

SINGAPORE REPERTORY THEATRE

**ANNUAL
REPORT
2023 - 2024**





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Ric Liu as Adam
Por Por's Big Fat Surprise Wedding

01. About Singapore Repertory Theatre.

KO ARTS CENTRE
KOH HAN HAN CHANGKAI GROUP

Home of

SRT Singapore
Repertory
Theatre

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FROM
20 AUG

SRT
Singapore
Repertory Theatre

We are SRT.

We tell unforgettable stories, with scale and style.

We do this for everyone. Because we believe theatre is for everyone. For once a year, or once a week. Whether you're eight years old, or eighty.

So there's no one type of SRT performance.

One day, it's a show the whole world is talking about. The next, a show they will be talking about. It's an original musical, or reimagined classic. A child's first visit. A date night. The start of an evening you'll never forget.

What unites it all?

A passion for performance. A commitment to using theatre to teach vital, lifelong skills in our community. And the guarantee that when you spend time with SRT, the experience will be unmissable, unforgettable.

Everyone's welcome.

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.



Tan Jia Hui, Wardrobe Manager
Shakespeare in the Park - A Midsummer Night's Dream

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.



Oon Shu An as Pilot
Grounded



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.

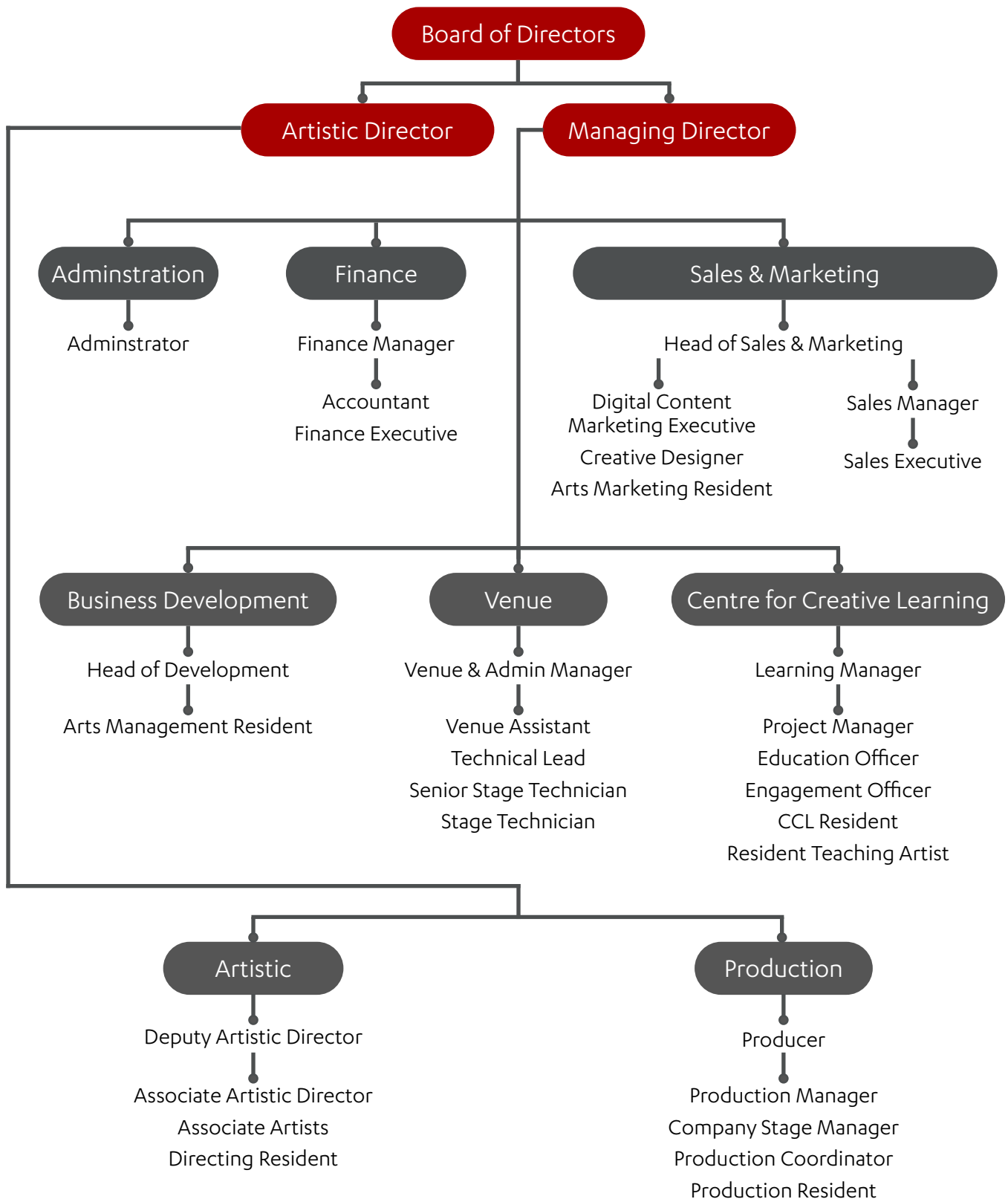
Wheelsmith, Creative Enabler
Open the Curtains: An exploration of Sarah Kane's 4.48 Psychosis

02. Overview.



Shane Mardjuki as Sam
2:22 - *A Ghost Story*

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 2023 to 31 March 2026.

Registration Number	199301614N
Registered Address	20 Merbau Road, Singapore 239035
Auditor	Grant Thornton Audit LLP
Bankers	DBS Bank 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 was awarded the Charity Council's Transparency Award from 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
- IT Policy
- Media & Communications Policy

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

03. Message from the Managing Director.



Message from the Managing Director

I am incredibly proud to share the remarkable achievements of the past financial year, which also marked the 30th anniversary of Singapore Repertory Theatre (SRT). This year, we reached new heights in audience engagement with eight stellar productions and a wide array of educational programs. We delivered an impressive 230 performances, each contributing to the several thousand man-hours of dedication and passion from our talented team.

One of the standout productions this year was *Por Por's Big Fat Surprise Wedding*, an original theatre experience that beautifully combined our love for food and great storytelling. This unique production left an indelible mark on our patrons, earning glowing reviews. The creative team, led by our Associate Artistic Director Dick Lee and playwright Jo Tan, brought their decades-long association with SRT to the fore, creating a memorable experience for all. Jo Tan, an alumna of SRT's The Young Company, showcased her evolution as a playwright, while Dick Lee's directorial skills shone through. This production also attracted a significant number of new patrons, fulfilling one of our key objectives.

An artistic highlight of the year was the triumphant return of Shakespeare in the Park with an outstanding production of *A Midsummer Night's Dream*. However, we must acknowledge the escalating costs of large-scale productions and operations in Singapore. To navigate these challenges, we are focusing on maintaining a healthy balance between contributed and earned income by looking for diversified income and sponsor streams, and strengthening our educational initiatives.

This year, we launched the Center for Creative Learning, an umbrella for all our educational programs. These range from professional upskilling workshops and in-school programs to engaging camps and corporate workshops. Our commitment to education was further supported by the Charities Capability Fund, which enabled us to invest in new technology, enhancing our efficiency in managing donor and group buyer contacts.

As custodians of the KC Arts Centre on Merbau Road for over 20 years, we continue to invest in maintaining and enhancing this beloved venue. This year, we undertook a significant lobby facelift and upgraded our equipment and backstage facilities, ensuring a top-notch experience for both performers and audiences.

In a significant development, we revisited our brand identity. After much deliberation following feedback from the theatre community, we decided to revert to our original name – Singapore Repertory Theatre, a name which reflects our rich heritage and commitment to continuing our legacy of excellence in theatre-making in Singapore.

A cornerstone of our audience development strategy and to increase our social impact we believe that every child deserves access to theatre. Thanks to generous donations to SRT's Student Education Fund, we enabled 2,215 young learners to attend fully sponsored performances and workshops. This initiative is vital in nurturing the next generation of theatre enthusiasts and creators.

We look forward to building on these achievements to continue to serve a growing number of people and to ensure that SRT keeps approaching this challenging environment with passion, skill and commitment.



Charlotte Nors

04. Leadership and Governance.



Ghafir Akbar as Oberon
Shakespeare in the Park - *A Midsummer Night's Dream*

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
Treasurer	MANRAJ SINGH SEKHON Chief Investment Officer Franklin Templeton Investments	Feb 2018	3/4
Director and Head of Audit & Risk Committee	LOW IRVING CHEE WHAY Partner / Head of Advisory (Consulting) KPMG Advisory LLP	Jun 2022	3/4
Director and Head of Nomination, Remuneration & HR Committee	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 and Head of Fundraising Committee	JIN LU	Feb 2019	3/4
Director	PETER ANTHONY ALLEN Group Managing Director Pacific Century Regional Developments Limited	Nov 2015	4/4
Director	E-LEN FU Director Kids 21 Pte Ltd	Apr 2018	1/4
Director	ROSHNI MAHTANI Founder & Group CEO The Asianparent Group	Jan 2022	3/4
Director	HENRIKSEN CHARLOTTE NORS HEBSCGAARD Managing Director Singapore Repertory Theatre Ltd.	Feb 2024	1/1
Director	LEE SU EN Managing Director LGT Bank (Singapore) Ltd.	Feb 2024	1/1
Director	OLGA ISERLIS Director Adagio Events Pte Ltd	Apr 2010 (Resigned in Feb 2024)	3/3
Director	NEO TRINE (LIANG ZHEN) Managing Director Templebridge Investments	Apr 2010 (Resigned in Feb 2024)	1/3
Director	GAURAV KRIPALANI Artistic Director Singapore Repertory Theatre Ltd.	Mar 2011 (Resigned in Feb 2024)	3/3
Director	AW KAH PENG Chairman Shell Eastern Petroleum (Pte) Ltd	Sep 2012 (Resigned in Feb 2024)	3/3
Director	TAN CHUAN LYE (RICHARD) Adjunct Associate Professor National University of Singapore	Jan 2013 (Resigned in Feb 2024)	2/3

Joy Tan has served over 10 years but stepped up as Chair in 2019 and continue to play a critical role for SRT given her expertise, network and contributions to SRT.

During the last year, two new directors with relevant professional experience have come on board to serve.

Apart from Gaurav Kripalani and Charlotte Nors, all directors are independent and non-executive.

There are no paid staff who are close family members of the Managing Director or of a 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 mission.

AGM: 5 September 2024

Annual Remuneration: Key Management

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

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

Between \$100,000 and \$200,000 – 1 person

The Board has three sub-committees:

Audit & Risk Committee

Chair : Irving Low

Members: Peter Allen, Manraj Sekhon and Richard Tan

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.

SRT revisit and update its Risk Management documentation once a year. In March, Irving Low conducted a Risk Management workshop for the entire team.

We have outsourced its IT function to a professional IT company to ensure that we manage the cyber security risks. We have implemented ongoing Cyber Security Training for all staff and security measures such as VPN on all devices.

Nomination, Remuneration & HR

Chair : James Walton

Members: 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 : Jin Lu

Members: Roshni Mahtani, Gaurav Kripalani and Olga Iserlis

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.

Conflict of Interest

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

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

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

SRT is one of the National Arts Council's Major Company Scheme Grant recipients. Total funding from NAC accounts for 5% 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:

All cash to be kept in Singapore dollar Fixed Deposits.

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 – irvinglow@kpmg.com.sg

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 2024, the following Funds have been set aside:

- **Building Fund - Havelock II (\$6,226,639)**

The fund was created with prior approval of the Board of Directors in relation to the purchase of office units at Havelock II.

- **SRT's Student Education Fund (\$113,475)**

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 2,215 young people from our charity partners and neighborhood schools.

Fundraising Practices

SRT is a Major Company Scheme 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.

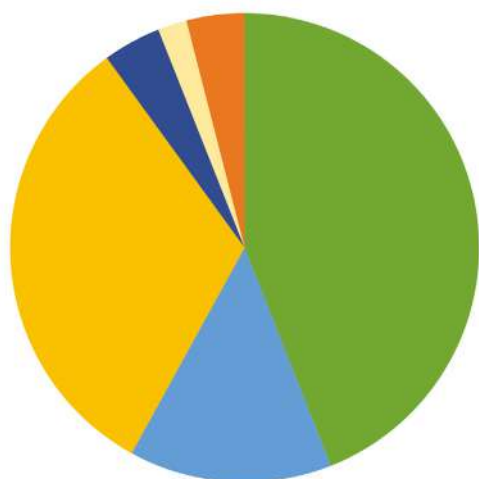
We also solicit donations from companies, private and corporate foundations as well as some of the embassies and their arts support programmes – most notably The U.S. Embassy and Chua Foundation.

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.

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

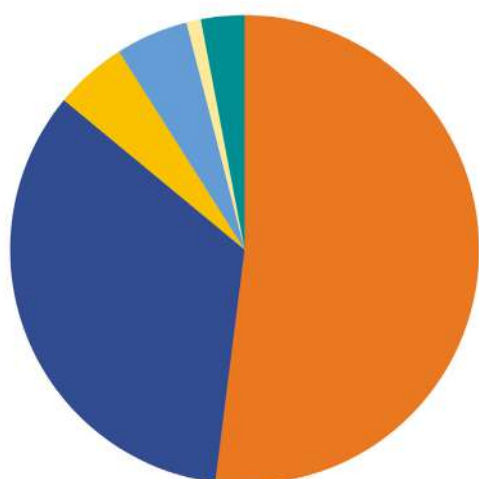
According to Reg 8(2) of the AR Regulations, charities with gross annual receipts or total expenditure more than \$500,000 must disclose the principal funding sources of the charity and disclose funds of the charity which are in deficit, and details of these funds, where applicable.

Income for the period from 1 April 2023 to 31 March 2024



	FY 2024		FY 2023	
	S\$'000	%	S\$'000	%
Ticket Sales	3,896	44	2,951	42
Sponsors and Donations	1,253	14	1,516	22
Government Grants	2,820	32	1,726	25
Other Grants	-	0	-	0
Education	365	4	279	4
Rental Income	151	2	130	2
Others	413	4	388	5
Total	8,898	100	6,990	100

Expenditure for the period from 1 April 2023 to 31 March 2024



	FY 2024		FY 2023	
	S\$'000	%	S\$'000	%
Production Expenses	4,164	52	2,368	39
Staff Cost	2,784	34	2,642	43
Fund Raising Project	28	0	182	3
Building Maintenance	366	5	315	5
Office Expenses	417	5	334	5
Marketing	84	1	106	2
Others	244	3	180	3
Total	8,087	100	6,127	100

05. Highlights of the Year.



Vester Ng as Baby Bear
Goldilocks and the Three Bears

Highlights of the Year

This year has been another thrilling chapter for us, featuring eight productions and 230 performances that captivated 81,000 patrons. Although this is a slight decrease from previous years—attributable to our third production by The Little Company concluding in April and thus counting towards the next financial year—it remained a robust season. We introduced new local directors such as Renee Young (*Grounded* in March 2024) and brought back two unique theatre experiences only offered by SRT - *Shakespeare in the Park* and a distinctive dinner theatre concept, last presented 25 years ago, with *Por Por's Big Fat Surprise Wedding*. Both were original works by SRT, further highlighting our commitment to showcasing local theatre.

A New Look - A Fresh Take...

SRT invested significantly in upgrading our lobby and backstage areas, enhancing both functionality and aesthetics to welcome patrons and external clients with a fresh new look. This renovation, which took almost two months, resulted in a slight decrease in rental income this financial year compared to previous ones. The refurbishment was part of our 30th Anniversary celebrations and a rebranding effort.



We Employed

24 Full-time Staff

4 Part-time Staff

5 Residents

68 Creatives

62 Production Crew

20 Front-of-house Staff

204 Freelance Practitioners

We Produced

8 Productions

230 Performances

80,997 Theatre Patrons



We Engaged

91 Learning Programmes

1,281 Learning Sessions

4,561 Participants

Student Education Fund

We Sponsored

25 Organizations

16 Schools

2,215 Tickets for
Performances / Camps

06. Production Highlights.



Marcus Cheong as Boy, Rebecca Ashley Dass as Girl
The Cat in the Hat

Shakespeare in the Park - *A Midsummer Night's Dream*

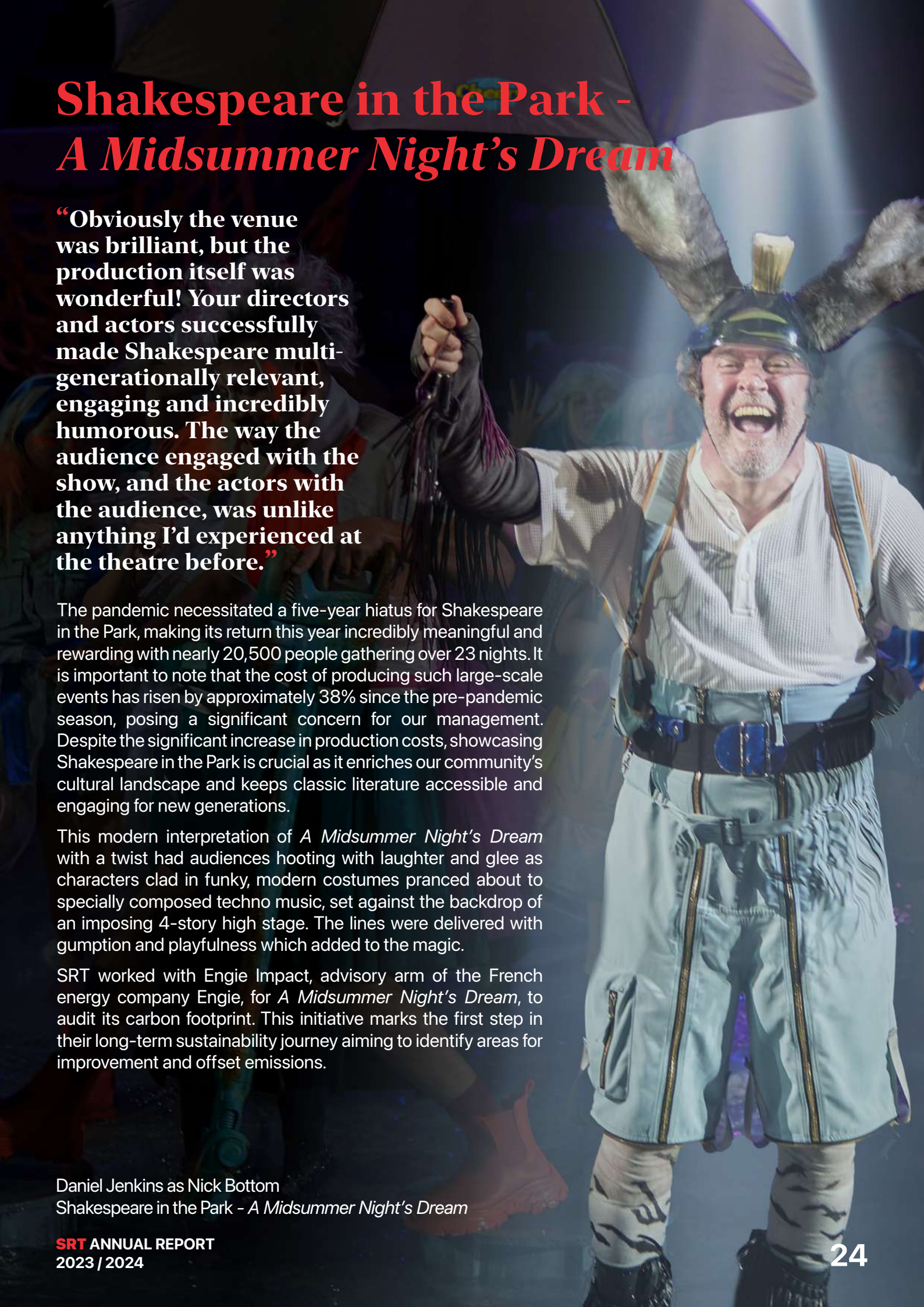
“Obviously the venue was brilliant, but the production itself was wonderful! Your directors and actors successfully made Shakespeare multi-generationally relevant, engaging and incredibly humorous. The way the audience engaged with the show, and the actors with the audience, was unlike anything I’d experienced at the theatre before.”

The pandemic necessitated a five-year hiatus for Shakespeare in the Park, making its return this year incredibly meaningful and rewarding with nearly 20,500 people gathering over 23 nights. It is important to note that the cost of producing such large-scale events has risen by approximately 38% since the pre-pandemic season, posing a significant concern for our management. Despite the significant increase in production costs, showcasing Shakespeare in the Park is crucial as it enriches our community’s cultural landscape and keeps classic literature accessible and engaging for new generations.

This modern interpretation of *A Midsummer Night's Dream* with a twist had audiences hooting with laughter and glee as characters clad in funky, modern costumes pranced about to specially composed techno music, set against the backdrop of an imposing 4-story high stage. The lines were delivered with gumption and playfulness which added to the magic.

SRT worked with Engie Impact, advisory arm of the French energy company Engie, for *A Midsummer Night's Dream*, to audit its carbon footprint. This initiative marks the first step in their long-term sustainability journey aiming to identify areas for improvement and offset emissions.

Daniel Jenkins as Nick Bottom
Shakespeare in the Park - *A Midsummer Night's Dream*



2:22 - A Ghost Story

2:22 – A Ghost Story was originally produced on the London West End by Tristan Baker, Charlie Parsons, Isobel David, and Kater Gordon. This play made its Asian premiere at SRT, captivating audiences and sparking profound conversations. This piece had all the right ingredients – a great script with a relevant story, a strong cast bringing the story alive and a wonderful creative team.

Part drama, part comedy and all spine-tingling, this showcase by SRT of a supernatural thriller was very well received by attendees, with nearly 100 patrons returning to see the show twice with friends. It was no coincidence that the production was slated to begin and run during the 7th month of the Chinese Lunar Calendar known as the Hungry Ghost Festival. This added beautifully to the thrilling vibe and atmosphere in the theatre. The enthusiastic support highlights our growing impact and contribution to the community's cultural life.

“As a culture known for its rich folklore and legends, with many stories revolving around supernatural beings, ghosts, spirits, and other paranormal entities, ghost stories and superstition have been a part of Singapore’s cultural heritage for generations, offering a mix of drama, excitement, and intrigue. And a well-crafted ghost story, like 2:22, can provide all these elements.”

Bakchormeeboy



Sharda Harrison as Lauren
2:22 - A Ghost Story

Por Por's Big Fat Surprise Wedding

“Interactive and immersive with excellent actors that truly connect with the crowd. Relatable theme and issues raised in a light-hearted and enjoyable manner.”

Por Por's Big Fat Surprise Wedding melded our passion for exquisite food with stellar theatre, creating an unforgettable experience for our patrons. The production, expertly crafted under the leadership of director Dick Lee and playwright Jo Tan. The piece left an indelible mark on our audience, earning glowing reviews thanks to a stellar cast, led by the talented Koh Chieng Mun, who brought the story to life with vibrancy and warmth.

Its unique blend of humour, cultural resonance, and engaging storytelling brought together individuals spanning three generations. Attendees immersed in the interactive narrative, sharing laughter and joy that offered an escape from the complexities of everyday life, fostering connections and creating lasting memories over a delicious meal.

Koh Chieng Mun as Ah Moi (Por Por)
Por Por's Big Fat Surprise Wedding



Grounded

Our 2024 season kickstarted with *Grounded* starring Oon Shu An - the first of three solo performances. Shu An delivered a remarkable portrayal of the protagonist, exploring modern warfare, the role of women in the military, and the inevitable psychological impacts of war. The other two productions (*TAHA* and *Paradise or the Impermanence of Ice Cream*) in this Triple Bill will be reported on in the next financial year. The concept of a mini-season of one person plays was partly a response to the plethora of large scale shows such as *Hamilton* and *Mathilda* and most certainly huge international concerts such as Taylor Swift that most definitely competed for our patrons time and entertainment dollar. This was the first of 3 one-man / woman offerings that were poignant reflections of the times we live in.

Grounded encouraged a dialogue on how women navigate these challenges and redefine empowerment on their own terms. It critically examined the ethical dilemmas and psychological strain of conducting warfare through a screen. The protagonist's initial physical detachment from the battlefield slowly morphed into a profound moral dilemma. This transformation invited the audience to consider the dehumanising aspects of drone warfare and its impact on the human psyche.

“Very powerful piece on being a soldier and being a human. Extraordinary solo performance. Thought provoking, not for the faint hearted.”

Oon Shu An as Pilot
Grounded

Goldilocks and the Three Bears

“Cast is super talented. This is easily the SRT kids production I have most enjoyed!”

Continuing our commitment to sustainability, SRT presented *Goldilocks and the Three Bears*, a delightful musical adaptation in both English and Mandarin, featuring music and lyrics by acclaimed West-End duo George Stiles and Anthony Drewe. In this modern twist of the beloved classic, Goldilocks and the bears, together with Goldilocks' father Mr Locks, endeavour to save the forest and learn the importance of taking care of our natural environment.

This performance delivered a powerful message about the importance of sustainability and the impact of deforestation which is crucial for children to be exposed to at an early age. SRT has always been passionate about the sustainability agenda and the education of our young ones.

SRT supported the attendance of 746 children from 20 beneficiary organisations of which 105 were from the disabled community under the Student Education Fund (SEF) scheme.



Sharon Sum as Mama Bear
Goldilocks and the Three Bears

The Cat in the Hat

“Highly physical, energetic, humorous, funny and engaging for young and old!”

To round off 2023, young audiences saw the return of the evergreen Dr Seuss's *The Cat in the Hat* with no less than 65 performances with 90% attendance.

The magic of Dr. Seuss' *The Cat in the Hat* is more than just a children's story; it's a beacon of creativity, a gateway to imagination, and a treasure trove of life lessons. It encourages them to dream big, and instils important values like responsibility, honesty, and respect for rules.

A classic as a piece of literature for kids – and now also a classic on our stage. In these challenging times, we need stories like *The Cat in the Hat* more than ever. Stories that inspire, educate, which bring laughs and giggles to children's experiences, fostering a love for learning and highlighting the importance of responsibility and honesty in our young ones. After all, as Dr. Seuss said, "The more that you read, the more things you will know. The more that you learn, the more places you'll go."



Irsyad Dawood as Cat
The Cat in the Hat

The Young Company (TYC) & Inclusive Young Company (IYC)

TYC and IYC are SRT's initiatives dedicated to nurturing the next generation of theatre makers, with IYC focusing on persons with disabilities. We believe in theatre's power to evoke compassion and understanding, essential in today's challenging world. Culture and creativity unite us, offering a means of expression, fostering understanding, and building confidence and life skills for all.



Jasmine Kuah as Beatrice Killick
After Life

After Life

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. The students showcased an adaptation from Hirokazu Koreeda's acclaimed film, *After Life* which takes us into a bureaucratic waiting room between life and death, where a diverse group of newly deceased strangers grapple with an extraordinary choice: selecting their most cherished memory to carry with them for eternity.

“I believe *After Life* is an acknowledgment and a reminder that life should be lived to the fullest and that even the smallest moments within our day can matter and hold importance and meaning. In our fast-paced and often fragmented world, *After Life* encourages audiences to reflect on the meaning, and most importantly, the value of life, and the memories that hold significance for us. It reminds us to pause, to breathe, to reflect, to make every moment matter, and to strive to find the happy memories in all we do.”

Director Daniel Jenkins

Chen Hui Hseun Letitia as Katie Mochizuki
Wilfred Lee Kim Chye as Hirokazu Mochizuki
After Life

Open the Curtains:

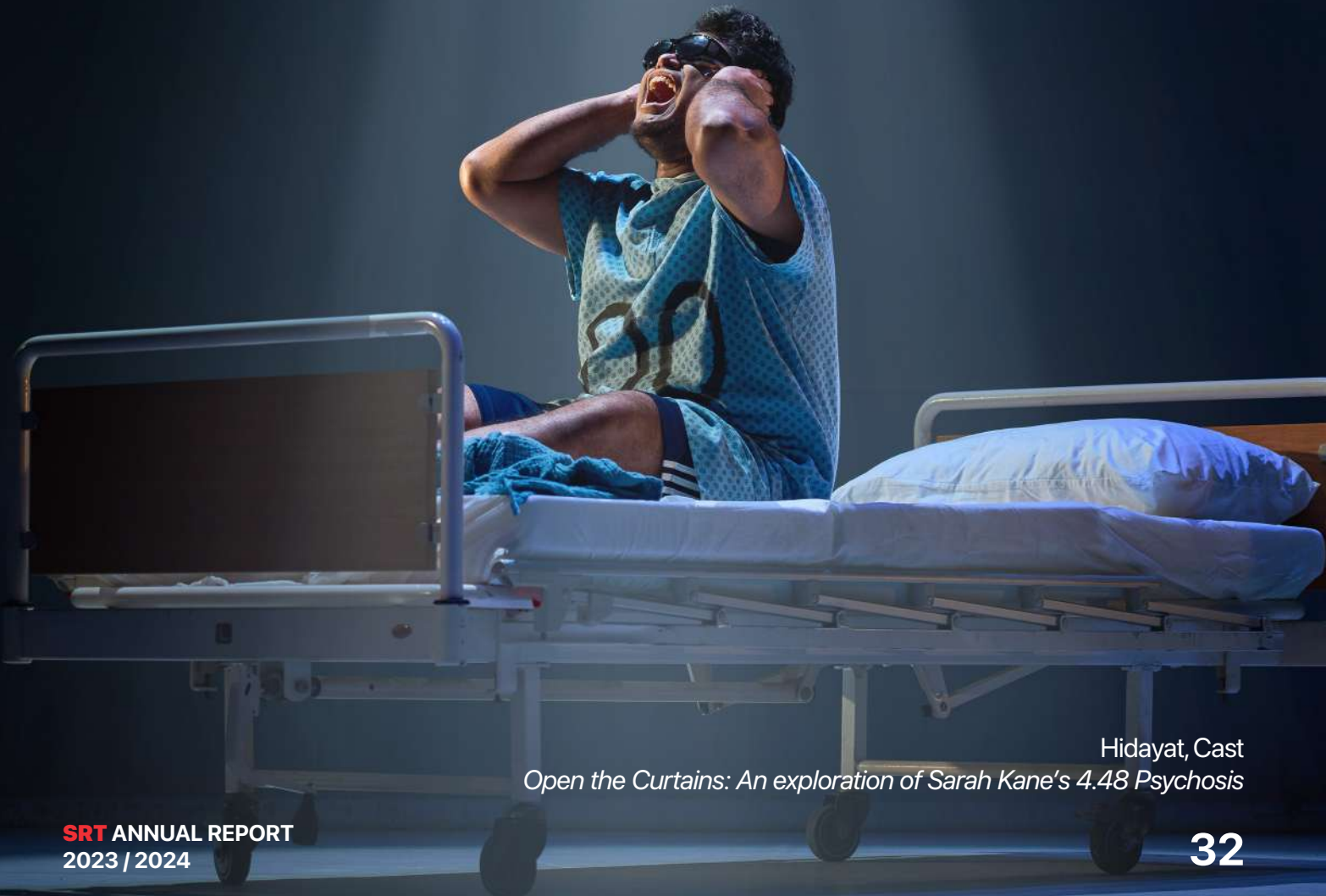
An exploration of Sarah Kane's 4:48 Psychosis

Our Inclusive Young Company (IYC) started in 2020, is a unique theatre-making programme for individuals between the ages of 16 – 35 who identify as d/Deaf, disabled, or neurodivergent. To conclude their 16 weeks training, our talented troupe showcased a poignant piece entitled *Open the Curtains* which was a resonant response to Sarah Kane's *4.48 Psychosis*, shining a spotlight on the often-unvoiced mental health concerns of those with disabilities, particularly on the impact of institutionalisation on mental health.

Each show concluded with a 20-minute Q&A, featuring producer Grace Lee-Khoo (Lead Artist, Access Path Productions), Dramatherapist Ambre Lee, and participants discussing their experience creating this work.

“The title for this show reminded me that each and every one of us do have a mask throughout our life as we want to fit into societal norms. To me, *Open the Curtains* means to show our true self.”

Member Hidayat



Hidayat, Cast

Open the Curtains: An exploration of Sarah Kane's 4.48 Psychosis

07.
Centre for
Creative
Learning
Highlights.



Overview

SRT's Centre for Creative Learning (CCL), formerly known as Learning & Engagement, continued to engage, educate and enrich learners of all ages and backgrounds through our off-stage, arts education and industry upskilling programmes.

One of the highlights for CCL in this FY is the return of Permission to Play (P2P), a platform conference for arts integration and play-based learning. Held over two days in September, 116 participants comprising educational partners, educators, teaching artists and academicians attended P2P's keynote presentations and workshops. 38 parents and 40 children also attended P2P's family engagement conducted by Wolf Trap master artist, Christina Farrell.

Additionally, a major highlight was SRT's partnership with Frantic Assembly, an acclaimed, award-winning UK-based physical theatre company. In November, over 115 students took part in Frantic workshops in schools across Singapore. 55 arts practitioners and 37 youths from our Inclusive Young Company (IYC) and The Young Company (TYC) also took part in the workshops.

Working with many partners, sponsors and institutions across different disciplines and educational sectors, SRT engaged 4,561 learners of all ages this FY. In the conceptualization and delivery of these programmes, SRT provided employment for teaching artists through 204 freelance gig engagements in various roles and levels of facilitation.





Art Education A Place for Learning

School Programmes

With eight of SRT's core workshop programmes now eligible for the NAC-AEP grant, CCL has successfully delivered 72 school workshops in this FY, bringing arts into the classrooms for 1,755 learners from pre-schools to tertiary colleges. Through various drama, theatre and storytelling elements, these workshops foster creativity, skills, confidence and critical thinking that allow them to thrive in school environments. Going forward, these workshops are at the forefront of driving SRT's arts education initiatives in educational institutions, continuing to ensure that more children and youth can access a high-quality arts education in Singapore.



“I loved that Ms J was very enthusiastic with her communication with us, and I like her energy a lot, in how she speaks and she is very clear, nice, and informative.”

Nurah Infazah Binte Ahmad Dhafeer,
student @ Pasir Ris Secondary School



Singapore Wolf Trap Classroom Residency

Singapore Wolf Trap Classroom Residency programme also continues to be a core pillar for the CCL. SRT is grateful for the support of NAC-AEP and external funders including Lego Foundation, Nomura and Bank of Canada all of whom shared SRT's objective in driving holistic arts integration in school to support life-long learning and enhance 21st century competency learning. With strong support from these donors and NAC-AEP listing, SRT has successfully carried out 55 Wolf Trap residencies in pre-school centres in this FY, benefiting as many teachers and around 1,129 young learners through joyful, artful classroom experiences.

“After the residency, the children’s self confidence boosted. Now, they can express their ideas well. They are not afraid to try new things or to stand in front of the class and perform ”

Teacher Melissa, PCF Sparkletots

“I deeply appreciate the learning and teaching gains from day 1 to day 16. Thank you Singapore Repertory Theatre and Wolf Trap Institute for Early Learning Through the Arts. Thank you, Teacher Julie! The children sure miss you. Hope to see you again soon!”

Teacher, PCF Sparkletots





Permission to Play 2023

CCL also successfully carried out Permission to Play in September 2023, a conference focusing on play and arts as integral parts of children's early years development. Over two days, more than a dozen speakers ranging from play-based organizations to teaching artists and early years academics were invited to present at the conference. 116 educators, artists and other stakeholders were engaged in the conference sessions. The family engagement sessions also taught 38 parents on creating joyful, engaging, and educational play experience for their 40 children.

“The programme is well organised and had many insightful, inspiring, and thought-provoking talks and workshop throughout the day. I wish I could attend ALL the workshops offered at Permission to Play!”

Participant, Permission to Play 2023





Access and Inclusion A Place for Everyone

As one of the key industry players pushing for further accessibility in the arts, SRT, with the support of organizations such as Temasek Foundation and GIC who also shared our belief in pushing and promoting art accessibility to all, launched programmes that focused on developing capacity for inclusivity in the arts.

Accelerate Access, an access upskilling initiative driven by SRT and supported by Temasek Foundation, developed eight established teaching artists in the industry to work with, and within, the special needs community via a week-long intensive training session followed by weekly paid practicum sessions in SPED schools.

With support from GIC, we also completed a series of access training to further develop the performing arts industry's capability to provide accessibility via audio description (AD) services and theatre-specific Singapore Sign Language (SgSL) interpreting. In total, 32 practitioners were upskilled through the access training, providing the performing arts industry with the opportunity to be more inclusive than ever before.

“The lessons are very useful to teach communication, build body awareness and confidence of the students. It is very challenging to engage students with autism but Regina and Angel did it beautifully. They take in feedback and plan lessons to meet students’ needs. The teachers also learn a lot from them.”

Teacher Phoebe, Rainbow Centre

“The activity at the start got us thinking about the lens we should put on and areas to think about when doing audio description. The individual practices were helpful, especially listening to what others have to say about the same piece of work. I really enjoyed the programme today cos it gave me a better understanding of AD and AD in Singapore theatre! Thank you so much!”

Attendee, AD masterclass



Children and Youth A Place to Grow

SRT's holiday and community Stage Camps saw 494 children taking part in both English and Mandarin camps in holiday seasons over the FY. Curated to be thematically aligned with SRT's *The Little Company* show, the Stage Camps focused on a unique, process-first approach for the children. Over four days per camp, the children experienced first-hand theatre devising, techniques and other exploratory elements in theatre-making.

“Getting to perform to a live audience has helped her overcome her performance anxiety. To spend time with this group of kind and nurturing teachers and friends has helped her to become more comfortable with making mistakes.”

Parent, Stage Camp



08. The Year Ahead.



Julie Wee as Hippolyta
Shakespeare in the Park - A Midsummer Night's Dream

The Year Ahead...

We will continue our Triple Bill series with the poignant and thought-provoking *TAHA*, followed by *Paradise or the Impermanence of Ice Cream* by Indian Ink, which explores the fleeting nature of life, love, humor, and mortality. We will then transition to a provocative exploration of identity and cultural conflict with Ayad Akhtar's Pulitzer Prize-winning play, *Disgraced*. Additionally, we're excited to perform *Por Por's Big Fat Surprise Wedding* in Adelaide, Australia in November and plan to commission at least two new productions.

We are eager to reinstate our capacity-building industry pipeline of workshops and masterclasses for youth through Theatre360, culminating in a ten-day youth festival featuring productions by the talented students from TYC and the IYC. We are, also, expanding our programmes under the Centre for Creative Learning, focusing this year on securing funding to significantly enhance our impact in the community, especially for underprivileged children and youth at risk. We are also committed to strengthen our ESG contributions.

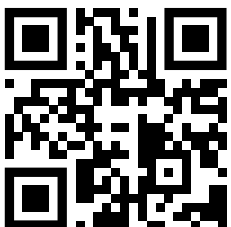
To our supporters, stakeholders, and friends, we look forward to your continued support and patronage. As always, we are deeply grateful for your belief in the work we do.

SRT's ESG strategy (Environment, Social and Governance)

We believe that theatre has the power to transform lives and communities. Our Environmental, Social, and Governance (ESG) strategy focuses on maximizing the social value of theatre, promoting sustainability, and ensuring ethical governance. We are committed to creating a positive impact on the society while doing our best to produce works with respect for the environment.

We have for the past few years upskilled our team in sustainable practices, but we acknowledge we are in the nascent phase of creating a meaningful sustainable approach to producing. We are looking for ways to upcycle, and reduce our emissions whilst we also look at how to use some of our productions to shine a light on environmental issues. Our first show for children in our next season, *Errol's Garden*, has a strong sustainability theme and children will be given seeds to go home to plant after each show.

In the next year, we will look for funding for a community project working with young disadvantaged people in partnership with a social services organisation in order to ensure a strong impact in our community.



SRT Singapore
Repertory
Theatre

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