



ANNUAL REPORT FINANCIAL YEAR 2025/2026

(YEAR ENDED 31 MARCH 2026)

IPC REG. NO.: IPC000610
WWW.DRAMABOX.ORG

14 TRENGGANU STREET #02-01,
SINGAPORE 058468



PHOTO BY JOSEPH NAIR

Pg 4 VISION, MISSION, VALUES AND OBJECTIVES

Pg 7 A NOTE FROM DRAMA BOX

Pg 10 PROGRAMME HIGHLIGHTS

Pg 22 GROWING OUR COMMUNITY

Pg 25 FINANCIAL HIGHLIGHTS

Pg 26 LOOKING AHEAD

Pg 27 THE DRAMA BOX TEAM

Pg 29 ORGANISATIONAL INFORMATION

Pg 30 GOVERNANCE

戏剧盒
drama box

A photograph of three people, two women and one man, standing in front of a dark green chalkboard. The woman on the left is wearing a dark blue long-sleeved shirt and has her hand on the shoulder of the woman in the center. The woman in the center is wearing a light grey long-sleeved shirt, a black baseball cap, and glasses. The man on the right is wearing a light pink long-sleeved shirt and glasses. They are all smiling at the camera.

“Drama Box may be very small, but it has been steadfast in its resolve, with remarkable vigour and tenacity. The resilient may bend when they encounter external forces, but they will not break. Strength and endurance have been at the heart of Drama Box’s practice, and these values continue to undergird its promise.”

– Han Lao Da, Theatre Veteran, Singapore



COURTESY OF ARTS HOUSE LIMITED

VISION & MISSION

**A just, caring, and imaginative society,
where art becomes a catalyst for dialogue,
participation, and collective action.**

Transforming Communities Through the Arts

Founded in 1990, Drama Box is a socially-engaged theatre company committed to inspiring dialogue, reflection and change. By shining a spotlight on marginalised narratives, it creates space for communities to come together, contemplate issues that matter, and imagine possibilities for positive cultural change.



Values

**EQUITY
COMPASSION
COLLABORATION**

OBJECTIVES

The objectives for which the Company is established are:

- (a) The advancement of the arts and culture in Singapore and staging and/or supporting local and international quality theatre and cultural performances, productions and events.
- (b) To further the skills and training of local arts practitioners by creating opportunities for them to be exposed to the international arts community.
- (c) To promote and raise awareness of the arts amongst the general public.

A NOTE FROM DRAMA BOX

In 2025, Drama Box marked 35 years of making theatre, a milestone that invited us to pause, look back at the paths we have travelled, and reflect on how they continue to shape who we are today. More than celebrating longevity, it became a moment to reflect on purpose.

The world has changed dramatically since we began in 1990. The questions confronting our communities have become more complex, our social fabric more fragile, and the pace of change more relentless. Amidst it all, we found ourselves returning to a simple but essential question: Why do we continue to make art?

Our answer is perhaps simpler than ever before. We make art because we believe it is an act of love for one another and for the world we share.

Love is often understood as affection, but we see it as a practice of paying attention. It is choosing to remain present with difficult questions rather than turning away. It is creating spaces where people can listen before they judge, imagine before they dismiss, and meet one another with curiosity. To make art is to believe that people matter, stories matter, and that the future is not fixed.





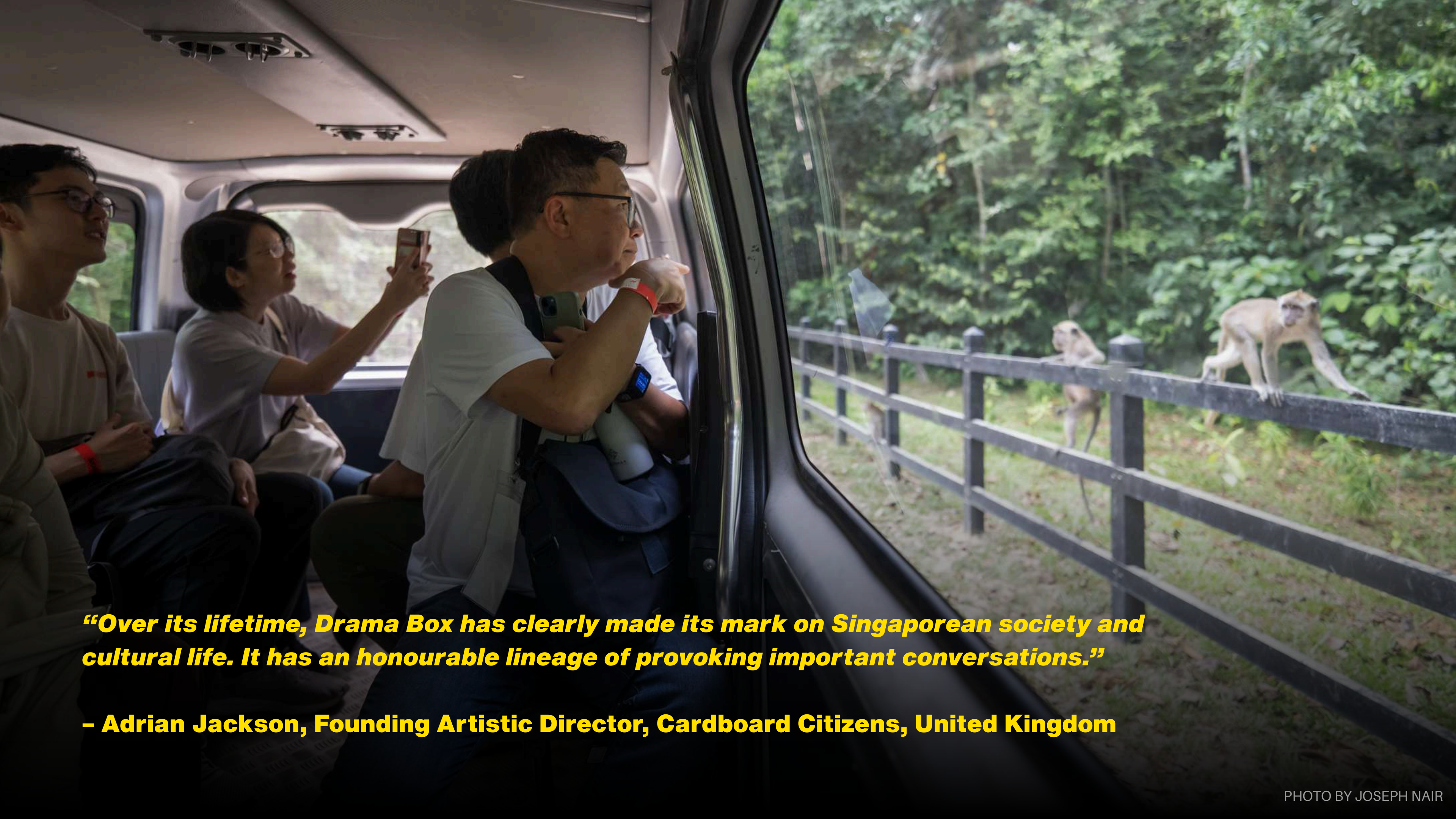
PHOTO BY THIRD STREET STUDIO

As we reflect on the work before us, we hold on to a simple conviction: art must move. It must move us in more ways than one – not only by stirring our hearts, but by reaching beyond familiar spaces and opening up new possibilities for how we live together. It must move people, move ideas, and move the systems that shape our shared future.

This kind of movement is slow and collective work. Like love, it is built through patience, trust, and the quiet work of showing up, again and again. It grows through relationships nurtured over time, through conversations that continue long after the performance ends, and through the collective courage to question, imagine, and begin anew.

To our audiences, collaborators, volunteers, partners, funders, donors and supporters: thank you for believing that art still has the power to connect and to transform. Every performance, conversation, workshop and encounter is made possible by your trust, generosity, and belief in what we can create together. If art is an act of love, then every one of you has been part of the action. Thank you for moving with us, slowly, collectively, and lovingly as we turn the page on 36 years with gratitude for all that has brought us here, and with hope for all that remains possible.

**Han Xuemei, Co-Artistic Director
Koh Hui Ling, Co-Artistic Director
Jo Lim, Executive Director**



“Over its lifetime, Drama Box has clearly made its mark on Singaporean society and cultural life. It has an honourable lineage of provoking important conversations.”

– Adrian Jackson, Founding Artistic Director, Cardboard Citizens, United Kingdom

OUR PROGRAMMING TENETS: 3 AREAS WE SEEK TO MOVE

At Drama Box, we believe theatre is not only a way of telling stories, but a way of shaping how we live together. Our work seeks to spark change at multiple levels by transforming the systems and cultures that govern our lives, engaging the public in meaningful conversations about the issues that matter, and strengthening the ecosystem of socially engaged arts. The desire to move the needle in these 3 areas informs how we create, collaborate, and contribute towards a more just, caring, and imaginative society, where art becomes a catalyst for dialogue, participation, and collective action.

SYSTEMS

Using theatre and other art forms to imagine and create healthier systems, structures and cultures in order to practise better ways of living together.

PUBLIC

Pushing the boundaries of where theatre can happen and who can be there – using theatre and other art forms to make important social issues more accessible and embedded in everyday life.

PRACTICE

Training practitioners, incubating artistic explorations, and connecting (local / regional / international) arts communities in order to deepen the craft of socially engaged arts.

YEAR AT A GLANCE

Year-Long Projects

Art in the Commons: Cassia

Project 12

8-9 Sep 2025
Workshop for
Critical Facilitation

3 Mar 2026
Gathering@DB
2026

12-15 June 2025
ICAF Hub Singapore:
The Gathering

9-18 July 2025
The Thursday Afternoon Club:
The Light of Time

1-5 Dec 2025
Camp-O 2025

16-17 June 2025
Workshop for
Critical Facilitation

23-25 May 2025
hello, is this working?

23-27 Nov 2025
Breaking the Silence
(Level 2)

MOVING SYSTEMS



Art in the Commons: Cassia is a long-term community arts initiative by Drama Box that took an intergenerational approach to support the residents, mainly seniors living at Cassia Crescent. Since 2022, through a range of arts-based participatory platforms, the project has been nurturing the foundation required for community well-being. Drama Box works alongside residents to co-create programmes that evolve in response to their needs.

The value of the project lies in the depth of its sustained engagement deeply embedded in the community, with support from grassroots leaders, community partners and volunteers.

Styled Together, a participatory fashion project in collaboration with School of Fashion Studies / Nanyang Academy of Fine Arts / University of the Arts Singapore, and **My Ideal Neighbourhood**, a community crochet project, were two major participatory initiatives at Cassia this year.

TRANSFORMING COMMUNITIES THROUGH THE ARTS

ART IN THE COMMONS: CASSIA

LEAD ARTIST: KOH HUI LING

"What I feel is I'm needed, I'm not separated from the rest. I'm more alive! Otherwise, I'm only at home, just reading, watching TV. With this activity, I find more friends. Helps me to broaden my mind."
— Senior Resident

Reach: **308** cumulative resident attendances, supported by **156** volunteers.

Organised by: Singapore Art Museum in partnership with Drama Box
Supported by: The Majurity Trust & The Community Foundation of Singapore

Follow us on the [Cassia Project Blog](#)

Media Feature:

The Straits Times — [Moving into "unconducive" spaces: Local arts scene ventures into everyday neighbourhoods](#)



PHOTO BY JOSEPH NAIR

PROJECT 12: CoHABIT

LEAD ARTIST: KOK HENG LEUN

"You guys made me someone... I can talk to people, I can guide people because of you guys. I feel great. Yes, confident."

— Pak Azman, Resident Co-Researcher & Ubin Taxi Driver

CoHABIT merges participatory arts with Participatory Action Research to address rising human-macaque conflicts in Singapore's 'City in Nature.' Rather than treating symptoms with fines and barriers, the research project empowers island residents as active **co-researchers**, using creative toolkits to log wildlife encounters and foster mutual understanding.

There is No Tiger in the Mountain is an outdoor audio and visual art exhibition across five macaque-spotting stops on Pulau Ubin. It was the public face of *CoHabit*, led by Dr. Cheng Nien Yuan (SUTD) and **Project 12** lead artist Kok Heng Leun. The exhibition marks the third year of Drama Box's engagement with Pulau Ubin through *Project 12*, Drama Box's long-term eco-social arts initiative on Pulau Ubin.

Reach (*There is No Tiger in the Mountain* Guided Tour):
200

Project 12: CoHabit is funded by Lee Kuan Yew Centre for Innovative Cities at SUTD, supported by the Tote Board.

Wrap up video of *There is No Tiger in the Mountain*

[SUTD Stories Listing](#)

Media Feature:

Lianhe Zaobao — [山中无虎 野猴捣蛋 乌敏岛艺术展探索人猴共生之法](#)

MOVING THE PUBLIC



PHOTO BY KATRINA CAPEL

Camp-O is Drama Box's youth engagement programme that creates opportunities for young people to connect, create and grow through the arts. The camp invites participants to step away from their screens and engage meaningfully with themselves, one another and the world around them through drama, sound and movement.

Across the week, participants take part in games, improvisation, collaborative exercises and creative explorations that encourage experimentation, play and dialogue. Working in groups, they develop original presentations that are shared at the end of the camp, celebrating the diverse perspectives, relationships and creative processes that emerge throughout the programme.

[Camp-O Official Website](#)

EMPOWERING YOUTHS THROUGH PLAY

CAMP-O

LEAD ARTIST: HAN XUEMEI

"I really like how every time we made a mistake, the instructors and my group mates would encourage me. I have never shouted as loud as I have on stage here. From being an introverted kid, to meeting everyone here and talking to everyone."
— Roshni, 16 (Participant)

Reach: **39** participants (including **11** youth facilitators).
87.5% of surveyed participants rated *Camp-O* as "Excellent."

Date: 1 – 5 Dec 2025

Venue: Nanyang Academy of Fine Arts, School of Theatre

In partnership with: Nanyang Academy of Fine Arts,
University of the Arts Singapore

Programme Objectives:

- **Communication and Self-Expression:** Participants learn to take risks and express themselves without fear of judgement.
- **Socio-emotional Competencies:** Through shared creative experiences, participants build greater self-awareness and confidence and empathy for others.



The Light of Time is the maiden episode of ***The Thursday Afternoon Club***—an original theatre series exploring the inner worlds of young people. Developed from a year-long research process comprising facilitated conversations with youths aged 14 to 18, the production responds directly to the emotional pressures students experience around academic expectations, friendships, and future uncertainties.

Set over a single night at an ice cream cafe on the eve of a major physics examination, the story follows a group of students and their teacher as time mysteriously unravels around them. Blending humor, fantasy, and heartfelt reflection, the production offers an accessible, empathetic entry point for secondary and tertiary students—as well as educators—to reflect on adolescence, identity, and self-worth.

Educational Resources:

[Director and Playwright Interview Clips](#)

[Performance Guide for Educator and Student](#)

THE THURSDAY AFTERNOON CLUB: THE LIGHT OF TIME

LEAD ARTIST: HAN XUEMEI

"It resonated deeply with me, especially the fear of being left behind while my friends move on... I think it was such a 'taboo' topic to talk about, let alone channel into a show, but you guys did it fantastically."

— Secondary School Student (Audience Member)

Reach: **371** audience members across the season

Date: 9 – 18 July 2025

Venue: Esplanade Annexe Studio

Presented by: Esplanade – Theatres on the Bay (Feed Your Imagination Series)

Programme Objectives:

- **Research-Led Youth Representation:** Translating a year of deep engagement with youths into an imaginative performance that reflects their real-world pressures.
- **De-stigmatising Difficult Conversations:** Providing an accessible entry point to discuss traditionally 'taboo' topics like academic anxiety, fear of failure, and social isolation.
- **Fostering Empathy Beyond Classrooms:** Equipping educators and students with shared language and critical insights spark dialogue around youth mental well-being.



hello, is this working?

LEAD ARTIST: HAN XUEMEI

"If work is such a big part of our lives, who would we be without it? Times may change, but work—and human connection—are here to stay. Are you ready, Worker 5.0?"
— From the Production Narrative

Reach: **156** ticketed participants for the interactive performances, and an estimated **4,723** public visitors to the open-access installation at Bedok Pavilion.

Dates: 23 – 25 May 2025

Venue: Bedok Town Square & Bedok Pavilion

Commissioned by: Singapore International Festival of Arts 2025

Programme Objectives:

- **Dialogue on the Future of Work:** Spark reflections on how artificial intelligence and technological advancements are reshaping the nature of work across generations and professions.
- **Challenging Assumptions:** Inviting participants to reconsider societal expectations around productivity and human value, while imagining alternative possibilities for how work might evolve.
- **Community Participation:** Bringing participatory theatre and spatial installation into a public space, welcoming audiences from diverse backgrounds to contribute their perspectives and engage in shared reflection.

hello, is this working? is an original participatory theatre experience that invites the public to re-examine our relationship with labor, productivity, and purpose. Set in a speculative, post-AI future where collective memories of past occupations are lost, the work blends real-life accounts from workers across diverse professions with interactive storytelling, asking a fundamental question: *What does it mean to be human in an increasingly automated society?*

Presented at Bedok Town Square, the project combined intimate, ticketed participatory performances with a free, open-access spatial installation. By embedding this timely national dialogue directly into a bustling heartland hub, the work lowered barriers to participation, encouraging spontaneous encounters and shared reflections among arts audiences, everyday commuters, and residents alike.

Feature Article:

[Drama Box's artists shed light on "hello, is this working?"](#) (Isaac Tan)

MOVING THE PRACTICE



Presented by Drama Box in its 35th year and supported by fellow artists and practitioners in the larger community arts field from the region, Australia and Europe, **ICAF Hub Singapore: The Gathering** brought together arts and cultural practitioners and arts managers to spark dialogue, build professional networks and explore how artists and practitioners respond to pressing social issues across diverse regional contexts.

Key Programmes:

- **Special Interest Circles:** Focused tracks exploring youth engagement, community producing, and dramaturgy facilitated by local and international peers.
- **Site Visits:** Immersive neighbourhood tours introducing participants to local groups like 3Pumpkins, ART:DIS, and ArtsWok Collaborative to showcase the diversity of community arts practices.
- **Performances & Masterclasses:** Creative showcases and workshops aimed at deepening the global community arts movement.

STRENGTHENING THE COMMUNITY ARTS ECOSYSTEM

ICAF HUB SINGAPORE: THE GATHERING

LEAD ARTIST: KOH HUI LING

Reach: **218** festival attendees (comprising **116** ticketed Full Festival Pass holders and **102** invited guests to the performances).

Dates: 12-15 June 2025

Presented by: Drama Box, organised in partnership with ICAF Rotterdam
Venue Partner: Nanyang Academy of Fine Arts, University of the Arts, Singapore, Faculty of Performing Arts/School of Theatre
Media Partner: ASEF culture360

[ICAF Hub Singapore Official Website](#)

[Highlights Video](#)

Media Feature:

culture360.asef.org — [Interview with Drama Box for ICAF Hub Singapore](#)

MOVING THE PRACTICE



Programme Objectives:

- **Advocating for Socially Engaged Arts Practice:** Strengthening recognition of socially engaged arts as a practice that holds both artistic value and social purpose, while creating opportunities for practitioners to deepen their craft and practice.
- **Building a Regional Community of Practice:** Connecting practitioners across Singapore and surrounding region to exchange methodologies, share best practices, learn from diverse contexts, and seed relationships and collaborations beyond the festival.
- **Growing the Ecosystem:** Showcase the artistic possibilities and rigour of community arts, raise the visibility of the field, and encourage new and emerging practitioners to develop their practice.

STRENGTHENING THE COMMUNITY ARTS ECOSYSTEM

ICAF HUB SINGAPORE: THE GATHERING

LEAD ARTIST: KOH HUI LING

"I've learnt so much in the past few days with this rich network of practitioners, artists, supporters, even researchers and academics, that are trying to really engage and improve and enhance the practice of engaging communities that are less privileged, in the margins, so that our work becomes really an integral part of the way of life and empowering them."
— Dessa Quesada Palm (Artist, Educator, The Philippines)

"I think what has really inspired me as I went through the festival - it has really opened up a conversation around community arts in Singapore that you don't necessarily see talked about in a formalised way. It was good to see community arts really coming together as a field and discipline, and owning that by itself."
— Jodi Thiele (Community Artist, Singapore)



Breaking the Silence (Level 2) is Drama Box's advanced professional training programme in Theatre of the Oppressed (TO). Grounded in Brazilian practitioner Augusto Boal's methodology—which uses participatory theatre to transform dialogue into collective action—this intermediate workshop builds on our beginner level, and is designed for practitioners with some TO experience and seek to further their practice.

Through experiential learning, educators, social workers, and artists strengthen their capacity to apply TO principles within their own professional settings.

BREAKING THE SILENCE (LEVEL 2)

LEAD ARTIST: KOK HENG LEUN

"This week was so rich—the workshop provided the perfect space for experimentation and going deep into TO concepts. The trainer really cared for our emotional and physical safety."
— Karmen (Participant)

Reach: **22** advanced practitioners (including educators, community workers, theatre practitioners, and social workers). **90%** of surveyed participants rated the advanced masterclass as "Excellent."

Dates: 23 – 27 November 2025

Programme Objectives:

- **Deepening Dialogic Practice:** Equip participants with relational, reflection and communication skills in critical, dialogic facilitation on unpacking complex social issues.
- **Strengthening Sector Capacity:** Capability development of local practitioners and facilitators across education, social services and community work.

MOVING THE PRACTICE



Workshop for Critical Facilitation is a two-day professional development workshop that explores facilitation as a reflective, dialogic and socially engaged practice.

In a world that feels increasingly polarised, the work of a facilitator can often feel heavy, even impossible. How do we guide conversations across differences? How do we hold space with care, while also challenging what needs to be questioned?

The two-day workshop invites participants to examine facilitation beyond the techniques - and into the heart of facilitation as a critical, reflexive, and deeply human practice.

HOLDING SPACE FOR DIALOGUE IN A POLARISED WORLD

WORKSHOP FOR CRITICAL FACILITATION

LEAD ARTIST: KOK HENG LEUN

"A truly illuminating workshop that widened not only my approach to facilitation, but also my worldview—the principles we learnt will help me facilitate enriching, critical conversations with my clients, patrons, and peers."
— Zalina (Participant)

Reach: **57** total participants across two sold-out runs. Over **82%** average satisfaction across both runs, with participants rating the workshop design and facilitation as "Excellent."

Dates: 16 – 17 June 2025 & 8 – 9 September 2025

Programme Objectives:

- **Cultivating Critical Pedagogy:** Training practitioners to navigate group dynamics with care, foster curiosity, and guide meaningful participation on sensitive social issues.
- **Building Alliances Across Sectors:** Equipping educators, artists, and community workers with shared facilitation frameworks to strengthen collaboration within civil spaces.



Amylia
was here ☺



I ♥ Drama
Box!

AITC Cassia



“Drama Box has given Singapore a theatre of the everyday, where that which is discarded, ignored, or marginalised is brought to the fore... Drama Box encourages all of us who form part of the encounters the company curates to ask questions of each other and the world. The company's creative manifestations give form to these questions, and in so doing they provide some of the most urgent and resonant theatre of the twenty-first century.”

– Maria M. Delgado, Professor and Vice Principal (Research and Knowledge Exchange), Royal Central School of Speech & Drama, University of London

Volunteer Engagement

At Drama Box, our work in communities is only possible with our pool of volunteers who serves as a vital bridge between our programme and local residents, creating welcoming spaces for expression and creativity.

Art in the Commons: Cassia: Volunteers facilitated processes and conversations in *My Ideal Neighbourhood*, a community crochet project that involved seniors and pre-schoolers; and *Styled Together*, an arts initiative where youths partnered with seniors to explore the theme of identity through fashion. Volunteers also offered specialised skills such as language and photography skills. The community crochet was displayed publicly while the fashion workshop culminated into a block party-cum fashion show as a demonstration of community pride.

Project 12: There is No Tiger in the Mountain: Volunteers served as guides and provided logistical support for this eco-social exhibition across multiple sites across Pulau Ubin. Volunteers were also taught “monkey guarding” which emerged as part of the research that looked at human and long-tailed macaques co-existence, skills that can be applied on mainland Singapore as well.

A photograph of three women of different ages looking at a smartphone together. The woman on the left is a young adult with glasses, the woman in the middle is a middle-aged woman wearing a purple hijab and glasses, and the woman on the right is an elderly woman wearing a red hijab and glasses. They are all smiling and looking at the phone. The background is slightly blurred, showing what appears to be an outdoor or semi-outdoor setting with blue chairs.

**GROWING
OUR
COMMUNITY**

Gathering@DB

On **7 March 2026**, we opened the doors of our Chinatown shophouse to our donors at the inaugural **Gathering@DB**—an intimate event designed to acquaint and re-acquaint our team with our donors over conversations, food and games inspired by our arts-based community projects.

The intent was simple—we wanted to hear from the people that have supported us:

- How are we doing?
- Why do they support us?
- How can we do better, or differently?

The session concluded with conversations and an understanding that many of our donors would like to know more about our process-based arts-based community projects. Hence we decide to bring the Gathering to our Community Tour next year!

ANNUAL FUNDRAISER — DREAM ANOTHER YEAR WITH DRAMA BOX



The name "DBee" is a playful metaphor representing a hive of supporters working together to sustain the 36-year old company's impactful arts practices and community outreach. It is also the name of Drama Box's new donor engagement platform.



Anyone who makes a donation automatically becomes a DBee.

All DBees will receive a quarterly e-newsletter and invitations to selected events.

Contributions help fund socially engaged arts projects, youth development programmes, and help us bring arts programmes to public spaces.

Donating to Drama Box also funds the organisation and helps us keep the lights on.

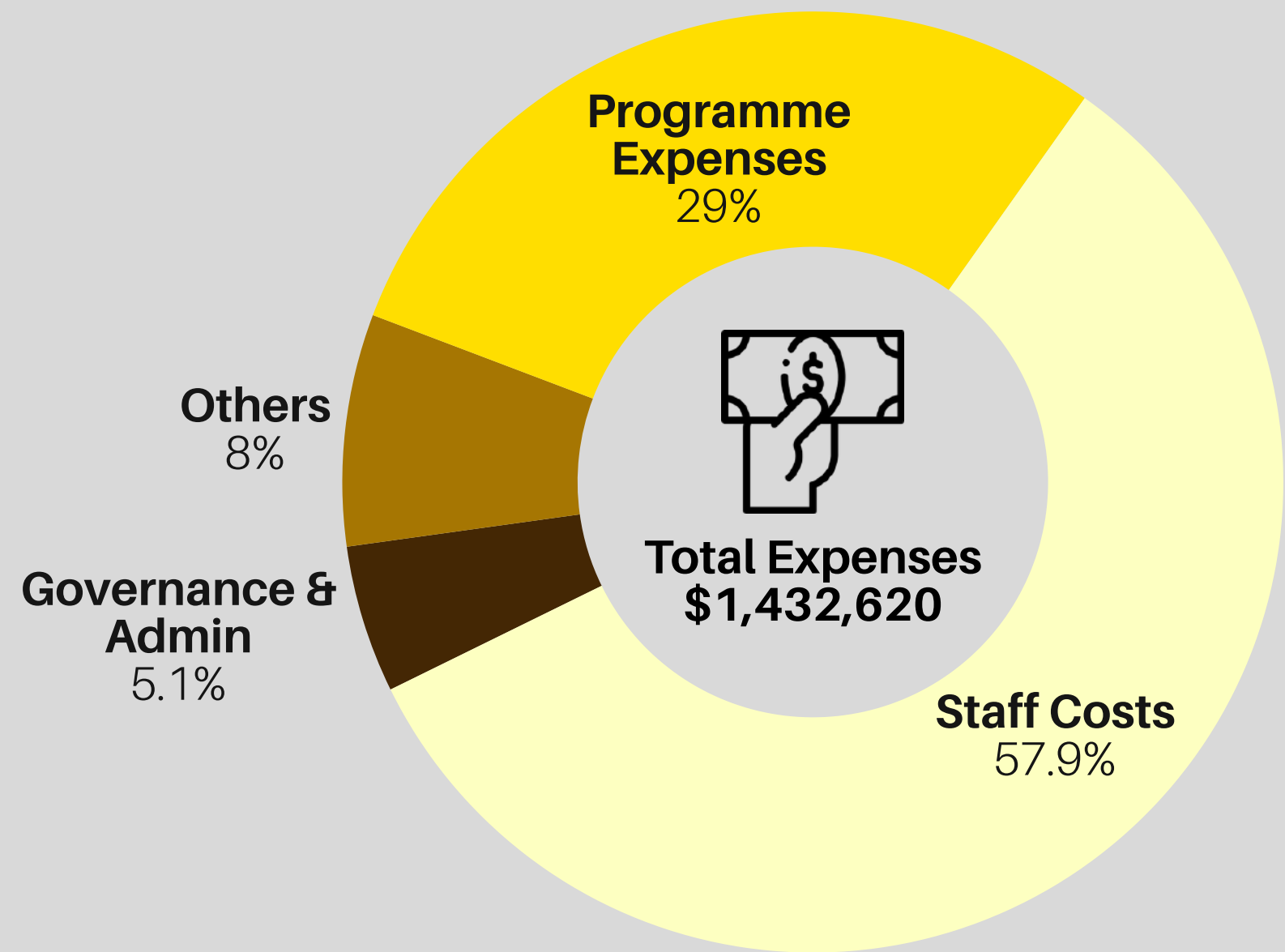
DBee

A financial statement was drawn up for the financial period of 1 April 2025 to 31 March 2026.

As at 31 March 2026, Drama Box maintained total assets of **S\$775,225**, including cash and cash equivalents of **S\$721,647**, with accumulated funds of **S\$589,439**.

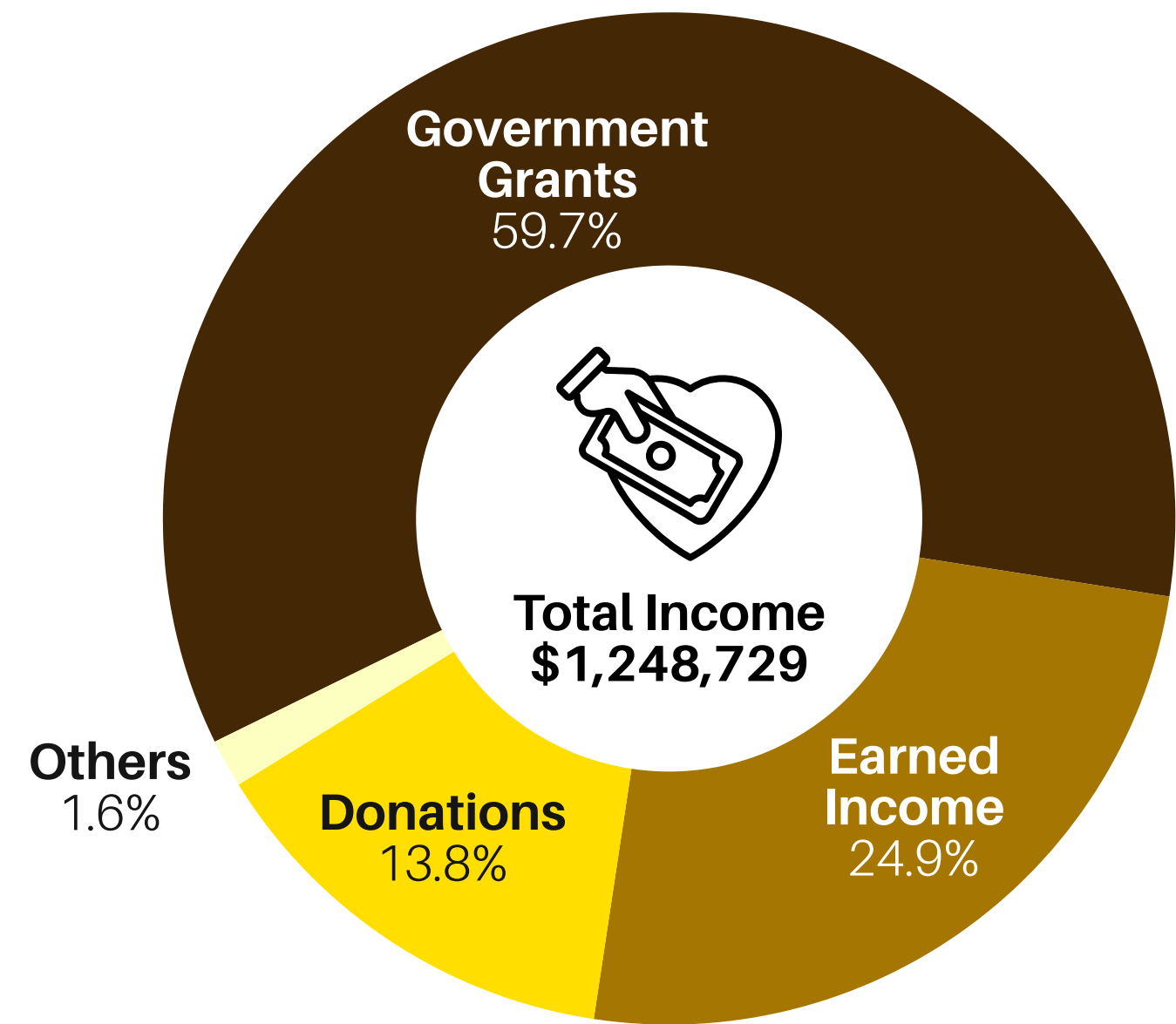
The financial standing of the Charity remains healthy. There are no major financial liabilities.

Drama Box Ltd has been a recipient of the National Arts Council’s Major Company Scheme since 2008.



FINANCIAL HIGHLIGHTS

[Click here for Financial Information for FY25](#)



Embedding Our Arts Projects in Communities

Drama Box continues to deepen our commitment to accessible, community-based arts programming, building on the momentum of past programmes and programming pillars – this includes workshops targeting the arts and social sector practitioners and our long-term community arts projects in Cassia Crescent (*Art in the Commons: Cassia*) and Pulau Ubin (*Project 12*).

Community Tour – After a long hiatus, we are bringing back the magic of live participatory theatre to different neighbourhoods across Singapore, transforming familiar neighbourhoods into places of imagination, connection and shared stories. **No tickets required, everyone's invited!**

Fundraising Plans

Our community arts initiatives thrive on a diverse mix of support, with increasing donation income from our supporters. We will continue with our fundraising efforts to keep arts accessible for everyone in both communities and public spaces.

Gathering@CommunityTour 2027

Theatre is all about bringing people together, and in response to feedback from our supporters at Gathering@DB, we decided to organise our activities and gathering next year to coincide with our community tour.

We look forward to meeting you there!



LOOKING AHEAD

THE DRAMA BOX TEAM

BOARD OF DIRECTORS

Name	Current Charity Board Appointment	Occupation
Lee Shyh Jih	Chairperson (8 Aug 2006)	Business Solutions Manager
Leong Thim Wai	Treasurer (27 Dec 2005)	Wealth Solutions Manager
Kwek Jim See	Board Member (1 April 2021)	Consultant
Chew Sung Yeow	Board Member (1 April 2022)	Operations Director
Oon Shu An	Board Member (21 Jan 2025)	Actor and Host
Lim Hwee Peng Scarlett	Board Member (21 Jan 2025)	Legal Counsel
Koh Hui Ling	Board Member (1 April 2021)	Co-Artistic Director
Han Xuemei	Board Member (1 April 2022)	Co-Artistic Director
Lim Meng Fong (Jo Lim)	Board Member (1 April 2025)	Executive Director

Board Meetings and Attendance

A total of 2 board meetings and 1 AGM were held during the financial year with all board members being present for all meetings. We also held a board retreat to review board roles.

THE DRAMA BOX TEAM

ORGANISATIONAL STRUCTURE

CO-ARTISTIC DIRECTORS

Koh Hui Ling
Han Xuemei

EXECUTIVE DIRECTOR

Jo Lim
(Appointed to position since 1 April 2025)

ARTISTS

Kok Heng Leun (Founder)
Koh Hui Ling
Han Xuemei

PRODUCING

Jo Lim (Head)
Fervyn Kate Tan (Producer)
Charlene Haridas (Producer)
Josephine Lee (Producer)

COMMUNICATIONS

Amanda Leong (Head)
Dimitra Megawaty (Executive)

PARTNERSHIP DEVELOPMENT

Chuang Hanling (Manager)

ADMIN & FINANCE

Josephine Lee (Head)
Khaw Han Chung (Executive)
Seah Lay Pheng (Accounts Executive,
Part-time)

ORGANISATIONAL INFORMATION

Drama Box Ltd ('DB') was set up in 1990 as a society, and incorporated as a company limited by guarantee on 27 December 2005.

DB was registered under the Charities Act on 5 July 2006, and accorded IPC (Institution of a Public Character) status from 11 December 2008 to 31 January 2027.

DB has a Memorandum and Articles of Association as its governing instrument.

UEN No.: 200517863N

Charity Registered No.: 1978

IPC no.: IPC000610

Registered Address: 14 Trengganu St, #02-01, Singapore 058468

Company Secretary: First Island Fiduciary Services Pte. Ltd.

Auditor: KBW Assurance LLP

Financial Reporting and Audit Liaison Services: Empact Shared Services PL

Bank: DBS Bank Ltd Singapore - Hong Leong Finance (Fixed Deposits)

GOVERNANCE

Role of the Governing Board

The Board's role is to provide strategic direction and oversight of Drama Box's programmes and objectives and to steer the charity towards fulfilling its vision and mission through good governance. As part of its role, the Board approves budget for the financial year and monitors expenses against budget, and monitors the progress of Drama Box's programmes.

Disclosure of Remuneration and Benefits received by Board Members

No board members have been remunerated for their services in the financial year.

Disclosure of Remuneration of Three Highest Paid Staff

Disclosure of annual remuneration of three highest paid staff who each receives more than \$100,000: One staff member falls within this category, and does not serve as a board member of the charity.

The charity has no paid staff who are close members of the family of the Executive Director or board members, who each receive remuneration of more than \$50,000 during the year.

Conflict of Interest Policy

All board members and staff are required to comply with the charity's conflict of interest policy.

Procedures are in place for board members and staff to declare actual or potential conflicts of interest on a need-to basis.

Board members also abstain and do not participate in decision-making on matters where they have a conflict of interest.

Whistle-blowing policy

Our charity has in place a whistle-blowing policy to address concerns about possible wrongdoing or improprieties in financial or other matters within the charity.

戏剧盒子
drama box



**THANK YOU FOR BEING PART
OF OUR JOURNEY.**

**YOUR SUPPORT ENSURES
THAT WE CAN CONTINUE TO
INSPIRE, IMAGINE, AND WORK
TOWARDS POSITIVE
CULTURAL CHANGE.**



This report was compiled with the assistance of AI drafting tools.
All content has been human-verified and reflects the true
operations of the charity.