze-Chin, Ng Jue Ann and Karen Koh will introduce the art of life journals (using an origami book format) to capture PLD's journey of living with dementia. The workshops entail how the life journals' method help to preserve memories, document the present, and express

hope and wishes for future. Workshop participants will also get the opportunity to be part of a virtual exhibition 2021.

b. (RE)IMAGINING BORDERS – Erasure: The World Tournament

Erasure is the world's first Eraser Wrestling match where it invites contestants to compete for the title of World Champion Eraser Wrestling.

Apart from reliving the sentiments of these childhood favourites, the flag erasers also bring upon some present representation of the global complexities of geographical and political issues. If these conflicts between nations could be navigated and negotiated through an Eraser Wrestling Match, what kind of world would that be? After all, who is to say which nation is better than another?

c. (RE)OPENING - E:Den 依 : 窩 vs Artist: GroundZ-0 原。空間, Zelda Tatiana Ng

Eden is a name synonymous with paradise or a place of perfection. But what are the underlying realities beneath this facade of utopia? In these times of crisis, E:Den 依 : 窩, an art installation exposes the hidden 'den', where waste is discharged and disposed of. It invites participants to see beyond the repulsive and repugnant, and instead question how waste also acts as seeds for potentialities and possibilities.

2. Sand Box

Sandbox is a platform dedicated to creating a testing ground environment for artistic play and experimentation. It embodies the spirit of exploration, failing, learning and trying again. Artistic play and experimentation are essential to growing a healthy arts ecosystem. Featured artistic projects include exhibitions, lab work and jamming sessions and are often self-organised and collaborative.

Highlights:

An online presentation was broadcast via Streamyard on 20 February 2021.

3. Arts Education Programme

The Substation's Arts Education Programme (AEP) started in 2020 and will continue to be developed over 2021 and 2022. The AEP is an education and outreach arm of the Substation which offers audiences ways of connecting to contemporary art. The AEP aims to build sustained relationship with audiences that will go beyond a single visit to an arts event, bringing art and cultural dialogue to classrooms, neighbourhood centers and community-based organisations around the city.

The AEP promotes interaction between diverse artists, art forms and audiences. We create unique programmes from public programs, courses and access programs catered for audiences from different age groups. For us, art education is a way to show how art can help us understand the world around us and inspire innovative thinking in society.

Highlights:

a. Raffles Restitution: Artistic Responses to Singapore's 1819 |

Speaker: Ng Yi-Sheng, Moderator: Simon Soon

The year 1819 represents an incredibly charged moment in the Singaporean imagination: it marks the birth of our modern city-state, but also signals the beginning of British colonial dominance over our island. Writer and researcher Ng Yi-Sheng surveys two centuries of artistic interpretations of this event, including multilingual works of poetry, fiction, drama, memoir, film, visual art, and song, created before, during and after the Singapore Bicentennial. What patterns of colonial, neo-colonial, anticolonial and decolonial agendas can we trace?

b. Looking Back at The Substation Archive by Koh Nguang How |

Speaker: Koh Nguang How, Moderator: Woon Tien Wei

In this online talk, artist and researcher Koh Nguang How looks back at his contributions to the archive of The Substation and shares his reflections on a variety of images and events over the course of its history.

From 1990 to 2001, The Substation was a "second home" to former National Museum worker Koh (Museum Assistant, Oct 1985 to Feb 1992). Since joining the museum, he started photographing the city landscapes undergoing changes and demolitions. The new Substation was to become

his place to go to after work at the museum's art gallery to meet his artistic peers and learn new things about performance events (theatre, dance, music).

The Substation Garden then became the venue for his first solo exhibition at end of 1990, as well as other group events. He officially and voluntarily photographed and collected ephemera related to events at The Substation from 1990 to 2001. These events include, "Round-the-clock at the Sub", "First Anniversary Walk-a-Jog", "The Tree Celebration", "Guinness Raw Theatre", "Dance Space", "Music Space", "Free Verse", "New Criteria" and many other talks, workshops, exhibitions, and gigs.

4. Associate Artist Programme (AAP)



The Substation's Associate Artist Programme (AAP) is a year-long programme where artists and collectives are invited to engage in a process-driven development of existing or new works. 2020/2021's selection is based on artists who engage in collaborative and collective practices, with many of them being active organisers and key members in their community. Their work and methodologies highlight the different approaches to artistic practice.

The participating artists are Artists Caravan, AWKNDAFFR, Ayer Ayer Project, BRACK, Chu Hao Pei, Farhan Idris, Fertile Art Refinery (FAR), Lai Yu Tong, Lee Sze-Chin, Lina Yu, Shaiful Risan, Straits Records, Stephanie Dogfoot and Zai Tang.

Highlights:

a. Shore Seekers World

Artist: Ayer Ayer Project by Ernest Goh

ShoreSeekers is an opportunity to consider our relationship with plastics. Players, in assuming the role of debris collectors working their way across the Johor Straits, are prompted to develop a deeper understanding of the plastic pollution crisis, in its complexities and contradictions. Can we truly

think of ourselves as detached from nature, at a time where microplastics have found their way into the air, our food and even our bodies? How do we make sense of the various scales at play – time, space, and our sense of agency?

Shoreseekers also draws upon the histories embedded in our coastlines. The Orange Laut, sea-faring indigenous peoples who first settled in the area, are deeply intertwined with that of the sea. Their understanding of the marine world is layered with their beliefs and culture – this site was first recorded by their ancestors; the next spot is excellent for fishing; that area over there is inhabited by spirits and should be crossed carefully.

The Johor Straits are thus reframed as a site of (re)discovery, rather than an environment that needs to be transformed and wrestled into obedience.

b. Digital Art Jam |

Curator/Artist: Lee Sze-Chin, Participating Artists: Cheo Chai-Hiang, Lee Pheng Guan, Aqilah Faizall and Din Chan

‘Digi Art Jam is a “cutting edge” sandbox for digital exhibition & art making.

The aim of Digi Art Jam is to make digitisation less ‘daunting’ yet push the creative potential of artists using digital tools to create their art.

Digi Art Jam is curated by Artist-Curator, Lee Sze-Chin featuring artists like Lee Pheng Guan, Cheo Chai-Hiang, Aqilah Faizall & Din Chan.

Digi Art Jam is part of The Substation’s Associate Artist Programme and supported by the National Arts Council under the Digital Presentation Grant.

5. SeptFest 21: In the Margins



Participating Artists: Alfian S, Alia Alkaff, Angeline Gen Tomara, Caroline Chin, Eileen Lee, Eve Tan, Gabriel Chan, Ila, Jereh Leung, Johnny Ng, Kristian-Marc James Paul, Lin Chin Huat, Lina Yu, Madam Data (A.Adhiyatma), Myle Yan Tay, Mysara Aljaru, NADA - Rizman Putra, NADA - Safuan Johari, Norhaizad Adam, Rebecca Goh, Regina Toon, Renee Chua, Ronnie Bahari, Samri A/L Abdul Rahman, Scarlet Yu, ScRach Marcs - Rachel Lee, ScRach Marcs- Marcus Tan, Sonia Kwek, Subhas Nair, Tan Weiyong, Tang Da Wu, Tennie Su, Tucky, Vithya Subramaniam, Wendy Toh, Zai Kuning, Zai Tang, Zarina Muhammad and Zulkhairi Zulkiflee.

SeptFest is The Substation's month-long celebration of art, culture and community, held annually to mark The Substation's anniversary (16 Sept). Themed differently each year, SeptFest features multi and interdisciplinary programmes such as exhibitions, performances, films from Singapore and the region that highlights the diversity and experimentation spirit of The Substation.

Marking the 30th Anniversary of Singapore's first independent home of the arts and keeping true to The Substation's spirit of experimentation and celebrating the alternative, The Substation will be highlighting and redefining the stories of the fringe.

Taking on the theme *In The Margins*, the 4-week festival curated by Co-Artistic Director Raka Maitra looks at stories of the marginalised, displaced and forgotten communities who are often out of sight. In its abstract interpretation, the festival also features works that highlight the fragility and ephemerality of spaces, or even the relationships we have with ourselves or the strangers we meet.

Highlights:

a. Tea Glowing in the Leaves |



Artist: Tang Da Wu and Zai Tang

Tang Da Wu and Zai Tang create a performance together using sound, sculpture, body and action. This collaboration stems from conversations

about the value of intuition, chance and the unknown in art-making. Improvising in parallel to one another with their respective materials, they attempt to avoid any predetermined relations or generate any specific meaning together. Rather, it is a proposal for a performance of multiple possibilities, where instinct and awareness guide each passing moment. Emerging elements intersect and interrupt, forming tangents and tensions between one another, the space and the audience.

b. Brown is Haram |



Artist: Kristian-Marc James Paul and Mysara Aljaru

An ongoing, collaborative project developed by Kristian-Marc James Paul and Mysara Aljaru, this performance-lecture explores Brown narratives in Singapore, specifically Brown social mobility and masculinity. Brown is Haram is based on Kristian and Mysara's research and workshops that were organised as part of The Substation's artist residency programme, Concerned Citizens Programme (2019-2020) and the lived experiences of both artists and contributors of the project.

c. The Migrant Workers Community Museum |



Curators: Rubel Fazley, Yulia Endang, May Thu Zin, Nina Rotelo, Yu Ming, Zhou Zhi Wei

Facilitators: Alfian Sa'at, Vithya Subramaniam, Zulkhairi Zulkiflee

Special thanks to: Elaine Tu, Grace Lee-Khoo, Jolovan Wham, Samuel Woo, Stephanie Chok

The Migrant Workers Community Museum begins with a proposition: what would a museum, designed and curated by migrant workers, look like? What objects would be exhibited to represent the heritage of such a diverse group of people? What does it mean to create a 'place' for those who are often marked as transient labour, whose 'places of origin' lies elsewhere? What does the history of migration to Singapore look like if we take into account the social history of migrant workers—those who number almost a million and who work in the construction, cleaning and maintenance, shipyard, oil refinery and domestic work industries?

Bringing together a working group consisting of migrant workers, artists and activists, the Migrant Workers Community Museum is an attempt to create a temporary museum at The Substation featuring artefacts contributed by members of the migrant worker community in Singapore.

d. The Last Chapter | 25 – 27 March 2021 | 7:15pm – 10:15pm | The Substation (Various locations)



Curator: Lin Chin Huat, Artists: Kok Heng Leun, Johnny Ng, Eve Tan, Renee Chua, Wendy Toh, Regina Toon, Eileen Lee.

As a homage to The Substation, The Last Chapter is a final act of solidarity and creative collaboration before the curtains go down. A returning and gathering of artists from different generations led by Lim Chin Huat, explore and re-discover the nooks and crannies, characters, works and memories that are housed in The Substation.

6. Adventures of the Temporal Displacement Agency (ATDA)
Live Action Role Playing (LARP) and Online Screenings via Twitch



ATDA Exhibition

Adventures of the Temporal Displacement Agency (ATDA) is mixed-reality and live role-playing experience where five participants play pre-written protagonists in an unfolding story: Time travelling back to 1942 with the Temporal Displacement Agency to decide if the fall of Singapore is necessary to ensure the birth of a nation.

The participants together with actors are to role play live via a livestream and to take control over how the story unfurls.

Apart from live-streamings, a virtual reality experience of the livestream sponsored by Potato Productions, Tusitala and Feelers was organised to allow the public a chance to immerse oneself in the journeys of the five participants.

ATDA is brought to you by The Substation and Void Deck Games Singapore.

7. Mandala for Substation



Mandala for Substation is an exhibition by Tang Mun Kit, inspired by the Substation's uncertainty over its status, and the sense of loss in continuity from the original purpose of A Home for the Arts as expounded by founder Kuo Pao Kun.

The exhibition will showcase 20 paintings and four huge floor installations using found objects, found carpet, paints, lightings to create a Mandala, which embody a visual image for viewers to "meditate/imagine/ ruminant" on the future of a new and intact Substation, an inclusive space that invites all art forms without prejudice and to create a new era of possibilities and cross fertilisation of disciplines.

Mandala for Substation is Tang Mun Kit's 19th Solo exhibition in his artistic journey.

6. FINANCIAL REVIEW

6.1 Financial Performance

Seven-year performance matrix

<u>Surplus/ Deficit</u>						
F2021	F2020	F2019	F2018	F2017	F2016	F2015
(184,321)	\$52,082	\$12,293	\$28,274	\$228,561	\$71,732	(\$32,135)

<u>Income</u>						
F2021	F2020	F2019	F2018	F2017	F2016	F2015
\$1,073,328	\$1,155,783	\$1,346,213	\$1,059,904	\$1,040,095	\$975,335	\$1,097,255

<u>Expenses</u>						
F2021	F2020	F2019	F2018	F2017	F2016	F2015
\$1,257,649	\$1,107,701	\$1,174,500	\$1,031,630	\$811,534	\$903,603	\$1,129,390

(F– Financial year ending)

F2021 found The Substation operating in deficit as a result of the pandemic, with expenses exceeding income just below \$200,000. The monthly rental fee from Timbre took a very bad hit as a result of the pandemic that coincided with the tenancy renewal and much reduced rent valuation by Substation appointed independent valuer RHT Valuation. Furthermore, the government’s requirement for landlords to grant tenants rental waiver from April till July 2020. The Board also extended the rental waiver to August 2020 and further granted Timbre a 50% rental waiver for the period that Timbre pivoted to a restaurant that had no live music and operated till 10.30pm as required by the government. The climate for fundraising was also not favorable and the Board’s bid for major gift donations were not successful.

We are grateful for the government grants that were disbursed during FY20 which included the job support scheme (JSS), the operating grant by NAC, as well as the venue hire subsidies that MCCY has granted to arts groups, as it has greatly helped arts groups continue to hire our venue spaces during the pandemic.

Financial Statement - The Substation's full audited financial statement is made available online at www.charities.gov.sg and copies provided to MCCY and NAC.

Donations – Due to its IPC (Institution of a Public Character) status, donations to The Substation received a 250% tax exemption for the financial year 20/21. Cash donations were also eligible for MCCY's Cultural Matching Fund (CMF), established on 1 November 2013. The CMF disbursement has been incredibly helpful in covering our operating costs since it was initiated.

6.2 Corporate Governance

The Substation is committed to constantly improving levels of corporate governance with the aim of becoming a model non-profit arts organisation. This attention to good governance has focused on transparency, internal controls and maintaining proper policies and procedures.

The governance review that was conducted by KPMG in February 2014 led to enhancements of Board, Human Resources and Financial policies and procedures as well as the creation of a Communications, Corporate Identity and Personal Data Protection Act.

Board Meetings - Board meetings are held every quarter. The Company Secretary completes required lodgment with the Singapore Accounting and Corporate Regulatory Authority (ACRA) accordingly.

Board Remuneration - None of The Substation's Board Members are remunerated for their Board services.

Board-level authorisation and oversight – Board Members understand their responsibilities under the law to use proper legal care in the exercise of their duties. Accordingly, the Board approves all yearly budgets and major transactions, regular financial reports are provided to the board by the General Manager, and each yearly audited financial statement is presented to the board for its review. Any payments over \$2,000 require two board members’ signatures and any purchases over \$10,000 require board approval.

Professional consultation – The Board and management retain both inside and outside independent financial and governance counsel and, in addition to regular consultation, seek their opinion on special matters as prudence dictates. These opinions are noted in the minutes of the board meetings when appropriate.

Conflicts of Interest – All Board Members and staff are required to comply with the charity’s conflict of interest policy. It includes documented procedures for Board Members and staff to declare actual or potential conflicts of interests. Board Members and staff abstain from decision-making on matters where they have a conflict of interest.

Employee salaries and benefits - The Substation strives to provide its employees fair and reasonable salaries, taking into consideration: the nature of the job, individual qualifications and merit, the training, education or experience required, the outside marketplace, the cost of living, the non-profit nature of The Substation, the financial capacity of The Substation and other relevant factors.

Disclosure of employee salaries – None of The Substation’s three highest paid employees receives more than \$100,000 in annual remuneration.

6.3 Financial Practices

Statement about financial stewardship

The Substation takes the matter of financial stewardship very seriously and strives to abide by high standards of fiscal integrity. The Board and Management understands that these documents can be updated and strengthened when necessary, and with Board's approval.

Solicitation of funds – Public fundraising events or appeals conducted by The Substation follow statutory regulations in relation to licenses, procedures, communication, transparency, and audit.

Use of funds – Strict internal procedures are followed including budgeting, controls, checks and balances for using donated or earned funds.

Restricted Funds – The charity has disclosed its restricted funds in the Financial Statement.

Reserve Policy - The reserves set aside provide financial stability and the means for the development of the company's principal activity. The company seeks to maintain a reserve of 6 months of operating expenses. The reserves would be accessed should income from earned revenue, raised revenue, or support from grant monies become untenable.

The Board of Directors annually reviews the amount of reserves that are required to ensure that the company is able to fulfil the continuing obligations.

Accounting practice – The Substation maintains its accounts on a cloud-based accounting system (XERO) conforming with generally accepted accounting systems. Its accounting system operates under internal controls that are designed to safeguard The Substation's assets and produce accurate and reliable accounting information.

The Substation adopts Financial Reporting Standards and has chosen not to adopt the Charities Accounting Standards.

Audited financial statements – Each year The Substation produces a financial statement that is audited by an independent auditor. Prudential PAC has been retained to conduct our year-end audit. The yearly audit is published after The Substation's senior management and board of Directors issue a formal, written representation to the auditors that the organisation has in good faith provided

everything for which the auditors have asked, and that, to the best of their knowledge, no irregular transactions have occurred, and no violations or possible violations of laws or regulations have occurred that should have been disclosed.

Certain fundraising events, Cultural Matching Fund applications, certain core programmes and the NAC Year End Budget report will require an audited statement of accounts. For these “project” audits we use either Prudential PAC or our accountant of record, KC Corporate Solutions.

Internal Revenue Authority of Singapore (IRAS) – The codes and rules of IRAS regarding the solicitation, acknowledgement, or receipt of, accounting for and use of tax-exempt funds are complied with carefully. All charitable donations to The Substation are tax deductible, subject to certain conditions being met. As a non-profit organisation with IPC status, The Substation is exempt from paying corporate tax.

7. THE YEAR AHEAD

In anticipation of the closure of The Substation at 45, Armenian Street and a reduction in the internal programming, with the last major programming by The Substation staged in March 2021 for Septfest. The Substation embarked on a significant reduction in force exercise that saw the necessary retrenchment of all our staff except for management. Some of them were re-contracted as contract staff to 30 Jul 2021 to support the venue hire operation. 2 programme managers, 1 technician, 1 caretaker and 1 cleaner were retrenched permanently, and 1 administration manager, 1 facilities manager, 1 technician, 1 programme manager and 1 cleaner were engaged under contracts for service. The staff were given a competitive retrenchment package with 1 month salary pro-rated for every year worked, without any caps. This was in recognition of the staff's contribution to The Substation and mitigate any transition issues the staff may face before they begin their new careers. Most of the staff were able to find placements for themselves except for the caretaker whom The Substation re-contracted on a part time basis for weekends, while we continue to help her find alternative employment.

Substation 2.0

On 2 March 2021, The Substation Board had announced its decision to close The Substation permanently. This difficult decision had been made for a number of reasons, key amongst them The Substation's financial sustainability as an independent arts centre, arising from its obligation to leave its premises, and exacerbated by Covid-19, the decision of the National Arts Council (NAC) to turn 45 Armenian Street into a centre for multiple arts groups following its renovations, and the inability of The Substation to continue to serve as an independent arts centre at 45 Armenian Street after renovations.

On 6 March, The Substation organised a Town Hall meeting with the arts community to share its decision, during which many divergent views were expressed. There were

discussions during the Town Hall and over social media on initiatives and ideas to keep The Substation open as an organisation, including a membership model and a renewal of the Board.

On 18 March, the Board announced] that we were open to receiving proposals from the arts community for the continuation of The Substation. While the decision to close is one The Substation Board collectively made and believed was the right thing to do, we also acknowledged that many in the community felt otherwise and sought an opportunity to drive The Substation forward. We were heartened by this spirit of communal responsibility and initiative.

For a plurality of views and expertise, the Board approached established members of the arts community with diverse backgrounds and organisational experience to help us evaluate the strength of the proposals. They included Ute Meta Bauer, Founding Director, Centre for Contemporary Art, Singapore, Nanyang Technological University; Tamares Goh, Head (Curatorial Programmes), National Gallery Singapore; Shaza Ishak, Managing Director, Teater Ekamatra; and Thirunalan Sasitharan, Co-founder and Director, Intercultural Theatre Institute.

When the 27 April deadline for proposal submission arrived, the Board received two proposals, one from Shaiful Risan, and the other from a group including Alvin Tan, Audrey Wong, Kok Heng Leun and Noorlinah Mohamed. The Board and advisors met with the proposers on 8 May to discuss their proposals in detail. The proposers drew inspiration from their backgrounds in the punk movement and theatre, respectively. Their proposals reflected their passion for The Substation's history and its role in shaping the arts scene, underscored the critical importance of having an independent and multi-disciplinary arts centre in Singapore, and recognised that the areas of long-term growth, budgeting and fundraising remain key challenges that need to be addressed

Building on this process, two members of The Substation Board, Wahyuni Hadi and Jean-Louis Morisot, worked together to conceptualise a new Substation

(Substation2.0) which sought to reconcile The Substation’s historical artistic mission with the long-term challenge of financial sustainability. The key common principle that underpins Substation 2.0 and the two proposals is the commitment for The Substation to remain an independent arts company. A number of the individuals behind both proposals will be invited to participate in various capacities in Substation 2.0.

Substation 2.0 will continue to have as its core mission the discovering, nurturing, and supporting of new and diverse voices in the arts. The fundamental shift for The Substation is evolving from an arts centre to an arts company focused on developing original programming. The strategic vision of The Substation 2.0 is to create a path for emerging independent artists of all disciplines through incubation and mentorship; to be the home for the arts through meaningful engagement of the artistic community; and to create a regional presence in Southeast Asia through engaged partnerships and collaborations.

By the end of August, The Substation will be led by a new Board, comprising a group of arts professionals and practitioners from multiple disciplines and age groups to offer diversity in experiences and background.

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