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The Charity was
registered under
the Charities Act
on 13.10.2011.

Teater Ekamatra Ltd. Annual Report Year Ended March 2025

EK▲MATRA

**Unique Entity
Number (UEN):**
201130737W

**Registered
Address:**
2 Kallang Ave
#09-26 CT Hub
Singapore 339407

The Charity is
financially supported
by donations from
members and
government grants,
and is a recipient of
the National Arts
Council Major
Company Grant
(2022 - 2025).

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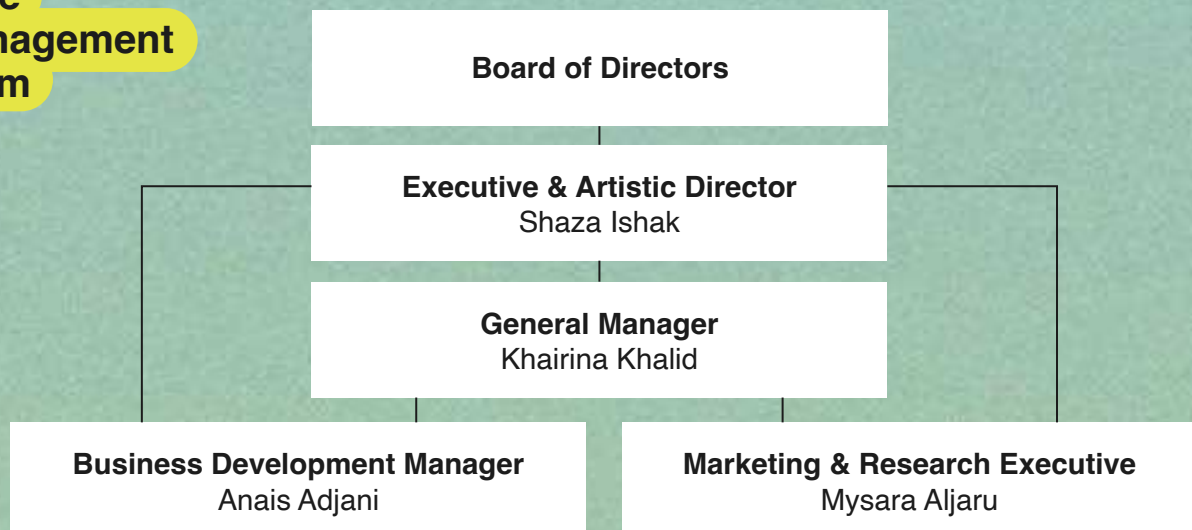


Organisational Structure

Board of Directors

Name	Designation	Date of Appointment
Nurul Shaza Binte Mohd Ishak	Board of Director	07 / 02 / 2018
Shameen Binte Mohamed Abdul Akbar	Board of Director	07 / 02 / 2018
Jane Rebecca Binks	Board of Director	29 / 02 / 2020
Shaily Gupta	Board of Director	07 / 02 / 2018
Izzad Bin Saleh Ali	Board of Director	23 / 05 / 2022
Shirleen Noordin	Board of Director	25 / 01 / 2023
Mohd Fared Jainal	Board of Director	01 / 04 / 2023

Core Management Team



Audit Information

Auditor: Tassure Asia LLP (T17LL0101K) **Banker:** DBS Bank Ltd

Mission, Vision, Core Values

Mission

Guided by our values of diversity, inclusivity, integrity, accountability, and people-centredness, Teater Ekamatra is committed to our mission of creating engaging art that inspires, as well as incubating emerging talents, expanding diversity within the industry.

Vision

We are living out our vision of being at the heart of theatre, by staging daring works that address socio-political issues.



We Are...

We are a space where diversity, inclusion, and representation is commonplace, and minority voices are not ones of token representation.

We are a space for artists of all backgrounds to tell their stories freely.

We are a space where audiences are open to watching, empathising, and discussing difficult issues and stories.

We are a space where being an ethnic minority artist / manager is a viable and sustainable career choice.

Year At A Glance

Apr 2024	May 2024	Jun 2024	Jul 2024
Juan Camilio Residency Apr 2024 – Jun 2024	Production <i>Territori</i> 31 May – 1 Jun 2024 Stamford Arts Centre		
	Production <i>Bawang Putih Bawang Merah</i> 10 – 12 May 2024 Singtel Waterfront Theatre		
Aug 2024	Sept 2024	Oct 2024	Nov 2024
	Production <i>Geng Rebut Cabinet</i> 2 – 15 Sept 2024 Ngee Ann Kongsi Theatre, Wild Rice @ Funan	NUS Pentas Budaya Oct 2024 – May 2025	
		New Script Garage Malay Edition Oct 2024 – Jan 2025	
			Artist Residency Programmes <i>Irsyad Dawood</i> Nov 2024 – Oct 2025
Dec 2024	Jan 2025	Feb 2025	Mar 2025
NUS Pentas Budaya Oct 2024 – May 2025			
New Script Garage Malay Edition Oct 2024 – Jan 2025			An Evening with Polyglot Theatre 17 Mar 2025
Artist Residency Programmes <i>Irsyad Dawood</i> Nov 2024 – Oct 2025			Artist Residency Programmes <i>Irsyad Dawood</i> Nov 2024 – Oct 2025 <i>Ali Mazrin</i> Mar 2025 – May 2025 <i>Aida Sa'ad</i> Mar 2025 – Feb 2027
			Shaza Talk <i>Fundraising with Shaza Ishak</i> 8 Mar 2025
			Shaza Talk <i>Voices of Change: Evolution of Gender Roles among Malay Muslim Women</i> 8 Mar 2025

Notable Productions

Bawang Putih

Bawang Merah

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Esplanade Presents | **Pesta Raya Malay Festival of Arts**

An Esplanade Commission
Diselenggarakan oleh Esplanade

BAWANG PUTIH BAWANG MERAH

by Teater Ekamatra
(Singapore)

10 – 12 May 2024
Fri, 8pm
Sat, 3pm & 8pm
Sun, 3pm
Singtel Waterfront Theatre
at Esplanade

10 – 12 Mei 2024
Jumaat, 8mlm
Sabtu, 3ptg & 8mlm
Ahad, 3ptg
Teater Dermaga Singtel
di Esplanade

\$60, \$45***
*Limited concessions: \$48
**Esplanade@Me Specials available

Capacity
600 / show

www.esplanade.com/pestaraya

Notable Productions

Bawang Putih

Bawang Merah

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Bawang Putih Bawang Merah was a landmark production for us, one that we poured immense dedication and creativity into at every level. From our star-studded cast and long-time collaborators to the fresh perspectives of international partners, every detail of the production was carefully crafted to offer a bold, transformative retelling of a beloved Nusantara folktale.

The production brought together **a remarkable ensemble of 48 cast and team members, and welcomed 2,205 audience members** into the theatre, making it one of our most ambitious and celebrated works to date.

The hard work and passion of the entire team shone through, as evidenced by the overwhelming response from audiences and critics alike.

The show not only captivated viewers with its stunning visuals, compelling performances, and innovative use of puppetry, choreography, lighting, and sound, but also resonated on a deeper level, sparking meaningful conversations about breaking free from societal norms. Bawang Putih Bawang Merah became more than just a theatrical production - it became a defining moment in our journey as a company, and a testament to the power of theatre to challenge, inspire, and connect audiences across generations.



Notable Programmes

1 Artist Residency Programmes

Artist residency programmes are a core part of Teater Ekamatra's commitment to incubating and platforming emerging ethnic minority artists and theatre-makers. Our Artist Residency Programme is tailored specifically to each artist's interests and needs, offering flexible, bespoke support that empowers them to fully develop their creative vision.

Through our residency programmes, we hope to support artists in developing their bold and original work, networking them with other artists and creatives in the industry, as well connecting them to wider audiences locally and abroad. The residencies also nurture underrepresented voices and help to diversity the theatre landscape, which is crucial for our local industry.

This past financial year, we are supporting **3 artists** via our residencies, **providing them with financial and artistic support** to explore different niches and artforms.



Notable Programmes

1 Artist Residency Programmes

Artist Residency 01 Exploring Verbatim Theatre

Our first artist-in-residence is theatre-maker, performer, and educator Irsyad Dawood. Over the course of his year-long residency, Irsyad has been exploring the complexities of Singaporean identity through documentary and autobiographical theatre. His project interrogates the concept of *redha*—or acceptance—in Singaporean society, asking whether contentment comes from true fulfilment or from internalised societal expectations. By examining themes of loss, identity, and the resilience needed to preserve individuality within collective norms, Irsyad hopes to spark meaningful dialogue around the personal costs of conforming to societal ideals. Through this journey, he seeks to uncover and share a more intimate connection to the Singaporean experience.

Irsyad has been working closely with mentors both locally and internationally, receiving guidance and feedback throughout his process. He also attended the Melbourne Fringe Festival and the Bangkok International Performing Arts Market, where he connected with artists and creatives, and engaged with performances relevant to his research. These encounters have significantly shaped his evolving artistic approach.

As part of his process, Irsyad has been conducting focus group discussions with community members and hosting collaborative “playdates” with fellow artists—experimenting with ways to shape a new theatre-making methodology grounded in dialogue, lived experience, and shared exploration.

Irsyad Dawood



Notable Programmes

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1 Artist Residency Programmes

Artist Residency 02 (WIP)

Jamil Sekadar Nama

Ali's residency emerged from his participation in the Teater Ekamatra x Centre 42: New Scripts Garage – Malay Edition 2024. After receiving dramaturgical support through a script circle, Teater Ekamatra saw potential in his work and decided to continue supporting the development of his script. As part of this ongoing support, Ali was connected with long-time Teater Ekamatra collaborator and playwright Zulfadli Rashid, who mentored him in shaping the script into a full-length play.

His work, *Jamil Sekadar Nama*, is a poignant exploration of two men sharing a prison cell, reflecting on their lives, dreams, and regrets. The play delves into their existential struggles as individuals facing the consequences of grave mistakes. While the themes are heavy, the story ultimately speaks to resilience, redemption, and the enduring human capacity for hope.

The residency is structured around key development milestones, beginning with an initial script read. A final closed-door presentation for invited industry professionals and guests is planned for September 2025, marking the culmination of Ali's residency and this phase of the play's development.

Ali Mazrin



Notable Programmes

1 Artist Residency Programmes

Artist Residency 03 Exploring Sensory Theatre and Accessible Design

Aida Sa'ad

Aida Sa'ad's two-year residency centres on the intersection of sensory theatre and accessible design, two areas she is deeply committed to, both personally and professionally. As a caregiver to two younger sisters with special needs, Aida brings lived experience and heartfelt dedication to her practice. Her work is grounded in community, care, and connection, and she frequently collaborates with SPED schools and organisations that champion inclusion.

Her residency investigates how sensory theatre can create intentional and meaningful access to the arts, experiences that are not only far-reaching but deeply rooted in the communities they serve. With Teater Ekamatra, Aida seeks to reimagine the everyday through sensory magic, crafting theatre that resonates especially with persons with profound and multiple learning disabilities.

She has been actively collaborating with a range of individuals and organisations devoted to inclusive arts and disability support, including Polyglot Theatre (Australia) and Rainbow Centre (Singapore). These partnerships continue to inform and enrich her approach to accessible theatre-making.

By centering accessibility from the outset, Aida's work challenges conventional models of theatre and invites us to reconsider how art is created, shared, and experienced. Her residency will culminate in an immersive theatre experience designed specifically for children and individuals with profound and multiple disabilities. This is an embodiment of her belief that the arts can be both magical and meaningfully inclusive.



Notable Programmes

② An Evening with Polyglot Theatre

An Evening with Polyglot Theatre, a special workshop and sharing session under the Creating Malay Language Theatre for Young Audiences Development Programme, offered an invaluable opportunity for both emerging and established artists to deepen their understanding of theatre creation for children and families. Led by Polyglot Theatre's Artistic Director, Cat Sewell, the interactive session explored participation, process, and design in creating immersive theatre experiences.

What made this workshop especially significant was the strong response: **22 participants** took part, engaging directly with an international industry leader and gaining first-hand insights into the creative and collaborative processes that shape theatre for young audiences. By offering the programme **free of charge**, we were able to reduce barriers to entry, making the session accessible to a wider pool of participants. This not only underscores the importance of our developmental initiatives, but also ensures sustainability and creates vital pipelines for new talent to grow within the industry.



Research

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In the past year, we embarked on a research project exploring Arts Philanthropy in Ethnic Minority Communities, with a particular focus on fundraising practices within ethnic minority performing arts companies in Singapore. While the project is still underway and full findings will be shared in due course, early insights have already affirmed the urgent need to transform how philanthropy is understood, accessed, and activated within these communities.

First Phase

This first phase of research involved case studies from Singapore and a small pool of international ethnic minority-led companies. Encouragingly, **the findings show a strong resonance across borders, suggesting that these challenges are not isolated. However, due to resource limitations, we were unable to fully engage with the broader ethnic minority community, both locally and internationally, a gap we hope to address in future phases, with continued support.**

KEY FINDINGS

Effective change in this area requires significant groundwork. Engaging ethnic minority communities, many of whom are not yet fully accustomed to the concept of arts giving, demands a sustained, community-specific approach. Simultaneously, performing arts companies serving these communities must be equipped with the right tools, confidence, and language to initiate and sustain meaningful fundraising efforts.

This research marks only the beginning of what we know is a deeply complex and long-term undertaking. It does not claim to provide exhaustive solutions, but it lays the foundation for much-needed sectoral inquiry and action. We have already begun applying some preliminary insights to our internal work, including designing targeted development programmes that focus on increasing fundraising capabilities within ethnic minority-led arts companies.

Next Phase

1

Expanding Data Collection within Ethnic Minority Communities

Our immediate priority is to gather more extensive data from ethnic minority communities locally. This broader data set will provide a deeper understanding of the attitudes and barriers toward arts philanthropy within these groups. This may be too large a project for us to do alone and we lack the resources and expertise to do this justice.

2

Comparative International Research

We plan to explore similar phenomena in other developed countries with established arts philanthropy sectors, such as the US, UK, Canada, Australia, and New Zealand. Understanding how these countries are approaching arts philanthropy within their ethnic minority communities will offer valuable insights and potential models for adaptation in Singapore.

3

Developing Long-Term, Stakeholder-Driven Solutions

The ultimate goal is to collaborate with a wide range of stakeholders to develop sustainable, long-term solutions. This collaborative approach will ensure that the strategies we implement are holistic and inclusive.

Eka in the Wild

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We see the importance of representing the organisation at talks and conferences where possible to increase the visibility of the work that we do, and also to be in spaces and rooms where important conversations are held. **This year, we've been involved in 3 such occasions with the following being the most notable:**

SHAZA TALK

8 Mar 2025

Fundraising with Shaza Ishak

On 8 March, our Executive and Artistic Director, Shaza Ishak, led a session for our upcoming MANIFEST programme titled Fundraising in Singapore. The session was presented in a fireside chat format and was designed to offer an honest, insightful look into the realities of fundraising within Singapore's arts ecosystem.

In an environment where public funding is limited and increasingly competitive, arts practitioners are often expected to be resourceful and creative in seeking alternative sources of support. Drawing from her experience at Teater Ekamatra, Shaza shared the company's journey in navigating various fundraising landscapes—from government grants to private sponsorships and individual giving. She candidly addressed the common misconceptions surrounding fundraising in the arts, especially the myth that only certain organisations or individuals have the authority or ability to ask for financial support.

Beyond sharing strategies, Shaza also encouraged participants to reframe their relationship with fundraising—not as a transactional or uncomfortable task, but as a meaningful extension of their artistic mission and values. The session offered practical guidance for emerging and mid-career practitioners on how to take the first steps in building fundraising confidence, while emphasizing the importance of articulating one's impact, building relationships with donors, and sustaining long-term partnerships.

This session was well-received for its clarity, generosity, and relevance—serving as a valuable starting point for practitioners looking to strengthen their financial resilience and sustainability in the arts.



Eka in the Wild

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We see the importance of representing the organisation at talks and conferences where possible to increase the visibility of the work that we do, and also to be in spaces and rooms where important conversations are held. **This year, we've been involved in 3 such occasions with the following being the most notable:**

SHAZA TALK

15 Mar 2025

Voices of Change: Evolution of Gender Roles among Malay Muslim Women

On 15 March, our Executive and Artistic Director was part of a talk, *Voices of Change*, that explores the dynamic and evolving roles of professional Malay women within the community, navigating the delicate balance between traditional cultural expectations and modern-day ideals. Shaza's contribution to the discussion delved into the ways in which these women are reshaping creative expression, using their voices and talents to influence cultural narratives and challenge societal norms and also focused on how Malay women are not only preserving cultural heritage but also redefining it through their innovative contributions to the arts.

Shaza's participation in this important conversation highlights the perspectives of women in the arts, offering insights into the challenges and triumphs faced by women in a field that often sees underrepresentation. By being part of *Voices of Change*, Ekamatra ensures that the voices of ethnic minority women are heard and that the contributions of our community are recognized in shaping the future of the arts. It is crucial for us to remain actively engaged in such dialogues, as it reinforces our visibility in the industry and asserts our role as an influential force in the ongoing development of Singapore's cultural landscape. Through participation, we not only advocate for greater inclusivity and representation but also position ourselves as leaders in driving social and cultural change through the arts.

Reach

Over the past year, we have worked intentionally to expand and deepen our connection with audiences, both online and offline, so that our productions and development programmes reach as many people as possible in meaningful ways.

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Online Reach

We have been actively engaging with audiences through social media, particularly Instagram, as a vital platform for connection and outreach. From behind-the-scenes snapshots of rehearsals, to artist interviews that reveal the stories behind the performances, to highlights of our development programme, we have curated our content to make our audiences feel like part of the journey.

Our social media presence also serves as a bridge to reach new audiences who may not yet be familiar with our work. Each post, comment, and share strengthens our network and amplifies the impact of our productions and programmes, helping us build a more vibrant, participatory arts community.



In FY24 / 25 we grew our online follower count by **34%**.



We gained **253 new online followers** from our production, Geng Rebut Cabinet.



Produced **69 unique content** online.



Offline Reach

Our offline engagement has been equally important. Through workshops, talkbacks, and community events, we brought our work into spaces where audiences could connect with us face-to-face. Initiatives such as An Evening with Polyglot not only allowed us to share our art, but also to listen, gathering stories, perspectives, and feedback from attendees that continue to shape our future work. We also reached new audiences through collaborations with Polyglot Theatre, extending our presence beyond traditional theatre spaces and into the heart of the communities we serve.

These in-person encounters create moments that linger, moments where someone stays behind after a performance to ask a question, where a workshop participant leaves with a renewed confidence in their creative voice, or where a first-time attendee becomes a regular supporter.



In FY 24 / 25 we **sold out all our shows**, across 3 main productions.



For Territori, we opened 2 shows, and added 2 additional shows due to popular demand.



For GRC, we opened 8 shows, and added 2 additional shows due to popular demand, and explored standing tickets for the first time.



In FY24 / 25 we impacted **71 arts practitioners** through workshops

Laying the Groundwork for Fundraising

Both our online and offline reach are not only about visibility; they are also about building trust, relationships, and shared ownership of our mission. These are the same qualities that underpin Amboi!, our fundraising initiative. By creating genuine connections with audiences, whether through a heartfelt social media story or an intimate post-show conversation, we lay the foundation for meaningful giving.



Amboi!

Fundraising Campaign on giving.sg:
www.giving.sg/web/teater-ekamatra-ltd-

Amboi! is Teater Ekamatra's annual fundraising campaign dedicated to supporting our artist development programmes, which we run free of charge for all participants. In 2024, the campaign took place from 5 September to 10 November and was held both online and in person during the run of Geng Rebut Cabinet (GRC).

Our fundraising goal this year was \$25,000 to support our 2025 development programmes. We are proud to report that the campaign exceeded expectations, raising a total of \$46,227 from 426 donors.

Funds raised through Amboi! went directly towards sustaining and expanding a wide range of development initiatives. These include the Arts Managers Development Programme series (Stage Management 101, Arts Management 101, and Fundraising for EMPAC), the Actors, and Playwrights Development Programmes. Other supported programmes include our Creating Malay Language Theatre for Young Audiences Development Programme, and our ongoing Artist Residencies. These programmes are crucial in nurturing the next generation of ethnic minority artists and theatre-makers.

Review of Financial State and Explanation of Major Financial Transactions

There are currently no areas of concern. The company is in a stable and sustainable position, with the necessary resources and structures in place to support its continued operations. We are confident in our ability to fulfil our commitments and to manage the company effectively in alignment with our strategic objectives.

Future Plans and Commitments

The Company is committed to diversifying its income streams through a strategic expansion of activities. This includes strengthening fundraising efforts, introducing children's shows and family-oriented programming, and broadening its artistic slate while maintaining its core focus on producing dramatic works. In parallel, the Company will continue to invest in training and development programmes that support the professional growth of the industry and foster meaningful engagement with the wider community.