



SINGAPORE REPERTORY THEATRE

ANNUAL REPORT 2020 | 2021

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ABOUT US

Founded in 1993, SRT is one of the leading English language theatre producers and presenters in Singapore. In addition to its repertoire of original musicals such as *Forbidden City: Portrait of an Empress*, the company has produced a number of critically acclaimed plays including *The Pillowman*, *Disgraced* and most recently, *Caught*.

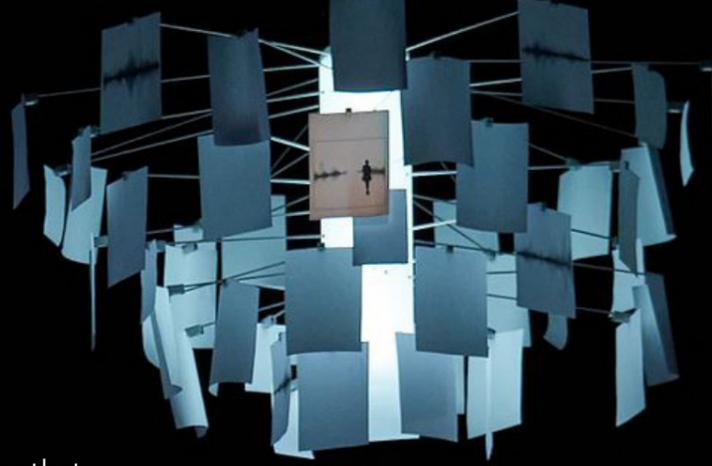
SRT was the first Singaporean theatre company on Broadway as Associate Producer of *Golden Child* in 1998, which went from Singapore to New York and earned three Tony Award nominations. SRT's international collaborations include the Royal Shakespeare Company's *King Lear* and *The Seagull* starring Sir Ian McKellen, Oscar-winning director Sam Mendes' *The Bridge Project* (2009-2011) as well as *3 Titans of Theatre* – a season of works directed by Simon McBurney, Yukio Ninagawa and Peter Brook.

SRT produces the very successful Shakespeare in the Park season and is also one of the biggest producers of children's theatre in Southeast Asia with shows such as *The Cat in the Hat*, *The Ugly Duckling* and *The Three Little Pigs*.

SRT is very active in the local community with Learning & Engagement programmes that benefit thousands of young learners and educators. These programmes also underpin a substantial investment in audience and talent development for the wider industry in Singapore.

Our Purpose

We bring together people through powerful storytelling. With exciting theatre experiences and learning programmes that are entertaining, inspiring and invigorating, we are able to reach a wide and inclusive audience.



Our Values

SRT's values are based on our passion for telling great stories that contribute towards building a more caring and engaged society.

- **Passionate**

We are passionate about what we do and we put the art at the centre of everything. We strive to deliver artistic excellence.

- **Professional**

We strive to live up to the highest level of professionalism in everything we do. We are trustworthy, reliable, accountable and honest. We want to keep improving the value we bring to our stakeholders year after year.

- **Entrepreneurial**

We have the drive and the courage to lead. We are curious and we are ambitious in our goals: to build communities, to reach more and more people through theatre and theatre-based learning, and to dare to try new ways of doing so.

- **Caring**

We truly believe we make lives better through our work. We care about the stories we tell, the people we tell them to and the people we work with. Inclusivity and sustainability are central to us.



The Sound Inside
Photo credit: Singapore Repertory Theatre



While it is important that we put bread to the table, man does not live by bread alone. Our nation would be soul-less without an appreciation of arts and culture.

– Prime Minister Lee Hsien Loong, Jan 18, 2019

Driving Positive and Meaningful Change in Our Communities

Sustainability and climate change are the biggest global challenges of our time. At SRT, we are committed to transforming ourselves to drive change that proactively addresses these challenges. By incorporating Environmental, Social and Corporate Governance (ESG) in our business strategy, we create opportunities to contribute more back to society. This includes building a creative learning environment by integrating arts education into the school curriculum, producing inclusive theatre that is accessible to everyone, reducing waste by creating shared resources and sourcing responsibly. The staff at SRT are also dedicating hours of service to support their communities.



Environment

We are committed to reducing our impact on the environment by placing environmentally sustainable practices throughout our company.



Social

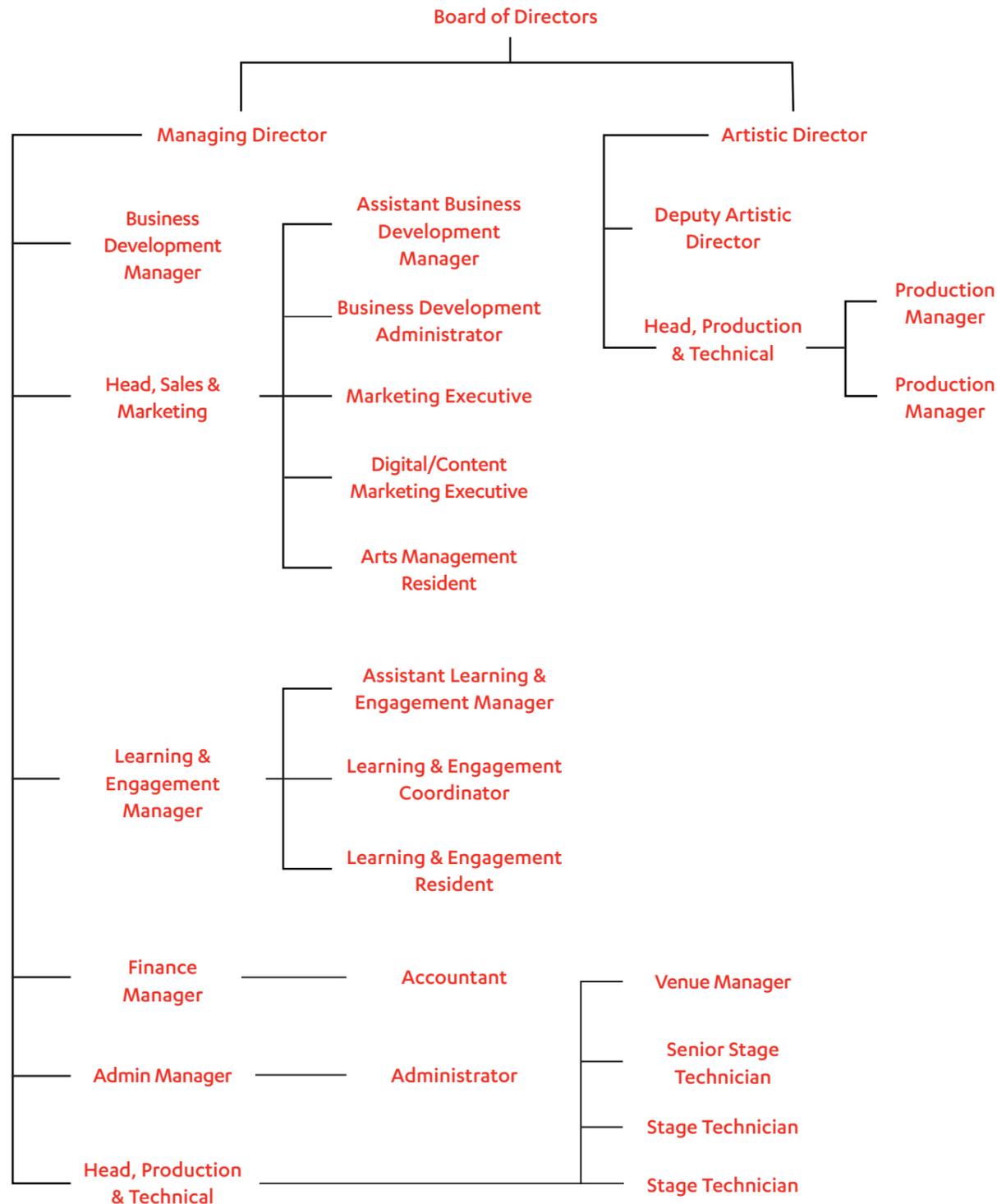
We invest in the long-term wellbeing and development of our stakeholders and communities in pursuit of putting more back into society.



Governance

We aim to be a partner of choice for corporates that share our values and commitment to sustainability with transparency and accountability.

SRT ORGANISATIONAL CHART



OVERVIEW OF SINGAPORE REPERTORY THEATRE

Singapore Repertory Theatre Ltd (SRT) was incorporated as a not-for-profit charity with IPC status on 18 March 1993. SRT is supported by the National Arts Council under the Major Company Scheme for the period from 1 April 2020 to 31 March 2023.

| | |
|----------------------------|---|
| Registration Number | 199301614N |
| Registered Address | 20 Merbau Road, Singapore 239035 |
| Auditor | Grant Thornton Audit LLP |
| Bankers | Development Bank of Singapore The Bank of East Asia, Singapore Branch CIMB Bank Berhad HL Bank |
| Lawyers | CPN Law LLP |

SRT abides by the Code of Governance For Charities And IPCs. SRT has been awarded the Charity Council’s Transparency Award in 2016, 2017, 2018 and 2019, and has the following policies in place:

- Code of Governance when working with Minors
- Guide to Best Practices which includes Conflict of Interest Policy
- Financial Policies
- Risk Management Policies
- Whistle-blower Policy
- Social Media Policy
- Personal Data Policy
- A staff handbook that outlines HR policies and processes

All Directors and staff are required to comply with SRT’s Conflict of Interest Policy and SRT has put in place a process for all to declare actual or potential conflicts of interest.

MESSAGE FROM

THE MANAGING DIRECTOR

This past year changed the world, Singapore, and SRT in profound ways that we have yet to fully comprehend.

In my 20 years of service at SRT, I can easily say that this is the year that will go down in my career as the hardest, but also one of the most gratifying. We came together as a team in the face of tremendous challenges, and we led our organisation through the pandemic with integrity, passion, and care. We lived our values.

Overall, we had three focus areas:

- Ensure that we took care of our team and kept them gainfully employed, safe and healthy – both physically and mentally
- Find new solutions to keeping storytelling and teaching through the arts alive in order to engage patrons, freelancers, and our partners
- Leverage our entrepreneurial spirit to find new business models and platforms to keep the company in its leadership position

With our season cancelled, our theatre closed and the country under circuit breaker, it would have been an easy choice for SRT to just wait out the unfolding crisis. Instead, we chose to continue to do what we do best – create enriching, inspiring, and engaging theatre to build a more caring, resilient and strong community around us.

It was heart-breaking and financially disastrous having to cancel epic-scale productions such as National Theatre's *War Horse* and Shakespeare in the Park – *A Midsummer Night's Dream* along with everything else planned for 2020 – and 2021. But the SRT team regrouped, up-skilled, and re-imagined how we make theatre – it was never a question of if, but only of how.

We also volunteered as a team and as individuals, giving back almost 200 hours to our community. Our Green Team continues to push the agenda for a more sustainable way of operating, and several ground-breaking initiatives are in the pipeline.

We upskilled as a team and as individuals, spending over 600 manhours learning new skills. We still managed to produce eight productions – three live performances and five online theatre projects. SRT was the

first performing arts company to open its doors on 1 November 2020 after eight months of all theatres being closed. We ensured that our venue, KC Arts Centre, was ready to receive the production team and our patrons by obtaining the SG Clean Certification, and by investing in anti-microbial shields for all surfaces. We ensured that we lived up to the Safe Management Measures and other such regulations that resulted from the evolving COVID-19 situation.

We still managed to serve 5,821 students from 47 schools, who primarily joined us for *Tuesdays with Morrie Online* and the TLC Children's Festival – also a new online project. In our Learning & Engagement programmes, which we conducted online, we worked with 3,568 learners from 35 schools. We also sponsored 761 tickets divided between 13 charity organisations for online performances and workshops via our Student Education Fund

It was educational to be able to unlearn some of the ways we do things and perhaps find a new, better way forward. We reached out to our friends in the industry, and produced in partnership with Pangdemonium and Wild Rice our first film, *The Pitch* – a project that later morphed into a commission under the Singapore International Festival of the Arts, titled *The Commission*. A strong friendship and platform for future collaborations was developed.

Of course, we were not able to do our much-anticipated annual fundraising event – The Theatre Ball by SRT. Instead, we created a few smaller fundraising platforms – online donation drives in connection with *The Pitch* and our other online productions; five concerts with Dick Lee in January 2021; and finally, a charity performance of *The Sound Inside* in March.

I believe we are emerging from this pandemic as a stronger team. A team that is even more passionate about our work in the community.

We continue to navigate the shifting landscapes and learn from the valuable lessons the pandemic has taught us, in order to fulfill our primary goal of bringing people together in shared experiences at the theatre.



Charlotte Nors
Managing Director



LEADERSHIP

AND GOVERNANCE

SRT is governed by a Board of Directors and is headed by Managing Director, Charlotte Nors – employed by SRT since March 2001.

| DESIGNATION | NAME | YEAR JOINED | MEETING ATTENDANCE |
|--|--|---------------------------------------|--------------------|
| Chairperson | TAN WHEI MEIN JOY Partner Wong Partnership LLP | Feb 2008 | 4/4 |
| Vice-Chairman | AW KAH PENG Chairman Shell Eastern Petroleum (Pte) Ltd | Sep 2012 | 3/4 |
| Treasurer | PETER ANTHONY ALLEN Group Managing Director Pacific Century Regional Developments Limited | Nov 2015 | 4/4 |
| Director and Head of Nomination, Remuneration & HR Committee | KUOK LAY HOON Managing Director & Principal Consultant Arrowlight Consulting Pte Ltd | May 2017 | 4/4 |
| Director and Head of Audit, Finance & Risk Committee | TAN CHUAN LYE (RICHARD) Adjunct Associate Professor National University of Singapore | Jan 2013 | 2/4 |
| Director and Head of Fundraising Committee | OLGA ISERLIS Director Adagio Events Pte Ltd | Apr 2010 | 4/4 |
| Director and SRT Artistic Consultant | GAURAV KRIPALANI Festival Director Singapore International Festival of Arts | Mar 2011 | 4/4 |
| Director | NEO TRINA (LIANG ZHEN) Managing Director Templebridge Investments | Apr 2010 | 3/4 |
| Director | E-LEN FU Director Kids 21 Pte Ltd | Apr 2018 | 3/4 |
| Director | MANRAJ SINGH SEKHON Chief Investment Officer Franklin Templeton Investments | Feb 2018 | 2/4 |
| Director | JIN LU | Feb 2019 | 4/4 |
| Director | HARRIET KATE CLAXTON Managing Director AAPAC Brand Learning Pte Ltd | Mar 2019 (Resigned on Feb 2021) | 3/4 |

The following Directors have served over 10 years: Joy Tan, Olga Iserlis, and Trina Liang. These three Directors have all played a critical role for SRT given their expertise, network and contributions to SRT. Joy Tan stepped up as Chair in 2019.

The Board is committed to the ongoing renewal of directors. During the last 3 years, 3 new directors with the relevant professional experience have come on board to serve

Except for Gaurav Kripalani, all directors are independent and non-executive.

There is no paid staff, who is a close family member of the Executive Head or a governing board member of the charity, who has received remuneration exceeding \$50,000 during the financial year.

The Board meets four times a year with informal follow-up meetings with directors on a regular basis. The role of the Directors is to provide strategic guidance and fiduciary oversight in order to help facilitate SRT being able to fulfil its vision.

The AGM was held on 28 September 2021.

The Board has three sub-committees:

Audit, Finance & Risk Committee

Chair: Richard Tan

Members: Peter Allen, Trina Liang, and Manraj Sekhon

The Committee guides the management in audit and governance matters and oversees good practices in all aspects of SRT's overall financial health and governance.

This Committee reviews: financial performance of the company, including final audited financial statements for the Board's approval; internal controls over expenditure; interested party transactions; and investment policy for surplus funds. Certain members have been delegated signing authority for the company's bank accounts.

Nomination, Remuneration & HR

Chair: Lay Hoon Kuok

Members: Aw Kah Peng, and Joy Tan

The Committee ensures Terms of Reference are adhered to and that the desired support for SRT's vision is supported by Directors with the suitable skills and networks. The Committee monitors Board performance, approves senior executive compensation and reviews pay and compensation issues for all permanent staff.

Fundraising Committee

Chair: Olga Iserlis

Members: Gaurav Kripalani and Jin Lu

The committee, working with the entire Board, organises fundraising activities.

Board Compensation: All non-executive directors serve without compensation with the exception of SRT's Artistic Director, Gaurav Kripalani. Gaurav is currently a part-time consultant to SRT whilst he serves as the Festival Director for Singapore International Festival of the Arts (2018-2021)

Each committee held two meetings this year.

Related Parties: Kids 21 Pte Ltd
E-Len Fu is the Director of the company who is also a Board of Director of SRT.

Galaxy Insurance Consultants Pte Ltd
The Chairman of the company, Uttam Kripalani, is the father of Gaurav Kripalani.

Conflict of Interest

SRT policy states that whenever a member of the Board in any way, directly or indirectly, has an interest in any transaction, project or matter, the member shall disclose the nature of their interest before the discussion and shall recuse from the meeting.

In addition, SRT also has in place a policy for conflicts of interest – for the Board as well as for the staff – to ensure that directors and officers act independently and in the best interests of the Company, and avoid ethical, legal, financial or other conflicts of interest that may impede or compromise their responsibilities. As a general rule, they must not place themselves in a position where their duties and interests may possibly create a conflict, whether perceived or actual.

Where a director or staff has personal interests that may conflict with his duties to the Company, they should make disclosure to the Company as soon as possible and obtain approval of the Board or management. All directors and staff have to make an annual declaration that they have read and understood the policy and state whether there are any present or potential conflicts of interest.

SRT is one of the National Arts Council's Major Company Scheme Grant recipients. Total funding from NAC accounts for 17.6% of the annual operation budget for this financial year. The rest of the operational costs were covered by government grants, ticket sales, donations, venue rental income, income from Learning Programmes and sponsorships.

SRT applied for Matching Grants for all funds raised this financial year, with the funds primarily being set aside for the creation of Intellectual Property, International Partnership Development, capacity building as well as to support the increased cost of operation and production.

Major Financial Transactions

There were no major investments or financial transactions this year.

Investment Policy

On 23 August 2011, the Board approved an investment policy, with key matters being:

1. All cash to be kept in Singapore dollar Fixed Deposits.
2. Foreign Currencies. In the event that funds need to be bought in a foreign currency, it should not be done more than three months in advance without Board approval.

Reserves Policy

The policy for the General Fund is to maintain a prudent level of cash reserves to cover the operating expenses of the company.

Whistle-blowing Policy

This Policy is intended to provide a channel for the reporting of actual or suspected wrongdoings committed by any staff, volunteer, contract staff or contractors, for investigation and corrective action as well as assurance that the Whistle-blower will be protected from reprisals for whistleblowing in good faith.

It is in the interest of the continued life of the organisation, that we ask that lodging of suspected fraudulent activities within SRT be kept confidential. Such matters will be managed at the Board level, and it is at its sole discretion to deal with the matter in the interest of the greater good, not just for SRT, but also for the industry.

The channel for reporting is via the Audit, Finance & Risk Committee Chairman - rtancl@gmail.com

Restricted Funds

From time to time, the Board will create Restricted Funds which will be set aside for specific purposes:

As at balance sheet dated 31 March 2021, the following Funds have been set aside:

- **Building Fund – KC Arts Centre (\$240,912)**
The fund is related to donations received for the purpose of renovation works of KC Arts Centre.
- **Building Fund – Havelock II (\$6,657,713)**
The fund was created with prior approval of the Board of Directors in relation to the purchase of office units at Havelock II.
- **Maintenance Fund (\$160,694)**
The fund was created on 14 February 2004 with the approval of the Board of Directors for the purpose of providing maintenance works of the theatre.
- **SRT's Student Education Fund (\$104,589)**
The fund was created on 6 September 2011 with the approval of the Board of Directors for the purpose of raising donations to underwrite access to theatre and learning programmes for young people from less privileged backgrounds. This year, SEF benefitted over 123 young people and groups from our charity partners and neighborhood schools.

Fundraising Practices

SRT is a Major Grant recipient under the National Arts Council. Earned income is from ticket sales and programme fees.

Contributed income is from private individuals, primarily via Friends of SRT and this year’s donation drive in connection with The Pitch.sg via Ray of Hope.

We also solicit donations from companies, private and corporate foundations as well as some of the embassies and their arts support programmes – most notably The American Embassy and The Canadian High Commission.

Most private donations are received via giving.sg

SRT seeks to make theatre accessible for a large group of people – this includes making our performances conducive for people with special needs. We have also, over the course of ten years, raised funds via SRT’s Student Education Fund, making theatre financially accessible for those from less privileged homes. Funds raised for this initiative is via special fundraising initiatives and/or by asking ticket buyers to make a small donation upon ticket purchase on www.sistic.com.

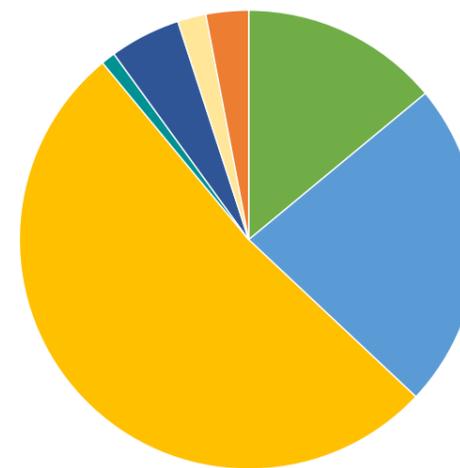


The Pitch
Photo credit: Crispian Chan

For charities with income / expenses of more than \$500,000

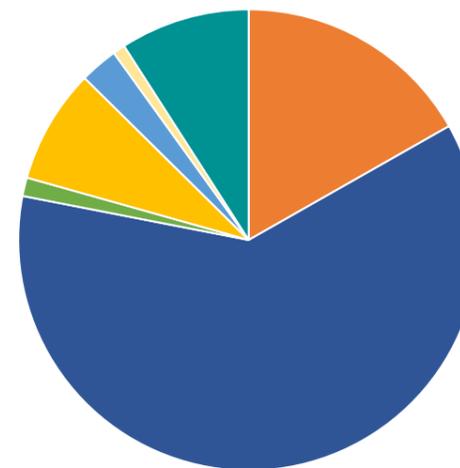
According to Reg 8(2) of the AR Regulations, charities with gross annual receipts or total expenditure more than \$500,000 must disclose the principal funding sources of the charity and disclose funds of the charity which are in deficit, and details of these funds, where applicable.

INCOME for the period from 1 April 2020 to 31 March 2021



| | FY 2021 | | FY 2020 | |
|------------------------|--------------|------------|---------------|------------|
| | S\$'000 | % | S\$'000 | % |
| Ticket Sales | 508 | 14 | 3,370 | 34 |
| Sponsors and Donations | 815 | 23 | 1,427 | 14 |
| Government Grants | 1,810 | 52 | 4,581 | 46 |
| Other Grants | 47 | 1 | 60 | 1 |
| Education | 177 | 5 | 236 | 2 |
| Rental Income | 60 | 2 | 203 | 2 |
| Others | 98 | 3 | 152 | 1 |
| Total | 3,515 | 100 | 10,029 | 100 |

EXPENDITURE for the period from 1 April 2020 to 31 March 2021



| | FY 2021 | | FY 2020 | |
|----------------------|--------------|------------|--------------|------------|
| | S\$'000 | % | S\$'000 | % |
| Production Expenses | 491 | 17 | 2,938 | 47 |
| Staff Cost | 1,793 | 61 | 2,035 | 32 |
| Fund Raising Project | 38 | 1 | 134 | 2 |
| Building Maintenance | 235 | 8 | 238 | 3 |
| Office Expenses | 78 | 3 | 256 | 4 |
| Marketing | 25 | 1 | 54 | 1 |
| Others | 266 | 9 | 662 | 12 |
| Total | 2,926 | 100 | 6,317 | 100 |

HIGHLIGHTS

OF THE YEAR

The arts industry, without question, is one of the hardest-hit industries in the wake of the global pandemic. As theatres were closed for almost eight months, there was no income for hundreds of freelance actors, designers and artists in Singapore.

At SRT, we had to cancel shows such as *War Horse* and *Shakespeare in the Park* – and all the other productions and programmes. There were plans for big shows but with the uncertainty of what audience sizes would be allowed, we could not risk having these big productions. So we changed our season to do two-person shows in our venue at KC Arts Centre.

However, during those dark months where the physical theatre was closed, SRT produced a whole host of virtual arts events, engaging audiences in entirely new and unique ways.

This included the *The Coronalogues - Silver Linings*, a series of short digital monologues written by playwrights and performed by actors; a month-long, fully-virtual TLC Children's Festival from September to October, featuring story-telling sessions, activities and more; and for the first time, SRT also collaborated with Pangdemonium and WILD RICE to produce *The Pitch*, a tongue-in-cheek yet ultimately poignant short film.

The Pitch is centred on these three theatre companies as they struggle to make art in a time when the curtains have fallen on live theatre, possibly for a very long time. It was a smart collaborative move, and one that could open the doors to many more opportunities in the future.

We generated a tremendous amount of digital content and learned to use new technologies. Some of our projects were for '2020 only and probably never again' but a lot of what we learned and experimented with will be part of our work going forward. From *The Coronalogues* to *The Pitch*, Zoom camps, and virtual masterclasses, every single programme kept us engaged with our audience, and provided much-needed income for our freelancers. Entrepreneurship and courage pulled us through this difficult year in a very good way.

When theatres could open in November, SRT was the first one to stage live performances at KC Arts Centre with *Tuesdays with Morrie*, Mitch Albom's bestseller. It was quickly followed by two other live performances, The Young Company's *Ghost Light* and The Little Company's *Classic Christmas Stories*. During the two months of November and December, we staged a total of 98 performances!

Tuesdays with Morrie
Photo credit: Singapore Repertory Theatre

Two issues that SRT has taken on in 2021 are mental health and the environment. We are excited to be working on some timely plays and theatrical initiatives related to these topics.

In this regard, we are proud to have launched our Inclusive Young Company – a drama programme for young people with disabilities. Additionally, in partnership with Deloitte, our Learning & Engagement Team rolled out a 40-hour student-centred creative drama programme for 101 third-year students at Northlight School – a vocational school for students outside of the mainstream Secondary school system. Through this programme students will learn how to devise and tell stories relevant to their lives, using such techniques as presentation skills, storyboarding, and improvisation.

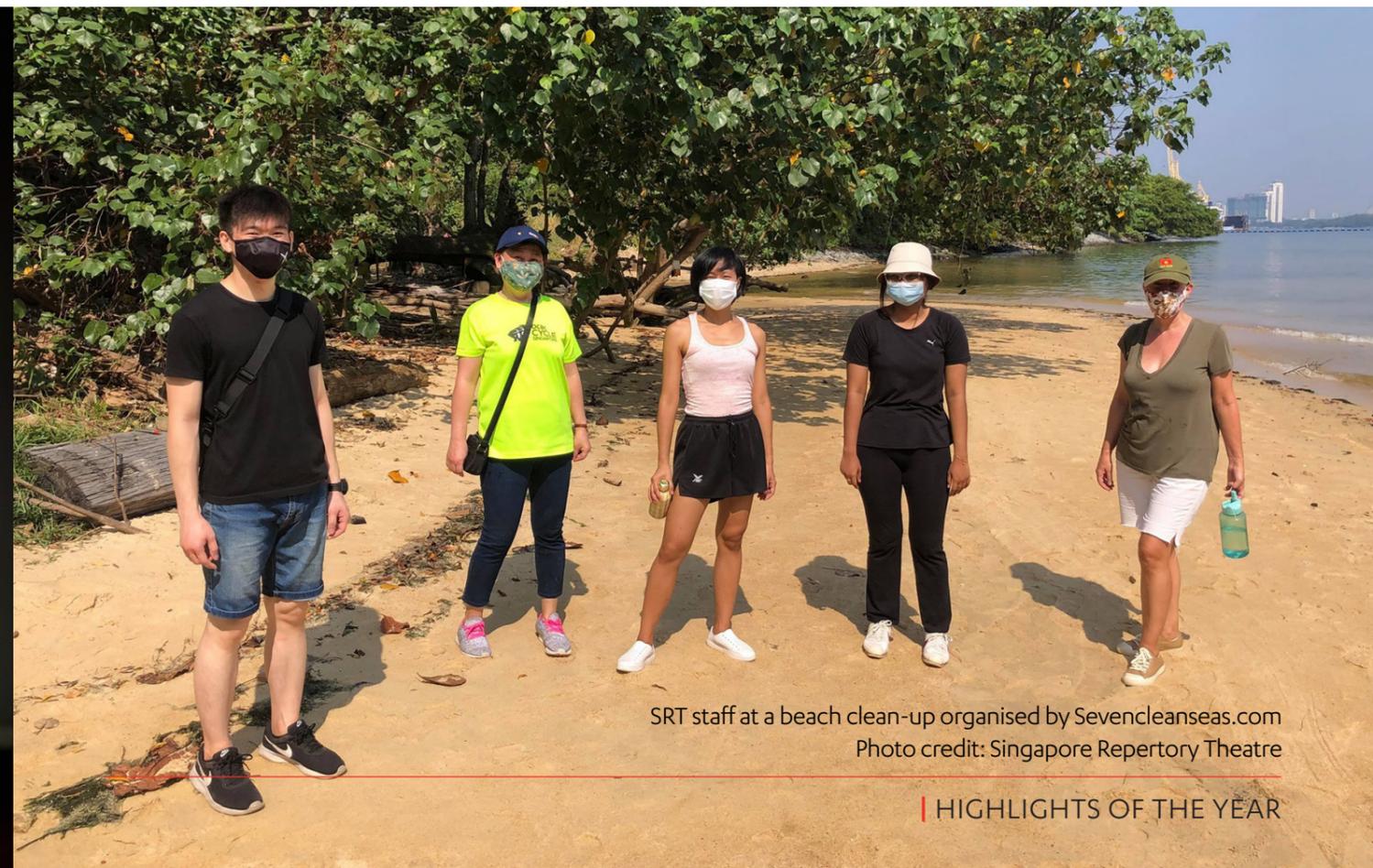
A key element of our strategy this year is Access Marketing. This inclusive practice refers to helping as many people as possible – and especially those with disabilities – receive marketing and media communications. Ninety participants attended SRT's bespoke Access Marketing programme for the industry.

We launched our Green Vision Statement in 2020 with actionable steps regarding paper and single-use plastic. We have committed to cutting our consumption by 20 percent compared to 2019; 2020 doesn't work as a comparative benchmark to judge our environmental footprint, because of the closure of our theatre during COVID19. We printed close to 100,000 tickets in 2019, which comes to about 200kg of paper. Since November 2020, we have given up paper tickets and gone 100 percent digital – translating to a saving of about 200kg. Further steps we have taken to save trees include: reducing the number of scripts printed during rehearsals, using both sides of the paper when we print, and halting the creation of physical files from productions.

Beyond such Green practices installed in our theatre, we volunteered together to give back to the community. For instance, 25 SRT staff and interns spent a morning cleaning up one of our beautiful beaches in an initiative organised by Sevenscleanseas.com. We care about our environment and are deeply concerned about the plastic in our oceans. Our social consumption may be curtailed during the pandemic, yet the potential damage we do to the environment remains. SRT is committed to being part of creating solutions towards a greener future.



Inclusive Young Company showcase
Photo credit: Singapore Repertory Theatre



SRT staff at a beach clean-up organised by Sevenscleanseas.com
Photo credit: Singapore Repertory Theatre



Classic Christmas Stories
Photo credit: Singapore Repertory Theatre

OUR WORK

PRODUCTION HIGHLIGHTS

This report covers eight productions:

Mainstage

Tuesdays with Morrie

The Sound Inside

The Little Company

TLC Children's Festival (Online)

TLC Classic Christmas Stories

The Young Company

Ghost Light

Digital

Zoom Readings: A Wedding, A Funeral & Lucky the Fish and BOOM!

The Coronologue – Silver Linings

The Pitch

The First Live Theatre in Singapore to Re-Open

After eight months of being closed due to the COVID-19 pandemic, SRT was the very first theatre to reopen with the smash-hit, sold-out run of *Tuesdays with Morrie*. Planning to stage *Tuesdays with Morrie* was fraught with uncertainty as we anxiously awaited the green light from the authorities for the resumption of live performances. We worked tirelessly to ensure that despite the many changes we had to adopt for the safety and wellbeing of everyone, the theatre experience remained personal, engaging and inspiring. *Tuesdays with Morrie* was an apt production for us to wrap up a year of great change and tribulation. It exemplified the power of the arts not just to entertain and bring the community together, but also to inspire conversation and reflection on values, priorities and all the things that truly matter in life.

Following the sold-out run of *Tuesdays with Morrie*, which reopened our theatre last November, *The Sound Inside* enjoyed similar success with 93 percent attendance on average. It also earned fantastic reviews from the press and audience members. Despite being almost sold out, the irony was the many empty seats in the theatre, as we could only play to 25 percent of our theatre capacity. Still, we were back on stage with an even stronger passion for the work we do – fuelled by the knowledge that the arts have lifted our spirits through the pandemic and will continue to do so. We continued to lead the charge of making the arts more accessible for people of all needs. At *The Sound Inside*, we staged an audio-described performance for patrons as well as a signed performance. Ensuring this inclusiveness is an important part of all productions that we stage at SRT.

Entertaining Little Ones at Home to the Stage

The TLC Children's Festival is Singapore's very first online theatre festival for children aged 2 to 12. The mandate of this festival is to allow children to enjoy theatre, either with their families in the comfort of their home, or at school with their teachers. The Festival was born out of our desire to continue to spread the holistic benefits of theatre, to bring value to our sponsors, engage our regular theatre-goers and provide employment and much needed hope in these uncertain times.

Over 3,400 show tickets and Festival Passes were sold for the productions *Fly High* and the brand new made-for-screen series, *Classic Stories*. An estimated number of two people per registered view watched the productions together. We had planned to kickstart TLC's 2020 season with *Fly High*, a newly commissioned play by SRT about the science of flying. However, we made the difficult decision to cancel the show for the safety of our team and audience. We jumped at the opportunity to reinvent the theatre experience and to bring the show online. We did this through the Festival together with the original *Classic Stories* series, which brings beautiful stories from around the world to audiences in their living rooms and classrooms.



The Sound Inside
Photo credit: Singapore Repertory Theatre

Continuing our work in creating theatre accessibility, we had ACCESS at the heart of our envisioning and creation of the Festival. All performances were subtitled and had Singapore Signed Language interpretation by Singapore Deaf Association. This was made possible thanks to the support of our partners who contributed funding to the Festival. These same partners were also responsible for underwriting tickets for charities who served underprivileged children and children with disabilities. An estimated number of over 600 children from organisations such as Pathlight School, TOUCH Community Services and the Association of Persons with Special Needs got to enjoy the performances in the Festival.

With the success of *Classic Stories* and the authorities giving us the green light for the resumption of live performances, we decided to go ahead and stage a very special Christmas edition to close the year! TLC *Classic Christmas Stories*, performed by Elf Julie Wee, delighted children and parents alike with live performance storytelling.

In the spirit of giving, our Student Education Fund (SEF) underwrote tickets for underprivileged children and children with disabilities, to enable them to come and watch TLC *Classic Christmas Stories*. In this difficult year, children especially need our support and care. We are grateful for the contribution of SEF donors who helped us bring beneficiaries to the theatre from charities such as Canosaville Children and Community Services, Lakeside Family Services and Central Singapore CDC.



Classic Christmas Stories
Photo credit: Singapore Repertory Theatre

Making the Most of An Unusual Year

The Young Company's graduation showcase was unlike anything performed by its predecessors. As the entire class could not fit onto the stage under COVID-19 safety standard measures, the creative team decided to turn the whole theatre at KC Arts Centre into an intimate, site-specific promenade performance that shed light on spooky theatre rituals built for an audience of ten. The production *Ghost Light* saw audiences being taken to the basement and dressing rooms as part of the intimate narrative.

Doing What We Do Best, on Digital

Even with our theatre closed, the SRT team is working hard at doing what we do best: telling stories.

We had our first digital play on Facebook Live with the rehearsed reading of *A Wedding, A Funeral & Lucky, the Fish* by local playwright Dora Tan. The video has been seen by over 10,000 people so far. We followed up with another rehearsed reading, *BOOM!*

As part of a new digital initiative *The Coronalogues – Silver Linings*, we commissioned nine playwrights to write a series of monologues that reflected the extraordinary times we were living through. These works were about living in the pandemic and keeping a dialogue going about what we were experiencing as a community. The monologues were brought to life by local actors delivered on Facebook Live and then made available on Youtube. In doing so, we gave local creatives the chance to work, engaged the hearts and minds of our audience and brought people together (digitally).

The pandemic brought up some good things as well, one of which was the collaborative project between Pangdemonium, Wild Rice and SRT, which demonstrated the solidarity between the three companies. At a time when going to the theatre was off-limits, The three companies produced a 20-minute film written and directed by Ken Kwek. *The Pitch* may have its tongue firmly in cheek but its heart reflects the resilience of the theatre community.

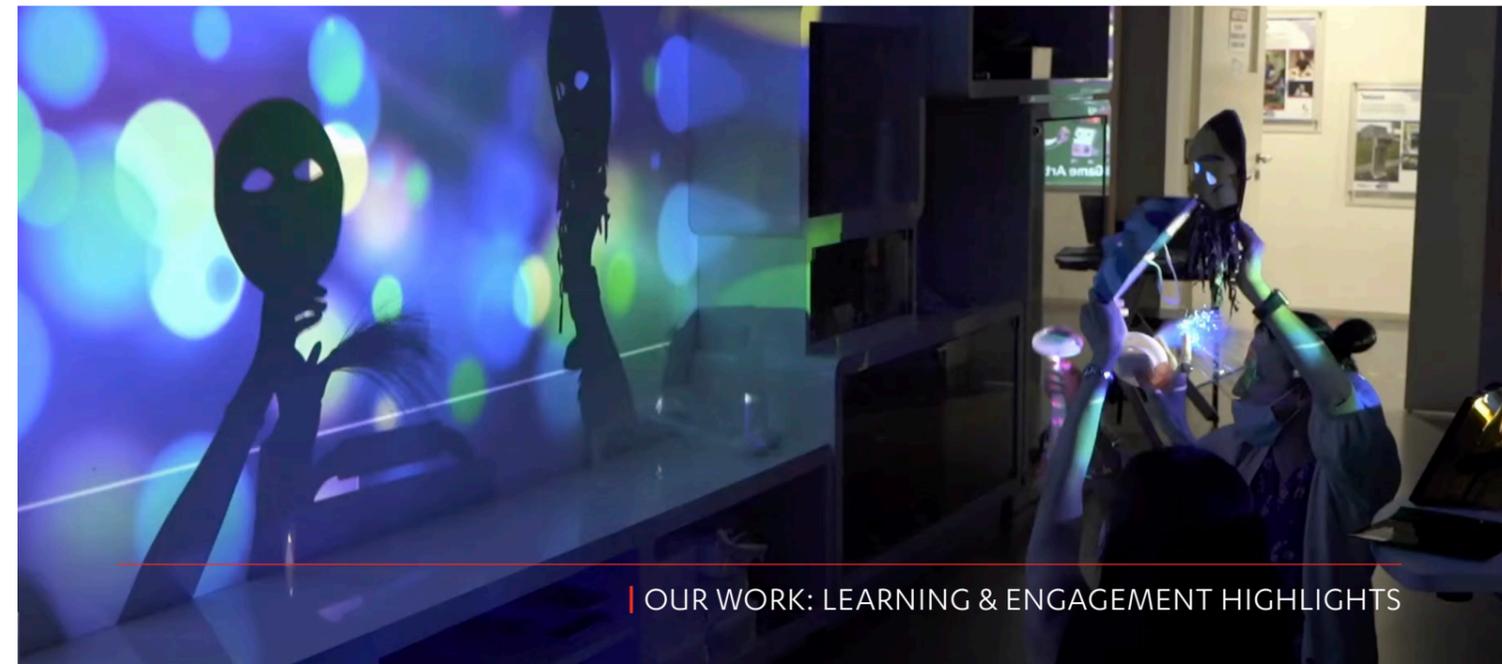
OUR WORK

LEARNING & ENGAGEMENT HIGHLIGHTS

Future Fires: A Year Of Thinking For The Future.

Going Digital

There is no doubt that Learning & Engagement has had to be agile in the last year. Along with the world, our learning programmes switched to being entirely online. When the theatre doors were forced to close, the virtual doors of learning opened. Although not a simple transition, the Learning & Engagement team decided to make the most of this new landscape. Teaching Artists applied their creative skills to the digital canvas. They were setting up home broadcast studios and investing in digital skills development to enhance the experience for their learners. And it wasn't just our Teaching Artists; our families, teachers, and participants all joined us in creating a new experience and ensuring the 'show goes on'. The best part of these learning opportunities is that they are here to stay. Moving into the following year, we will not return to a 'past normal'. Rather, we will embrace new and hybrid ways to harness technology and digital engagement to advance our programmes and reach new audiences. To ensure strategic development, we have entered a new MOU with Republic Polytechnic, which aims to embrace the 'Future Fires', by cultivating new, digital and diverse projects between education and industry, students and professionals.



Diversity

At the same time, we launched a brand new Inclusive Young Company programme (iYC). A sister project to The Young Company (TYC), this actor training programme targets Deaf and Disabled young artists who wish to develop their skills as performers. In partnership with Access Path Productions and with the support of the Chua Foundation, this programme is well resourced to raise the standard of training for Deaf and Disabled people. Its broader aim is to build a more substantial representation of diverse stories on our stages at SRT and in Singapore. In alignment with our capacity-building efforts in Access and Inclusion, we invited the industry to join us for two training events. Firstly, we partnered with Dadaa from Western Australia, who led an Accessible Arts Marketing and Communication course. The aim was to support the industry in improving how they market their events, ensuring everyone can access the information and choose to attend. Secondly, we collaborated with Rationale Method in the UK and Republic Polytechnic to bring Demystifying Technology to Singapore. The programme created a laboratory space where disabled and non-disabled participants explored high-tech devices, such as Virtual Reality and 360 video creations, to discover new ways of telling stories.

What are the future fires, and how can we prepare for them? This question was seeded, no doubt, by the pandemic, but has grown because of our curiosity, creativity, and tenacity to keep doing the work we love. Learning & Engagement are excited to keep progressing our thinking and delving deeper into the future by meeting tomorrow, today!



Inclusive Young Company showcase
Photo credit: Singapore Repertory Theatre

OUR WORK

VENUE HIGHLIGHTS

KC Arts Centre gets SG Clean certification!

In early October, the theatre venue was given the antimicrobial treatment that utilizes the latest virus and germ-killing technology, so effective that it kills 99.99 percent of viruses and germ pathogens instantly on contact.

The process to obtain SG Clean applications re-started in October with a first interview; within two weeks, KC Arts Centre obtained the SG Clean certification! The speed at which the certification was obtained showed the steely determination of the venue team to go the extra mile to protect the patrons' safety. Audiences could now return to the theatre with peace of mind.

SRT may be one of the first theatre companies to invest in the antimicrobial coating and obtain the SG Clean certification. This process was undertaken as part of SRT's commitment to safeguard public health and ensure the continued vibrancy of the arts scene in Singapore.



THE YEAR AHEAD

If there ever was a time when we wished we had a crystal ball, now would be that time.

It has always been a huge puzzle to produce theatre that primarily works with a large number of freelance artists from Singapore and abroad. The added uncertainty due to the pandemic makes it near impossible for us to plan ahead. When can we produce children's theatre again? When can students join our performances? When can we run our venue at full capacity? Will our donors stand by us? Will we go back into another circuit breaker?

We don't have answers to these questions – but what we can say with certainty is that we will keep pivoting and finding ways to keep SRT's work alive, relevant, and exciting. What has helped keep our spirits up through COVID-19 are the arts – the books we read, the music we listened to, the movies we enjoyed... and, yes, the theatre we watched live in small groups or online.

SRT has exciting plans going forward. We are working on a wonderful production of *The Complete Works of William Shakespeare* to be staged at Paris Panjang Power Station in November, and we have just confirmed a partnership with The Hong Kong Arts Festival for a production in February 2022. The theatre season for young people is very uncertain due to vaccine requirements, so we are exploring sustainable ways of offering online programmes to schools and parents.

Our Learning & Engagement team continues to create both bespoke programmes with schools and expand on our regular programmes such as our holiday camps and the work we do in the pre-school sector via Singapore Wolf Trap.

We are also excited about partnerships in the educational sector with organisations such as Kaplan and Republic Polytechnic. Working directly with the next generation of theatregoers brings new and fresh ideas to the table. We are also committed to continue to invest in talents via The Young Company and our residency programmes.

We foresee that the next 12 months will continue to be hugely affected by the pandemic. However, we are working towards full houses and exciting content for 2023, when SRT will celebrate its 30th Anniversary.





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Repertory
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