



Degil /değil/

Kata Sifat

Makna: (bersifat) tidak mahu atau tidak mudah menurut kata atau menerima nasihat, keras hati, tegar, keras kepala, kepala batu

> Stubborn /ˈstʌbən/

Adjective

Meaning: Having or showing determination not to change one's attitude or position on something



COVER RATIONALE

There it was. **Rumah Pusaka Chow Kit**, built in 1926, stood right in the heart of Chow Kit city, Kuala Lumpur circa 2015.

It earned the nickname, **Rumah Degil** due to *its stubbornness* to remain where it was in between the rising blocks of the concrete jungle. Rumah Degil had stood the test of time; witnessed some of the country's monumental historical events since the British colonial era, the Japanese occupation in World War II and the 1969 riots of May 13. The small piece of land where the house held its ground at Jalan 41 Chow Kit was eventually sold. Now, **Rumah Degil** has found a new *home* in the compound of Balai Seni Negara, the National Art Gallery.

The sketch artwork of the house, illustrated on the cover of **Hasanah Arts Fund Book** this year is a masterpiece, crafted by the artist Hakym Ahmad from KL Sketch Nation. The artistic rendition of the 93 year-old wooden structure depicts in retrospect the transition of the home from the hustle and bustle of Chow Kit city to the greenery and serenity of our Balai Seni.

A home, just found its "new home".

Learn more about Hakym and the art movement at:





Yayasan Hasanah ("Hasanah") is the impact based foundation of Khazanah Nasional Berhad ("Khazanah"), the strategic investment fund of the Government of Malaysia. Hasanah was set up as an independent entity on 01 July 2015, building on nine years of Corporate Responsibility (CR) efforts previously driven by Khazanah. As a grant-giving organization, Hasanah goes beyond Ringgit and cents to facilitate an ecosystem of transformation, working in collaboration with multiple stakeholders, infusing a spirit of advocacy and building capacity in five key focus areas: Education; Community Development; Environment; Arts, Heritage and Culture; and Knowledge. Collectively and collaboratively, Hasanah hopes to shift the needle of social and community reform for Malaysians, towards a better Malaysia. For further information, please visit www.yayasanhasanah.org





When The Art Speaks *Bila Seni Itu Berbicara*

A child, clad in blue sweater, was in awe with the artwork of KL signage displayed at the Sri Tioman 1 flats Taman Melati, Setapak for Diversecity Kuala Lumpur International Arts Festival 2018.

PHOTOJOURNALISM BY Yazman Yuhana of Yayasan Hasanah

The 2018 Hasanah's Arts Fund (AF) is a journey that follows the "Yellow Brick Road". A course of action that a person takes believing that it will lead to good things.

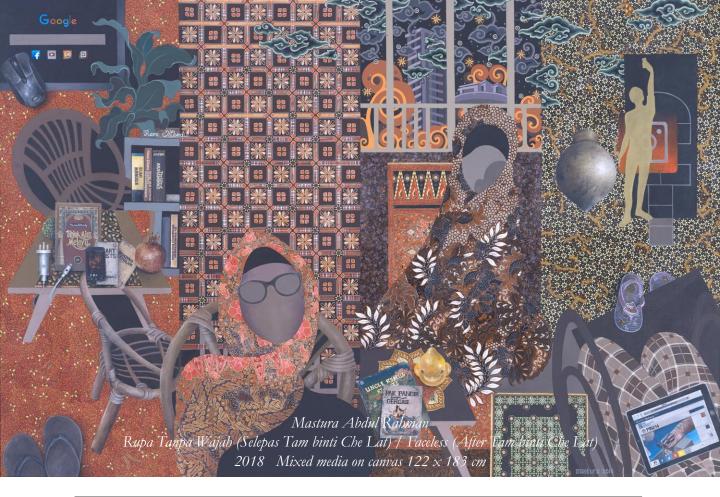
You know, the Hasanah things.

As we continue the AF journey, the richness of the nation's treasure throves and heritage hives presents itself. Without audiences and support, public and private, our culture heritage are at distant risk of going extinct. Get on board thru our 2nd publications of our Hasanah journey. You will not be bored.

Thank You.



Zainariah Johari, Head Arts Heritage & Culture Yayasan Hasanah



RM

415,820

Total Arts Fund Investment

*as of Dec 2018

14

Arts Fund Recipients

*as of Dec 2018

5,145

Impacted Beneficiaries



When we launched the Hasanah Arts Fund two years back, we were excited to be present on the ground, together with the local art fraternity. With faster funding mobility, we were able to respond and reach out to support an eclectic mix of local arts initiatives in 2018 and made dreams come true for many.

Our vision is to make arts accessible to as many young Malaysians as possible, so the appreciation for our local arts, culture and heritage is blossomed from young. We focus our support especially for students and the underprivileged community. Seeing the excitement and anticipation of the children when watching a play for the first time is indeed heartwarming. We hear touching stories of our children feeling overwhelmed and excited as they visit our national arts institutions like Istana Budaya or Malaysian Philharmonic Orchestra for the first time. Many of our beneficiaries come from public schools, arts schools (Sekolah Seni), Sekolah Jalinan Kasih and even juvenille institutions. For some of the programmes we support, we take arts into schools. For example, I was heartened to hear that students from various schools in Klang Valley were thrilled when a theatre performance was brought alive in their classrooms with the Shakespeare tale of Macbeth, an initiative we worked together with **KL Shakespeare Group**.

Among the many initiatives this year, we also supported a group of young art entrepreneurs under the National Art Gallery's **Young Art Entrepreneur** ("YAE!") initiative where we seedfunded some of their business ideas; sponsored a group of students to attend a dance conference to build and enrich their knowledge in **ICONDE** and funded two art exhibitions, "Rupa-rupanya" and "Di Antara Itu dan Ini" by Fergana Art which took place in the heart of Kuala Lumpur that garnered thousands of visitors. In 2018, we also supported **The Actors Studio- Kuala Lumpur Performing Arts Centre** in their soon-to-be 30th anniversary celebrations.

Beyond that, we are honoured to get the opportunity to work with like-minded organisations that are passionate about preserving and conserving the country's rich history. We work in a strategic collaboration with National Heritage Department (Jabatan Warisan Negara), National Art Gallery (Balai Seni Negara), Rumah Chow Kit Association (Persatuan Rumah Pusaka Chow Kit), ATSA Architects and Pertubuhan Arkitek Malaysia on a monumental effort to preserve Rumah Degil, the only Malay traditional house in Chow Kit which has now found a new home in Balai Seni Negara. Public talks are being planned to enrich the public of the importance of this 93-year old history.

I would also like to take this opportunity to leave a note of appreciation to the talented artist, Hakym Ahmad from **KL Sketch Nation** who had generously lent his expertise to craft the historical **Rumah Degil** sketch as our cover. It is always a pleasure to work with creative talents like Hakym.

Enjoy the second edition of our Arts Fund Book 2018/2019!

"Maruah suatu bangsa adalah kemerdekaannya, kekuatan suatu bangsa adalah rakyatnya, suara-bicara suatu bangsa adalah pemimpinnya, keperibadian suatu bangsa adalah kebudayaannya."
-Usman Awang-

Shahira Ahmed Bazari Managing Director Yayasan Hasanah

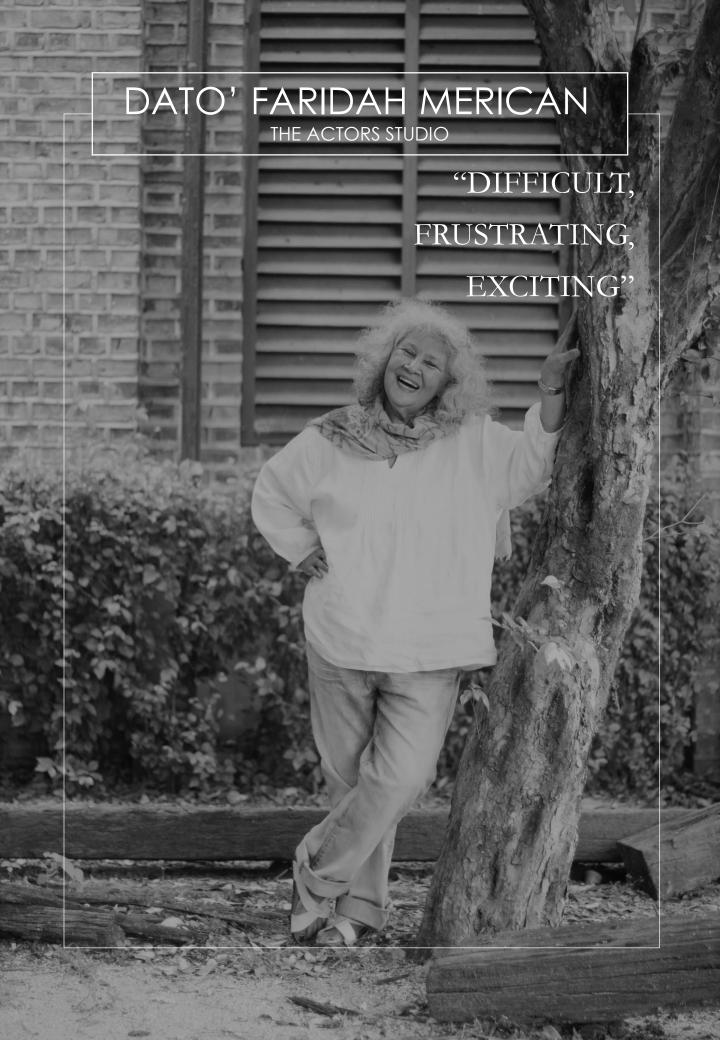
IN 3 WORDS,

we asked the esteemed 3 Malaysian arts advocates to describe what or where ART is in Malaysia.

A Story-teller A Dance Guru A Thespian

Following which, we ask them to share with us the remarkable journey each has embarked on their artistic calling, and their hopes in the future for the dreams they hold dearly together.

#in3words





LIM SOON HENG

KL SHAKESPEARE PLAYERS

"PROGRESSING BUT SLOWLY"

Hasanah Arts Fund

#HasanahARTSfund



FARIDAH MERICAN

The Storyteller

Tell us a little bit about yourself.

I was born in Penang in 1939, studied at St Georges Girls School at Macalister road till 1957. Then, I went off to Kota Bharu Teachers Training college for a year, back to Penang for another 2 years, before leaving for Kuala Lumpur to begin my professional life as a teacher, broadcaster, advertising person and the performing arts. **Every step of the way was joyous**for me. I do not have any regrets.

Share with us the remarkable journey of The Actors Studio.

In the early days of the performing arts I was only working on a part time basis but I learnt a lot from my elders who knew so much more than me and shared with me and other younger theatre practitioners all that they know. This lasted for about 20 years till I met Joe Hasham who is a graduate from NIDA. We realised we had much in common so together we set up The Actors Studio in 1989. The way forward was even more exciting as we ventured into the unknown of setting up our own venue in 1995, at an underground space underneath Dataran Merdeka. It was a dream come true, a small but truly meaningful space that helped to create companies for so many people like Harith Iskandar, Bernard Goh, Dama Orchestra, Lee Swee Keong and many more. The Actors Studio at Plaza Putra helped open many many doors. We were there for 8 years when the floods hit KL and Plaza Putra was not spared. We lost much of what we had created. Little did we know that this was a blessing in disguise. Many performing arts friends came to help pick up the pieces, including setting up a fund raising concert for us entitled Banjir. The biggest help came from our beloved friends the then Prime Minister Pak Lah and Kak Endon and Tan Sri Francis Yeoh. Out of that relationship, we helped design and built The Kuala Lumpur Performing Arts Centre. That was the beginning. Even now as I think back, there's a lump in my throat.



How does Hasanah Arts Fund help to benefit your programme and organisation?

One of the biggest challenges running an arts centre is funding. Not talent because Malaysia is filled with talented people especially the young. But the arts cannot fulfil our duties without proper funding. One of the biggest tasks we have is to literally knock on doors. Ranging from buying pages in programme books to buying a night or two at the theatre, to money to support our shows and yearly sustainable funding to keep us afloat. One of our supporters is Khazanah Nasional Berhad, and this led us to Yayasan Hasanah, a foundation that has a place in their hearts for the arts and beyond. In 2018 and 2019 The Actors Studio wrote to Yayasan Hasanah to lend us the much needed support for The Actors Studio's 30 anniversary. We were fortunate to have received their support for the two years. We could breath and focus on our Creative ventures, which is what arts centres must do. Thank you Yayasan Hasanah.



Share with us your hopes and dreams in terms of Arts as a nation building agenda in Malaysia.

This is a very important question and should be asked to politicians because the fate of the arts, along with all others such as education, sports, values of life and creating good leadership are in their hands. We need their understanding followed with their support. In order to create a cultured race of Malaysians we must have good education and the arts. For Joe and I we will carry on training more youngsters. The Actors Studio academy which started in the early 90s have been going from strength to strength and the 3 orchestras formed by klpac have been our pride and joy. But it is a struggle that our government does not want to know about. But we must strive on and not give up. Hopefully somebody out there who cares is reading this and will give me a call.



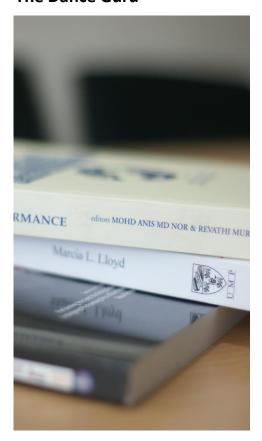


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Prof Dr. Mohd Anis Md Nor

The Dance Guru



Tell us a little bit about yourself.

I am the Managing Director of Nusantara Performing Arts Research Centre in Kuala Lumpur, a non-profit organization, which awards grants to individual scholars and focuses on research, documentation, and publication of traditional and contemporary performing arts of Southeast Asia. Prior to my retirement from government service in 2013, I was a Professor of Ethnochoreology and Ethnomusicology at the University of Malaya in Kuala Lumpur specialising in dance, music and the performing arts of maritime Southeast Asia. In spite of retiring from University of Malaya, my affiliation with academia and tertiary education institution continues as Adjunct Professor in Music and Performing Arts at Sultan Idris Education University and Sunway University. I am also the Secretary General of World Dance Alliance (representing WDA Americas, WDA Asia Pacific and WDA Europe) and Chair of the International Council for Traditional Music Study Group on Performing Arts of Southeast Asia (ICTM - PASEA).

Share with us the remarkable journey of NusPARC.

More than a decade ago, four scholars in music, dance and theatre (Prof Dr. Mohd Anis Md Nor, Prof Dr. Patricia Matusky, Prof Dr. Tan Sooi Beng, and Assoc Prof Dr. Hanafi Hussin) decided to establish the Nusantara Performing Arts Research Center (NusPARC) as a multifaceted organization with several programs dedicated to the advancement of the performing arts in Southeast Asia. A major part of NusPARC activities are in research and documentation, publication and educational outreach programs, offering space for professional-level rehearsals, workshops, seminars, meetings and other events related to the performing arts. Apart from that NusPARC is devoted to providing funds, in the form of grants, to individual scholars for research and documentation in the traditional and contemporary performing arts of Southeast Asia through a competitive application process, and solicits and screened applications from scholars and organizations for the purpose of attending or organizing seminars, symposia and workshops that are educational in nature to explain traditional or newly-composed works. From time to time, NusPARC also invites Visiting Research Fellows for short periods of time to carry out special projects.



However, NusPARC does not fund the production of concerts or performances but solicits full or partial grants to support NusPARC Dance Company (NDC) for their local and international tours and performances.

NusPARC has supported 20 grantees from 2010 to 2017 (2 USA, 4 Philippines, 7 Indonesians, 7 Malaysians) to present their papers at international conferences on the performing arts of Southeast Asia. The recipients of NusPARC's grants have contributed to the development of NusPARC's library and archival collections that are part of the educational program in NusPARC, and are being developed to encompass all types of materials related to the performing arts of Southeast Asia. These works include music scores and transcriptions, research notes and other materials as a result of a donor's field research, dance notation scores from field research or studio compositions, choreographed dances in notation and video format, dramatic scripts including narratives, poetry and other forms of dramatic literature, and writings about music, dance and theatre of Southeast Asia.



NusPARC Dance Company performance at the Dance in Proximity Conference and Festival at Taipei National University of the Arts (TNUA), Taiwan from 9th to 12th November 2017

To date, NusPARC has accepted 17 video tapes of excerpts from mak yong performances, Thai menora dance drama and Javanese shadow play recorded by ethnomusicologist William P. Malm in Kelantan, Malaysia in 1967-68 and by Judith Becker in Indonesia also in the 1960s. Currently in VHS format, these tapes are in the process of digital conversion and will be used by NusPARC to develop DVDs with written background material in book format for educational use.



How does Hasanah Arts Fund help to benefit your programme and organisation?

Yayasan Hasanah Arts Fund has supported NusPARC's outreach programs in 2017 and in 2018 respectively. The former was in the form of a partial travel grant for NusPARC Dance Company (NDC) performance at the *Dance in Proximity Conference and Festival* at Taipei National University of the Arts (TNUA), Taiwan from 9th to 12th November 2017; the latter was for NusPARC's Educational and Curatorial program at the 2nd International Conference on Dance education (ICONDE) 2018. The 2017 NDC performance in Taipei premiered new choreographies by NDC's resident choreographers performed by an ensemble of six fresh graduates of dance from local universities. The 2018 Hasanah Arts Fund sponsored 26 participants (19 students and 5 teachers) from Sekolah Seni Perak, Sekolah Seni Kuala Lumpur, Sekolah Seni Johor and Sekolah Seni Sarawak to participate in the 2nd ICONDE conference and workshops at Pusat Kreatif Kanak-kanak Tuanku Bainun from 2nd to 4th August 2018. Both activities have benefitted NusParc in integrating collaborative creative and academic activities in the Arts and Culture outreach program, one of the core activities of NusParc.

Share with us your hopes and dreams in terms of Arts as a nation building agenda in Malaysia.

I hope Arts Education will be instituted in the formal and co-curricular curriculum in Malaysian schools to ensure diversity and representation as well as interaction with traditional and contemporary artists & artisans, cultural organisations (museums, galleries, heritage sites) and cultural events (festivals, celebrations etc.) cultural relevant to the context. Continuous professional development via collaborative learning, research & opportunities for arts educators (from tertiary and teacher training institutions) should be formalized to work with arts and culture organisations, industry and institutions at local, regional and international level.





Yang Satu / The One /唯一的那个ing Yang Satu a new body of work based on the

One of NUSPARC dancers performing **Yang Satu**, a new body of work based on the foundation of *Zapin*, one of Malaysia's classical type of dances in Taiwan.





Share with us the remarkable journey of KL Shakespeare Players.

KL Shakespeare Players started in 2011 as a loose collective of actors who wanted to perform the Bard. Its inaugural production--an abridged *Julius Caesar*--was seen only by some 200 people. Then over the years with its annual production of a different Shakespeare play, it attracted more and more fans. Its 2016 abridged *Merchant of Venice* was performed 34 times just in Malaysia. That same year saw the company perform with a jazz band, the Malaysian Philharmonic Orchestra and a Butoh-dance company. Its *Macbeth*, which opened in 2017, has been performed nearly 50 times to-date. The company's *Romeo & Juliet* was performed 34 times last year when the company clocked a total of 94 shows which included other productions. All the while facilitating workshop for schools, universities and other education institutions. KL Shakespeare Players' reputation and its follower-base have grown on account of its focus. The company spends nearly six months to prepare a production to ensure that it is of high quality. From table-work to rehearsals on our feet, everything is done with It engages closely with the teachers and students to know their needs and to deliver what is effective.

Engaging, Enriching, Exciting, Entertaining.

"These 4 words are definitely not enough to encapsulate the gist of this memorable experience. From the bottom of my heart, I would like to thank KL Shakespeare for championing the vision of reaching out to pupils through literature and to Yayasan Hasanah for believing in this form of edutainment."

VICTOR TAN

English Teacher SK Seafield, Subang Jaya



How does Hasanah Arts Fund help to benefit your programme and organisation?

So little of what the performing arts has to offer rarely gets through public school gates and into the classrooms or halls there. Almost none get into primary schools. And yet, these very young citizens are at life's door with a toe gingerly past the threshold. They need stimulation—the arts—to engage with so that they will dance into the world as confident, caring and considerate beings.

When Yayasan Hasanah funds Storytelling Macbeth into schools, the foundation gives these very young people in public institutions access to an aspect of the arts—live performances—which the schools lack the resources to realise. The Hasanah Arts Fund levels the playing field for KLSP to give some public primary schools access to live performances which private schools can afford. It enables KLSP to be truly a theatre-in-education as opposed to theatre-for-private-education only.

Now that KLSP has performed in some public primary schools and they are aware that high-quality works by Malaysians are available in Malaysia, they are asking for more. When there is a demand then local theatre companies can be created to fulfil that demand. Yayasan Hasanah Arts Fund helps build demand for local performing arts and artists and nudges demand for KL Shakespeare Players and its works.

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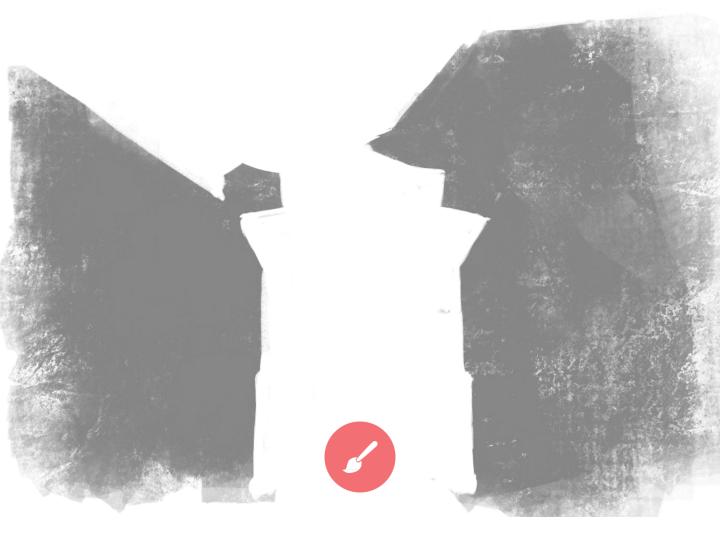
Share with us your hopes and dreams in terms of Arts as a nation building agenda in Malaysia.

Like many emerging economies, our country focuses on STEM education when arts education is equally important. Scientific and material progress must go hand-in-hand with improvements in our civility which arts education nurtures. The arts are not the nice-to-have commercial manifestations of a sophisticated culture but rather the flowering of a caring, kind and thoughtful society. And our young in schools are hungry for the kind of education which will help them realize their humanity.

They need storytellers, dancers, artists, actors and performers in their world to complement their STEM education. That arts education should sit with all students and not only those streamed into the non-sciences and marginalised as not-so-bright. For sure it is important for students to know how muscles make the heartbeat, how the eyes see because of light which has properties of wave and particles, how the lungs allow oxygen to pass into the blood. But it is perhaps more important that our young students understand why their hearts should beat for love. Important that their eyes see beyond the surface of racial, tribal and cultural differences to the shared humanity of all. That they understand why we all need to breathe free in order to realise the potential of our lives.

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Lim Soon Heng



Yayasan Hasanah Arts Heritage & Culture (AHC) Pillar

Vision

Mainstream AHC to preserve Malaysia's national identity.

Mission

To transform Malaysia into a distinctive destination for AHC by enabling and supporting AHC led initiatives that positively advance the AHC ecosystem in the country.

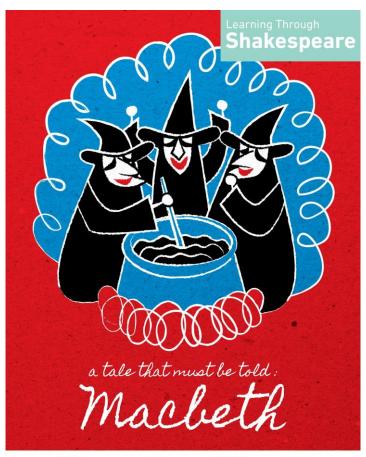
The Hasanah Arts Fund was established to further energise the arts scene through rapid mobilisation of funds to support small and medium community-led AHC initiatives nationwide. Working hand in hand with the AHC grants programme, the Hasanah Arts Fund supports our vision to mainstream AHC to preserve Malaysia's national identity.



14

Arts Fund Recipients

- KL Shakespeare Club
- Pertubuhan Arkitek Malaysia
- KLPAC The Actors Studio
- Geutanyoe Foundation
- FERGANA ART- Exhibition Rupa-rupanya
- PAN Productions "That's Entertainment"- and "Company"
- NusPARC- ICONDE International Conference
- Balai Seni Young Art Entrepreneur; Artist Ling Ya Xuan
- ZLG Events Sdn Bhd- Happy Express
- FERGANA ART- Exhibition Di Antara Itu Ini
- PEWARIS-Hadrah
- George Town Festival
- ARECA Books: Mak Yong World Heritage Theatre
- 2018 Balai Seni Negara Young Art Entrepreneurs Programme













The classical Shakespeare tale was given a fresh breath, redefining and enriching learning experiences for Malaysian students.

Kuala Lumpur Shakespeare Players

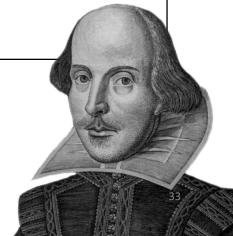
In 2017, KL Shakespeare Players (KLSP) was commissioned by DiverseCity to create a storytelling version of Shakespeare's famous play *Macbeth* for children aged 7-11 years old for the Kuala Lumpur International Arts Festival.

The brand-new highly interactive 60-minute production, created with the close involvement of storytelling consultant Johnny Gillett from the United Kingdom, communicates a relatively complex plot amidst "adult" themes and issues of struggle for power, murder, betrayal, guilt and supernatural predictions.

After a highly successful run in September 2018, the Festival reached out to Yayasan Hasanah who had the vision and foresight to sponsor a small-scale tour to government primary schools. The Ministry of Education supported the initiative and Jabatan Pendidikan nominated selected schools each from Kuala Lumpur, Selangor and Putrajaya. Representatives from the Ministry and Jabatan Pendidikan attended the shows and were enthusiastic about the students' reactions and responses.

About Macbeth

A brave Scottish general named Macbeth receives a prophecy from a trio of witches that one day he will become King of Scotland. Consumed by ambition and spurred to action by his wife, Macbeth murders King Duncan and takes the Scottish throne for himself. He is then wracked with guilt and paranoia.





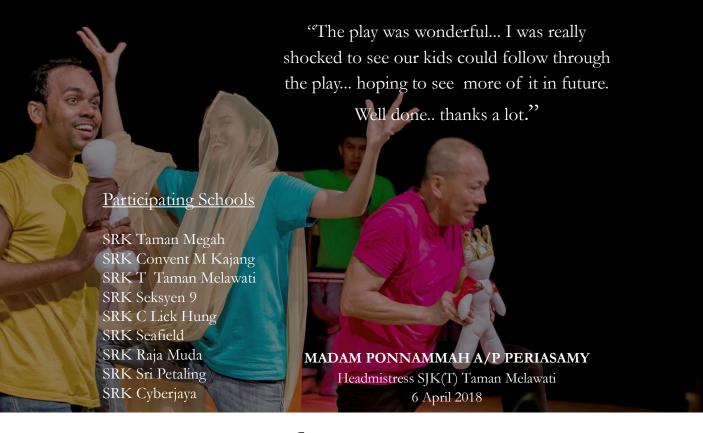
attended the show

"While it is well established that watching a live performance can provide a host of developmental benefits, including improving emotional intelligence and aid a better understanding of complex emotions, the reality is that many Malaysian students in schools have not been exposed to or experienced theatrical performance."

Kuala Lumpur Shakespeare Players There is a perception that Shakespeare is a challenging method of teaching English as a second language and this was something that KLSP wanted to test.

This experience was used to gauge the cognitive process of learning English by differentiating (on a rudimentary basis) between awareness, perception, understanding, retention, articulation, thinking and reasoning rates immediately post-performance.

Participating schools were advised to set aside 2 hours for this experience – 60 minutes for the performance itself followed by a (1) short Q&A with the artists. The students were then asked to complete a (2) survey, (3) quiz and (4) draw a scene which they found most memorable.

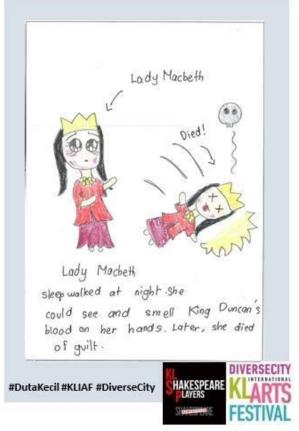


64%

of the primary school students surveyed **had not watched** a theatre performance before this tour.

The feedback mechanisms were used to assess how the students absorbed, understood and remembered different aspects of the performance and how well they communicated their impressions and feelings after the show. Drawing was one of the assessment tools with revealing results. Students drew pivotal scenes that were only verbally described but not performed, revealing that they captured the spoken words which triggered their imagination.

The support towards Kuala Lumpur Shakespeare is in line with the aspiration of Hasanah to provide more access of arts education to enrich learning experience of young Malaysians.



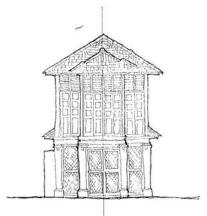


LIVING

up THE **LEAVING** LEGACY

The 1926-built house was in jeopardy when it lost her ground in Kuala Lumpur city circa 2015. Hasanah, together with a group of stakeholders decide to live up the leaving legacy of the country.

Rumah Pusaka Chow Kit



The Stubborn House

Rumah Pusaka Chow Kit stands as testimonial to an important history component of Kuala Lumpur. Based on record, the house was built in 1926 at Jalan Chow Kit by Haji Jaafar Sutan Sinombar – a descendant of Sutan Puasa who some historians believe is the founder of Kuala Lumpur. It was once served as the stronghold for the Mandailing community in KL, and is the only remaining legacy of Sutan Puasa. The house earned its nickname – Rumah Degil, or The Stubborn House – after surviving the Japanese occupation, the communist insurgency and the rapid growth of development around KL.





The house was lived in by a single occupant, a lady named Pn Normah Majawali who was born there in 1932. Eventually, the land was sold in 2013.

1926

The year **Rumah Degil** was built in its original location in Chow Kit

In 2015, Architect K.C Tan was engaged to design a new building on the original location of the house in Chow Kit. The structure was not demolished, but dismantled and all its components stored in a terrace house located at Bandar Sri Damansara. A voluntary group named **Persatuan Rumah Pusaka Chow Kit** was set up to provide professional advices and services on the recording, and dismantling process of the house components.

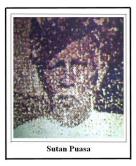
Pn Normah Majawali, in group photo together with members from **Persatuan Rumah Pusaka Chow Kit**





MONUMENTAL PRESERVATION OF RUMAH DEGIL

Cultural heritage and natural history of a nation has a very high value and is integral to defining people's identity and link between generations. Heritage sites are arguably the physical component of a city's identity. The lived-in architecture, the strategic locations and the uses of these buildings reveal unique stories telling of how our city came to be and can offer predictions of where it might be going. These features add character and beauty to our city, fostering a sense of home and community, and serving as a reminder to each of us that our city's history belongs to all of us together. At Hasanah, we truly believe in this and hence have been supporting in preserving various initiatives that are reflective of Malaysian history and national identity.



The preservation of **Rumah Degil** fits well into this story. Rumah Degil (or the stubborn house) was the last wooden Malay house on Jalan Chow Kit, and last remaining legacy of Sutan Puasa, the founder of Kuala Lumpur. The 2-storey wooden house was built in 1926 by Tuan Haji Jaafar Sutan Sinombar, descendant of Sutan Puasa. Over the years however, the house began to be neglected and in 2013 the land was finally sold for a commercial building to be built on the land where the house stood.

Though the house garnered attention in 2007 when Fatulrahman Ghazali made a documentary on the house, it wasn't until much later that efforts for its actual preservation began. In 2014, KC Tan Architect and several parties who were involved decided to save and preserve the house as a private initiative. They created **Persatuan Rumah Pusaka Chow Kit** as a vehicle to raise awareness on the house and get the house to be reconstructed on a new site. However, mounting costs over the years forbid its actual preservation and the house was finally relocated to the National Art Gallery compound.





WHEN WE WERE YOUNG... Puan Normah Majawali, in her timeless beauty.

In 2017, Hasanah joined the efforts to relocate and reintegrate the house along with National Heritage Department (Jabatan Warisan Negara), National Art Gallery (Balai Seni Negara), Rumah Chow Kit Association (Persatuan Rumah Pusaka Chow Kit), ATSA Architects, Seroja Klasik Enterprise and Pertubuhan Arkitek Malaysia.

The personnel involved in the projects from each organisations are professionals who have themselves worked on conservation work in Malaysia. It was carefully carried out and documented for future reference. In July 2018, a heavy storm almost hampered the effort of the conservation. The roof of Rumah Degil was uplifted due to heavy turbulence and lateral movement of the wind. The construction was delayed for about 72 days but was completed in December 2018. The significance of this house is for the Malaysian especially those who reside in Kuala Lumpur to appreciate and understand the making of Kuala Lumpur. The house is now under purview of National Art Gallery and will be developed as a museum cum exhibition hall offering visitors a glimpse into Malaysian history and culture.

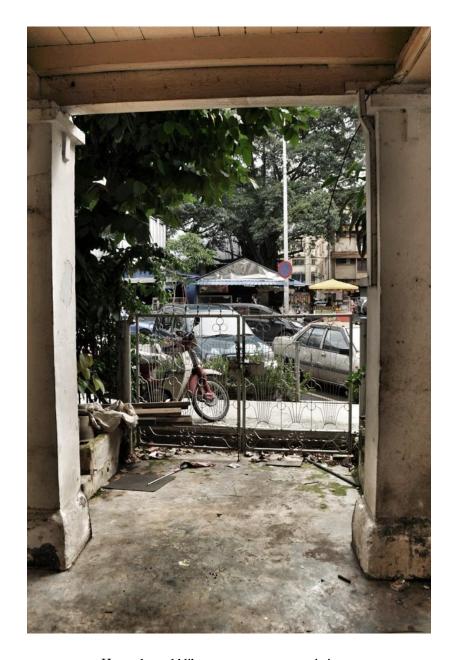






THE GOOD OLD DAYS

The exterior and interior parts of **Rumah Degil** in its original location in Jalan 41, Chow Kit around 2015.



Hasanah would like to express our appreciation to Persatuan Rumah Pusaka Chow Kit for sharing the photo archive of Rumah Degil on pre and post dismantling stage. *Terima kasih.*







UNDER CONSTRUCTION

Rumah Degil while under reconstruction at the compound of National Art Gallery (Balai Seni Negara).



LIVING LEGACY: RESTORED

Hasanah, joining hands with several stakeholders coming up together to ensure that the legacy of the country is preserved and conserved for future generation to treasure.

A HOME For THE STORY TELLERS

Tracing back the history of **The Actors Studio**, a home-grown label held dearly to the local performing art fraternity, brings us back to the year of 1989, when Dato' Faridah Merican and Joe Hasham, both laid the foundation. The couple then created the first privately owned and operated theatre in Malaysia right below the iconic Dataran Merdeka, called The Actors Studio at Plaza Putra in 1995. Fate has its way however that flash floods hit it hard on Kuala Lumpur, destroying the underground complex after 8 years of operation in 2003. Determined to march forward, Yayasan Budi Penyayang Malaysia, YTL Corporation Berhad and The Actors Studio Malaysia created a new jointly-owned platform in 2004 to develop the performing arts, which in turn became the Kuala Lumpur Performing Arts Centre (KLPac).

KLPac opened its doors to public in May 2005. And the rest, as the saying goes is a history.



1989-2019

Leading up to its **30th anniversary** in 2019, The Actors Studio will be celebrating the achievement from 2018 onwards with series of productions, ranging from re-staged classical productions to a host of new works.





TAS .















9

productions were sponsored by Hasanah in 2018.

360

show tickets
were distributed to public members
and students



DIRECTOR Ho Lee Ching

MUSIC DIRECTOR Coebar Abel | MUSICIAN Ian Francis Khoo

EXECUTIVE PRODUCER Dato' Faridah Merican | ARTISTIC DIRECTOR JOE Hasham OAM

pentas 2, klpac 25 - 27 Jan 2018 @ 8:30pm | 28 Jan 2018 @ 3pm

TICKETS FM 55 | FM 45 SENIORS & TAS CARD
CONTAINS MATURE CONTONT (PARENTAL GUIDANCE IS ADVISED)

MONTAINS MATURE CONTONT (PARENTAL GUIDANCE IS ADVISED)

BOX OFFICE +603 4047 9000 (klpac)
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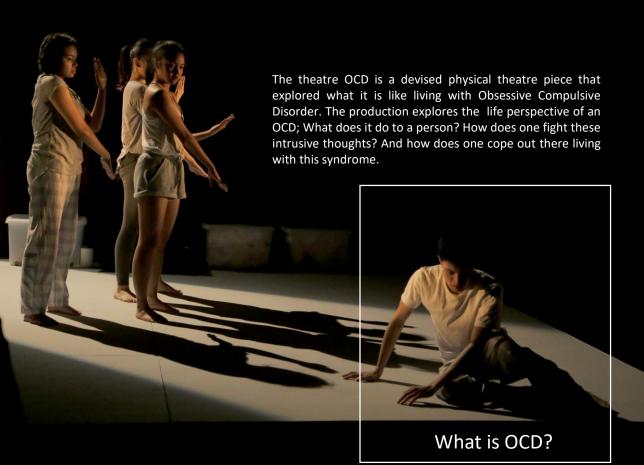












"As a psychology graduate, I felt it was beautifully executed. Great way of educating the basis of OCD & what underlines the disorder. Insightful & compelling."

Audience members

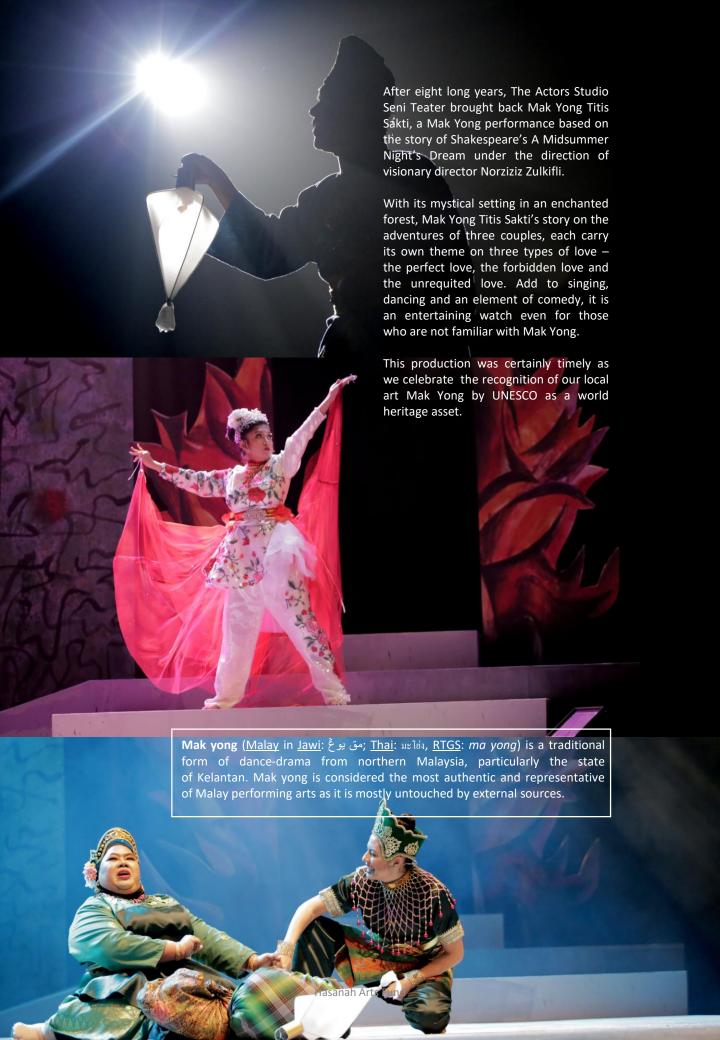
Obsessive-compulsive disorder (OCD) is a mental disorder in which people have unwanted and repeated thoughts, feelings, ideas, sensations (obsessions), and behaviors that drive them to do something over and over (compulsions). Often the person carries out the behaviors to get rid of the obsessive thoughts. But this only provides short-term relief. Not doing the obsessive rituals can cause great anxiety and distress.

Source: Medline Plus

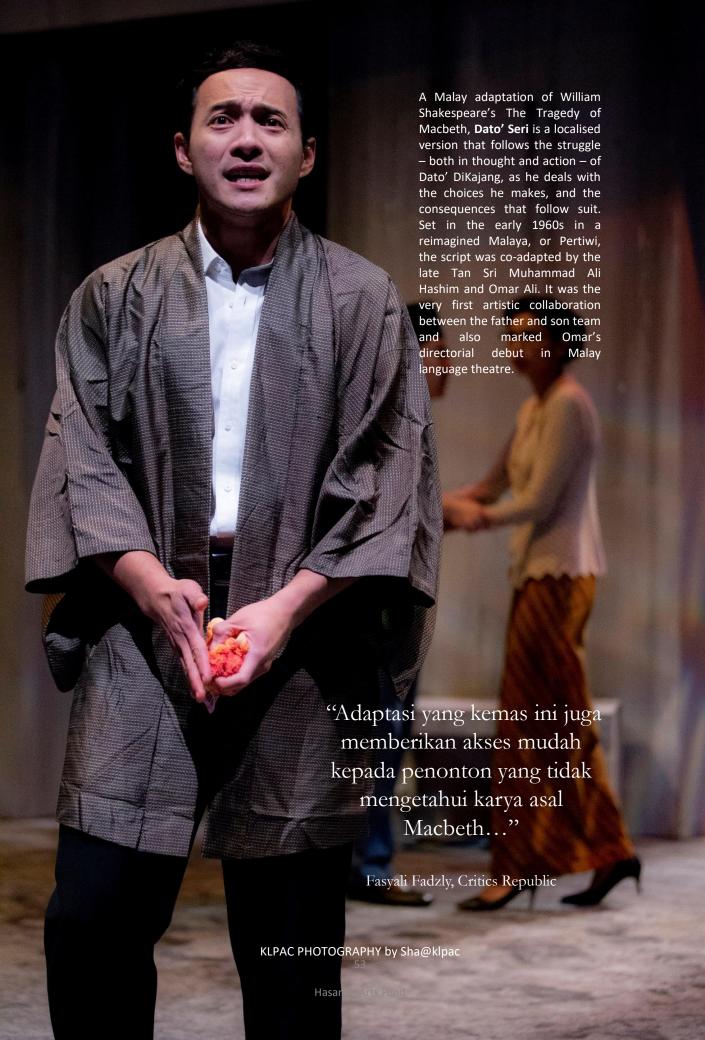


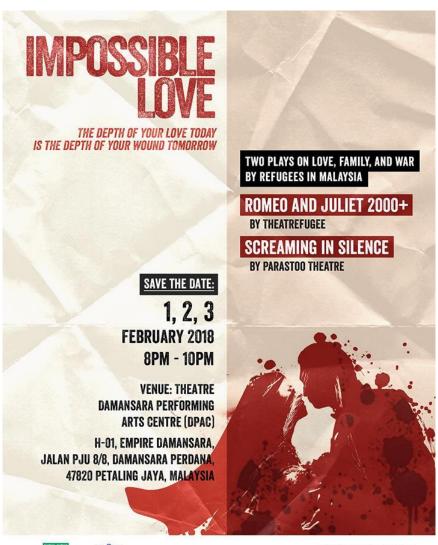
















WWW.DPAC.COM.MY TEL: 03-4065001/0002



"The impact of the performance was excellent in building confidence of refugees in both performance and daily life and in building awareness of the talents that refugees have as well as challenges they face, as conveyed through the plays, enhancing understanding between refugees and Malaysians in a safe and creative environment."

Lilianne Fan Director, Geutanyoe Foundation Theatre Refugee's "Impossible Love" comprises two set of performances; *Romeo and Juliet 2000+* and *Screaming in Silence*, both plays written, directed, and acted by refugee artists in Malaysia. Each production attempts to explore the impact of war on love and family, and addresses the realities of societies confronted with the misery of conflicts and poverty.

In *Romeo and Juliet 2000+*, the story revolves around people who try to break away from cycles of hostilities of war and choose the path of love and peace- making. In *Screaming in Silence*, the theme of forced marriage of a young girl is presented in the setting of families entrenched in the misery of war, poverty, and parochialism of rural Afghanistan.

The performance is a collaborative effort between TheatreFugee and **Parastoo** Theatre, with management and production support from humanitarian organisation Geutanyoe Foundation. The effort was funded through a seed grant from **UNHCR Malaysia**. Funds raised from the 3-day theatre highlighting refugee's plight in Afghanistan and Sri Lanka will go towards the home-schooling programme for Rohingya women and girls in Klang Valley.





"Happy Express" aspires to celebrate the spirit of unity in the diversity of our local community.

Inspired by the fabled "Orient Express", this theatrical spectacle of cheer and joy is travelling to reach all children and adults. The story is based on three travellers who meet on a railway platform and attempt to communicate with each other, despite their cultural and linguistic barriers. A highly comic performance technique will be used in this production through mime and clown techniques.



One of the youngest contestant, **Wan Siti Khairul Afrina,** having a good time after the show.

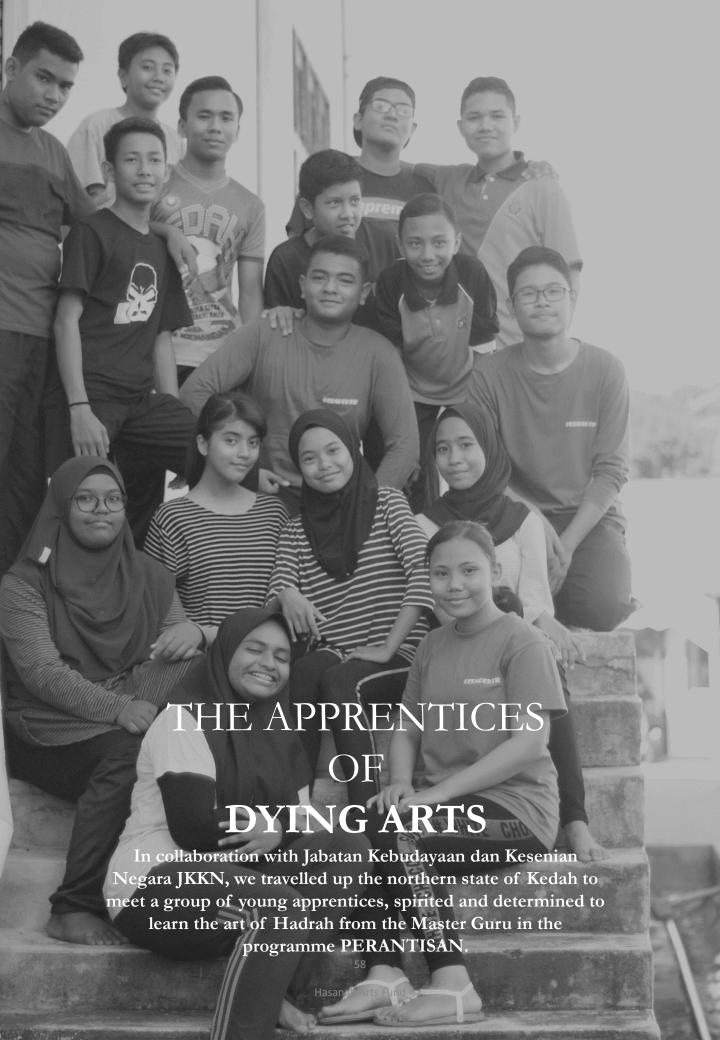
The participants were selected from the members of local community of Sri Tioman 1 flat and were trained in 3 series of workshops. The session exposed them to the discipline of theatre and movement, improvisation techniques, mime and clown work.



YB Khalid Abdul Samad, Minister of Federal Territory, in conversation with Hasanah Team at Sri Tioman.



The children cast, performing on stage with props they learned how to do themselves during the workshops.





Passing Down The Knowledge

Established from the early 90's, the *Hadrah Cahaya Bulan* group is located in Kampung Lubuk Ipoh, Mukim of Malau, Kubang Pasu Jitra, at the northern state of peninsular Malaysia, Kedah. The group realises the importance to preserve the knowledge of the dying art and educate them to the young Malaysians.



Hadrah was originally known by the nickname Noge (Pattani Language) which means Let's Go (Jom Pi in northen Malay dialect). This dying art is a musical performance that only use drums and gongs to accompany another performers who will be singing and dancing. There were some variations on the performances style across the states of the peninsular Malaysia. These differences can be seen in terms of the songs and dance patterns in every presentation. Hadrah shares similarity with other theater performances such as Mak Yong, Menora and Mek Mulung but heavily relies on folklore and fairy tales theme. The language used in Hadrah performances in Kedah is the Malay language of Kawi.



Shahira and Zainariah, having a chat with Pak Ibrahim, the master artisan of Hadrah.



Training session

- 1. Selamat Datang
- 2. Cantik Manis
- 3. Ayohe Kan Pare
- 4. Sam Puja Roni
- 5. Mahligai
- 6. Koto Maro Ee
- 7. Sa No Re
- 8. Ayohe Pare

The group will be documenting and recording these

8 Hadrah songs for art preservation and conservation purposes.





THE MASTER ARTISAN OF HADRAH

Nik Hashim Bin Nik Idris, or more fondly know as Pak Nik and Ibrahim Bin Md Ali , a.k.a Pak Ibrahim Raja are both the Guru or Master in this dying art. At the age of 93 and 91, Pak Nik and Pak Ibrahim have a wealth of experiences and knowledge of Hadrah they would like to share with the younger generation.

35

apprentices are currently being trained under the PERANTISAN Hadrah 2018 programme.



Get Well Soon!



Ling Ya Xuan is an artist illustrator which graduated from Malaysian Institute of Art in 2017. Her life experience of caring for her brother at children palliative care ward at University Hospital, Petaling Jaya has inspired Ya Xuan to create a book for children entitled "Get Well Soon". The book intends to provide therapeutic experience children who are hospitalized with interesting and non-physical activity to be carried out from the book. The publication comes with a set of activity cards and stickers to fill up the children time with fun activities.

Team Hasanah, on 27th September 2018 had visited the paediatric ward of Kuala Lumpur General Hosptial (Hospital Kuala Lumpur) to distribute the book and spend some time with the patients.







Happy Faces

Among the happy faces of doctor, nurses and patients at HKL during the visit by Team Hasanah.

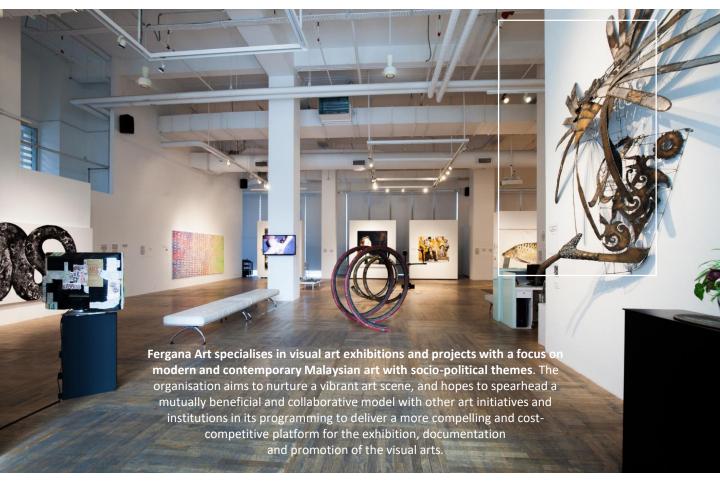




FERGANA

CELEBRATING THE MALAYSIAN ARTS

Exhibition: Rupa-rupanya



The exhibition entitled "Rupa-rupa (Nya)" was a showcase of Malaysian contemporary art by a selection of matured and emerging artists who exude confidence in visual vocabulary, aesthetics and commitment as full time artists. Various channel of art expression were represented in the form of paintings, poetry, sculptures, installation and photography.

The underlying theme was exploration of freedom of expression against the backdrop of a post-truth world and the arbitrariness of facts & truth. It was a pre-cursor to an event that Malaysians were looking forward: the 14th General Elections held in May 2018.

Showcasing artworks of

18

Local artists



Mad Anuar Ismail

Rentap

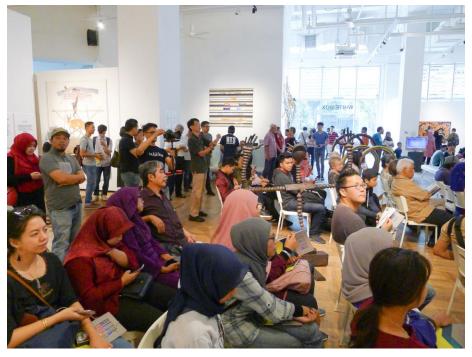
2018

Bronze & Stainless Steel Structure

275 x 122 cm



The collateral events; a curatorial discussion where the artists and audience participated and exchanged ideas about the exhibition and arts ecosystem in general, followed by the launching of 'MINGGAT', a graphic novel by Kamal Mustafa, who was one of the participating artists in the exhibition.



The audience response was encouraging and the show received sufficient critical and reportage coverage by mainstream and alternative media.



Mastura Abdul Rahman **Kabar Dari laut China Selatan/ Tidings from the South China Sea**2018

Mixed Media on Canvas

91.5 x 152.5 cm

Approximately

1,500 visitors

Visitors attended the exhibition

RUPA-RUPA (NYA)

White Box Publika @ Solaris Dutamas, March 31st to April 22nd, 2018

Participating Artists:

Ahmad Fuad Osman Masnoor Ramli Mahmud Azizan Paiman
Mastura Abdul Rahman Azam Aris Sabri Idrus
Azzad Diah Samsudin Wahab Faizal Suhif Shia Yi Yiing Haris Abadi Sudin Lappo
Jalaini Abu Hassan Tan Nan See Liu Cheng Hua
Tengku Sabri Ibrahim Mad Anuar Ismail Zabas

FERGANA

CELEBRATING THE MALAYSIAN ARTS

Exhibition: Di Antara Itu & Ini



The exhibition entitled "Di Antara Itu & Ini", in conjunction with Balai Seni Negara Diamond Jubilee programming was a showcase of Malaysian contemporary art by 16 artists and 6 writers who displayed new works that are broadly themed along the idea of Choice, Power & Values, and Authenticity. The artists were selected based on their reputation as "artists with original voices" and high level of craftsmanship in executing their works.

There was a public forum at Balai Seni Negara that discussed on Cultural Values & Authenticity (*Nilai Budaya & Seni Sejati*). The key speakers of the session were Prof Dr Shaharuddin Maaruf, a well-known social scientist, Noor Azam Shairi, a senior journalist and a few of the participating artists. The publication of an exhibition catalogue included essays by the following artists; Hishamuddin Rais, Prof Dr Shaharuddin Maaruf, Noor Azam Shairi, Tengku Sabri Ibrahim, Syed Omar Hussain, and Chan Chang Hwang.

Writers participated in this exhibition





'di antara ITU dan INI'

Venue : Balai Seni Negara (Gallery 3A), Kuala Lumpur Duration: 1st October 2018 to 28 January 2019

Participating Artists:

Amir Zainorin Mad Anuar Ismail Amron Omar Masnoor Ramli Mahmud Azam Aris Mastura Abdul Rahman Che' Ahmad Azhar Sabri Idrus Faizal Suhif Samsudin Wahab Kamal Mustafa Sharmiza Abu Hassan Leon Leong Wai Pung Tan Nan See Lim Kok Teong Tengku Sabri Ibrahi

Approximately

4,000 Visitors attended the exhibition



Lim Kok Teong

Everyday Beings Series
2018

Ink and colour on rice paper

Ink and colour on rice pape 138.7 x 140.2 cm



Pan Productions was set up on 1 April 2010, with the mission of producing world class musical productions and building a strong cadre of Malaysian performing arts professionals for both front and back stage. Since its establishment, the company has staged a succession of critically acclaimed and audience favourite such as "Always in Wonderland" in August 2010, "Cabaret" in 2011, "The Wizard of Oz" in 2012, "The Producers" in 2013, "Merrily We Roll Along" and "The Last Five Years" in 2014, a successful restaging of "Cabaret" in 2015, "Into The Woods" in 2016, and "That's Entertainment- A Night At The Movies" in 2017.



That's Entertainment- A Night of Hits!

Featuring dazzling array of both international and local chart-topping music from the rock and roll heyday of the 1950's all the way to present day.

Company

An award winning musical comedy about bachelorhood. Marriage and middle age by the legendary Stephen Sondheim. The story revolves around five married, once married and soon-to-be married couples and their mutual friend, Robert 35-year-old bachelor who has been unable to connect in a long-term relationship. Robert gets to observe his friend in their relationship whilst drawing his own conclusions on the pros and cons of singlehood versus marriage.









starring v

Alizakri Alias - Ashley Chan - Brian Cheong - Dina Nadzir - Iz Sulaini - Joshua Gui - Junji Delfino -Lynn Tan - Mae Elliessa - Michelle Tan - Nikki Palikat - Peter Ong - Sabrina Hassan - Vale Wong

director/choreographer, Nell Ng
mujic director, Khoo Khe Sin
vocal director, Zalina Lee

 where?
 when?
 box office

 Pentas 2, klpac,
 12th - 14th July, 2018
 RM158 / RM178

 Kuala Lumpur
 (Thurs - Sat) 8:30pm / (Sat) 3:00pm
 03-4047 9000 / www.klpac.org















30 Telepte

100 $_{cr}$

Both shows produced by **Pan Productions** with a cast over 30 top local talents and supported by an award winning technical team and crew around 100 Malaysians.





ICONDE

A GLOBAL DANCERS CONFERENCE

NUSPARC, on celebrating the spirit of creativity in dance education with dancers across the globe.



The **2nd International Conference on Dance Education (2nd ICONDE 2018)** was convened and curated by Nusantara Performing Arts Research Centre (NusParc), co-organized by The Faculty of Music and Performing Arts, Sultan Idris Education University (UPSI) and in collaboration with My Dance Alliance.

The **2nd ICONDE** aims to leverage discourses on creativity in dance education focusing on **The Spirit of Creativity in Dance Education**, a theme that resonates strongly with the UNESCO's emphasis on "how children learn" rather than "what children learn," developing their attitudes and aptitude for expressing themselves, taking interest in their surroundings, analysing problems, proposing constructive solutions, and actively participating in societies through dance education. The teaching of dance education should not only be devoted to personal creativity to enrich people's lives but to encourage cultural creativity to enlighten our civilization, and industrial creativity to stimulate market activities and innovation.



The conference is a follow up to the first "International Conference on Dance Education" held from 13th to 17th August 2014 at the University of Malaya in Kuala Lumpur. The first ICONDE 2014 has benchmarked standards of dance scholarship in Malaysia and the Asia Pacific region, consequently forging linkages with international institutions of higher learning; particularly with institutions focusing on dance education degrees and the training of dance educators in schools, private studios, universities and other venues, through the release of a recent publication *Perspectives on Dance Education*, Kuala Lumpur: Nusantara Performing Arts Research Center (NusParc), 2017.

With an aspiration to situate and privilege the Dance Education trajectory within the theme of the *Spirit of Creativity in Dance Education*, NusParc will publish a book containing selected papers from the conference a year after the conclusion of this conference. Pre-publication conference papers and/or abstracts will be made available on CD format for all conference participants as part of the conference package.

The **2nd ICONDE** was held from 2nd to 4th of August 2018, from 09:00-18:30 for a total of two and a half-day at the Pusat Kreatif Kanak-Kanak Tuanku Bainun, Kuala Lumpur.

Hasanah sponsored a total of 20 students and 6 teachers to attend this conference. They are from the following institutions:

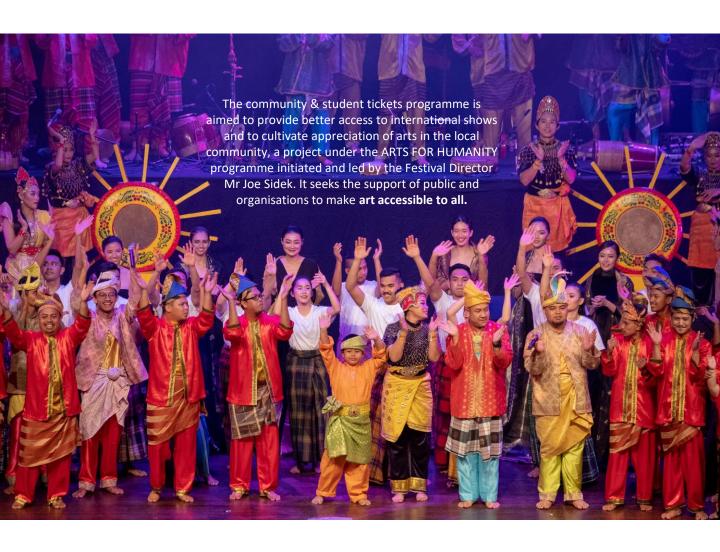
- Sekolah Seni Malaysia Johor
- Sekolah Seni Malaysia Perak
- · Sekolah Seni Malaysia Kuala Lumpur
- Sekolah Seni Malaysia Sarawak





GEORGETOWN FESTIVAL





260 Tickets distributed To students and children from Plastitutions

- · School St. Georges
- SMK Sri Kota Kuala Muda
 - · Han Chiang School
- Han Chiang University College
 - SMK Westlands
 - Teach For Malaysia
 - Penang Free School
 - · The Ramakrishna Ashrama
 - · Wisma Yatim (Boys)





"I would like to share our amazing experience last week .We met a group of 45 students and their two teachers at the Kelantan show last Sunday. They had received complimentary tickets to watch the show from GTF.

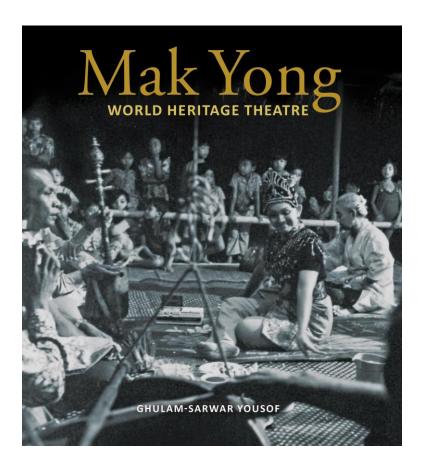
The kids came from a rural school in Kuala Muda, Kedah. When the invite was extended to the English Language Club, the two teachers were overwhelmed by the response received! Although parents had to fork out money for transportation, so that their kids could watch the show (as stipulated by the school authorities), the Club had so many students wanting to watch the show! The teachers disclosed how they had to turn away students as the transport bus had limited seats.

We saw, first hand, how much the kids enjoyed the show, and how they relished being a part of the entire experience. The teachers were also thrilled! They shared how, for many of the kids, that this would have been the first time they would have watched a staged performance. After the show, teachers and students came up to thank us. **Truly a memorable event for us.** "

Lisa Case Festival Manager at George Town Festival



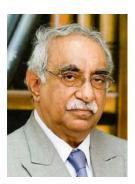




The ancient Mak Yong dance-theatre was designated by UNESCO as a Masterpiece of Oral and Intangible Heritage of Humanity in 2005. Mak Yong is a ritualistic folk theatre form which incorporates the elements of ritual, stylised dance and acting, vocal and instrumental music, song, story and formal as well as improvised spoken text. It is performed for both entertainment, as well as specific ritualistic healing functions, making it a mystical and sacred art. The theatre form is believed to have originated in the two provinces of Patani in southern Thailand and Kelantan in Malaysia on the east coast of the Malay Peninsula.

The book publication Mak Yong World Heritage Theatre by Ghulam-Sarwar Yousof is the first authoritative documentation based on a first-hand study of the performing art in its original social context. The support for this publication is in line with the mission of Hasanah to mainstream Arts Heritage & Culture (AHC) in Malaysia through the preservation of one of the world oldest form of performing arts, Mak Yong via book documentation. The publication will be able to introduce, educate and enrich Malaysians and international audiences about the elements of the performing art and its value to the world heritage.





The author, Prof Dato' Ghulam Sarwar Yousof (b. 1939) graduated in English from the University of Malaya (1964), and completed a Doctorate in Asian Theatre at the University of Hawaii (1976). He is one of Malaysia's most distinguished scholars, and one of the world's leading specialists of traditional Southeast Asian theatre. The UNESCO listing of Mak Yong was based on the candidature file prepared by Dr Ghulam-Sarwar Yousof. The book which Hasanah funds for, will be lavishly illustrated with photographs taken during the author's field work more than 30 years ago.

YOUNG ART ENTREPRENEURS

The Young Art Entrepreneur (YAE!) by Balai Seni Negara aspires to provide a career development scheme to the young artists with an opportunity to enhance their knowledge, skill and ability by involving themselves effectively in entrepreneurial artistic activities. It is an innovative step to equip the young artists, who may not be business-savvy, with important skills to become successful entrepreneurs in the country's competitive visual art industry.



The pilot YAE! Programme is an introductory course which equips the participating artists with the relevant entrepreneurship skills. YAE! consists of a one week Bootcamp followed by four months of intensively mentored career development, which consists of knowledge of strategic business planning, finance, accounting and marketing.

By the time the participating artists completed their training duration, the artists would be equipped with basic concepts of marketing and competitive analysis to help them promote their business and handle competition. They would be able to prepare a business plan for an art studio cum-commercial entity with commercial potential to attract the investors.



UNG ART ENTREPRE rn Your I rt Into Sign u Young Art Entrep initia the National A o all young academic



On 28th September 2018, Team Hasanah was invited to meet and listen to the business pitch by twelve participants in The Third Cohort of Balai Seni Negara Young Art Entrepreneurs (YAE) Career Development Scheme, organized by their coach and Mentor, Dr. Abdul Rahim Said.

Based on the pitching session, Hasanah has selected 7 aspiring candidates with inspiring business model. In spirit of the entrepreneurial spirit, the principle of the award is to hone their skills in pitching and marketing , hence a partial funding was given to help them lift their initiative and for them to work their way of becoming a young arts entrepreneur, true to the programme.

Entrepreneur artists were awarded partial funding

- Mohamad Safuan bin Mohamad Nahar
 - Brandon Anak Simon Scott
 - Germaine Chong
 - Beh Qiao Ling
 - Fatimah Aliaa
 - Khoo Yean Ni
 - Tan Yun Ru















Pitch Session

The YAE! Artists, pitching out their ideas to Team Hasanah.



Brandon Anak Simon Scott

His project attempts to create more awareness on Malaysian indigenous artists in artistic practice thru interviews, documentation and eventually producing documentary of the journey and findings.

Tan Yun Ru

Observing the condition of low quality in Malaysian souvenirs market, Yun Rhu would like to produce souvenirs that are refined aesthetically and of high quality.

Mohamad Safuan Mohamad Nahar

The artist would like to take part at the Sage Art Residency in 3 countries (Indonesia, Philippines, Malaysia), ending with a selling show for charity. The proposed exhibition is about giving back to the community as arts contribution to the society.

Germaine Chong

The artist would like to tackle on the topic of sustainability and wastage thru producing home décor/ furniture manufactured from old clothing.

Beh Qiao Ling

An aspiring pop-up book graphic artist, she would like to redesign school textbook by using pop-up, paper cut and visual element to provide a more motivating learning experience.

Fatimah Aliaa

This teacher cum artist would like to start a water colour class to children and public, and a dream to open a watercolour art training centre.

Khoo Yean Ni

Hailing from Gua Musang, Kelantan, the artist would like to conduct a programme for community development through local arts centre in her home town.



Hasanah



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