

SINGAPORE REPERTORY THEATRE

 **KC Arts Centre**
Kewalram Chanrai Group

Home of

SRT

Singapore Repertory Theatre

**ANNUAL
REPORT
2022 - 2023**

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ABOUT SINGAPORE REPERTORY THEATRE

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, improving the value we bring to our stakeholders year after year.

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 LKY Musical

A young girl in a green tracksuit is running through a colorful obstacle course. A man in a blue shirt is guiding her. The background is dark with blue and yellow lighting.

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

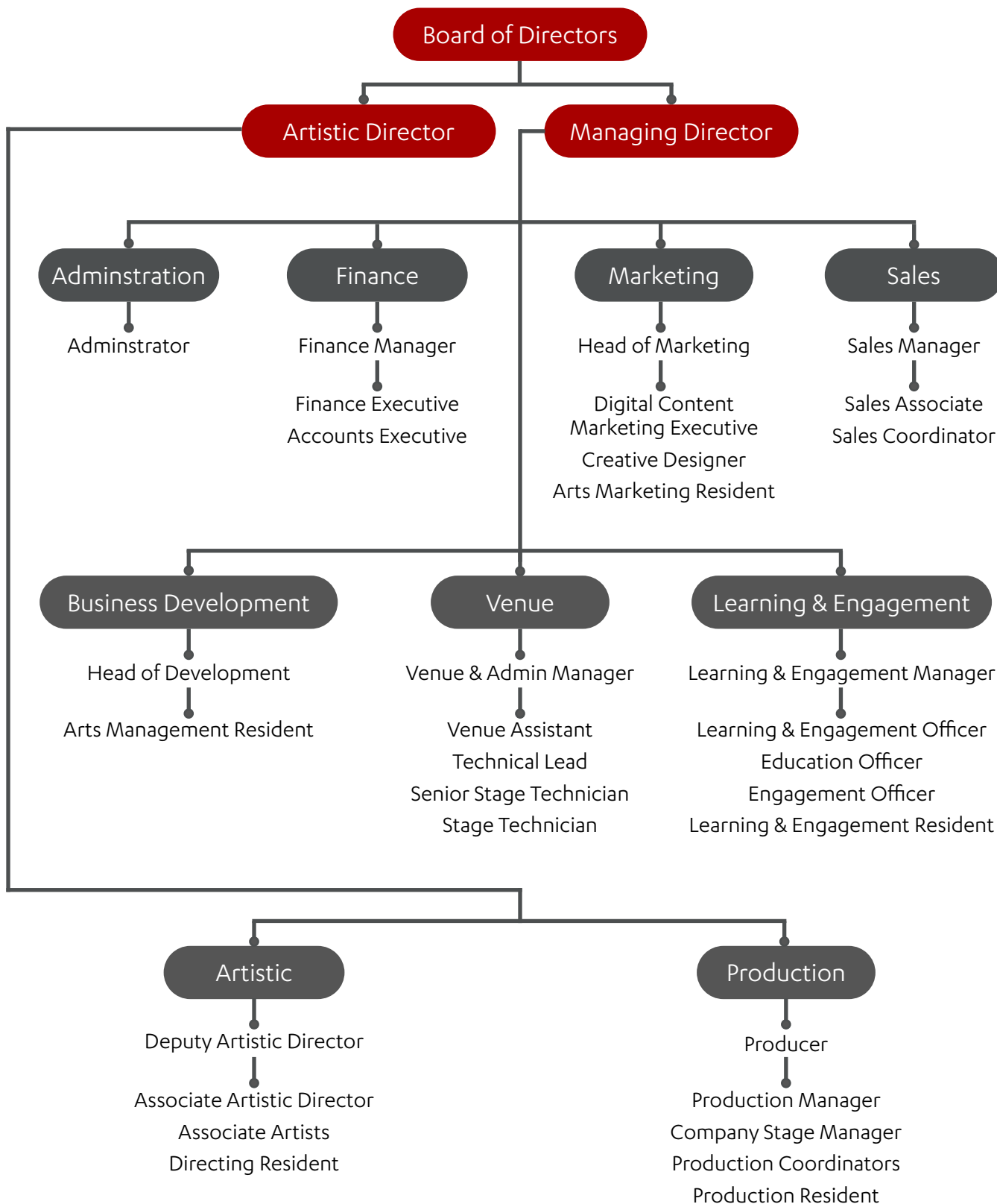
We invest in the long-term wellbeing and development of our stakeholders and communities. We give back to society on and off stage with programmes like the Inclusive Young Company – a theatre-based life skill platform for young people with disabilities.

Governance

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

Hare & Tortoise

SRT ORGANIZATIONAL 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 2022 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	CNP 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 to 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

In so many ways, this was a remarkable year. A year in which we returned to a 'new normal' while still recovering from the global pandemic, but also profoundly affected by a raging war in Europe and increasing geopolitical tensions. It was also a year where natural disasters around the world highlighted the scale of the climate crisis.

At SRT, we took the approach of choosing to move forward and onwards... not back to what business as usual used to be. We produced a strong season with 8 performances, a youth theatre conference, a pre-school conference and a myriad of educational programmes.

We continued to work on upskilling opportunities for the industry by training teaching artists to deliver programmes for People with Disabilities. SRT is a founding member of Access Arts Hub which promotes a more inclusive arts community.

We also completed a three-year long internal audit by Shared Services for Charities and are proud to report that SRT adheres to all the recommended governance regulations and guidelines. This year, we continued to work on exploring ways to reduce our impact on the environment. SRT retired 111 tonnes of carbon dioxide via Global Mangrove Trust and Yayasan Gajah Sumatera's (YAGASU) flagship blue carbon project as a contribution towards reducing our impact of operations. The Global Mangrove Trust Restoration and Conservation Project in North Sumatra is the inaugural blue carbon conservation project launched under the OxCarbon Standard. The team continues to explore ways for recycling and upcycling set and props from our productions and utilising all available levers to reduce our emissions.

SRT targets three distinct groups with our work. Our stage performances inspire and engage patrons from all walks of life, serving audiences from as young as 2-year-olds. We also serve a range of learners in our educational programmes, where we build vital life skills via our theatre-based programmes such as camps and the training under The Young Company. And finally, we serve our industry partners who book the KC Arts Centre every year for their performances. This year, we had 25 clients book our venue, ranging from pre-school performances to cultural dance performances to stand-up comedy. We look forward to continuing our work on and off stage to produce and present work that is engaging, enriching and relevant. We also strive to offer stable and meaningful employment to our growing full-time team and our many freelance collaborators, and to contribute towards making Singapore a culturally rich society today and in the years to come.



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 Audit & Risk Committee	TAN CHUAN LYE (RICHARD) Adjunct Associate Professor National University of Singapore	Jan 2013	3/4
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	1/4
Director	JIN LU	Feb 2019	4/4
Director	JAMES MATTHEW WALTON SEA Sports Business Group Leader & SG Travel, Hospitality & Services Sector Leader Deloitte & Touche Management Services Pte Ltd	Jan 2022	3/4
Director	ROSHNI MAHTANI Founder & Group CEO The Asianparent Group	Jan 2022	1/4
Director	LOW IRVING CHEE WHAY Partner / Head of Advisory (Consulting) KPMG Advisory LLP	Jun 2022	1/3

The following Directors have served over 10 years: Joy Tan, Olga Iserlis, Trina Liang, Gaurav Kripalani, Aw Kah Peng and Richard Tan. These six 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. Four or more directors will step down in the coming year to allow for board renewal bringing on board skills and capabilities that support the organization.

The Board is committed to the ongoing renewal of directors. During the last year, one new director 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.

AGM: 5 September 2023.

Annual Remuneration: Key Management

Between \$300,000 and \$400,000 - 1 person

Between \$200,000 and \$300,000 - 1 person

The Board has three sub-committees:

Audit & Risk Committee

Chair: Richard Tan

Members: Peter Allen, Trina Liang, Manraj Sekhon and Irving Low

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: Joy Tan

Members: Aw Kah Peng

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.

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.

Adagio Events Pte Ltd, Olga Iserlis is the Director of the Company who is also a Board of Director of SRT.

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.



A Monster Calls

SRT is one of the National Arts Council's Major Company Scheme Grant recipients. Total funding from NAC accounts for 7% 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 2023, the following Funds have been set aside:

- **Building Fund – KC Arts Centre - Home of SRT (\$0)**
The fund is related to donations received for the purpose of renovation works at KC Arts Centre. This fund was fully utilised during the year.
- **Building Fund – Havelock II (\$6,370,330)**
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 (\$0)**
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. This fund was fully utilised during the year.
- **SRT's Student Education Fund (\$195,876)**
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 2,134 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, private donations via giving.sg and SRT's Theatre Ball.

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 Chua Foundation.

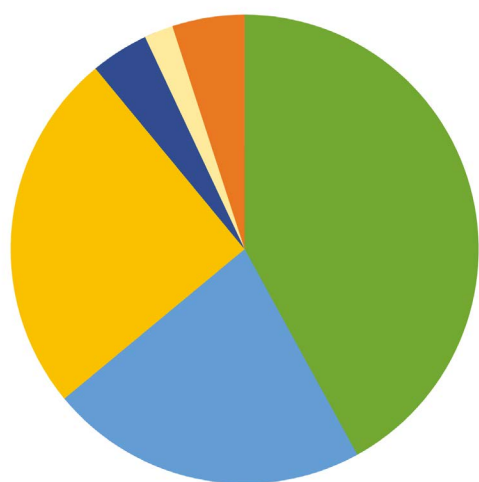
SRT seeks to make theatre accessible for a large group of people – including making our performances conducive for people with special needs. We have also, over the course of ten years, raised funds via SRT's Student Education Fund, making theatre financially accessible for those from less privileged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

The Almighty Sometimes

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

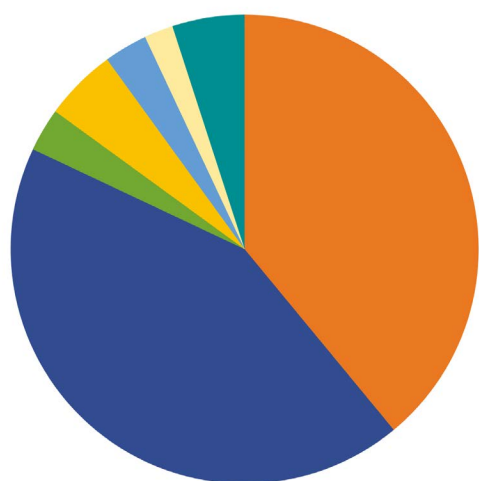
According to Reg 8(2) of the AR Regulations, charities with gross annual receipts or total expenditure more than \$500,000 must disclose the principal funding sources of the charity and disclose funds of the charity which are in deficit, and details of these funds, where applicable.

INCOME for the period from 1 April 2022 to 31 March 2023



	FY 2023		FY 2022	
	S\$'000	%	S\$'000	%
Ticket Sales	2,951	42	946	23
Sponsors and Donations	1,516	22	602	15
Government Grants	1,726	25	2,139	52
Other Grants	-	0	16	0
Education	279	4	212	5
Rental Income	130	2	88	2
Others	388	5	102	3
Total	6,990	100	4,105	100

EXPENDITURE for the period from 1 April 2022 to 31 March 2023



	FY 2023		FY 2022	
	S\$'000	%	S\$'000	%
Production Expenses	2,368	39	987	26
Staff Cost	2,642	43	2,150	56
Fund Raising Project	182	3	4	0
Building Maintenance	315	5	270	7
Office Expenses	211	3	177	4
Marketing	106	2	29	1
Others	303	5	227	6
Total	6,127	100	3,844	100

HIGHLIGHTS OF THE YEAR

We produced eight stage performances, including three original SRT commissions. We staged a staggering 294 performances with over 116,500 patrons attending our performances. That alone is a huge achievement, but we also created a new theatre festival called Theatre360 with no less than three performances, eight workshops and six panel discussions engaging with over 1,500 young people. The vision for this new concept is to entice more youth to consider a career in the arts, as part of our capacity building investments.

We celebrated The Little Company's 20th Anniversary and finally returned to stage with theatre for young people again after almost three years due to the pandemic. It was thrilling and hugely moving to finally be able to welcome our next generation of thespians to our theatre, with the majority of these young learners coming to the theatre for the first time. The Young Company and our Inclusive Young Company also staged wonderful graduation performances, showcasing the strong talents of the youth theatre scene in Singapore.

Another milestone was for us to again be co-producing *The LKY Musical*, which was the first large-scale local production that ran at full capacity after the pandemic. We were grateful for the record attendance of over 66,000 people, and we were honoured to host more than 1,550 beneficiaries from all walks of society, i.e. ex-offenders, Pioneer and Merdeka - generation elderly, students in need and people with disabilities. We'd like to thank the private foundations for their kind and generous support. It was a befitting return to the big stage and served as a timely reminder of the hardship we have had to overcome, and a paid tribute to our founding fathers.

SRT also produced our very first promenade theatre with *C-O-N-T-A-C-T* which we ran for 86 performances along Singapore River. Using technology to create a new theatre experience with a piece of theatre that so beautifully spoke about loss, forgiveness and love was very befitting of the times we found ourselves navigating. The year-end production of *The Almighty Sometimes* was a way for us to contribute to a more open dialogue about young people and mental health. Through our work, we try to create more conversations and build a more caring and engaged Singapore.

Our work is hugely impacted by the steep increase in cost of operation, and our focus continues on fundraising and creating multiple revenue streams. Due to the pandemic, our annual fundraising ball has been on hiatus since 2019. We are grateful for the support from Marina Bay Sands via their Sands for Singapore programme for sponsoring our Theatre Ball on 26th March at the stunning ArtScience Museum. The funds raised at our annual ball help cover part of our cost of operation.

We also implemented a new donor management system to ensure transparency and compliance with PDPA regulations. We welcomed new colleagues and bade farewell to our first colleague, who has retired after more than 20 years. Our Green Team continues to explore ways to further our aim to find ways to reduce our impact on the environment by reducing, upcycling and finally offsetting our carbon footprint. This year, we also served 1,689 number of young learners via SRT's Student Education Fund giving access to theatre to young learners from less privileged backgrounds.



WE EMPLOYED

- 32** Full-time Staff
- 46** Creatives
- 84** Production Crew
- 25** Front-of-house Staff
- 179** Teaching Artists



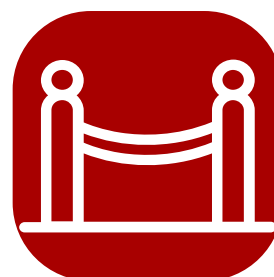
WE ENGAGED

- 117,042** Theatre Patrons
- 91** Learning Programmes
- 455** Learning Sessions
- 4,819** Engaged Participants



STUDENT EDUCATION FUND WE SPONSORED

- 15** Organisations
- 10** Schools
- 1,689** Tickets



WE PRODUCED

- 8** Productions
- 137** Main Stage Performances
- 151** TLC Performances
- 4** TYC Performances
- 4** iYC Performances

LEARNING & ENGAGEMENT

As we reflect on this year's achievements for our off-stage programmes managed by our Learning & Engagement team, the key was our ability to again offer live learning platforms in a post-pandemic context.

For the first time since its inception, the Inclusive Young Company (iYC) was able to invite a larger audience to celebrate their talents on stage at KC Arts Centre. The performance of *The 9 Fridas* by Kaite O'Reilly was a huge success, and The Young Company performed *A Monster Calls*. The Singapore Wolf Trap programme attracted much attention from Foundations, ensuring more regular output for preschool centres serving low-income communities. Access continued to take priority as we invited Disabled patrons to watch all shows produced by SRT. Stage Camp continued to generate high volumes of English and Mandarin learners, whilst professional development sessions took place with many sectors.

In total we engaged with 4,367 learners this FY and offered 164 freelance artist gigs.



Art Education - A Place for Learn

Two key developments occurred with the Art's Education pillar. Firstly, the launch of the refreshed and refined NAC-AEP programme. SRT took the opportunity to consolidate school programmes and enhance objectives. Eight programmes from preschool to tertiary are now available for NAC-AEP support. Going forward SRT aims to promote the NAC-AEP programmes as a core component of the L&E offering to schools and ensure more children and young people can access a high-quality arts education in Singapore.

“ I felt like I was kept engaged throughout the whole workshop and it was fun looking from different perspectives and learning more about the characters. ”

- Learner, Cedar Girls Schools



The second core development in this period was the advancement of the Singapore Wolf Trap programme. Alongside the support of NAC-AEP, SRT's development team secured funding from three major foundations. Lego Foundation, Nomura and Bank of Canada. The foundation all share our vision for a progressive education environment where creativity, arts and play take centre stage to enhance learning. We completed 15 residencies this year and over 120 pre-school teachers attended our early-learning arts integration conference, Permission to Play in September.



“ My experience in wolf trap made me go out of my comfort zone. As a teacher, I feel more confident now to be animated in front of my students without the feeling of holding back because I see my children having fun and learning at the same time. ”

- Teacher, Touch Child Care

Access and Inclusion A Place for Everyone

After the success of Joe England’s Drama and Autism programme, we moved forward to launch the Accelerate Access training programme - an intensive five-day training, combined with 32 hours of practicum teaching. This programme is generously supported by Temasek Foundation. It aims to ensure the development of inclusive arts expertise amongst teaching artists and build arts exposure for D/deaf, Autistic and Disabled young people in Singapore.

SRT continues to chair Access Arts Hub offering engagement sessions and training platforms for the industry.

Assisted performance programming continued throughout all SRT productions in the season.

“ This came with the touch tour which prepared the VI for the props used on stage. Although my boy is young to understand fully, the audio descriptions saved his parents the hassle to describe to him.

”

- Audience, *Fly High* Audio Described Performance

Children and Youth A Place to Grow

The holiday camps continues to be a corner stone of our programmes for the family segment. This year alone we have had 459 young learners in our four camps – 27 different classes.

“ A very unique, enriching and wonderful experience for my child to be on stage to present a drama. Thank you for organising such a great stage camp!

”

- Parent



OUR WORK - PRODUCTION HIGHLIGHTS

In many ways this was a milestone year for SRT and the industry. We finally returned to full capacity after years of hugely compromised income due to the pandemic. It was incredibly heartwarming to again be able to welcome children to our theatre, and we were grateful for how audience numbers during the year picked up to levels that were more like the pre-pandemic seasons.

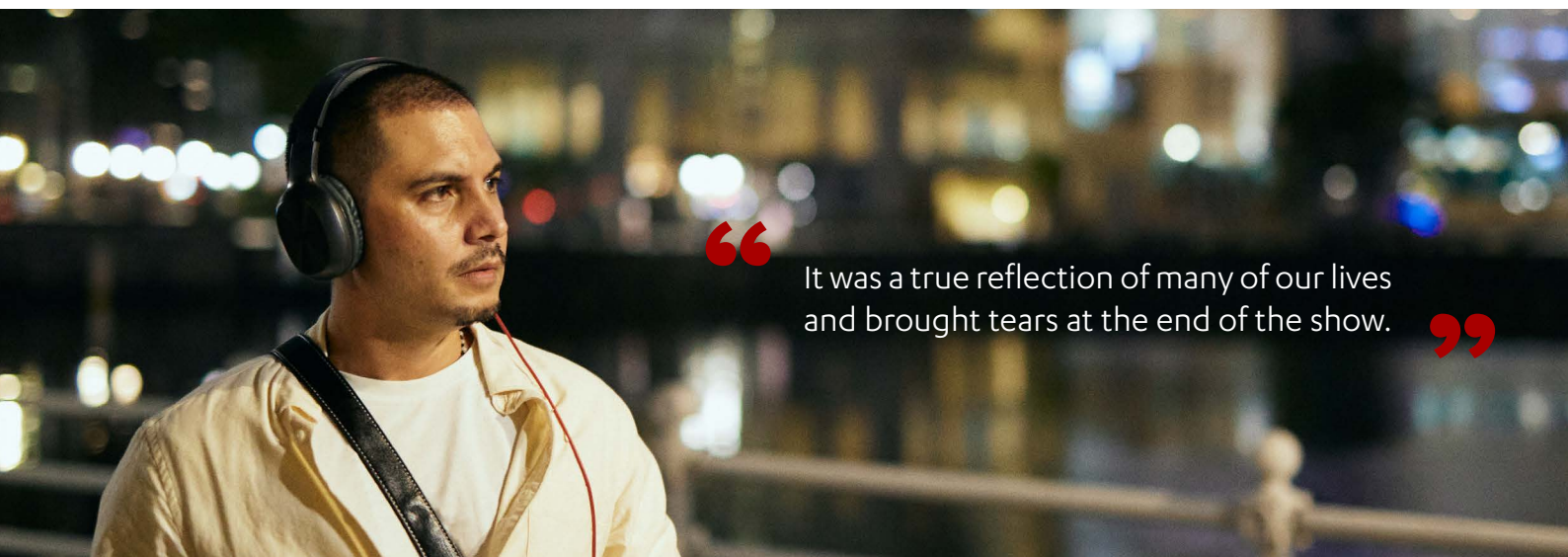
We completed our 3 year-partnership with Shared Services for Charities to complete the internal audits.

1. C-O-N-T-A-C-T

A thought-provoking story that resonated deeply with us and an investment in something different – a smaller show, yes, but one no less important, and a financial risk we could manage move forward whilst we were waiting for news about being able to open our theatre at full capacity. It was a play that was created during the pandemic in Paris – a true reflection of our emotions as a society during this time.

This was also a great time to experiment with technology which is playing an increasingly bigger role in our life. Technology not just to further storytelling, but to stay true to our Access agenda of making our shows accessible and enjoyable to all audiences, regardless of their needs. C-O-N-T-A-C-T, as unique as it was, presented us with a new problem: we were unable to integrate Access facilities as we have always done for our D/deaf and Hard-of-Hearing patrons due to the outdoor nature of the show.

To remedy this, we enlisted the help of a technologist from Access Arts Hub, the SRT-led volunteer consortium, to create a prototype speech-to-text wearable captioning device in the shape of spectacles, that would allow D/deaf patrons to enjoy the show much like any other patron. We enlisted 8 D/deaf patrons to test out the device during C-O-N-T-A-C-T, and with the feedback we gained from them, we hope to add this to our repertoire of Access-friendly options for future shows as well.



“

It was a true reflection of many of our lives and brought tears at the end of the show.

”

2. The LKY Musical

Presented by Aiwei and Singapore Repertory Theatre, this was the first large-scale production to take stage in almost three years in Singapore. *The LKY Musical* was deliberately scheduled to also pave the way for the return of large-scale productions – and to ensure that we were behind the show to watch this September, which saw a huge influx of international visitors due to the F1 and related events.

It was indeed a risk given that we were still hugely impacted by COVID-related restrictions when we made the call to go ahead. But we felt we had to show our stakeholders – not least the many people that depend on SRT to offer employment - that we are moving forward as a company and as an industry. And there was no better story to showcase for the times than the story of Lee Kuan Yew, the stalwart protagonist who led a fledgling and floundering nation to its current heights.

The production can be touted as the most successful local musical of all time with more than 67,000 patrons attending the shows.

“

We had an amazing time at the musical - I was so impressed by the caliber of the singing by the entire cast, the wonderful lyrics by Dick Lee, and the set design was absolutely spectacular! The story was engaging through-and-through and a lot of us Singaporeans can attest that we learned a great deal more about LKY that we weren't familiar with before. ... what a way to come back to the theater with a bang with this musical!

”



3. *The Almighty Sometimes*

With *The Almighty Sometimes* in November, SRT sought to raise awareness and highlight the significance of mental well-being and how the arts can stimulate a healthy dialogue about these hard subjects amongst family members, colleagues and friends.

One of the highlights of the run was post-show talk by a panel of invited key speakers after one of the performances. The aim of this event was to encourage anyone who wanted to know more about mental disorder or have questions to attend this special performance with the post show talk. We received questions from a mix of audience comprising mothers and students which the panel of speakers were able to share from their own lived experiences (Anthea Ong), expert advice (Assoc Prof Lee Cheng) or community learnings (Porsche Poh).

Whilst audience attendance was lower than we had hoped for – 62% of capacity, we are very proud of the five Straits Times Life! Theatre Awards nominations and most certainly the winning performance of young talented Ariel van Zuijlen.

“

This is a production that will discomfort you with its honesty, leaving you with lingering questions about the still nebulous world of mental illness and treatment, but ultimately, remind you of the complexities of human relationships, and how sometimes, learning to let go is the highest form of love.

”

- Bakchormeeboy



4. Gretel and Hansel

We chose *Gretel and Hansel* as our return to stage – a two-hander we have produced before so we knew it was a strong production and a smaller production trying to manage the financial risk. This production also marked the 20th Anniversary of The Little Company. Over 600,000 kids have seen a production by The Little Company – a major accomplishment.

We have proudly, for two decades, created traditions bringing families together, planted seeds for the next generation of theatre goers and produced some of my absolutely favourite stories. We have launched many careers, employed hundreds of people and our work has been produced by theatre companies around the world. Current one of our original works, *Three Billy Goats Gruff* is running in London to rave reviews.

The productions have always been loved by both families and friends, near and far, and we know how much these enchanting stories, brought to life by the magic of our fantastic sets, costumes and sound, have been missed these past two years due to the pandemic. And we have dearly missed welcoming families and young audience members to our theatre. We staged over 50 performances, which is more than many theatres do in a season. Whilst the numbers are by far as solid as pre-pandemic, the necessity to keep producing great content for young learners have never been more important.

“

We love how lively both *Gretel and Hansel* made the 5 characters in the show comes alive with their props, lights and shadows. *Gretel and Hansel* is definitely a dynamic visual feast for all in the family as giggles and laughter are heard throughout the show

”



5. Hare & Tortoise

The last performance of 2022 by The Little Company was a new original work, *Hare & Tortoise*. We engaged former Resident assistant Director (SRT's residency programme was started in 2013 as an investment in capacity development) Cheryl Woo for her first direction for us of a new play for young audiences.

SRT is always keen to showcase shows for children that impart important moral messages and lessons and the themes of diversity and inclusion provided by *Hare & Tortoise* is a perfect example of this – whilst we tell a great story that entertain young and old alike.

Further, with the funds donated to Student Education Fund (SEF) programme, we were able to invite 405 children from organisations serving the less privileged to enjoy the production.

“

The actors are fab, stage design and choreography are good. I like how the story has an educational element yet not too preachy. My son and I can totally relate to the characters' behavior and mentality, exactly what goes through in a child's head and reflected in their actions.

”



6. A Monster Calls

Annually, as a culmination of their training, The Young Company's trainees will arrange and participate in a theatrical production to showcase and share their passion, skills and experience from the training they have received.

"A *Monster Calls* is one of the great young adult fiction novels of our time, a devastating articulation of the fury that comes with grief, and offers a dazzling insight into love, life and healing. It is exciting for the students as it gives them a chance to work on themes they care about and allow for a creative outlet. It is also rich in its content and allows for varied theatrical expression by the young talent in training 'Stories are wild creatures, when you let them loose, who knows what havoc they might wreak?'" Director Daniel Jenkins

“

It truly takes a village and I couldn't have done it without Dan Jenkins, whose belief and trust in young, aspiring theatre-makers is unparalleled; my incredible castmates with whom I connected so easily and deeply over this short time and many more [behind the scenes] for holding the production together and creating magic with us

”



7. The 9 Fridas

It was a rare encounter with the pinnacle of disability art and that week seeded a dream to eventually stage it in Singapore with a Deaf & disabled cast and crew. The production was iYC's first staged performance to a paying audience, and a bit milestone for us.

The 9 Fridas gave our company the perfect opportunity to be unified by Frida's story and offered the chance to 'play' within the wonderful framework of the script written by Kaite O'Reilly. It has also provided the chance to challenge the artists and push their comfort zones out, demanding equal measures of professional rigour with a strong sense of respect for individual needs and offering each person's unique creative capacities to be discovered and explored.

“

Moving and agility wise, I do feel more comfortable with my wheels, and navigating spaces and especially the stage. I feel less 'ashamed' of my disability, my wheels and my body, and much more comfortable and confident on stage. So, consequentially, I have progressed in my other two goals altogether.

”

- Isaac Lim



8. Fly High

Fly High was commissioned in 2017 as a response to a survey we did with pre-school teachers about what production themes they would like to see us tackle. STEM and opening kid's eyes to the science in our everyday life was high on the agenda.

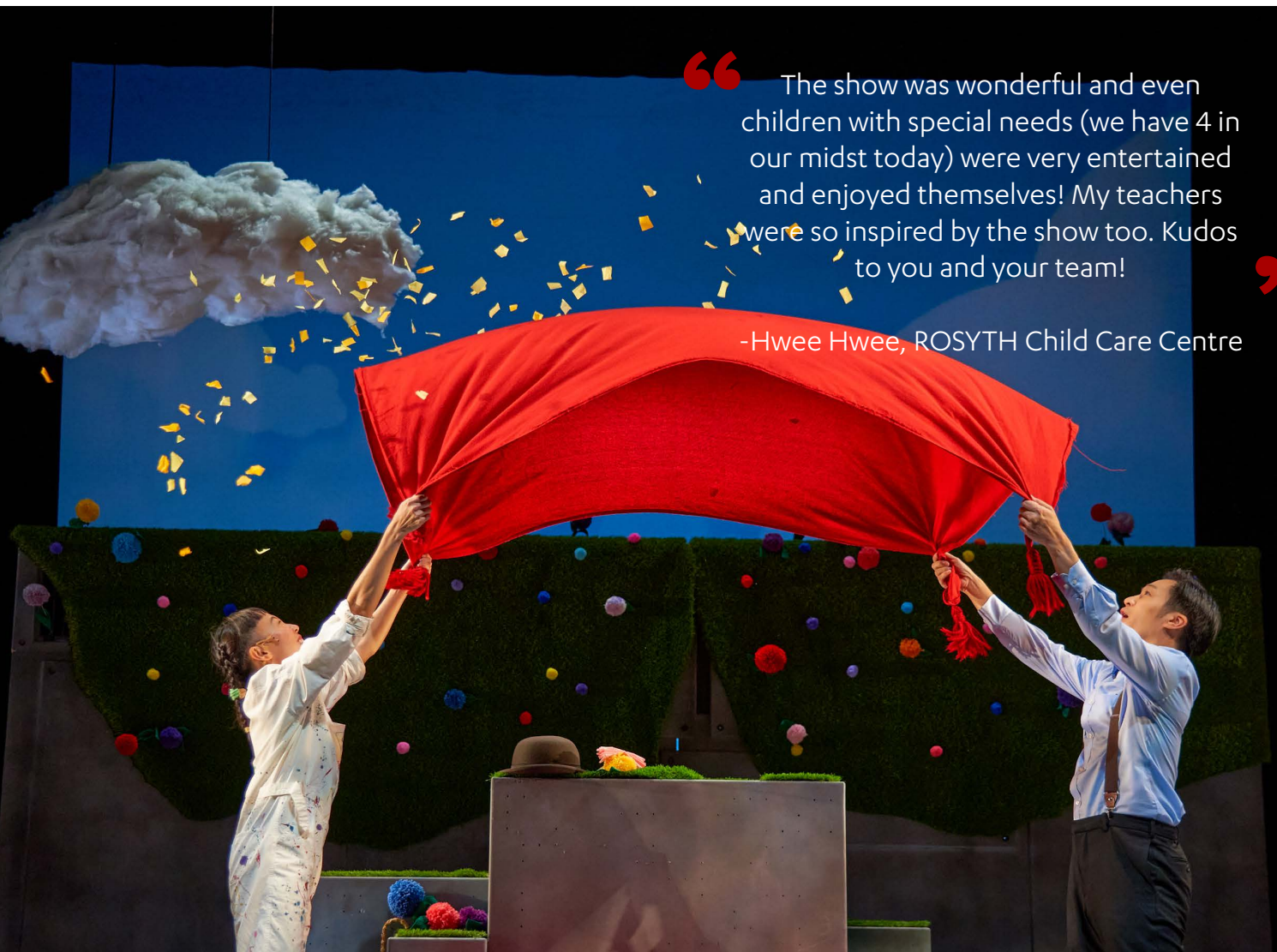
When the pandemic hit, this was the first production we had to close down – on opening day, so it was wonderful to finally see this little gem of a play being staged to a theatre filled with kids. Most of the children we serve now with our TLC shows are first-timer theatre goers due to the pandemic, so we are in some way starting from scratch... but with 20 years of experience, passion and skill.

Whilst the classics are always much appreciated and enjoyed, a story like *Fly High* not only tackles a topic like STEM in a fun and joyful way, it also beautifully encapsulates the importance of persevering in the face of adversity/difficulty.

The story: Poppy and Mo both dream of flying. When they meet each other in the park they soon become friends and decide to embark on a crazy ambition of building their very own flying machine. Physical theatre, comedy, original songs, and puppetry create a whirlwind tour through the basics of aerodynamics and friendship. Writer Rachel Barnett-Jones, director Jemma Gross and composer Arran Glass created a new musical integrating aspects of STEM.

“ The show was wonderful and even children with special needs (we have 4 in our midst today) were very entertained and enjoyed themselves! My teachers were so inspired by the show too. Kudos to you and your team! ”

-Hwee Hwee, ROSYTH Child Care Centre



THE YEAR AHEAD



We are looking forward to the return of SRT's Shakespeare in the Park. We haven't been able to produce this epic crowd-pleaser due to the pandemic. We are planning to produce *A Midsummer Night's Dream* withing with a most local cast and creative under the direction of Britton Guy Unsworth. Our upcoming season will also include the Southeast Asia premiere of *West-end hot, 2:22 – A Ghost Story* and finally after 25 years, we are bringing back dinner theatre to our season.

We continue to further develop our educational programmes, and are committed to strengthen our ESG contributions.

Shakespeare in the Park - Romeo & Juliet



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