



# Highlight of the Year In a Glance

**10** PLAYS AND  
MUSICALS  
WITH **255**  
PERFORMANCES

ALMOST  
**95,000**  
PATRONS

**179** CAST, CREW AND  
CREATIVES EMPLOYED

**13%**  
NEW  
FOLLOWERS

**30%**  
NEW  
FOLLOWERS

**2,178**  
BENEFICIARIES  
UNDER STUDENT  
EDUCATION FUND

**40%**  
IN SCHOOL ATTENDANCE WITH **590**  
SCHOOL BOOKINGS WITH CLOSE TO  
**42,000** ATTENDEES

**59** EDUCATION PROGRAMMERS  
IMPACTING **6,438** LEARNERS

**82%**  
OCCUPANCY  
OF THE VENUE

**1<sup>st</sup>** INTERNATIONAL AFFILIATE WITH  
USA'S WOLF TRAP INSTITUTE FOR  
EARLY LEARNING THROUGH THE **ARTS**

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# About Us

## Purpose

Singapore Repertory Theatre (SRT) strives to bring people together through the power of storytelling.

## Vision

To stage theatre of the highest calibre, developing and collaborating with the best talent in the world, and to be known as the most professional and progressive theatre company in Asia.

## Mission

To inspire, engage and entertain audiences of all ages.

## VALUES

SRT stages exciting theatre experiences and learning programmes that are **high quality** and **relevant** to our current and future audiences which **inspire** and **invigorate** communities through great storytelling.



*The Truth*  
Photo credit Singapore Repertory Theatre

# Overview of Singapore Repertory Theatre (SRT)

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 of April 2017 to March 2020.

<b>Registration Number</b>	199301614N
<b>Registered Address</b>	20 Merbau Road, Singapore 239035
<b>Auditor</b>	Grant Thornton Audit LLP
<b>Bankers</b>	Development Bank of Singapore The Bank of East Asia, Singapore Branch CIMB Bank Berhad HL Bank
<b>Lawyers</b>	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 and 2018, and have 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

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

SRT is one of the leading professional theatre companies in Singapore, performing an annual season of classic and contemporary plays and musicals for a wide range of audiences. In addition to its main season of work, SRT also offers theatre and educational programmes for young audiences and is a strong advocate for accessibility in the arts via its engagement in Access Arts Hub.

This has been a very busy year for the SRT team with 10 theatrical productions and a staggering 255 performances; an exciting season curated to reach new audiences as well as deepen the relationship with our core base of regular theatre goers.

SRT worked with 489 schools this year across our SRT Mainstage, The Little Company and The Young Company brands. In total, we sold 41,592 subsidized tickets to schools, reflecting SRT's strong commitment to working with schools to offer holistic learning experiences that complement learning in the classroom.

Through donations made to our Student Education Fund, 2,178 underprivileged children, youth and students of theatre and the arts enjoyed complimentary tickets to our shows. Thanks to the support of Bloomberg Philanthropies, we were able to continue with our \$15 YOU<sup>th</sup> ticket programme for Singaporeans and PRs aged 15 to 25.

Our season was very well received, breaking new ground with no less than two site-specific productions - *Catalysts* was a partnership with Science Center Singapore and *Caught* was staged in an art gallery as an immersive theatre performance. Both productions demonstrate SRT's commitment to keep reaching new audiences and to breaking new ground for the benefit of the entire industry.

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*"The workshop offered the strategies and tips to put in drama in class, especially for teachers who are not trained in drama."*

Teacher

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SRT's Learning & Engagement team continues to push the agenda of arts-integrated programmes in our community and within our formal educational system. We worked with 6,438 learners in 59 programmes. The feedback from teachers has been outstanding.

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*“The exercises and the games were very new and refreshing, and I learnt a lot through the activities when before I knew nothing”.*

Student

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SRT became the first international affiliate of The Wolf Tap - Institute for Early Learning Through the Arts from Washington D.C. with very exciting arts integration programmes targeting the pre-school sector.

One of the value-based projects we engaged in this year was to create a Green Policy at SRT. It is a long journey to work towards the UN Goals, but every step we take is in the right direction. From re-looking our printing material to changing our electricity supplier to one that gives a carbon neutral solution, we are educating ourselves and exploring how we can do more and how we can do better.

The impact on our lives of the COVID-19 pandemic started to kick in towards the end of this financial year. Not only were we forced to start cancelling shows in our season, but our external hirers in our venue had to do the same.

This unprecedented time will have a devastating impact on our industry. Despite the challenges, we remain passionate about contributing to the arts scene and supporting our fellow practitioners. My team and I are committed to pivoting and exploring new ways of working and fulfilling our mission going forward.



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	<b>JOY TAN WHEI MIEN</b> Partner WongPartnership LLP	Feb 2008	4/4
Treasurer	<b>PETER A ALLEN</b> Group Managing Director Pacific Century Regional Developments Limited	Nov 2015	3/4
Director and Head of Nomination, Remuneration & HR Committee	<b>KUOK LAY HOON</b> Managing Director & Principal Consultant Arrowlight Consulting Pte Ltd	May 2017	2/4
Director and Head of Audit, Finance & Risk Committee	<b>RICHARD TAN CHUAN LYE</b> Adjunct Associate Professor National University of Singapore	Jan 2013	3/4
Director and Head of Fundraising Committee	<b>OLGA ISERLIS</b> Director Adagio Events Pte Ltd	Apr 2010	2/4
Director and SRT Artistic Consultant	<b>GAURAV KRIPALANI</b> Festival Director Singapore International Festival of Arts	Mar 2011	4/4
Director	<b>TRINA LIANG-LIN</b> Managing Director Templebridge Investments	Apr 2010	4/4
Director	<b>AW KAH PENG</b> Chairman Shell Companies in Singapore	Sep 2012	4/4
Director	<b>E-LEN FU</b> Director Kids 21 Pte Ltd	Apr 2018	1/4
Director	<b>MANRAJ SEKHON</b> Chief Investment Officer Franklin Templeton Investments	Feb 2018	2/4
Director	<b>JIN LU</b>	Feb 2019	2/4
Director	<b>HARRIET DE SWIET</b> Managing Director APAC Brand Learning Pte Ltd	Mar 2019	3/4

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

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 23 September 2020

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.

The 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 Committee

**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.

Each committee held two meetings this year.

**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)

**Related Parties:** Adagio Events Pte Ltd  
Olga Iserlis 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.

**Annual Remuneration:** Key Management  
Between \$200,000 and \$300,000 – 1 person  
Between \$100,000 and \$200,000 – 2 persons



# Highlights of the Year

SRT is one of the National Arts Council's Major Grant recipients. This funding accounts for 5.7% of the annual operation budget for this financial year. The rest of the operational costs were covered by ticket sales, donations, venue rental income, income from Learning Programmes and sponsorship. Ticket sales remain the biggest source of income.

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 and to support the increased cost of operation.

## 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.

## Restricted Funds

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

As at Balance Sheet date on 31 March 20, the following Funds have been set aside:

- **Building Fund – KC Arts Centre (\$487,753)**

The fund is related to donations received for the purpose of renovation works of KC Arts Centre.

- **Building Fund – Havelock II (\$6,801,405)**

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 (\$59,493)**

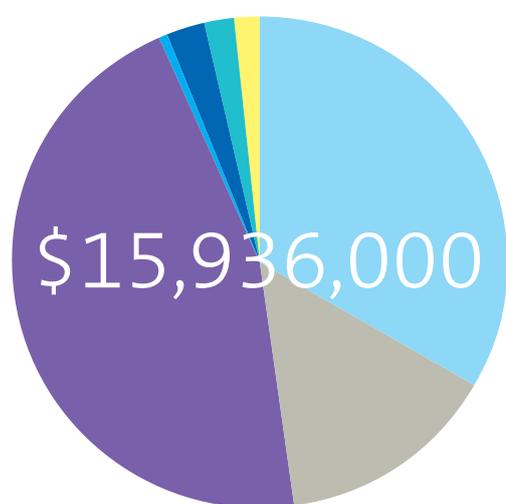
The fund was created on 6 September 2011 with the approval of the Board of Directors for the purpose of raising donations to underwrite access to theatre and learning programmes for young people from less privileged backgrounds. This year, SEF benefitted over 2,178 young people from our charity partners and neighborhood schools.



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

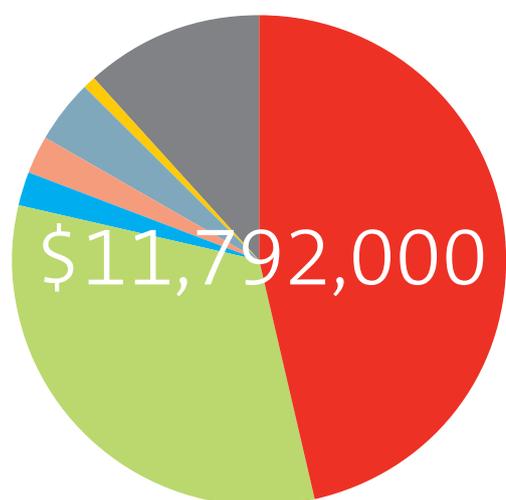
According to Reg 8(2) of the AR Regulations, charities with gross annual receipts or total expenditure more than \$500,000 must disclose the principal funding sources of the charity and disclose on funds of the charity which are in deficits and details on these funds, where applicable.

### INCOME for the period from 1 April 2019 to 31 March 2020



	FY 2020		FY 2019	
	S\$'000	%	S\$'000	%
Ticket Sales	3,370	34%	2,635	45%
Sponsors and Donations	1,427	14%	1,194	20%
Government Grants	4,581	46%	1,418	24%
Other Grants	60	1%	30	1%
Education	236	2%	205	3%
Rental Income	203	2%	238	4%
Others	152	1%	187	3%
<b>Total</b>	<b>10,029</b>	<b>100%</b>	<b>5,907</b>	<b>100%</b>

### EXPENDITURE for the period from 1 April 2019 to 31 March 2020

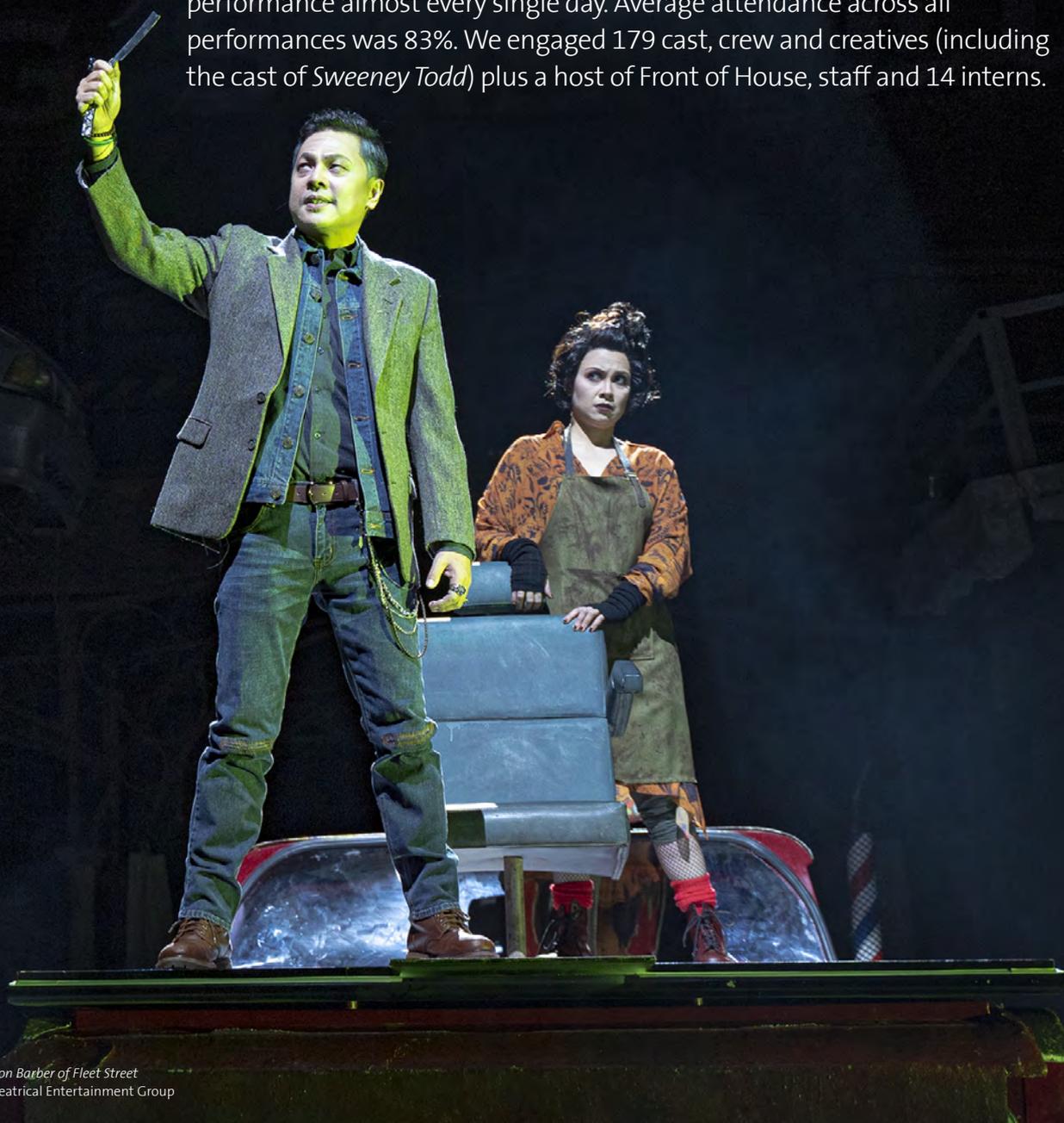


	FY 2020		FY 2019	
	S\$'000	%	S\$'000	%
Production Expenses	2,938	47%	2,842	52%
Staff Cost	2,035	32%	1,993	36%
Fund Raising Project	134	2%	14	0%
Building Maintenance	171	3%	190	3%
Office Expenses	256	4%	160	3%
Marketing	54	1%	44	1%
Others	729	12%	232	4%
<b>Total</b>	<b>6,317</b>	<b>100%</b>	<b>5,475</b>	<b>100%</b>

It was a very busy year for SRT with ten productions curated to reach new audiences as well as deepened relationship with our core base of regular theatre goers. To that end our strategies led to a 13% growth in Facebook followers and 30% on Instagram.

Our season included one international collaboration (*Sweeney Todd: The Demon Barber of Fleet Street* by Atlantis Theatrical Entertainment Group in Manila), one Mandarin production (*Fantastic Mr Fox*), a total of four productions for young people where one was a new partnership with Science Centre Singapore and one very interesting site-specific production that saw a large number of new theatre goers. Of the ten productions, three were new original commissions by SRT.

We staged 255 performances, reaching a total of 94,883 people. There was a performance almost every single day. Average attendance across all performances was 83%. We engaged 179 cast, crew and creatives (including the cast of *Sweeney Todd*) plus a host of Front of House, staff and 14 interns.



*Sweeney Todd: The Demon Barber of Fleet Street*  
Photo credit Atlantis Theatrical Entertainment Group

We worked with 489 schools across our productions marketed under The Little Company, SRT's Mainstage and The Young Company with a total of 590 bookings. We maintained strong relationships with international schools and had over 30 school bookings from this segment. In total, we sold 41,592 subsidised tickets to schools, reflecting SRT's strong commitment to working with schools to offer holistic learning experiences that compliment learning in the classroom.

Through our Student Education Fund, 2,178 underprivileged children, and youth and students of theatre and the arts enjoyed complimentary tickets to our shows. Thanks to the support of Bloomberg Philanthropies, we were able to continue with our \$15 YOU<sup>th</sup> ticket programme for Singaporeans and PRs aged 15 to 25. 508 YOU<sup>th</sup> tickets were snapped up for *Caught*, *Sweeney Todd* and *The Lifespan of a Fact*.



*The Lifespan of a Fact*  
Photo credit Singapore Repertory Theatre

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*“It has been a privilege working with SRT through their Learning and Engagement Program. St. Andrew’s Autism School has been a beneficiary of their kind sponsorship for several of SRT’s relaxed performances”*

*“In these tricky times, it’s even more important than usual to give our support to theatre groups like the Singapore Repertory Theatre. I know that all donations will go a long way to supporting the SRT Team and renewing the Friends of SRT subscription will be crucial if we wish to continue to enjoy the world-class performances that the SRT produces every year. The SRT productions that we have enjoyed as an audience have transported us to another reality, entertained us with stories and provided us with wonderful shared experiences. I am proud to be a Friend of SRT and I will continue to give my support.”*

Nithia Devan, Friend of SRT

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SRT Learning & Engagement team continued to push the agenda of arts integrated programmes in our community and within our formal educational system.

During the past year, we worked with 6,438 learners in 59 programmes. That alone represented a 7% increase in engagement. We also had several programmes on the NAC Arts Education Programmes (NAC-AEP) platform for the first time.

We are extremely proud that SRT became the first international affiliate of The Wolf Trap Institute for Early Learning Through the Arts. With the support of NAC and the U.S. Embassy in Singapore we took on this programme as a strategic and active partner and have currently ten qualified teaching artists, who can facilitate the residencies in our pre-school sector.



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*“Very engaging, it allowed to explore as teachers taught us on how drama can be used in classrooms”*

*“The workshop offered the strategies and tips to put in drama in class, especially for teachers who are not trained in drama.”*

*“The exercises and the games were very new and refreshing, and I learnt a lot through the activities when before I knew nothing”*

Student

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We also entered a strategic partnership with Science Centre Singapore, as an educational partner and to further help them strengthen their arts integrated programmes in STEM. We produced a new original promenade theatre for young learners, called *Catalysts* which took place at the Center itself. The project was a great start to a strategic partnership as well as a great learning experience for both parties. While we could have attracted more students to the production, nonetheless, we created a platform for further projects in the STEM area. We were also able to attract new sponsors, who were not usually supporting theatre productions per se.

The venue, KC Arts Centre – Home of SRT was used for productions for 299 days (82%), which we believe is on par with the industry norm. The main usage (60% of the entire year) was for SRT productions. We attracted 11 new clients – all smaller events, but they helped to showcase the venue as a place to host performances to a new demographics. We also served 11 returning clients making a total of 76 days. The Learning & Engagement team also used the venue for industry days, Access Arts Hub meetings, and for holiday camp activities. We also sponsored the venue for a book launch event by NUS, “Speak Your Mind”, that highlights mental health conditions in society.

In line with the company’s vision to make theatre accessible to all, we installed Sennheiser’s Mobile Connect system so that blind or vision impaired patrons can enjoy attending theatre productions via Audio Described performances. We are also exploring the possibility of leveraging the system’s capabilities to offer productions accompanied by Director’s comments and translation services.

We also upgraded the fire alarm system by investing over \$100,000 to get a new system installed.



# Our Work

## Production Highlights

The mid-year report covered the year's first four productions – *The Truth*, *Gretel & Hansel*, *Fantastic Mr Fox* and *1984*. *The Truth* won two ST Life! Theatre awards.

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*"I feel very excited and inspired to continue pushing the boundaries of design. Being nominated alongside the other veteran set designers is already a huge honour."*

Petrina Dawn Tan,  
**Winner of ST Life Theatre Awards 2020  
Best Set for The Truth**

*"Honestly, it was one of the most unique and interesting productions SRT has had so far and we found ourselves thinking and talking about the theme through the weekend."*

Yashika Mody

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### A solid start to our season.

The second part of our season kickstarted with one of the most challenging productions we have done in a long time: *Caught*. Our team worked tirelessly to deconstruct the theatre experience and reconstruct it into an immersive, site-specific, socially engaging theatre experience at Miaja Gallery. Everything about *Caught*, from the intimacy of the setting, to the marketing campaign was guided by the vision of director Ed Sylvanus Iskandar. We broke down the 4th wall between the audience and our actors and we challenged our patrons via the brilliant script of Christopher Chen, who won an Obie for *Caught*.

Artistically this was a great achievement, but of course producing work for a space that can take no more than 150 people was challenging – but also important to do. We are proud to have taken the leap to also show that SRT is capable to offer our patrons something very different and intimate.

With *Caught*, we reached a whole new demographic of audiences that we have not seen at an SRT show recently – close to 70% of ticket buyers. We had many new patrons seeking new experience and conversations; there was a good mix of young students from tertiary institutes like NUS and SMU, alongside visual arts lovers, theatre aficionados and non-theatre goers just looking for an exciting party to attend. Such audience development is an important part of our work and a reflection of SRT's endeavor to constantly evolve our craft to ensure that the arts impact as many people as possible in Singapore in deep and meaningful ways.



CAUGHT  
Photo credit Singapore Repertory Theatre

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*“Definitely the most progressive and thought-provoking immersive theatre I have experienced in Singapore! I can see a tremendous amount of work and planning went into pulling this off, and you certainly did pull it off!”*

Victoria Great

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A play like *Caught* not only serves to entertain, it also serves to stimulate conversation and thought on important issues and conflicts in our world today. It does so by placing individuals and their connection with others in society at the heart of the entire *Caught* experience. This is the power of theatre that no Netflix episode can ever recreate. In our torn world today, what we need more of is to bring people together and theatre does exactly that – also in a post-Circuit Breaker world.

The run achieved 80% attendance at 28 performances.



CAUGHT  
Photo credit Singapore Repertory Theatre

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“Singapore Repertory Theatre continues to provide some of the finest shows to be found anywhere in the world. With *Sweeney Todd* they have brought us one of their very best.”

Jake Jacobs

“Reimagined version of Sondheim’s macabre musical thriller a refreshing take on an oft-forgotten classic, with Broadway star Lea Salonga a highlight.”

Bakchormeeboy

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The year ended on a high note with Lea Salonga in Stephen Sondheim’s *Sweeney Todd: The Demon Barber of Fleet Street* in its first ever professional production in Singapore.

The first time we worked with the legendary Lea Salonga was in 1994, when SRT produced *Into the Woods* – a musical written by the American composer Stephen Sondheim; it was also the first musical we ever staged. 25 years later and after several collaborations with Lea, we staged yet another Sondheim musical starring Lea Salonga alongside a cast with absolutely no shortage of talent.

We worked with director Bobby Garcia from Atlantis Theatrical Entertainment Group from the Philippines to stage a version of the musical thriller that is epic, timeless and never been done before.

*Sweeney Todd* had a relatively successful run with close to 70% of the 2,000-seater Sands Theatre filled over 14 performances.

The musical was a hit with corporate groups, many of whom used the show as a platform to entertain their valued clients and staff. We had over 3,400 tickets sold to corporate groups who used *Sweeney Todd* as a way to wrap up the year with a shared experience at the theatre.

We also staged accessible performances for people with disabilities for the first time ever in Marina Bay Sands. We staged an audio-described performance for blind or vision impaired patrons and a Singapore Sign Language performance for deaf or hearing impaired patrons. We sponsored tickets through SRT’s Student Education Fund for 46 beneficiaries from 4 charities to enjoy this accessible performance – TOUCH Community Services, iC2 PrepHouse, Deaf and Hard of Hearing Federation of Singapore and Guide Dogs Singapore.

*Sweeney Todd* is a great example of the stories we hope to tell through international partnerships that enable us to produce the best theatre for local audiences.



*Sweeney Todd: The Demon Barber of Fleet Street*  
Photo credit Atlantis Theatrical Entertainment Group

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*"My kids loved the songs which were catchy and well written. The actors were also engaging and the set was beautiful!"*

*"It was a lot more than I imagined! The energy was high, the kids superbly entertained and it was comical enough for them to capture their attention. And the SONGS! My kids were still singing them a week later!"*

*"We loved the movements that accompanied some of the songs (e.g. the energy song) and the values such as teamwork and friendship embedded in the story plot."*

Qifa Primary School

*"The children enjoyed the little song about electricity. One child mentioned 'if you have problems don't run away from home' which is a good value to instil in children."*

Raffles Montessori

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We ended the year with a bang with the high-energy, original musical *The Gingerbread Man*. We brought this classic to life as a deliciously scented musical where we created the scent of fresh cookies in the oven in the theatre – something only possible in a live theatre experience.

We staged 56 performances during the run, which enjoyed a stellar 85% of tickets sold – that's 19,764 audience members in total.

*The Gingerbread Man* is another classic tale that we have updated with a twist and brought to life on our stage. We think it's important for everyone to be able to enjoy a performance of a classic story that so many of us grow up with.

202 schools brought 12,667 children and teachers for the musical.

Thanks to donations made to SRT's Student Education Fund, we were also able to underwrite tickets for 331 beneficiaries from 10 charities including Lakeside Family Services, St. Andrew's Autism School, Singapore Polytechnic Sign Language Club, and Chen Su Lan Children's Home.



*The Gingerbread Man*  
Photo credit Singapore Repertory Theatre

Our 2020 season started with *The Lifespan of a Fact* – a play that made waves on Broadway last year and we were interested to produce because of its powerful relevance in our post-factual world and after the launch of a unique online falsehood law. The play explores the blurred boundaries of the truth in the high stakes world of publishing. Directed by Daniel Slater (*Shakespeare in the Park – Romeo & Juliet*), the thought-provoking script was brought to life with a powerful performance by three stellar actors – Ghafir Akbar (*Shakespeare in the Park – Julius Caesar* and *Guards at the Taj*), Janice Koh (*Hand to God*) and Jamil Schulze.

The play went down well, in spite of it running at the onset of the COVID-19 outbreak in Singapore. We took all required measures to protect our staff and patrons as they came to the theatre. The performance was seen by over 4,900 people including 200 tickets sold to corporate and school groups like NUS and LASALLE College of the Arts. Given the topical nature of the play, we organised three well-attended post-show dialogue sessions. First, director Daniel Slater discussed Theatre Insights: Behind the Scenes on 26 February. On 2 March, we had Women in Media discuss issues of female representation and portrayal in the media. The panel consisted of Janice Koh (Actress), Eunice Olsen (WomenTalk) and Irene Jay Liu (Google NewsLab) and the discussion was moderated by Andrea Abbate (Linkedin). Lastly, on 12 March, we had Ryan Tan from Samaritans of Singapore discuss Youth and Suicide in Singapore with Sharda Harrison (Mediacorp's Talking Point).

## Love and Death

by John D'Agata

ASIDE FROM HEART ATTACKS, CANCER, THE THING MOST LIKELY TO KILL YOU IS YOURSELF.

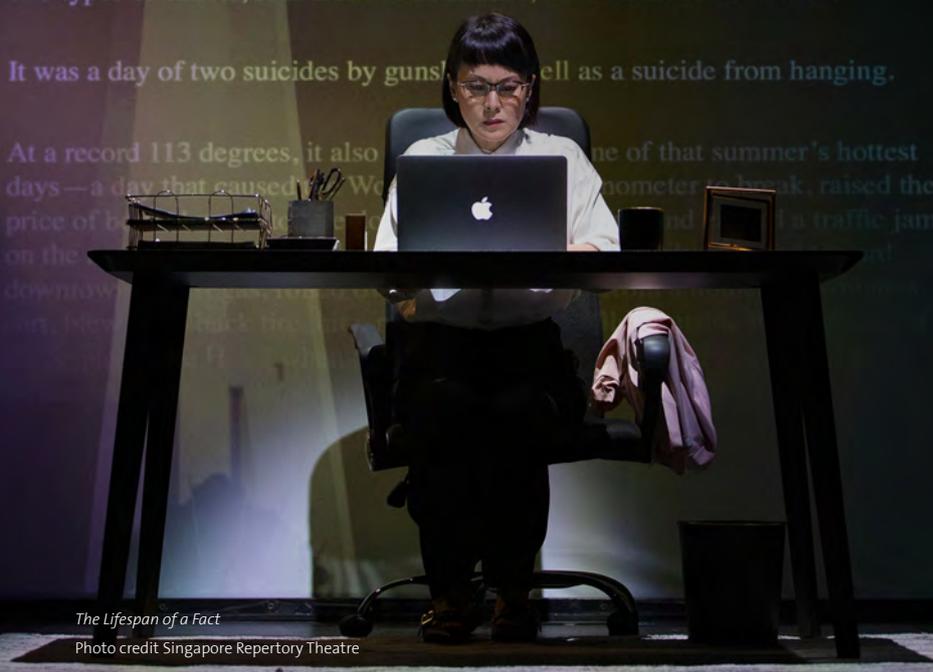
1.

On the same day in Las Vegas when sixteen-year-old Levi Presley jumped from the observation deck of the 1,149-foot tower of the Stratosphere Hotel and Casino, lap dancing was temporarily banned in the city's licensed strip clubs, archaeologists unearthed parts of the world's oldest bottle of Tabasco-brand sauce from beneath a bar called Buckets of Blood, and a woman from Mississippi beat a chicken named Ginger in a 35-minute long game of tic-tac-toe.

On that day in Las Vegas when Levi Presley died, five others died from two types of cancer, four from heart attacks, three because of strokes.

It was a day of two suicides by guns, one by a car, and one by a suicide from hanging.

At a record 113 degrees, it also was one of that summer's hottest days – a day that caused the thermometer to break, raised the price of beef, and caused a traffic jam on the highway. It was also the day that the Dow Jones index dropped 100 points, and the Dow Jones index dropped 100 points.



*The Lifespan of a Fact*  
Photo credit Singapore Repertory Theatre

# ur Work

## Learning and Engagement Highlights

SRT became the first international affiliate of The Wolf Trap Institute for Early Learning Through the Arts. With the support of NAC and the U.S. Embassy in Singapore, we took on this programme as a strategic and active partner.

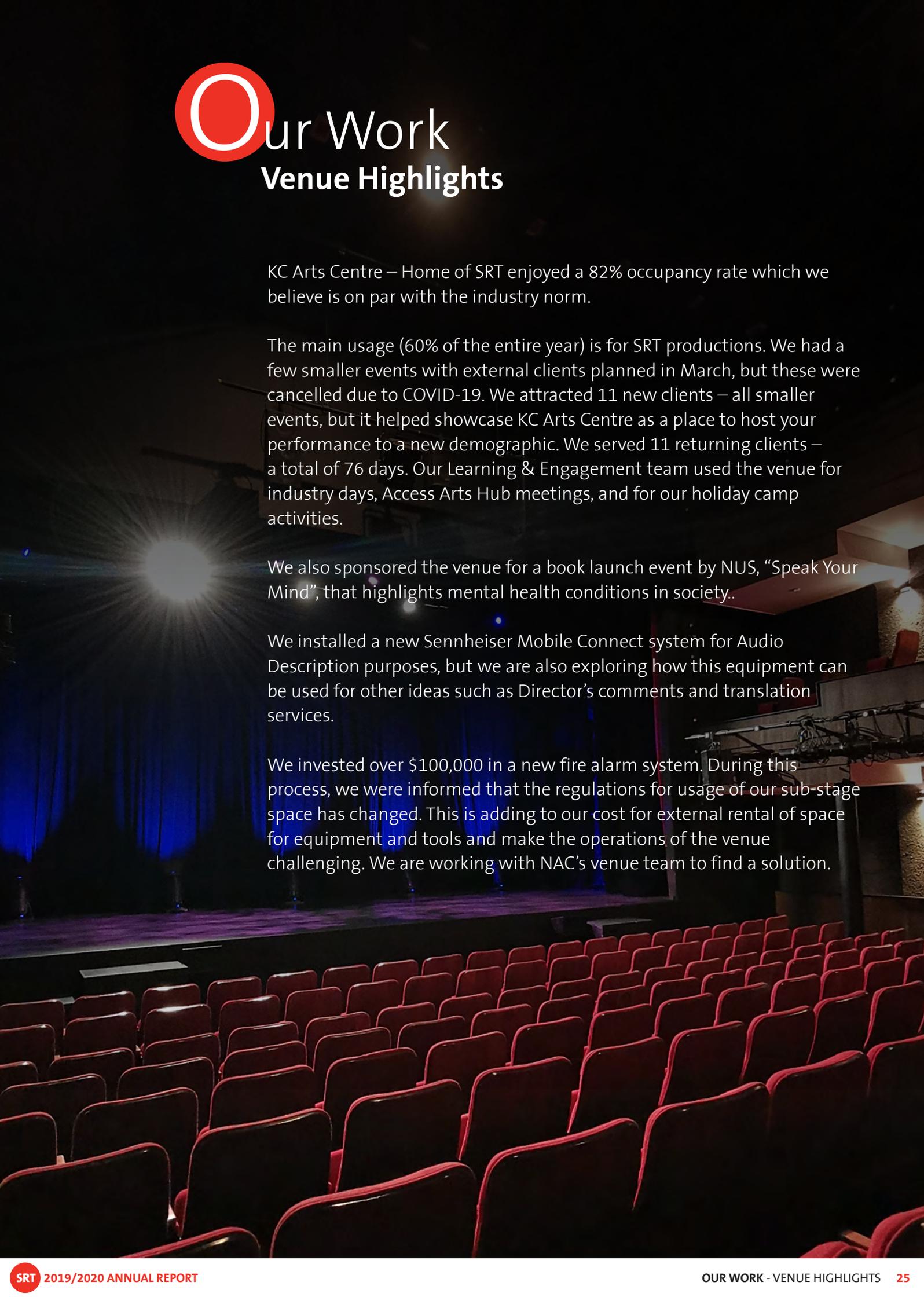
SRT organised a symposium called Permission to Play where we shared with key decision makers and educators as well as industry friends highlighting how arts integration can ignite new ideas when approaching early childhood development in Singapore. The event was oversubscribed! There are currently ten qualified Wolf Trap teaching artists, who can facilitate the residencies in our pre-school sector. We found the price point for rolling out these residencies are a bit prohibitive and are actively looking for funding to part-fund some of this work.



This year we entered a partnership with Science Centre Singapore, as an educational partner and to further help them strengthen their arts integrated programmes in the STEM area. Our team produced a new original promenade piece for young learners, *Catalysts* which took place at the Center itself. The project was a great start to a strategic partnership and a great learning experience for both parties. Whilst the play was not attended by as many students as we had hoped – due to not enough lead time for both teams – we created a platform for further projects in the STEM area and we attracted sponsors, who are not usually supporting theatre productions.



*Catalysts*  
Photo credit Singapore Repertory Theatre



# Our Work

## Venue Highlights

KC Arts Centre – Home of SRT enjoyed a 82% occupancy rate which we believe is on par with the industry norm.

The main usage (60% of the entire year) is for SRT productions. We had a few smaller events with external clients planned in March, but these were cancelled due to COVID-19. We attracted 11 new clients – all smaller events, but it helped showcase KC Arts Centre as a place to host your performance to a new demographic. We served 11 returning clients – a total of 76 days. Our Learning & Engagement team used the venue for industry days, Access Arts Hub meetings, and for our holiday camp activities.

We also sponsored the venue for a book launch event by NUS, “Speak Your Mind”, that highlights mental health conditions in society.

We installed a new Sennheiser Mobile Connect system for Audio Description purposes, but we are also exploring how this equipment can be used for other ideas such as Director’s comments and translation services.

We invested over \$100,000 in a new fire alarm system. During this process, we were informed that the regulations for usage of our sub-stage space has changed. This is adding to our cost for external rental of space for equipment and tools and make the operations of the venue challenging. We are working with NAC’s venue team to find a solution.

# The Year Ahead

As this annual report goes to print, we are living through the most challenging time of our generation. The disruption to our lives and the work we do, has been profound and challenging. But having said that, I'm also very excited about what silver linings COVID-19 also showed us – we developed new and built a stronger team. We engaged in new partnerships with friends in our industry and we created new online learning programmes. This work will bring us forward ready for 'the new normal'.

We continue to strengthen our work in the access area and will be launching a new very exciting programme for young people with disabilities.

We have had to reimagine our entire season, and we are still very busy putting our season into place as the government guidelines for resuming business are being developed. The coming SRT season will not include the large-productions we are known for but will be a series of interesting small plays and performances. Digital content will somehow be part of our engagement platform and we will build on the experiences we have from the past months on dark stages.

It will be different than we envisaged – but it will be exciting content, that keeps our storytelling and community building at the heart of what we do.





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