

An Esplanade Co-Production

# PICKLE 泡泡菜狂欢节! PARTY

By **The Theatre Practice**

Co-directed by **Ang Xiao Ting & Kuo Jian Hong**

11 – 14 Sep 2025

Thu & Fri, 8pm

Sat, 3pm & 8pm

Sun, 3pm

Esplanade Annexe Studio

## About Esplanade – Theatres on the Bay

Esplanade is Singapore's national performing arts centre. It hosts a year-round line-up of about 4,000 live performances and activities presented by Esplanade, its partners and hirers. As an arts centre for everyone, Esplanade also creates opportunities for seniors, youth, children and underserved communities to experience the arts. More than 70% of the shows that take place each year at the centre are free for all to enjoy.

Esplanade also brings the arts virtually to audiences in Singapore and beyond, through its diverse range of digital programmes on *Esplanade Offstage*, an all-access backstage pass to the performing arts and guide to Singapore and Asian arts and culture, with videos, podcasts, articles, quizzes and resources.

The centre works in close partnership with local, regional and international artists to develop artistic capabilities and content, push artistic boundaries and engage audiences. Esplanade supports the creation of artistic content by commissioning and producing new Singapore and Asian work for the international stage. It also develops technical capabilities for the industry nationally.

Esplanade – Theatres on the Bay is operated by The Esplanade Co Ltd (TECL), which is a not-for-profit organisation, a registered Charity and an Institution of a Public Character. TECL received the Charity Governance Award – Special Commendation for Clarity of Strategy in 2016 and 2022, the Charity Transparency Award from 2016 – 2023, and the Charity Transparency Dedication Award in 2024. Esplanade is Singapore's first Dementia-Friendly Arts Venue and a certified Dementia Go-To Point, as well as a guide/assistance dog friendly centre.

TECL receives funding support from Ministry of Culture, Community and Youth and its Community Programmes are supported by Tote Board Family, comprising Tote Board, Singapore Pools and Singapore Turf Club.

Visit [Esplanade.com](https://www.esplanade.com) for more information.

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# SEASON MESSAGE

For the past two years, Esplanade – Theatres on the Bay’s annual theatre season, *The Studios*, has centred on a single evolving theme: *LAND*. It has shaped the curatorial arc over the seasons, offering audiences a moment to sit with the places, communities and personal histories that are often undocumented, ignored or unseen. Each season—*Landings* in 2023 and *Fault Lines* in 2024—opened up conversation on the meaning of *LAND* with its complexities and layers, and proposed ways we could re-discover, re-contextualise, or reclaim our connections to land.

As we arrive at the final chapter in this thematic journey, we look upon *LAND* as providing **Sustenance** for the body, mind and spirit. We start by putting our primordial relationship with land under the microscope, examining our dependence on earth, water, microorganisms and the cycles of nature that sustain life so that we may have food. We zoom out into the literal stratosphere to consider the current state of our climate in the midst of crisis and imagine (very real) speculative futures. We dig deep to understand what it is that makes us feel connected to family, a place, a community, a culture. Where do we ‘land’ when we are displaced, alienated or at a loss?

From 18 Jul to 14 Sep 2025, the five productions in *The Studios 2025* season reveal a spectrum of possibilities both in terms of theatremaking and in our exploration of Sustenance. We open the season with **David Finnigan's *Scenes from the Climate Era***, a series of vignettes about the biggest crisis in human history. Adapted for a Singapore cast and directed by Ellison Tan, the play slips between the absurd and the comic, the domestic and the global, the past, present and possible futures.

In ***FOOD*, Geoff Sobelle** hosts an intimate dinner party of smell, tastes and touch, and with the help of the audience, shapes a conversation about personal memories and our relationship with food. Through illusion and Sobelle's masterful sleight of hand, the evolution of food unfolds before us, from the days of hunter gatherers through to industrialisation and the overconsumption of today. ***Pickle Party* by The Theatre Practice** places the audience at a pickling workshop within a performance. The pickling takes place in real time against the backdrop of Singapore's rapid development from farmland to modern city, as we are asked to consider how humans, microbes and food security are connected.

In ***Haribo Kimchi*, Jaha Koo** invites audiences into his *pojangmacha* or Korean late-night snack bar and takes us on a culinary exploration peppered with text, K-pop inspired music, video and robotics. In this story of cultural assimilation and the *umami* taste of home, food serves as a shelter to the culturally dislocated.

Global events bring about a different kind of dislocation and alienation. **Checkpoint Theatre's *Escape to Batam***, is a personal and poignant story of director-playwright Claire Wong's father, who spent his boyhood on the rural island of Batam to escape the Japanese Occupation of Singapore. Intertwined with Claire's own lived experience of family loss and grief, the piece is a meditation on time, memory and resilience, transcending generations.

Alongside these productions, *The Studios* season encompasses workshops, conversations with artists, and a nature walk. These companion programmes provide different ways for audiences to deepen their engagement with the issues and questions arising from the productions, outside of the theatre.

Today, as we continue to be confronted by environmental devastation and geopolitical fractures, we hope that this season will allow us to critically imagine paths for a gentler, more sustainable future beyond ourselves.

Come and imagine with us at *The Studios*.

**Shireen Abdullah**

Senior Producer, The Esplanade Co Ltd



# ABOUT THE STUDIOS

Eclectic, genre-bending and running the gamut from neo-realism to experimental, *The Studios* features works that challenge the boundaries in theatre and performance. It is interested in contemporary artists, ideas and expressions, and offers a space for dialogue and reflection on the questions that matter to us today.

# MESSAGE FROM ANG XIAO TING CONCEPT / CO-DIRECTOR

## Pickling?! Theatre?!

From the start, we were curious about how these two elements could come together. But the story really began with two years of running *Pickle Pop-Up* at Practice Tuckshop, where we worked with volunteers from all walks of life. Through these conversations, I realised that while Singaporeans are deeply passionate about food, many of us are disconnected from the realities of our food systems—and increasingly anxious about our food futures.

As with most climate-related contexts, we often ask: what timeframe are we working with? Are we looking back in search of answers? Examining the present? Or speculating about the future? *Pickle Party* allows us to explore all three. Through the performance format, we examine the past to better understand the present and in doing so, open up space to imagine possible futures. This kind of speculation feels especially urgent in urban contexts like ours, with over half the world living in cities—a number expected to grow to 68% by 2050.



As an artist, I'm passionate about how theatre can visualise the climate crisis in ways that open up paths for healing and hope. This latest iteration of *Pickle Party* moves from facts to feelings—grounding abstract concerns about food systems in something deeply human and Singaporean: our relationships with those we care for. The impulse to nurture, to protect, to preserve—whether it's a child, a policy, a culture, or a more-than-human world—is something we all recognise.

It's been such a pleasure to create this work alongside this creative team, many of whom have been in the room from day one.

Finally, thank you for attending this show and we hope you walk away with a little bit of hope. Edible hope.

## **Ang Xiao Ting**

Concept / Co-director



Photo Courtesy of The Theatre Practice

# SYNOPSIS

“I enjoyed the ways it connects to the systems and limitations we all have to contend with as people who live in Singapore. I liked watching the ‘behind the scenes’ aspect, the VJing was very fun and the live camera work too. The kitsch-ness worked well with a cyberpunk visual aesthetic!”

— Shaw En, Audience (Closed-door presentation, 2023)



Photo by Tuckys Photography, Photo Courtesy of The Theatre Practice



“It challenged the typical usage and code of conduct of a typical theatrical space... and created a wonderful sense of community or intimacy. The text was also really powerful, and the fear of being overly dependent on others really hit home. I hadn’t previously thought about this in relation to food sustainability and pickling before.”

— Elle, Audience (*Closed-door presentation*, 2023)



“My grandfather was a durian farmer, back when they lived in a kampung. But in those 10 years, most Singaporeans were forced to relocate to public housing. Even after he moved, my grandfather was still trying to grow everything he could from a sixth floor concrete corridor. Everything he knew about growing durians was made obsolete so that knowledge was never passed down.”

A show disguised as a pickling workshop, *Pickle Party* is a multidisciplinary, multi-species performance. Set against the backdrop of Singapore’s rapid development from farmland to modern city, it dives into how humans, microbes and food security are connected—where does our food come from? What will we be eating next?

Photo by Tuckys Photography, Photo Courtesy of The Theatre Practice







Led by directors Ang Xiao Ting (*Extinction Feast, EConcert*) and Kuo Jian Hong (*All The World's A Sea, Four Horse Road*), *Pickle Party* features live VJ-ing, live performance and community pickling. The production will be staged within a Singapore version of Tanja Beer's critically-acclaimed *The Living Stage*, which combines stage design, permaculture and community engagement to create a recyclable, biodegradable and edible performance space.

Discover the power of edible hope.

(1hr 15mins, no intermission)

Performed in English, with English captioning.

There will be a post-show dialogue with the artists after the performances on 12 Sep, 8pm and 13 Sep, 3pm & 8pm.

**Click here for pickle recipes, care instructions and behind the scenes! ►**



Photo Courtesy of The Theatre Practice

# ABOUT THE CAST



Photo Credit: Crispian Chan

## Izzul Irfan

Izzul Irfan is an actor and theatremaker based in Singapore. A graduate of Wild Rice's Young & Wild programme, he strives to work across multiple genres and artistic disciplines, and hopes to deliver performances that resonate. His performance credits include *Dreamplay: Asian Boys Vol. 1* (Wild Rice), *Hard Mode* (Checkpoint Theatre), *Desert Blooms* (Centre 42), *Four Horse Road* (The Theatre Practice), *Re: Assembly* (Drama Box), *Angkat* (M1 Fringe Festival), and *A Clockwork Orange* (Teater Ekamatra). In between shows, Izzul writes, dances, and dreams. To learn more about his work, visit [izzulirfan.com](http://izzulirfan.com).





## Elizabeth Loh

Elizabeth was trained under DramaPlus Art's Youtheatre and Wild Rice's Young & Wild (2nd batch). Pursuing her interest in performing for young audiences, she co-founded the collective, Zip Zap Zoom, with two other like-minded practitioners to create works that would aspire and intrigue both children and adults.

Elizabeth has performed in local and overseas festivals in Malaysia, Hong Kong, Thailand, South Korea and Australia. She is also involved in numerous school shows, community outreach shows and productions with various companies. Acting credits include *The Velveteen Rabbit* (Wild Rice), 《父愛》 and 《父子情》 (The Voice), *Family, Unlike Some People* and *Swordfish + Concubine: The Fall of Singapura* (Young & Wild), *F.Y.I 2011: Table Manners* (Chilli Padi), *Equus, Purple* (Toy Factory) and *Elves and the Shoemaker, The Little Red Hen, Rainbow Fish* (I Theatre).

She also has an interest in dance, which led her to pursue and complete dance training programmes with Jitterbugs Singapore and Studio Wu, where she encountered dance styles such as jazz, salsa, Lindy Hop, tap and hip hop. On top of pursuing theatre, she also teaches swimming and is a certified Zumba instructor.



# ABOUT THE CREATIVE AND PRODUCTION TEAM



## Ang Xiao Ting

Concept/Co-director

Xiao Ting ([angxiaoting.com](http://angxiaoting.com)) is a freelance theatre practitioner (actor, director, dramaturg). She is an Associate Artist with The Theatre Practice and Programmer for Practice Tuckshop. As an actor, she was last seen in *All The World's A Sea* (The Theatre Practice, 2024) and *The Heart of Jun: Memoirs of Zhaojun* (Siong Leng Musical Association, 2025).

Her practice in eco-theatre prioritises the various degrees of an integrated ecological practice, with a focus on Southeast Asian foodways, such as: *Recess Time*, which received an Honourable Mention at #CreateCOP27, a global open call for art in

conjunction with COP27. Her work has been featured in Vogue (Singapore) and she has been invited to speak on numerous international platforms, such as the Prague Quadrennial, Shanghai Theatre Academy, as well as National Institute of Dramatic Arts (Australia). She is a core member of the Theatre Green Book working group (Singapore).

In 2023 and 2024, she was the staging director for Ding Yi Music Company's inaugural ecologically-themed concert series: *ECONcert* 《声态不息》.

Xiao Ting graduated from Lancaster Institute of Contemporary Arts (UK) where she received the LICA prize for Outstanding Achievement in Theatre. She is currently pursuing a Masters in Theatre at Goldsmiths University (London).



## Kuo Jian Hong

Co-director (Video Projection)

Artistic Director of The Theatre Practice (Practice), theatre director, designer, and filmmaker, Kuo Jian Hong has always taken on multi-faceted roles. She has led more than 200 theatre projects, in a career spanning three decades.

Transcending themes, genres and forms, Jian Hong's vision encompasses Practice's broad spectrum of works. She is a leading proponent of the Chinese Language Original Musical Theatre genre, with award-winning works like *Lao Jiu: The Musical* while her experimental ventures include *All The World's A Sea*.

As an advocate for Theatre For Young Audiences, her works include the beloved *The wee Question Mark* series and *The Nursery Rhymes Project*. She also spearheaded Practice's groundbreaking exploration in Digital Theatre, notably through XIMI and *The Bride Always Knocks Twice — Killer Secrets*.

Under her direction, Practice continues to be a vital voice in the Singapore arts scene.



## Wang Liansheng

### Scriptwriter

Liansheng is a lawyer and playwright.

He graduated from the National University of Singapore, Faculty of Law and is currently a Partner at Bih Li & Lee LLP. He is a litigation lawyer with a focus on private clients and family matters.

As a playwright, Liansheng has presented commissioned works with the Singapore Arts Festival, NUS Arts Festival, Institute of Technical Education and Esplanade - Theatres on the Bay's *The Studios: RAW*. Liansheng was also a graduate of Centre 42's Dramaturgy Apprenticeship Programme. A firm believer in the intangible value of art making, Liansheng also routinely advises arts practitioners and freelancers on a pro-bono basis and strives to make art making more equitable for all.

Liansheng writes to explore the questions he has about the individual and the world. His works are character-driven and feature lyrical texts amidst realistic dialogue. Effectively bilingual, Liansheng works with different language mediums and cultures in the works he creates, and is privileged to have had the opportunity to collaborate with many local theatre practitioners and companies in Singapore.





## Tanja Beer

### Set Designer

Dr Tanja Beer is an ecological designer and community artist who is passionate about co-creating social spaces that accentuate the interconnectedness of the more-than-human world. She is a Senior Lecturer at the Queensland College of Art and Design and the Co-Director of the Performance and Ecology Research Lab (P+ERL) at Griffith University. Tanja's extensive career is based on over 20 years of theatre practice in Australia, Europe and the UK. Her concept of eco-scenography has been featured in numerous programmes, exhibitions, articles and platforms around the world. She is the author of *Ecoscenography: An Introduction to Ecological Design for Performance* (Palgrave Macmillan, 2021).



## Faith Liu Yong Huay

Lighting Designer

Faith Liu Yong Huay is honoured to have worked on numerous theatre and dance productions in Singapore as a lighting designer. In September 2017, she co-founded 微 Wei Collective with theatre practitioner Neo Hai Bin. She explores giving breath to spaces, objects and bodies with light.

She trained at The Hong Kong Academy for Performing Arts in Lighting Design (2016), under the National Arts Council Arts Scholarship (Postgraduate). She is currently an associate artist with The Necessary Stage.

Portfolio: <http://liuyonghuay.tumblr.com>



## Sandra Tay

### Sound Designer

Sandra is a Singapore-based sound engineer and designer. Often by creatively merging digitalised effects with naturalistic foleys, her approach is to find things within the script that inspire her to find the right sound. Driven by her passion and commitment to the primacy of sound, she has been providing technical and creative audio services for touring and local theatre productions.

Some of her design credit includes: *No Particular Order* (Intercultural Theatre Institute), *A Dream Under The Southern Bough: Existence* (Toy Factory for SIFA), *Four Horse Road* (The Theatre Practice) and *Blonde Bombshell of 1943* (British Theatre Playhouse).



## MAX.TAN

Costume Designer

Max started his eponymous label MAX.TAN upon his collection at the Singapore Fashion Designers Contest in 2007. What began as creating capsule collections to meet increasing interest, then became a full-fledged debut, with the S/S 2010 collection being featured as one of the top ten collections globally on premier trend forecasting report, Stylesight.com, alongside powerhouses such as Alexander McQueen and Valentino.

Over the past decade, Max has been recognised for his innovative designs that challenge fashion trends while incorporating his Asian roots. Max also lectures at the Nanyang Academy of Fine Arts, and enjoys partnering with theatre groups in Singapore, designing costumes for their key productions.



## The Theatre Practice

The Theatre Practice (Practice) is Singapore's longest-standing professional bilingual theatre institution. Artist-driven and deeply progressive, Practice strives to be an arts space in Singapore that consciously nurtures and empowers people who care about humanity. Over the past 60 years, the company has developed and presented a vast, critically-acclaimed, multi-genre repertoire that reflects the complexities of Singapore's diverse cultures.

Today, Practice is a cultural force. As a bridge between cultures, we have brought practitioners of diverse backgrounds together for exchange and provided platforms for international works. As pioneers of arts education in Singapore, Practice has nurtured leaders in the Singapore arts scene and inculcated a love for the arts in generations of youths.

Under current Artistic Director Kuo Jian Hong, Practice continues to shape the cultural landscape as the definitive voice in Singapore theatre. Deeply influenced by the importance of play in art-making, Practice has become the embodiment of the irrepressible spirit and fearless experimentation of play under her leadership.

Artistically diverse and constantly relevant, Practice will always engage in the ceaseless exploration of new frontiers.

The Theatre Practice is supported by the National Arts Council under the Major Company Scheme for the period of April 2023 to March 2026. Practice is also an Institution of Public Character and a recipient of MCCY's Charity Transparency Award 2023-2024.

<https://www.practice.org.sg/>

<https://www.facebook.com/thetheatrepractice>

<https://www.instagram.com/thetheatrepractice/>



Photo by Tuck's Photography, Photo Courtesy of The Theatre Practice

# CREDITS

## CREATIVE TEAM

### **Concept Artist / Co-director**

Ang Xiao Ting

### **Co-director (Video Projection)**

Kuo Jian Hong

### **Scriptwriter**

Wang Liansheng

### **Original Script (2023) & Additional Text**

Ang Xiao Ting

Sim Xin Yi

Zoea Tania

### **Set Designer**

Tanja Beer (Australia)

### **Set Assistant**

Sophie Dye (Australia)

### **Lighting Designer**

Faith Liu Yong Huay

### **Sound Designer**

Sandra Tay

### **Costume Designer**

MAX.TAN

## CAST

Izzul Irfan

Elizabeth Loh

### **Voice Actor**

Pam Oei

## PRODUCTION TEAM

### **Producer**

Joey Cheng

### **Technical Director**

Lee Bee Bee

### **Production Manager**

Victoria Wong

### **Stage Manager / Stage Crew**

Eunice Yap

### **Deputy Stage Manager**

Woon Siew Yin

### **Assistant Stage Manager / Multimedia Operator**

Yaoyao

### **Pickling Facilitators**

Ronice Ho

Sim Xin Yi

### **Sound Engineer**

Sandra Tay

### **Multimedia Technician**

Ian Lee

### **Sound Operator**

Rakin

### **Captioner**

Joanna Ong

### **Production Crew (Lighting Set-up)**

Fizah

Zylah









Claire Wong



Kok Heng Leun



Haresh Sharma



Charlene Rajendran

## Salon: Art and Dialogue, Art is Dialogue – A Look Back on The Studios 2023–2025

Join us for a conversation with the artists and producers of *The Studios*, past and present, moderated by Charlene Rajendran.

**13 Sep 2025, Sat 4pm**  
**Esplanade Black Room**  
**Free, by registration.**

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Netflix's  
**Squid Game**  
Haesoo Park  
박해수

# THE CHERRY ORCHARD

빛꽃동산

Cannes Film  
Festival  
Best Actress  
Doyeon Jeon  
전도연

by  
**SIMON STONE** — produced by  
**LG ARTS CENTER**  
(South Korea)

7 – 9 NOV 2025  
FRI & SAT, 8PM | SUN, 2PM  
ESPLANADE THEATRE

Follow a Chaebol heiress on the brink of bankruptcy as she struggles to adapt to a South Korea that has moved on. Boasting 30 sold-out performances at its Seoul premiere, don't miss Stone's mesmerising adaptation of Chekhov's tragicomedy, live in Singapore.

2hr 25mins, with 20min intermission | Performed live in Korean with English surtitles  
Admission age: 16 and above | Advisory 16: Contains mature themes, including some sexual content and coarse language

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# Yusof

An Esplanade Commission

Portrait of a President

by Teater Ekamatra



NEW SHOW  
ADDED!  
24 Oct, Fri, 8pm

Struggle, sacrifice and an unwavering commitment to serve the nation and its people—don't miss this illuminating play about Yusof Ishak, Singapore's first head of state.

2hrs, no intermission. | Performed in Malay, with English surtitles.

\$50<sup>^</sup>, \$65<sup>^\*</sup>

<sup>\*</sup>Limited concessions available.

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17 – 19 & 24 Oct 2025

Fri, 8pm | Sat & Sun, 3pm & 8pm

Singtel Waterfront Theatre at Esplanade

SG culture pass  
eligible!

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Terms and conditions apply.

A programme of 60 Connections – At Home and Afar, a year-long season of Singapore stories and international collaborations in celebration of SG60.



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滨海艺术中心联合制作

翻译 & 导演 Translated & Directed by  
谢乐杰 NELSON CHIA  
九年剧场 Nine Years Theatre

# 十二怒汉

## TWELVE ANGRY MEN

编剧 Written by  
REGINALD ROSE



A verdict of life or death—dive into a compelling courtroom drama, as 12 jurors grapple with prejudice and conscience to decide a teenager's fate. Caught between conflicting obsessions and prejudices, will the jurors emerge as defenders of justice, or are they destined to become hangmen?

(2hrs, no intermission)  
Performed in Mandarin, with English surtitles  
Advisory: Contains some coarse language.

一场决定生死的裁决，一场关乎偏见与正义的较量。当一名少年被指控弑父，十二名陪审员被赋予决定被告命运的重任。十二个立场蕴藏了十二种执着、十二个理由暗示了十二种偏见。他们将是正义的使者，或是天生的刽子手？

(2小时，无中场休息)  
以华语演出，附英文字幕。  
注：部分演出含不雅用语。

7 - 9 NOV 2025  
FRI, 8PM | SAT & SUN, 3PM & 8PM

SINGTEL WATERFRONT THEATRE  
AT ESPLANADE

\$50<sup>^</sup>, \$70<sup>^\*</sup>

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full of possibility."  
– Dance Australia

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(AUSTRALIA)

Bear witness to an epic vision of machine mysticism: This bold international collaboration led by Chunky Move combines contemporary dance, cutting-edge technical design and rapturous electronic music to create a world of mythic proportions.

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26 – 28 SEP 2025  
FRI & SAT, 7.30PM | SUN, 3PM  
SINGTEL WATERFRONT THEATRE  
AT ESPLANADE

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A programme of 60 Connections – At Home and Afar, a year-long season of Singapore stories and international collaborations in celebration of SG60.



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Photo credit: Giana Rizzo





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An Esplanade Commission

# SOFT MACHINE: THE RETURN

by  
Choy Ka Fai  
(Singapore/Germany)

26 - 28 Sep 2025

Fri, 7.30pm | Sat, 4pm | Sun, 3pm

Esplanade Theatre Studio

Interdisciplinary artist Choy Ka Fai weaves together a decade of experiments in dance making through the lens of five leading Asian artists: Rianto, Surjit Nongmeikapam, Xiao Ke x Zihan, and Yuya Tsukahara.

(2hrs 45mins, including 15 mins intermission)  
Please refer to advisories online.

**\$35<sup>A</sup>**

Limited concessions available

**<sup>A</sup>Esplanade&Me Specials available**

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An Esplanade Commission

# CHAPTER 2

27 & 28 Sep 2025  
Sat, 8pm | Sun, 2pm & 7pm  
Esplanade Annexe Studio



Ask anything



Celebrated contemporary dancer and choreographer Pichet Klunchun confronts AI in this bold, new solo work that examines how the human body can coexist with its machinic other.

(1hr 15mins, no intermission)  
Please refer to advisories online.

**\$35<sup>^</sup>**

Limited concessions available

**<sup>^</sup>Esplanade&Me specials available**

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**Pichet Klunchun**  
(Thailand)

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At Home and Afar

**Our stories. Our world.  
In 60 live and digital works.**

Esplanade shines the spotlight on artistic relationships and notable programmes spawned through the national performing arts centre.

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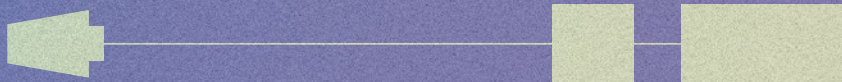
# REPLAY

Screenings from the  
Esplanade Archives

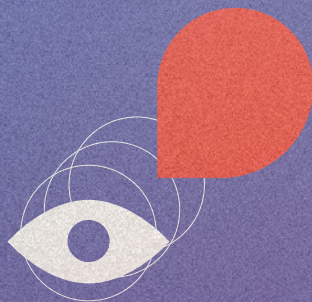
10 Jul 2025 – 31 Mar 2026

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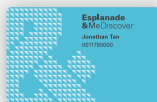


#EsplanadeSG #WonderHere

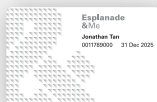
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# Gift

Imagination, empathy, creativity—the arts both embody and inspire these human qualities that help us make a better society.

# a

Your donation opens up opportunities for the young to experience and be inspired by the arts. It also supports the aspirations of emerging Singapore artists to create and express their vision for the future.



# Seat

[esplanade.com/giftaseat](https://esplanade.com/giftaseat)

**In appreciation of your donation:**

Seat plaque acknowledgement  
for the next ten years

Exclusive E&Me  
Black Card benefits

Acknowledgement on  
donors' wall in Esplanade

Full tax deduction  
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## Esplanade gives our heartfelt thanks

*to our Esplanade partner, arts benefactor, donors and sponsors for believing in our vision to be a performing arts centre for everyone. They made all these possible!\**



# 4,231

activities took place at Esplanade.



# 3,007

 Free

# 737

 Paid

# 3,809,486

People attended our activities at the centre.



Free

# 3,367,291

Paid

# 141,565



# 636

 Activities

# 17,949

 Participants

We believe that everyone should be able to experience the joy of the arts, including children, youth, seniors, migrant workers and individuals with special needs. Our community engagement activities bring the arts to those in need.

\*Figures for Esplanade's activities from Apr 2023 to Mar 2024.



### Your contribution\* will make a difference.

On behalf of the communities we serve, thank you!

Find out how you too can make a difference through the arts at Esplanade.

Donate at [www.esplanade.com/donate](http://www.esplanade.com/donate)

To find out more, email us at [donations@esplanade.com](mailto:donations@esplanade.com) or speak with us at 6828 8321.

Esplanade is a charity and an Institution of a Public Character. Your donation to us is matched dollar-for-dollar by the Cultural Matching Fund. Please note that the prevailing tax exemption scheme for donors and sponsors of Arts-Related Businesses will depend on the qualifying criteria imposed by IRAS.

# With Gratitude

Esplanade – Theatres on the Bay is a charity, a not-for-profit organisation and Singapore's national performing arts centre.

We seek to entertain, engage, educate and inspire through the arts. We thank everyone who has helped us bring positive impact to Singaporeans by supporting the arts and Esplanade.

Our heartfelt appreciation goes especially to our Donors and Sponsors, for their steadfast belief in our mission and for their generous contributions.

---

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Yvonne Tham

The above are donors and sponsors who contributed \$1000 and above from April 2024 – March 2025.

## **Join us in sharing the joy of the arts and help us reach more communities in need.**

We believe that an experience with the arts is special and that with your generous support, more people will get a chance to enjoy the arts. Join us in sharing the joy of the arts and help us reach more communities in need.



Esplanade also receives grants from the Ministry of Culture, Community and Youth, as well as support for our Community Programmes from the Tote Board Family, comprising Tote Board, Singapore Pools and Singapore Turf Club.



“

Reading Offstage is one of the best things ever!  
I devote all my free time to the videos, articles  
and podcasts about music, dance, theatre, visual  
arts... it is absolutely life-changing. Five stars.

”

Totally Anonymous Person  
(who is not related to Offstage)



**TELL US**

**WHAT YOU THINK!**

Help us make your next Esplanade experience even better by taking a moment to share your thoughts with us.

We look forward to creating more wonderful memories with you soon.

Scan and do the survey now!



