

THE THEATRE PRACTICE LTD

ANNUAL REPORT

FROM 1st APRIL 2016 TO 31ST MARCH 2017

The Theatre Practice Ltd (TTP) w.e.f. 28th Jan 2010 (formerly known as Practice Performing Arts Centre Ltd) was set up in 1st June 1988. It was registered under the Charities Act on 27th November 1990 as an Institution of A Public Character (IPC).

IPC No : 198801755D

Unique Entity Number (UEN No) : 198801755D

Registered Address : 54 Waterloo Street
Singapore 187953

Board of Directors/Management Board:

Name of Director	Occupation	Date Appointed	Designation
Mr Goh Wei Fen	Managing Director	30 th Nov 2009	Co-Chairman
Mr Samuel Seow Theng Beng	Lawyer	30 th Nov 2009	Co-Chairman
Ms Kuo Jian Hong	Artistic Director	12 th Nov 2010	Artistic Director
Dr Quah Sy Ren	Associate Professor	29 th May 2003	Director
Ms Wong Yen Yee	Retired	4 th Aug 2003	Director

Members: : Mr Ho Khee Tong (Appointed 30th Aug 1988)
Mr Teo Liap Chee (Appointed 30th Aug 1988)
Ms Wong Yen Yee (Appointed 30th Aug 1988)

Banker : United Overseas Bank – Rochor Branch

Auditor : Mr Chan Tuck Chee
Lo Hock Ling & Co
101A Upper Cross Street
#11-22
Singapore 058358

Other Adviser(s) : Mr Samuel Seow Legal Adviser

VISION

To be known internationally as a progressive performing arts space which engages in and empowers people for positive social change through the incubation, production, curation, facilitation and advocacy of artists and arts practices in Singapore.

MISSION

TTP strives to be a home, based in Singapore, that consciously nurtures and empowers people who care about humanity, who see it as their social responsibility to contribute positively to life through the Arts.

GOVERNING INSTRUMENT

TTP is governed by the Memorandum and Articles of Association. It was set up as a Company by Guarantee with Members' need to guarantee an amount not exceeding the sum of S\$1.00. The number of directors shall be determined by the Board of Directors but shall not be less than three at one time.

BOARD MATTERS

There were no board members remunerated for Board services

Board Meetings/Attendance Held in the Year:

Date of Meeting	Attendees
9 th May 2017	1. Kuo Jian Hong 2. Samuel Seow 3. Goh Wei Fen 4. Wong Yen Yee 5. Quah Sy Ren
6 th Oct 2017	1 Kuo Jian Hong 2 Samuel Seow 3 Goh Wei Fen 4 Wong Yen Yee 5 Quah Sy Ren
1 st February 2017	1. Kuo Jian Hong 2. Samuel Seow 3. Goh Wei Fen 4. Wong Yen Yee

Board Members who have remained in the Board for more than 10 years and the reasons are:

- 1 Mdm Wong Yen Yee has the wealth of institutional knowledge of our organisation and has been the link between TTP and the large alumni base as well as past collaborators with the founders of TTP.
- 2 Dr Quah Sy Ren has been providing important overview of Singapore's Theatre development, especially in the Chinese Language Theatre through the years. His mentorship is in the form of scholarly knowledge as well as a keen observer of the arts which is crucial and valuable to TTP.

PRINCIPAL ACTIVITIES/FUNDING SOURCES

1. Artmaking

- a. Content Creation/Realisation – new works
- b. Content Development – Works in progress
 - i. Conceiving, producing and/or presenting productions in the performing arts, with a focus on theatre productions
 - ii. Incubating, facilitating the creation of new works
 - iii. Conceiving, programming and/or presenting performing arts festivals

2. Advocacy [Outreach, Education, Arts Practice]

- a. Art making skills acquisition
- b. Audience development
- c. Community Engagement
- d. Arts practice and development
- e. International presence

3. Funding Sources

- a. Governments/Statutory Board Grants
- b. Local Foundations and Corporate Sponsorships/Donations
- c. Individuals

REVIEW OF YEAR 2016/2017

The regular weekend programmes for children conducted during the year were Play-In-Arts, Story Banq and Drama Class. We discontinued the Chinese Aerobics Classes for Ladies since April 2016 due to the lack of studio space since the move to our new premise.

We presented *The Little Windmills Takes The Stage* involving all the students held for the first time in our black box *The Practice Space* to showcase the progress of the students to their parents. There has been more active efforts in including our students in TTP's other programmes, either as performers, or audiences.

Student intake for 2016/2017 (as at 31st March 2017) was:

(1) Story Banq	51
(2) Drama Class	31
(3) Play-In-Arts	42
Total	<hr/> 124

On the artmaking front, we started the year with *LIAO ZHAI ROCKS!* Even though it was the 2nd time we staged this musical, but with all new design elements, new musical arrangements, new choreography, and an almost entirely new cast, this production was, in essence, an effort to elevate its quality to another level. *LIAO ZHAI ROCKS!* was another important step for the TTP's efforts in creating Singapore Chinese language musical works as well as developing stronger capabilities in Chinese language musical theatre.

As a counterpoint to our larger scale productions, the intimate *M1 Chinese Theatre Festival* (CTF) in 2016 was a resounding success. Held for the first time in our new venue, Practice Space, along with Centre 42's theatre, the festival reached out to over 5,000 audiences over a span of 4 weeks. We were able to curate a wide variety of programmes comprising of both local and overseas works. The international shows allowed us to expose our audiences and artists to a multitude of perspectives. Within TTP, this festival is an ideal platform that allows us to focus more on process, to experiment with content and art, to continue challenging our audiences, while increasing our network of audiences.

TTP's education and outreach work continued consistently in 2016. We had another instalment of *National Story Challenge Competition* with over 900 participants over four languages, while the touring show reached almost 30,000 audiences. Meanwhile, our school touring shows continue to fill an urgent need for quality Mandarin content, reaching audiences from ages 6 to 16. In terms of the classes we offer, TTP continues to be active in guiding CCA programs in schools, as well as short-term and ad-hoc classes and lectures. *TTP Exposure Program* (TTPEP) continues to be a critical stronghold in undertaking the responsibilities in introducing the arts, nurturing arts-lovers and cultivating advocates for the arts in Singapore.

In July, TTP held its first gala fundraising at Joyden Hall, *The Practice Gala*. The immediate objective was to raise funds for the major renovation and move to our new home at 54 Waterloo St. The night saw the gathering of over 50 years of Jian Ren 踐人 (TTP-ers) spanning at least 3 generations both onstage and off. Programming was a representation of what TTP stands for – entertaining while pushing boundaries, creative while accessible, diverse while embracing. It was an evening where old friends reconnected, and new friends were made. This was an opportunity not just to develop our abilities in organizing fundraising events for TTP, but also a wonderful get-together.

TTP lab comprised of 12 members, led by Lab Director Liu Xiao Yi. With thirty weeks of training and artistic sharing under their belt, they created and produced *Uproo*, which was staged in Studio 1 at our new space. These 12 artists continue to contribute to the Singapore theatre scene.

On the international front, we partnered with Shanghai Dramatic Arts Centre to present 3 TTP productions in November last year as part of the *Asian Contemporary Theatre Festival*. With the intention of showcasing the wide spectrum of works we create, we presented *Day I met the Prince* (a children's musical based on the script by Kuo Pao Kun), *Upstream* (series of original devised monologues by members of TTP Lab), and *Blank Run* (new experimental work by group of young collaborators exploring intermediality, led by Jian Hong).

As we find our footing in our new space, the accumulation of these efforts effectively further our mission as the longest-running professional theatre company in Singapore.

We moved to our new space with lots of challenges ahead of us. The new space is on one hand, a stronger base for art-making, on the other hand, it was also an unplanned acceleration for our transition into an arts centre. In addressing this transition, we came back to the very pillars of our organisation, which led to a restructuring of the company. One significant addition to this new structure is the formation of the HR department. This department is tasked with supporting the restructuring on a human-to-human level. Furthermore, it is tasked with identifying

and supporting the trajectories of TTP staff in their professional growth. Finally, it identifies and integrates new human resources as TTP evolves and grows. Another change in our company mindset is the transformation of the education and outreach department into advocacy. This department will play a larger part in developing and implementing many bridges that have to be built and maintained between art-making, other departments internally, and beyond.

As of 31st March 2017, TTP's work is currently by 19 full-time staff - 7 (Artmaking), 3 (Advocacy) and 9 (Branding/Marketing/Administrative & HR)

Calendar of Events from 1st April 2016 to 31st March 2017:

Apr	Staging of <i>Liao Zhai Rocks!</i> at the Drama Centre Theatre from 31 st March to 17 th April.
May	<i>Crash- A-Course</i> Enrolment for new students for Weekend classes held on 30 th May.
July	Fundraising Event <i>The Practice Gala</i> held on 7 th July
Jul/Aug	<i>M1 Chinese Theatre Festival 2016</i> held at Practice Space and Centre 42. Staging of <i>Day I Met the Prince</i> at Practice Space from 21 st July to 31 st July. Staging of <i>fleet</i> at Centre 42 from 21 st July to 31 st July. Staging of <i>To Be Continued</i> at Practice Space from 4 th Aug to 7 th Aug Staging of <i>1 Table 2 Chairs Experimental Series</i> at Centre 42 from 4 th Aug to 7 th Aug Staging of <i>The Day of Growing Up</i> at Practice Space from 10 th Aug to 14 th Aug Staging of <i>Mamma Luna</i> at Centre 42 from 11 th Aug to 14 th Aug Fringe Activities (1) <i>Storytelling – My Flower, My Drawing</i> on 25 th Jun (2) <i>Focus – fleet from the Text</i> held at Centre 42 Living Room on 23 rd July (3) <i>Ineract – The Importance of Children Theatre</i> held at Practice Studio on 29 th July (4) <i>Parent-Child Workshop – Wayang Time</i> on 13 th Aug
Aug/Sep	<i>Philippe Gaulier Master Class</i> held at Practice Space from 29 th Aug to 2 nd Sep.
Oct/Nov	<i>Poor Theatre Series 2016 – Uproot</i> presented by The Practice Lab was performed at Practice Studio Stamford Arts Centre from 14 th Oct to 24 th Oct. <i>ACT Shanghai International Theatre Festival</i> held at Shanghai Dramatic Centre – <i>Upstream</i> (9 th Nov to 10 th Nov 2 shows), <i>Day I Met the Prince</i> (12 th Nov 2 shows) and <i>Blank Run/10</i> (14/11 to 15 th Nov 2 shows) Staging of Year-end performance <i>The Little Windmills Takes The Stage</i> by the Students of weekend classes at Practice Space on 19 th Nov. <i>Crash-A-Course Weekend</i> class enrolment for 2017 held on 20 th Nov.
Mar 17	Story Challenge Competition for Schools held at ITE College Central for 4 weeks starting from 18 th Feb ending with the finals held on 11 th Mar.

REVIEW OF FINANCIAL STATE, EXPLANATION OF MAJOR FINANCIAL TRANSACTIONS AND RESERVES

We recorded a deficit \$ 270,580 for the year with a total income of S\$ 2,500,987 against a total expenditure of S\$ 2,771,567. The deficit is due to the large expenditure for the move to our new performing centre. More active fundraising efforts and strengthening our branding and business development arm are in the pipeline to increase our revenue as our expenditure increase due to the new space

TTP is on a 3-year major grant scheme with the National Arts Council (NAC) and the current grant period has ended in March 2017. NAC has renamed the grant scheme to Major Company Scheme and TTP has been accepted by NAC for the next 3 years up to March 2020.

TTP's assets and reserves are held solely for the use of the charity. Our reserves as at 31st March 2017 is \$ 1,639,838. We have recorded a 0.59: 1 ratio of Reserves to Annual Operating Expenditure (Target 3 : 1). We are constantly monitoring our income streams by doing a forecast/budget for the next year and looking for new income sources while keeping tabs on the expenditures balancing artistic and financial decisions.

HUMAN RESOURCE

1. Annual Remuneration of the highest paid staff of more than \$100K but less than \$150K:

1. Kuo Jian Hong Artistic Director/ Working Director
2. There are no paid staff who are close members of the family of the Executive Director or Board Members, who receives more than \$50,000 during the year

Policy relating to the Management and Avoidance of Conflict of Interest

All transactions for TTP are approved by two officers in charge (according to the Delegation of Authority Matrix). All business transactions are done at arms length. The Board of Directors and all full time staff have signed a declaration form to declare any conflict of interest. The Board of Directors will refrain from voting if there is a conflict of interest issue arise.

Future Plans and Commitments

We has identified that there is an urgent need for the organisation to acquire knowledge and expertise especially in programming and placemaking through its arts platforms. We are reviewing and re-designing our grooming of arts makers, including all its outreach and education activities with our Associate Artists Programme and Artistic Programming.

With our very own black box Practice Space, this platform encourages experimentation, and exploration in creation, provide audience an avenue to catch

more cutting edge works and the opportunity for arts practitioners to have the space and time to realise works through our Associate Artists Programme.

As for Advocacy, we will revisit our existing education programmes with the aim to improve our programmes for skills acquisition, audience development, engagement with communities and arts practitioners.

We will raise our capacity to build up our finances through multiple income sources by adding a new portfolio in our headcount – the position of a Business Development Manager.