

SINGAPORE REPERTORY THEATRE

ANNUAL REPORT
2021 | 2022



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ABOUT

SINGAPORE REPERTORY THEATRE (SRT)

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 *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 people together through powerful storytelling. With 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 arts 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.



Miss Julie

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 drive change that proactively addresses these challenges. By incorporating Environmental, Social and Corporate Governance (ESG) in our business strategy, we create opportunities to contribute towards a more sustainable way of life. 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 committed to supporting CSR initiatives by volunteering in community



Environment

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



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.



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.

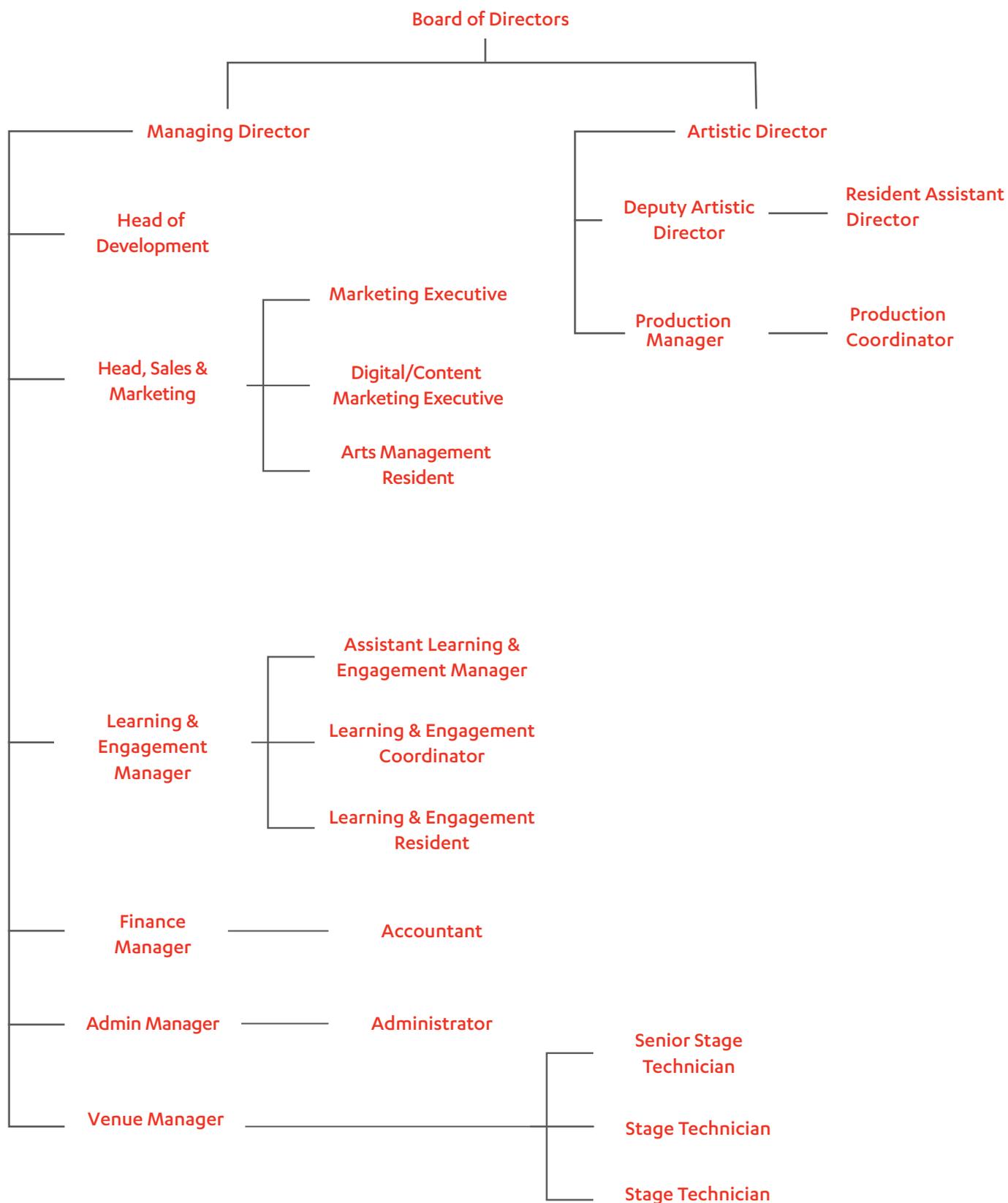
– Prime Minister Lee Hsien Loong,
Jan 18, 2019



Lungs by Duncan Macmillan

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
- Code of Governance when working with Minors
- Guide to Best Practices which includes Conflict of Interest Policy
- Financial Policies
- Risk Management Policies
- Whistle-blowing 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 in place a process for all to declare actual or potential conflicts of interest.

MESSAGE

FROM THE MANAGING DIRECTOR

Whilst we as a society see the light at the end of the tunnel after over two years in the shadows of the global pandemic, I do also acknowledge that this is a light that shines brightly on issues we as a society need to address. The pandemic has taken a toll on us in terms of our mental health, it has led to a more fragmented community in some ways and the geopolitical situation continues to have a huge impact on us as a society.

I believe we, as an arts organization, can help move our communities forward and address such issues by facilitating dialogue and holding a mirror up to society to reflect, re-evaluate and re-energize all of us. We feel the arts has never been more important than it is now.

Looking back at the past two years, I could not be more proud of how we led the organization through the pandemic. The team and I stood tall and ensured that we continued to be of relevance and of value to our stakeholders and our communities. Many of our productions this season were still hugely affected by COVID restrictions such as running at 25% capacity which obviously was a compromised experience in many ways and a very expensive approach to producing. But we were never in doubt about whether or not we should produce theatre – it was always about finding a way. The biggest loss in our season was that we could not produce theatre for children, which is such a huge part of our community outreach and talent development.

As part of our ESG focus, we found ways to contribute to new initiatives such as The Props Collective to promote a more circular approach to producing theatre. We also raised enough funds to plant 1,188 mangroves in the region which over a 20 year period is the equivalent of absorbing 388,50 metric tonnes of carbon dioxide.

We look forward to bring you our next season of enriching productions on stage and powerful educational programmes to build a stronger and more engaged community, one story at a time.



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	3/4
Director and Head of Nomination, Remuneration & HR Committee	KUOK LAY HOON Managing Director & Principal Consultant Arrowlight Consulting Pte Ltd	May 2017 (Resigned on Jun 2022)	2/4
Director and Head of Audit & 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	3/4
Director and SRT Artistic Director	GAURAV KRIPALANI Artistic Director Singapore Repertory Theatre	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	2/4
Director	MANRAJ SINGH SEKHON Chief Investment Officer Franklin Templeton Investments	Feb 2018	2/4
Director	JIN LU	Feb 2019	3/4
Director	JAMES MATTHEW WALTON SEA Sports Business Group Leader & SG Travel, Hospitality & Services Sector Leader Deloitte & Touche Management Services Pte Ltd	Jan 2022	2/4
Director	ROSHNI MAHTANI Founder & Group CEO The Asianparent Group	Jan 2022	2/4

The following Directors have served over 10 years: Joy Tan, Olga Iserlis, Trina Liang and Gaurav Kripalani. These four Directors continue to play 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 year, two 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 are no paid staff who are close family members of the Executive Head or of a governing board member of the charity, who have received remuneration exceeding \$50,000 during the financial year.

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

The AGM was held on 31 August 2022.

The Board has three sub-committees:

Audit & 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 assigned 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 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, Jin Lu, Roshni Mahtani and James Walton

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:

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 themselves 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 to 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.



The Complete Works of William Shakespeare (Abridged)

SRT is one of the National Arts Council's Major Company Scheme Grant recipients. Total funding from NAC accounts for 12.6% 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.

Such matters will be managed confidentially at 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 & 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 2022, the following Funds have been set aside:

- **Building Fund – KC Arts Centre (\$32,556)**

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

- **Building Fund – Havelock II (\$6,514,021)**

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 (\$109,194)**

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 (\$70,314)**

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 tickets and learning programmes for young people from less privileged backgrounds. This year, SEF benefitted over 1,050 young people 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 U.S Embassy and The Canadian High Commission.

Most private donations are received via giving.sg

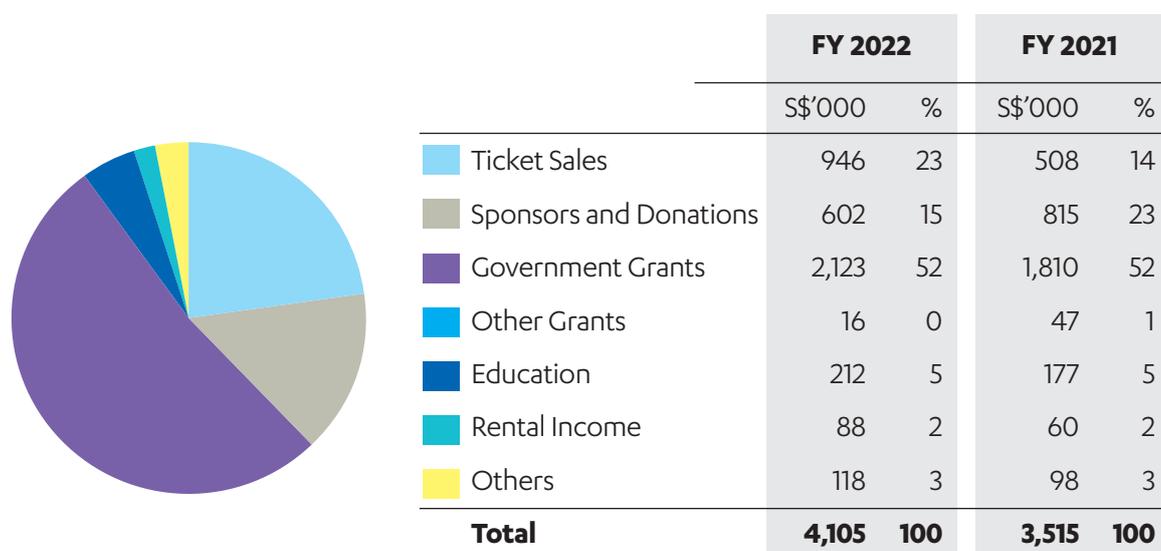
SRT seeks to make theatre accessible for a large group of people – including making our performances conducive for people with special needs. We have also, over the course of ten years, raised funds via SRT's Student Education Fund, making theatre financially accessible for those from less privileged 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 via www.sistic.com.



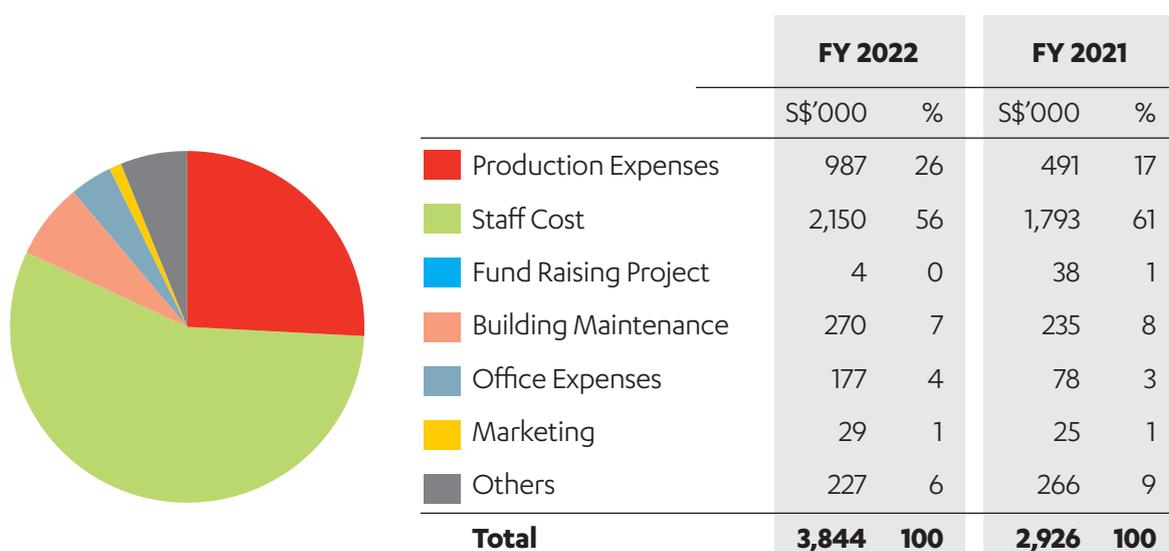
For charities with income / expenses of more than \$500,000

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 2021 to 31 March 2022



EXPENDITURE for the period from 1 April 2021 to 31 March 2022



HIGHLIGHTS OF THE YEAR

Looking back at the past two years, we are thankful that we were able to continue to be of relevance and value to our stakeholders and our communities. We produced a large number of productions online, which even included a movie production in partnership with our industry peers, WildRice and Pandemonium, called *The Pitch*.

We wanted to show that it was time to think differently. We sent the right message with that piece, which was further developed as a new commission in SIFA.

We experimented with formats of delivering our work, we learned to adapt to a much shorter producing timeline and we grew in our jobs and as people.



The Complete Works of William Shakespeare (Abridged)

LEARNING & ENGAGEMENT

A new digital normal!

Virtual content has been an essential part of continuing our engagement during and now emerging from the COVID-19 pandemic. Throughout this period SRT Learning & Engagement has become resilient, confident and ready to work in a hybrid approach; flexible to adapt to both on and offline needs of clients. Working with Pasir Ris Primary school and Stamford American International School, are such examples of L&E's virtual capabilities.

"The Tableau activity was a highlight. The Pupils were in character and were expressing their feelings aloud. Also, the Tongue Twisters, the pupils were learning to pronounce phrases better, in a fun manner."

Class Teacher – Pasir Ris.

"If you are looking for creative ways to engage all learners in your class, do work with these amazing artists. They will offer guidance and insight along this amazing learning journey. The children gained confidence and started affirming each other and, even more so, they become problem solvers."

Nursery Teacher – SAIS

We also partnered once more with Shan You, to create an immersive verbatim storytelling exhibit, that revealed five true experiences of youth suicide.

"It was wonderful and I enjoyed the exhibition tremendously. Suicide topics are sensitive but the SRT team was able to broach them out tactfully and depict silver linings in every dark cloud. I look forward to share them with our students in Kaplan."

Ina Ong KAPLAN - Manager, Employability and Student Affairs.



Girls Like That

Keeping the community in mind!

Engaging with diverse communities and collaborating with social service partners is important to SRT. Over 60 participants from Touch Community Services were involved in our online 'Dramatic Language' programme. The programme aimed to develop learners speech and communication skills through drama.

Additionally, L&E continued to support Children's Wishing Well through speech and drama programmes, whilst running a drama development programme for North Light School.

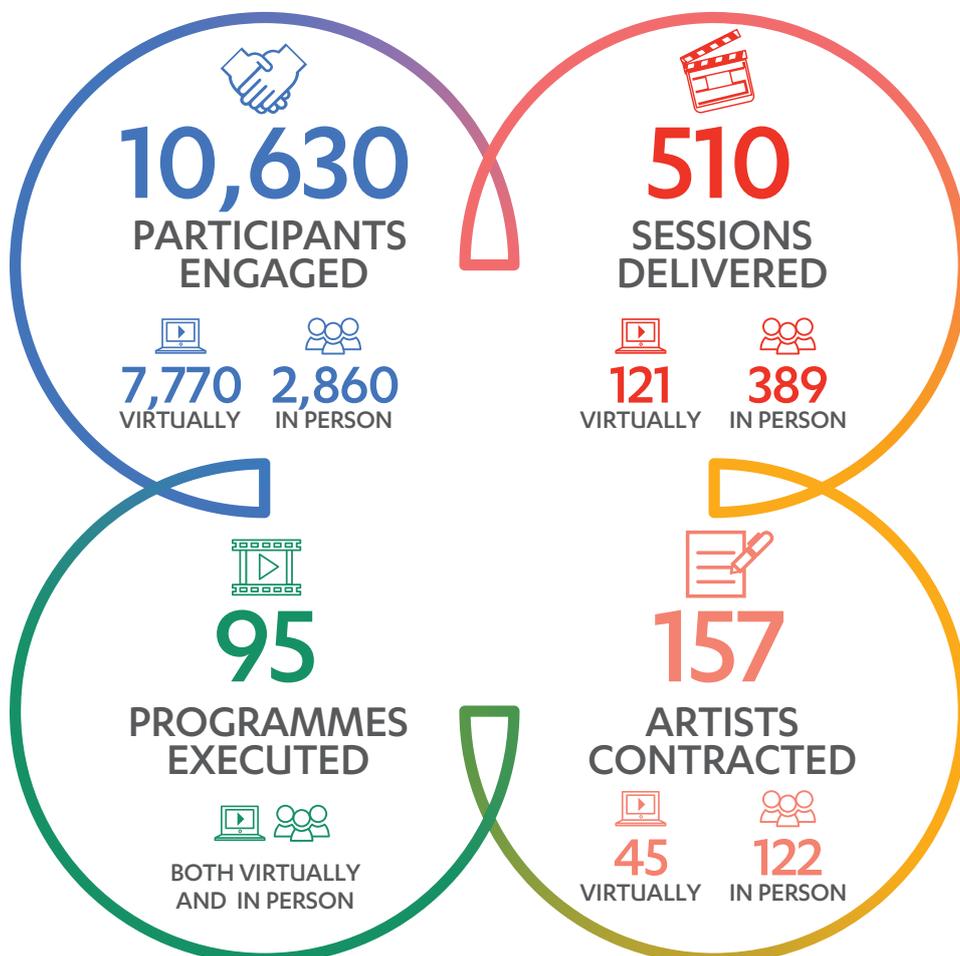
A major highlight for Access development was the opportunity to plan and execute 'Creative Captioning' training for the arts industry. Through the support of Temasek Foundation, under SRT's Access Development programme, we trained 37 professionals at SRT over two days.

The overall engagement numbers are probably what many arts companies achieve overall:

"Thank you once again to you and your team for coordinating the session. We are glad that the children and teens enjoyed it!"
– Touch Community Service Programme Manager

"The ideas from nothing program was very beneficial for our students. They were provided with the tools and skills to create in a drama setting. The instructors were patient and gave our students enough guidance and enough space to be creative. It was an enjoyable experience for all."
Ms Cheryl Tan – Subject Head at NorthLight School

"I think the workshop provides a comprehensive crash course on Disability and the lack of access to the Arts. It is also an eye-opener to many ways that we can make our work more accessible."
Trainee Creative Captioning



OUR WORK

PRODUCTION HIGHLIGHTS

Given the Safe Management Measures that were put in place nationally to keep everyone safe, our season of shows was revamped into to a series of shows with no more than two in the cast. Even though this was still financially challenging with an audience size restricted to 100 people per performance, we wanted to provide employment to as many arts practitioners as we could, as well as to keep the arts top of mind for audiences.

We also ensured that each play was no more than 90 minutes. This allowed us to stage two performances each day, allowing us to have 200 people attend. What we did not compromise on was the production quality. We also ensured that we chose plays that would have a relevance and resonance with audiences who were going through a challenging time as well.

Whilst the season was nothing like what we had originally planned, we still managed to produce seven theatre productions and a large number of educational programmes which were delivered either in person or online. We also launched a new participatory programme for young people with disabilities - The Inclusive Young Company.

1. **The Commission by Kenneth Kwek.**

During lock-down in 2020, SRT, Pangdemonium and Wild Rice got together for the very first time and decided to do a short film as a fund-raiser which we called *The Pitch*. We commissioned Ken Kwek to write and direct it. Besides sending a positive message to the theatre industry, it did help raise much needed funds for the three companies. It even went on to win an award at an international film festival.

Following the success of *The Pitch*, the Singapore International Festival of Arts commissioned all three companies to produce a sequel to be performed live on stage on the opening weekend of the festival. It was entitled *The Commission* and starred the three artistic Directors of the three companies. It was one of the first shows in SIFA 2021 to sell-out. Sadly, on the opening day of the festival, a new set of SMMs were announced which meant that only 3 out of the 6 planned shows could take place. Fortunately, the production was filmed and made available online.



The Commission by Kenneth Kwek
SIFA 2021

2. *Lungs* by Duncan MacMillan.

This show marked our new Associate Artistic Director Daniel Jenkins' first production as a director for an SRT mainstage production. *Lungs* was selected because it addressed the issues of sustainability, global warming and the choices people must make now. SRT has a Green Vision Statement, and we were proud to be able to make this the first planet positive theatre production in Singapore. We achieved this by being very deliberate in the choices of materials we used as well as how we looked at recycling and upcycling on the production. We also planted 380 mangroves via handprint.tech which is the equivalent of offsetting emissions of driving 902,500 kilometres in a car.

"Lungs is an absolutely amazing, powerful performance. I would recommend to everyone. And to the youngest generation it is a MUST."
– Irina Francken

"Lungs is a production that has to be experienced both inside and outside of the theatre. Come with an open mind and set aside some time for deep contemplation after. After all, everyone will process the message of the play differently. But one thing is for sure: with political uncertainty all around the world and the turbulent times we're living in now, the production should definitely be on your to-do list."
– Dewi Nurjuwita, TimeOut Singapore



Lungs by Duncan Macmillan

3. TLC Classic Stories from around the World

One of the biggest casualties of the pandemic was SRT's The Little Company (TLC), which was started 20 years ago as our investment in engaging the next generation of theatregoers and their families. Since its inception, TLC has produced three productions a year, and in recent years, a children's show in Mandarin as well. During the pandemic, no children's shows took place which meant that there would be children growing up who would never have had the chance to experience the magic of live theatre.

With the support of the National Arts Council's AC's Digital Presentation Grant, we were able to produce an online theatre festival for children. Even though it doesn't come close to the live experience, we felt it was important to keep future audiences engaged with as best we could.



4. **The Complete Works of William Shakespeare (Abridged)**

This comedy was chosen as a fun way to keep producing Shakespeare-inspired productions, as we look forward to being able to finally be able to bring back Shakespeare in the Park in May 2023. Furthermore, at this juncture in the pandemic, our audiences were telling us that they just needed a good laugh.

The journey to mounting this show was one of the most challenging and disrupted in SRT's history. Since we couldn't do Shakespeare in the Park (outdoor performances were not allowed at the time), we decide to stage this show as Shakespeare in the (Pasir Panjang) Power Station - a unique venue at the time. When SMM restrictions were announced, the cost of staging the show there became prohibitive. We had to make the difficult decision to cut our losses and move the production to our own venue at Robertson Quay. Fortunately, it was incredibly well received.

The Complete Works of William Shakespeare (Abridged) achieved 86% attendance on average with very positive reviews:

"I absolutely loved the production, it was definitely my favourite one this year! The actors are so talented and the script was amazing!"

– Rinka Perez



5 *Girls like That* by The Young Company (TYC).

In addition to the weekly training that our TYC students undertake with us under the tutelage of Daniel Jenkins and a team of industry experts, they also work towards staging a full production on our stage which is a key element of their learning journey.

Girls Like That was chosen because it tackles issues surrounding both mental and physical health faced by youths, both in the real world and online. It was a play that resonated with our students, as well as their peers who came to watch it. The show sparked thought-provoking conversations about the use of social media, cyber-bullying, mental health, and the challenges of navigating relationships as a young person. The show was well attended, and an online version was made available to reach school audiences.

"It was an amazing experience that I will cherish every day! It was my first official professional production and SRT has made it a memorable one. Not only did we get to work with an amazing team but also with a very good script which is very relatable to us and society today."

– Shyann Ong

"Working on this production was a lot of fun. It was the first ensemble play I've done and it was interesting to find ways so that the whole group would be in sync. I also liked finding my character and what they would do in certain situations."

– Jasmin Harrison



6 **Miss Julie** adapted by Amy Ng.

The Hong Kong Arts Festival approached SRT to see if we would be willing to co-produce a modern adaption of this Strindberg classic, set in 1950s Singapore. This would have been SRT's first production to be presented at HKAF, so we, of course, said yes. Despite numerous challenges, the run here was well attended. However, travel restrictions to enter Hong Kong meant that the HK leg has been postponed to 2024.

"Interesting plot! Arguably a bit too complicated for the stories to unpack within an hour but a very intriguing story relevant to local history."

"I liked the original idea of transposing the original Miss Julie into the colonial Singapore, this gave a very interesting flavour to the piece."

"Great set and effects with amazing cast."



Miss Julie

OUR WORK

LEARNING AND ENGAGEMENT

Arts Education – ‘a place to learn’.

“The Tableau activity was a highlight. The Pupils were in character and were expressing their feelings aloud. Also, the Tongue Twisters, the pupils were learning to pronounce phrases better, in a fun manner.”

Class Teacher - Pasir Ris.

“If you are looking for creative ways to engage all learners in your class, do work with these amazing artists. They will offer guidance and insight along this amazing learning journey. The children gained confidence and started affirming each other and, even more so, they become problem solvers.”

Nursery Teacher

SRT’s Arts Education programmes continued throughout the year, both in person and virtually. Working virtually with Pasir Ris Primary, the L&E team led storytelling and drama workshops concurrently in six classrooms. The programme was a perfect example how much our L&E’s virtual capabilities have grown. Teaching Artists worked from a remote location via Zoom. The students started with a warm-up exercise, then were given access to SRT’s TLC Classics on-demand programme and concluded the session with 45 minutes of drama training. It was heartening to see such positive engagement from young learners even through virtual platforms. A further highlight was L&E’s Wolf Trap engagement with Stamford American International School. The Singapore Wolf Trap team delivered five classroom residencies, conducted 80 sessions with 100 students and five early years teachers. This programme was completed entirely online and to an extremely high standard. We look forward to building new and streamlined Arts Education programmes in line with the 2022/23 NAC -AEP cycle.



Youth Development – ‘place to grow’

TYC’s Girls Like That was a major highlight for the youth development programme. In 2021/22, SRT L&E committed to providing platforms for youth mental health to be discussed. *Girls Like That* was a perfect complement to our previous mental health event, ‘Walking in their shoes’, which was launched in September 2021.

Additionally, the Inclusive Young Company (IYC), in partnership with Access Path Productions, continues to develop. In October 2021, we closed our final exposure programme at the Drama Centre, and in January 2022, we officially launched IYC with 12 deaf and disabled young people. We expect remarkable things for 2022 and beyond, as SRT plays its part in improving diverse representation on Singapore stages.

“TYC gives you the opportunity to learn, stumble, and shine in a safe and brave space, and a wonderful family to do it with! I know that the memories and friendships forged here will stay with me for life. We are privileged to be mentored by industry professionals, and to have a wealth of knowledge and experiences imparted to us.”

– 2022 TYC Graduate

“One word to describe my experience would be fulfilling, as I got to see and learn so many techniques and ways to bring a performance to life. I learnt that there are so many ways to express yourself. I guess if I have to really choose 1 highlight through the different sessions, it would be the puppetry one as I can let my imagination run loose and create something out of nothing. I also really enjoyed the performance we have to do during Disability Cabaret as it feels very liberating to just freely express ourselves through the song, emotions and expressions.”

2022 IYC Member



Access, Inclusion and Community – ‘a place for everyone’

“Thank you once again to you and your team for coordinating the session. We are glad that the children and teens enjoyed it!”
– Touch Community Service Programme Manager

“I think the workshop provides a comprehensive crash course on Disability and the lack of access to the Arts. It is also an eye-opener to many ways that we can make our work more accessible.”
Trainee Creative Captioning

“The workshops was engaging and informative. I liked how the first half of the course focused on the context of disability/Deaf culture, and the second half going into the hands-on practice of Creative Captioning; rather than having the course without the context.”
Trainee Creative Captioning

Engaging with diverse communities and collaborating with social service partners is important to SRT. Alongside the event ‘Walking in their Shoes’, the L&E team continues to engage community partners as we aim to offer better access to low-social economic communities. Over 60 participants from Touch Community Services took part in our online ‘Dramatic Language’ programme. The programme aims to develop learners speech and communication skills through drama.

Additionally, L&E continued to support Children’s Wishing Well, ran programmes for North Light School and developed new partnership programmes with Glyph Community Services. A major highlight for Access development was the opportunity to plan and execute ‘Creative Captioning’ training for the arts industry.

Under SRT’s Access Development programme, we trained 37 professionals at SRT over two days. The training was aimed at equipping more arts professionals with the knowledge and skills to prepare captions for arts and cultural events. The training also provided a baseline for Disability Arts and advocated for the need for more deaf and disabled patrons to be engaged as patrons and artists.



THE YEAR AHEAD

As we navigate the new normal, we are working towards returning to full houses and a season that celebrates live theatre on stage.

We cannot wait to welcome children back to our theatre to performances created to open their minds, stimulate creativity and to further their interest in storytelling. We start our season with *Gretel & Hansel (in Mandarin)* for the pre-school sector. Bringing a new theatre experience to our shores, we are presenting a wonderful promenade play called *C-O-N-T-A-C-T* to be staged along the Singapore River this May.

It is particularly important to us to show our stakeholders that the arts scene is back. In partnership with Aiwei, SRT will re-stage Dick Lee's *The LKY Musical* in September. It will be the first large-scale musical, accompanied by live musicians, since the pandemic broke out. This show will allow us to engage over 100 freelance arts practitioners and will hopefully be a signal to everyone that the arts industry has turned a corner and can look forward to moving onwards and upwards.

We are planning no less than eight productions in the next fiscal year and a substantial number of educational programmes.

A key focus in 2022 and 2023 for our Learning & Engagement Team will be on the professional development of Teaching Artists which is a vital component of SRT's plan for growth. SRT recognises the need to support the growth of artists in the following ways: Professional practice, Arts practice, Inclusive practice and Digital practice.

THE ARTS CENTER SCHEME

Due to COVID-19 restrictions, several of our clients who regularly rent our theatre venue were unable to produce shows. SRT chose to sponsor usage of the space for new arts collectives such as The Commune and we engaged with new venue clients despite the challenging circumstances. We were tremendously grateful for NAC's venue rental scheme subsidy which allowed clients to rent our space at a subsidy.

"Thank you for providing the space to try out new work and form new artistic relationships. It meant a lot to have a place like SRT support independent artistic exploration"

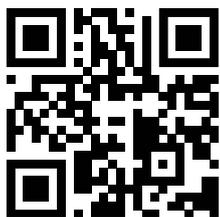
– Audrey Teong, freelance actress

"During this pandemic, it is hard to find a safe space where actors and practitioners can jam together creatively. I am so thankful for the space that has been generously provided by SRT."

– Adi Jamaludin, theatre practitioner

"I truly appreciate this generous opportunity given by Playwrights Commune and SRT for me to sharpen my drama-writing abilities. It has been a potent space for creative ideation, accessible in both its physical location and the connections to other "like-minds"! You have inspired my beliefs that community is possible and all the more necessary in these trying times."

Jeramy Lim, playwright & performer.



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