

MULTIPLE



BAD

THINGS

BACK TO BACK THEATRE
(AUSTRALIA)

21 & 22 AUG 2026

FRI, 8PM | SAT, 3PM

SINGTEL WATERFRONT THEATRE
AT ESPLANADE

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

We live in a moment when the ground beneath familiar structures, ideas and ideals keeps moving, and with unprecedented speed. The fracture and shapelessness of our world today has left many of us navigating without a clear map. Borders are redrawn, allegiances are in flux, truths are contested.

In this disorienting landscape, questions of power feel newly urgent. Who holds it, and how is it exercised? What conditions enable it to take root, and what makes change possible?

As a universal idea, power resonates across time, geography, culture and personal circumstance. It is evocative precisely because it is lived. Each person encounters and understands it through their own experience, their own moment in history. We see and feel its effects daily. It is solid and imposing, fluid and multi-faceted.

As a concept, it is so often flattened, and immediately conjures up specific meanings, associated images, and visceral responses. How, then, do we approach power in a meaningful way, that might offer a fresh perspective or proposition?

Over the next three years, *The Studios*, an annual theatre season presented by Esplanade – Theatres on the Bay, will explore its many manifestations, as the world around us continues to shift.

We begin with **Precarious Bodies**. The season, which runs from 24 Jul to 6 Sep, looks at the conditions, structures and relationships that render us precarious, the dilemmas that arise and the choices we make.

The precarious 'body' is a socially constructed entity shaped by culture, circumstance and perception, both public and personal. We are made

precarious by the actions of others and we cause others to be precarious with the relative power we each wield. The consequences or impact of these actions are sometimes only visible with the passing of time, or felt only by the most vulnerable. We are also drawn to potential, especially in the fragile, liminal space just before action or change. While that potential always holds the risk of harm, it equally harbours the possibility of empathy, care and courage.

Precarious Bodies is an invitation to audiences to consider what it means to be precarious and to find their own interpretations of and relationships with power. The five productions this season bring to the fore our interconnectedness as human beings, whether we stand as individuals, communities, or part of systems and ideologies. Through diverse forms of theatre: documentary theatre, video, text, music, movement and social experiment, these works invite us to consider the complex workings of power, its effects through different bodies and contexts and the roles we play within them.

We open the season with ***Fragments of Tuah* (Mark Teh & Five Arts Centre, Malaysia)**, examining the mythologised figure of Hang Tuah, peeling the layers of the composite image of a hero that continues to embody national values and Malay identity in Malaysia. The work questions the gaps, contradictions and erasures that have led to the veneration of this legend.

We encounter bodies under surveillance and confinement in ***Blind Runner* (Amir Reza Koohestani & Mehr Theatre Group, Iran)**, where the strained relationship between an imprisoned political activist and her husband contrasts with the bond he forms with a blind marathon runner. As one relationship breaks down and another blooms, a risky plan emerges, shaped by struggle, solidarity and our instinct to make a run towards freedom.

The power dynamics at the workplace comes into focus in ***MULTIPLE BAD THINGS* (Back to Back Theatre, Australia)**, where privilege and

self-preservation test the limits of our bodies and our capacity to care. Idle chitchat descends into manipulation, words are used as weapons to marginalise and belittle, and apathy reigns. Unfolding with sardonic humour, we see our worst behaviours on unapologetic display.

MONSTRESS (Claire Teo & ART:DIS, Singapore) confronts what we choose not to see in everyday life and exposes the behaviours we justify. It tells the story of a blind girl, an autistic boy and his struggling mother who gravitate towards one another, while navigating a world and systems that lack compassion and ignore their realities.

As a counterpoint to the controlled or constrained bodies we encounter this season, we round up with **Handle with Care (Ontroerend Goed, Belgium)**. With no actors, no technicians and just a box, the audience creates its own unique, unrepeatable experience. What would happen if we were to cast convention and certainty aside for a while, and allow ourselves to be vulnerable to, and in turn, be responsible for strangers in the same space?

As always, our companion programmes for the season offer perspectives on the questions that will arise as we contemplate the nature of power and precariousness. We are honoured to provide the opportunity for all the artists in the season to speak directly with our audiences outside of performances, and to share personally their practice and lived experiences. Amongst them are international award winners and highly respected performance makers who have made significant impact on their respective communities.

This season, we invite you to take a collective first step into a new trilogy as fellow precarious bodies. We look forward to many insightful conversations, as we connect, listen and imagine new possibilities together.

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.

esplanade.com/thestudios

DIRECTORS' NOTES

Ingrid Voorendt: What have we paid attention to across the process of making this work?

Tamara Searle: We've paid attention to creating performance tasks and dramaturgy from the perspectives of this particular group of makers and actors. We've paid attention to specific dramatic threads in relation to these actors: empathy, borders, territory, extinction, identity politics. Can you speak about boundaries?





Ingrid Voorendt: Our perspectives are shaped by our boundaries. We see the world from our place in it. We secure our boundaries by stating our place and our perspective over and over again, cementing our identities and, perhaps, trapping ourselves inside them. To make work together, collaboratively, we have to be prepared to shift our boundaries, to open our borders to other ways of thinking, seeing, experiencing, voicing. We have to recognise the limitations of a singular perspective. We have to leave the safety of the familiar. Different perspectives create different maps. Dramaturgy is a kind of cartography of performance. Can you speak about the relationship between control and chaos in the process?

Tamara Searle: The work is practicing letting go of control continually, ceding control to what is emergent. Inviting chaos, and waiting as long as possible to shape it. There is control in the craft, and chaos in the instincts. There is control in technique, and chaos in an ensemble devising. There is control in trust. And there is chaos in these acts of trust as well—we don't have complete control. Can a mainstage performance-making process be responsive, organic and relational, like a workshop?

Ingrid Voorendt: Workshops are about experiments and conversations and play. There's space for tangential thought and for mess. Maybe it's about the degree of openness and for how long this openness is maintained. Our work is grounded in community practice, meaning relationships come first. We are always balancing care with ambition. Can you speak about one of our visual references?

Tamara Searle: In Arthur Boyd's *Australian Scapegoat*, a light from a setting pink sun splatters a sky and a landscape. A black goat transmogrifies its fourth leg into a human leg. This human form rises in in a trenchcoat and blue gumboot above the goat. The violent pink was an initial attraction, but this chimeric figure became a motif for the moral ambiguity between abuser and victim in the culture wars. In our process we've tried to turn toward suffering, rather than away from it. We've attempted to imagine ourselves into the faultlines of human conflict, and to improvise from this place.

Ingrid Voorendt: Is it alright to live our small lives? Or is it necessary for us to take on the politics of the world, especially at this time?

Tamara Searle: We are making theatre because we believe that together we can imagine new ways to be, to care, and to change.

Ingrid Voorendt & Tamara Searle

Directors

for the British food



SYNOPSIS

Set in a placeless warehouse, three employees approach a possibly pointless task. As the employees struggle to work together, they grapple with questions of inclusion and identity.

They are forced to test the limits of their bodies, their cooperation and their capacity to care. Initial politeness descends into bad behaviour and sly victimisation. Reality distorts, and language flips from being playful and hilarious, to deadly serious and menacing. The conflicts are familiar, continuing to exist in the reality we live in today. Are you complicit?

The witching hour is here. Who will be the scapegoat?



Back to Back Theatre has received international acclaim for crafting work that defies expectations, and has consistently devised with an ensemble of actors who identify as having an intellectual disability or as neurodivergent. They are the first Australian company to win the Golden Lion for Lifetime Achievement in Theatre in 2024, and were also a recipient of the International Ibsen Award in 2022.

In the making of this new work, Back to Back Theatre invites new voices into the devising room. Zoë Barry's score is assembled from collected field recordings of bad things. Anna Cordingley's design demands the actors' physical participation to reach its manifestation.



you don't get to choose disability



MULTIPLE BAD THINGS is theatre. It is not real. But in a world where self-righteously indignant voices so often drown out the most disenfranchised and vulnerable, this theatre sometimes feels real.

Welcome to the workplace at the end of the world. They're only saying what you've already been thinking.

(1hr, no intermission)

Performed in English with English surtitles and captioning.

Admission for ages 13 and above.

Advisory 16: Contains mature themes, coarse language and partial nudity.

Recommended for ages 16 and above.

There will be a post-show dialogue after the performance on 21 Aug, Fri, 8pm.

ABOUT THE TEAM

BACK TO BACK THEATRE

Based on Waddawurrung Country in the Victorian regional centre of Geelong, Back to Back Theatre is widely recognised as an Australian theatre company of national and international significance. The company is driven by an ensemble of actors who identify as having an intellectual disability or as neurodivergent. The company is considered one of Australia's most important cultural exporters.

From 2009 to 2024, the company has undertaken 88 national and 130 international seasons of its work. This includes presentations and screenings at the world's pre-eminent contemporary arts festivals and venues such as the Edinburgh International Festival, London's V&A Museum and the Barbican, Vienna Festival, Holland Festival and Theater der Welt, the Kennedy Center in Washington DC, the Public Theater in New York, Festival Tokyo, West Kowloon Cultural District Authority in Hong Kong, and Buenos Aires International Festival.

Since 2009, we have delivered community and education workshops to over 34,000 participants, with a focus on artistic excellence and inclusive practice.

Back to Back Theatre has received 23 national and international awards, including the 2024 Venice Biennale Golden Lion for Lifetime Achievement in Theatre, an International Ibsen Award, a Helpmann Award for Best Australian Work, an Edinburgh International Festival Herald Angel Critics' Award, two Age Critics' Awards, a New York Bessie and the Sidney Myer Performing Arts Group Award for our long-standing contribution to the development of Australian theatre. In 2015, Bruce Gladwin received the Australia Council for the Arts' Inaugural Award for Outstanding Achievement in Theatre. The ensemble was awarded the 'Best Ensemble' in the 2019 Green Room Awards.



INGRID VOORENDT

DIRECTOR

Ingrid is a performance maker and director who has collaborated on more than 30 new works of performance across theatre, dance and emerging forms. Ingrid's practice encompasses devising, dramaturgy, choreography and writing; and she values long-term creative conversations and partnerships. With a background in dance, Ingrid's work always begins with the body.

Ingrid is an Artistic Director at Back to Back Theatre, where she makes new work, curates community programs and projects, and facilitates art-making processes, most recently working with Back to Back ensemble member Sarah Mainwaring on Sarah's solo experiment, *Elephant*. Ingrid is a former artistic director of Adelaide's Restless Dance Theatre (directing 10 works), was a frequent collaborating artist with Kate Sulan and Rawcus over more than a decade, and has a long collaborative history with performance makers Astrid Pill, Zoë Barry and Gaelle Mellis.

Ingrid is currently in development on *Widow Weirdo* with Astrid Pill; and *The Nervous Atmosphere* with Zoë Barry.



TAMARA SEARLE

DIRECTOR

Tamara Searle is a writer and director. She makes theatre, live and digital performances with uncommon performers for uncommon sites; including shopping centres, rivers, mudflats, libraries and forests.

Tamara is an Artistic Associate with Back to Back Theatre and has collaborated to make work with international festivals In Between Time (Bristol), National Theatre Of Scotland, Theatre Thikwa Berlin, Festival Utrecht, and Milton Keynes International Festival. Tamara's writing practice includes writing for film—most recently she wrote and directed a documentary currently on SBS On Demand *Whatever Scares You*, which follows a neurodiverse young artist in her first professional role outside of school. She also writes for performance (*Under The Radar*, The Public Theatre, New York) and in autoethnographic and essay form (Performance Studies Reader). She has recently collaborated with Jackson Castiglione (Field Theory And Rising), playwright and composer Christopher Harley (Homegrown VCA), and Katerina Kokkinos Kennedy (Triage).

In 2018, Tamara was a recipient of an Australia Council International residency in Helsinki to research new forms and aesthetics for sites and societies.



BRON BATTEN

PERFORMER

Bron Batten is a multi award-winning Australian performer, theatre-maker and producer who creates contemporary performance in collaboration with non-artists and audience members.

Her work is based in live art practices of participation, improvisation and direct address in order to create a live, vibrant and unique energetic exchange with the audience.

Bron's work has toured throughout Australia, New Zealand, the USA, France, the UK, Germany, the Czech Republic, Lithuania and Romania and has been presented at festivals and venues including The Soho Theatre London, Summerhall Edinburgh, Komedia Brighton UK, The Prague Quadrennial, Performing Arts Festival Berlin, RISING, Darwin Festival, Brisbane Festival, Dark MOFO and the Edinburgh Festival Fringe.

Bron is a performer and a co-devisor with Back to Back Theatre on their major work *Multiple Bad Things*, which has been presented in Geelong, Brussels, (Belgium's Kunstendesarts Festival), The Malthouse Theatre, Melbourne and the Sydney Opera House for Sydney Festival 2025. *Multiple Bad Things* toured in October 2025 to Kyoto Experiment Festival in Japan and Wuzhen Theatre Festival China.



Photo Credit: Jeff Bailey

SARAH MAINWARING

PERFORMER

Sarah has a Bachelor of Arts (Performing Arts) from Victoria University, and has a particular interest in avant-garde and physical theatre. She has developed a number of original solo performances including *Foreign Body* (directed by John Bolton) and *I'm Me And I'm Ok* and *Out On A Limb* (directed by Lloyd Jones).

Sarah joined the Back to Back Theatre ensemble in 2007, played the lead role of Lesley in Back to Back Theatre's *Food Court* (2008) and has toured both nationally and internationally with the *Democratic Set Residency* and *Lady Eats Apple* (2016). Sarah has played a collaborative role in the creative development of *Ganesh Versus The Third Reich* (2011), *Super Discount* (2013) and as creator and performer in the company's most recent major work, *The Shadow Whose Prey The Hunter Becomes* (2019), *Elephant* (2021) and in the company's first feature length screen adaptation *Shadow* (2020) which premiered in 2022.



Photo Credit: Jeff Bailey

SCOTT PRICE PERFORMER

Scott began working with Back to Back's community performance-making group *THEATRE OF SPEED* in 2005 and joined the Back to Back ensemble in 2007.

In 2015, Scott created *Price*, a video blog whereby Scott interviews nine Australian and international artists, performers, political leaders and activists, *Price* was a finalist in the 2016 Australian Multicultural Marketing Awards.

Scott's forte is in devised performance, improvising text and creating characters such as the young man in *Food Court* (2008) and *God in Lady Eats Apple* (2016). Since joining the professional ensemble, Scott has co-devised and performed in *Tour Guide* (2009), which premiered in Linz, Austria, *Ganesh Versus The Third Reich* (2011) which has toured to 31 cities internationally, *Super Discount* (2013), *Lady Eats Apple* (2016), *The Shadow Whose Prey The Hunter Becomes* (2019) and in the company's first feature length screen adaptation *Shadow* (2020) which premiered in 2022.



Photo Credit: Jeff Bailey

SIMON LAHERTY

PERFORMER

Simon's involvement with Back to Back Theatre started in 1999 with his participation in its community performance-making group, *THEATRE OF SPEED*. Apart from his incredible performances with Back to Back Theatre, he is recognised for his work in film and television, including Matthew Saville's feature film *Noise*.

Since joining the ensemble in 2003, Simon has made an enormous contribution to the company's major works catalogue, particularly in the role of Steve in *small metal objects* (2005), which has travelled to 36 cities around the world. Simon is also a co-devisor and performer in the critically acclaimed *Ganesh Versus The Third Reich* (2011) and *Lady Eats Apple* (2016), co-starred in Back's first foray into film *Oddlands* (2017) which won the Audience Award for Best Short Film at Adelaide Film Festival in 2017 and co-wrote & performed in *The Shadow Whose Prey The Hunter Becomes* (2019) and in the company's first feature length screen adaptation *Shadow* (2020) which premiered in 2022.

CREDITS

DEVISORS

Bron Batten
Breanna Deleo
Natasha Jynel
Simon Laherty
Sarah Mainwaring
Ben Oakes
Scott Price
Tamara Searle
Ingrid Voorendt

DIRECTORS

Tamara Searle
Ingrid Voorendt

PERFORMERS

Bron Batten
Simon Laherty
Sarah Mainwaring
Scott Price

SET & COSTUME DESIGN

Anna Cordingley

COMPOSER & SOUND DESIGN

Zoë Barry

AV DESIGN

Rhian Hinkley

LIGHTING DESIGN

Richard Vabre

HELPLINE VOICEOVER

Rachel Griffiths

SCRIPT CONSULTANT

Melissa Reeves

CREATIVE DEVELOPMENT

Michael Chan
Mark Deans
Alana Hoggart
Francesca Neri
Tamika Simpson

STAGE MANAGER

Alana Hoggart

PRODUCTION ASSOCIATE

Jordi Edwards

SOUND ENGINEER

Thomas “Soup” Campbell

PRODUCER

David Miller

COMPANY MANAGER

Erin Watson

EXECUTIVE PRODUCER

Tanya Bennett

PRODUCTION MANAGER

Bao Ngouansavanh

ARTISTIC DIRECTOR

Bruce Gladwin

MULTIPLE BAD THINGS has been co-commissioned by Kunstenfestivaldesarts (Brussels), The Keir Foundation, The Anthony Costa Foundation, Geelong Arts Centre and Back to Back Theatre’s New Work Donor Circle, with development support from Festival d’Automne (Paris), Malthouse Theatre, Une Parkinson Foundation, Sidney Myer Fund and Give Where You Live.

Back to Back Theatre is supported by the Australian Government through Creative Australia, its principal arts investment and advisory body, the Victorian Government through Creative Victoria, and the City of Greater Geelong.

MONSTRESS

WRITTEN BY
CLAIRE TEO

DIRECTED BY
YVAN KARLSSON

PRODUCED BY
ART:DIS
(ARTS AND DISABILITY)
SINGAPORE



Through the lives of a blind girl, a burnt-out caregiver and her autistic son, **MONSTRESS** exposes the behaviours we justify and the silences we keep.

(1hr 30mins, no intermission)

For ages 13 and above. | Advisory: Contains mature themes, with some references to sexual assault, grooming, and death.

This production is presented as part of *The Studios 2026 – Precarious Bodies*, exploring the conditions, structures, and relationships that render us precarious, along with the dilemmas and choices that follow.

4 - 6 SEP 2026

FRI & SAT, 8PM | SUN, 3PM

ESPLANADE THEATRE STUDIO

\$42

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★★★★★
"An irresistible production"
- Radio Times

INTERALIA

a new play by Suzie Miller

27 AUG 2026, THU, 7:30PM
30 AUG 2026, SUN, 5PM
(1hr 45mins, no intermission)

NC16 (Sexual References and Coarse Language)



★★★★★
"Raw, exhilarating and often alarmingly funny"
- The Daily Mail

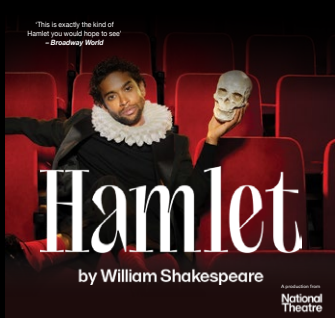
Jack LOWDEN Martin FREEMAN

The Fifth Step

Written by DAVID IRELAND Directed by FINN DEN HERTOG

28 AUG 2026, FRI, 7:30PM
(1hr 27mins, no intermission)

NC16 (Sexual References and Coarse Language)



"This is exactly the kind of Hamlet you would hope to see!"
- Broadway World

Hamlet

by William Shakespeare

29 AUG 2026, SAT, 1:30PM
(3hrs, including 20mins intermission)

PG (Some Violence)



★★★★★
"Funny and brilliant..."
- The Times

HELEN MIRREN

THE AUDIENCE

by Peter Morgan
directed by Stephen Daldry

29 AUG 2026, SAT, 7:30PM
(2hrs 30mins, including 20mins intermission)

PG



★★★★★
"Dramatic, comic & sometimes a bit of a farce!"
- Broadway World

IMELDA STAUNTON

MRS. WARREN'S PROFESSION

by Lillian Hellman

30 AUG 2026, SUN, 1PM
(2hrs, no intermission)

PG (Some Sexual References)

SINGTEL WATERFRONT THEATRE AT ESPLANADE

\$28[^]

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[^]Esplanade&Me specials available

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Film Screening



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ALL THE WAY



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剧作家

Yasmina Reza

华人剧场界首席导演

梁志民

屈中恒 × 卜学亮 × 曾国城

CHU CHUNG HENG

PU HSUEH-LIANG

TSENG KUO CHEN

What is "friendship"? Taiwan's Godot Theatre Company considers the beauty and savagery of friendship in *ART*, a humorous and thought-provoking play that has been captivating audiences and critics alike.

(2hrs 15mins, no intermission. Performed in Mandarin, with English surtitles.)

"友谊"到底为何物? 台湾果陀剧场以《ART》实力诠释友谊的玩味之处, 诙谐幽默又发人深省的演绎惊艳四座, 大获各界好评。

(2小时15分钟, 无中场休息。以华语演出, 附英文字幕。)

18 – 20 SEP 2026

FRI & SAT, 8PM | SAT & SUN, 3PM

ESPLANADE THEATRE

\$48, \$68*, \$98*, \$118, \$138^, \$158^

*Limited Concessions available

^Esplanade&Me Specials available

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Esplanade is a charity and not-for-profit organisation. Help us bring the joy and inspiration of the arts to different communities, including the underserved.

Performed By

Presented By

Venue Partner



Godot Theatre Company



果字全球



esplanade
Theatres on the Bay



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STILL LIVES:

BY DANIEL KOK AND LUKE GEORGE
FEATURING RUDRA

(Singapore/Australia)

SINGAPORE

Special iteration developed with Esplanade

The Singapore iteration of internationally acclaimed *Still Lives* suspends Vedic metal band RUDRA with ropes into a part performance, part living sculpture that powerfully entwines their personal memories and cultural histories.

2hrs, no intermission

Please refer to advisories online.

17 OCT 2026, SAT | 7.30PM

SINGTEL WATERFRONT THEATRE AT ESPLANADE

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da:ns focus
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An Esplanade Commission

BATU

BY AYU PERMATA SARI
& HASYIMAH HARITH
(Indonesia/Singapore)



Through movement and voice, artists Ayu Permata Sari and Hasyimah Harith negotiate tradition, restraint, devotion, intimacy, shame, pleasure, sacrifice, and healing.

(1hr, no intermission)

Advisory: R18: Contains some mature content. | Admission age 18 and above.

\$32

Limited concessions available

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16 – 18 Oct 2026

Fri, 8pm | Sat, 5pm | Sun, 3pm
Esplanade Theatre Studio



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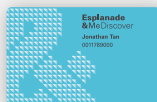


#EsplanadeSG #WonderHere

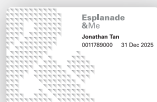
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Free upgrade when
you spend \$1000



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12 years & under



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17 to 26 years



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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

In appreciation of your donation:

Seat plaque acknowledgement
for the next ten years

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Black Card benefits

Acknowledgement on
donors' wall in Esplanade

Full tax deduction
of donation amount



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!**



4.3K

activities took place at Esplanade.



70% Free



30% Paid



3.75M

people attended our live and online activities.



93%

of surveyed audiences were satisfied with their Esplanade experience.



66%

reported a positive impact on quality of life and wellbeing.

*Figures for Esplanade's activities from Apr 2024 to Mar 2025.



670

Activities

17.1K

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.

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
To find out more, email us at 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.

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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.



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