The Substation
Annual report
For the year 1st April 2017 to 31st March 2018

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1. Message from The Substation’s Chairman

Dear Friends,

It has been a particularly dynamic year at The Substation and it is good to see all of the initiatives taking place around the 2017 theme — Discipline the City. With the goal of fostering cultural conversations surrounding the politics of urban space, our programme blended artists, academics, and experts from all walks to engage in discussion that extended beyond the arts and connected with Singapore at large.

The Annual Report provides an overview of the year, but let me take the opportunity to share some notable highlights:

- Our speaker series, Salon, brought a unique mix of expertise to the conversation. This included significant representation from academia, including Head of Urban Studies at Yale-NUS, Professor Jane M. Jacobs and Programme Director of Future Cities Laboratory, Prof Dr Stephen Cairns, authors of Buildings Must Die: A Perverse View of Architecture (2014). They discussed how urban design could benefit by considering the late stages in the life of building. Also of note was Calvin Chua, Architect and Adjunct Assistant Professor at SUTD, sharing his observation of the built environment in Pyongyang.

- The exhibition component of Discipline the City took the topic of the “built environment” literally and re-routed visitors through The Substation’s first floor and basement by creating a hole in the gallery wall and installing a ladder the theatre’s trap door. A rotating exhibition in the theatre featuring artists Tan Pin Pin and Stephanie J. Burt among others, and gave visitors a reason to come back again and again.

- The Substation has long history of residency programmes. This past year we introduced the Concerned Citizens Program (CCP), which provided a condensed resident experience for a younger group of artists, creatives and cultural producers. Led by artist and writer Tan Guo-Liang, participants were tasked with considering new ways to engage urban space, the programme included distinct periods and guidance for knowledge-building, research, and design. Final pieces were exhibited in an impressive showcase event that took place in April 2018.

- In parallel to the events of 2017, the Substation published a series of chapbooks that added unexpected angles and fresh insights into the conversation. The series was edited by Adeline Chia, Associate Editor or Art Review Asia and was a beautifully produced series of six books.

- I am particularly proud to share some media we received. In November 2017, The Guardian named The Substation as one of Southeast Asia’s 10 of the best contemporary art spaces and called it “…the grandfather of independent art spaces in the city-state.” It was gratifying recognition for our 28-year old institution. And The Substation was only institution named from Singapore!
In terms of our financial performance, a new lease with our primary hirer, Timbre, helped to make our earned revenue the highest it’s been in years, and we had a respectable showing from our significant fundraising efforts. That combined with the close oversight on our spending allowed us to finished the year with a positive financial result.

On behalf of The Substation Board and staff, thank you to all of the artists, collaborators, donors and fans who have continued to engage with and support The Substation this past year.

Chew Kheng Chuan
Chairman
2. Artistic Director’s Message

In 2017, The Substation embarked upon a three-year curatorial investigation to examine the City and the influence it has over us, its citizens. What kind of relationship do we have with the city and why?

*Discipline the City* (DTC) was the title of the first phase of the investigation. Its objective was to probe the politics of space that are inseparable from the design of a city. Specifically, we wanted to look at areas of control, and how they exert tremendous psychological impact on the way we use and perceive space. But more importantly, we wanted to start a *conversation*, one that extends beyond the arts, to Singapore society at large.

Like many of our programmes, DTC offered multiple pathways for our audiences to engage with the topic at hand. Our central exhibition, also called ‘Discipline the City’ turned The Substation into an anti-building, with purposefully misaligned spaces, overly narrow passages and trapdoors. We worked with a variety of artists, rotating every month to bring in fresh voices, including Debbie Ding, Chen Sai Hua Kuan, Pat Toh and even non-artists like “Uncle Or” whose ‘altar of toys’ was removed from a Yishun void-deck.

We created the ‘Persuasive Design Agency’ with Joshua Comaroff, an architect and academic. As a functioning office, it created tongue-in-cheek solutions to design problems posed by the public. This partnership is an example of how The Substation works with artists, academics and field specialists. Each one brings their particular expertise and ways of seeing to make our programmes as robust and multi-faceted as possible. Comaroff also spearheaded the ‘(Not the) Singapore Venice Pavilion’ competition which solicited for alternate ideas for the Singapore Pavilion at the Venice Biennale. It attracted an outstanding total 37 varied submissions.

We invited the punks to move in from the streets to occupy the front gallery for the first time. Not surprisingly, the title of their programme was ‘All Curators are B____’.

The final component of *Discipline the City* was a monthly series of Salon lectures, Workshops and Cinema screenings. The topics were varied, from a discussion of Kenny Pereira, the queer character in the highly popular film ‘Amy Daze’, the architecture in Pyongyang, North Korea, to locksport, also known as recreational lock-picking.

Ultimately, we wanted to pose this question: is this our city? If not, who does it belong to? As the Artistic Director, it is my job to ask these head-scratching, complex and perhaps un-answerable questions, in order to engage with the community in a way that addresses the massive changes that are part of life here.

Next year we focus on *heritage* as another form of control, with the melancholic theme of *Cities change. People die. Everything you know goes away*. It’s another weighty conversation, but again one that I feel we, must have.

Alan Oei
Artistic Director
3. The Substation Company Information

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 January 2017 to December 2018

Board of Directors: The Board of Directors as of 31 March 2018:
1) Chew Kheng Chuan
2) Paul Khoo
3) Annabelle Yip
4) Susie Lingham
5) Edmund Wee
6) Wahyuni Hadi
7) Tan Tarn How
8) Neil Murphy
9) Jean-Louis Morisot
10) Terence Chong

Company Secretary: E-Corporate Services Pte Ltd (a division of Kreston David Yeung)

Banker: DBS Bank Limited

Auditor: Prudential PAC (appointed in July 2013)

The Substation was founded in 1990 by the late dramatist Kuo Pao Kun as a unique, independent space for Singapore contemporary art combining avenue (theatre, gallery, classrooms and a 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.
4. General information about The Substation

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

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

MRT: City Hall, Dhoby Ghaut, Bras Basah, Clarke Quay

Bus: 7, 14, 16, 36, 77, 97, 106, 111, 124, 131, 147, 162, 166, 167, 171, 174, 190, 502, 700, 700A and 857

We regret that The Substation is not wheelchair or stroller friendly, but we will do all that we can to welcome and accommodate every visitor to our building.
The Substation’s Artistic Mission:

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.

What does The Substation actually do?

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 general 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.
5. The year in brief

“...the grandfather of independent art spaces in the city-state.”
— The Guardian names The Substation as one of Southeast Asia's 10 of the best contemporary art spaces, Nov 2017.

A New Approach to Programming

2017 marked the first year that The Substation shifted its artistic direction significantly. Instead of an eclectic programme based on medium (eg. film, performance, visual arts), The Substation presented an overarching artistic theme that informed the exhibitions, programmes and initiatives for the year.

We developed a clear programming grid with small monthly sessions with speakers (Salon), interactive sessions (Workshop) and film screenings (Cinema), each targeting niche audiences. These programmes led up to a large scale public exhibition that took place from August through November.

By providing a clear narrative through the year's programmes, The Substation strove to become a cultural thought leader, engaging the general public and exposing them to the full possibilities of contemporary art in shaping public discourse.

Cultural Question / Theme for 2017

Our 2017/18 programme titled Discipline the City was an exploration into how architecture and design are co-opted to organise and control space. This served as our overarching artistic theme for the year and it informed all our exhibitions, programmes and initiatives.
Building & Engaging Audiences
The emphasis on urban spaces, architecture and design helped us to connect directly with members of these communities which in turn brought new audiences to The Substation in 2017.

The smaller-scale programmes created multiple and unusual entry points to the thematic throughout the year. While the exhibition layered these ideas into an evolving experience which heightened their impact with attendees.

Survey Feedback included:

“This exhibit was a full experience. The space, the sounds, the visuals touched all of the senses. As should a well-curated exhibit should do - thank you!”

“Really appreciate the whole set up of exhibition. The questioning and negotiation of human and space. Thank you for having this.”

“Eye opener learning about how hostile architecture affects the way we think and how alienated we feel from our surroundings! Thanks for the fun!”

Total audience for The Substation this year: 17,209
6. Highlights of the year

6.1 Salon
Monthly Sessions, May - December 2017

The Salon series was conducted on the first Friday of each month, and featured a mix of architects, academics, curators, and artists for close reading exercises of interest points pertaining to the city. Highlighted speakers included academic architect, Lilian Chee, who presented *Chasing Inuka* an analysis of spatial subtext through the works of local filmmaker Tan Pin Pin, and music composer Chong Li-Chuan, who examined viral MVs such as Harlem Shake and Psy's Gangnam Style as entry point into understanding the contagion factors driving viral content in a post-capitalist society.

Designed for small audiences (participants numbered 20-40 per talk), each session drew a wide audience interested in social sciences and humanities, most of whom had not known about The Substation prior to attending the Salon sessions. The platform was conducive ground for broadening cultural conversation through academic and specialist-led discussions, unpacking ideas of the city and its milieu.

6.2. Cinema
Monthly Sessions, May – August 2017

The Cinema series curated by guest producer, Jeremy Chua, explored the urban conditioning of bodies by routines, ideologies or police control.
Taking place the first Thursday of the month from May to August and anchored by the opening film of Tokyo!, the four selected films introduced audiences to cyclic states of discipline through the sub-themes of Transformation, Anarchy, and Rebirth. The collection also revealed how places shape their inhabitants through a presentation of films set in varying cultural and geographical contexts, such as Zoology (Russia) and Harmony Lessons (Kazakhstan) – both Singapore premieres.

For each film, writer and artist Marcus Yee was commissioned to contribute an accompanying creative text based on key filmic references. Ranging from crossword puzzles to personality tests, each text surfaced idiosyncrasies in the interaction between people, objects, and places. Audiences numbered 40-70 per screening. Including a film component in our season helped us to connect with Singapore’s significant film audience.

6.3. Workshop
Monthly Sessions, May - December 2017

Workshop featured eight unique programmes which focused on hands-on, experiential encounters with different facets of the city. The workshops covered topics such as the design and role of community gardens and green spaces, the politics of the body, the expression of ethnic identities in public spaces during the Hungry Ghost month, as well as the regeneration of Orchard Road. Facilitators included Chan Sze-Wei, a dancer and movement artist; Dr Terence Heng, a visual sociologist; and Justin Zhuang, a design researcher and writer.

Though purposely intimate in nature (each session was designed for 10-20 participants), the wide range of activities helped to attract a diverse crowd to The Substation as well as demonstrate how individuals can intervene directly in the city. Our July workshop even culminated in a follow-up project, a one-day spatial intervention on Orchard Road.
In tandem to the public initiatives, six chapbooks were produced as part of the annual programme. Each issue focused on a specific theme or issue related to the city.

- The first issue was authored by Adeline Chia and titled *A Public Square*. It focused on the gold foil staircase created by Priyageetha Dia in a HDB stairwell, and questioned the nature of how public space is created in Singapore.
- The second was authored by Ho Rui An, titled *Spectacular Liberal Exception*, and focused on spaces of exception such as Speakers' Corner at Hong Lim Park.
- The third issue took the form of a personal essay and love letter to Jurong, by the writer Dan Koh. Titled *Jurong, My Love*, it charted the development of Jurong as it intertwined with the author's own family history, concluding that the developmental story of Jurong, was really the story of Singapore as well.
- The fourth issue was an essay by the playwright, Joel Tan, concerning the policing of fat bodies in society. The essay highlighted how myths of citizenship, gym culture, and capitalist culture all contributed to the linking of fat with shame.
- Issue number five continued the Chapbook series’ unpacking of ideas of discipline and space through the lens of adaptive behaviours that bodies living in the tropics develop. Authored by Atelier HOKO, the book also includes photographs and illustrations.
- The sixth and final issues was authored by Clarissa Oon, Faiz bin Zohri and Joshua Comaroff. It featured three explorations of "sand" and its relation to Singapore as a city-state.

Each book was accompanied by a guerrilla book drop at locations pertinent to ideas in the chapbook. The book drop was a means to encourage members of the public to think more deeply about spaces in the city and how they might be linked to ideas in the
chapbook. The book drop was promoted via our Facebook page and was incredibly well received. Ten books were dropped for each edition and all were collected for every drop, with recipients then posting their “prize” on our Facebook page and tagging on Instagram.

Over 1,100 fascicles were distributed (book drops, sales and comps) in the last year and we continue to receive inquiries for purchase.

6.5. Discipline the City — Exhibition
Exhibition in three acts, 23 August through 26 November 2017

“The Substation's new art exhibition, titled Discipline the City, is a thrill.”
—The Substation and the Politics of Space, The Business Times, August 2017

“We loved that the show made us think deeply about these different kinds of compromises; without being preachy or prescriptive in its suggestions.”
— Order in the House, Plural Art Mag, Sep 2017

“It is this provocation toward the continually morphing story of The Substation that is possibly the greatest strength of the show.”
— Discipline the City, Intersection, Oct 2017

This was the key presentation for the year’s thematic. Curated by Alan Oei, Artistic Director, and Joshua Comaroff, architect and assistant professor at Singapore University of Technology and Design, it combined exhibition and theatre. Audiences could view works, participate in choreographed encounters, and interact with not only artists but also each other. Through these multiple access points, audiences were invited to understand the city through the eyes of artists whose existing body of works inflect and shape specific conversations about the urban condition. Over 5,200 people came through the exhibition.
Over three and a half months, we produced 3 different Acts, each reflecting a theory on architecture and disciplinary design. New artworks were introduced into the central space of the exhibition in the Theatre.

**Act I** featured *Not the Singapore Venice Biennale* case competition and several video works on urban interventions as part of how disciplinary design choreographs human movement. Act I corresponded with Night Fest 2017, helping us to bring in 2,500 visitors during the first weekend. (Aug-Sept)

**Act II** featured Stephanie Jane Burt and Chen Sai Hua Kuan within the framework of space as ideological and constructed. (Oct)

**Act III**, under the rubric of “Disciplinary design abstracts human relationships,” featured Tan Pin Pin’s filmic encounters in space, including never before seen footage. Her works were placed alongside “Yishun Uncle,” a work by Mr. Or Beng Kooi in collaboration with theatre practitioner, Li Xie, inspired by his real-life story of creating community space and its challenges. (Nov)

Performance collaborations with artists Pat Toh and Tan Liting created a multitude of access points in reading the exhibition and its changing form. Tan, a theatre practitioner, collaborated with self-identified ‘punks’ to create unique guided tours - creating space where art is defined not only by the artists and curators, but also through audience participation. Toh presented a tableau of individual bodily history through a devised movement piece that unfolded throughout the exhibition space.
7. Other Programmes

7.1. Concerned Citizens Programme  
*September 2017 - March 2018*

The Concerned Citizens Programme (CCP) considered the ways that urban space is used and produced, as well as how inhabitants of the city can take initiative in conceptualising and/or effecting interventions in our city.

From an open call in May and June for ages 18-30 we received 55 applications. Following an interview process, twelve individuals were selected, all varying in background and experience, from arts and non-arts backgrounds alike. The participants were mentored by Tan Guo-Liang, a visual artist and writer based in Singapore.

The first phase of the programme took place from September to November, during which the group met with a variety of speakers/facilitators who discussed different approaches to engaging with space or the city. Speakers included the artist-curator Kent Chan, who shared about his work on State of Motion (2016-2017), the Swiss artist collective U5, architect Mizah Rahman and independent researcher Cai Yinzhou. The participants also took part in a movement workshop and a permaculture workshop.

From December 2017 to early January 2018, participants carried out independent research to further refine their intended project/intervention. In late January 2018, the participants reconvened with Guo-Liang to finalise the form of their final intervention and begin design, prototyping and fabrication. During this final phase, additional mentors were brought in to help the participants bring their projects to fruition, these included: Marc Nair, Alecia Neo, Mike HJ Chang, and Pat Toh.
The Concerned Citizens Showcase featuring the participants’ work will take place in April 2018.

The Concerned Citizens Programme included:
- Aqilah Faizal
- Faris Nakamura
- Chu Hao Pei
- Wong Hui Yu
- Jevon Chandra
- Joy Ho
- Kae Yuan
- Rosanne Chong
- Subhas Nair
- Chng Shao Kai
- Vanessa Lim
- Nue

7.2. Artist-in-Residence
*January – June 2018*

The Artist in Residence programme aims to generate critical ways of thinking through research, discussion and shared experience. Convening practitioners and thinkers from various fields, the programme invites Residents to carry out field work and develop new perspectives based on their individual practice, structured around a research enquiry running parallel to The Substation’s main thematic for the year.

A Lead Resident works with The Substation team to develop the blueprint and thematic focus of the residency, and a Resident Group of 3-4 other professionals from both arts and non-arts backgrounds, is selected via an Open Call and nomination process.
Titled, WANDERINGS: UNSEEN PATHS, VERNACULAR LANDSCAPES, the 2018 residency programme took the form of a series of on-site experiments and explorations in specific locations.

Led by Dr. Chua Ai Lin (Executive Director, Singapore Heritage Society) the group examined different ways of mapping and re/presenting not only the visible and the historical, but also sensory, imaginative, emotional and spiritual landscapes. The Residency will continue through September 2018 and the group plans to create close to 28 new works as part of the experience, some of which will be incorporated into The Substation’s 2018/19 programme.

The 2018 Resident Group includes:

- Mohamed Ismail Muhammad Fauzy - architectural researcher and lecturer
- Jeremy Lee (Hell Low) - singer-song writer
- See Kian Wee - landscape designer and photographer
- Juría Toramae - visual artist and photographer
8. Support for The Substation

The Substation relies on multiple funding sources for its operations. Through a combination of private and government grants, venue rental income, private foundations and individual donations, The Substation has been a home for arts in Singapore for 28 years.

In calendar year 2017, donations to The Substation were eligible for a 250% tax exception.

**Major institutional and foundation funding supporters in 2017/18 included:**
- Binjai Tree Foundation
- Cultural Matching Fund
- National Arts Council
- National Heritage Board (Night Festival and Armenian Street Festival)
- Shaw Foundation

**Major corporate sponsors in 2017/18 included:**
- Cornerstone Wines
- Pernod Ricard

**Major Individual Donors**
We would like to thank our private donors who have given generously over the past year to support The Substation and our programmes.
9. Supporting Arts and the Community

The Substation has a long history of service in Singapore and is seen as a leader in the local arts community. Staff are periodically called upon for feedback and dialogue sessions as well as panels regarding arts policies, scholarships and awards. Tertiary students from both arts and non-arts programmes often seek to engage The Substation for projects.

Supporting the arts and community can also take the very straightforward form of simple monetary contribution. To that end, The Substation provides subsidised venue hire rates for artists, schools and non-profits.

Some of the groups and individuals we have supported in 2017/18 include:

- Ori Tahiti
- Sigma Contemporary Dance
- Five Lines
- Association of Capoeira Argola de Oura
- Cheryl Tan (Ballet)
- Peter Ong (Katori Shinto Ryu)
- Muhammead Herman Mohd Rahman
- Creative Edge
- Heidi Shaughnessy Preschool
- The Theatre Factory Society
- Weave Pte Ltd
- Huang Zhiwen Acrylic Academia
- Ffion Music Productions LLP
- VK Arts Ltd
- Hyperfront Productions & Fortify
- Singapore Institute of Technology
- Rythmic Gymnastics
- NAFA Dance Alumni
- Odinson Productions
- Raksasa Collective
- Orchestra Collective
- Yale-NUS College - NUS Law
- Northern School of Contemporary Dance
- LASALLE College of the Arts
- Singapore Polytechnic
- Underground Theatre
- 777 Music Festival
10. Board of Directors

Chew Kheng Chuan (Chairman, head of 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 (Fundraising and Audit committees)
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 WongPartnership and co-heads its Corporate Governance and Compliance Practice. She has been a practising 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.

Susie Lingham (Programme committee)
Joined: 27 June 2012
Dr Susie Lingham’s interdisciplinary research and practice synthesises ideas relating to the nature of mind across various fields: fiction and poetry; philosophy and philosophy of mind; history and philosophy of science and religion; literary and critical theory; art, and art theory. Her artistic practice involves writing, visual art, sound and performance. Susie has taught in universities and art schools in Australia, Singapore and the UK. In August 2013, Susie was appointed the Director of the Singapore Art Museum.

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 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 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.

**Neil Murphy (Programme Committee)**
**Joined: 1 October 2016**

**Jean-Louis Morisot (Finance 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 (Maitrise 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.
**Board Meetings**
Board meetings are held every quarter. The Company Secretary completes filings of all company documents.

**Board Remuneration**
None of The Substation’s Board Members are remunerated for their Board services.
11. Senior Management Profiles

Alan Oei (Artistic Director)
Alan joined The Substation in October 2015. He founded OH! Open House, is the former Artistic Director of Sculpture Square, created Kids Biennale with Singapore Biennale, managed Singapore Art Show 2007, and is the winner of the Minister (MICA) Merit Award and SOAA advertising award.

Samantha Segar (General Manager)
Samantha joined the organisation in July 2016. Her responsibilities include operations, HR, finance, governance and compliance, fundraising and sponsorship, donor management and Board liaison. Samantha's background includes arts management, project management and luxury marketing. She holds an MA in Asian Art History.

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:

<table>
<thead>
<tr>
<th>Role</th>
<th>Responsible for</th>
<th>Reporting to</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Artistic Director (AD)</strong></td>
<td>Artistic direction, integrity and moral/civil position</td>
<td>Board</td>
</tr>
<tr>
<td><strong>General Manager (GM)</strong></td>
<td>Financial performance, organisational management, corporate governance, communications, PR and marketing</td>
<td>Board</td>
</tr>
<tr>
<td><strong>Programme Managers</strong></td>
<td>Programming all events in association with AD. Manage programme budgets with GM</td>
<td>AD &amp; GM</td>
</tr>
<tr>
<td><strong>Facility Manager (FM)</strong></td>
<td>Building maintenance, technical production, general administration, office management</td>
<td>GM</td>
</tr>
<tr>
<td><strong>Venue Coordinator – permanent, part-time</strong></td>
<td>Venue rentals, VIP event coordination, invoicing</td>
<td>FM</td>
</tr>
<tr>
<td><strong>Accounts – Outsourced to KC Corporate Solutions</strong></td>
<td>Accounting, Payroll, receipts – all financial applications</td>
<td>GM</td>
</tr>
<tr>
<td><strong>Technician</strong></td>
<td>Building maintenance, technical theatre production</td>
<td>FM</td>
</tr>
<tr>
<td><strong>Duty Officer</strong></td>
<td>Building security and after hours coordination of hirers and bookings</td>
<td>FM</td>
</tr>
<tr>
<td><strong>Caretakers – permanent, part-time</strong></td>
<td>Building cleanliness or orderliness</td>
<td>FM</td>
</tr>
</tbody>
</table>
12. 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 lead 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.

13. 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.

Reserves Policy – All of The Substation’s income is spent on the organisation’s activities and operations. We do not currently invest any of our funds but have made provisions in the case that we receive a significant quantum of money that Board believes should be safeguarded and invested.

Accounting practice – The Substation maintains its accounts on an in-house computer using third-party software (MYOB) 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 only 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 soon 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.
Board-level authorisation and oversight – Members of the board of directors 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 cheques 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 – Any financial transaction involving any board or staff member that may conceivably involve a financial conflict of interest is subject to The Substation’s Conflict of Interest Policy which dictates that the board or staff member/s involved must recuse themselves from any decision-making process in relation to the specific transaction.

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. Being a non-profit organisation with IPC status, The Substation is exempt from paying corporate tax.

Employee salaries and benefits - Understanding the issues of both under and overcompensation, The Substation strives to provide its employees fair and reasonable salaries as objectively measured, 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.
14. Financial Performance Overview

Seven year performance matrix

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F2018 found The Substation back at normal operating levels, with income and expenses in line at just over $1m.

Following an open tender, Timbre was re-awarded the Garden space in July 2017 at an increased and flat monthly fee that gave a nice boost to earned income for the year. Additionally, concerted fundraising efforts helped to raise our earned income.

Pedestrianisation of Armenian Street in 2018/19 will again raises concerns about the impact of nearby construction on our space. Hopes are high, that the impact will be minimal and result in increased foot traffic in future years.

Auditor’s report

The Substation’s full audited financial statements will be made available online at www.charities.gov.sg and copies will be 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 year of 2017. Cash donations were also eligible for MCCY’s Cultural Matching Fund (CMF), established on 1 November 2013. The CMF disbursement has been incredibly helpful to cover our operating costs since it was initiated.
15. The Year Ahead

The Substation’s theme for 2018/19 is an exploration of heritage of how and its discourse shapes the city through conservation and nostalgia.

Once again The Substation will collaborate with artists, academics, and specialists whose works engage with and contribute to the complex conversations around heritage. Initiatives explore heritage in its multifarious forms: from landmark architecture and the en bloc debate, to the SQ Girl and an examination of heritage deployed, to the concern over vanishing hawkers and the everyday commodification of nostalgia.

Programmes include a film festival, a series of exhibitions, writing & video competitions, a year-long printmaking initiative and the introduction of an after-dark initiative.