

The Esplanade Co Ltd

ANNUAL
REPORT
FY2019/2020



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Gading by Sriwana in collaboration with Esplanade, presented under *Pentas 2020*
Photo by Crispian Chan

Vision, Mission, Values

OUR VISION

Esplanade – Theatres on the Bay is a performing arts centre for everyone. We will be internationally recognised for our creativity and sense of adventure. We will set exceptional standards of service that will position us as a world leader.

OUR MISSION

To entertain, engage, educate and inspire.

OUR VALUES

We recognise that our core business is in the arts.

We value our customers and will take responsibility to ensure that their needs are satisfied. We will deliver what we promise and exceed expectations.

We believe in being proactive and resourceful, adopting a “can do” attitude at all times. We will always aim to do things right the first time, yet not forgetting to seek new ways to do things better.

We take pride and ownership in what we do and will lead by example. We will constantly seek new ideas and have the courage to take risks. In pushing our limits, we will accept that failures are part of the learning process.

Our resources are scarce and precious. We will always be responsible with them, exercising financial prudence and leveraging every opportunity to stretch our every dollar.

Our processes will always be simple and seamless. They should not hinder our work but help us achieve our results.

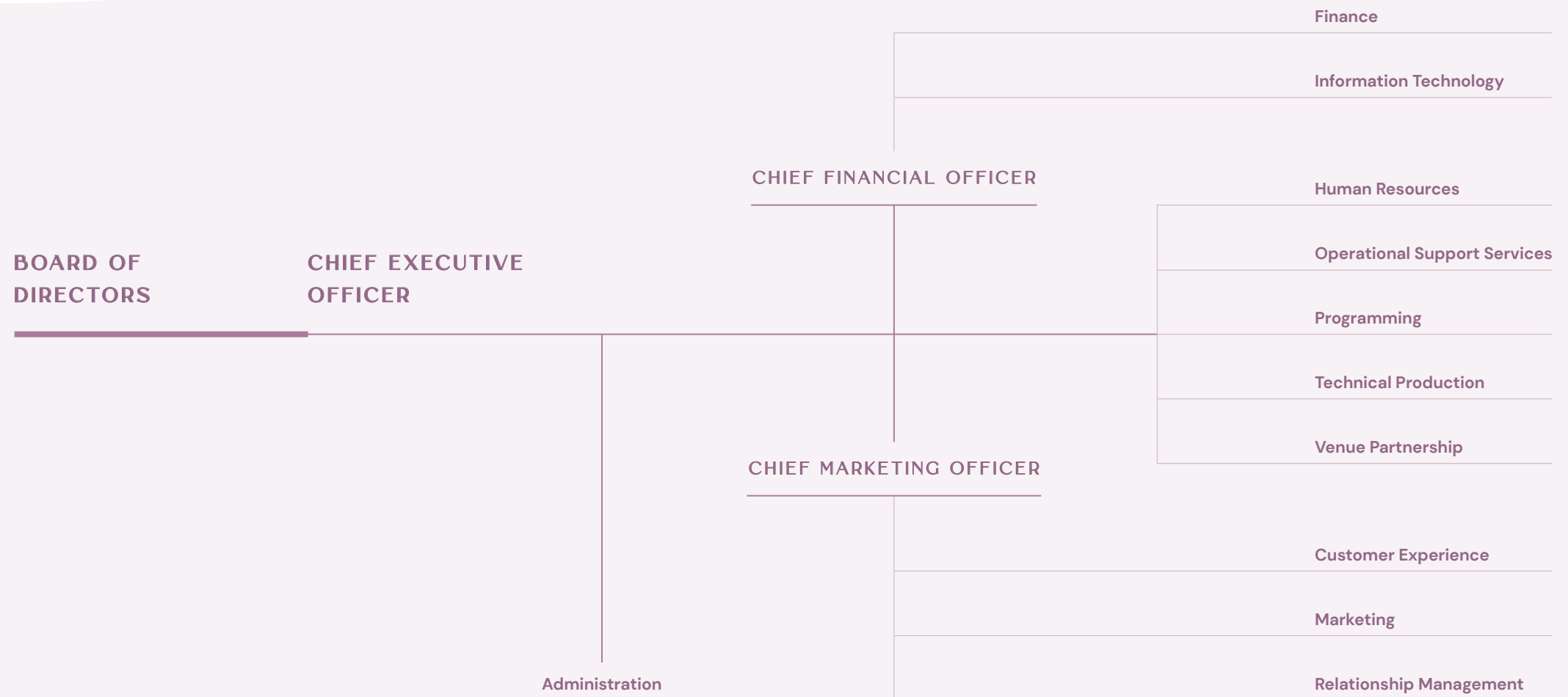
We will invest in our staff. Continuous learning and self-improvement will be a natural part of our culture.

Above all, we are a team. We recognise that everyone matters and that all roles are important. As a team we will:

- always support and respect each other
- never abandon our team mates in times of need
- agree to allow disagreement; we respect all views
- always take a ‘time-out’, in good and bad times
- keep communication channels open at all levels and at all times
- celebrate all wins
- put passion and fun in everything we do

Kindness, warmth, integrity and humility will be our fundamental values.

Organisation Structure



Corporate Information

BOARD OF DIRECTORS

Mr Lee Tzu Yang (Chairman)
 Ms Yvonne Tham (Chief Executive Officer)
 Ms Janet Ang
 Mrs Rosa Daniel
 Prof Lily Kong
 Dr Jennifer Lee
 Mr Kenny Powar
 Mr Sim Hwee Cher
 Mr Suhaimi Zainul Abidin
 Dr Ming Tan
 Mrs Valarie Wilson
 Mr Yap Chee Meng
 Mr Andre Yeap

NOMINATING & REMUNERATION COMMITTEE

Dr Jennifer Lee (Chairman)
 Mrs Rosa Daniel
 Prof Lily Kong
 Mr Kenny Powar
 Mrs Valarie Wilson
 Mr Yap Chee Meng

AUDIT & RISK COMMITTEE

Mr Sim Hwee Cher (Chairman)
 Ms Janet Ang
 Mr Suhaimi Zainul Abidin
 Dr Ming Tan
 Mr Andre Yeap

REGISTERED ADDRESS

1 Esplanade Drive
 Singapore 038981
 Tel: (65) 6828 8222
 Fax: (65) 6337 3633
 Email: corporate@esplanade.com
 Website: www.esplanade.com

CHARITY STATUS

Charity Registration No: 199205206G
 Charity Registration Date: 3 Aug 1995
 Constitution: Company limited by guarantee
 Founded: 26 Sep 1992
 UEN: 199205206G

IPC STATUS

Effective Period: 1 Apr 2020 to 31 Mar 2023

EXTERNAL AUDITORS

PricewaterhouseCoopers LLP
 Audit Partner: Mr Lee Chian Yorn
 (Since FY2017/2018)

INTERNAL AUDITORS

RSM Risk Advisory Services Pte Ltd

PANEL OF LEGAL ADVISORS

Rajah & Tann LLP
 RHTLaw Taylor Wessing LLP

COMPANY SECRETARY

Mr See Tho Keng Leong

PRINCIPAL BANKERS

Citibank Singapore Limited
 DBS Bank Limited
 Standard Chartered Bank
 United Overseas Bank Limited

Board of Directors

Appointments as at latest practicable date

MR LEE TZU YANG

Age 66

Appointed to the Board on 24 Nov 2003
Date of last re-appointment: 24 Nov 2017

Chairman

Board of Visiting Justices and Board of Inspection, Dr Goh Keng Swee Scholarship Fund, Lee Kuan Yew Exchange Fellowship, Lee Kuan Yew Scholarship Fund, Public Service Commission, Singapore University of Technology and Design

Qualifications

Bachelor of Science (Economics), London School of Economics and Political Science, UK

Member

Legal Service Commission

MS YVONNE THAM

Age 46

Appointed to the Board on 24 Nov 2018
(1st Appointment)

Chief Executive Officer

The Esplanade Co Ltd (appointed on 1 Aug 2018)

Qualifications

M.Phil, University of Cambridge, UK; Masters in Art Business, Sotheby's Institute of Art

**Director; Member – Executive and Nomination Committee;
Member – Audit and Finance Committee**

SISTIC.com Pte Ltd

Director; Member – Finance and Investment Committee

Nanyang Academy of Fine Arts (NAFA)

Director

Singapore International Film Festival Ltd

Member

Executive Committee, Association of Asia Pacific Performing Arts Centres (AAPPAC); Singapore Film Commission (SFC) Advisory Committee, Infocomm Media Development Authority; Culture Academy Stakeholders Steering Committee (CASSC), Ministry of Culture, Community and Youth; Heritage and Identity Partnership (HIP), Urban Redevelopment Authority

MS JANET ANG

Age 61

Appointed to the Board on 15 Jul 2019
(1st Appointment)

Chairman of the Board

NUS Institute of Systems Science, SISTIC.com Pte Ltd

Chairman of Board of Trustees

The Caritas Singapore Agape Fund

Council Member

Council of Board Diversity, Singapore Business Federation

Deputy Chairman

Singapore Business Federation Foundation

Independent non-Executive Director

Cenacle Mission (Singapore) Ltd., Home Team Science & Technology Agency (HTX), Singapore Polytechnic

Independent non-Executive Director; Member, Audit Committee and Nominations Committee

Singapore Press Holdings Ltd

Qualifications

Bachelor of Business Administration (2nd Upper Honours), National University of Singapore

MRS ROSA DANIEL

Age 56

Appointed to the Board on 24 Nov 2012
Date of last re-appointment: 24 Nov 2018

DS (Culture)

Ministry of Culture, Community and Youth

Chief Executive Officer

National Arts Council

Qualifications

Bachelor of Arts (Honours) in Politics, Philosophy and Economics, University of Oxford, UK; Graduate Diploma in Financial Management, Singapore Institute of Management; Programme for Management Development, Harvard Business School, USA; Advanced Management Programme, Wharton School Philadelphia

PROF LILY KONG

Age 55

Appointed to the Board on 24 Nov 2018
(1st Appointment)

Council Member

Advisory Council on Community Relations in Defence (Educational Institutions),
Presidential Council for Religious Harmony

Board Member

A*STAR (Agency for Science, Technology and Research), Housing & Development
Board, National Heritage Board, Singapore International Chamber of Commerce

Commission Member

Public Service Commission

Committee Member

Chinese Community Sub-Committee of the Community Committee, Elections
Department Singapore, Prime Minister's Office, Founders' Memorial Committee

Justice of the Peace

Ministry of Home Affairs

Panel Member

Scientific Panel to the Ministry of National Development

Qualifications

PhD, University College London, UK; Masters,
National University of Singapore; Bachelor (First
Class), National University of Singapore

DR JENNIFER LEE

Age 67

Appointed to the Board on 1 Jun 2014
Date of last re-appointment: 24 Nov 2018

Director

Parkway Trust Management Ltd

Qualifications

Bachelor of Medicine and Bachelor of Surgery,
University of Singapore; Masters in Business
Administration, National University of Singapore

MR KENNY POWAR

Age 49

Appointed to the Board on 24 Nov 2015
Date of last re-appointment: 24 Nov 2017

Founder and Chief Executive Officer

Rebel Owl

Qualifications

Bachelor of Engineering, Mechanical Engineering,
The City University of London, UK

MR SIM HWEE CHER

Age 62

Appointed to the Board on 24 Nov 2018
(1st Appointment)

Council Member

Community Chest, National Youth Achievement Award Association

Advisory Council Member

Duke-NUS Medical School The Centre for Ageing Research and Education

Board Member

Asia Capital Reinsurance Group Pte. Ltd., Asia Capital Reinsurance
Malaysia Sdn Bhd., Mandai Park Holdings Pte Ltd, UOL Group Ltd

Qualifications

Bachelor of Accountancy (Second Class
Honours), National University of Singapore; FCCA
(UK); FCPA (Australia); INSEAD International
Directors Programme

MR SUHAIMI ZAINUL ABIDIN

Age 41

Appointed to the Board on 24 Nov 2018
(1st Appointment)

Chief Executive Officer

Quantedge Capital

Director

Learning Gateway Ltd, Mendaki SENSE, National Environment Agency,
SkillsFuture Singapore Agency, Quantedge Foundation, Tri Sector
Associates, Warees Investments

Council Member

Charity Council, Lifelong Learning Endowment Fund

Qualifications

LLB Law Degree, University of Nottingham, UK

DR MING TAN

Age 46

Appointed to the Board on 24 Nov 2015
Date of last re-appointment: 24 Nov 2017

Director

COMO Foundation, COMO Hotels and Resorts (Asia) Pte Ltd., Singapore Network Information Centre (SGNIC) Pte Ltd, St. Joseph's Institution International Elementary School Ltd, St. Joseph's Institution International Ltd, SuperNature Pte Ltd

Managing Director and Member

IPOS International Pte Ltd

Qualifications

Bachelor of Arts, Science, Technology and Society, Stanford University, USA; Master of Arts, History of Technology, Stanford University, USA; Doctor of Philosophy in Modern History, Oxford University, UK

MRS VALARIE WILSON

Age 49

Appointed to the Board on 26 Feb 2016
Date of last re-appointment: 24 Nov 2017

Director

Arts Education Branch, Student Development Curriculum Division, Ministry of Education

Qualifications

Bachelor of Music Honours, King's College London; Associate of King's College; Associate of the Royal College of Music; Postgraduate Diploma in Education, National Institute of Education, Nanyang Technological University

MR YAP CHEE MENG

Age 65

Appointed to the Board on 24 Nov 2013
Date of last re-appointment: 24 Nov 2018

Independent & non-Executive Director

AXA Insurance Pte Ltd (non-Executive Chairman), RHB Asset Management Group (non-Executive Chairman), ARA Trust Management (Suntec) Limited – Suntec REIT (Lead Independent & non-Executive Director), Keppel Land Limited, Pavilion Energy Singapore Pte Ltd, Pavilion Energy Trading & Supply Pte Ltd, RHB Investment Bank Berhad, RHB Securities Singapore Pte Ltd and SATS Ltd

Qualifications & Professional Bodies

Fellow of the Institute of Singapore Chartered Accountants and Fellow of the Institute of Chartered Accountants in England & Wales

MR ANDRE YEAP

Age 59

Appointed to the Board on 24 Nov 2014
Date of last re-appointment: 24 Nov 2019

Senior Partner, Dispute Resolution and Head, International Arbitration

Rajah & Tann Singapore LLP

Member

Energy Market Authority

Independent Director

ASL Marine Holdings Ltd

Qualifications & Professional Bodies

Bachelor of Laws (Hons), National University of Singapore; Advocate & Solicitor, Senior Counsel, Supreme Court of Singapore; Member – Law Society of Singapore; Fellow – Singapore Academy of Law and Singapore Institute of Arbitrators

Chairman's Review

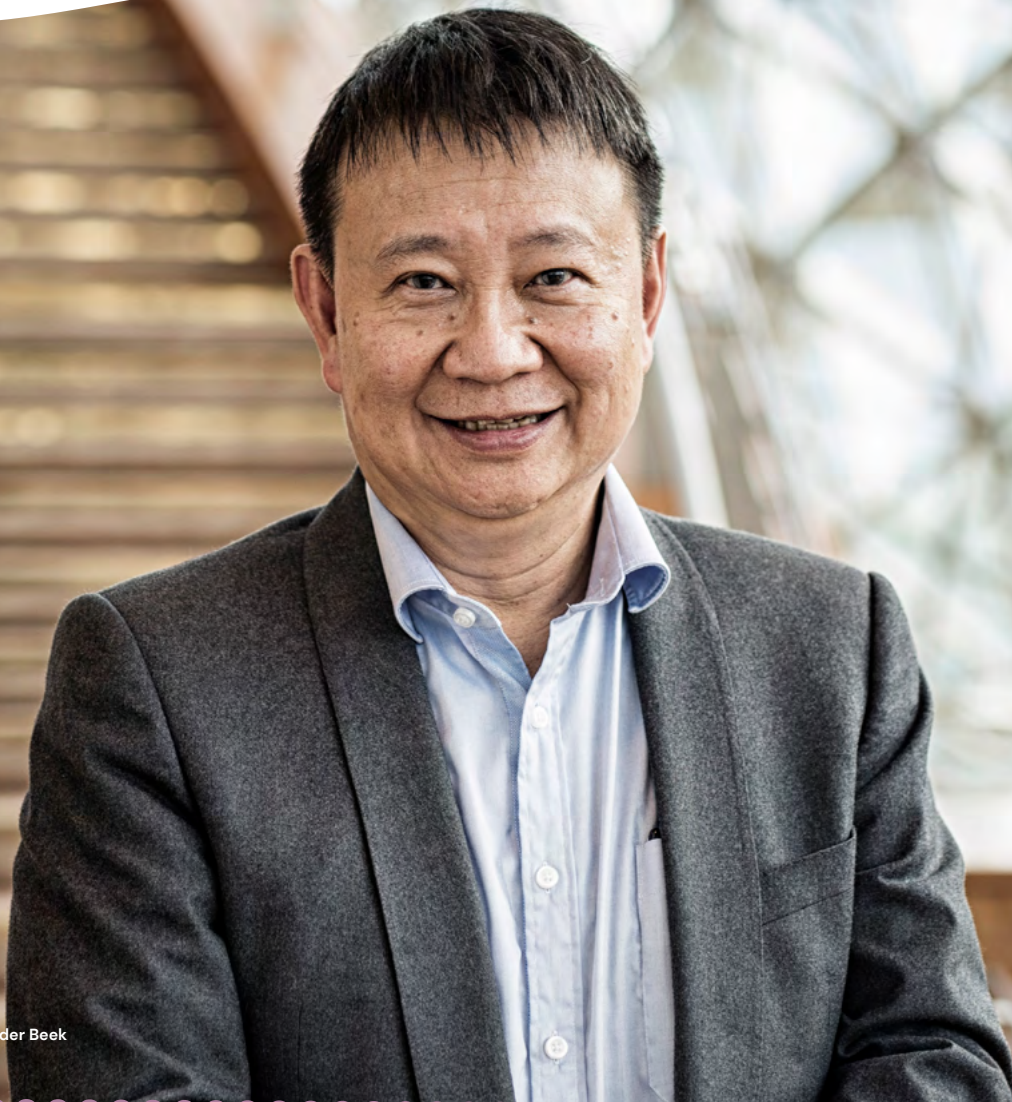


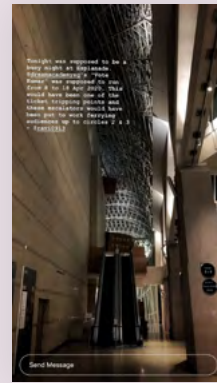
Photo by Bryan van der Beek

What is the role of the arts during a crisis? This is the question we have been asking ourselves since COVID-19 first hit Singapore and Esplanade – Theatres on the Bay at the end of January 2020.

We took the necessary precautionary measures and we pressed on to present our festivals, such as *Huayi – Chinese Festival of Arts* and *A Date With Friends*, as well as our daily free performances. However, like many arts centres around the world, Esplanade soon had to close our doors. We presented our last live performance at the Concourse on 24 Mar 2020.

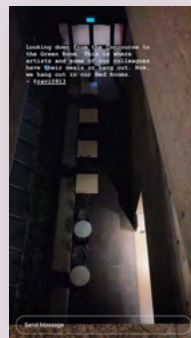
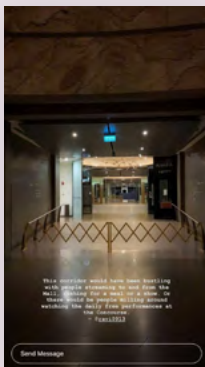
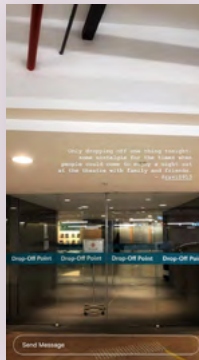


[Click here to see how Esplanade handled the COVID-19 pandemic](#)

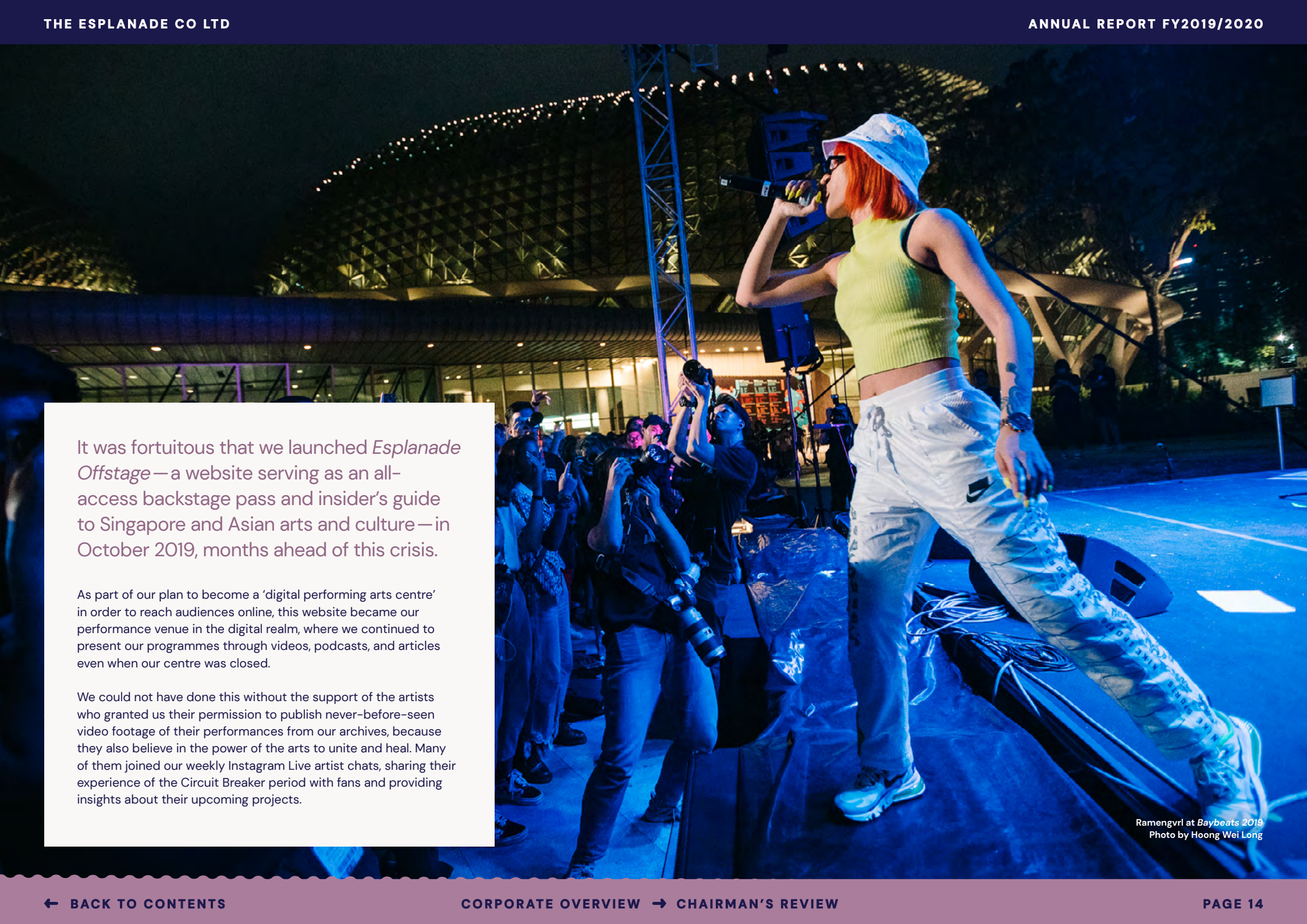


On the first weekend of the Circuit Breaker period in early April 2020, we posted a story titled “We go dark” on our Instagram page, with photos of empty spaces at Esplanade—spaces that would normally be bustling with people and activities. Who would have thought that one of the busiest arts centres in the world would be this quiet on a Saturday evening? Our followers responded to this story with many encouraging and even moving comments, with many looking forward to returning to the centre when the situation improved. The online performances we streamed in the four months since April received over 365,000 sustained video views, showing the public’s hunger for the arts.

The arts unite people and bring solace and inspiration during dark and difficult times. William Shakespeare wrote some of his most enduring plays while the plague raged in Europe. Even during war, people turn to forms of entertainment such as music and film to keep their minds off the constant threat of death and destruction. Amidst this crisis, even if we cannot present live performances at Esplanade, we need to continue to bring the joy of the arts to our communities virtually.



Story on Esplanade's Instagram page titled "We go dark"



It was fortuitous that we launched *Esplanade Offstage*—a website serving as an all-access backstage pass and insider’s guide to Singapore and Asian arts and culture—in October 2019, months ahead of this crisis.

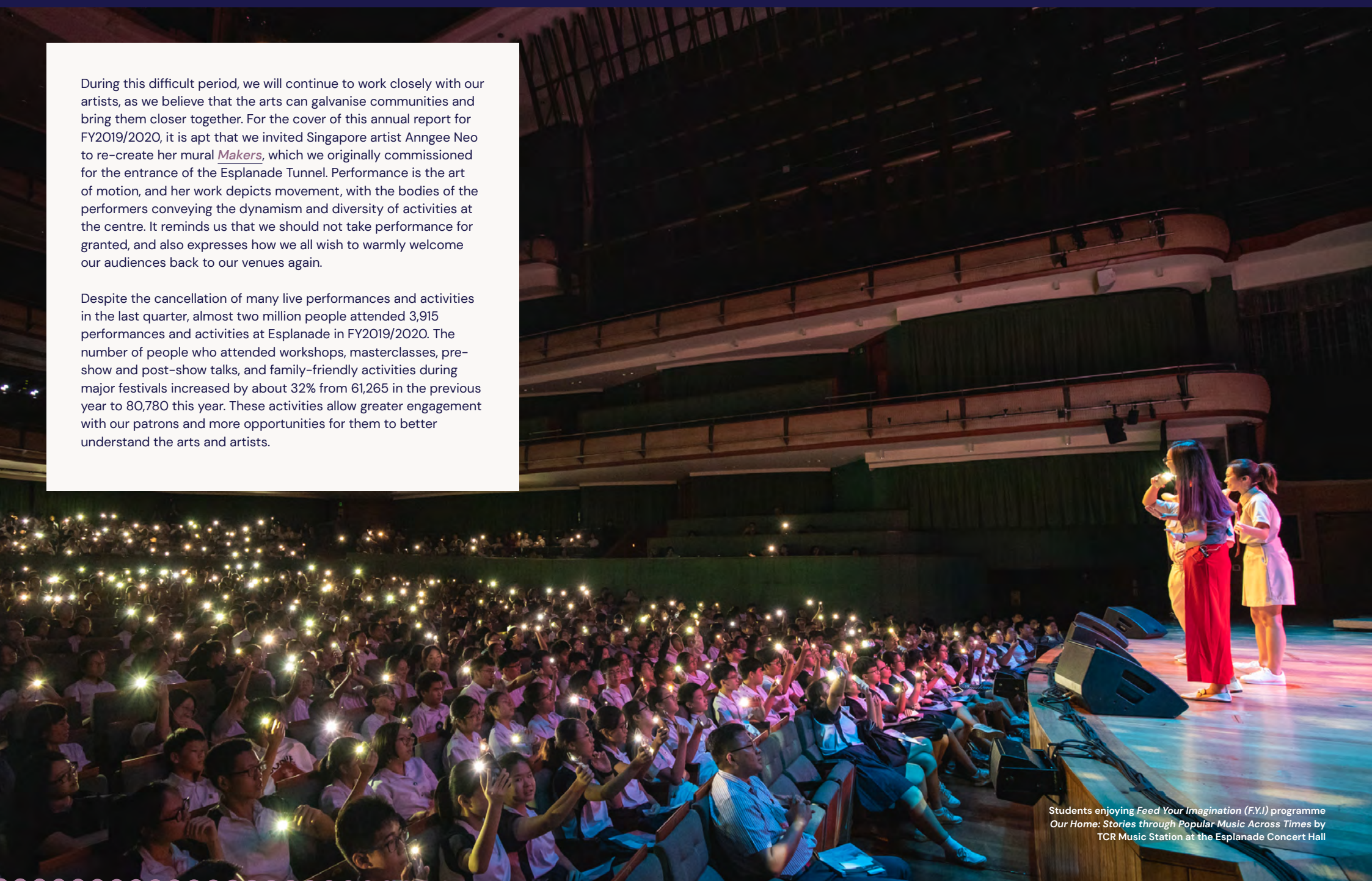
As part of our plan to become a ‘digital performing arts centre’ in order to reach audiences online, this website became our performance venue in the digital realm, where we continued to present our programmes through videos, podcasts, and articles even when our centre was closed.

We could not have done this without the support of the artists who granted us their permission to publish never-before-seen video footage of their performances from our archives, because they also believe in the power of the arts to unite and heal. Many of them joined our weekly Instagram Live artist chats, sharing their experience of the Circuit Breaker period with fans and providing insights about their upcoming projects.

Ramengvrl at Baybeats 2019
Photo by Hoong Wei Long

During this difficult period, we will continue to work closely with our artists, as we believe that the arts can galvanise communities and bring them closer together. For the cover of this annual report for FY2019/2020, it is apt that we invited Singapore artist Angee Neo to re-create her mural *Makers*, which we originally commissioned for the entrance of the Esplanade Tunnel. Performance is the art of motion, and her work depicts movement, with the bodies of the performers conveying the dynamism and diversity of activities at the centre. It reminds us that we should not take performance for granted, and also expresses how we all wish to warmly welcome our audiences back to our venues again.

Despite the cancellation of many live performances and activities in the last quarter, almost two million people attended 3,915 performances and activities at Esplanade in FY2019/2020. The number of people who attended workshops, masterclasses, pre-show and post-show talks, and family-friendly activities during major festivals increased by about 32% from 61,265 in the previous year to 80,780 this year. These activities allow greater engagement with our patrons and more opportunities for them to better understand the arts and artists.



Students enjoying *Feed Your Imagination (F.Y.I.)* programme
Our Home: Stories through Popular Music Across Times by
TCR Music Station at the Esplanade Concert Hall



Esplanade's mascot for young audiences—PIP—leads the way at Octoburst's PIParade

Much of what we do at Esplanade would not be possible without the generous support of our sponsors and donors who believe in our social mission.

In February 2020, Ming Yi Foundation came onboard as an Esplanade Partner, to be associated with our Chinese festivals such as *Huayi*, and some of our key Community Programmes. We also welcomed new sponsors such as High Commission of Canada in Singapore for *The Far Side of the Moon* and KNP Trading Pte Ltd (House Brands) for *Kalaa Utsavam – Indian Festival of Arts*.

In addition to garnering support for our festivals and programmes, we continued fundraising efforts for our new Singtel Waterfront Theatre, due to open in 2022. One of these was *The Food Stage*, a special street food experience which raised S\$100,000.

The event was co-organised with our Mall tenant Makansutra Glutton's Bay and their sub-tenants. They were among the 86 donors and sponsors who gave S\$1,000 and above, and contributed a total amount of S\$5.41 million to Esplanade. We sincerely thank all our donors and sponsors, as well as all the many individuals who collectively gave over S\$70,000 through the donation boxes at the centre and through online donation platforms such as [Giving.sg](https://giving.sg) and our ticketing partner SISTIC.com.



View the key milestones of the upcoming waterfront theatre here

Sneak a peek at what Esplanade has been up to in the last year





SSO Christmas Concert at the Esplanade
Photo by Singapore Symphony Orchestra

Our sincere gratitude also goes to the Ministry of Culture, Community and Youth (MCCY) and the National Arts Council (NAC), for their continued support and partnership. We would like to thank the Tote Board Family, comprising Tote Board, Singapore Pools and Singapore Turf Club for their unwavering support of Esplanade's Community Programmes, which promote social cohesion and bonding. We value the important stability that major public funders provide, and are grateful that Esplanade, as one of the main cultural institutions in Singapore, has the assurance of their support to continue our service to the public and to artists.

My personal appreciation goes to my fellow board members for their tireless dedication and commitment to Esplanade. We thank our outgoing board member Ramlee Bin Buang for his invaluable counsel and contributions. Kudos to Team Esplanade for holding things together, especially to the slim operational team who continued to upkeep and maintain the centre throughout this difficult period.

As we close FY2019/2020 and enter a new year in the face of adversity, let us not forget our roles as makers of the arts. With passion, professionalism and perseverance, we will provide food for the soul and bring much hope and positivity to the lives of our diverse community.

A handwritten signature in black ink, appearing to read 'Lee Tzu Yang'.

Lee Tzu Yang
Chairman

From the CEO

Writing this during Phase 2 of Singapore's emergence from the COVID-19 pandemic lockdown, Esplanade's results in FY2019/2020 seem like a different reality.

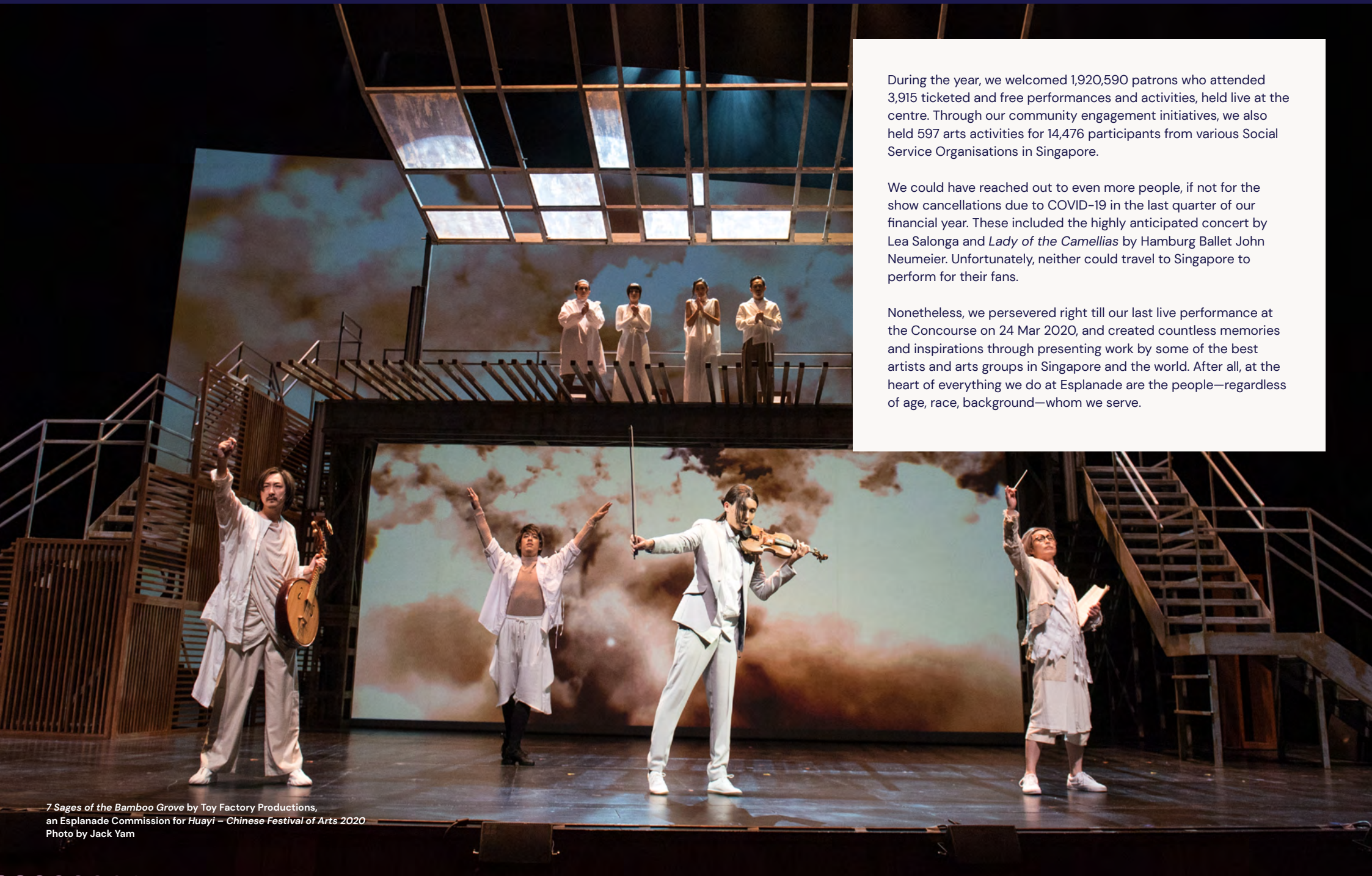
Today, we are grateful that the Esplanade Mall and our public spaces are once again open, even if our performing venues remain closed to the public since the last week of March 2020. We are also grateful that artist workshops, rehearsals and closed-door recording sessions can take place around the centre with all the safe management measures in place.

In this context, even though FY2019/2020 seems far away, it is not. Today, Esplanade can still deliver our mission to entertain, engage, educate and inspire everyone through the arts because of the efforts in the previous financial year to:

- Engage with artists, hirers, audiences and visitors, social sector partners, schools, donors, sponsors, volunteers and staff;
- Develop our programming, operational and, in particular, digital capabilities; and
- Exercise financial prudence as a not-for-profit organisation, while seeking new avenues of support and greater productivity.



Photo by Bryan van der Beek



7 Sages of the Bamboo Grove by Toy Factory Productions,
an Esplanade Commission for Huayi – Chinese Festival of Arts 2020
Photo by Jack Yam

During the year, we welcomed 1,920,590 patrons who attended 3,915 ticketed and free performances and activities, held live at the centre. Through our community engagement initiatives, we also held 597 arts activities for 14,476 participants from various Social Service Organisations in Singapore.

We could have reached out to even more people, if not for the show cancellations due to COVID-19 in the last quarter of our financial year. These included the highly anticipated concert by Lea Salonga and *Lady of the Camellias* by Hamburg Ballet John Neumeier. Unfortunately, neither could travel to Singapore to perform for their fans.

Nonetheless, we persevered right till our last live performance at the Concourse on 24 Mar 2020, and created countless memories and inspirations through presenting work by some of the best artists and arts groups in Singapore and the world. After all, at the heart of everything we do at Esplanade are the people—regardless of age, race, background—whom we serve.

Through our diverse range of programmes presented during our annual festivals and series, we fulfilled the dreams of many talented Singapore artists and provided them with opportunities to create new works and build an audience on a regular basis.

In FY2019/2020, we supported—be it through presentations, producing and/or commissioning—126 new works and initiatives involving 298 Singapore artists. We also commissioned 14 visual artworks by 15 Singapore and regional artists for the centre's open spaces and the Jendela (Visual Arts Space).

These new works included *7 Sages of the Bamboo Grove*, which was directed by Goh Boon Teck and one of the productions that marked Toy Factory Productions' 30th anniversary; NADI Singapura's first commission for the Esplanade Theatre, *Fatih – The Prince & The Drum*; visual arts installation *Sound Like 20* by Chen Sai Hua Kuan at the Esplanade Concourse; as well as *An Unbroken Line* by the late Chng Seok Tin at the Jendela (Visual Arts Space).



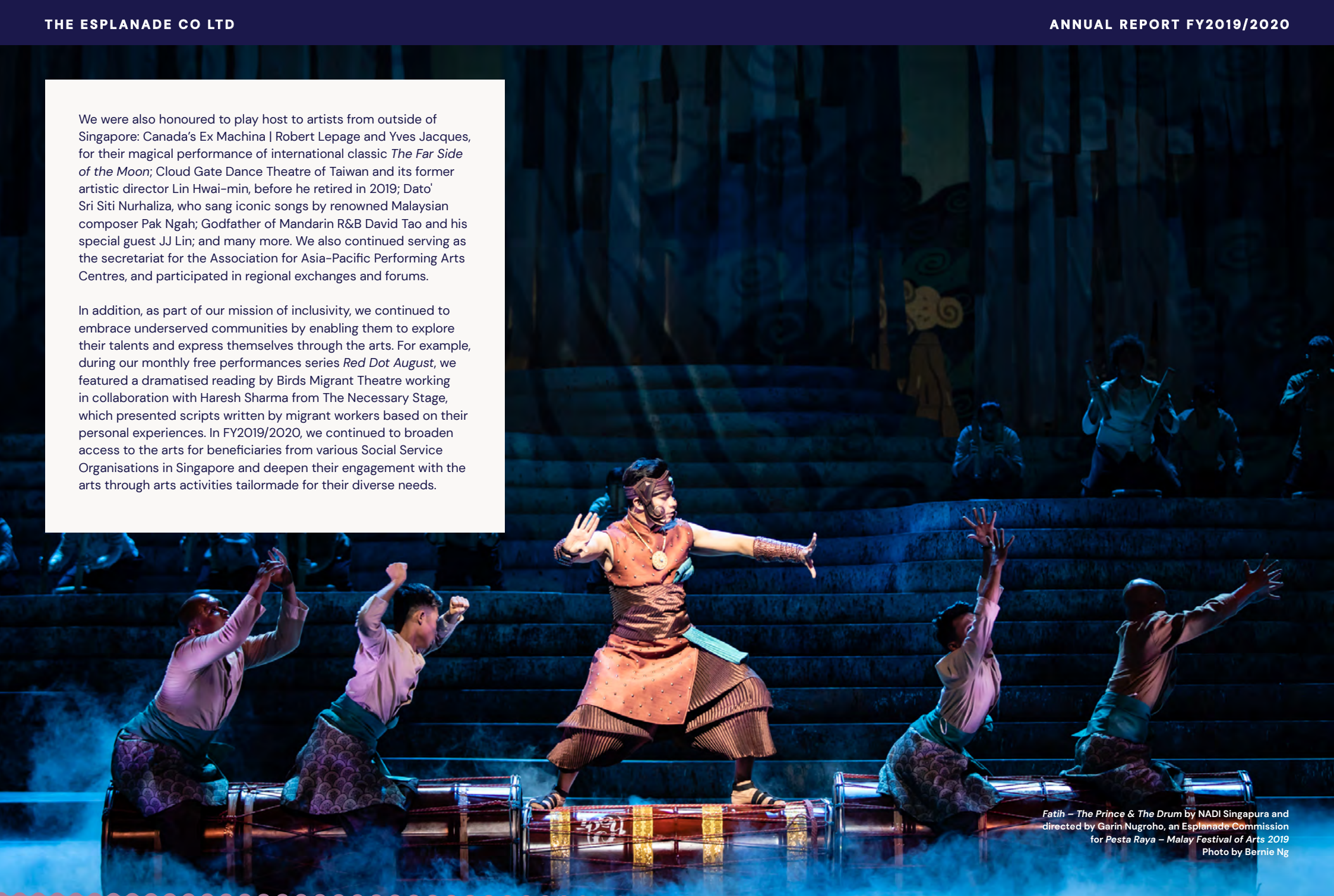
Click to read: Riduan Zalani, co-founder and artistic director of NADI Singapura, on their biggest-ever production



An Unbroken Line (《连绵不绝的线》)
by Chng Seok Tin

We were also honoured to play host to artists from outside of Singapore: Canada's Ex Machina | Robert Lepage and Yves Jacques, for their magical performance of international classic *The Far Side of the Moon*; Cloud Gate Dance Theatre of Taiwan and its former artistic director Lin Hwai-min, before he retired in 2019; Dato' Sri Siti Nurhaliza, who sang iconic songs by renowned Malaysian composer Pak Ngah; Godfather of Mandarin R&B David Tao and his special guest JJ Lin; and many more. We also continued serving as the secretariat for the Association for Asia-Pacific Performing Arts Centres, and participated in regional exchanges and forums.

In addition, as part of our mission of inclusivity, we continued to embrace underserved communities by enabling them to explore their talents and express themselves through the arts. For example, during our monthly free performances series *Red Dot August*, we featured a dramatised reading by Birds Migrant Theatre working in collaboration with Haresh Sharma from The Necessary Stage, which presented scripts written by migrant workers based on their personal experiences. In FY2019/2020, we continued to broaden access to the arts for beneficiaries from various Social Service Organisations in Singapore and deepen their engagement with the arts through arts activities tailor-made for their diverse needs.



Fatih – The Prince & The Drum by NADI Singapura and directed by Garin Nugroho, an Esplanade Commission for Pesta Raya – Malay Festival of Arts 2019
Photo by Bernie Ng



Dato' Sri Siti Nurhaliza performing in Pak Ngah's *Legendary Hits in Concert* led by Orkestra Tradisional Malaysia, presented under *Pentas 2020*

We experimented with tapping on technology to enhance the theatre-going experience for the deaf and hard-of-hearing. During *The Far Side of The Moon* in November 2019 and Huayi's *The Long Goodbye* in February 2020, we invited guests from the community for a trial of an assisted hearing system in the Esplanade Theatre. For the first time, we introduced a two-part engagement programme featuring our children's series, *PLAYtime! – Shaggy and the Trims*, to the students of Cerebral Palsy Alliance Singapore's early intervention centre. First, a pre-show segment was held for the children at the centre. This helped to better prepare them for the second part of the programme, which saw them visiting Esplanade to watch the actual show in May 2019.

We thank the Ministry of Social and Family Development (MSF) for their support and partnership in the running of our flagship community engagement projects for at-risk youths. In FY2019/2020, we continued to work with Diamonds on the Street to bring the fourth run of the *Songwriting for Hope* programme to Singapore Girls' Home. We also partnered MSF and worked with theatre practitioner Oniatta Effendi to bring the second run of the *Theatre for Dreams* programme to the Singapore Boys' Home.



Click to read: Applied drama practitioner Oniatta Effendi's reflections on helming *Theatre for Dreams*

Our heartfelt thanks to Tan Chin Tuan Foundation for their continued support of our *Mother's Day Special: Songs for Mothers with Love* at the Esplanade Concert Hall for the third consecutive year. For the past two years, they have also been supporting the *angklung* workshops we organised for the beneficiaries as part of *Pesta Raya – Malay Festival of Arts*.



Celebrating Children's Day at P!Parade during Octoburst! 2019 with young performers from Maha Bodhi School Symphonic Band and Kinderland Preschool Marching Band and Stage Ensemble

Another organisation that we have built a close relationship with over the years is Lam Soon Group. We are thankful that since 2016, they have supported our wide-ranging festivals and programme series, and leveraged them to promote their products at the same time. These included Knife Oil for *Huayi – Chinese Festival of Arts*, Naturel for *Octoburst! – A Children's Festival*, UFC Refresh for *da:ns festival*, and Bio-Home for *Frozen Planet in Concert*.

Click to read: Whang Shang Ying, Executive Director of home-grown company Lam Soon Group, shares his thoughts on sustaining the arts through times of crisis



Let us not forget the thousands of individuals who, through online channels and the donation boxes placed around the centre, contributed more than S\$70,000 to Esplanade. And the 252 volunteers who contributed 2,523 hours to help us host our beneficiaries during our community engagement programmes, and audiences at some of our festivals and series. Thank you from the bottom of our hearts for your passion and love for Esplanade and the arts.

Last, but definitely not the least, I would like to personally thank Team Esplanade—including all staff, casuals, cleaners, security, gardeners, contractors and many more—without whom we would never have been able to achieve everything that we did in the past year. Your dedication, resilience and can-do spirit not only keep Esplanade in pristine condition, but help make the centre everyone's beloved #mydurian year after year. In FY2019/2020, we congratulated 52 staff who marked their 15th, 10th and 5th anniversaries at Esplanade.



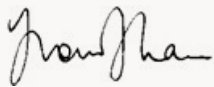
Click to read: Senior Producer Christel Hon's thoughts on Esplanade as her second home for the last 15 years

Until a coronavirus vaccine is found, the coming year continues to be incredibly challenging for all of us. Globally, commercial entertainment players and theatres have been hit hard by this crisis. It is equally difficult for smaller arts centres, independent artists and arts organisations that may not receive funding from the government. Other industries and various segments of our society have felt the impact of this pandemic in even greater ways, losing lives, livelihoods, and hope.

Situations of crisis and trauma call for the arts to soothe, heal, and ultimately to give hope and inspiration for the future. We do not do this alone.

The role of cultural institutions like the Esplanade is precisely to bring people and resources together, in order to respond to the needs of present times and to look towards the future even amidst uncertainty.

We are therefore grateful for the commitment and faith of our government funders, our private sponsors and donors, artists and all others who walk alongside us. I remain confident that, together, we can overcome the trials of this pandemic, and, through the arts, realise our hopes for a society that is kinder, even more imaginative, and more courageous.



Yvonne Tham
Chief Executive Officer



Cloud Gate 45th Anniversary Gala Programme — Lin Hwai-min: A Retrospective
by Cloud Gate Dance Theatre of Taiwan, presented under da:ns series 2019

Year in Review

The Year at a Glance	26
Engagement – Diversity & Access	29
Engagement – Ownership	70
The Next Stage	81
Leadership	82
Organisation	106
Handling COVID-19	119



*Ritual Dances of Karnataka by Karnataka Folk Ensemble
at A Tapestry of Sacred Music 2019
Photo by Ken Cheong*

FY2019/2020 — The Year at a Glance

Illustrations by
Angee Neo

Esplanade is a performing arts centre for everyone.



80,780
PARTICIPANTS

attended workshops,
masterclasses, talks
and family friendly
activities.

“As a home maker, I need different arts performances and workshops that are creative yet gentle to the pocket for my kids’ exposure. I appreciate all these shows as they are good.”

— Patron



3,915 ACTIVITIES

took place at Esplanade!

1,920,590 PEOPLE

attended these activities.



1,111
TICKETED
ACTIVITIES
with
311,234
ATTENDANCE



2,804
NON-TICKETED
ACTIVITIES
with
1,609,356
ATTENDANCE

We believe that everyone should be able to experience the joy of the arts, including children, youths, seniors, migrant workers and individuals with special needs.

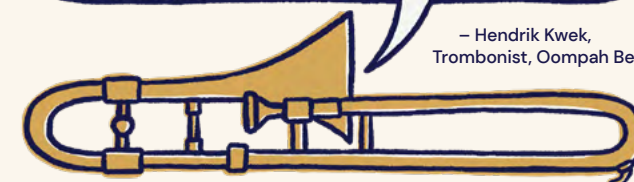
COMMUNITY ENGAGEMENT

597
ACTIVITIES
with
14,476
PARTICIPANTS



“The most meaningful part would be when the residents started to sing and move along with the music. It... made me reflect about how every one of us can make better use of music to bring joy or spread joy!”

— Hendrik Kwek,
Trombonist, Oompah Beats



PROGRAMMES FOR SCHOOLS AND THE YOUNG

The arts play an important role in developing our young. Esplanade presents age-appropriate programmes for young audiences through the year.

15,091 STUDENTS

attended performances via student concession tickets and school bookings, of which:



5,087 STUDENTS

from

85 SCHOOLS

attended our *PLAYtime!* productions for two to six year olds.

9,081 STUDENTS

from

86 SCHOOLS

attended our *Feed Your Imagination (F.Y.I)* performances for primary and secondary school students.



In all, 330 unique schools across pre-schools, primary, secondary and tertiary levels had an activity at Esplanade this year.

We owe much of what we can do at Esplanade to:

86 DONORS AND SPONSORS

who gave

\$1,000

 and above.

A total amount of

\$5,412,746

IN DONATIONS AND SPONSORSHIP helped us fulfil our vision and mission.



“When the Esplanade first opened, smaller arts groups worried that it would monopolise sponsorship. Instead, the arts centre has won over new corporate sponsors that have given in inventive new ways. Since then, donors have cottoned on to the idea of reaching a new demographic via the Esplanade and visitors have received everything from CappaRoma coffee sachets to UFC coconut water to Knife cooking oil.”

– The Straits Times,
21 Jul 2019

ESPLANADE helps to develop Singapore's arts scene by working in close partnership with Singapore artists and arts groups. We were involved in:



126
NEW WORKS
OR INITIATIVES
involving
298
SINGAPORE
ARTISTS

Creating opportunities for people to volunteer at Esplanade is important in encouraging Singaporeans to participate in the arts.

252 VOLUNTEERS
contributed to

2,523 VOLUNTEER
HOURS!

Our people at
Esplanade are
at the heart
of what we do.



255
FULL-TIME
STAFF
12
CONTRACT
STAFF



"Thank you Esplanade for making my beautiful dream come true!"

– Sanxian musician Jessica Lu who debuted her milestone concert *Strings of Time* at Huayi – Chinese Festival of Arts 2020, as she celebrates two decades of performing

MEDIA ACTIVITIES AND STATISTICS

382
ACTIVITIES
(643 MEDIA)

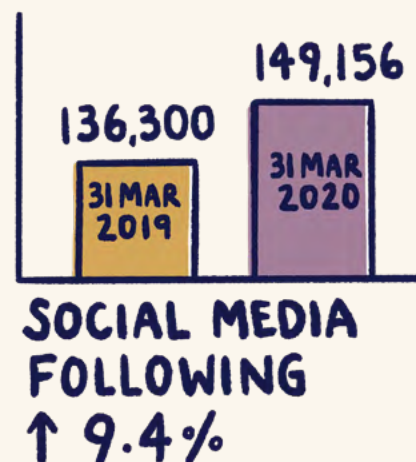
369 ACTIVITIES
(624 MEDIA)

13 ACTIVITIES
(19 MEDIA)

125
BROAD-
CAST CLIPS

6,006
PRINT &
ONLINE CLIPS

= 6,131
OVERALL
MEDIA CLIPS



"Esplanade's biggest challenge is how do you not be complacent? Society is fast changing and it's probably going into spaces we can't anticipate. What then is the role of the arts? What does it mean for us as a space? ... [Esplanade is] rethinking our festivals and mulling over the big picture for the arts – particularly forays into the digital space."

– CEO Yvonne Tham, quoted in The Straits Times Life, 21 Jan 2020

Engagement – Diversity & Access



Participants picking up Bhangra moves at the Esplanade Forecourt Garden during *What's Your Move?* at *dans* festival 2019

As society becomes more diverse, the arts can play a huge role in inspiring and connecting different groups in society. As a performing arts centre for everyone, we strive to promote inclusiveness and positive social change.

Beyond our broad outreach and year-long calendar of *Esplanade Presents* festivals and programme series, we also focus on developing performances and activities that bring about more inter-cultural bonding. These include our annual *A Tapestry of Sacred Music* festival, which presents the music of faith cultures from around the world; and *Flipside*'s new *Circus Weekend* platform that brings together circus performers from different cultures.



As a mission-driven charity dedicated to serving diverse communities, our outreach initiatives allow us to share the joy of the arts with young and old, as well as those who might not otherwise have such opportunities. Our aim is to deepen our engagement with seniors and communities with special needs, and to expand education programmes for the young that expose them to Singaporean and Asian stories and art forms.

To further develop audiences and arts appreciation, we also offer a range of free performances and activities, and provide support for our hirers' shows and programmes, especially those developed in collaboration with Singapore arts groups. Through these efforts, we ensure a diverse mix of artistic and commercial presentations at Esplanade.

Young performers from Kinderland Preschool Marching Band at P!Parade during Octoburst! 2019

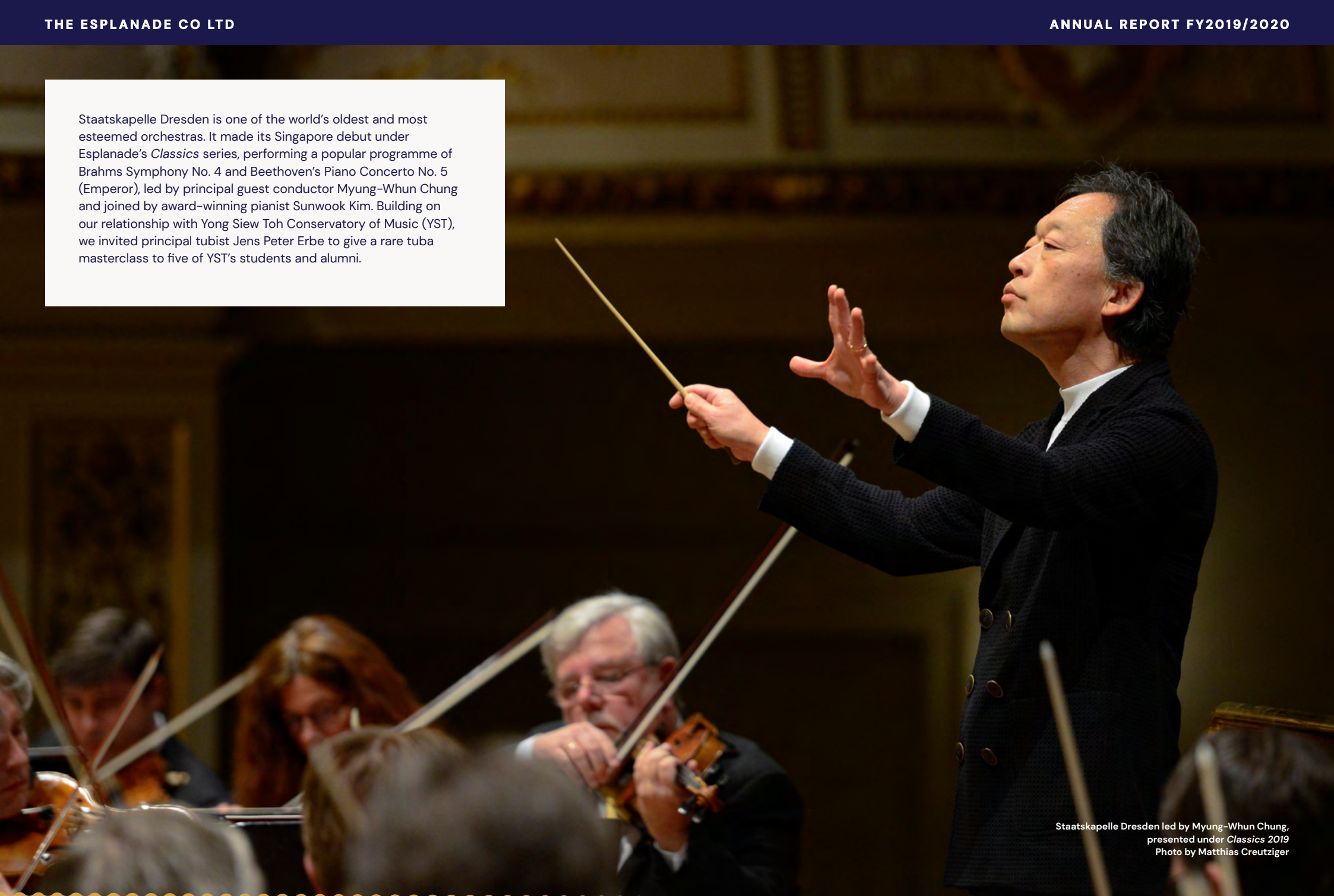
INSPIRING AUDIENCES WITH THE WORLD'S BEST

Esplanade presents internationally-renowned arts companies that inspire the Singapore arts community and audiences alike.

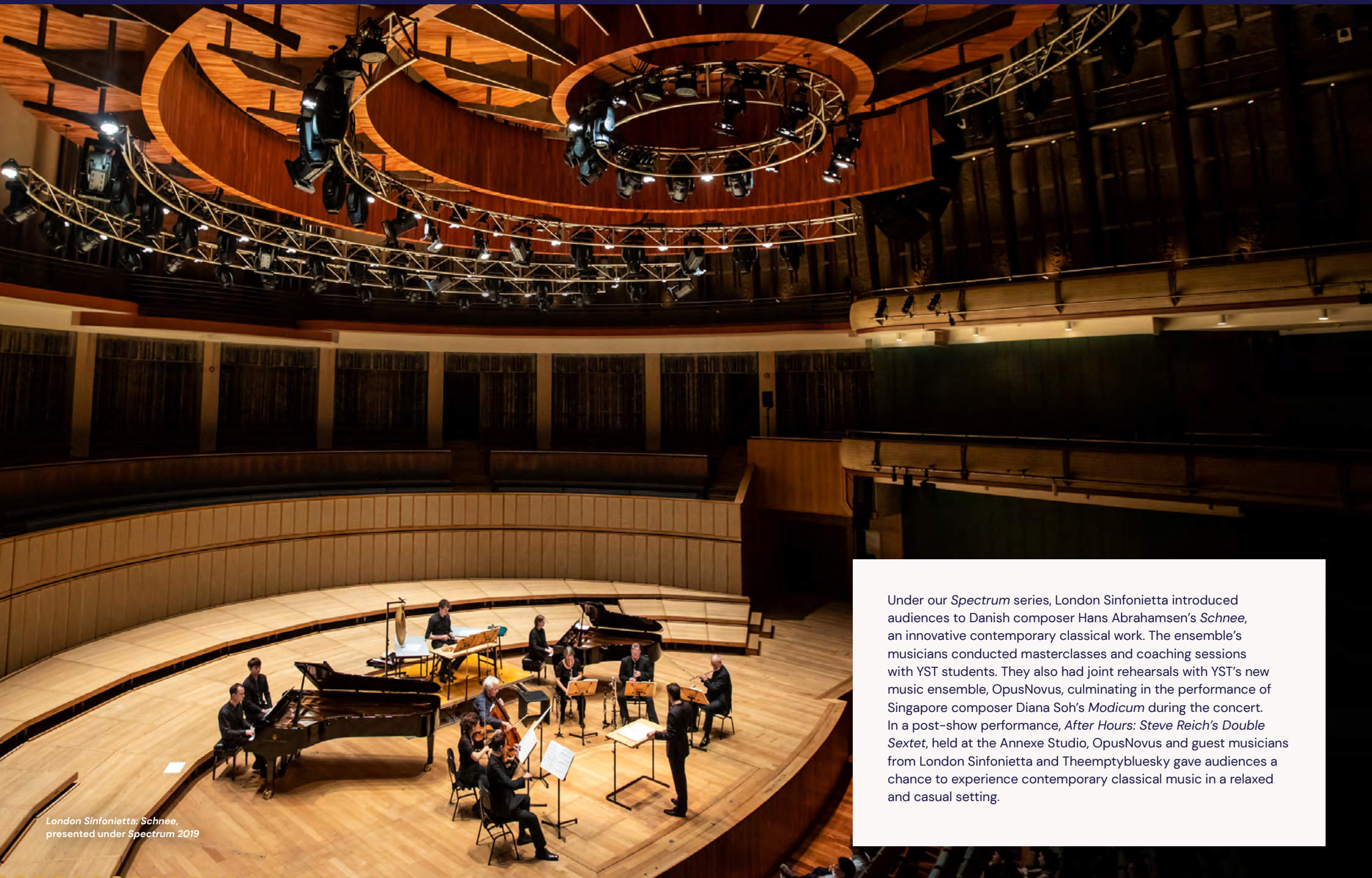
The international classic *The Far Side of the Moon* by Ex Machina | Robert Lepage wowed audiences with its innovative use of sets, props and technology. Actor Yves Jacques, who has performed solo in the play over 370 times since 2001, commanded the stage for two hours as multiple characters. Arts practitioners were invited to backstage tours, while audiences learned more about this seminal work through a post-show discussion and an artist fireside chat with Yves Jacques that was co-organised with the Canadian High Commission.

The Far Side of The Moon by Ex Machina | Robert Lepage,
performed by Yves Jacques
Photo by David Leclerc

Staatskapelle Dresden is one of the world's oldest and most esteemed orchestras. It made its Singapore debut under Esplanade's *Classics* series, performing a popular programme of Brahms Symphony No. 4 and Beethoven's Piano Concerto No. 5 (Emperor), led by principal guest conductor Myung-Whun Chung and joined by award-winning pianist Sunwook Kim. Building on our relationship with Yong Siew Toh Conservatory of Music (YST), we invited principal tubist Jens Peter Erbe to give a rare tuba masterclass to five of YST's students and alumni.



Staatskapelle Dresden led by Myung-Whun Chung,
presented under *Classics 2019*
Photo by Matthias Creutziger



London Sinfonietta: *Schnee*,
presented under Spectrum 2019

Under our *Spectrum* series, London Sinfonietta introduced audiences to Danish composer Hans Abrahamsen's *Schnee*, an innovative contemporary classical work. The ensemble's musicians conducted masterclasses and coaching sessions with YST students. They also had joint rehearsals with YST's new music ensemble, OpusNovus, culminating in the performance of Singapore composer Diana Soh's *Modicum* during the concert. In a post-show performance, *After Hours: Steve Reich's Double Sextet*, held at the Annexe Studio, OpusNovus and guest musicians from London Sinfonietta and Theemptybluesky gave audiences a chance to experience contemporary classical music in a relaxed and casual setting.



David Tao "DT in Harmony" at
Huayi – Chinese Festival of Arts 2020

Known as the Godfather of Mandarin R&B, David Tao performed at *Huayi – Chinese Festival of Arts*, with a special guest appearance by JJ Lin. Regarded as one of the most versatile and creative artists in the Mandopop scene, Tao returned to Singapore to deliver a one-of-a-kind intimate performance of his biggest hits, aided by renowned Singapore music director Goh Kheng Long and a band of established musicians. *Lianhe Zaobao*'s review of the concert commended the Concert Hall's excellent acoustics and Tao's performance.



Esplanade's New Year's Day *Pentas* concert, *Pak Ngah's Legendary Hits in Concert*, was produced by Istana Budaya and presented iconic songs by the renowned Malaysian composer, the late Datuk Suhaimi Md. Zain, who is more fondly known as Pak Ngah. Renditions of these popular songs were enriched by an outstanding ensemble of singers from Singapore and Malaysia, dancers from Singapore dance company Sriwana, and accompaniment from Orkestra Tradisional Malaysia. The *Berita Harian* review praised the performances by Dato' Sri Siti Nurhaliza and Singapore singers Elfee Ismail, Hyrul Anuar, Yanni Bakri and Suryana Nordin.

Pak Ngah's Legendary Hits in Concert
led by Orkestra Tradisional Malaysia,
presented under *Pentas 2020*

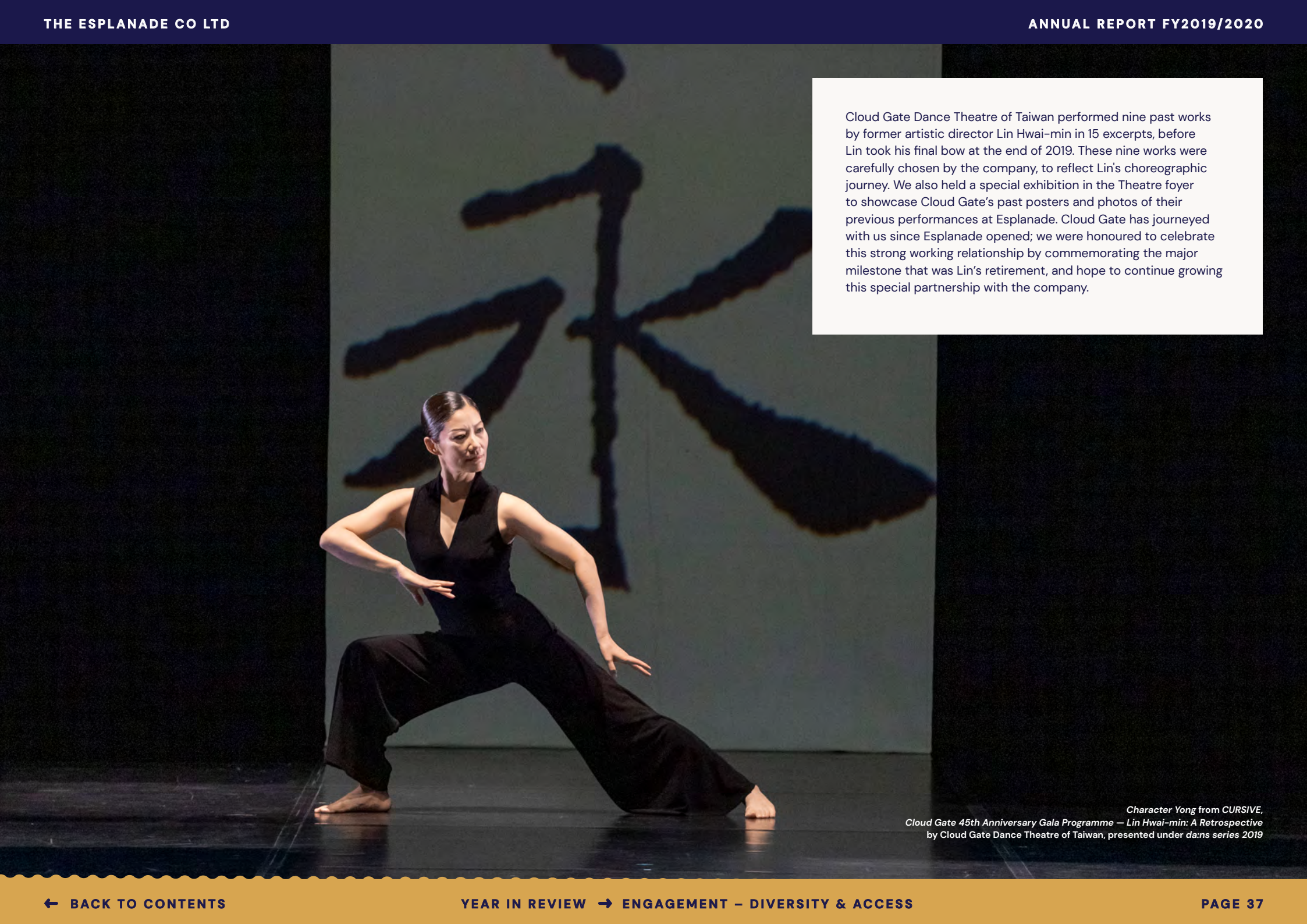


Dance highlights presented under our *da:ns* series included Cloud Gate Dance Theatre of Taiwan's *45th Anniversary Gala Programme* and Paris Opera Ballet's performance of works by William Forsythe, Jerome Robbins and Crystal Pite. This series continues to expand beyond the classical story ballet and develop a deeper knowledge of and interest in contemporary dance among audiences.

"A spiritual experience."

– on *The Seasons' Canon* by Crystal Pite, performed by Paris Opera Ballet, *FiveLines*, 25 Jun 2019

Paris Opera Ballet performing *The Seasons' Canon*
by Crystal Pite, presented under *da:ns* series 2019
Photo by Crispian Chan



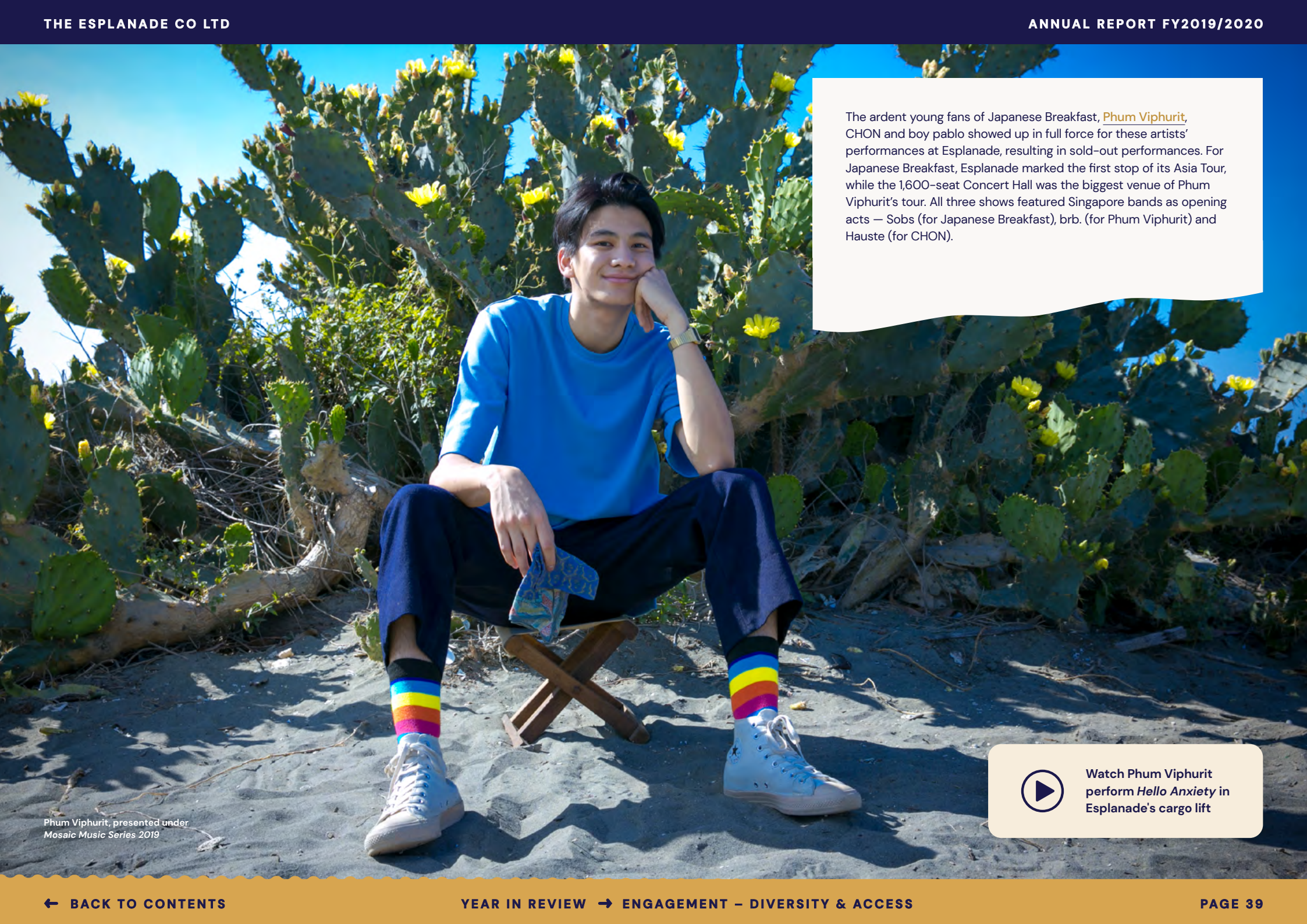
Cloud Gate Dance Theatre of Taiwan performed nine past works by former artistic director Lin Hwai-min in 15 excerpts, before Lin took his final bow at the end of 2019. These nine works were carefully chosen by the company, to reflect Lin's choreographic journey. We also held a special exhibition in the Theatre foyer to showcase Cloud Gate's past posters and photos of their previous performances at Esplanade. Cloud Gate has journeyed with us since Esplanade opened; we were honoured to celebrate this strong working relationship by commemorating the major milestone that was Lin's retirement, and hope to continue growing this special partnership with the company.

*Character Yong from CURSIVE,
Cloud Gate 45th Anniversary Gala Programme — Lin Hwai-min: A Retrospective
by Cloud Gate Dance Theatre of Taiwan, presented under da:ns series 2019*

Music lovers had much to look forward to at *Mosaic Music Series*, with The Manhattan Transfer; the Singapore debut of Ludovico Einaudi's *Seven Days Walking*; and 20-time Grammy award-winning jazz guitarist Pat Metheny's third appearance at Esplanade, this time showcasing his latest quartet.



Seven Days Walking by Ludovico Einaudi, presented under *Mosaic Music Series 2020*



The ardent young fans of Japanese Breakfast, [Phum Viphurit](#), CHON and boy pablo showed up in full force for these artists' performances at Esplanade, resulting in sold-out performances. For Japanese Breakfast, Esplanade marked the first stop of its Asia Tour, while the 1,600-seat Concert Hall was the biggest venue of Phum Viphurit's tour. All three shows featured Singapore bands as opening acts — Sobs (for Japanese Breakfast), brb. (for Phum Viphurit) and Hauste (for CHON).

Phum Viphurit, presented under
Mosaic Music Series 2019

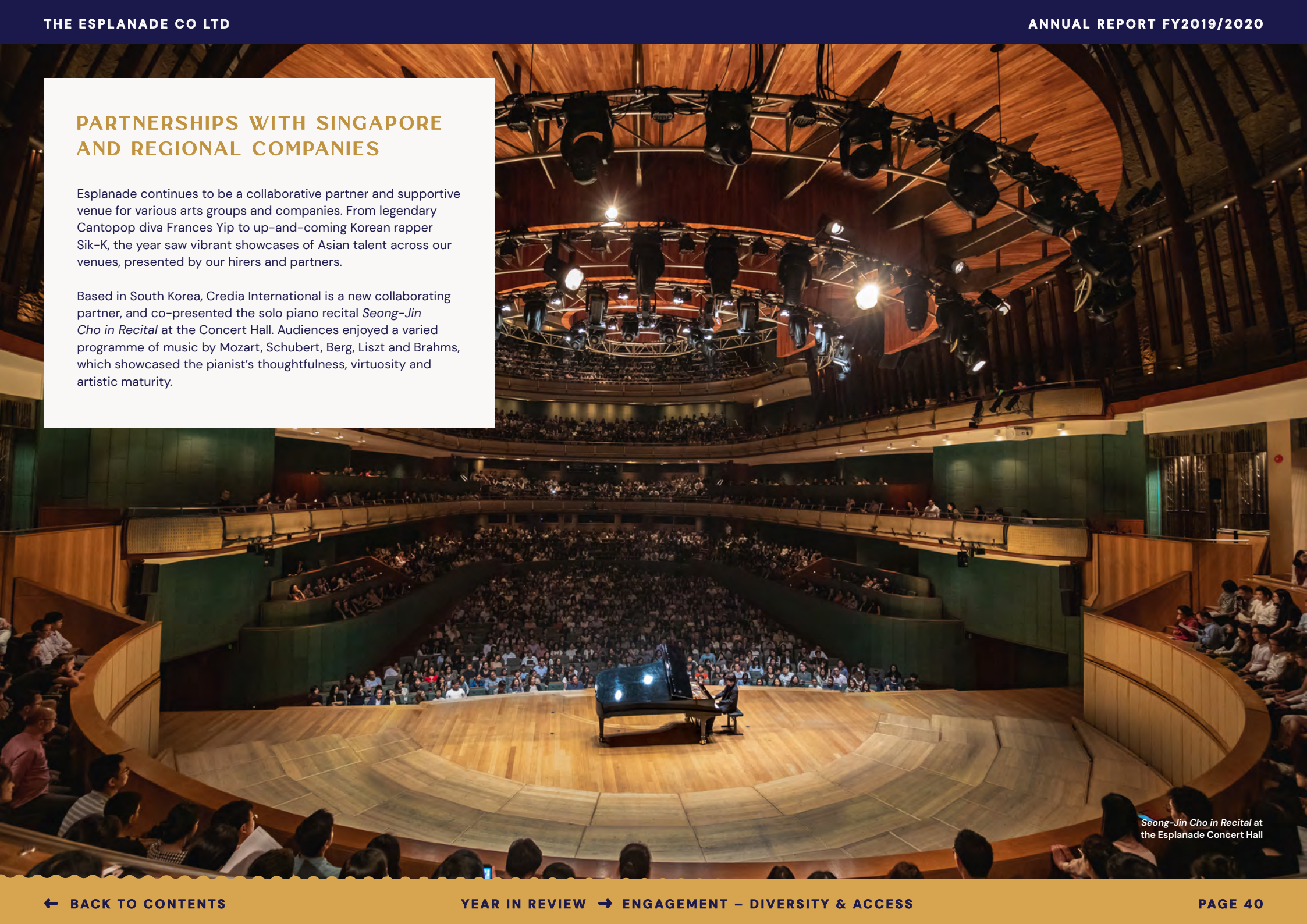


Watch Phum Viphurit
perform *Hello Anxiety* in
Esplanade's cargo lift

PARTNERSHIPS WITH SINGAPORE AND REGIONAL COMPANIES

Esplanade continues to be a collaborative partner and supportive venue for various arts groups and companies. From legendary Cantopop diva Frances Yip to up-and-coming Korean rapper Sik-K, the year saw vibrant showcases of Asian talent across our venues, presented by our hirers and partners.

Based in South Korea, Credia International is a new collaborating partner, and co-presented the solo piano recital *Seong-Jin Cho in Recital* at the Concert Hall. Audiences enjoyed a varied programme of music by Mozart, Schubert, Berg, Liszt and Brahms, which showcased the pianist's thoughtfulness, virtuosity and artistic maturity.



Seong-Jin Cho in Recital at the Esplanade Concert Hall



Ronny Chieng – *Tone Issues*
Photo by Russel Wong

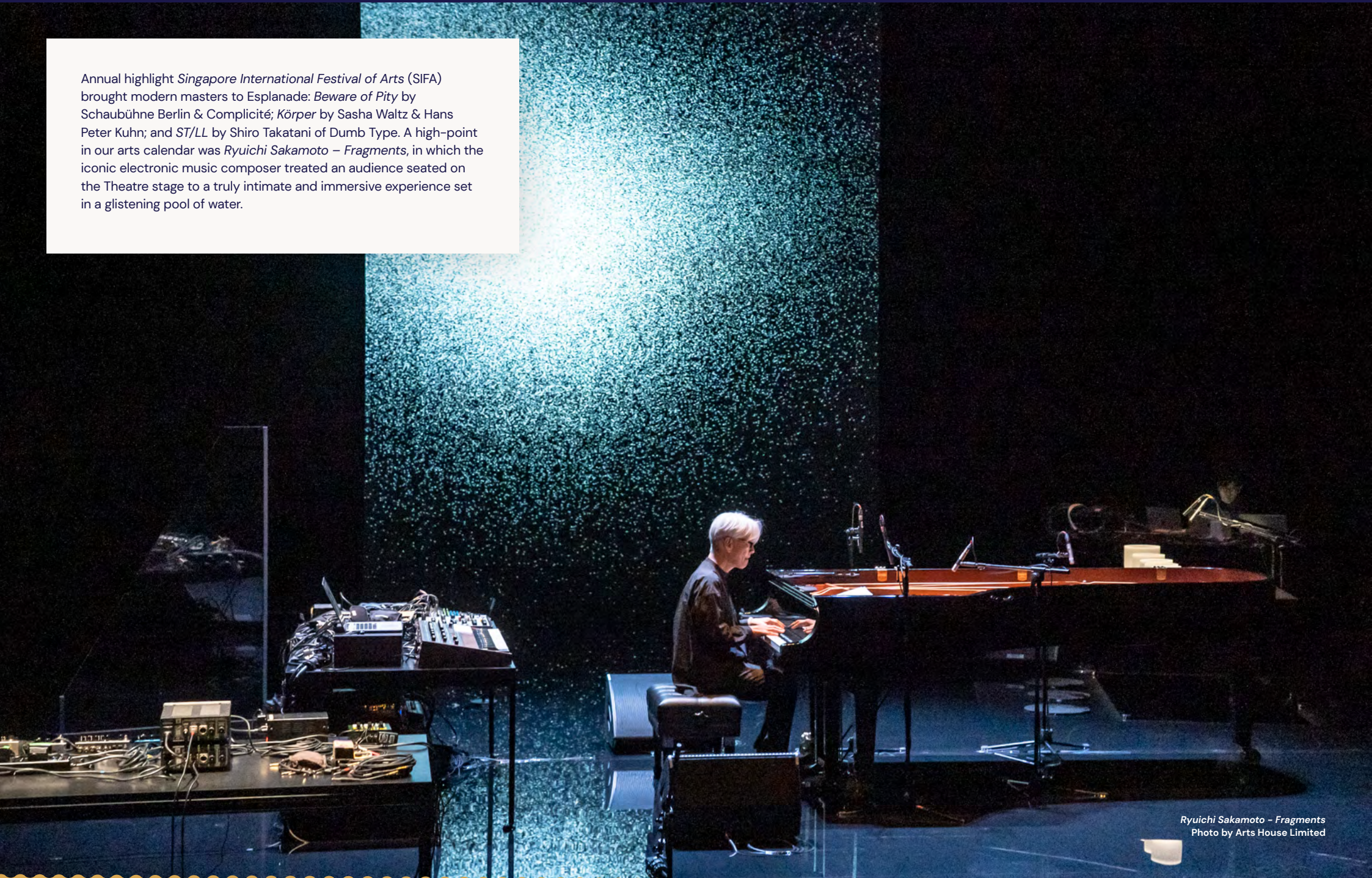
Comedian Ronny Chieng—best known for appearing in Comedy Central's *The Daily Show* and the movie *Crazy Rich Asians*—returned to Esplanade with *Tone Issues*, presented by Century Entertainment Australia Pty Ltd. Chieng brought the house down with his signature caustic rants peppered with local notes.

Also returning to the centre was Taiwanese indie-pop singer-songwriter Crowd Lu, who last performed in Singapore as part of *Huayi 2018*. CK Star Entertainment's presentation of this quirky artist was part of a world tour celebrating the 11th anniversary of his debut.



Crowd Lu 11th Anniversary Concert 2019 World Tour – Singapore
Photo by CK Star Entertainment

Annual highlight *Singapore International Festival of Arts* (SIFA) brought modern masters to Esplanade: *Beware of Pity* by Schaubühne Berlin & Complicité; *Körper* by Sasha Waltz & Hans Peter Kuhn; and *ST/LL* by Shiro Takatani of Dumb Type. A high-point in our arts calendar was *Ryuichi Sakamoto – Fragments*, in which the iconic electronic music composer treated an audience seated on the Theatre stage to a truly intimate and immersive experience set in a glistening pool of water.



Ryuichi Sakamoto – Fragments
Photo by Arts House Limited



Fans of the legendary Japanese composer enjoyed *Joe Hisaishi with the SSO in Concert* in February 2020. Hisaishi is renowned for his scores to Hayao Miyazaki's animations, and these two well-received concerts were presented by Willow Arts in collaboration with Singapore Symphony Orchestra (SSO).

Joe Hisaishi with the SSO in Concert
Photo by Clive Choo



SSO Christmas Concert at the Esplanade
Photo by Singapore Symphony Orchestra

Our partnership with the SSO continues to grow, and we were pleased to host their new concert series, *Red Balloon*, and the return of their popular annual Christmas concerts. Another highlight in SSO's season: the return of maestro Vladimir Ashkenazy, this time with superstar cellist Gautier Capuçon.

"We brought our well-loved SSO Christmas Concerts back to Esplanade in 2019, for two evenings. With the grand scale of the hall, the orchestra and choruses were able to present a wide range of festive repertoire to the audience, and we were happy to partner the Esplanade to bring added cheer to the year-end celebrations."

– Mr Chng Hak-Peng, Chief Executive Officer, Singapore Symphonia Company Ltd

A photograph of Dick Lee performing at a piano. He is wearing a bright red, shiny jacket and is looking down at the keys. A microphone is positioned in front of him. The background is dark with some stage lighting.

Another jubilant event was Dick Lee's *The Mad Chinaman 30th Anniversary Concert*. With music director Adrian Tan, the Braddell Heights Symphony Orchestra, The Joy Chorale, and guests Jacintha Abisheganaden and Denise Tan, the iconic songwriter performed hits from his quintessentially Singaporean album.

Dick Lee in Dick Lee's *The Mad Chinaman 30th Anniversary Concert*
Photo by JOELCAPTURES

We were honoured to host many other celebrations, including Vocal Associate's 5th Anniversary concert One Voice, One World, and Chung Cheng 80th Anniversary Combined Schools concert.

"Holding a concert at Esplanade is the peak experience for any school presenting a concert in Singapore. From the first meetings, one already senses that there is an energetic and experienced team ready to help you fulfil your dream concert. The sense of professionalism, resilience and support is felt even more on-site. Every obstacle or problem (be it big or small) is tackled with teamwork and a smile. The students had an experience of a lifetime and were invigorated by the space, in spite of the long hours of practice and waiting, because the venue is spectacular and its equipment state-of-the-art. The experience of being backstage and onstage in full lights and costume inspired them to give their best performance ever. Our concert was a success and the memory of the whole journey and the friends we made, will remind us that we now know what the ultimate performing experience is."

– Chesed Wong, Head of Department (Aesthetics & Craft), Chung Cheng High School



Chung Cheng High School's
80th Anniversary Combined Schools Concert



COCO Flash Club
Photo by Chanel Pte Ltd

The arts centre is also a unique venue for corporate and other non-art events. For two weeks in May 2019, fashion house Chanel took over the Annexe Studio, transforming it into *COCO Flash Club*, an experiential beauty pop-up. Guests entered what looked like a chic record store, and were then transported into an 1980s-style disco complete with mirrored walls and disco balls, and various “backstage” chambers where they could experience the beauty products.

Esplanade was also the venue for BMW's 2019 launch of their flagship 7 Series. Over two evenings, 400 of their VIPs were invited to the centre and surprised with an elegant five-course dinner on the Theatre stage.



BMW THE 7 Launch
Photo by Kingsmen Exhibits Pte Ltd



KEY FESTIVALS AND NEW OUTREACH INITIATIVES

Flipside launched two new platforms this year: *Circus Weekend*, and *Scratch Night*, where aspiring and practicing artists try out performance ideas and short works in the early stages of development. The artists involved were thrilled at the opportunity to experiment new material for warm and encouraging audiences.

The inaugural *Circus Weekend* featured professional artists from Finland, South Africa and Cambodia as well as our Singapore circus community. Audiences filled the Outdoor Theatre and the space around a specially erected open-air aerial truss to maximum capacity. The Singapore aerial dance community came out in full force to support the performers. For many practitioners, this was the first time they were performing outdoors and at heights beyond what they were used to in their studio spaces for a wider audience and for their peers. The waterfront also came alive thanks to the installation *In Full Bloom*, a series of multi-coloured tree-like sculptures with built-in motion-sensors.

Cabaret by Phare, The Cambodian Circus at Flipside 2019



Love Ya Mom! by Godot Theatre Company

Love Ya Mom! marked the second time that Taiwan's Godot Theatre Company returned to Esplanade, following their presentation of *Tuesdays with Morrie* in July 2018. This time, the company brought an accessible and entertaining Chinese musical that told a heart-warming tale of a single mother and her daughter learning that love and tolerance can resolve any conflict. Golden Bell Award winners Sam Tseng and Phoebe Huang starred in the production, which marked its overseas debut at Esplanade.

da:ns festival shone the spotlight on street dance this year with the showcase *Full Out!* at the Theatre—the first time since 2006 that the genre was featured on such a large scale. The festival also featured *Forward Shift*, a new platform for work-in-progress pieces by Asian choreographers, commissioned or co-produced by Esplanade. This year, choreographers Raka Maitra, Ming Poon and Pichet Klunchun's works were developed and watched by a live audience. The *What's Your Move* stage moved to the Forecourt Garden, where audiences were offered basic social dance lessons throughout the festival. An interactive roving performance by Singapore street dance duo ScRach MarcS also introduced audiences to fun dance routines.



s**t kingz performing at
FULL OUT! at *da:ns festival* 2019
Photo by Bernie Ng

At *Kalaa Utsavam – Indian Festival of Arts*, Bollywood music fans were treated to the Singapore debut of composer, singer and lyricist Amit Trivedi who is often touted as the torchbearer of the new generation of pop music. Following their participation in the *Fusion Beats Mentorship* programme, homegrown Hindi band The Band Walle performed at the Annexe Studio this year.

Created as the first part of a trilogy, a co-production with Bhaskar's Arts Academy, *Marabu – The First Ripple*, brought to life certain pages in the book of time that capture pertinent moments of the Singapore Indian community and their shared history with other communities.

“From day one [the festival has] done wonders, bringing great artists and also encouraging Singapore artists, from the very young to people like me.”

–Santha Bhaskar, Founder of Bhaskar's Arts Academy, Connected to India, 6 Nov 2019

Marabu – The First Ripple by Bhaskar's Arts Academy, an Esplanade Co-production for *Kalaa Utsavam – Indian Festival of Arts 2019*
Photo by Lijesh Karunakaran

A Tapestry of Sacred Music builds connections between different faith communities by celebrating the artistry and beauty of our cultural expressions. In 2019, this festival serendipitously coincided with the long weekend of the Good Friday public holiday and the Jewish Passover week. Highlights included our very first concert in darkness — Arvo Pärt's *PASSIO: St John Passion*, which was performed by Australian soloists from Church of St James' Sydney as well as Schola Cantorum Singapore and conducted by Michael Leighton Jones.



Iwami Kagura: Heroes and Demons by
Hamada Iwami Kagura Association at
A Tapestry of Sacred Music 2019
Photo by Alvin Ho

One of the biggest music festivals of its kind in Singapore and the region, *Baybeats* launched a new LiveWire stage at the Forecourt Garden and reintroduced the Open Stage for new musicians to showcase their talents. In 2019, the Outdoor Theatre replaced the usual Powerhouse Stage, as construction works had begun for our new waterfront theatre. We also activated the Annexe terrace for the first time, through a collaboration with our Mall tenant The Analog Vault and artist .gif.

The festival also continues to nurture young musicians, music writers and photographers through its mentorship programmes. Started in 2011, the *Baybeats Budding* programmes give young bands, writers and photographers the chance to experience a four-month mentorship, during which they get to network and learn from industry veterans.

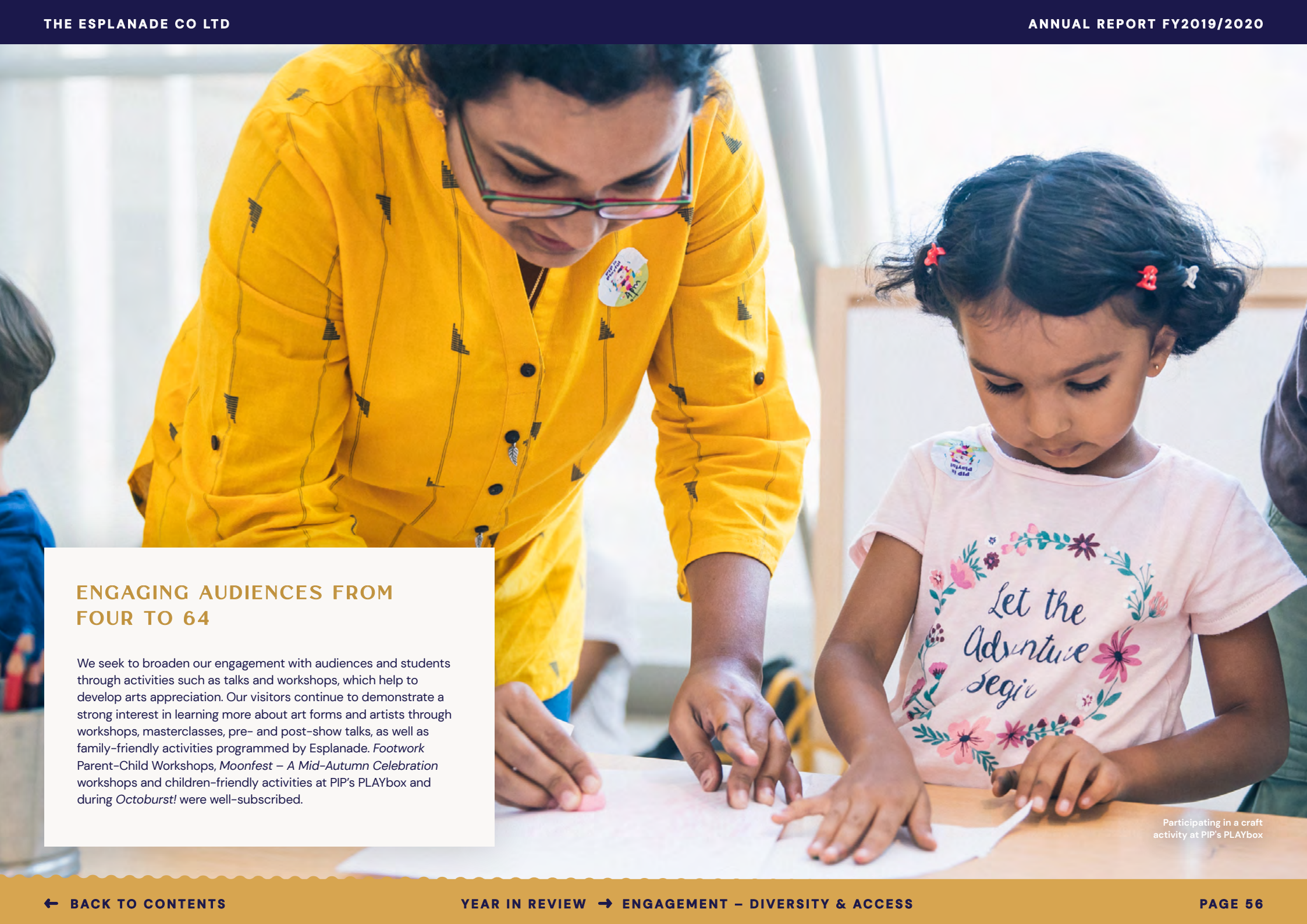
In its article on music festivals in Asia taking place in 2019, lifestyle portal *City Nomads* highlighted *Baybeats* alongside other renowned festivals such as Thailand's Wonderfruit, Hong Kong's Clockenflap and Japan's Fuji Rock and Summer Sonic festivals.

“Baybeats has curated yet another compelling line-up of local and international talents across Asia.”

– SG Magazine, 2 Jul 2019



Baybeats LiveWire stage at the Esplanade Forecourt Garden
Photo by Danial Halim



ENGAGING AUDIENCES FROM FOUR TO 64

We seek to broaden our engagement with audiences and students through activities such as talks and workshops, which help to develop arts appreciation. Our visitors continue to demonstrate a strong interest in learning more about art forms and artists through workshops, masterclasses, pre- and post-show talks, as well as family-friendly activities programmed by Esplanade. *Footwork* Parent-Child Workshops, *Moonfest – A Mid-Autumn Celebration* workshops and children-friendly activities at PIP's PLAYbox and during *Octoburst!* were well-subscribed.

Participating in a craft activity at PIP's PLAYbox



The Musical Canvas by Ding Yi Music Company,
presented under *Feed Your Imagination (F.Y.I)* 2019
Photo by Zinkie Aw

To help develop our next generation, we reached out to schools through *PLAYtime!*, *Feed Your Imagination (F.Y.I)*, as well as tours and learning journeys. The *F.Y.I* series continues to partner Singapore arts groups and artists in delivering strong and educational programmes to schools, and in building artistic and pedagogical capabilities in the process. This year, more schools participated in the Keppel Nights programme, a ticket subsidy initiative supported by Keppel Corporation that aims to nurture an audience for the arts. Under this programme, students attended performances such as *The Manhattan Transfer* (Mosaic Music Series) and *FULL OUT!* (da:ns festival).

In celebration of Children's Day, this year's *Octoburst!* featured more pop-up activities and "encounters with the arts" in alternative performance spaces such as the basement carpark lobby. We also incorporated a pre-festival engagement component as part of the festival's parade, *PIParade*, where an open call for organised groups to participate was held. It was a valuable opportunity that fostered new creative collaborations. As a result, the parade which was led by students from Kinderland Preschool and Maha Bodhi School, had a *PIParade* Featured Contingent that included the Mexican Kids Club, neighbourhood friends Joyful Kids and inclusive children's dance group Prancing Giraffe.

The Straits Times mentioned *Octoburst!* in an article on arts offerings for children with special needs, highlighting ticketed programme *Cerita Anak* (Child's Story) by Polygot Theatre and Papermoon Puppet Theatre as a "fun non-verbal interactive feature piece for children from age two".

"...perhaps the very best example this year of children's theatre done right."

– review of *Tailor Made* by The Train Theater (Israel) by Bakchormeeboy, 7 Oct 2019



Tailor Made by The Train Theater at Octoburst! 2019

Esplanade had our very first Hokkien performance for *Coffee Morning & Afternoon Tea*, thanks to veteran Singapore singer Xie Jin Shi, a 75-year-old who celebrated his 40th anniversary in showbusiness by performing with his daughter Lindy Chia and guest star Wang Lei.



Xie Jin Shi performs a selection of Hokkien hits with his daughter Lindy Chia at *Coffee Morning & Afternoon Tea* 2019

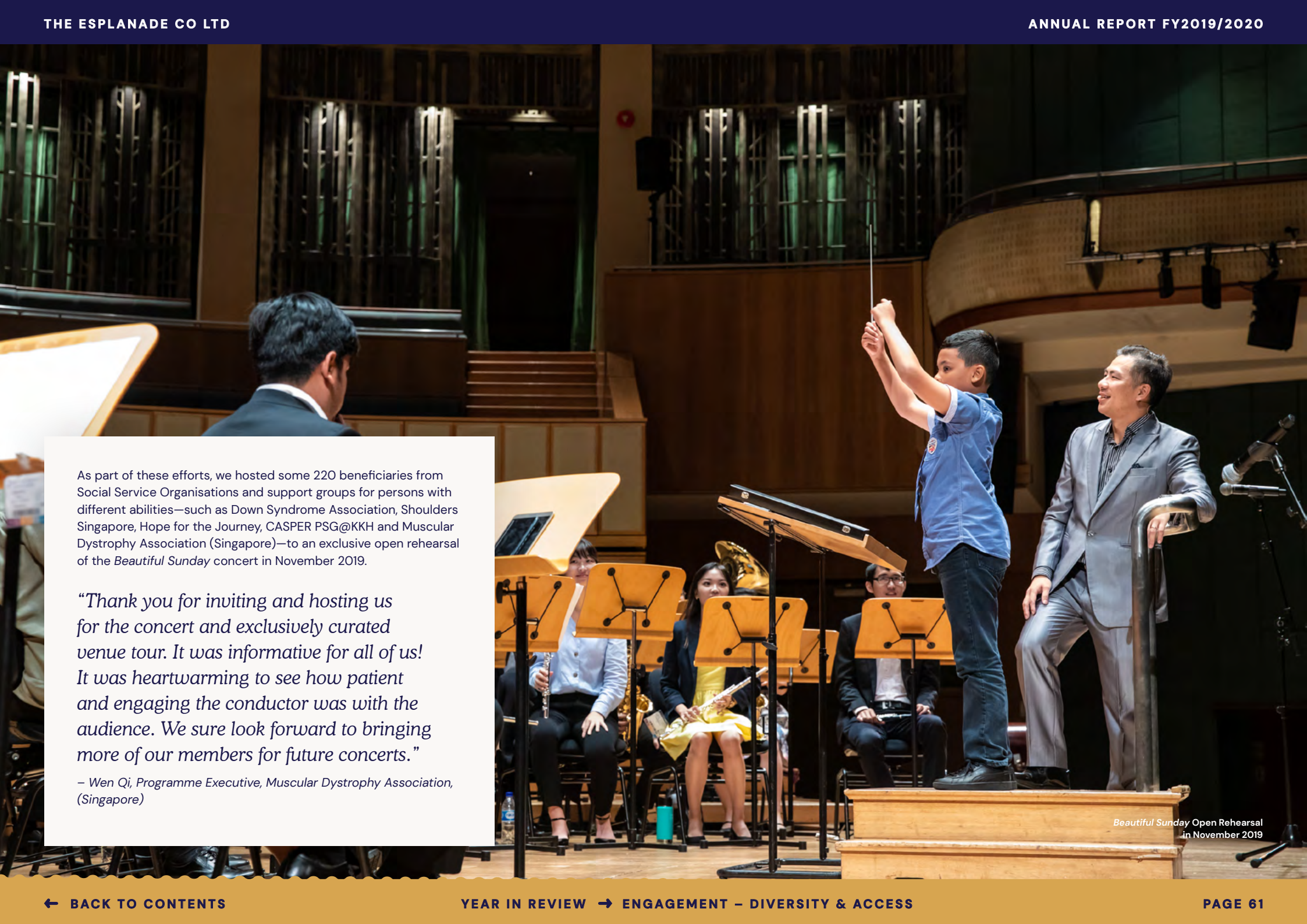
INCLUSIVITY AND TRANSFORMING LIVES

As an arts centre for everyone, we are constantly looking at ways to make the theatre-going experience more inclusive. One way is through technology. In November 2019, we started trials for an assisted hearing system for deaf and hard-of-hearing guests, during a staging of *The Far Side of The Moon*. We also hosted 13 deaf and hard-of-hearing guests to Huayi's *The Long Goodbye* as participants in the second part of our assisted hearing system trial.

Another way to be inclusive is to empower communities in need, uplift their spirits and reinforce their sense of place and identity through the arts. This year, we expanded and deepened our community engagement programmes that reached out to seniors and youths, and stepped up our efforts in making the arts more accessible for persons with different abilities.



The Long Goodbye by Story Works x Dreamland
at Huayi – Chinese Festival of Arts 2020



As part of these efforts, we hosted some 220 beneficiaries from Social Service Organisations and support groups for persons with different abilities—such as Down Syndrome Association, Shoulders Singapore, Hope for the Journey, CASPER PSG@KKH and Muscular Dystrophy Association (Singapore)—to an exclusive open rehearsal of the *Beautiful Sunday* concert in November 2019.

“Thank you for inviting and hosting us for the concert and exclusively curated venue tour. It was informative for all of us! It was heartwarming to see how patient and engaging the conductor was with the audience. We sure look forward to bringing more of our members for future concerts.”

— Wen Qi, Programme Executive, Muscular Dystrophy Association, (Singapore)

*Beautiful Sunday Open Rehearsal
in November 2019*



Shaggy and the Trims, presented under PLAYtime! 2019

We also brought a pre-show segment introducing *Playtime! – Shaggy and the Trims* to Cerebral Palsy Alliance Singapore's (CPAS) Early Intervention Programme for Infants and Children (EIPIC). The centre's students then came to Esplanade to watch the actual show in May 2019. In addition, over 40 older children and their accompanying caregivers from CPAS School were hosted to *Playtime! – US* in August 2019. Special arrangements were made to ensure that the experience was as comfortable as possible.

“We really appreciate and are impressed with the level of care and consideration your team and the whole cast showed for our students to ensure they could enjoy the whole experience of theatre play! We are very assured that you have all considered various aspects to make sure our students are as comfortable as they can be and will thoroughly enjoy the sessions. I personally will strongly recommend that our students' parents watch more of these sensory-friendly shows with their children.”

– Sarah Tan, Vice-Principal, Early Intervention Programme for Infants & Children, Cerebral Palsy Alliance Singapore

Thanks to the support of President's Challenge, we piloted [Dance for Joy](#), our first flagship programme for young people with autism and their families. Working with autism support group Shoulders Singapore, some 36 people participated in this nine-session programme at Esplanade that aimed to boost their self-esteem and improve their wellbeing through the shared experience of dance and movement.

"For young people with autism, programmes like Dance for Joy are a big plus. What I really liked about the programme is the concept of 'meets-you-where-you-are'... because they feel they are accepted there, irrespective of the challenges they have. It helps them to relax, calm down, and reduce anxiety."

– Sheernali G Sheshachala, father of participant



Participants at Dance for Joy
Photo by Alvin Ho



Click to view our first flagship programme for young people with autism



We are grateful for the continued support of the Tan Chin Tuan Foundation (TCTF) for our exclusive Mother's Day concert for the third year. Close to 1,400 beneficiaries from 40 Social Service Organisations celebrated **Mother's Day** with us through a by-invitation-only concert that featured popular *getai* stars serenading the seniors with well-loved evergreen hits from yesteryear.

Beneficiaries from various Social Service Organisations arriving at Esplanade on Mother's Day



Watch how we celebrated Mother's Day with a special concert at Esplanade

Over 100 beneficiaries from Care Corner Senior Activity Centres (WL569A and WL16), Lions Befrienders Senior Activity Centre (434 Tampines) and St John's Home for Elderly Persons also participated in a series of [angklung workshops](#) that was supported by TCTF.

With support from President's Challenge, Esplanade commenced a music project *This is My Song* for patients under palliative care at the Assisi Hospice. In this pilot project led by applied theatre practitioner Peggy Ferroa, each participant had the opportunity to create a podcast based on a song that was special to them, accompanied by a narrative of their life stories told in their own voices.

"We are appreciative of partners like Esplanade, who were understanding in the engagements with the end-of-life patients that we serve; incorporating our feedback to take into account our patients' well-being and comfort. At the finale of the project, where patients heard their podcasts for the first time, I was touched to see the patients' expression of delight. They were amazed that they created something like that on their own. Thank you for bringing a unique experience to our patients and providing them with a platform to share the music they love/loved with their loved ones."

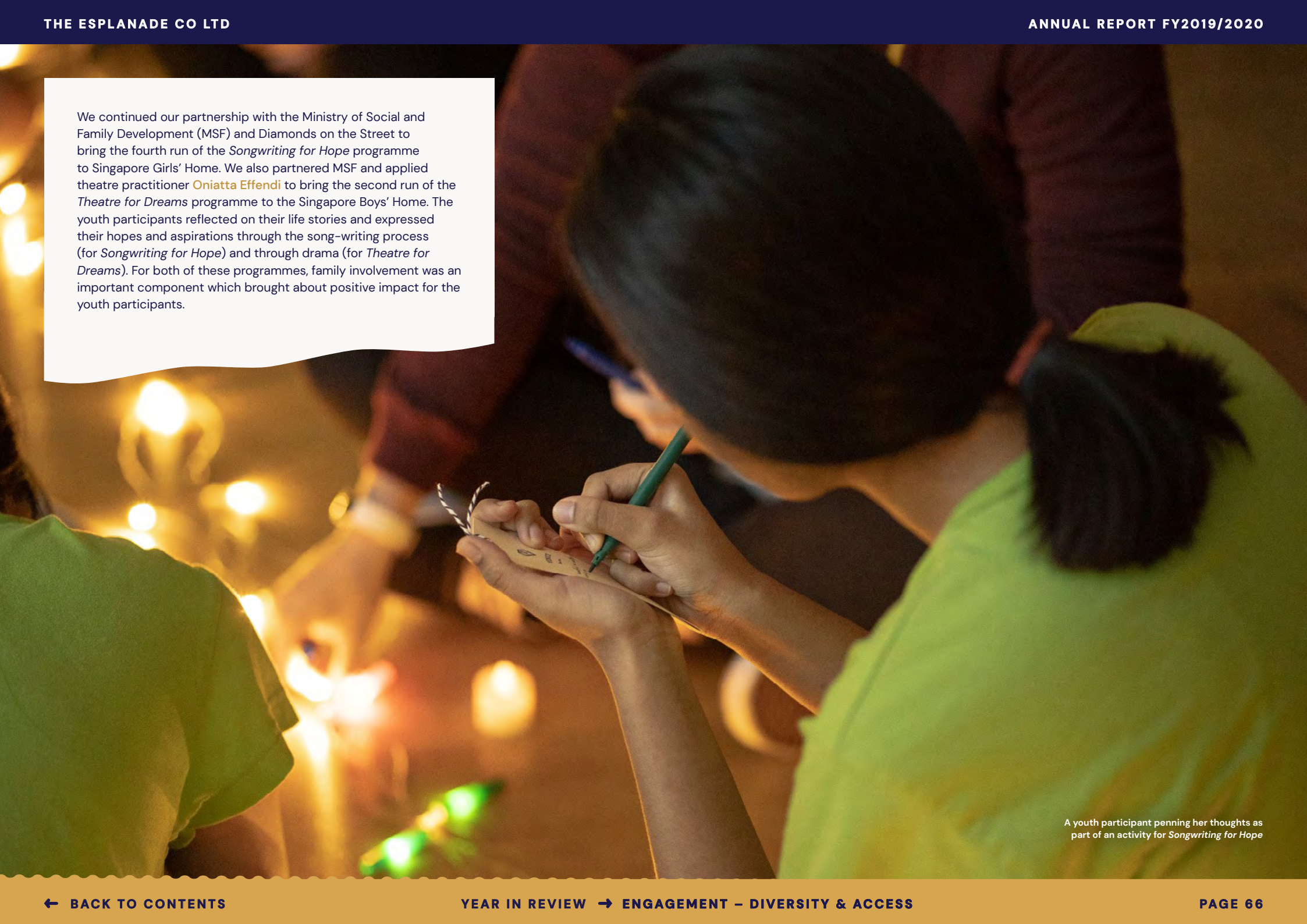
– Spokesperson, Assisi Hospice



Participants of the Community Angklung Project 2019



See how playing the angklung brings people together



We continued our partnership with the Ministry of Social and Family Development (MSF) and Diamonds on the Street to bring the fourth run of the *Songwriting for Hope* programme to Singapore Girls' Home. We also partnered MSF and applied theatre practitioner **Oniatta Effendi** to bring the second run of the *Theatre for Dreams* programme to the Singapore Boys' Home. The youth participants reflected on their life stories and expressed their hopes and aspirations through the song-writing process (for *Songwriting for Hope*) and through drama (for *Theatre for Dreams*). For both of these programmes, family involvement was an important component which brought about positive impact for the youth participants.

A youth participant penning her thoughts as part of an activity for *Songwriting for Hope*

SPOTLIGHT

CARINA HALES

This multi-hyphenate veteran of children's theatre is passionate about offering young audiences the chance to explore their imagination through the stage.

"Nothing swells my heart more than peals of children's laughter. That sound is bliss," declares Carina Hales with palpable enthusiasm.

Indeed, the artistic director of leading children's theatre company Players Theatre and Players Workshop says creating performances for children is an absolute delight.

"I find their points of view fascinating. I love the truthfulness of the child audience, and their eager desire to help and display empathy. I love their natural sense of justice, and their rooting for the underdog. I love the mischief! And the cheeky mayhem!"

That explains why she has spent over 20 years not just helming Players Theatre, but also creating child and family content for other mediums. In addition, Carina is a designer and builder of puppets, and well-versed in a variety of puppetry styles.

"The passion for puppetry formed as a natural extension of my work as director, creator, and designer," she explains. "Puppets offer a way of making the impossible possible. They can fly, distort, morph, change scale, yet remain very physically tangible objects. They allow another means of connecting with an audience, another way to breathe life to words and movement."

For the November 2019 staging of *Airavata and his Mammoth Task* that was part of Esplanade's *Kalaa Utsavam – Indian Festival of Arts* for instance, Carina dreamed up an almost life-sized puppet of the titular Airavata, the legendary elephant who is the brave and loyal *vahana* (vehicle) of Lord Indra. Puppeteering this creation was a "mammoth task" that was deftly handled by talented choreographers Ponnamma Devaiah and Sreedevy Sivarajasingam.

While she had contributed creatively to past editions of *Kalaa Utsavam*, this production marked Carina's debut as a playwright for the festival. "I wanted to do the story justice, and capture the

nuance, history, and lore of a character that isn't just legend but deity."

After researching variations of the Airavata story from different sources, she crafted a story arc of an epic adventure. To bring a sense of "mighty majesty" to the staging, she assembled a large cast of dancers and performers, and worked with the show's composer Renu Suresh to come up with instrumentation that mimicked elephant sounds (hence the unique use of a saxophone throughout the classical Indian score).

"The entire team rose to the challenge," says Carina, who was also the director and production designer for this show.

"Kalaa Utsavam is a cultural highlight for the Indian community here. That I would be entrusted to bring to life, from top to tail, the stories and heritage of this culture means the world to me."

Earlier in 2019, she had made another sort of Esplanade debut, by creating a work for the centre's *PLAYtime!* interactive theatre series for young children. Named *Shaggy and the Trims*, this production featured a titular character who was terrified of getting haircuts.

"The 2019 *PLAYtime!* theme was 'firsts'. And I thought the experience of a first haircut was a wonderful launchpad to explore fears, the idea of fitting in, and friendship," says Carina. "Haircuts are such tactile experiences — water, bubbles, touching, combing, cutting, the sound of the snips and the buzz clippers. I wanted to capture all that sensorial texture in the show."

As a result, this production yielded a "first" for Esplanade as well, at least as far as children's theatre goes—Carina came up with the idea of including a water play feature, which allowed the children in the audience to interact with actual water elements during the show. "All this was possible because the *PLAYtime!* team had my back", she says. "They really went out of their way to help make my crazy vision a reality."



Carina with puppet Sage Jaanu from *Ganga – The Heavenly Princess*, which she directed for *Kalaa Utsavam – Indian Festival of Arts 2018*

SPOTLIGHT

MATTHEW TAN

The frontman of country band Matthew & The Mandarins still lives for that sense of connection with the audience.

How did a boy from Singapore grow so enamoured of country and western music that he went on to style himself the Singapore Cowboy? For Matthew Tan—the cowboy in question—this quintessentially American genre is also pretty universal in its appeal.

“I was living in the countryside,” he says of his 1950s childhood spent in a kampong attap house. Many country songs were about home and family, and he had a widowed mother and nine siblings. Other country songs were about love, and that was easy to relate to as well. “You grow up, you get a girlfriend, you quarrel, you get jilted, you feel broken-hearted. It’s a common type of story.”

He first came across country songs as a Boy Scout, and simply viewed them as easy-listening music. As he got older, he formed a part-time band, playing for American soldiers spending their leave in Singapore. By 1965, his band was performing in many different venues, but still playing a mix of pop, rock, blues, and country music.

It was only in 1971 that the band, now called Matthew & The Mandarins, started performing country music exclusively—a niche that proved very popular with the expatriate oil rigger crowd then based in Singapore.

By 1975, Matthew had become so interested in the genre that he decided to travel to Nashville, the American capital of country music. He didn’t know anyone there, but thanks to some American friends he had met in Singapore, he was able to make some headway there.

“I wanted to get closer to the industry, learn more about the music and musicians there, and see how they play, how they record,” he says. The Nashville crowd was a little surprised by this Asian country aficionado, but they were very friendly. “It was not a bed of roses all the way, but I got to sing with an American country band, visit many studios, and got a lot of experience and exposure.”

He ended up staying almost two years, and even wrote his most well-known song, *Singapore Cowboy*, while he was there. Upon returning to Singapore, he began what would turn out to be an almost two-decade stint at The Shangri-La Hotel’s Golden Peacock Bar & Lounge.

Today, Matthew is still going strong as a performer. Since 2012, he’s been a regular at Esplanade, performing in the *Coffee Morning & Afternoon Tea* series at the Recital Studio and Concert Hall, and also at *A Date With Friends*. In a 2013 show at Esplanade Outdoor Theatre, he even shared the same line-up with homegrown rock band The Cheating Sons, whose guitarist had attended Matthew’s gigs as a teen.

“Esplanade is a really excellent place to play. The sound system and acoustics are very good, and the team is very professional,” he says of the centre. “Before each show, we will sit down with the producers and technicians to discuss what we want to do onstage. That really helps to put things in a better light.”

He also appreciates the audience that attends his shows at Esplanade—a mix of long-time fans and newer faces. This veteran of many clubs and lounges does feel that the crowd at the centre, especially in the indoor venues, can be very “well-behaved”. “In the outdoor venues, they let loose a bit more.”

That’s not to say that he’s hankering for a raucous reception though.

“When you play for people who are dancing, they just like the beat. When they sit down to listen to the music, they can relate to the songs more, and you can tell when they are genuinely touched by the music. That’s the difference between putting on a show and truly making a connection.”



SPOTLIGHT

ONIATTA EFFENDI

This applied drama practitioner reflects on lessons learned from helming the Theatre for Dreams community engagement project.

In 2016, when Esplanade commissioned the play *Dark Room* for *The Studios* season, the centre's community engagement team decided to bring this production about life in prison into different communities. Dramatised readings of *Dark Room* were thus staged for the residents of three Social Service Organisations—Teen Challenge, The Turning Point, and the Singapore Boys' Home.

The readings were followed by dialogues and workshops with these residents. Applied drama practitioner Oniatta Effendi facilitated some of these sessions with male ex-offenders in recovery from Teen Challenge and troubled youths at Singapore Boys' Home, using applied drama techniques to encourage reflection and expression.

After seeing the positive impact of these sessions, Esplanade's community engagement team wanted to do more, and invited Oniatta to help develop a flagship programme for the Singapore Boys' Home that would use drama, sound and movement to engage the Home's youths. As she embarked on this new initiative, Oniatta engaged in some reflection about what she had learned from the *Dark Room* sessions.

"As a society, we don't hold enough space for men's vulnerabilities," she believes. "They have very little permission to be heard when it comes to this, and when we do hear them, it can be very powerful in helping their loved ones re-evaluate these relationships. That's an insight from *Dark Room* I brought to working with the youths from the Singapore Boys' Home."

For the new initiative, she proposed the name *Theatre for Dreams*, hoping that the theme would encourage the participating youths to articulate their aspirations and how they could realise them.

The first run of *Theatre for Dreams* kicked off in 2017. Over the course of two months, Oniatta worked with a group of about 12 teenage boys through several three-hour sessions, introducing them to activities that she had previously used for the *Dark Room*

series. The project culminated in a performance where the boys used different ways to express the thoughts and emotions they had grappled with over the course of the project. Their families were invited to this showcase, and one parent described the experience as a touching and bittersweet way to connect with her son.

This first group of boys had been quite vocal and open to performing. In 2019, when *Theatre for Dreams* began its second run at the Home, Oniatta found herself working with a more reserved group. "I don't believe in forcing things, so we found new ways to engage with them, such as through movement and other non-speaking ways of expression," she explains. Instead of a culminating performance, this run ended with a more visual presentation. Participants shared some of their writing, and also strung up items that reminded them of their dreams and future, as well as disappointments and sadness. A selection of these objects were packed away by the end of the showcase—a symbolic way to pack away their regrets.

A third run of this project is slated for 2020, and Oniatta expects the means of engagement and final presentation may shift once again.

"The core of participatory work is about listening. Each year, we work with different boys, and each year we listen harder so that we can find the best ways to motivate the participants to engage and find meaning in the work we do together."

Positive feedback from the previous editions have been very encouraging for her, as well as for Esplanade and the project's community partner, the Ministry of Social and Family Development.

"These young people have a very huge spectrum of dreams, and they hold their dreams back because of the barriers in their minds, because they feel resigned to the way people think of them," says Oniatta. "I would like to continue holding space for these boys, deepening this engagement. I also hope to create more opportunities for younger practitioners of applied theatre to collaborate on growing a repertoire of work with different communities."



Engagement – Ownership

Nurturing relationships lies at the heart of what we do. Whether it is helping to foster audiences' relationships with various art forms, or developing partners' and volunteers' relationships with society through the support of artistic expression and community engagement, we have worked hard to create and evolve programmes that people from all walks of life can connect with.

To encourage more Singaporeans to take an interest in the arts, we continued our [#mydurian](#) campaign and expanded the [Esplanade&Me](#) membership programme.

As we move into our next phase of growth, we also look forward to the completion of the new waterfront theatre, a project that will continue to spark new relationships with audiences, artists, donors and volunteers.





Chef Mel Dean from House Brands
conducting a cooking demonstration during
Kalaa Utsavam – Indian Festival of Arts 2019

DOING MORE WITH THE SUPPORT OF OUR DONORS AND SPONSORS

In February 2020, we warmly welcomed Ming Yi Foundation as an Esplanade Partner. It will support Esplanade's Chinese festivals and programme series, such as *Huayi – Chinese Festival of Arts*, as well as some of our key community programmes.

Other new sponsors this year include High Commission Canada in Singapore for *The Far Side of the Moon* and KNP Trading Pte Ltd (House Brands) for *Kalaa Utsavam – Indian Festival of Arts*, which organised a cooking demonstration for the first time that helped to attract a different audience.

Tan Chin Tuan Foundation continued their support of our Mother's Day concert for the third year and supported the *angklung* workshops that were a part of *Pesta Raya – Malay Festival of Arts*.

FUNDRAISING FOR ESPLANADE'S NEW WATERFRONT THEATRE

Kicking off our fundraising initiatives for the year was *The Food Stage*, a special street food experience celebrating Esplanade's upcoming waterfront theatre, which will be next to Makansutra Glutton's Bay. To show their support for this new neighbour, Makansutra and its sub-tenants donated \$100,000 towards the waterfront theatre.

From 24 May to 30 Jun 2019, *The Food Stage* was held on the lawn adjoining Makansutra and the waterfront theatre and featured an extended dining area where visitors could sample exclusive off-menu items created by Makansutra stalls. These included 4 Cheese Murtabak, Carrot Cake "Fries" with BBQ Wings, Laksa Seafood Stew, Soft Shell Crab Mui Fan and many more. This event coincided with festivals such as *Singapore International Festival of Arts*, *Flipside*, and *Pesta Raya – Malay Festival of Arts*.

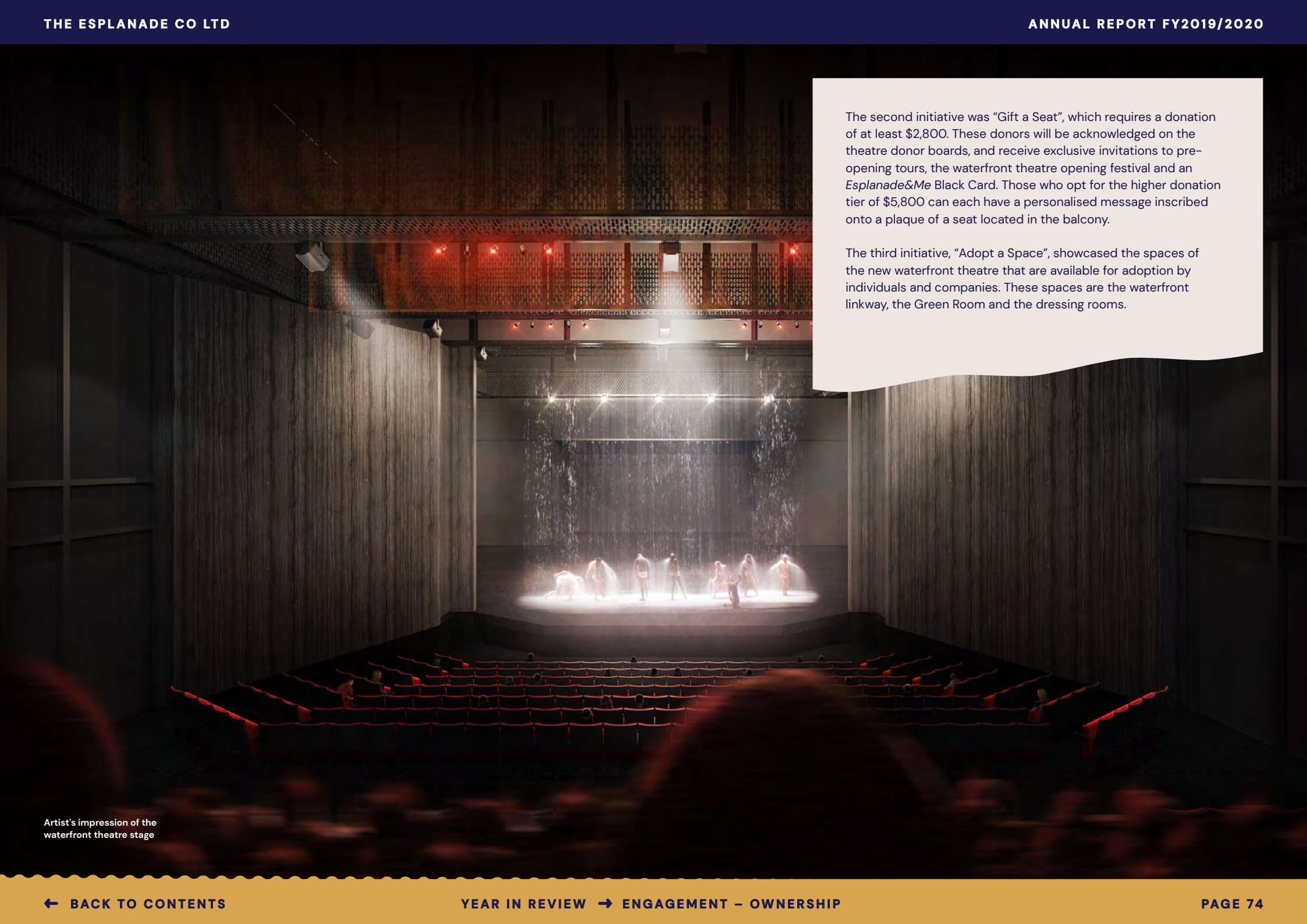


Esplanade's CEO Yvonne Tham with KF Seetoh and sub-tenants of Makansutra Glutton's Bay



From left to right: Esplanade's Chairman Lee Tzu Yang, Minister Grace Fu, Singtel's Group CEO Chua Sock Koong and Esplanade's CEO Yvonne Tham
Photo by Alvin Ho

The groundbreaking ceremony for the new waterfront theatre took place on 18 Jun 2019 and we also marked this milestone by launching three fundraising initiatives. The first was the "Ground Up" campaign, featuring a mobile and web-based game where members of the public could virtually dig up 5,000 plots—each representing one square meter of land for the upcoming theatre—for a donation of \$10 per plot.

An artist's impression of a modern waterfront theatre stage. The stage is illuminated with bright spotlights, and several performers are visible on the stage. The audience seating is visible in the foreground, and the stage is flanked by large, dark, textured walls. The overall atmosphere is dramatic and professional.

The second initiative was “Gift a Seat”, which requires a donation of at least \$2,800. These donors will be acknowledged on the theatre donor boards, and receive exclusive invitations to pre-opening tours, the waterfront theatre opening festival and an *Esplanade&Me* Black Card. Those who opt for the higher donation tier of \$5,800 can each have a personalised message inscribed onto a plaque of a seat located in the balcony.

The third initiative, “Adopt a Space”, showcased the spaces of the new waterfront theatre that are available for adoption by individuals and companies. These spaces are the waterfront linkway, the Green Room and the dressing rooms.

Artist's impression of the waterfront theatre stage



Arts

The

& You

ESPLANADE&ME

To enable more casual arts-goers to start their journey of discovery with the arts and Esplanade, we introduced *Esplanade&Me Discover*, a free membership tier to enhance our existing *Esplanade&Me (E&Me) membership programme*.

E&Me was first launched in July 2015 with two paid membership tiers—*White* and *Black*. In October 2015, we introduced a free membership tier—*PIP's Club* for members with children aged 12 and below. Another free membership tier, *JOYears* for seniors aged 55 and above, followed in July 2016. As of end FY2019/2020, we have close to 24,000 *E&Me* members.

With *E&Me Discover*, everyone will now be able to join our membership programme for free, and get upgraded to *E&Me White* and *Black* tiers to enjoy more benefits by accumulating a minimum spend from ticket purchases.



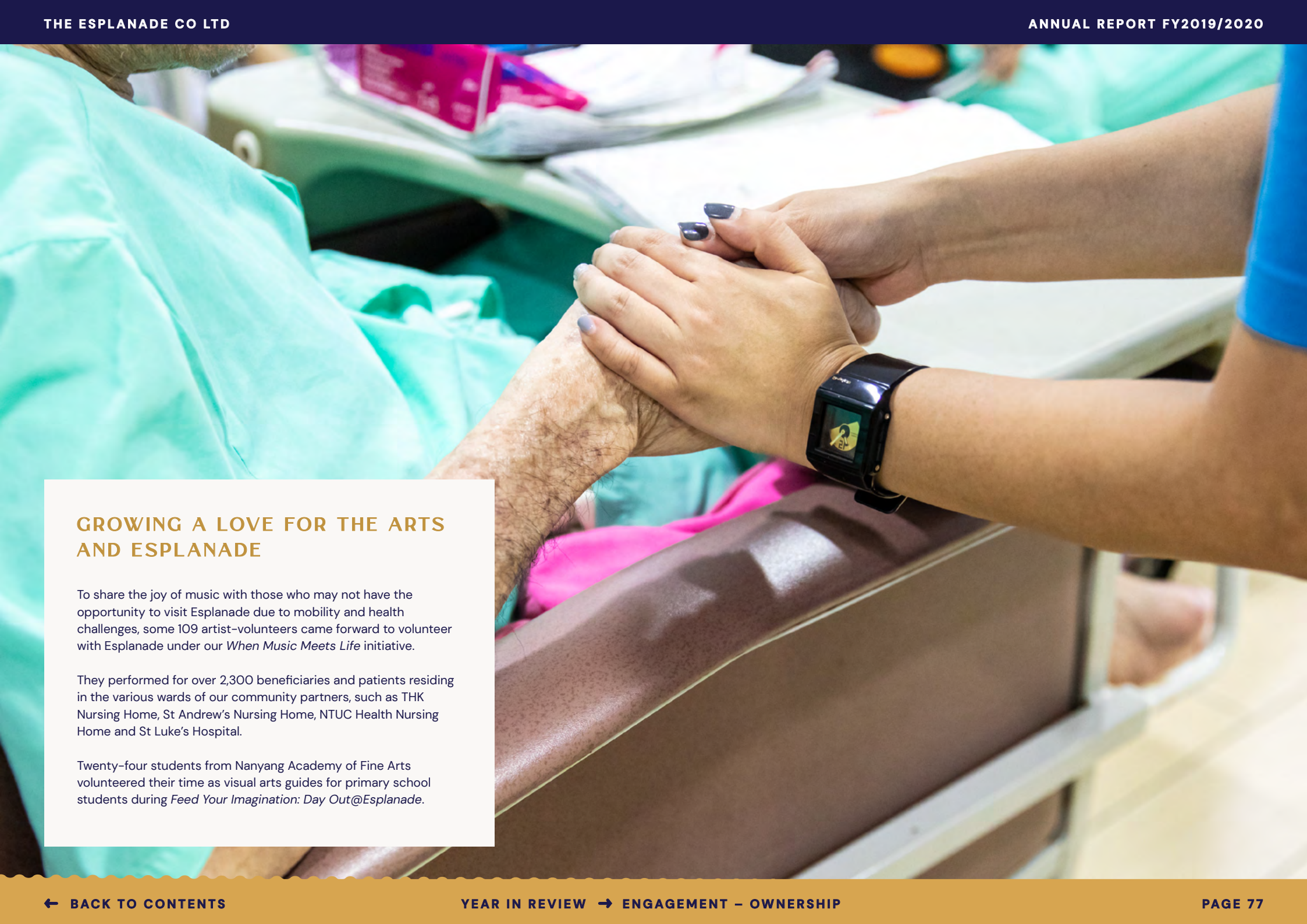


CONNECTING THROUGH #MYDURIAN

We continued to invite everyone to share their stories of this arts centre that Singaporeans have fondly nicknamed "the durian". By sharing their stories on social media using the hashtag #mydurian, we hope to form a deeper connection with everyone who steps through our doors.

By the end of the financial year, Esplanade visitors, fans and supporters had created over 11,000 #mydurian Instagram posts. Five of these individuals won #mydurian experiences, which included tickets to a performance and a complimentary meal or drinks at an Esplanade Mall establishment.

Our artist advocates such as Kit Chan, Janice Koh and Dick Lee continued to support us by attending performances and special events like our groundbreaking ceremony for the new waterfront theatre and sharing their experiences online with #mydurian.



GROWING A LOVE FOR THE ARTS AND ESPLANADE

To share the joy of music with those who may not have the opportunity to visit Esplanade due to mobility and health challenges, some 109 artist-volunteers came forward to volunteer with Esplanade under our *When Music Meets Life* initiative.

They performed for over 2,300 beneficiaries and patients residing in the various wards of our community partners, such as THK Nursing Home, St Andrew's Nursing Home, NTUC Health Nursing Home and St Luke's Hospital.

Twenty-four students from Nanyang Academy of Fine Arts volunteered their time as visual arts guides for primary school students during *Feed Your Imagination: Day Out@Esplanade*.

Esplanade was a proud recipient of the Ministry of Social and Family Development's MSF Outstanding Volunteer and Partner Awards 2019. The award recognises Esplanade's efforts to engage youths at Singapore Girls' Home and Singapore Boys' Home over the last few years, through our arts programmes.

The Charity Council also awarded Esplanade with the Charity Transparency Award for the fourth consecutive year since 2016.



Esplanade's Head of Community Engagement, Grace Low, receives the Outstanding Volunteer Award from Minister Desmond Lee, on behalf of Esplanade

SPOTLIGHT

WHANG SHANG YING

The Executive Chairman of Lam Soon Group believes arts patronage helps to make culture and heritage accessible to a wider community.

In 1929, Ng Keng Soon, an immigrant from China's Xiamen, started a food canning business in Singapore. Today, that humble cannery has grown into Lam Soon Group, a producer and distributor of fast-moving consumer goods. Its Executive Chairman is Mr Whang Shang Ying, Mr Ng's grandson.

"My grandfather belonged to a generation of overseas Chinese businessmen whom Chinese painters such as Xu Beihong regularly sought patronage from," says Shang Ying. "After he passed on, his collection was split among his children. So my father and his brothers all had a few paintings. I grew up in a home which had a few Chinese and Western paintings."

He was further exposed to the arts during his time in the UK as a student. When he returned to Singapore, he even wrote jazz reviews as a freelancer for The Straits Times from 1989 to 2013 under the byline S.Y. Whang. In short, "appreciating the arts and music is a very enriching human experience," he says.

Through his family business, Shang Ying also continues his grandfather's legacy of arts patronage. Since 2016, various brands under the Lam Soon Group have sponsored different Esplanade programmes and productions.

In 2018, for instance, Knife Oil was a sponsor for *The Village*, an acclaimed play by Taiwan's Stan Lai and Wang Wei Zhong that marked its 10th anniversary at Esplanade's *Huayi – Chinese Festival of Arts*. "I first saw this production in Taiwan many years ago, and as a third generation overseas Chinese felt deeply moved by it," Shang Ying says of the work, which tells the story of three immigrant families in Taiwan.

Personal connection aside, the company gives careful thought to how its support of the arts could complement its brand messaging and create positive brand associations with Esplanade audiences.

"For example, our Knife brand is about heritage and the bonding among family members. As such, it was very much aligned to the

sponsorship of *The Village*," he explains. "Another example is the support of *Octoburst! – A Children's Festival with Naturel*, which is positioned as a health food brand. Through Naturel, we supported *Octoburst!* programmes such as a bento cooking workshop and art activities that made use of Naturel pasta shapes."

Fundamentally, supporting the arts is a way for Lam Soon to make a meaningful contribution to the community, he believes.

"As a home-grown company, we believe in doing our part to give back to the country. Through such sponsorships, we hope to make a positive and lasting difference, and ensure that culture and heritage are made accessible to all Singaporeans."

Such patronage is particularly needed now, as COVID-19 has thrown the arts sector into a state of suspension and uncertainty. And Shang Ying, for one, fully believes in the importance of sustaining this sector through this crisis.

"The arts play a crucial role in bringing communities together and promoting reflection and self-expression amid the pandemic. Artists have produced impactful visuals to share important health messages, and released free online music and films to raise funds for affected communities and keeping those at home entertained. Such acts are very commendable," he notes.

"Restrictions such as safe distancing undoubtedly pose challenges for artists and art organisations, especially in terms of revenue. So supporting these groups financially will help them stay afloat and perhaps also help them identify new opportunities."



Photo Source: Lianhe Zaobao
© Singapore Press Holdings Limited.

SPOTLIGHT

ALVIN HO

After getting his first taste of life as a professional photographer at Esplanade, he embraced photography as a career and continues to capture the power of the arts with his camera.

Esplanade's *Baybeats Editorial Mentorship Programme* gives budding video artists, writers and photographers a chance to learn from seasoned industry professionals as they work together to document *Baybeats* music festival. In 2011, photography enthusiast Alvin Ho thought this sounded like a lot of fun, and decided to send in his application.

At the time, he had just completed his National Service, and had no formal training in photography. "I had very low expectations," he recalls. "When I found out that I'd been picked, I was overjoyed—so much so that I turned down a full-time job offer to focus on the mentorship programme!"

Over the next four months, he was mentored by veteran entertainment photographer Aloysius Lim, and subsequently covered three consecutive *Esplanade Presents* festivals, including *Baybeats*. The learning curve was very steep, but he relished every minute.

Indeed, the experience changed the course of his professional life. After completing the mentorship programme, he continued to work on photography projects, and was hired to shoot many Esplanade programmes. In 2015, when he was tasked with covering the entire *Flipside* festival on his own, he decided to take the plunge and become a full-time freelance photographer. Since then, Alvin has shot major local and regional events, such as St Jerome's Laneway Festival, and will mark his 10th year of covering *Baybeats* in 2020.

Since 2012, he has also been guiding mentees under the same *Baybeats Editorial Mentorship Programme* where he got his start. This mentoring experience eventually led him to his current role of conducting photography workshops for students. "The invaluable experiences of the *Baybeats Editorial Mentorship Programme* benefited me greatly," he says. "They have shaped my work approach, and allowed me to propel myself further as a photographer and mentor."

Esplanade assignments continue to offer him opportunities to grow as a photographer. For instance, in 2019, he documented the community engagement programme *This is My Song*, in which patients under palliative care explored their relationships with their favourite songs.

"I may have captured incredible moments at concerts over the years, amidst stunning backdrops and flashing lights, but the pictures I took at that programme are very close to my heart," Alvin shares. "These, and the recordings from the session, are keepsakes for the patients' loved ones to remember them by, for the rest of their lives."

The nature of such projects keeps him grounded, and when photographing these community engagement programmes, "I let my heart and soul take over", he says.

"Documenting these programmes has led me to approach my life and craft with more compassion, empathy and respect, and shaped me to become the photographer and person I am today. I believe strongly in using the arts to reach out to the community and transform lives, because doing so has definitely changed mine."

And as the site of so many life-changing moments, Esplanade remains a very special place for Alvin.

"It has been my training ground, my workplace, my haven of sanity, a portal of transformative experiences and, most importantly, almost like a second home."

"My mum even says I spend more time at Esplanade than at home," he says. "This is all thanks to Esplanade staff both past and present, who have always welcomed me with open arms."



Photo by Tai Yue Hui

The Next Stage

Illustrations by Angee Neo

To do even more for our next generation of artists and audiences, we're building a new semi-flexible, 550-seat venue along our busy waterfront.

This will enable us to commission, produce and present more productions, especially those that tell Singapore and Asian stories. Here's a look at our journey.

JAN 2016



Dialogue with Singapore artists and arts groups on Esplanade's next stage.

SEP 2016



Completed a feasibility report for a mid-sized venue by Charcoalblue LLP.

APR 2017



Announcement by Minister Grace Fu on the development of a 550-seat venue at Esplanade!

DEC 2017



We appointed the multi-disciplinary team of consultants, led by architects61.

JUN 2018



Singtel donated S\$10 million to the waterfront theatre, the single largest donation in our history!

"It is a struggle for most to leap from developing small studio shows for 200- to 300-seat spaces to the larger halls, which usually accommodate about 2000 people. Mid-sized spaces bridge that gap and allow arts groups to produce more commercially viable works for longer runs without having to overextend their resources."



– The Straits Times
23 Jun 2019

"The 550-seat capacity will also be quite useful for [arts] groups to tailor their work and for them to be able to reach a larger audience."

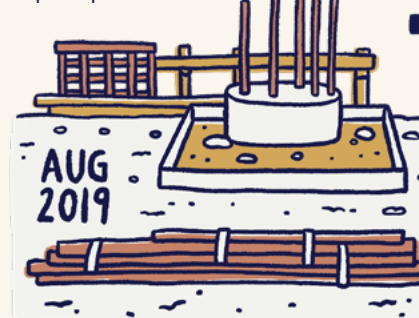
– Dr Samuel Wong from
The Teng Ensemble

Official name – Singtel Waterfront Theatre – revealed during Groundbreaking Ceremony!



18 JUN 2019

Completion of underground piling works, and commencement of construction of pile caps and beams.



AUG 2019



Appointment of Expand Construction Pte Ltd to build the new theatre.

MAY 2019



Completed all service diversion works in preparation for construction!

MAR 2019

JUN 2019



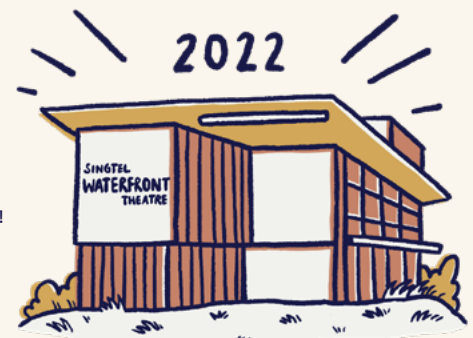
Launch of fundraising initiatives
Ground Up game, Gift a Seat, Adopt a Space



First and second storey structure completed!

7 APR 2020

Temporary cessation of all construction works due to the COVID-19 situation.



Opening of new waterfront theatre!

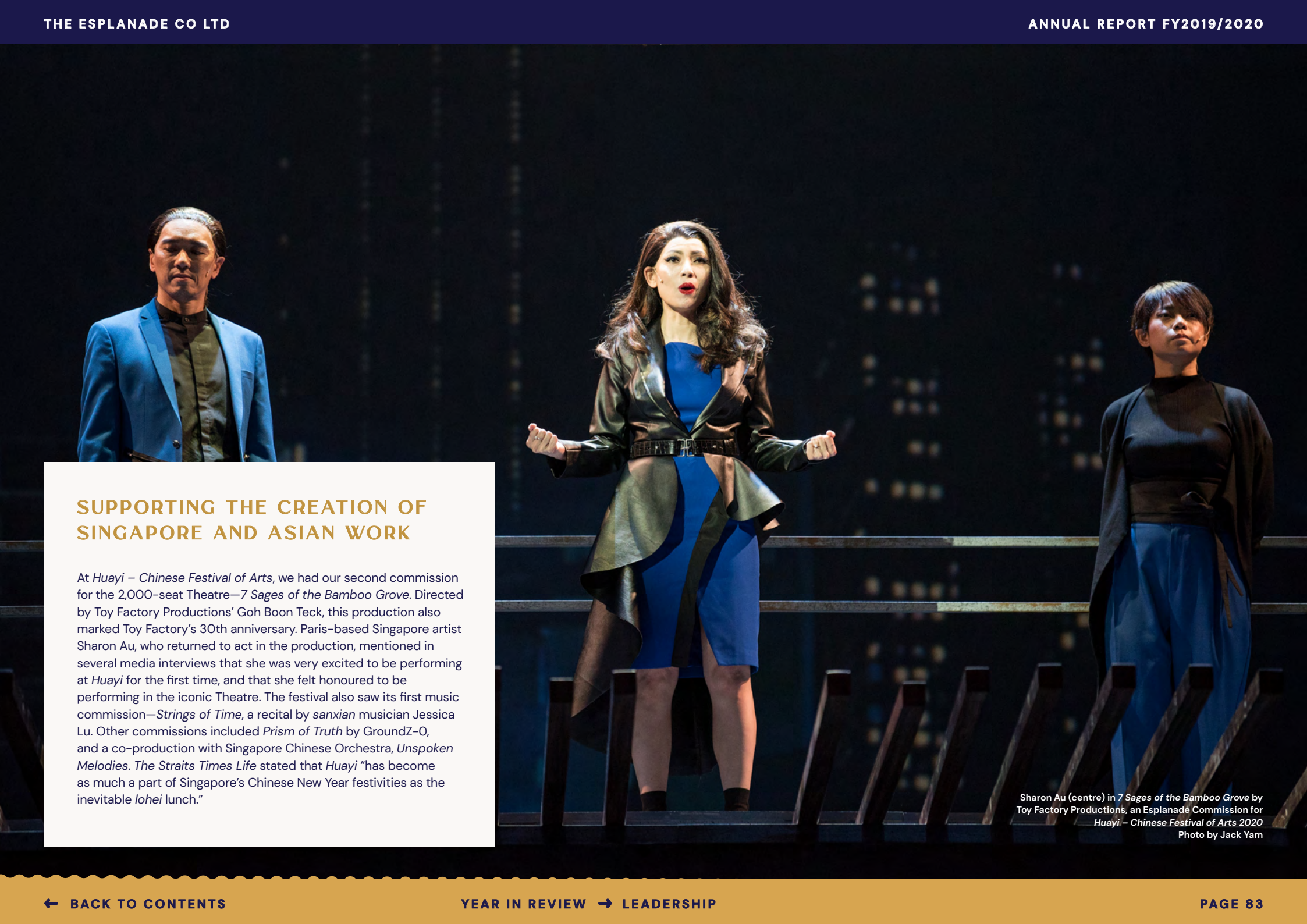
Leadership



Nizar Fauzie as Fatih in *Fatih – The Prince & The Drum*
by NADI Singapura and directed by Garin Nugroho,
an Esplanade Commission for Pesta Raya – Malay Festival of Arts 2019
Photo by Bernie Ng

As the national performing arts centre, Esplanade takes the lead for the arts and culture sector in Singapore and brings Singapore's arts and culture to Asia Pacific platforms. One of our key roles is to support the development of new works and productions by Singapore artists and companies, including works made in partnership with artists and other arts centres in the region. Another is to support the artistic development of young, emerging artists through mentorship and exposure programmes.

Beyond artistic development, Esplanade also champions innovation and industry development in technical theatre, and venue and arts management. We do this via training programmes for the industry. We have also taken steps in recent years towards becoming a "digital performing arts centre". This involves the innovative use of technology in performance, our building's operations and in engaging our patrons, as well as the development of our digital channels in sharing an enjoyment of the arts.



SUPPORTING THE CREATION OF SINGAPORE AND ASIAN WORK

At *Huayi – Chinese Festival of Arts*, we had our second commission for the 2,000-seat Theatre—*7 Sages of the Bamboo Grove*. Directed by Toy Factory Productions' Goh Boon Teck, this production also marked Toy Factory's 30th anniversary. Paris-based Singapore artist Sharon Au, who returned to act in the production, mentioned in several media interviews that she was very excited to be performing at *Huayi* for the first time, and that she felt honoured to be performing in the iconic Theatre. The festival also saw its first music commission—*Strings of Time*, a recital by *sanxian* musician Jessica Lu. Other commissions included *Prism of Truth* by GroundZ-O, and a co-production with Singapore Chinese Orchestra, *Unspoken Melodies*. *The Straits Times Life* stated that *Huayi* "has become as much a part of Singapore's Chinese New Year festivities as the inevitable *lohei* lunch."

Sharon Au (centre) in *7 Sages of the Bamboo Grove* by Toy Factory Productions, an Esplanade Commission for *Huayi – Chinese Festival of Arts 2020*
Photo by Jack Yam

Pesta Raya – Malay Festival of Arts featured three newly commissioned works in its line-up of ticketed and free performances. These included *Fatih – The Prince & The Drum*, NADI Singapura's first commission for the Theatre and a milestone in the Singapore Malay arts scene; and an Esplanade co-commission with Asia TOPA: Asia-Pacific Triennial of Performing Arts, *The Seen and Unseen*, which was presented in Australia following *Pesta Raya*. This year's *Pesta Raya* also presented its first and commissioned work for children aged four to seven years old—*Teroka! Kerana Nila*, written by Adib Kosnan and directed by Noor Effendy Ibrahim.

Fatih – The Prince & The Drum by NADI Singapura and directed by Garin Nugroho, an Esplanade Commission for *Pesta Raya – Malay Festival of Arts 2019*
Photo by Bernie Ng

The Studios 2020 season, which was cancelled due to COVID-19, would have seen the premiere of two new commissions—*Dragon Ladies Don't Weep*, a co-commission with Asia TOPA featuring new music icon Margaret Leng Tan; and *Lost Cinema 20/20* by Brian Gothong Tan. A video recording of *Lost Cinema 20/20* was made available online at *Esplanade Offstage* at a later date, along with the audio presentation of *The Heart Comes to Mind* by Checkpoint Theatre, another work that would have been staged as part of the season. In addition, six productions from past seasons of *The Studios* were also presented online. The world premiere of Margaret Leng Tan's *Dragon Ladies Don't Weep* took place at Arts Centre Melbourne in February 2020 before it was to be presented at Esplanade in March, positioning Esplanade positively in terms of content creation with international producing partners.



Dragon Ladies Don't Weep by Margaret Leng Tan
Photo by Pier Carthew

Esplanade commissions garnered four awards at the annual The Straits Times Life Theatre Awards in 2019. These were:

***Leda And The Rage*
(The Studios 2018)**

- Production of the Year
- Best Supporting Actor (Jeremiah Choy)

***In the Silence of Your Heart*
(The Studios 2018)**

- Best Sound (Chris Wenn)

Alkesah (Pesta Raya – Malay Festival of Arts 2018)

- Best Ensemble



Leda And The Rage, written and directed by Edith Podesta (left), an Esplanade commission and production for *The Studios 2018*
Photo by Crispian Chan



Andrew Lim, presented under
Mosaic Music Series 2019

Eminent Singaporean jazz guitarist **Andrew Lim** led a jazz trio in his debut performance as a *Mosaic Associate Artist*, an Esplanade programme he was invited to join in 2019. Comprising New York organist Ben Paterson and drummer Aaron James Lee, the trio performed a selection of soulful jazz standards and received a standing ovation at the end of the concert. Vocalist Rani Singam and Japanese pianist Akira Ishii performed an intimate duet concert in their first performance together in Singapore. They were also joined by Andrew Lim for part of the show.



Over 70% of the programmes that take place at Esplanade are non-ticketed, including our *Free Performances* series which takes place every evening at the Concourse and every weekend and public holiday at the Outdoor Theatre. With different themes each month, the programme series provides a platform for Singapore artists to create works specific to each theme and perform to new audiences on a regular basis.

In addition to profiling Singapore artists, Esplanade also champions inclusiveness and underserved communities by presenting works by migrant workers and persons with disabilities or special needs, thus providing them a platform to explore and express their artistic talents. In particular, this year's *Red Dot August* featured a dramatised reading by Birds Migrant Theatre working in collaboration with Haresh Sharma from The Necessary Stage, which presented scripts by migrant workers based on their personal experiences.

Another highlight was the reunion segment of *Come Together* in December, which featured musicians who had not performed publicly for five to 10 years. These included The Stoned Revivals, and all-girl jazz group Tessera. *Cool Classics* in February, which focuses on classical music from the east and west, showcased a free full-length opera production of the popular classic *La bohème* by Puccini. Directed by Edith Podesta and conducted by Vincent Chen at the Concourse, this production brought a diverse audience to the centre.

Singapore's premier all-female modern jazz ensemble, Tessera

Presented by ArtsWok Collaborative in collaboration with Esplanade, *M1 Peer Pleasure Youth Theatre Festival* is a celebration of youth theatre and a platform for young people aged 13 to 25 to stage productions at professional theatre venues, under the mentorship of theatre professionals. These collaborations let youths engage with their peers and with issues that concern them, culminating in creative and open exchanges through drama and dialogue. This year, the festival took a stronger stance as a social theatre festival, with a compelling theme of #Poverty. For the first time, the festival commissioned a work by veteran practitioners (*The Classroom* by Li Xie, Kok Heng Leun and Jean Ng). With five ticketed programmes and three non-ticketed engagement activities, this year's edition was also the biggest in scale since the festival launched in 2015.

Wonderland performed by Anderson Secondary School, directed by Renee Chua, as part of *M1 Peer Pleasure Youth Theatre Festival 2019*
Photo by Asnur Asman



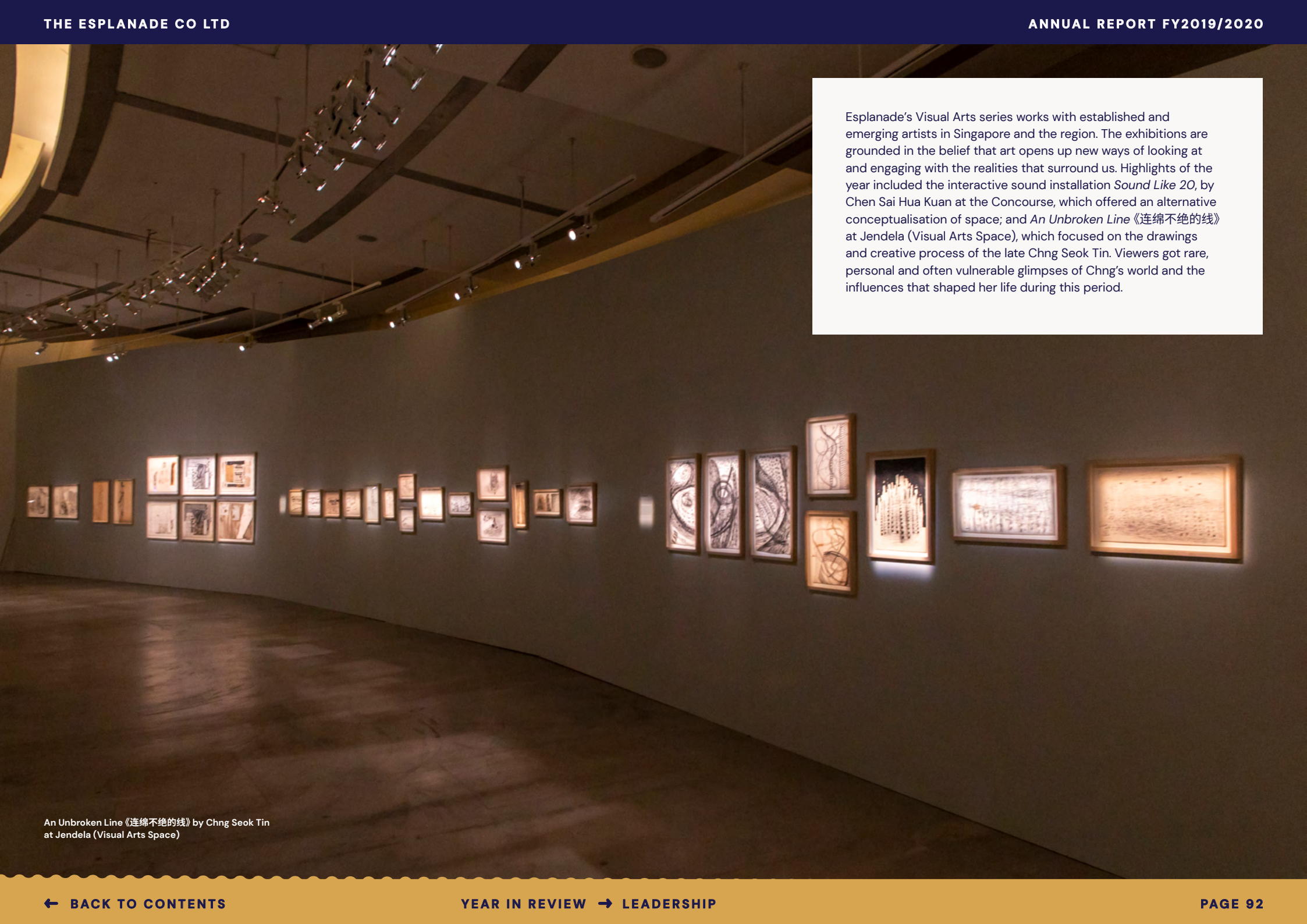
Heirlooms – Reimagining the Sounds of our Chinese Forefathers
by The TENG Ensemble, in collaboration with Esplanade
Photo by The TENG Ensemble

Held in our Concert Hall, TENG Ensemble's *Heirlooms* was a milestone concert for the ensemble. Set against the backdrop of The Forefathers Project—TENG's three-year ethnographic research project—it was presented as a documentary concert, and the repertoire featured eight newly commissioned pieces composed by New York-based Malaysian composer Chow Junyi. The production was enhanced by special lighting and multimedia designs.

Other collaborations included *Pentas: Gading*, presented with Sriwana—Singapore's oldest Malay performing arts group. This was the group's first full length contemporary dance production, and also marked its 65th anniversary, albeit with lower than expected audience numbers due to the outbreak of COVID-19 by March 2020.



Gading by Sriwana in collaboration with Esplanade, presented under *Pentas 2020*
Photo by Crispian Chan



Esplanade's Visual Arts series works with established and emerging artists in Singapore and the region. The exhibitions are grounded in the belief that art opens up new ways of looking at and engaging with the realities that surround us. Highlights of the year included the interactive sound installation *Sound Like 20*, by Chen Sai Hua Kuan at the Concourse, which offered an alternative conceptualisation of space; and *An Unbroken Line* 《连绵不绝的线》 at Jendela (Visual Arts Space), which focused on the drawings and creative process of the late Chng Seok Tin. Viewers got rare, personal and often vulnerable glimpses of Chng's world and the influences that shaped her life during this period.

An Unbroken Line 《连绵不绝的线》 by Chng Seok Tin
at Jendela (Visual Arts Space)



Through a series of kinetic sketches at the Community Wall, *Sensory Anchors* by Yang Jie drew attention to the hustle and bustle around us by recreating abstractions of movements that characterise scenes and everyday moments.

Sensory Anchors by Yang Jie
at the Community Wall

At the Tunnel, Amanda Heng revisited her *Let's Walk* series, first performed in 1999. Drawing upon the act of walking, the artist moved forward, looked back, turned inward and ventured outward with others. In this piece, she returned to the seminal scene of the walk and facilitated workshops with people who charted their own routes of walking, and with whom she walked. *Every Step Counts* was commissioned by Singapore Biennale 2019 with venue support from Esplanade.



Every Step Counts by Amanda Heng
at the Esplanade Tunnel

DEVELOPING CAPABILITIES TO MEET INDUSTRY NEEDS

Esplanade is committed to continuously train and grow our staff with various programmes. This year, we supported Programmer Glenda Ng from the Children & Youth Programming team, in undertaking her Masters in Creative Producing at Bath Spa University. Her one-year post-graduate programme builds on her current experience and the artistic vision, and will help her develop entrepreneurial thinking and sharper artistic acumen.

To help our partners better understand what we do at Esplanade, we hosted three regional promoters during *Baybeats*: Tommy Jinho Yoon (Incheon Pentaport Rock Festival), Hung Weining (Lucfest from Taiwan) and Passawan Srilan (Cat Radio festival from Thailand). Apart from observing *Baybeats* for the first time, they joined a networking session with Singapore artists, managers and producers, and a panel discussion about their respective festivals. Fruitful networking and collaboration opportunities were forged during some of these sharing sessions with the three promoters.

During *da:ns festival*, Esplanade also hosted the newly formed Asian Network for Dance, comprising producers and professionals from around Asia and Australia. They attended talks by Singapore dance artists to learn more about our scene.



From left to right: Esplanade Producer Christopher Rodrigo, Lucfest's Hung Weining, Incheon Pentaport Rock Festival's Tommy Jinho Yoon and Cat Radio festival's Passawan Srilan at a panel discussion during *Baybeats 2019*



The opening reception of *Global Cultural Districts Network Annual Convening* took place at Esplanade. This is the organisation's first convening in Asia, and it was co-hosted by the National Museum of Singapore to bring together civic and cultural leaders from around the world to explore the development of new ideas and collaborations. As part of the event, a centre tour for 40 members of the Global Cultural Districts Network (GCDN) was conducted in August 2019. These members include Southbank Centre (UK), Auckland Live (New Zealand), West Kowloon Cultural District Authority (Hong Kong), Taiwan Association of Cultural Policy Study, Penang Art District (Malaysia), and the Singapore Chinese Cultural Centre.

Opening reception of the
Global Cultural Districts Network Annual Convening
at the Esplanade Concert Hall Foyer
Photo by AEA Consulting & GCDN

During the Asian Performing Arts Dialogue Forum and panel discussions which took place during the 21st China Shanghai International Arts Festival, Esplanade CEO Yvonne Tham and Producer Rachel Lim shared more about our social mission. Yvonne talked about the challenges encountered during Esplanade's establishment and the importance of maintaining relevance within the community that it serves through its programming. Rachel spoke about Esplanade's *Feed Your Imagination (FYI)* series and how it caters to school-going audiences with post-show discussions and activities.



Esplanade's CEO Yvonne Tham (second from left) at a panel discussion at the 21st China Shanghai International Arts Festival



Esplanade staff hosting guests
from the National Theatre of Korea

Esplanade also hosted learning journeys for staff and representatives from the Korean Ministry of Culture, National Taichung Theatre, Suzhou Industrial Park, The Korean Cultural and Arts Centres Associations, the Republic of Korea, the Suntory Publicity Services and more. These visits were complemented with Q&A sessions hosted by Esplanade staff to give insights into the centre's management and operations.



Our Technical Production crew trainees

TRAINING FOR THE TECHNICAL THEATRE INDUSTRY

Esplanade conducts a range of technical theatre training programmes for the creative industry. As an Approved Training Organisation of SkillsFuture Singapore, we run courses that are competency-based, following the Creative Industries Workforce Skills Qualifications (WSQ) framework. Our programmes equipped about 200 participants in FY2019/2020 with the necessary knowledge and skills for working in the areas of the arts, entertainment, and events.

As the national performing arts centre, we engage with schools, institutions and various agencies from both Singapore and overseas, to share knowledge about the centre's operations and management. Over the past year, we hosted two overseas trainees and another 42 trainees from local institutions. To gain experience of working in an arts centre, these trainees were attached to various departments, including Customer Experience, Programming, Marketing and Technical Production.

TECHNICAL THEATRE PROGRAMMES CONDUCTED FOR FY2019/2020

SINGAPORE WORKFORCE SKILLS QUALIFICATIONS (WSQ) PROGRAMMES

Programme	No. of Trainees/ Participants
WSQ Basic Theatrical Rigging Programme	6
WSQ Contribute to Health and Safety in the Workplace	40
WSQ Demonstrate Knowledge of Production and Technical Theatre Practice	45
WSQ Demonstrate Understanding of Basic Lighting Operations	6
WSQ Demonstrate Understanding of Basic Sound Operations	52
WSQ Elementary Stagecraft	4
WSQ Elevated Work Platform	11
WSQ Higher Certificate in Technical Theatre	12
WSQ Perform Basic Stage Operations	2
WSQ Working at Height Training	21

NON-WSQ TECHNICAL THEATRE PROGRAMMES

Programme	No. of Trainees/ Participants
Polytechnic Attachment Programme	9
Specialised Lighting Programme	13
Technical Theatre Foundation Course	26
Trainee Attachment Programme	42

JOURNEYING TOWARDS A “DIGITAL PERFORMING ARTS CENTRE”

On the marketing and outreach front, we took a step closer towards our vision of being a digital performing arts centre by further extending our digital reach and exploring new channels to build affinity with our audiences.

Esplanade made its first foray into multi-camera livestreaming on [Facebook](#) and [YouTube](#) in August 2019, with our three-day indie music festival *Baybeats*. The 18th edition of this well-loved annual festival, which is Singapore's largest free alternative music event, featured bands from Singapore and the region rocking out on new outdoor stages. The livestream garnered 86,000 views.

Our multi-camera livestreaming team at work during *Baybeats* 2019

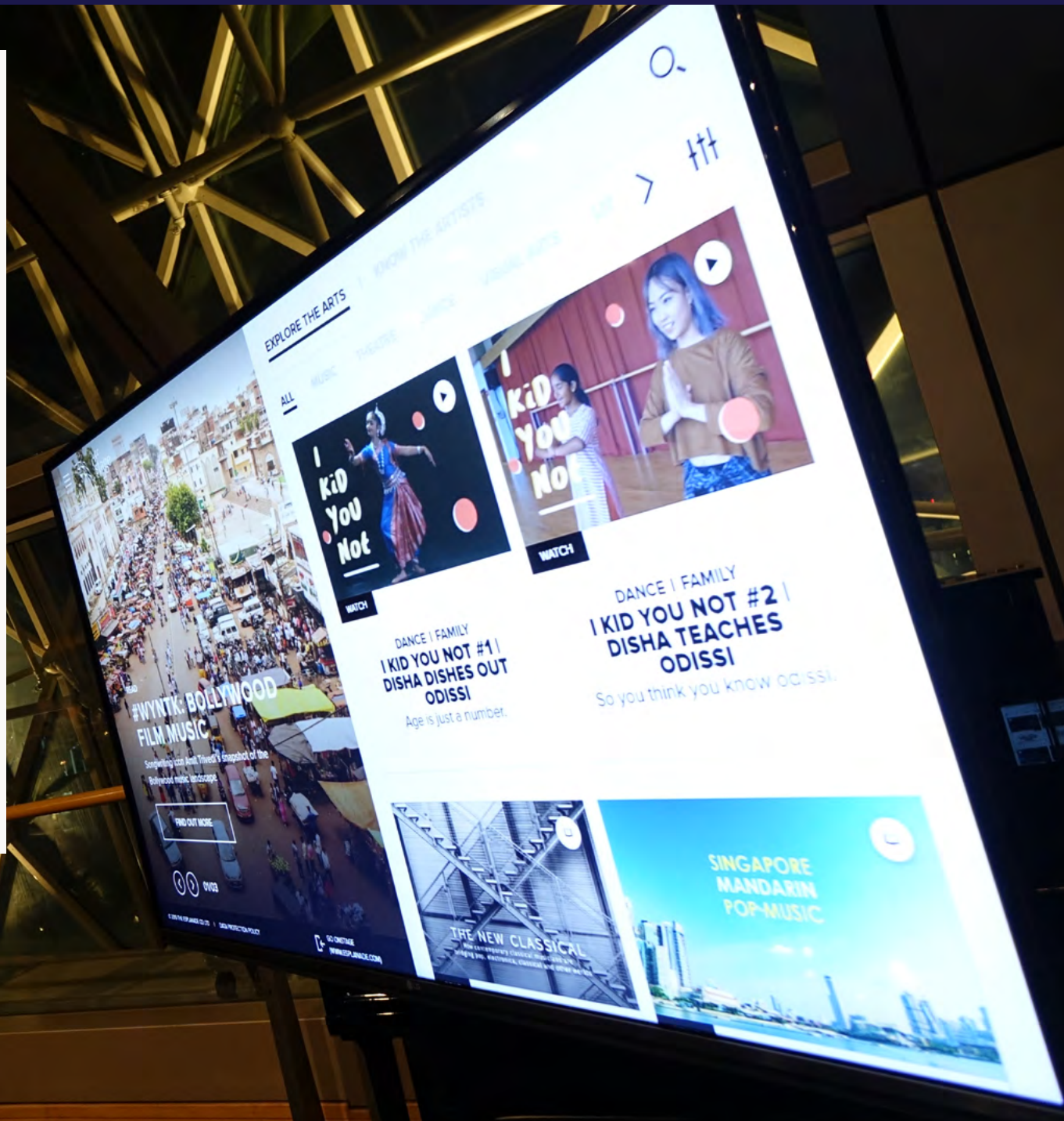
Esplanade Offstage (www.esplanade.com/offstage) was launched in October 2019. This multimedia platform aims to be an all-access backstage pass to the arts and performances at Esplanade, demystifying the performing arts in Singapore and Asia for newcomers as well as offering more in-depth perspectives and resources for art enthusiasts.

For about two years before the launch of *Offstage*, we were publishing content on a smaller scale on the Learn section of Esplanade's website. All this content has since been migrated to *Offstage*. In FY2019/2020, as Learn transitioned into *Offstage*, this content portal saw a 94% increase in total page views from the previous year.

The long-term goal for *Offstage* is to be a digital reference point for the performing arts in Asia, to complement Esplanade's role as a leading performing arts presenter and producer in the region. *Offstage* offers stories, podcasts and videos to our target audiences: working professionals, youths, families with young children, schools and researchers.

"It made sense to create a site that's not just a library and an archive, but a more dynamic site with content to engage audiences. We also wanted to go beyond that short span of time when audiences are in the centre."

— Head, Communications & Content, Clarissa Oon, quoted in *The Straits Times Life*, 26 Nov 2019





In March 2020, with the onset of the COVID-19 pandemic that led to safe distancing measures being implemented at performances as well as the cancellation or postponement of some of these shows, we started streaming recordings of archival performances on *Offstage*. From 13 Mar 2020, we released a concert in full or part from our archives on *Offstage* every Friday. These concerts largely profiled Singapore musicians, including ambient duo [Aspidistrafly](#), Mandopop duo [StellaVee](#) and [DJ Koflow in performance with the Metropolitan Festival Orchestra](#). The pandemic has accelerated our digital programming, and we look forward to creating new made-for-digital programmes in the new financial year.

SPOTLIGHT

ANDREW LIM

The jazz musician became a Mosaic Associate Artist in 2019, and continues to find new ways to explore the sound and soul of his chosen genre.

"I've always had a special relationship with sound," says Andrew. "I was one of those annoying kids who would sing a song that I liked for hours, over and over again." But as it turned out, singing didn't become his chosen musical vocation—by the time he was in university, he had fallen in love with the sound of the blues, Motown, and jazz, and decided that he was going to be a guitarist who worked in these musical idioms.

A small obstacle: at the time, he didn't have a guitar of his own. He signed up for a week-long antibiotic clinical trial, and that paid enough for him to buy his first guitar, an amplifier, and some CDs featuring the musical stylings of American jazz guitarist Wes Montgomery. "I then proceeded to copy those records note by note," says Andrew. "So I kind of went at this music backwards and learnt the theory later."

That approach worked out. Since 2001, he has been an integral part of the jazz scene in Singapore and abroad, performing in festivals and clubs around the world. In 2011, he moved to New York City, playing at famed jazz venues such as Blue Note, and graduating with a master's in music from the Aaron Copland School of Music. "The time I spent in New York was profound," Andrew shares. "I learned so many things from like-minded spirits that changed my whole approach to life and music."

One of these inspirational musicians was Jason Marshall, "a wonderful baritone sax player and human being", he recalls. "One of the things he said has stuck with me: 'People come to New York because they are trying to find a greatness, which doesn't actually exist. But in trying to find it, we will inexorably pull that out of ourselves.' I like that sentiment, because it's not about any particular city or set of conditions. Rather, if you're truly looking for something, you will find it. I keep that thought inside me as a reminder on how to stay on course."

These days, Andrew is based in Singapore, where he is an educator

as well as a sought-after guitarist who frequently collaborates with local jazz artists. Besides being a regular at Esplanade's *Jazz in July* series, he is a mentor for Esplanade's *Mosaic Jazz Fellows*, an annual 10-week mentorship programme for young musicians launched in 2010. "I felt it would be meaningful to build an awareness of the processes of this music from the ground up, and deal with the non-binary nature of the creative process," he says of the experience. "It's been a real joyride."

More recently, in 2019, Andrew became part of Esplanade's *Mosaic Associate Artist* initiative, which provides tailored, intensive support to exceptional musicians at the forefront of their genres. "It was an honour to be invited, and I was a little surprised, to be honest," he says. "I've never been much of a writer, nor a virtuoso in the traditional sense. My life's work has been about honouring a moment in sound and just being in touch with our soul. That makes it a little hard to pin down by traditional metrics. That said, I feel very lucky to have a platform to make and present music with so many of my favourite people on this planet."

That includes pianist Ben Paterson and drummer Aaron James Lee, who rounded out his trio in an August 2019 concert that was part of Esplanade's *Mosaic Music Series*, and performed with him again later that year at the Tokyo Jazz Festival. "It was really fun," Andrew says. "I met Ben while living in NYC, and it was so nice to be swinging and grooving and playing the blues with him. Aaron, on top of being an incredible drummer, is also a very soulful individual."

Years past the days when he copied records note by note, Andrew's affinity for jazz has deepened into a more profound appreciation.

"I believe an artistic life entails open-mindedness, embracing ambiguities and contradictions, and always studying and nourishing ourselves with all the beauty and examples that history provides for us."

To be in communion with the sound, spirit and intent of the many musicians who form jazz's rich lineage is an important part of this nourishment. "I want to, through my own practice and being, hopefully bring to light this process which is living, breathing, and always morphing," he says.



Photo by Marcus Chung

SPOTLIGHT

RIDUAN ZALANI

The co-founder and artistic director of percussion ensemble NADI Singapura marches to the beat of his own drum.

Flashback: The year was 2002, and 17-year-old Riduan Zalani had already been immersed in the world of traditional Malay music for over a decade. His instrument of choice was the *rebana*, whose player typically serves a leadership role in Malay performing artforms such as *dikir barat*, *orkes melayu* and *gamelan*.

At school, though, Riduan faced a different instrument. He was then studying information and communications technology at Singapore Polytechnic, and without a computer of his own, had to come to campus extra early or stay late so that he could use the school's computer lab to finish his assignments.

"I was already a working musician, and usually either rehearsing or performing at night," he remembers. Juggling schoolwork and his passion was draining, especially because he knew he actually wanted to pursue music wholeheartedly.

The day he finally decided to withdraw from polytechnic was an eventful one, because he also performed that night, in an Esplanade concert titled *Perahu* that featured Orkestra Melayu Singapura. "I remember walking on stage, and seeing my idols in Malay traditional music all around me," he says. "I really cherished that moment."

Subsequently, Riduan enrolled himself in a World Music programme at Lasalle College of the Arts, and went on to join Wicked Aura and form musical groups like SONOFA and OrkeStar Trio. His education and travels exposed him to all kinds of influences and genres such as folk, ritual, popular, electronic and even dance music, which found their way into his music-making.

By 2011, he was ready to return to his first love of traditional Malay percussion, and co-founded the ensemble NADI Singapura with Yaziz Hassan to begin an innovative approach in the use of the Malay Archipelago drums.

"Every era has its own children."

"Immigration, colonisation, technology and many more factors have shaped the development of this music. I want us to know our roots and also understand the power of exploration," Riduan explains of the group's artistic mission.

His explorations have earned him the 2013 Singapore Youth Award and ASEAN Youth Award, as well as the 2015 National Arts Council Young Artist Award. Along the way, Esplanade has remained a special performance venue for him.

It's the site of *Singa Drum Gaia*, NADI Singapura's annual drumming initiative that has featured homegrown drumming practitioners who have established themselves on the world stage. During the 2018 edition of this event, Riduan left the set-up crew to be with his wife while she was in labour, then returned for sound check (with her blessing) after the couple's daughter was safely delivered. "That was only possible because of Esplanade's programmers, producers and crew—they are the real heroes," Riduan says. The next year, his baby daughter attended her first *Singa Drum Gaia* at the centre.

In 2019, he marked another major milestone at this arts centre with the debut of *Fatih – The Prince & The Drum*. A project four years in the making, the production was Esplanade's first commission for its *Pesta Raya – Malay Festival of Arts* in the 2,000-seat Theatre. Riduan had conceived of this epic story of a prince's journey of self-discovery to catapult Malay percussion into a new level of creativity. "This art form also needs to live outside the traditional setups of weddings and other ceremonies," he believes.

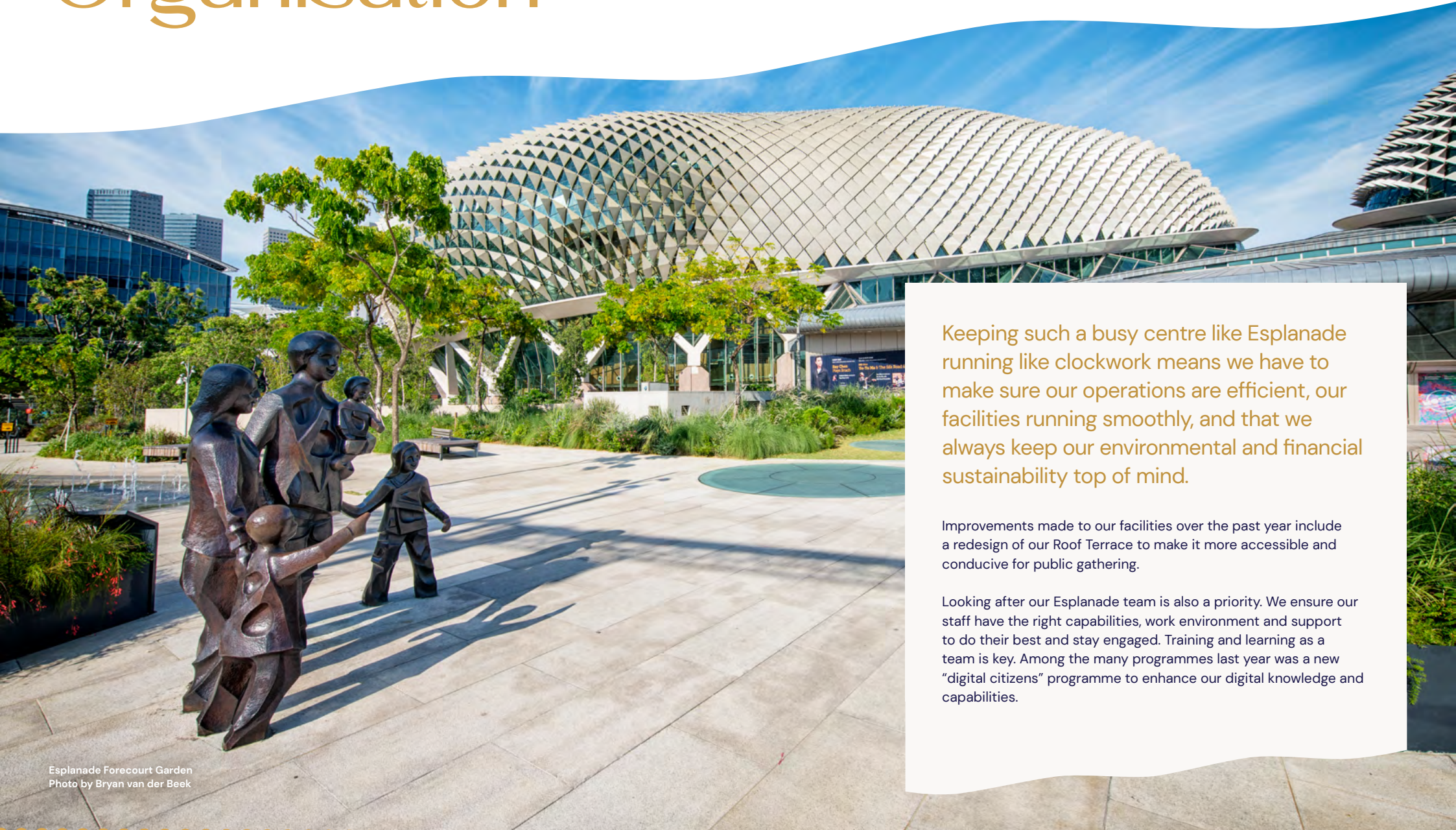
Esplanade worked with him to develop the show, linking him up with a dramaturg and makers of props and costumes. With the help of Indonesian director Garin Nugroho, NADI Singapura's musicians were able to transform into performers, and shared the stage with other performers such as Nan Jombang, Tutut Tuty and Jamaluddin Latif, who enriched the show with traditional martial arts, dance, prose and song.

"*Fatih* enabled us to train the next generation and expand the possibilities of what they could do," says Riduan, who was the musical director and narrator for this production. "We got a standing ovation after the show, and when the curtain closed and I turned around, I saw the entire ensemble on their knees, just in awe of what we had just experienced. It's a formidable memory, and it all started from a little idea, and the people who believed in it."



Photo by Mohd Fadley Salleh

Organisation



Esplanade Forecourt Garden
Photo by Bryan van der Beek

Keeping such a busy centre like Esplanade running like clockwork means we have to make sure our operations are efficient, our facilities running smoothly, and that we always keep our environmental and financial sustainability top of mind.

Improvements made to our facilities over the past year include a redesign of our Roof Terrace to make it more accessible and conducive for public gathering.

Looking after our Esplanade team is also a priority. We ensure our staff have the right capabilities, work environment and support to do their best and stay engaged. Training and learning as a team is key. Among the many programmes last year was a new “digital citizens” programme to enhance our digital knowledge and capabilities.

REFRESHING ESPLANADE'S ROOF TERRACE

The greenery and softscape of the Roof Terrace was redesigned for the first time since our opening in 2002, to emphasise the preciousness of a green and quiet space that encourages lingering and enhances enjoyment. New pathways were laid out to invite visitors to explore the garden, and we renewed the waterproofing for the Roof Terrace as well. The refreshed space also allows for the creation of different kinds of performances to take place here, against a backdrop of Singapore's skyline or Esplanade's iconic domes.

Revamped Esplanade Roof Terrace



RECOGNISED FOR GOING GREEN

The centre's sustainability efforts were featured in Singapore media outlets such as *Channel 8 News*, *Channel U News* and *The Straits Times*, with these reports noting that Esplanade is one of the public buildings in Singapore that has received the Building and Construction Authority (BCA) Green Mark Platinum award.

Esplanade's sustainability measures were also highlighted in the media. These measures include the replacement of chiller units and cooling tower systems, changing public lighting to energy-saving LED lights, and installing motion sensors for the lights in the basement carpark. These initiatives have helped Esplanade save more than 2.63 million kWh of energy a year, which is equivalent to powering up 553 4-room HDB flats in a year.



Clockwise from top left:
respect by Fort Sanctuary,
Chun Fun How, Aniplus café

ART MEETS LIFE

The offerings at Esplanade Mall have always complemented the overall Esplanade Experience and these are continually refined and reconfigured to better serve the diverse communities who visit the centre.

New additions to the Esplanade Mall include Artesan Gallery + Studio, a gallery featuring contemporary art by Asia Pacific artists; tea vendor Fort Sanctuary's additional unit respect; a gold medallion vending machine by Vendex; furniture company Smoke Signature; a pop-up store by Etsy Craftivist SG; two new cafés – Symphony Cafe Lounge and anime, comic and games café Aniplus café; fried chicken store Mom's Touch; as well as KOKO Chendol and Chun Fun How bubble tea for those with a sweet tooth.



Art Meets Life



A tour of discovery, art trails, craft activities and free performances await you and your family this June!

LET IMAGINATION RUN WILD



Go into the heart of the famous domes and uncover lesser-known stories with our **guided tour**. Kids get to tour free with every purchase of one adult ticket.

Play, read, imagine and get creative at **PIP's PLAYbox**, where a range of activities from storytelling sessions to self-guided craft activities can be enjoyed for free.

Catch **free performances** at *Four by Four*, which explores different expressions inspired by four items: favourite book, dessert, living thing under the sea and H2O.

Pick up a Children's Guide to the **visual arts trail** and wander off to a world of fresh perspectives.

Explore a treasure trove of eclectic crafts at a **pop-up store** by **Etsy Craftivist SG** with miniature dolls, handmade collectibles and one-of-a-kind accessories.

REFRESH AND REPEAT



Refuel at one of these participating restaurants at Esplanade Mall, where **kids get to eat free***. Barossa • Harry's • Gajalee Indian Seafood Restaurant • Jia Modern Tzechar • Mischief • Old School Delights • Wah Kee Big Prawn Noodle and Bistro

*Terms and conditions apply.

Tuck into exclusive off-menu street food at **The Food Stage** such as four-cheese murtabak, carrot cake fries and many more, as part of celebrations for Esplanade's new Waterfront Theatre, which begins construction this year and opens in 2021.

Before embarking on a journey of discovery, join **PIP's Club*** for fun learning opportunities, exclusive workshops and programmes. Get your **PIP Explorer Passport** to collect stamps and redeem mystery gifts. Sign up now at www.esplanade.com/pipsclub

*An EsplanadeMe initiative, PIP's Club is a free membership for children ages 12 & under.

FREE PARKING

Enjoy 7-hour free parking from 10am–5pm on weekdays, with a minimum spend of \$30 at Esplanade Mall.

SNAP, SHARE & WIN

#mydurian when you post about your Family Artventure and win VIP Meet & Greet tickets for four to the heartwarming musical *Love Ya Mom*, along with a pre-show family dinner at Straits Chinese Signatures.



Information correct at time of printing.



THREE'S A CROWD BUT FOUR'S A PARTY! BUY 3 MAIN COURSES & GET 1 FREE.

Scan QR code for coupon to redeem



FREE MAIN COURSE

Plus redeem



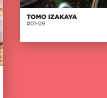
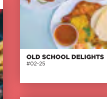
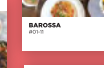
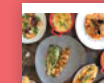
\$10 DIGITAL SHOPPING VOUCHER
with a minimum spend of \$80



FREE PARKING
for 3 hours from 12pm on weekdays with a minimum spend of \$30

Visit esplanade.com/promotions for details.

SEE WHAT'S FOR LUNCH



To continually refresh the dining and retail experience at Esplanade, the Esplanade Mall offered seasonal promotions at various points in the year. *Family Artventure @ Esplanade* took place during the June school holidays and featured a range of free activities, performances and meals for kids. *Lunchtime Gatherings on the Bay* offered lunchtime promotions to encourage gatherings and celebrations during the year-end festivities.

DEVELOPING CAPABILITIES FOR STAFF

This year, we focused on helping staff develop better awareness of digitalisation and engaging them through digital platforms. We launched a mobile learning platform in November 2019 for all staff and curated training programmes with external partners on topics such as cybersecurity and data protection. This platform enabled bite-sized and flexible learning opportunities, which was especially useful for operational staff who may find it challenging to take part in full-day training sessions.

Such digital processes became even more essential when we were faced with the COVID-19 pandemic in 2020, which required all learning to be conducted virtually. We stretched our ability to quickly adapt to online learning, transactions and communication. HR processes were also swiftly transformed to ensure business continuity when working from home.



Esplanade's Marketing team at a digital conference

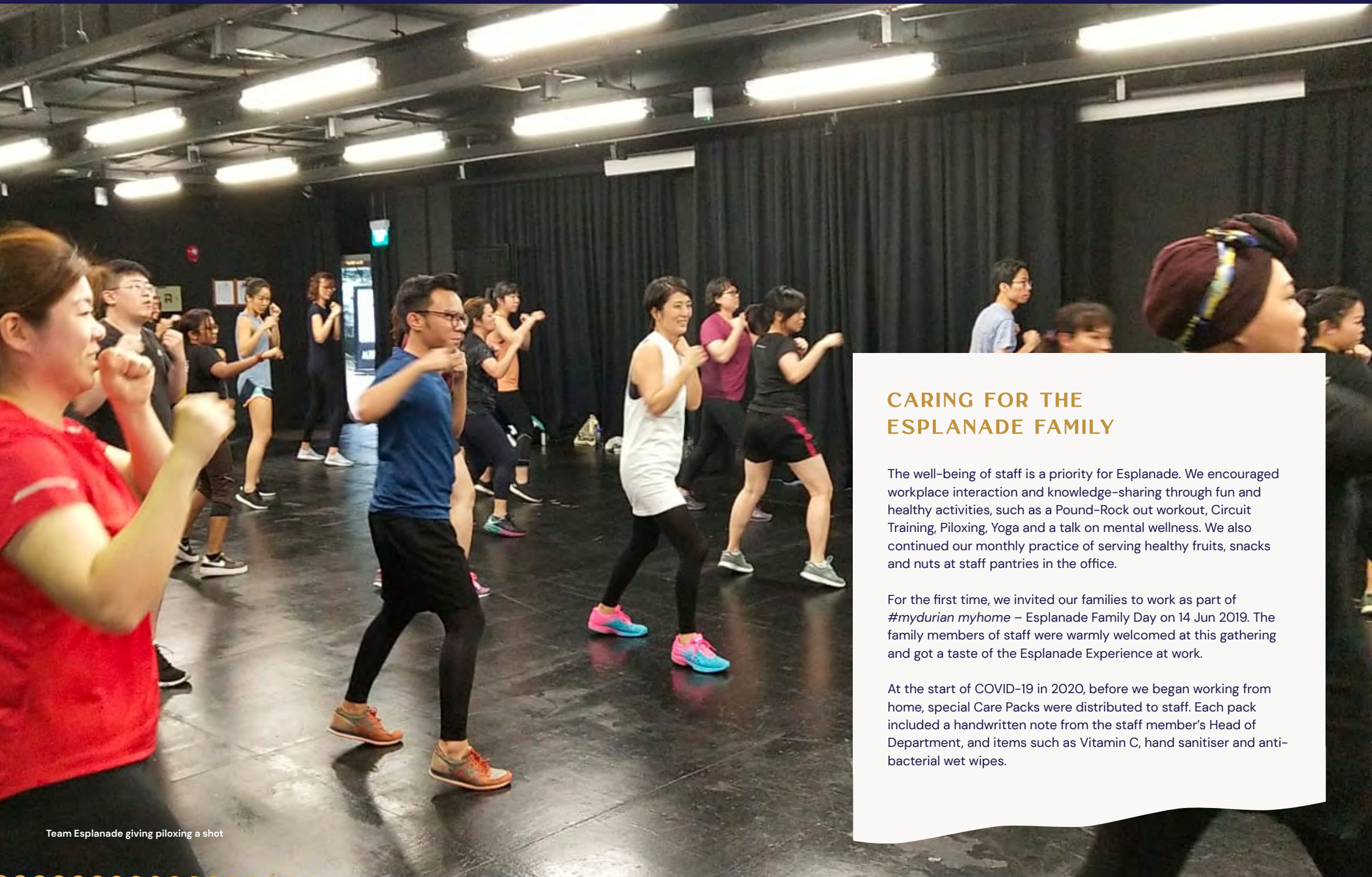


Our casuals play an important role in supporting and complementing our full-time team. We provide certification and refresher training to ensure they receive the necessary foundation in skills and knowledge required to work at the centre. Such training gives our casuals the confidence to work effectively at their respective jobs.

Casuals trained in FY2019/2020

New Ushers	124
Refresher Training for Ushers	228
Refresher Training for Box Office Casuals	7
Pip's PLAYbox Sitter	1
Stage Managers	8
Technical Crew	21
Wardrobe Casuals	3
Refresher for Wardrobe Casuals	9
Total Trained	401

Future ushers at Esplanade



Team Esplanade giving piloxing a shot

CARING FOR THE ESPLANADE FAMILY

The well-being of staff is a priority for Esplanade. We encouraged workplace interaction and knowledge-sharing through fun and healthy activities, such as a Pound-Rock out workout, Circuit Training, Piloxing, Yoga and a talk on mental wellness. We also continued our monthly practice of serving healthy fruits, snacks and nuts at staff pantries in the office.

For the first time, we invited our families to work as part of *#mydurian myhome* – Esplanade Family Day on 14 Jun 2019. The family members of staff were warmly welcomed at this gathering and got a taste of the Esplanade Experience at work.

At the start of COVID-19 in 2020, before we began working from home, special Care Packs were distributed to staff. Each pack included a handwritten note from the staff member's Head of Department, and items such as Vitamin C, hand sanitiser and anti-bacterial wet wipes.



RECOGNITION OF OUR HR PRACTICES

We participated in the HR Awards organised by the Singapore Human Resources Institute on 27 Aug 2019 at a ceremony held at Resorts World Sentosa. We are proud to share that we received the awards for the categories in "Fair and Inclusive Employment Practices" and "Purpose Driven". The award promotes and recognises excellence within the HR profession in Singapore by highlighting leading organisation HR practices and HR individuals.

Esplanade's HR team receiving awards from the Singapore Human Resources Institute



Sharing the birthday joy with all staff born in October

HAPPY BIRTHDAY ESPLANADE

Esplanade celebrated our 17th Anniversary on 12 Oct 2019 at the Concert Hall Circle 3 Foyer with a gathering for staff. As part of the celebration, we came together to cut the anniversary cake and for the first time, were entertained with songs performed by our very own Customer Experience and Technical Production staff.

LONG SERVICE AWARDS

We recognise and thank our staff for their commitment and loyalty to Esplanade by presenting them with Long Service Awards. In FY2019/2020, five staff celebrated 15 years of committed service. Another 15 marked their 10th anniversary and 32 staff marked their fifth anniversary at Esplanade. We would like to thank the following staff for staying the course with Esplanade through thick and thin.

Employee Name	Department	Years
Daniel Tan	Operational Support Services	15
Christel Hon	Programming	15
Mohd Kamil Bin Ismail	Technical Production	15
Wang Bark Leong	Technical Production	15
Alice Neo	Venue Partnership	15
Editha Cordez	Customer Experience	10
Koh Sian Eng	Marketing	10
Licia Sucipto	Marketing	10
Mohammed Jalil Bin Mohammed Abdul Kader	Operational Support Services	10
Christopher Rodrigo	Programming	10
Delvin Lee	Programming	10
Joyce Yao	Programming	10
Brian Leong	Technical Production	10
Mohamed Alpian Bin Ariffin	Technical Production	10
Mohamed Kaman Bin Soina	Technical Production	10
Mohammad Razali Bin Jumari	Technical Production	10
Raquiza Reuben Giraldo	Technical Production	10
Rizal Bin Ahmed	Technical Production	10
Shahrudin Bin Kasah	Technical Production	10
Vennard Cosmas Corrie Wheatley	Technical Production	10
Danny Zhang	Customer Experience	5
Ignatius Lim	Customer Experience	5
Jalessa Soong	Customer Experience	5
Eunice Yap	Executive Office	5
Yvonne Tham	Executive Office	5
Irene Ng	Finance	5

Employee Name	Department	Years
Eddie Toh	Marketing	5
Florence Tan	Marketing	5
Miranda Chan	Marketing	5
Nicole Sim	Marketing	5
See Ling Ling	Marketing	5
Kuna Seelan Supparayah	Operational Support Services	5
Magdelene Ng	Operational Support Services	5
Modzafar Bin Norani	Operational Support Services	5
Natalie Ng	Programming	5
Norrizal Bin Ab Hanip	Operational Support Services	5
Peter Tee	Operational Support Services	5
Shah Alam	Operational Support Services	5
Tan Soon Teck	Operational Support Services	5
Wai Phyo	Operational Support Services	5
Fezhah Maznan	Programming	5
Hanie Nadia Hamzah	Programming	5
Jenny Ting	Programming	5
Lim Yi Wei	Programming	5
Rachel Lim	Programming	5
Sofia Begum	Programming	5
Abdul Razak Bin Ahmad	Technical Production	5
Grace Chua	Technical Production	5
Mohamed Hakim Jawahir Bin Omar	Technical Production	5
Mohammed Aisal Bin Saliman	Technical Production	5
Nur Syazwani Binte Naharudin	Technical Production	5
Jacklyn Ho	Venue Partnership	5

SPOTLIGHT

CHRISTEL HON

This Senior Producer (Programming – Music) marks her 15th anniversary at Esplanade in 2020, and continues to find life at the centre endlessly fascinating.

Esplanade's Concert Hall has long been touted as the performing arts centre's crown jewel, but even regular visitors to the venue may not be aware of just how meticulous the space's acoustic design is.

For instance, "the audience may not realise that when they step into the Concert Hall, they are surrounded by acoustic features," says Christel Hon, a senior producer in charge of classical music programmes who also handles the calibration of the Concert Hall's acoustics for different performances. "The most obvious acoustic features in the hall are the acoustic canopy which acts as a sound reflector, the earthen-coloured doors which can open and close to adjust the volume of air in the hall and drapes which can be deployed or kept. But the chairs, walls, and even the balcony, have acoustic properties as well."

As one of a small group of people who are in charge of the acoustics at Esplanade, music has been a lifelong pursuit for Christel. She started learning classical piano at the age of five, and was exposed to a wide range of classical music and dance when she was growing up. While a student at Australia's UNSW Sydney, she pursued a double degree in Science and Arts so that she could continue to study music, and later became a research assistant at the university's School of Music and earned a Masters of Music degree there before returning to Singapore.

However, being a learned musician is just one of the requirements to be able to advise on the acoustics for performances at Esplanade. "Constant practice is essential," Christel explains. "Your ears must be open and sensitive to the music and the musicians on stage. You must want to help them sound their best. At Esplanade, we are fortunate to be able to work with students, community groups, and artists from overseas. Setting acoustics relies very much on on-the-job training, and having constant exposure to different types of music and groups is key."

Christel joined Esplanade just a few months after returning to Singapore from Australia in 2005, and has been handling the programming of classical music and dance since the beginning of her career at the centre. Over the past 15 years, she's been a core team member for signature Esplanade programmes such as *da:ns festival*, and brought to fruition many productions featuring artists whose work she loved as a music and ballet student, including English soprano Emma Kirkby, French ballet doyenne Sylvie Guillem, and United Kingdom-based choir The Sixteen.

"I was also given the chance to start new festivals and series, and as a programmer, nothing beats having your own festival," she says. These include the *Dance Appreciation Series* in 2006, the *Limelight* series for schools in 2007, and *Voices – A Festival of Song* in 2013. Most recently, she started *Band Weekend*, a programme launched in 2019 that sits within the auspices of the monthly free performances series *Cool Classics*. Watching these initiatives evolve over time is very gratifying, Christel shares. "Since 2013, I have seen *Voices – A Festival of Song* grow in terms of the number of singing styles represented, participating artists, and audience members. It is a lot of hard work, but so worth it on many levels to see all the parts coming together for just that one weekend each year."

Indeed, it is the diverse range of programmes and projects that have been entrusted to her that keeps her deeply engaged with her work.

"There is always something to learn with each programme or artist that I work with. Esplanade's landscape changes over time, and we constantly discover new spaces and new projects that are interesting to both programmers and artists. In short, there is never a dull day here."



Photo by Tan Yu Xiang

SPOTLIGHT

WANG BARK LEONG

This Systems Specialist for Lighting in the Technical Production team looks back at memorable moments from his 15 years with Esplanade.

Before he joined Esplanade, Wang Bark Leong had spent 25 years working in heavy industry, where he specialised in electrical mechanical engineering and maintained enormous pieces of equipment in places like power plants and ships.

When a global downturn circa 2002 lost him his job, Bark Leong turned to other opportunities. In 2002, he joined Esplanade as a casual, assisting in technical production. "I didn't know anything about theatre," he remembers. "But I wanted to learn."

He was given on-the-job training and also attended short courses, where he learned about different aspects of stage production. By 2004, he had joined Esplanade full-time, and is today a Systems Specialist for Lighting.

"I liked picking up new skills," he says of his decision to switch permanently to this new industry. That said, the idiosyncrasies of the arts took some getting used to after many years of working with heavy machinery.

For instance, in 2004, he was asked to help out with a very specific lighting request for *I La Galigo*, a music-theatre work by American director Robert Wilson that debuted at Esplanade that year.

"For one scene, they needed the tip of a monkey character's tail to light up," Bark Leong recounts with relish. He figured out a way for a light to be placed inside the costume, so the actor could activate it via a hidden switch. In fact, he even helped to troubleshoot that light remotely when it malfunctioned while the show was touring Germany.

Indeed, over the years, Bark Leong has done his fair share of such problem-solving. "When there is a problem, we need to know what caused it, and think of the fastest way to recover from it on the spot," he says.

"We cannot wait for the equipment supplier to come and fix the problem. Each effect in a show is very important, and we want to be able to execute these smoothly."

In other words, the show must go on.

The most important part of his job, in fact, is to prevent problems from happening at all. That means equipment has to be kept in tip-top condition. To do that, he does a daily systems check early in the morning, giving feedback to colleagues in other departments when necessary. He's also had the opportunity to visit equipment suppliers overseas, so that he can better understand how their products are made and ask their engineers questions on-site.

In short, "every day is a challenging day", says Bark Leong. This is particularly true of his responsibilities as a member of Esplanade's Health & Safety Committee. "Our set-ups change every day, so every day we are taking care of different things."

And while he is primarily focused on the technical aspects of arts performances, Bark Leong has definitely developed an aesthetic appreciation for how equipment that may be just a fraction of the size of industrial machinery can make an outsized impact.

"In the olden days, for things like Chinese opera performances, you would just turn on the lights and the actors would perform from start to finish with that lighting," he says. "Now, all the different lighting equipment can create different atmospheres for a show."

Still, you can take the man out of heavy industry but perhaps you can't take the heavy industry out of the man. Ask him about his most memorable Esplanade experiences to date, and Bark Leong immediately mentions a troubleshooting he undertook for the centre's pipe organ last year.

"I was very happy to help, because I've been wanting to look at that pipe organ since my first day at Esplanade. It's probably one of the most expensive equipment in the centre, and I was finally authorised to look at it." And, of course, the most important thing was this: "I was able to solve the problem."



Photo by Tan Yu Xiang

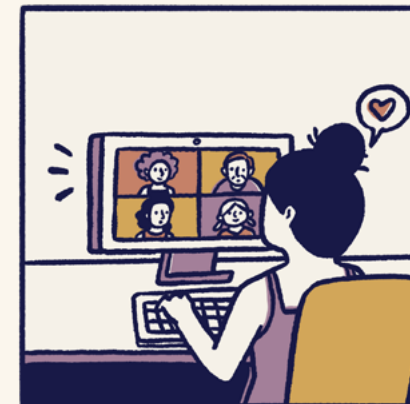


Handling

The COVID-19 pandemic in the last quarter of our financial year affected Esplanade and the entire performing arts industry.

For Esplanade, the physical safety of our public, artists, crew, contractors and staff has always been foremost.

COVID-19



With resilience, creativity, and the help of digital technology, we continued to produce art, engage with our audiences, maintain our spaces and stay connected as a team.

Illustrations by
Angee Neo





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Iwami Kagura: Heroes and Demons
by Hamada Iwami Kagura Association
at A Tapestry of Sacred Music 2019
Photo by Alvin Ho

Governance Report

The Esplanade Co Ltd was incorporated under the Companies Act, Cap 50 on 26 September 1992 and is a public company limited by guarantee, governed by its own Constitution documents. The Ministry of Culture, Community and Youth (MCCY) has appointed the following four persons as Members of the company – Mr Lee Tzu Yang, Mr Edmund Cheng Wai Wing, Mrs Theresa Foo-Yo Mie Yoen, and Ms Tan Gee Keow. As Members, these persons carry out all business at the Company's Annual General Meetings and Extraordinary General Meetings, including the appointment of directors, adoption of accounts, and approval of resolutions.

Under the guidance of its Board of Directors (the "Board"), Esplanade is committed to achieving the highest standards of governance to protect the interest of our stakeholders, preserve the integrity and transparency of Esplanade and promote public trust and confidence.

Esplanade being a registered Charity and IPC complies with the Code of Governance (the "Code") issued by the Charity Council that was last updated in April 2017. The refined code took effect from 1 January 2018 which was applicable to Esplanade's financial year that commenced from 1 April 2018. Depending on whether the charity has Institution of a Public Character ("IPC") status, and its size, the charity will follow guidelines under different tiers. As a large IPC, Esplanade complies with the Basic II, Enhanced and Advanced guidelines of the Code. Companies are required to disclose their corporate governance practices and explain deviations, if any, from the Code.

Esplanade strives to comply fully with the Code and its principles, and spirit of the Code. This report describes Esplanade's governance practices and structures that were in place during

the financial year ended 31 March 2020 with reference to the principles set out in the Code. Esplanade has complied with all the requirements of the Code and will submit the online Governance Evaluation checklist together with the audited accounts for the year. The annual submissions are available for viewing in the Charity Portal at www.charities.gov.sg.

1 BOARD GOVERNANCE

1.1 BOARD ROLES AND COMPOSITION

Our directors are entrusted with the role of caring for and nurturing the enterprise and securing Esplanade's longevity. Our directors are trustees of the Company's past successes, and guardians of its future and ambassadors for the Company's public reputation.

Directors have collective responsibility for the following:

1. Provide entrepreneurial leadership, set strategic aims, and ensure that necessary resources are in place for the Company to meet its objectives;
2. Establish a framework of prudent and effective controls which enables risk to be assessed and managed;
3. Review Management performance and reporting to stakeholders;
4. Safeguard the Company's values, ethics and culture.

The Board comprises 13 directors as at the end of the financial year, one of whom is an executive director and one of whom is a representative from MCCY. The Board reviews the size of the Board on an annual basis and considers the present Board size as appropriate for the current scope and nature of Esplanade's operations. Objectivity is assured given that the majority of the Board are independent. The independent directors help to ensure that strategies proposed by Management are constructively challenged, fully discussed and examined, and also take into account the mission and long-term objectives of Esplanade. The directors do not receive any remuneration for their services.

Mr Lee Tzu Yang has served on the Board since November 2003 and was appointed as Chairman in Feb 2015. His appointment as Board Chairman is considered a new appointment and is within the ten years tenure limit recommended by the Code. No other Board member has served on the Board for more than ten consecutive years as at 31 March 2020.

Esplanade's constitution documents specifically state that paid staff may become directors but should not comprise more than one-third of the Board and should not chair the Board. CEO is the only paid staff invited to sit on the Board based on her personal contributions. She was appointed CEO of the Esplanade from 1 August 2018 and Board member from 24 November 2018.

The roles of the Chairman and CEO are separate, and the Chairman is responsible for leading the Board and facilitating its effectiveness. He promotes high standards of governance and is free to act independently in the best interests of the Company. The Chairman leads and ensures active and comprehensive Board discussions on matters tabled. The CEO is an Executive Director

responsible for the business direction and operational decisions of the Company.

The Board has ready access to CEO and the Management team, as well as the Company's internal and external auditors. The Board receives regular management, operations and financial reports on the Company. The Board also has independent access to the Company's books and records through the Company Secretary.

The Board has adopted a Board Renewal and Performance Evaluation Policy as recommended by the Nominating & Remuneration Committee (NRC) which spells out the Board's terms of appointments, renewal strategy, appointment to Board committees, succession planning and performance evaluation. Performance evaluation for each director and the entire Board is carried out annually after the close of each financial year. The term limit for the Audit & Risk Committee (ARC) Chairman is spelt out in the Constitution documents as well as ARC Terms of Reference and is for a period of four years as recommended by the Code.

A formal letter is given to each director upon their appointment, setting out directors' duties and obligations together with a copy of the Company's Constitution documents. The Company has an orientation programme for new directors to familiarise themselves with the business activities of the Company, its strategic direction and governance practices. A director's handbook containing the Company's business, governance practices, organisation structure, policies and procedures and financial information is provided to each director. A tour of Esplanade's facilities is also arranged to enable the directors to acquire a better understanding of the business.

As a group, the directors bring with them a broad range of key competencies in the areas of strategic planning, accounting and finance, business and management, risk management, human resource management, legal and regulatory expertise, marketing, public relations and communications, fundraising, community outreach, digital and social media, the arts and/or any other competencies which the NRC feels necessary from time to time. Profiles of the directors can be found on [pages 6 to 11](#) of this Annual Report.

1.2 BOARD COMMITTEES

The Board has delegated specific responsibilities to two Committees and each Committee has its own terms of reference, roles and responsibilities which are approved by the Board. The composition of the Board Committees is structured to ensure an equitable distribution of responsibilities among directors, maximise the effectiveness of the Board and foster participation and contribution. The Board accepts that while these Committees have the authority to examine particular issues and will report back to the Board with their decisions and/or recommendations, the ultimate responsibility on all matters lie with the entire Board.

Nominating & Remuneration Committee (NRC)

The Nominating & Remuneration Committee (NRC) was formed in September 2018 and comprised six non-executive and independent directors. The NRC replaces both the Nominating Committee (NC) and Remuneration Committee (RC), with a combined Terms of Reference from the NC and RC, to enable Board to have greater and more cohesive oversight of Board member and key management succession planning, as well as additional oversight on Esplanade's talent management programme.

The NRC makes recommendations to the Board on all Board appointments and re-appointments and determines whether a Director is independent. It is empowered to establish Board performance criteria and to assess the effectiveness of the Board and the contribution of each individual director. The NRC also deliberates upon and approves the annual salary adjustment and bonus payments to staff. The NRC also considers and approves the remuneration package of the CEO on behalf of the Board and has the discretion to review the remuneration package of all levels of Esplanade staff.

Committee members in office as at the date of this report are as follows:

Name	Designation	Date
Dr Jennifer Lee	Chairman	From 24 November 2018
Mrs Rosa Daniel	Member	From 24 November 2018
Prof Lily Kong	Member	From 24 November 2018
Mr Kenny Powar	Member	From 24 November 2018
Mrs Valarie Wilson	Member	From 24 November 2019
Mr Yap Chee Meng	Member	From 24 November 2019

The NRC has determined a Board composition plan and key attributes that an incoming director should have. In addition, the NRC will also take into account the needs of Esplanade during each renewal exercise. The NRC taps on the resources of directors' personal contacts and recommendations of potential candidates. These candidates are considered and evaluated by the NRC and a list of recommended candidates is cleared by MCCY before the Board and Members' approval.

The Board has implemented an annual process for assessing its effectiveness as a whole and for assessing the contribution by each director to the Board. A qualitative assessment of the Board's performance is carried out through the completion of an assessment form by each director covering areas such as the size and composition of the Board, Board processes, effectiveness of the Board, strategic planning and the management of risks and internal controls.

Directors carry out annual self-assessment on criteria including attendance record, preparedness, and participation in Board discussions as well as contributions in specialised areas. The NRC is responsible for making recommendations to the Board on the re-nomination of directors and they take into consideration the directors' participation and contribution.

The results and conclusion of both evaluations will be reviewed by the NRC and the findings shared with the Board, together with any action plans to address areas that need improvement.

The NRC is satisfied that sufficient time and attention are being given by the directors to the affairs of the Company, notwithstanding that some of the directors have multiple board representations.

Audit & Risk Committee (ARC)

The committee was renamed as Audit & Risk Committee (ARC) in December 2018 (previously Audit Committee) to better reflect the committee's role in overseeing Esplanade's Risk Management framework that was put in place since 2008.

The ARC comprises five non-executive and independent directors:

Name	Designation	Date
Mr Sim Hwee Cher	Chairman	From 24 November 2019
Ms Janet Ang	Member	From 24 November 2019
Mr Suhaimi Zainul Abidin	Member	From 24 November 2018
Dr Ming Tan	Member	From 4 December 2015
Mr Andre Yeap	Member	From 19 January 2015

Esplanade's constitution documents state that the maximum term for the position of Treasurer or ARC Chairman will follow the recommendation in the Code. As such, Esplanade has kept to the maximum limit of four consecutive years for the position of ARC Chairman.

The ARC held four meetings during the financial year. Besides the ARC Members, these meetings were also attended by Chairman, CEO, CFO, CMO and the internal and external auditors, where relevant. The Board believes that all members of the ARC are appropriately qualified to discharge their responsibilities and that

the ARC Chairman possesses the requisite accounting and related financial management expertise.

The ARC undertakes the responsibilities promulgated in the Companies Act and the Code and reviews financial reporting issues, adequacy of internal controls, risk management and governance processes, including the internal and external audit functions. The ARC also oversees Esplanade's Ethics and Fraud Reporting Policy where staff has direct access for reporting to the ARC members (See Section 5 – Human Resource Management). ARC and Management will also confirm in each ARC meeting whether any report has been received through the whistleblower hotline.

In its review of the audited financial statements for the financial year ended 31 March 2020, the ARC discussed with Management and the external auditors the accounting principles that were applied and their judgment of items that might affect the financials. Based on these discussions, the ARC is of the view that the financial statements are fairly presented in conformity with Singapore Financial Reporting Standards.

The ARC is satisfied with the independence and objectivity of the external auditors and recommends to the Board the nomination of the external auditors for reappointment. During the year, there were no non-audit services provided by the external auditor.

The Internal Audit function is outsourced and is an independent function that reports to the ARC. All areas of business and support functions are subject to audit. All audit reports are addressed to the ARC. Findings therein are discussed with the ARC, the CEO, CFO and Department Heads who are business process owners of the audited functions and are responsible for implementing the improvement recommendations. The Board has been kept informed of the ARC's review of Internal Audit reports, and management controls in place.

The Board and management of Esplanade are fully committed to a robust system of internal controls, procedures and risk management. The ARC assists the Board in fulfilling its oversight responsibility for risk management of the Company. The ARC approves the key risk management policies and ensures a sound

system of risk management and internal controls and monitors performance against them.

Esplanade has always taken an active approach towards risk management. It established an enterprise risk management framework in 2008 with the assistance of a professional services firm. The framework comprises:

- (a) A formal risk governance structure with clearly defined accountabilities, expectations and reporting requirements for all relevant parties within the structure;
- (b) A corporate risk profile for Esplanade containing the various risks and mitigating plans in place; and
- (c) A Risk and Control Self-Assessment (RCSA) programme for continuous risk assessment and monitoring.

As part of the enterprise risk management process, Esplanade maintains an updated risk register annually. Key managers monitor the changing landscape in their respective areas, assess the adequacy of controls and plan a strategic response. This is especially important during times where the business and operating environment is constantly evolving. Management will shortlist the top key risks after each update for review by the ARC and Board.

In managing fraud risks, Esplanade is vigilant in looking out for red flags, observing staff morale, improving reporting, tightening processes and ensuring that operating procedures are adhered to.

The RCSA was rolled out to all major business and support functions. As part of promoting a "risk-aware" culture and ownership of key processes, the individual departments carry out annual self-assessments of the key processes and review the effectiveness of controls in place. The self-assessments are tied in with each Department Head's annual declaration to CEO on the overall health of the Department's processes and control. The RCSA coverage involves all key personnel within each function to carry out the assessments collectively.

The Company has a policy for Related Party Transactions. Please refer to Section 2 – Conflict of Interest. The ARC is satisfied that there were no material contracts involving the interests of the CEO, Directors or the stakeholders. The ARC is also satisfied that the internal controls over the identification, evaluation, review, approval and reporting of Related Party Transactions were effective.

Matters Requiring Board Approval (Nominated Board Members)

The Board has adopted a set of guidelines on matters that require its approval. Matters which are specifically reserved for the Board for decision hereunder include those involving business plans and budgets, capital expenditure, material acquisitions and disposals of assets. Three Board members – Mrs Rosa Daniel, Dr Jennifer Lee and Mr Yap Chee Meng, and Chairman, Mr Lee Tzu Yang, have been nominated by the Board, to approve financial commitments above \$1 million on behalf of the Company.

The Board has also nominated five Board members to specifically approve expenditure relating to the Waterfront Theatre construction project. Board members who were involved in the project's initial design phase, as well as members of the Board's Audit and Risk Committee, are excluded. The five Board members who are nominated to be part of the construction expenditure approval panel includes Dr Jennifer Lee, Prof Lily Kong, Mr Kenny Powar, Mrs Valarie Wilson and Mr Yap Chee Meng.

1.3 BOARD MEETINGS

Board meetings are held on a quarterly basis to review the results and performance of the Company, its plans and prospects. To facilitate attendance, Board, NRC and ARC meetings are scheduled at least a year ahead. At the last meeting of the financial year, the Board will also approve the annual budget for the following year. As part of good governance, key matters requiring decision are reserved for resolution at Board meetings to facilitate discussion, rather than by circulation. The Chairman ensures that Board meetings are held as and when necessary with optional meetings convened when there are pressing matters requiring the Board's consideration.

The Company Secretary assists the Board with the preparation of meeting agenda, administers, attends and records minutes of Board proceedings in a timely manner, ensuring good information flow within the Board and its Committees. The Company Secretary also ensures compliance with the bye-laws that affect Esplanade. Directors are briefed on changes to regulations and financial reporting standards from time to time during the ARC and Board meetings.

As a general rule, papers for Board meetings are circulated to members of the Board a week prior to meeting dates, allowing sufficient time for the directors to obtain further explanation and to prepare for the meeting. The Management team, as well as staff

members who prepared the Board papers, or who can provide additional insight into the matters to be discussed, are invited to present the paper or attend the Board meeting.

The matrix on the number of Board and Board Committee meetings held in the year and the attendance of directors during these meetings is as follows:

	Date of First Appointment	Date of Last Re-Appointment	Term Expiring	Board of Directors		Audit & Risk Committee		Nominating & Remuneration Committee	
				Number of Meetings					
				Held	Attended	Held	Attended	Held	Attended
Mr Lee Tzu Yang (Chariman)	24 Nov 2003	24 Nov 2017	23 Nov 2020	4	4	-	-	-	-
Ms Janet Ang	15 Jul 2019	-	23 Nov 2021	3	3	1	1	-	-
Mrs Rosa Daniel	24 Nov 2012	24 Nov 2018	23 Nov 2021	4	2	-	-	2	1
Prof Lily Kong	24 Nov 2018	-	23 Nov 2021	4	2	-	-	2	2
Dr Jennifer Lee	1 Jun 2014	24 Nov 2018	23 Nov 2021	4	4	-	-	2	2
Mr Kenny Powar	24 Nov 2015	24 Nov 2017	23 Nov 2020	4	4	-	-	2	2
Mr Ramlee Bin Buang ⁽¹⁾	12 Dec 2011	24 Nov 2016	23 Nov 2019	2	1	-	-	2	2
Mr Sim Hwee Cher	24 Nov 2018	-	23 Nov 2021	4	3	1	1	2	2
Mr Suhaimi Zainul Abidin	24 Nov 2018	-	23 Nov 2021	4	3	4	4	-	-
Dr Ming Tan	24 Nov 2015	24 Nov 2017	23 Nov 2020	4	4	4	4	-	-
Ms Yvonne Tham	24 Nov 2018	-	23 Nov 2021	4	4	-	-	-	-
Mrs Valarie Wilson	26 Feb 2016	24 Nov 2017	23 Nov 2020	4	4	3	2	0	0
Mr Yap Chee Meng	24 Nov 2013	24 Nov 2018	23 Nov 2021	4	4	3	3	0	0
Mr Andre Yeap	24 Nov 2014	24 Nov 2019	23 Nov 2021	4	3	4	2	-	-

(1) Stepped down on 23 Nov 2019

2 CONFLICT OF INTEREST

Esplanade's constitution documents state that whenever a member of the Board in any way, directly or indirectly, has an interest in any transaction, project or matter, the member shall disclose the nature of his interest before the discussion and shall recuse from the meeting.

In addition, Esplanade also has in place a policy for conflicts of interest for the Board as well as for staff to ensure that directors and officers act independently and in the best interests of the Company and avoid ethical, legal, financial or other conflicts of interest which may impede or compromise their responsibilities. As a general rule, they must not place themselves in a position where their duties and interests may possibly conflict, whether perceived or actual.

Where a director or staff has personal interests that may conflict with his duties to the Company, he should make disclosure to the Company as soon as possible and obtain the approval of the Board or management. All directors and staff have to make an annual declaration that they have read and understood the policy and whether there are any present or potential conflicts.

The Board has adopted a Related Party Transaction policy in 2010 which deals with the approval of related party transactions. Transactions falling within a certain range will require disclosure to the ARC while transactions above a threshold will require immediate ARC approval and disclosure to the Board. This is to ensure that the transactions were executed at normal commercial terms and did not prejudice the interests of the Company. Disclosure of related party transactions in the Financial Statements follows FRS24 regulations and these are disclosed in Note 30 of the Financial Statements.

The company holds 51% majority interest in SISTIC.com Pte Ltd ("SISTIC") with Sport Singapore holding the remaining 49% stake. Esplanade has effective control over the SISTIC Board with 4 nominees on the 7-member Board during the year, including the position of Board Chairman. Esplanade's CEO and CMO (until 28 August 2019) are nominated directors on SISTIC Board during the financial year and CEO is a member of SISTIC's Executive

Committee. Director fees earned by the CEO and CMO are paid to the Esplanade. SISTIC was consolidated in the company's financial statements and the accounting treatment of the investment in subsidiary company is explained in Note 2.4(a) of the Financial Statements.

Esplanade has engaged the professional services of Rajah & Tann LLP where one of our Director is a Senior Partner of that firm. Although the relationship does not fall within the definition of FRS24, we have disclosed the fees to Rajah & Tann LLP in Note 30. The Board considers the Director as independent and the Director was not involved in Esplanade's decision to engage Rajah & Tann.

3 STRATEGIC PLANNING

3.1 OBJECTIVES

The vision and mission of Esplanade are clearly articulated and reviewed and approved by the Board. The vision and mission are shared with the public through our Annual Report, website, as well as printed collaterals. Key Performance Indicators (KPI) for each budget year as well as the intermediate and long-term direction of the Company are approved by the Board to ensure relevance to the changing environment and needs. The company's achievement of its KPIs set for the year are reported on a quarterly basis to the Board and stakeholders, including MCCY and the Singapore Totalisator Board that provides funding for Esplanade's community programmes.

3.2 LONG-TERM PLANNING

The Board regularly discusses and reviews the intermediate and long-term business plans of the Company. The Board also ensures that there is a plan for capability development within the Company and monitors the progress of this plan. The Board ensures adequate resources are available to sustain the Company's operations and such resources are effectively and efficiently managed. All Board members bring their independent judgment, diversified knowledge and experience to bear on issues of strategy, performance, resources and standards of conduct.

4 PROGRAMME MANAGEMENT

All programmes and activities conducted by Esplanade are carefully planned, tracked and reviewed to ensure relevance to the mission and vision. The Board receives a Monthly Activities Report, Quarterly Balanced Scorecard and reports of performance at the quarterly Board meetings.

5 HUMAN RESOURCE AND VOLUNTEER MANAGEMENT

To support the business of Esplanade where specialist skills are required and not easily available, Esplanade places great emphasis on its comprehensive HR policies for the recruitment, appraisal, compensation and development/training of staff. More details on Human Resource Management can be found from [pages 111 to 118](#) of the Annual Report.

In addition to the average 267 full time staff for FY19/20, Esplanade has a pool of 459 trained casuals who are called for ushering and production duties when the need arises. Esplanade does not engage the services of volunteers for fund raising.

Esplanade believes that no staff should be involved in setting their own remuneration and a competitive remuneration and reward system is in place to retain and incentivise the best talents. Esplanade's remuneration and reward system also takes into account the current economic climate as well as the performance of the Company and the individual. Key executives are rewarded based on KPIs which are set annually based on the Company's business plan and objectives and reviewed at the half year.

The Company is committed to a high standard of ethical conduct and adopts a zero-tolerance approach to fraud. As part of good governance, Esplanade implemented an Ethics and Fraud Reporting Policy which provides staff with well-defined and accessible channels within the Company through which they may, in confidence, raise concerns about possible improprieties in matters of business activities, financial matters or other similar matters to their supervisors, Management or the ARC. The aim of this policy is to encourage the reporting of such matters in good faith, with the

confidence that employees making such reports will be protected from reprisal. This arrangement also facilitates independent investigation, where necessary, of such matters for appropriate resolution.

The company also engages volunteers to assist in various community outreach and engagement activities through contribution of their time. There are documented volunteer management policies in place that provide guidance on matters relating to expenditure reimbursement, insurance, training and communication channels.

6 FINANCIAL MANAGEMENT AND CONTROLS

6.1 OPERATIONAL CONTROLS

Esplanade has adopted a set of internal controls and guidelines that set out financial authorisation and approval limits for financial commitments, operating expenditure, purchase and write-off of fixed assets, and approval of contracts. Under the financial authorisation and approval limits, approval sub-limits are provided at Management levels to facilitate operational efficiency. These approval limits are approved by the Board. Certain matters are escalated for Board approval as detailed under the Board Governance section above. Esplanade did not make loan or donate to any party internally or externally during the year.

6.2 BUDGET PLANNING AND MONITORING

The Board approves the annual budget appropriate to Esplanade's plans and objectives for the year. Quarterly results are presented to the Board with comparison to budget and variances explained.

6.3 CAPITAL ASSET MANAGEMENT

Fixed assets are properly recorded, tagged and sighted periodically. Where required, assets are put on a preventive maintenance programme to ensure useful life is maximised. The assets are also safe guarded and adequately insured.

6.4 RESERVES MANAGEMENT

Esplanade has a reserves policy to ensure adequate reserves for financial stability and future plans. Esplanade has set a minimum reserve at three months of annual expenditure as a safety net for operations or contingencies. At the same time, for good governance, there is also a maximum threshold to prevent high reserves, which is set at 12 months of annual operating expenditure.

Reserves can be used for operating purposes such as to fund an episodic deficit or the Board can designate reserves to be used for non-operating purposes including special projects that further Esplanade's organisational goals, objectives and special needs. However, special projects should only be undertaken when reserves exceed the minimum reserve of three months of annual expenditure.

Governance procedures are in place to ensure that there is internal discipline in the maintenance and utilisation of reserves. The Board has to approve the utilisation of reserves and designation for special projects. The Board will be updated periodically on the status of each project.

Reserves are invested in Singapore dollar fixed deposits with banks approved by the Board.

7 FUNDRAISING PRACTICES

Esplanade work with corporations on various sponsorship programmes where the sponsors enjoy certain benefits. We also receive donations from corporations and individuals who wish to support our activities to benefit diverse communities through the arts. Donations are also received from the public to support the various programmes presented by the company through donation boxes placed at specified locations. Esplanade has also organised several new fund-raising programmes during the year, including online platforms such as Giving.sg, to garner donation support from the public. Permits were sought from the relevant authorities for all public fund-raising and donation-seeking projects. All donations and sponsorships are channelled through the Relationship Management Department which have key principles and a fundraising policy in place. Esplanade ensures that our

sponsorship practices preserve the independence, integrity and transparency of Esplanade and are in line with best practices promoted by the office of the Commissioner of Charities. We are careful that our sponsorship arrangements are not seen as endorsements of our sponsors' products or organisation. More details on Donations and Programme Sponsorships can be found on [pages 71 to 74](#) of the Annual Report.

8 DISCLOSURE AND TRANSPARENCY

The Annual Report of Esplanade is published on our website at www.esplanade.com. Non-executive directors do not receive any remuneration. In accordance with the Code, the remuneration of key management staff is disclosed, starting from a base of \$100,000 and in incremental bands of \$100,000 thereafter. Please refer to Note 31 of the Financial Statements. Esplanade has disclosed the remuneration of the entire key management team, beyond the three highest paid staff as required by the Code. During the year, there was no staff employed by Esplanade who are close family members of the CEO and/or Directors of the company.

9 PUBLIC IMAGE

The mission, programmes and activities of Esplanade are published on our website, marketing brochures, on-site posters and centremedia, press advertisements and a host of other collaterals. The scope of our Communications and Content Department includes government and media relations, board communications, issues management, crisis communications and corporate tools such as the annual report and social media channels. The Communications and Content Department also organises corporate tours and visits, event management, corporate feedback and filming and photography requests. Esplanade actively tracks press coverage as well as the tone of the reports and these are reported to the Board quarterly.

A Community Engagement team that is part of the Programming Department looks after the engagement with community groups, educator and student relations, grassroots organisations and voluntary welfare organisations.

Esplanade at a Glance

Esplanade's vision is to be a performing arts centre for everyone and our mission is to entertain, engage, educate and inspire. Over the years, Esplanade had developed a solid foundation of both community and artistic development programmes, anchoring Singapore's arts and cultural calendar for local audiences and international visitors. As we continue our growth, Esplanade's strategic directions at the community, national and international levels leverage this expertise and experience for more focused outcomes. Esplanade's objectives are also aligned to meet the larger outcomes sought by our parent, Ministry of Culture, Community & Youth, of having a fulfilled and engaged people, a caring and cohesive society and building a confident and resilient nation.

As the primary objectives of Esplanade have to do with social and artistic goals beyond pure financials, a Balanced Scorecard was designed to measure Esplanade's progress. Four perspectives were identified that taken together would provide a holistic view of our performance.

Esplanade's current stage of development is with purposed shift towards areas of deeper impact in community, children & youth, and industry development, while maintaining reach to our broad base audiences. Esplanade's vision to be a performing arts centre for everyone remains relevant, and more would be done to enhance Singaporeans' ownership of Esplanade where emphasis is placed on deepening engagement with our audiences and communities, including volunteerism, so that Esplanade would not only provide programmes for everyone, but would also be embraced by everyone. The arts will be increasingly important in inspiring, uplifting and connecting a society whose needs, diversity and, with them, fissures are

growing. Esplanade will be the epicenter of this effort to bridge communities and promote inclusiveness. The desired outcome would surround three broad categories, namely "Engagement", "Ownership" and "Leadership", of which 15 performance measures were identified and that as a whole, would reflect these new strategies for Esplanade.

ENGAGEMENT PERSPECTIVE – DIVERSITY AND ACCESS

Esplanade's role in engaging and celebrating our communities and maintaining a baseline level of vibrancy remains our core business. Esplanade continues its pursuit to transform our society through the power of the arts for change and social good. Esplanade's non-ticketed programmes, cultural festivals, children and education programmes, already bring quality arts to a wide demographic. Esplanade is moving beyond broad outreach and focuses on developing programmes that bridge different cultures and bring about more inter-cultural bonding around a Singapore identity. Esplanade also aims to deepen its engagement with seniors and communities in special needs through the arts, and expand education programmes for the young that expose them to Singaporean and Asian stories and art forms.

Esplanade has established itself as a major arts venue both in Singapore and internationally. Aside from being a presenting venue, Esplanade has developed a diverse calendar of *Esplanade Presents* festivals and activities throughout the year for our various communities in Singapore. Esplanade's programmes also encourage audiences to go beyond popular works to a deeper appreciation of the arts and more in-depth participation. In

addition, we also provide support for hirer shows and programmes developed in collaboration with local arts groups. Through this, we ensure a diverse mix of artistic and commercial presentations.

	FY19/20
a) Number of Activities	3,915
b) Number of Attendances	1,920,590
c) Participation	80,780
d) Number of Community Engagement Activities	597
e) Number of Participants in Community Engagement Activities	14,476
f) Number of Schools Engaged	330

The number of activities and attendances is a total of all events at the centre, consisting of both *Esplanade Presents* and hirer shows, and including both ticketed and non-ticketed programmes. Participation refers to attendances for activities that require a deeper level of involvement and engagement, usually through workshops, talks and masterclasses.

Esplanade's Community Engagement team organises activities and initiatives to engage the underserved communities, working with artists, social service organisations and other community organisations, and with the help of our volunteers and donors. The core objective is to enhance the individual's emotional and

even physical well-being, and to contribute to the communities' development through the arts.

Esplanade also aims to engage the next generation through families, pre-schools, schools and institutions of higher learning, through performances, visits to Esplanade, school talks and presentations at Esplanade.

ENGAGEMENT PERSPECTIVE – OWNERSHIP

As society's economic, ethnic, religious and other fissures become more pronounced, Esplanade has an even greater role to play as a common civic and cultural space, to help bridge communities and promote inclusiveness and cross-cultural understanding. Esplanade cannot rely on government resources alone to do so. Community ownership is key, and Esplanade focuses on cultivating this through getting more people to understand and participate in the life of the arts centre and give their time and resources to help us achieve this goal. In so doing, Esplanade will be embraced as "My Durian" for both social impact and people's sense of ownership of the national arts centre.

FY19/20

a)	Number of Sponsors & Donors (≥\$1,000)	86
b)	Number of Volunteers	252
c)	Total Volunteer Hours	2,523

LEADERSHIP PERSPECTIVE

Esplanade aims to position Singapore as a Leader in Performing Arts in Asia. As we aspire to be the thought leader for arts management, a catalyst for artistic development and content creation, and the preferred partner for international works, Esplanade will focus on building on its international networks and venue management capabilities. We continue to actively partner artists and companies for international collaborations that will extend Singapore's thought leadership in the cultural sphere. Esplanade will assert greater leadership in defining excellence and deepening international collaborations for local artists and new works to tour.

FY19/20

a)	Number of Singaporean/PR Artists Involved in Developmental Activities	298
b)	Number of New Works Enabled	126

ORGANISATION PERSPECTIVE

These indicators track the performance of Esplanade as a company and measure general aspects of the company's operations, including financial outcomes, cost recovery and other ratios that relate to more specific aspects of its operation.

FY19/20

a)	Organisational Cost Recovery Rate (CRR)	41.6%
b)	Cost Recovery Rate (CRR) of Ticketed Programmes	53.0%
c)	Training (% of annual basic salaries)	2.6%
d)	Staff Turnover	1.2%

Both the organisational and ticketed programmes' CRRs essentially measure the income 'recovered' for each dollar of expenditure, excluding rental and depreciation. It reflects the organisation's ability to balance between income and expenditure, and continues to be relevant to ensure good governance, financial health and organisational sustainability.

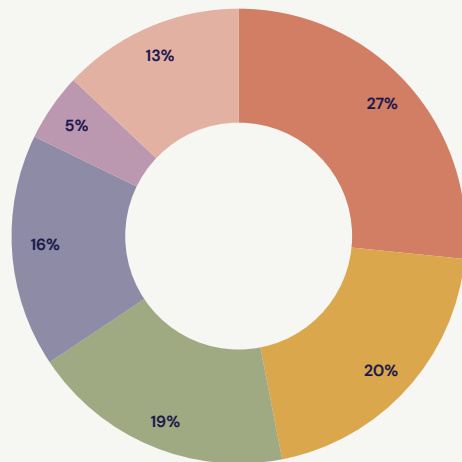
Training percentage indicates the amount that we invest in our staff. Our staff turnover has consistently been below the national average regardless of the buoyancy of the job market.

Financial Highlights

	FY 19/20	FY 18/19
<u>COMPANY</u>	\$'000	\$'000
TOTAL INCOME	26,634	29,423
TOTAL OPERATING EXPENDITURE	(80,818)	(77,798)
DEFICIT BEFORE GRANTS	(54,184)	(48,375)
GRANTS FOR THE YEAR	37,794	37,028
GOVERNMENT SUBVENTION – RENTAL OF PROPERTY	18,361	18,361
RESULTS FOR THE YEAR	1,971	7,014
COST RECOVERY RATE	48%	52%
CAPITAL EXPENDITURE	3,971	2,920
TOTAL ASSETS	107,642	98,578

INCOME

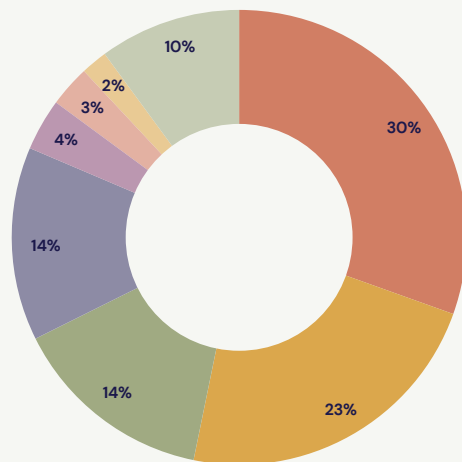
For the Financial Year ended 31 March 2020



	FY 19/20		FY 18/19	
	\$'000	%	\$'000	%
Mall and other rentals	7,086	27	7,260	25
Sponsorships and donations	5,413	20	5,666	19
Ticketing	4,986	19	6,572	22
Venue hire and event services	4,407	16	4,448	15
Car parking	1,288	5	1,399	5
Other Income	3,454	13	4,078	14
Total	26,634	100	29,423	100

EXPENDITURE

For the Financial Year ended 31 March 2020



	FY 19/20		FY 18/19	
	\$'000	%	\$'000	%
Employee compensation	24,603	30	25,808	33
Rental of property	18,361	23	18,361	24
Property maintenance and utilities	11,735	14	11,340	15
Programming costs	11,108	14	10,990	14
Marketing and communications	2,981	4	2,814	4
Presentation services and relations	2,378	3	2,326	3
Depreciation and amortisation	1,522	2	1,287	2
Others	8,130	10	4,872	6
Total	80,818	100	77,798	100

Operating & Financial Review

For the Financial Year ended 31 March 2020

AN ARTS CENTRE FOR EVERYONE

Esplanade – Theatres on the Bay was into its 18th year of operations and continued serving as the national performing arts centre by delivering a rigorous calendar of programmes and activities for the different communities in Singapore. We reached out to not only our broad base audiences but gave specific focus to deeper engagement with schools and families, seniors, youth and more vulnerable communities, as well as to developing emerging talent in Singapore, new works and international connections. Esplanade sought outcomes under three broad categories, namely “Leadership”, “Engagement” and “Ownership”. The Singtel Waterfront Theatre construction project broke ground in Jun 2019 and, pending further developments on the Coronavirus Disease 2019 (COVID-19) situation, will be completed by end-2021.

Esplanade recorded more than 3,900 performances and activities during the year that reached out to almost two million patrons. We also invested more resources in bringing the arts to social service organisations and their beneficiaries, piloting new initiatives with artists and persons with autism and bringing momentary comfort to those in hospices. We continued to make Esplanade an inclusive arts centre through sensory-friendly, captioned or sign language supported performances. We were grateful for the public’s support and positive reception towards these efforts and will endeavour to do even more.

Our core *Esplanade Presents* programmes, festivals and series continued to evolve and grow their appeal with audiences. As the national arts centre and thought leader in Asian arts and culture, we contributed to developing Singapore artists and championing new works in this region. Our cultural festivals continued to

commission Singapore talents with *Pesta Raya – Malay Festival of Arts’ Fatih – The Prince and the Drum* by NADI Singapura and *Huayi – Chinese Festival of Arts’ 7 Sages of the Bamboo Grove* by Toy Factory Productions. We also continued to present leading foreign artists that profiled Singapore internationally and engaged both corporate sponsors and audiences. Highlights included Cloud Gate Dance Theatre of Taiwan’s *45th Anniversary Gala Programme—Lin Hwai-min: A Retrospective*, The Philippine Madrigal Singers, Paris Opera Ballet with *Forsythe / Robbins / Pite*, and *The Far Side of The Moon* by internationally renowned Canadian theatre visionary Robert Lepage.

Esplanade was therefore on track to meet most of its corporate targets until COVID-19 set in in the final quarter of the financial year. Close to 80 ticketed events had to be cancelled in the remaining two months of the financial year, setting us back by at least 80,000 in attendances. This included major presentations that had popular appeal, such as three concerts by Lea Salonga and the presentation of Hamburg Ballet. For performances by Esplanade or venue hirers that could continue during this period, the capacity restrictions and the call for public to stay at home inevitably affected attendances, resulting in a further drop of about 300,000 (65%) attendances compared to the same period in previous years.

Notwithstanding the adverse impact of COVID-19 on attendances, FY2019/2020 saw the official launch of Esplanade’s content broadcast strategy in Oct 2019 by way of a new platform *Esplanade Offstage*. As part of Esplanade’s goal to not only be leading “live” but also as a digital performing arts centre, we have embarked in recent years to strengthen our archival recording efforts, revamp our online channels, and develop our digital and

broadcast capabilities. *Offstage* is the digital content companion to Esplanade’s website and live performances. It contains a wide range of videos, podcasts, essays, programme notes, interviews and even education kits to allow users to experience and learn more about the arts from their homes or mobile screens. This was timely as we could more readily ramp up our delivery of arts content online in the coming months.

OPERATING REVIEW

In addition to the programmes organised by Esplanade and our arts hirers, Esplanade’s venues were engaged by a wide range of fashion, cars and luxury brands in 2019. We also welcomed several new tenants in the Esplanade Mall to enliven our offerings and complement the existing tenant mix. The new tenants include: Aniplus Café, which integrates anime, comic and games (ACG) with lifestyle and dining; respecT by Fort Sanctuary, the perfect place to relax in the calming space and imbibe the finest freshly brewed teas; Straits Chinese Restaurant managed by Guan Hoe Soon Group, the oldest Nonya Restaurant in Singapore; Smoke Signature, the first furniture company in Asia that uses charred wood, as well as Chun Fun How, a popular bubble tea brand.

Programme sponsorship held steady year-on-year. However, donations were less than last year when Esplanade held its inaugural fundraising dinner. During the year, Esplanade received the second contribution of \$3.3M from Singtel for the waterfront theatre project. The first contribution of \$3.3M was received last year. We wrapped up the year with a total of 86 sponsors and donors who gave more than \$1K, missing the target for the year. COVID-19’s far reaching impact on both the social and economic

fronts affected our ability to secure more sponsors and donors in the last quarter of the financial year.

All in all, the utilisation of key performance venues and our major revenue streams would have been consistent with last year if not for COVID-19. Esplanade recorded lower ticketing income due to cancellation of events, and lower Mall rental income as tenants in the Esplanade Mall had their rental waived in the months of Feb and Mar. COVID-19 also adversely affected the core earnings of Esplanade's subsidiary SISTIC, whose clients are largely events promoters and performing venues. For FY2019/2020, SISTIC recorded a net loss after tax of \$3.6M before consolidation.

Including SISTIC, the total Group income amounted to \$37.2M, of which \$10.6M was SISTIC's contribution that comprises core ticketing services revenue and royalty fees earned on licensing its ticketing platform STIX. This was a drop of \$5.7M compared to last year's Group income of \$42.9M. This drop was mostly attributable to a \$2.9M drop in contribution from SISTIC and lower ticketing income recorded by the Company as a result of cancelled events by both Esplanade, partners and venue hirers in the last quarter due to COVID-19.

Esplanade's earned income alone will never be sufficient to sustain the breadth and depth of our programming and the cost of maintenance and operations as a centre for everyone. We are grateful to our funders -- Singapore Totalisator Board and Ministry of Culture, Community and Youth (MCCY) -- for their continued support, without which we would not be able to fulfill our national, social and arts development objectives.

Esplanade continues to build on our foundation of disciplined cost management and accountability. Employee compensation forms the largest component of Esplanade's expenditure and the company continues to look at sustainable increases for long term viability of our operations, and productivity increases through cross-skilling of the operations support teams. In FY2019/2020, Esplanade achieved a higher productivity based on a higher staff to event ratio of 15.4 compared to 13.2 last year. With upward pressure on manpower costs, Esplanade experienced higher outsourced services cost during contract renewal for our various property-related services, such as cleaning and security. This has

pushed us to seek greater efficiencies with our performance-based contracts. In our continuous effort to be being more environmentally responsible, Esplanade launched a "Go Green" Committee to galvanise the whole company and also looked to yield greater savings in utilities consumption.

Esplanade also continued to upkeep and refresh our property. This year, besides the launch of the waterfront theatre construction, Esplanade also initiated several infrastructural projects for the 17-year-old property. This included the refurbishment of the Esplanade Mall, the upgrading of the building's lift infrastructure, and the re-design of the Waterfront landscape. In Aug 2019, the Esplanade Roof Terrace's waterproofing and landscape works were also completed, resulting in a space that was more attractive for visitors and conducive for small-scale events.

FINANCIAL REVIEW

The Group recognised an impairment charge of \$3.8M for its investment in SIST IC, as the fair valuation of SISTIC based on its future cash generation potential considering the impact of COVID-19, has fallen below its carrying value. With this and the lower income due to COVID-19, the Group closed FY2019/2020 with a higher deficit before grant of \$57.7M compared to \$49.1M last year. The deficit was addressed via a total operating grant of \$37.8M and government rental subvention of \$18.4M, resulting in a net deficit balance of \$1.5M.

Esplanade's reserve policy is explained in the Governance Report. Our accumulated funds to date stand at \$75.5M or \$59.8M excluding subsidiary company SISTIC (\$7.8M) and the donation amounts designated for the waterfront theatre project (\$7.9M). This is equivalent to nine months of the company's annual operating expenditure of \$79.9M for FY2019/2020, excluding SISTIC. To have sufficient reserves is essential for the company to undertake more projects to pursue our strategic objectives and to improve the sustainability of our business.

Besides our earned income, the principal funding sources of Esplanade are grants received from the Government of Singapore and the Singapore Totalisator Board. Both grants are awarded

under strict conditions with continued emphasis on Esplanade's ability to optimise spending efficiency and generate earned and raised income. Singapore Totalisator Board's funding to Esplanade is targeted at programmes for the community. The Government of Singapore, through our parent ministry MCCY, provided funding for the net overhead cost in operating the centre and cost of developmental programmes. MCCY also provided additional capital funding for Esplanade to refresh the centre's facilities and amenities.

Esplanade is a company limited by guarantee and a large IPC with a significant investment in a subsidiary company. As a result, we complied with the Singapore Financial Reporting Standards.

GOING FORWARD

COVID-19 has challenged many social norms, including the ability for public to gather in venues like Esplanade for performances and events. Travel restrictions, venue capacity limitations and other physical distancing measures will continue to impact the viability of businesses and events. All of Esplanade's revenue streams, i.e. venue hire, mall rental, ticketing income, as well as sponsorship and donation, would be severely challenged in the coming two to three years as we expect COVID-19's disruptive impact to be prolonged. In addition, venues also have to incur a higher cost to put in place the necessary safety and hygiene measures in order to operate. With these challenges, the sustainability of our arts sector, event promoters and mall tenants will require Esplanade to work closely with Government, patrons, volunteers and donors for their strongest support.

Amidst the economic, social and emotional hardships brought about by COVID-19, the role of the arts to ensure the well-being of society is even more critical. Esplanade as a national performing arts centre will exercise the highest level of care and responsibility to ensure the safety of our patrons, artists, partners and staff. In addition, Esplanade will work closely with our arts workers to create performances and content -- be it online or live -- that can engage and provide comfort, relief and inspiration to all segments of society. In particular, the young, seniors, and other more vulnerable communities require our extra care and outreach. This

calls for courage, imagination and innovation, as Esplanade charts the future as a leading “live + digital” performing arts centre.

The extent to which COVID-19 will remain a global pandemic remains unknown. As such, on the international front, our ability to present foreign artists will largely be dependent on border restrictions and agreements. Nonetheless, Esplanade will look to forge even stronger international relationships with our counterparts, to share and create new ways to collaborate. Esplanade will continue to expand its “Leadership” role in the performing arts and be the catalyst in Singapore and Asia by stepping up our producing and commissioning role, aided by the opening of the Singtel Waterfront Theatre. We will also step up our role in building capabilities of the sector by offering training, learning and apprenticeship programmes at Esplanade.

Pending the resumption of construction activities, FY2020/2021 will see significant improvements to the centre’s public spaces at the Mall, and the project commencement to revamp the Waterfront landscape.

While 2020’s economy and the global landscape remain highly uncertain, what is certain is Esplanade’s commitment to help shape our next generation’s sense of self and community, and the nation’s social fabric. With the support of our patrons, volunteers, funders, donors and sponsors, we will ensure the building of new “hardware” in the form of the waterfront theatre, as well as “heartware” in the form of arts performances, dialogues and platforms that sustain and inspire both individuals and communities.

Financial Statements

DIRECTORS STATEMENT

For the Financial Year ended 31 March 2020

The directors present their statement to the members together with the audited financial statements of the Group for the financial year ended 31 March 2020 and the balance sheet of the Company as at 31 March 2020.

In the opinion of the directors,

- (a) the balance sheet of the Company and the consolidated financial statements of the Group as set out on pages 140 to 168 are drawn up so as to give a true and fair view of the financial position of the Company and of the Group as at 31 March 2020 and the financial performance, changes in accumulated funds and cash flows of the Group for the financial year covered by the consolidated financial statements; and
- (b) at the date of this statement, there are reasonable grounds to believe that the Company will be able to pay its debts as and when they fall due.

DIRECTORS

The directors of the Company in office at the date of this statement are as follows:

Lee Tzu Yang (Chairman)
Yvonne Tham (Chief Executive Officer)
Janet Ang
Rosa Daniel
Lily Kong
Jennifer Lee
Kenny Powar
Sim Hwee Cher
Suhaimi Zainul Abidin
Ming Tan
Valarie Wilson
Yap Chee Meng
Andre Yeap

ARRANGEMENTS TO ENABLE DIRECTORS TO ACQUIRE DEBENTURES

Neither at the end of nor at any time during the financial year was the Company a party to any arrangement whose object was to enable the directors of the Company to acquire benefits by means of the acquisition of debentures of the Company or any other body corporate.

DIRECTORS' INTERESTS IN DEBENTURES

None of the directors of the Company holding office at the end of the financial year had any interest in the debentures of the Company or any related corporations.

DIVIDENDS

In accordance with Clause 4 of the Memorandum of Association of the Company, no dividends shall be paid to its members.

INDEPENDENT AUDITOR

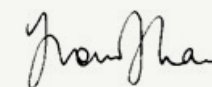
The independent auditor, PricewaterhouseCoopers LLP, has expressed its willingness to accept reappointment.

On behalf of the directors



LEE TZU YANG
Chairman

17 July 2020



YVONNE THAM
Director

INDEPENDENT AUDITOR'S REPORT

To the Members of The Esplanade Co Ltd

REPORT ON THE AUDIT OF THE FINANCIAL STATEMENTS

OUR OPINION

In our opinion, the accompanying consolidated financial statements of The Esplanade Co Ltd (the "Company") and its subsidiary (the "Group") and the balance sheet of the Company are properly drawn up in accordance with the provisions of the Companies Act, Chapter 50 (the "Companies Act"), the Charities Act, Chapter 37 and other relevant regulations (the "Charities Act and Regulations") and Financial Reporting Standards in Singapore ("FRSs"), so as to give a true and fair view of the consolidated financial position of the Group and the financial position of the Company as at 31 March 2020 and of the consolidated financial performance, consolidated changes in accumulated funds and consolidated cash flows of the Group for the financial year ended on that date.

What we have audited

The financial statements of the Group and the Company comprise

- the consolidated statement of comprehensive income of the Group for the financial year ended 31 March 2020;
- the balance sheets of the Group and the Company as at 31 March 2020;
- the consolidated statement of changes in accumulated funds of the Group for the financial year then ended;
- the consolidated statement of cash flows of the Group for the financial year then ended; and
- the notes to the financial statements, including a summary of significant accounting policies.

BASIS FOR OPINION

We conducted our audit in accordance with Singapore Standards on Auditing ("SSAs"). Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Statements section of our report. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Independence

We are independent of the Group in accordance with the Accounting and Corporate Regulatory Authority Code of Professional Conduct and Ethics for Public Accountants and Accounting Entities ("ACRA Code") together with the ethical requirements that are relevant to our audit of the financial statements in Singapore, and we have fulfilled our other ethical responsibilities in accordance with these requirements and the ACRA Code.

OTHER INFORMATION

Management is responsible for the other information. The other information comprises the Directors' Statement (but does not include the financial statements and our auditor's report thereon), which we obtained prior to the date of this auditor's report, and the other sections of the annual report ("the Other Sections"), which are expected to be made available to us after that date

Our opinion on the financial statements does not cover the other information and we do not and will not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit, or otherwise appears to be materially misstated.

If, based on the work we have performed on the other information that we obtained prior to the date of this auditor's report, we conclude that there is a material misstatement of this other

information, we are required to report that fact. We have nothing to report in this regard.

When we read the Other Sections, if we conclude that there is a material misstatement therein, we are required to communicate the matter to those charged with governance and take appropriate actions in accordance with SSAs.

RESPONSIBILITIES OF MANAGEMENT AND DIRECTORS FOR THE FINANCIAL STATEMENTS

Management is responsible for the preparation of financial statements that give a true and fair view in accordance with the provisions of the Companies Act, Charities Act and Regulations and FRSs, and for devising and maintaining a system of internal accounting controls sufficient to provide a reasonable assurance that assets are safeguarded against loss from unauthorised use or disposition; and transactions are properly authorised and that they are recorded as necessary to permit the preparation of true and fair financial statements and to maintain accountability of assets.

In preparing the financial statements, management is responsible for assessing the Group's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate the Group or to cease operations, or has no realistic alternative but to do so.

The directors' responsibilities include overseeing the Group's financial reporting process.

AUDITOR'S RESPONSIBILITIES FOR THE AUDIT OF THE FINANCIAL STATEMENTS

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with SSAs will always detect a material

misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

As part of an audit in accordance with SSAs, we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Group's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.

- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Group's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Group to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation
- Obtain sufficient appropriate audit evidence regarding the financial information of the entities or business activities within the Group to express an opinion on the consolidated financial statements. We are responsible for the direction, supervision and performance of the group audit. We remain solely responsible for our audit opinion.

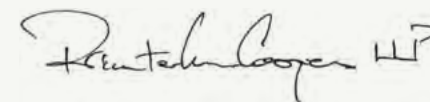
We communicate with the directors regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

REPORT ON OTHER LEGAL REGULATORY REQUIREMENTS

In our opinion, the accounting and other records required to be kept by the Company and by the subsidiary corporation incorporated in Singapore of which we are the auditors have been properly kept in accordance with the provisions of the Companies Act and the Charities Act and Regulations.

During the course of our audit, nothing has come to our attention that causes us to believe that during the year:

- the Company has not used the donation moneys in accordance with its objectives as required under Regulation 11 of the Charities (Institutions of a Public Character) Regulations; and
- the Company has not complied with the requirements of Regulation 15 of the Charities (Institutions of a Public Character) Regulations.



PricewaterhouseCoopers LLP
Public Accountants and Chartered Accountants

Singapore, 17 July 2020

CONSOLIDATED STATEMENT OF COMPREHENSIVE INCOME

For the Financial Year ended 31 March 2020

	Note	2020 \$	2019 \$
Revenue	4	21,785,683	26,860,390
Other income	5	15,447,644	16,047,390
Expenditure	7	(95,598,877)	(91,921,572)
Deficit before grants		(58,365,550)	(49,013,792)
Release of grants			
– Operating grants	13	36,260,659	35,623,368
– Deferred capital grants	27	1,533,164	1,405,122
		37,793,823	37,028,490
Government subvention – rental of property	9	18,361,200	18,361,200
(Deficit)/surplus before income tax		(2,210,527)	6,375,898
Income tax credit/(expense)	10	670,806	(135,122)
Total comprehensive (loss)/income		(1,539,721)	6,240,776
Total comprehensive (loss)/income attributable to:			
– Members of the Company		229,595	6,405,450
– Non-controlling interests		(1,769,316)	(164,674)
		(1,539,721)	6,240,776

BALANCE SHEET — GROUP AND COMPANY

As at 31 March 2020

		Group		Company	
	Note	2020	2019	2020	2019
		\$	\$	\$	\$
ASSETS					
Current assets					
Cash and bank balances	11	79,063,498	70,406,527	68,886,558	54,055,134
Trade receivables	12	459,377	2,923,581	319,293	757,904
Grants receivable	13	19,047,047	21,208,842	19,047,047	21,208,842
Merchandise		8,077	2,517	8,077	2,517
Inventories		60,397	62,796	-	-
Other assets	14	6,057,566	6,559,701	4,968,966	5,933,137
Contract assets	4(b)	235,481	479,216	152,340	246,010
		104,931,443	101,643,180	93,382,281	82,203,544
Non-current assets					
Investment in a subsidiary	15	-	-	6,529,246	11,079,968
Other assets	14	278,345	219,377	-	-
Property, plant and equipment	16	8,650,366	5,726,119	7,731,009	5,294,116
Intangible assets	19	7,911,490	13,232,469	-	-
		16,840,201	19,177,965	14,260,255	16,374,084
Total assets		121,771,644	120,821,145	107,642,536	98,577,628

		Group		Company	
	Note	2020 \$	2019 \$	2020 \$	2019 \$
LIABILITIES					
Current liabilities					
Trade and other payables	20	27,233,833	27,238,318	20,381,697	15,689,922
Specific funds – programmes		111,888	111,888	111,888	111,888
Lease liabilities	23	462,495	–	–	–
Contract liabilities	4(b)	1,551,063	1,599,635	1,363,481	1,399,263
		29,359,279	28,949,841	21,857,066	17,201,073
Non-current liabilities					
Deferred income tax liabilities	21	297,381	968,187	–	–
Lease liabilities	23	313,831	–	–	–
Provision	22	40,000	40,000	–	–
		651,212	1,008,187	–	–
Total liabilities		30,010,491	29,958,028	21,857,066	17,201,073
NET ASSETS		91,761,153	90,863,117	85,785,470	81,376,555
ACCUMULATED FUNDS					
Accumulated funds attributable to members of the Company	24	72,300,863	72,071,268	75,552,766	73,581,608
Non-controlling interests		9,227,586	10,996,902	–	–
		81,528,449	83,068,170	75,552,766	73,581,608
DEFERRED GRANTS					
Investment grants	26	2,505,007	2,505,007	2,505,007	2,505,007
Deferred capital grants	27	7,727,697	5,289,940	7,727,697	5,289,940
		10,232,704	7,794,947	10,232,704	7,794,947
		91,761,153	90,863,117	85,785,470	81,376,555

CONSOLIDATED STATEMENT OF CHANGES IN ACCUMULATED FUNDS

For the Financial Year ended 31 March 2020

	Note	Accumulated Funds \$	Non-Controlling Interests \$	Total \$
2020				
Beginning of financial year		72,071,268	10,996,902	83,068,170
Total comprehensive income/(loss)		229,595	(1,769,316)	(1,539,721)
End of financial year		72,300,863	9,227,586	81,528,449
2019				
Beginning of financial year		66,264,713	11,161,576	77,426,289
Total comprehensive income/(loss)		6,405,450	(164,674)	6,240,776
Distribution of funds to the National Arts Council	24	(598,895)	-	(598,895)
End of financial year		72,071,268	10,996,902	83,068,170

CONSOLIDATED STATEMENT OF CASH FLOWS

For the Financial Year ended 31 March 2020

	Note	2020 \$	2019 \$
Cash flows from operating activities			
Net (deficit)/surplus		(1,539,721)	6,240,776
Adjustments for:			
– Income tax (credit)/expense		(670,806)	135,122
– Depreciation of property, plant and equipment		2,409,786	1,849,509
– Amortisation of system software		3,995,367	3,397,437
– Impairment loss on system software		625,376	–
– Impairment loss on brand name		3,200,000	–
– Loss on disposal of property, plant and equipment		2,073	109,682
– Interest income		(1,123,065)	(892,030)
– Interest paid		32,323	–
– Operating grants		(36,260,659)	(35,623,368)
– Deferred capital grants		(1,533,164)	(1,405,122)
– Specific funds – programmes		–	(1,392)
– Impairment of goodwill		–	1,339,703
		(30,862,490)	(24,849,683)
Change in working capital:			
– Trade receivables		2,464,203	(341,519)
– Other assets		513,749	5,049,395
– Inventories		2,398	(13,042)
– Merchandise		(5,560)	(119)
– Contract assets and liabilities		195,162	1,120,419
– Trade and other payables		22,989	(6,588,698)
Cash used in operations		(27,669,549)	(25,623,247)
Income tax paid		–	(133,386)
Net cash used in operating activities		(27,669,549)	(25,756,633)

	Note	2020 \$	2019 \$
Cash flows from investing activities			
Additions to property, plant and equipment		(4,109,277)	(2,992,970)
Proceeds from disposal of property, plant and equipment		9,473	8,372
Additions to intangible assets		(2,499,763)	(2,788,546)
Interest received		1,052,485	757,196
Net cash used in investing activities		(5,547,082)	(5,015,948)
Cash flows from financing activities			
Principal repayment of lease liabilities		(487,450)	–
Interest paid		(32,323)	–
Grants received from the Government of Singapore		42,393,375	27,628,751
Grants received from the National Arts Council		–	75,677
Distribution of funds to the National Arts Council		–	(598,895)
Cash held in trust		(55,232)	4,987
Net cash provided by financing activities		41,818,370	27,110,520
Net increase/(decrease) in cash and cash equivalents		8,601,739	(3,662,061)
Cash and cash equivalents at beginning of financial year	11	70,044,125	73,706,186
Cash and cash equivalents at end of financial year	11	78,645,864	70,044,125

NOTES TO THE FINANCIAL STATEMENTS

For the Financial Year ended 31 March 2020

These notes form an integral part of and should be read in conjunction with the accompanying financial statements.

1. GENERAL INFORMATION

The Company is incorporated and domiciled in Singapore and is limited by guarantee. The address of its registered office is 1 Esplanade Drive, Singapore 038981.

The principal activities of the Company are:

- To manage and operate Esplanade ~ Theatres on the Bay, and ancillary facilities for the benefit of the arts;
- To support the presentation and development of artistic productions and activities reflecting Singapore's diverse cultural and international backgrounds;
- To raise and maintain the standards of arts productions, talent and skills in Singapore; and
- To manage and operate other performing venues.

The principal activity of its subsidiary is that of the provision of ticketing and related services.

2. SIGNIFICANT ACCOUNTING POLICIES

2.1 BASIS OF PREPARATION

These financial statements have been prepared in accordance with Singapore Financial Reporting Standards ("FRS") under the

historical cost convention, except as disclosed in the accounting policies below.

The preparation of these financial statements in conformity with FRS requires management to exercise its judgement in the process of applying the Group's accounting policies. It also requires the use of certain critical accounting estimates and assumptions. The areas involving a higher degree of judgement or complexity, or areas where assumptions and estimates are significant to the financial statements are disclosed in Note 3.

Interpretations and amendments to published standards effective in 2019

On 1 April 2019, the Group adopted the new or amended FRS and Interpretations of FRS ("INT FRS") that are mandatory for application for the financial year. Changes to the Group's accounting policies have been made as required, in accordance with the transitional provisions in the respective FRS and INT FRS.

The adoption of these new or amended FRS and INT FRS did not result in substantial changes to the accounting policies of the Group and the Company and had no material effect on the amounts reported for the current or prior financial years except for the adoption of FRS 116 *Leases*:

Adoption of FRS 116 Leases

(a) When the Group is the lessee

Prior to the adoption of FRS 116, non-cancellable operating lease payments were not recognised as liabilities in the balance sheet. These payments were recognised as rental expenses over the lease term on a straight-line basis.

The Group's accounting policy on leases after the adoption of FRS 116 is as disclosed in Note 2.11.

On initial application of FRS 116, the Group has elected to apply the following practical expedients:

- For all contracts entered into before 1 April 2019 and that

were previously identified as leases under IAS 17 Lease and FRS INT 104 *Determining whether an Arrangement contains a Leases*, the Group has not reassessed if such contracts contain leases under FRS 116; and

- On a lease-by-lease basis, the Group has:
 - applied a single discount rate to a portfolio of leases with reasonably similar characteristics;
 - relied on previous assessments on whether leases are onerous as an alternative to performing an impairment review;
 - accounted for operating leases with a remaining lease term of less than 12 months as at 1 April 2019 as short-term leases;
 - excluded initial direct costs in the measurement of the right-of-use ("ROU") asset at the date of initial application; and
 - used hindsight in determining the lease term where the contract contains options to extend or terminate the lease.

There were no onerous contracts as at 1 April 2019.

For leases previously classified as operating leases on 1 April 2019, the Group has applied the following transition provisions:

- The Group chose to measure its ROU assets at a carrying amount equal to the lease liability, adjusted by the amount of any prepaid or accrued lease payments relating to that lease recognised in the balance sheet immediately before the date of initial application.
 - Recognised its lease liabilities by discounting the remaining lease payments as at 1 April 2019 using the incremental borrowing rate for each individual lease or, if applicable, the incremental borrowing rate for each portfolio of leases with reasonably similar characteristic.
- (b) When the Group is the intermediate lessor*

The Group leases an underlying asset under a head lease arrangement and subleases the same asset to third parties

as an intermediate lessor. Prior to the adoption of FRS 116, the sublease is classified as an operating lease when the head lease is an operating lease. The intermediate lessor recorded rental income in respect of the sublease on a straight-line basis over the term of the sublease and recorded rental expense in respect of the head lease on a straight-line basis over the term of the head lease.

Under FRS 116, accounting by the Group as an intermediate lessor depends on the classification of the sublease with reference to the ROU asset arising from the head lease rather than the underlying asset.

On 1 April 2019, the Group has reassessed the classification of the sublease based on the remaining contractual terms and condition of the head lease. Based on this assessment, there are no material changes to accounting by the Group as an intermediate lessor.

The accounting policy for subleases are disclosed in Note 2.11.

Effects of adoption of FRS 116

The effects of adoption of FRS 116 on the Group's financial statements as at 1 April 2019 are as follows:

	Increase/(decrease) \$
Property, plant and equipment – Leased properties	1,236,303
Lease liabilities	1,263,776
Trade and other payables	(27,473)

An explanation of the differences between the operating lease commitments previously disclosed in the Group's financial statements as at 31 March 2019 and the lease liabilities recognised in the balance sheet as at 1 April 2019 are as follows:

	\$
Operating lease commitment disclosed as at 31 March 2019	1,475,604
Less: Low-value leases	(75,609)
Less: Short-term leases	(82,800)
Less: Discounting effect using weighted average incremental borrowing rate of 3.1%	(53,419)
Lease liabilities recognised as at 1 April 2019	1,263,776

2.2 REVENUE RECOGNITION

(a) Venue hire and event services

Income from venue hire and event services is recognised on an accrual basis over the period of hire.

Deposits are collected in advance when the contract is being entered into and will be utilised to offset receivables from the hirer at the end of the event. A contract liability is recognised until the event is completed.

(b) Mall and other rentals

Rental income is recognised on a straight-line basis over the lease term (excluding rent free periods).

(c) Ticketing

Income from ticket sales is recognised as earned when the show/event has been completed.

Ticket sales collection in advance would result in a contract liability. A contract liability is recognised until the show/event is completed.

(d) Sponsorships

Sponsorships are recognised on an accrual basis over the term of sponsorship agreement, except for those made for

specified purposes, which are recognised when the specified expenditure is incurred.

Sponsorships in-kind are recognised based on an estimate of the fair value at the date of receipt. Sponsorship in-kind is recognised if it meets the needs of the Group, the amount can be measured reliably, and there is no uncertainty that it will be received.

Sponsorship received from sponsors to promote the acceptance and usage of certain branded cards is recognised when the services are rendered.

A contract liability is recognised until the end of term of sponsorship agreement.

(e) Donations

Donations are recognised on a receipt basis.

Donations received are unrestricted and are expendable at the discretion of the Company. Designated donations form part of the unrestricted donations earmarked for a particular project. The designation is for administrative purposes only and does not restrict the Company's discretion to apply the donations.

Donations designated for the construction of a new Waterfront Theatre, an asset which is fully owned by MCCY, will remain in the Company's accumulated funds until utilisation.

(f) Car park revenue

Car park revenue comprise of adhoc car park income recognised on a receipt basis, and season parking income recognised on an accrual basis.

A contract liability is recognised until the end of the season parking period paid for.

(g) Interest income

Interest income is recognised using the effective interest method.

(h) Commissions and fees from ticketing sales

Commissions and fees from ticketing sales are recognised upon sale of tickets to customers.

(i) Rendering of services

Revenue from rendering of services is recognised when the services are rendered. Revenue from rendering of services is recognised over time as the customers simultaneously receive and consume the benefits when the Group renders the services and when the collectability of the related receivables is reasonably assured.

(j) Advertising revenue

Advertising revenue is recognised upon publication or broadcast of the advertisement. Advertising revenue is recognised over time as the customers simultaneously receive and consume the benefits when the Group renders the services and when the collectability of the related receivables is reasonably assured.

(k) Royalty revenue

Royalty income is recognised based on a fixed rate on the ticket sold by the foreign partners through the Group's ticketing system in accordance with the substance of the relevant agreements. Royalty income is recognised over time as the customers simultaneously receive and consume the benefits when the Group renders the services and when the collectability of the related receivables is reasonably assured.

2.3 GRANTS

Grants from the government are recognised at their fair value when there is reasonable assurance that the grant will be received and the Group will comply with all the attached conditions.

Government grants receivable are recognised as income over the periods necessary to match them with the related costs which they are intended to compensate, on a systematic basis.

Government grants relating to expenses are shown separately as other income.

Government grants relating to assets are deducted against the carrying amount of the assets.

(a) Grants for operating and capital expenditure

Grants received from the Government (administered through the Ministry of Culture, Community and Youth ("MCCY")), and its related agencies are for the purpose of meeting recurrent operating and capital expenditure, and the presentation of arts and related events.

(b) Grants for depreciable assets

Grants for depreciable assets recorded in the Group's financial statements are taken to the deferred capital grants account, and recognised in profit or loss on a straight-line basis over the periods necessary to match the depreciation of the corresponding depreciable assets.

(c) Grants for cyclical improvement works

Grants received for cyclical improvement works and replacement of assets owned by MCCY are taken to offset expenditures incurred by the Group.

(d) Grants for investments

Grants for investments are taken to the investment grants account and will be credited to the profit or loss upon disposal of the investment.

(e) Grants for recurrent and programme expenditure

Grants for recurrent and programme expenditure are recognised in profit or loss on an accrual basis to match the related expenses when incurred.

2.4 GROUP ACCOUNTING*(a) Subsidiary**(i) Consolidation*

Subsidiary is an entity over which the Group has control. The Group controls an entity when the Group is exposed to, or has rights to, variable returns from its involvement with the entity and has the ability to affect those returns through its power over the entity. Subsidiary is fully consolidated from the date on which control is transferred to the Group. It is de-consolidated from the date on which control ceases.

In preparing the consolidated financial statements, transactions, balances and unrealised gains on transactions between group entities are eliminated. Unrealised losses are also eliminated unless the transaction provides evidence of an impairment indicator of the transferred asset. Accounting policies of subsidiaries have been changed where necessary to ensure consistency with the policies adopted by the Group.

Non-controlling interests comprise the portion of a subsidiary's net results of operations and its net assets, which is attributable to the interests that are not owned directly or indirectly by the Company. They are shown separately in the consolidated statement of comprehensive income, consolidated statement of changes in accumulated funds and balance sheet. Total comprehensive income is attributed to the non-controlling interests based on their respective interests in a subsidiary, even if this results in the non-controlling interests having a deficit balance.

(ii) Acquisitions

The acquisition method of accounting is used to account for business combinations entered into by the Group.

The consideration transferred for the business acquisition

of a subsidiary comprises the fair value of the assets transferred, the liabilities incurred and the equity interests issued by the Group. The consideration transferred also includes the fair value of any contingent consideration arrangement and the fair value of any pre-existing equity interest in the subsidiary.

Acquisition-related costs are expensed as incurred.

Identifiable assets acquired and liabilities and contingent liabilities assumed in a business combination are, with limited exceptions, measured initially at their fair values at the acquisition date.

On an acquisition-by-acquisition basis, the Group recognises any non-controlling interest in the acquiree at the date of acquisition either at fair value or at the non-controlling interest's proportionate share of the acquiree's net identifiable assets.

The excess of (a) the consideration transferred the amount of any non-controlling interest in the acquiree and the acquisition-date fair value of any previous equity interest in the acquiree over (b) the fair value of the identifiable net assets acquired is recorded as goodwill. Please refer to the paragraph "Intangible assets – Goodwill" for the subsequent policy on goodwill.

(iii) Disposals

When a change in the Group's ownership interest in a subsidiary results in a loss of control over the subsidiary, the assets and liabilities of the subsidiary including any goodwill are derecognised. Amounts previously recognised in other comprehensive income in respect of that entity are also reclassified to profit or loss or transferred directly to retained earnings if required by a specific Standard.

Any retained equity interest in the entity is remeasured at fair value. The difference between the carrying amount of the retained interest at the date when control is lost and its fair value is recognised in profit or loss.

(b) Transactions with non-controlling interests

Changes in the Group's ownership interest in a subsidiary that do not result in a loss of control over the subsidiary are accounted for as transactions with members of the Company. Any difference between the change in the carrying amounts of the non-controlling interest and the fair value of the consideration paid or received is recognised within accumulated funds of the Company.

2.5 PROPERTY, PLANT AND EQUIPMENT

(a) Measurement

(i) Property, plant and equipment

Property, plant and equipment are initially recognised at cost and subsequently carried at cost less accumulated depreciation and accumulated impairment losses.

Capital projects in progress include construction costs for the property, plant and equipment. Capitalised value is subsequently reclassified from capital projects in progress to respective category of property, plant and equipment when the asset is considered available for its intended use.

Equipment which costs less than \$1,000 individually are treated as minor assets and are charged to profit or loss in the period when these are acquired.

(ii) Components of costs

The cost of an item of property, plant and equipment initially recognised includes its purchase price and any cost that is directly attributable to bringing the asset to the location and condition necessary for it to be capable of operating in the manner intended by management.

(b) Depreciation

Depreciation of property, plant and equipment is calculated using the straight-line method to allocate their depreciable

amounts over their estimated useful lives as follows:

	Useful lives
Leasehold improvements	5 to 15 years, or over the remaining lease period
Plant and machinery	5 to 25 years
Production equipment	5 to 10 years
Artwork	5 years
Furniture, fittings and equipment	3 to 10 years
Computer software	3 to 5 years

The residual values, estimated useful lives and depreciation method of property, plant and equipment are reviewed, and adjusted as appropriate, at each balance sheet date. The effects of any revision are recognised in profit or loss when the changes arise.

(c) Subsequent expenditure

Subsequent expenditure relating to property, plant and equipment that has already been recognised is added to the carrying amount of the asset only when it is probable that future economic benefits associated with the item will flow to the entity and the cost of the item can be measured reliably. All other repair and maintenance expenses are recognised in profit or loss when incurred.

(d) Disposal

On disposal of an item of property, plant and equipment, the difference between the net disposal proceeds and its carrying amount is recognised in profit or loss.

2.6 INTANGIBLE ASSETS

(a) Goodwill on acquisitions

Goodwill on acquisition of a subsidiary, represents the excess

of (i) the sum of the consideration transferred, the amount of any non-controlling interest in the acquiree and the acquisition-date fair value of any previous equity interest in the acquiree over (ii) the fair value of the identifiable net assets acquired. Goodwill on a subsidiary is recognised separately as intangible assets and carried at cost less accumulated impairment losses.

Gains and losses on the disposal of a subsidiary include the carrying amount of goodwill relating to the entity sold.

(b) *Acquired brand name*

Acquired brand name is initially recognised at cost and is subsequently carried at cost less accumulated impairment losses. The useful life of acquired brand name is estimated to be indefinite because based on the current market share of the brand, management believes there is no foreseeable limit to the period over which the brand name is expected to generate net cash inflows for the Group. The indefinite useful life is reviewed annually to determine whether it continues to be supportable.

(c) *Acquired system software*

Acquired system software are initially capitalised at cost which includes the purchase price (net of any discounts and rebates) and other directly attributable cost of preparing the asset for its intended use. Direct expenditure, including employee costs, which enhances or extends the performance of system software beyond its original specifications and which can be reliably measured, is added to the original cost of the software. Costs associated with maintaining the system software are recognised as an expense when incurred.

System software are subsequently carried at cost less accumulated amortisation and accumulated impairment losses. These costs are amortised to profit or loss using the straight-line method over its estimated useful life of 5 years.

The amortisation period and amortisation method of intangible assets other than goodwill are reviewed at least at each

balance sheet date. The effects of any revision are recognised in profit or loss when the change arises.

During the financial year ended 31 March 2020, management performed an assessment of the amortisation period of the system software and determined the remaining useful life of parts of the system software to be 1.5 years, as these are expected to be replaced by new software over the 1.5 years. The change in accounting estimate has been applied prospectively subsequently to the date of assessment.

The effect in the current period is to increase the amortisation expense by \$1,078,000 and to decrease the carrying amount of system software by \$1,078,000.

2.7 INVESTMENT IN A SUBSIDIARY

Investment in a subsidiary is carried at cost less accumulated impairment losses in the Company's balance sheet. On disposal of such investments, the difference between disposal proceeds and the carrying amounts of the investments are recognised in profit or loss.

2.8 IMPAIRMENT OF NON-FINANCIAL ASSETS

(a) *Goodwill*

Goodwill recognised separately as an intangible asset is tested for impairment annually and whenever there is indication that the goodwill may be impaired.

For the purpose of impairment testing of goodwill, goodwill is allocated to each of the Group's cash-generating units ("CGU") expected to benefit from synergies arising from the business combination.

An impairment loss is recognised when the carrying amount of a CGU, including the goodwill, exceeds the recoverable amount of the CGU. The recoverable amount of a CGU is the higher of the CGU's fair value less costs to sell and value-in-use.

The total impairment loss of a CGU is allocated first to reduce the carrying amount of goodwill allocated to the CGU and then to the other assets of the CGU pro-rata on the basis of the carrying amount of each asset in the CGU.

An impairment loss on goodwill is recognised as an expense and is not reversed in a subsequent period.

(b) *Intangible assets*

Property, plant and equipment
Investment in a subsidiary

System software (in intangible assets), property, plant and equipment and investment in a subsidiary are tested for impairment whenever there is any objective evidence or indication that these assets may be impaired.

Brand name (in intangible assets) is tested for impairment annually and whenever there is indication that the brand name may be impaired.

For the purpose of impairment testing, the recoverable amount (i.e. the higher of the fair value less costs to sell and the value-in-use) is determined on an individual asset basis unless the asset does not generate cash inflows that are largely independent of those from other assets. If this is the case, the recoverable amount is determined for the CGU to which the asset belongs.

If the recoverable amount of the asset (or CGU) is estimated to be less than its carrying amount, the carrying amount of the asset (or CGU) is reduced to its recoverable amount. The difference between the carrying amount and recoverable amount is recognised as an impairment loss in profit or loss.

An impairment loss for an asset other than goodwill is reversed if, and only if, there has been a change in the estimates used to determine the asset's recoverable amount since the last impairment loss was recognised. The carrying amount of this asset is increased to its revised recoverable amount, provided that this amount does not exceed the carrying amount that would have been determined (net of any accumulated

amortisation or depreciation) had no impairment loss been recognised for the asset in prior years.

A reversal of impairment loss for an asset other than goodwill is recognised in profit or loss.

2.9 FINANCIAL ASSETS

(a) Classification and measurement

The Group classifies its financial assets at amortised costs. The classification depends on the Group's business model for managing the financial assets as well as the contractual terms of the cash flows of the financial asset.

The Group reclassifies debt instruments when and only when its business model for managing those assets changes.

At initial recognition

At initial recognition, the Group measures a financial asset at its fair value plus transaction costs that are directly attributable to the acquisition of the financial assets.

At subsequent measurement

Debt instruments of the Group mainly comprise of cash and bank deposits, trade receivables and grant receivables.

The Group manages these group of financial assets by collecting the contractual cash flow and these cash flows represents solely payment of principal and interest.

Accordingly, these group of financial assets are measured at amortised cost subsequent to initial recognition.

A gain or loss on a debt investment that is subsequently measured at amortised cost and is not part of a hedging relationship is recognised in profit or loss when the asset is derecognised or impaired. Interest income from these financial assets are recognised using the effective interest rate method.

(b) Impairment

The Group assesses on a forward looking basis the expected credit losses associated with its debt instruments carried at amortised cost.

For trade receivables and contract assets, the Company applies the simplified approach permitted by FRS 109, which requires expected lifetime losses to be recognised from initial recognition of the receivables.

For cash and bank deposits, grants receivable, recoverable expenditure and receivables and deposits, the general 3-stage approach is applied. Credit loss allowance is based on 12-month expected credit loss if there is no significant increase in credit risk since initial recognition of the assets. If there is a significant increase in credit risk since initial recognition, lifetime expected credit loss will be calculated and recognised.

2.10 TRADE AND OTHER PAYABLES

Trade and other payables represent liabilities for goods and services provided to the Group prior to the end of financial year which are unpaid. They are classified as current liabilities if payment is due within one year or less (or in the normal operating cycle of the business, if longer). If not, they are presented as non-current liabilities.

Trade and other payables are initially measured at fair value, and subsequently carried at amortised cost using the effective interest method.

2.11 LEASES

The accounting policy for leases before 1 April 2019 are as follows:

(a) When the Group is the lessee:

(i) Lessee – Finance leases

Leases where the Group assumes substantially all risks and rewards incidental to ownership of the leased assets are classified as finance leases.

The leased assets and the corresponding lease liabilities (net of finance charges) under finance leases are recognised on the balance sheet as property, plant and equipment and finance leases respectively, at the inception of the leases based on the lower of the fair values of the leased assets and the present value of the minimum lease payments.

Each lease payment is apportioned between the finance expense and the reduction of the outstanding lease liability. The finance expense is recognised in profit or loss on a basis that reflects a constant periodic rate of interest on the finance lease liability.

(ii) Lessee – Operating leases

Leases where the Group retains substantially all risks and rewards incidental to ownership are classified as operating leases. Rental income from operating leases (net of any incentives given to the lessees) is recognised in profit or loss on a straight-line basis over the lease term.

Contingent rents are recognised as an expense in profit or loss when incurred.

(b) When the Group is the lessor:

Leases of property where the Group retains substantially all risks and rewards incidental to ownership are classified as operating leases. Rental income from operating leases (net of any incentives given to the lessees) is recognised in profit or loss on a straight-line basis over the lease term. Income from leasing of equipment is recognised on its utilisation basis.

Initial direct costs incurred by the Group in negotiating and arranging operating leases are added to the carrying amount of the leased assets and recognised as an expense in profit or loss over the lease term on the same basis as the lease income.

Contingent rents are recognised as income in profit or loss when earned.

The accounting policy for leases from 1 April 2019 are as follows:

(a) When the Group is the lessee:

At the inception of the contract, the Group assesses if the contract contains a lease. A contract contains a lease if the contract conveys the right to control the use of an identified asset for a period of time in exchange for consideration. Reassessment is only required when the terms and conditions of the contract are changed.

- ROU assets

The Group recognised a ROU asset and lease liability at the date which the underlying asset is available for use. ROU assets are measured at cost which comprises the initial measurement of lease liabilities adjusted for any lease payments made at or before the commencement date and lease incentive received. Any initial direct costs that would not have been incurred if the lease had not been obtained are added to the carrying amount of the ROU assets.

These ROU assets are subsequently depreciated using the straight-line method from the commencement date to the earlier of the end of the useful life of the ROU asset or the end of the lease term.

ROU assets are presented within "Property, plant and equipment".

- Lease liabilities

Lease liability is measured at amortised cost using the effective interest method. Lease liability shall be remeasured when:

- There is a change in future lease payments arising from the changes in an index or rate;
- There is a change in Company's assessment of whether

it will exercise an extension option; or

- There are modifications in the scope or the consideration of the lease that was not part of the original term.

Lease liability is measured at amortised cost using the effective interest method. Lease liability shall be remeasured when:

- There is a change in future lease payments arising from changes in an index or rate;
- There is a change in the Group's assessment of whether it will exercise an extension option; or
- There are modifications in the scope or the consideration of the lease that was not part of the original term.

Lease liability is remeasured with a corresponding adjustment to the ROU asset, or is recorded in profit or loss if the carrying amount of the ROU asset has been reduced to nil.

- Short term and low value leases

The Group has elected to not recognise ROU assets and lease liabilities for short-term leases that have lease terms of 12 months or less and leases of low value leases, except for sublease arrangements. Lease payments relating to these leases are expensed to profit or loss on a straight-line basis over the lease term.

- Lease with MCCY

The Company leases the premises of Esplanade – Theatres on the Bay from MCCY. As at 31 March 2020, the remaining term is 6 months with an extension option of another 3 years which management is reasonably certain to exercise. MCCY has committed to provide rental subvention to the Company for the full lease amount covering both the remaining and extension period. Accordingly the Company does not expect any future lease payments required to be made to MCCY and therefore the lease liability

and corresponding ROU asset recognised as at 1 April 2019 is nil. For the purpose of disclosure in the financial statements, both the rental expense and rental subvention are presented on a gross basis in the profit or loss, to reflect more accurately the existence of the lease with MCCY and the rental subvention provided.

(b) When the Group is the lessor:

The accounting policy applicable to the Group as a lessor in the comparative period were the same under FRS 116, except when the Group is an intermediate lessor.

In classifying a sublease, the Group as an intermediate lessor classifies the sublease as a finance or operating lease with reference to the ROU asset arising from the head lease, rather than the underlying asset.

When the sublease is assessed as an operating lease, the Group recognise lease income from sublease in profit or loss within "Other income". The ROU asset relating to the head lease is not derecognised.

2.12 MERCHANDISE AND INVENTORIES

Merchandise and inventories are carried at the lower of cost and net realisable value.

Cost of merchandise is determined using the weighted average method. Cost includes all costs of purchase and other costs incurred in bringing the goods to their present location and condition.

Cost of inventories is determined using the first-in, first-out method.

Net realisable value is the estimated selling price in the ordinary course of business, less the estimated costs of completion and applicable variable selling expenses.

2.13 INCOME TAXES

Current income tax for current period is recognised at the amount expected to be paid to or recovered from the tax authorities, using the tax rates and tax laws that have been enacted or substantively enacted by the balance sheet date.

Deferred income tax is recognised for all temporary differences arising between the tax bases of assets and liabilities and their carrying amounts in the financial statements except when the deferred income tax arises from the initial recognition of an asset or liability that affects neither accounting nor taxable profit or loss at the time of the transaction.

Deferred income tax is measured at the tax rates that are expected to apply when the related deferred income tax asset is realised or the deferred income tax liability is settled, based on tax rates and tax laws that have been enacted or substantively enacted by the balance sheet date.

Current and deferred income taxes are recognised as income or expenses in profit or loss, except to the extent that the tax arises from a transaction which is recognised directly in equity.

2.14 PROVISION FOR OTHER LIABILITIES AND CHARGES

Provisions for other liabilities and charges are recognised when the Group has a present legal or constructive obligation as a result of past events, it is more likely than not that an outflow of resources will be required to settle the obligation and the amount has been reliably estimated.

The Group recognises the estimated costs of dismantlement, removal or restoration items of plant and equipment arising from the acquisition or use of assets. This provision is estimated based on the best estimate of the expenditure required to settle the obligation, taking into consideration time value.

Changes in the estimated timing or amount of the expenditure or discount rate of asset dismantlement, removal and restoration costs are adjusted against the cost of the related plant and

equipment unless the decrease in the liability exceeds the carrying amount of the asset or the asset has reached the end of its useful life. In such cases, the excess of the decrease over the carrying amount of the asset or the changes in the liability is recognised in profit or loss immediately.

2.15 EMPLOYEE COMPENSATION

Employee benefits are recognised as an expense, unless the cost qualifies to be capitalised as an asset.

(a) Defined contribution plans

Defined contribution plans are post-employment benefit plans under which the Group pays fixed contributions into separate entities such as the Central Provident Fund on a mandatory, contractual or voluntary basis. The Group has no further payment obligations once the contributions have been paid.

(b) Employee leave entitlement

Employee entitlements to annual leave are recognised when they accrue to employees. A provision is made for the estimated liability for annual leave as a result of services rendered by employees up to the balance sheet date.

2.16 CURRENCY TRANSLATION

(a) Functional and presentation currency

Items included in the financial statements of each entity in the Group are measured using the currency of the primary economic environment in which the entity operates ("functional currency"). The financial statements are presented in Singapore Dollar, which is the functional currency of the Company.

(b) Transactions and balances

Transactions in a currency other than the functional currency ("foreign currency") are translated into the functional currency using the exchange rates at the dates of the transactions.

Currency exchange differences resulting from the settlement of such transactions and from the translation of monetary assets and liabilities denominated in foreign currencies at the closing rates at the balance sheet date are recognised in profit or loss.

Foreign exchange gains and losses impacting profit or loss are presented in the income statement within 'expenditure'.

2.17 CASH AND CASH EQUIVALENTS

For the purpose of presentation in the consolidated statement of cash flows, cash and cash equivalents include cash on hand and deposits with financial institutions which are subject to an insignificant risk of change in value. For cash subjected to restriction, assessment is made on the economic substance of the restriction and whether they meet the definition of cash and cash equivalents.

3. CRITICAL ACCOUNTING ESTIMATES, ASSUMPTIONS AND JUDGEMENTS

Estimates, assumptions and judgements are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

Impairment assessment of brand name

Brand name is carried at cost with amortisation, but is tested for impairment on an annual basis. Brand name is determined to belong to SISTIC.

The recoverable amount of brand name is derived from the fair value less costs to sell of SISTIC CGU. The fair value less costs to sell is computed using the discounted cash flow methodology. The key assumptions pertaining to this methodology are disclosed in Note 19(b).

Based on the annual brand name impairment assessment performed by management, a non-cash impairment loss on brand name of \$3,200,000 (2019: Nil) is included within "Expenditure" in the consolidated statement of comprehensive income (Note 19(b)).

4. REVENUE FROM CONTRACTS WITH CUSTOMERS

The Group derives revenue from the transfer of goods and services over time and at a point in time in the following major revenue streams.

(a) Disaggregation of revenue from contracts with customers

	At a point in time	Over time	Total
	\$	\$	\$
2020			
Commissions and fees from ticketing sales	7,751,347	-	7,751,347
Ticketing	4,977,904	-	4,977,904
Venue hire and event services	-	4,406,539	4,406,539
Sponsorships (Note 6)	-	952,661	952,661
Car park revenue:			
- Ad hoc parking	853,372	-	853,372
- Season parking	-	434,299	434,299
Service revenue	-	551,017	551,017
Royalty revenue	-	1,152,899	1,152,899
Advertising revenue	-	705,645	705,645
	13,582,623	8,203,060	21,785,683
2019			
Commissions and fees from ticketing sales	9,721,005	-	9,721,005
Ticketing	6,561,609	-	6,561,609
Venue hire and event services	-	4,447,816	4,447,816
Sponsorships (Note 6)	-	1,033,291	1,033,291
Car park revenue:			
- Ad hoc parking	965,995	-	965,995
- Season parking	-	432,961	432,961
Service revenue	-	1,179,558	1,179,558
Royalty revenue	-	1,346,222	1,346,222
Advertising revenue	-	766,324	766,324
Manpower service and consultancy fee	-	405,609	405,609
	17,248,609	9,611,781	26,860,390

(b) Contract assets and liabilities

Group

Contract assets

	31 March 2020	31 March 2019	1 April 2018
	\$	\$	\$
- Accrued box office income	-	3,709	91,762
- Accrued royalty income	-	19,502	-
- Unbilled debtors	152,340	95,268	188,988
- Unbilled receivables arising from royalty revenue and rendering of services	83,141	360,737	1,129,462
	235,481	479,216	1,410,212

Contract liabilities

- Ticketing	10,000	356,672	1,650,490
- Venue hire and event services	763,603	604,545	735,072
- Sponsorships	448,753	342,887	437,217
- Car park revenue (season parking)	86,820	81,370	92,698
- Deferred income (membership)	8,920	13,789	19,335
- Deferred income arising from advertising revenue, sponsorships and rendering of services	232,967	200,372	306,171
	1,551,063	1,599,635	3,240,983

Company

Contract assets

	31 March 2020	31 March 2019	1 April 2018
	\$	\$	\$
- Accrued box office income	-	3,709	91,762
- Accrued royalty income	-	19,502	-
- Unbilled debtors	152,340	222,799	188,988
	152,340	246,010	280,750

Contract liabilities

- Ticketing	36,635	356,672	1,650,490
- Venue hire and event services	763,603	604,545	735,072
- Sponsorships	448,753	342,887	437,217
- Car park revenue (season parking)	86,820	81,370	92,698
- Deferred income (membership)	8,920	13,789	19,335
- Deferred income arising from advertising revenue, sponsorships and rendering of services	18,750	-	-
	1,363,481	1,399,263	2,934,812

Contract assets relate to consideration the Group and the Company is entitled to receive as the Group and the Company provided services and sold tickets ahead of agreed payment schedules.

Contract liabilities relate to consideration received from customers for the unsatisfied performance obligations of uncompleted shows/events and unfinished period of season parking paid for. Revenue will be recognised when the shows/events have been completed and when period of season parking paid for has ended.

(i) Revenue recognised in relation to contract liabilities

	Group	
	2020	2019
	\$	\$
Revenue recognised in current period that was included in the contract liability balance at the beginning of the period		
- Ticketing	351,672	1,650,490
- Venue hire and event services	549,303	735,072
- Sponsorships	342,887	437,217
- Car park revenue (season parking)	81,370	92,698
- Deferred income (membership)	13,789	19,335
- Deferred income arising from advertising revenue, sponsorships and rendering of services	200,372	306,171
	1,539,393	3,240,983

(ii) Unsatisfied performance obligations

	Group	
	2020	2019
	\$	\$
Aggregate amount of the transaction price allocated to contracts that are partially or fully unsatisfied as at 31 March	542,503	427,151

Management expects that 83% of the aggregate amount of the transaction price allocated to unsatisfied performance obligations as of 31 March 2020 may be recognised as revenue during the next reporting period (\$448,003) and the remaining 17% (\$94,500) may be recognised in the financial year ending 31 March 2022.

As permitted under the FRS 115, the aggregated transaction price allocated to unsatisfied contracts of periods one year or less, or are billed based on time incurred, is not disclosed.

5. OTHER INCOME

	Group	
	2020	2019
	\$	\$
Mall and other rentals	7,085,768	7,260,184
Donations (Note 6)	4,595,085	4,867,268
Cultural Matching Fund	1,464,331	1,230,053
Other programme grants	114,104	317,715
Interest income on deposits	1,123,065	892,030
Wage Credit Scheme	261,161	290,563
Training grant	209,281	458,727
Employment credits	22,090	105,158
Currency exchange gains - net	44,609	13,728
Miscellaneous income	528,150	611,964
	15,447,644	16,047,390

Cultural Matching Fund ("CMF") is a fund set up by MCCY to provide dollar-for-dollar matching grants for eligible cash donations to arts and heritage charities and Institutions of a Public Character ("IPCs"). The CMF are to be used for projects and initiatives that will contribute to the long-term sustainability of the organisation or the cultural sector, with prior approval from the CMF Secretariat.

Wage Credit Scheme was introduced by the Government in 2013 to help businesses cope with rising wage costs. The Government co-funds 20% of wage increases from 2016-2019, and 15% of wage increases in 2020 given to Singaporean employees earning a gross monthly wage of \$4,000 and below (2016-2018) and a gross monthly wage of \$5,000 and below (2019-2020) respectively.

Training grant refers to funding received from the Workforce Singapore and NAC that enables the Company to train workers in the Technical Theatre (Creative) Industry under the Creative Industries Workforce Skills Qualifications framework.

Employment credits are annual budget initiatives by the Government to help employers adjust to the increases in CPF contribution rates and limits, and to provide employers with continuing support to hire older Singaporean workers and persons with disabilities.

6. SPONSORSHIPS AND DONATIONS

	2020	Group 2019
	\$	\$
<u>Received by the Company</u>		
Non-tax deductible sponsorships and donations:		
– Cash	269,759	208,525
– In-kind	36,082	39,312
Tax deductible sponsorships and donations	5,106,905	5,418,555
	5,412,746	5,666,392
<u>Received by a subsidiary</u>		
Non-tax deductible sponsorships for card promotions	135,000	234,167
	5,547,746	5,900,559
Sponsorships (Note 4(a))	952,661	1,033,291
Donations (Note 5)	4,595,085	4,867,268
	5,547,746	5,900,559

Donations received by the Company are unrestricted and are given to support the presentation and development of artistic productions and activities. The use of donations is in accordance with the objectives of the Company. Unrestricted donations received during the financial year ended 31 March 2020 included \$3,567,228 (2019: \$4,290,411) that is designated for the construction of a new Waterfront Theatre (Note 25).

7. EXPENDITURE

	2020	Group 2019
	\$	\$
Employee compensation (Note 8)	30,873,522	31,428,444
Rental of property (Note 9)	18,361,200	18,361,200
Office rental	–	457,169
Property maintenance and utilities	11,883,726	11,440,061
Programming costs	11,108,353	10,990,635
Presentation services and relations	2,169,852	2,135,758
Marketing and communications	3,135,852	2,965,479
Amortisation of system software (Note 19(c))	3,995,367	3,397,436
Impairment loss on system software (Note 19(c))	625,376	–
Impairment loss on brand name (Note 19(b))	3,200,000	–
Loss on forgiveness of lease receivables	486,468	–
Depreciation of property, plant and equipment (Note 16)	2,409,786	1,849,509
Loss on disposal of property, plant and equipment	2,073	109,682
Bad debts written off	7,865	244,574
Allowance (written-back)/made for impairment of trade receivables	(40)	40
Other expenditure	7,339,477	8,541,585
	95,598,877	91,921,572

8. EMPLOYEE COMPENSATION

	2020	Group 2019
	\$	\$
Wages and salaries	27,256,921	28,069,048
Employer's contribution to Central Provident Fund	3,602,102	3,576,317
Other benefits	1,528,807	1,538,811
	32,387,830	33,184,176
Less: Staff cost capitalised in intangible assets	(1,514,308)	(1,755,732)
	30,873,522	31,428,444

9. RENTAL OF PROPERTY

The Government has charged the Company rental of \$18,361,200 (2019: \$18,361,200) for the use of Esplanade ~ Theatres on the Bay. MCCY has committed to provide rental subvention to the Company for the full lease amount covering both the remaining and extension period. Accordingly the Company does not expect any future lease payments required to be made to MCCY and therefore the lease liability and corresponding ROU asset recognised as at 1 April 2019 is nil.

10. INCOME TAXES

The Company is a registered charity under the Charities Act (Cap 37). All registered charities enjoy automatic tax exemption under section 13(1)(zm) of the Income Tax Act. They do not need to file income tax returns. Hence, the Company is not required to make provision for Singapore income tax for the financial years ended 31 March 2020 and 31 March 2019. Its subsidiary is subject to local income tax legislation.

(a) Income tax (credit)/expense

	Group	
	2020	2019
	\$	\$
Tax (credit)/expense attributable to surplus is made up of:		
– Deferred income tax (Note 21)	(670,806)	49,680
	(670,806)	49,680
Under provision in preceding financial years		
– Current income tax	–	85,442
	(670,806)	135,122

The tax on the Group's surplus before tax differs from the theoretical amount that would arise using the Singapore standard rate of income tax as follows:

	Group	
	2020	2019
	\$	\$
(Deficit)/Surplus before income tax	(2,210,527)	6,375,898
Tax calculated at a tax rate of 17% (2019: 17%)	(375,790)	1,083,903
Effects of:		
– Expenses not deductible for tax purposes	64,252	85,422
– Income not subject to tax	(352,092)	(1,119,645)
– Under provision of tax in preceding financial years	–	85,442
– Others	(7,176)	–
Tax (Credit)/Charge	(670,806)	135,122

(b) Movement in current income tax liabilities

	Group	
	2020	2019
	\$	\$
Beginning of financial year	–	47,944
Income tax paid	–	(133,386)
Under provision in preceding financial years	–	85,442
End of financial year	–	–

11. CASH AND BANK BALANCES

	Group		Company	
	2020	2019	2020	2019
	\$	\$	\$	\$
Cash at bank and on hand	24,198,738	15,334,162	20,182,296	12,055,134
Fixed deposits	54,864,760	55,072,365	48,704,262	42,000,000
	79,063,498	70,406,527	68,886,558	54,055,134

For the purpose of presenting the consolidated statement of cash flows, cash and cash equivalents comprise the following:

	Group	
	2020	2019
	\$	\$
Cash and bank balances (as above)	79,063,498	70,406,527
Less: Cash held in trust	(417,634)	(362,402)
Cash and cash equivalents per consolidated statement of cash flows	78,645,864	70,044,125

The fixed deposits placed with various financial institutions mature on varying dates within 9 months (2019: 11 months) from the financial year end. Interest rates on these deposits are fixed and the weighted average effective interest rate as at 31 March 2020 was 1.80% (2019: 1.81%) per annum.

The Company is the secretariat for the Association of Asia Pacific Performing Arts Centres. The cash denominated in United States Dollar amounting to US\$299,771 (S\$417,634) (2019: US\$283,811 (S\$362,402)) is held in trust by the Company for that association.

12. TRADE RECEIVABLES

	Group		Company	
	2020	2019	2020	2019
	\$	\$	\$	\$
Trade receivables from:				
- a subsidiary	-	-	9,850	1,976
- non-related parties	459,377	2,923,621	309,443	755,968
	459,377	2,923,621	319,293	757,944
Less: Allowance for impairment of receivables	-	(40)	-	(40)
Trade receivables – net	459,377	2,923,581	319,293	757,904

13. GRANTS RECEIVABLE

	Group and Company	
	2020	2019
	\$	\$
Beginning of financial year	21,208,842	10,374,365
Grants received from Government	(42,393,375)	(27,628,751)
Grants received from NAC	-	(75,677)
Grants entitled to receive during the financial year		
- Transferred to deferred capital grants (Note 27)	3,970,921	2,915,537
- Released to profit or loss	36,260,659	35,623,368
End of financial year	19,047,047	21,208,842

Grants receivable are denominated in Singapore Dollar. These funds are non-restricted in nature and are given for the purpose of meeting recurrent operating and capital expenditure, and the presentation of arts and related events.

Grants for additions and replacement of assets owned by MCCY received and receivable in the financial year ended 31 March 2020 amounted to \$ 20,893,822 (2019: \$11,879,838) and Nil (2019: \$3,834,003) respectively.

14. OTHER ASSETS

	Group		Company	
	2020	2019	2020	2019
	\$	\$	\$	\$
<i>Current</i>				
Recoverable expenditure and receivables	4,589,670	5,473,576	3,970,505	5,146,132
Other receivables from a subsidiary	–	–	5,400	7,400
Prepayments	1,450,346	1,066,476	975,511	759,955
Deposits	17,550	19,650	17,550	19,650
	6,057,566	6,559,702	4,968,966	5,933,137
<i>Non-current</i>				
Prepayments	26,109	71,845	–	–
Deposits	252,236	147,532	–	–
	278,345	219,377	–	–

Other receivables from a subsidiary are unsecured, interest-free and repayable on demand.

The Jobs Support Scheme is a temporary scheme introduced in Singapore Budget 2020 to help enterprises retain local employees. Under the Jobs Support Scheme, employers will receive cash grants in relation to the gross monthly wages of eligible employees for the month of October 2019 to August 2020. As at 31 March 2020, the Group has recognised \$3,475,731 in relation to the cash grants receivable for October 2019 to March 2020 under recoverable expenditure and receivables.

15. INVESTMENT IN A SUBSIDIARY

	Company	
	2020	2019
	\$	\$
<i>Equity investment</i>		
Beginning of financial year	11,079,968	12,965,000
Impairment loss on investment in a subsidiary	(4,550,722)	(1,885,032)
End of financial year	6,529,246	11,079,968

During the financial year, the Company has provided for impairment loss on its investment in a subsidiary amounting to \$4,550,722 (2019: \$1,885,032) as the carrying amount of the subsidiary exceeded its recoverable amount.

The recoverable amount of the subsidiary was determined based on fair value less costs to sell calculation. The key assumptions for the fair value less costs to sell calculation are those regarding the discount rate, projected revenue and terminal growth rate.

The Company had the following subsidiary as at 31 March 2020:

Name of entity	Principal activities	Country of business/ incorporation	Proportion of ordinary shares held by parent		Proportion of ordinary shares held by the Group		Proportion of ordinary shares held by non-controlling interests	
			2020 %	2019 %	2020 %	2019 %	2020 %	2019 %
SISTIC.com Pte. Ltd.	Ticketing and ticketing related services	Singapore	51	51	51	51	49	49

Carrying value of non-controlling interests

	2020 \$	2019 \$
SISTIC.com Pte. Ltd.	9,227,586	10,996,902

Summarised financial information of a subsidiary with material non-controlling interests

Set out below are the summarised financial information for a subsidiary that has non-controlling interests that is material to the Group. These are presented before inter-company eliminations.

Summarised balance sheet

	SISTIC.com Pte. Ltd. As at 31 March	
	2020	2019
	\$	\$
Current		
Assets	11,604,256	19,575,613
Liabilities	(7,557,308)	(11,884,746)
Total current net assets	4,046,948	7,690,867
Non-current		
Assets	6,255,187	6,579,098
Liabilities	(651,212)	(1,008,187)
Total non-current net assets	5,603,975	5,570,911
Net assets	9,650,923	13,261,778

Summarised balance sheet

	SISTIC.com Pte. Ltd. For the year ended 31 March	
	2020	2019
	\$	\$
Revenue	10,748,374	13,722,630
Loss before income tax	(4,281,661)	(200,947)
Income tax credit/(expense)	670,806	(135,122)
Post-tax loss and total comprehensive loss	(3,610,855)	(336,069)
Total comprehensive loss allocated to non-controlling interests	(1,769,316)	(164,674)

*Summarised cash flows*Cash flows from operating activities

Cash (used in)/generated from operations

Income tax paid

Net cash used in operating activities**Net cash used in investing activities****Net cash used in financing activity****Net decrease in cash and cash equivalents**

Cash and cash equivalents at beginning of financial year

Cash and cash equivalents at end of financial year

	SISTIC.com Pte. Ltd. For the year ended 31 March	
	2020	2019
	\$	\$
Cash (used in)/generated from operations	(3,257,485)	75,459
Income tax paid	-	(133,386)
Net cash used in operating activities	(3,257,485)	(57,927)
Net cash used in investing activities	(2,396,266)	(2,742,922)
Net cash used in financing activity	(519,773)	-
Net decrease in cash and cash equivalents	(6,173,524)	(2,800,849)
Cash and cash equivalents at beginning of financial year	16,350,463	19,151,312
Cash and cash equivalents at end of financial year	10,176,939	16,350,463

16. PROPERTY, PLANT AND EQUIPMENT

	Leased properties	Leasehold improvements	Plant and machinery	Production equipment	Artwork	Furniture, fittings and equipment	Computer software	Capital projects in progress	Total
	\$	\$	\$	\$	\$	\$	\$	\$	\$
Group									
2020									
<i>Cost</i>									
Beginning of financial year	-	3,049,303	3,110,326	10,639,625	519,616	10,847,540	2,211,344	1,681,720	32,059,474
Adoption of FRS 116 (Note 2.1)	1,236,303	-	-	-	-	-	-	-	1,236,303
	1,236,303	3,049,303	3,110,326	10,639,625	519,616	10,847,540	2,211,344	1,681,720	33,295,777
Additions	-	23,286	5,726	21,997	-	193,030	24,065	3,841,173	4,109,277
Disposals	-	-	(545,773)	(586,258)	-	(472,701)	-	-	(1,604,732)
Transfers from capital projects in progress	-	-	33,040	663,005	-	4,039,425	312,620	(5,048,090)	-
End of financial year	1,236,303	3,072,589	2,603,319	10,738,369	519,616	14,607,294	2,548,029	474,803	35,800,322
<i>Accumulated depreciation</i>									
Beginning of financial year	-	2,911,180	2,452,610	10,022,209	487,783	8,770,681	1,688,893	-	26,333,356
Depreciation (Note 7)	496,057	109,101	108,719	268,504	16,900	1,015,042	395,463	-	2,409,786
Disposals	-	-	(545,773)	(578,212)	-	(469,201)	-	-	(1,593,186)
End of financial year	496,057	3,020,281	2,015,556	9,712,501	504,683	9,316,522	2,084,356	-	27,149,956
Net book value									
End of financial year	740,246	52,308	587,763	1,025,868	14,933	5,290,772	463,673	474,803	8,650,366
2019									
<i>Cost</i>									
Beginning of financial year	-	3,068,903	3,651,848	11,142,790	519,616	10,606,437	2,608,503	256,130	31,854,227
Additions	-	-	72,007	34,686	-	172,535	30,476	2,683,266	2,992,970
Disposals	-	(19,600)	(691,029)	(880,012)	-	(769,447)	(427,634)	-	(2,787,722)
Transfers from capital projects in progress	-	-	77,500	342,161	-	838,015	-	(1,257,676)	-
End of financial year	-	3,049,303	3,110,326	10,639,625	519,616	10,847,540	2,211,345	1,681,720	32,059,475
<i>Accumulated depreciation</i>									
Beginning of financial year	-	2,776,710	2,965,885	10,731,458	467,383	8,519,749	1,692,330	-	27,153,515
Depreciation (Note 7)	-	154,070	106,673	124,214	20,400	1,019,955	424,197	-	1,849,509
Disposals	-	(19,600)	(619,948)	(833,463)	-	(769,023)	(427,634)	-	(2,669,668)
End of financial year	-	2,911,180	2,452,610	10,022,209	487,783	8,770,681	1,688,893	-	26,333,356
Net book value									
End of financial year	-	138,123	657,716	617,416	31,833	2,076,859	522,452	1,681,720	5,726,119

	Leasehold improvements	Plant and machinery	Production equipment	Artwork	Furniture, fittings and equipment	Computer software	Capital projects in progress	Total
	\$	\$	\$	\$	\$	\$	\$	\$
Company								
2020								
<i>Cost</i>								
Beginning of financial year	2,729,649	3,110,326	10,639,625	519,616	9,252,604	2,049,973	1,681,720	29,983,513
Additions	-	5,725	21,997	-	95,886	6,140	3,841,173	3,970,921
Disposals	-	(545,773)	(586,258)	-	(472,701)	-	-	(1,604,732)
Transfers from capital projects in progress	-	33,040	663,005	-	4,039,425	312,620	(5,048,090)	-
End of financial year	2,729,649	2,603,318	10,738,369	519,616	12,915,214	2,368,733	474,803	32,349,702
<i>Accumulated depreciation</i>								
Beginning of financial year	2,654,397	2,452,610	10,022,209	487,783	7,505,959	1,566,439	-	24,689,397
Depreciation	44,360	108,719	268,504	16,900	723,621	360,378	-	1,522,482
Disposals	-	(545,773)	(578,212)	-	(469,201)	-	-	(1,593,186)
End of financial year	2,698,757	2,015,556	9,712,501	504,683	7,760,379	1,926,817	-	24,618,693
Net book value								
End of financial year	30,892	587,762	1,025,868	14,933	5,154,835	441,916	474,803	7,731,009
2019								
<i>Cost</i>								
Beginning of financial year	2,749,249	3,651,849	11,142,790	519,616	9,054,138	2,477,607	256,130	29,851,379
Additions	-	72,006	34,686	-	129,898	-	2,683,266	2,919,856
Disposals	(19,600)	(691,029)	(880,012)	-	(769,447)	(427,634)	-	(2,787,722)
Transfers from capital projects in progress	-	77,500	342,161	-	838,015	-	(1,257,676)	-
End of financial year	2,729,649	3,110,326	10,639,625	519,616	9,252,604	2,049,973	1,681,720	29,983,513
<i>Accumulated depreciation</i>								
Beginning of financial year	2,606,732	2,965,885	10,731,458	467,383	7,668,041	1,632,355	-	26,071,854
Depreciation	67,265	106,673	124,214	20,400	606,941	361,718	-	1,287,211
Disposals	(19,600)	(619,948)	(833,463)	-	(769,023)	(427,634)	-	(2,669,668)
End of financial year	2,654,397	2,452,610	10,022,209	487,783	7,505,959	1,566,439	-	24,689,397
Net book value								
End of financial year	75,252	657,716	617,416	31,833	1,746,645	483,534	1,681,720	5,294,116

17. LEASES – THE GROUP AS A LESSEE

Nature of the Group's leasing activities

Leasehold properties

The Group leases various leasehold properties from non-related parties under non-cancellable lease agreements. These leasehold properties are recognised within property, plant and equipment (Note 16).

There are no externally imposed covenant on these lease arrangements.

(a) Carrying amounts

ROU assets classified within Property, plant and equipment

	31 March 2020	1 April 2019
	\$	\$
Leased properties	740,246	1,236,303

(b) Depreciation charge during the year

	2020
	\$
Leased properties	496,057

(c) Interest expense

	2020
	\$
Interest expense on lease liabilities	32,323

(d) Lease expenses not capitalised in lease liabilities

	2020
	\$
Lease expense – low-value leases	21,564
Lease expense – short-term leases	82,800
	104,364

(e) Total income from subleasing ROU assets during the financial year was \$7,085,768.

(f) Total cash outflow for all the leases during the financial year was \$624,137.

18. LEASES – THE GROUP AS A LESSOR

Nature of the Group's leasing activities – Group as an intermediate lessor

Subleases – classified as operating leases

The Group and the Company act as an intermediate lessor under arrangement in which it subleases out retail space to non-related parties for monthly lease payments. The sublease periods do not form a major part of the remaining lease terms under the head leases and accordingly, the sub-leases are classified as an operating leases.

Income from subleasing the retail stores recognised during the financial year 2020 was \$7,085,768 (2019: \$7,260,184), of which \$611,768 (2019: \$804,710) relates to variable lease payments that do not depend on an index or rate.

The future minimum lease receivables under non-cancellable operating leases contracted for at the balance sheet date but not recognised as receivables, are as follows:

	<u>Group and Company</u>	
	2020	2019
	\$	\$
Not later than one year	6,152,437	5,451,510
Between one and five years	4,313,039	5,667,959
	10,465,476	11,119,469

19. INTANGIBLE ASSETS

	<u>Group</u>	
	2020	2019
	\$	\$
Composition:		
Goodwill arising on consolidation (Note (a))	–	–
Brand name (Note (b))	2,854,000	6,054,000
System software (Note (c))	5,057,490	7,178,469
	7,911,490	13,232,469

(a) Goodwill arising on consolidation

	Group	
	2020	2019
	\$	\$
Beginning of financial year	-	1,339,703
Impairment loss on goodwill	-	(1,339,703)
End of financial year	-	-

For the financial year ended 31 March 2019, a non-cash impairment loss on goodwill of \$1,339,703 was recognised against the goodwill allocated to the SISTIC CGU.

(b) Brand name

	Group	
	2020	2019
	\$	\$
Beginning of financial year	6,054,000	6,054,000
Impairment loss on brand name (Note 7)	(3,200,000)	-
End of financial year	2,854,000	6,054,000

Impairment test for brand name

Brand name is carried at cost without amortisation, but is tested for impairment on an annual basis. Brand name is determined to belong to SISTIC.

The recoverable amount of brand name is derived from the fair value less costs to sell of SISTIC CGU. The fair value less costs to sell is computed using the discounted cash flow methodology. The key assumptions pertaining to this methodology are the discount rate, projected revenue and terminal growth rate. The discount rate used was post-tax and reflected specific risks relating to the SISTIC CGU. Projected revenue is based on historical trends and expectations of future changes in the market, including impact from the COVID-19 outbreak. The terminal growth rate is based on industry growth forecasts.

The Group used cash flow projections of 10 years (2019: 5 years) discounted to present value applying the discount rate of 13.6% (2019: 11.2%) per annum. The terminal value was derived assuming terminal growth rate of 1.0% (2019: 1.4%).

A non-cash impairment loss on brand name of \$3,200,000 (2019: Nil) is included within

"Expenditure" in the consolidated statement of comprehensive income. The impairment loss in the year had arisen due to management's assumptions used in the cash flow projections that SISTIC's operations will be adversely impacted by the COVID-19 outbreak for the financial year ending 31 March 2021 and that operations will resume normalcy from 1 April 2021 onwards.

If discount rate decreased/increased by 0.5%, or projected revenue increased/decreased by 5%, or terminal growth rate increased/decreased by 0.5%, the recoverable amount of brand name would increase/decrease by \$1,341,854/ \$1,215,505, \$2,214,949/\$2,214,948, and \$663,321/\$612,686 respectively. Correspondingly, impairment loss on brand name would be lower/higher by \$1,341,854/ \$1,215,505, \$2,214,949/\$2,214,948, and \$663,321/\$612,686 respectively.

(c) System software

	Group	
	2020	2019
	\$	\$
Cost		
Beginning of financial year	14,111,768	11,323,222
Additions	2,499,763	2,788,546
End of financial year	16,611,531	14,111,768
Accumulated amortisation		
Beginning of financial year	6,933,298	3,535,862
Amortisation charge (Note 7)	3,995,367	3,397,436
End of financial year	10,928,665	6,933,298
Accumulated impairment		
Beginning of financial year	-	-
Impairment for the year (Note 7)	625,376	-
End of financial year	625,376	-
Net book value	5,057,490	7,178,470

During the financial year ended 31 March 2020, management performed an assessment of the amortisation period of the system software and determined the remaining useful life of parts of the system software to be 1.5 years, as these are expected to be replaced by new software over the 1.5 years. Accordingly, an impairment loss on system software of \$625,376 (2019: Nil) was recognised based on the estimated recoverable amount of the system software as at 31 March 2020 derived from the revised useful life.

20. TRADE AND OTHER PAYABLES

	Group		Company	
	2020	2019	2020	2019
	\$	\$	\$	\$
Trade payables to:				
– a subsidiary	–	–	16,354	4,365
– non-related parties	4,891,160	11,403,270	1,045,706	1,421,271
	4,891,160	11,403,270	1,062,060	1,425,636
Accrued operating expenses	5,539,215	7,932,388	4,987,582	7,249,955
Deposits received	1,914,565	1,770,614	1,624,854	1,505,407
Deferred income	11,717,324	4,937,664	11,243,904	4,502,811
Recoverable expenditure claimed in advance	984,087	568,073	984,087	568,073
Sundry payables	2,187,482	626,309	479,210	438,040
	27,233,833	27,238,318	20,381,697	15,689,922

21. DEFERRED INCOME TAX LIABILITIES

	Group	
	2020	2019
	\$	\$
Beginning of financial year	968,187	918,507
Tax (credited to)/charged to profit or loss (Note 10(a))	(670,806)	49,680
End of financial year	297,381	968,187

The movement in deferred income tax liabilities during the financial year is as follows:

Group

Deferred income tax liabilities

2020

Beginning of financial year
Credited to profit or loss

End of financial year

2019

Beginning of financial year
Charged to profit or loss

End of financial year

Deferred income tax assets

2020

Beginning of financial year
Credited to profit or loss

End of financial year

2019

Beginning of financial year
Credited to profit or loss

End of financial year

Accelerated tax depreciation	Others	Total
\$	\$	\$
1,040,064	20,902	1,060,966
(95,310)	(8,614)	(103,924)
944,754	12,288	957,042
996,417	6,200	1,002,617
43,647	14,702	58,349
1,040,064	20,902	1,060,966

Unutilised capital allowances	Others	Total
\$	\$	\$
(92,779)	–	(92,779)
(373,575)	(193,307)	(566,882)
(466,354)	(193,307)	(659,661)
(84,110)	–	(84,110)
(8,669)	–	(8,669)
(92,779)	–	(92,779)

22. PROVISION

Provision for dismantlement, removal or restoration cost is the estimated costs of dismantlement, removal or restoration of property, plant and equipment arising from the acquisition or use of assets, which are capitalised and included in the cost of property, plant and equipment.

Movement in provision for dismantlement, removal or restoration cost is as follows:

	Group	
	2020	2019
	\$	\$
Non-current		
Beginning and end of financial year	40,000	40,000

23. LEASE LIABILITIES

	Group	
	2020	2019
	\$	\$
Current	462,495	-
Non-current	313,831	-
Total	776,326	-

Reconciliation of liabilities arising from financing activities

	1 April 2019 \$	Principal payments \$	Non-cash changes		31 March 2020 \$
			Adoption of FRS 116 \$	Interest expense \$	
Lease liabilities	-	(519,773)	1,263,776	32,323	776,326

24. ACCUMULATED FUNDS

	Group		Company	
	2020	2019	2020	2019
	\$	\$	\$	\$
Beginning of financial year	72,071,268	66,264,713	73,581,608	67,166,254
(Deficit)/Surplus for the year	(1,539,721)	6,240,776	1,971,158	7,014,249
Distribution of funds to NAC	-	(598,895)	-	(598,895)
Add: Loss attributable to non-controlling interests	1,769,316	164,674	-	-
End of financial year	72,300,863	72,071,268	75,552,766	73,581,608
Designated fund for Waterfront Theatre raised through donations (Note 6)	7,890,839	4,323,611	7,890,839	4,323,611
Undesignated accumulated funds	64,410,024	67,747,657	67,661,927	69,257,997
	72,300,863	72,071,268	75,552,766	73,581,608

As at 31 March 2020, accumulated funds included \$7,890,839 (2019: \$4,323,611) that is designated for construction of a new Waterfront Theatre. As at 31 March 2020, none (2019: none) of the accumulated funds designated for construction of the new Waterfront Theatre have been utilised (Note 25).

25. CONSTRUCTION OF A NEW WATERFRONT THEATRE

The construction of a new Waterfront Theatre, an asset fully owned by MCCY, was approved by MCCY in 2017 and is scheduled to complete in 2021. However, due to the COVID-19 outbreak, construction of the Waterfront Theatre was put on hold in 2020. As at date of balance sheet date, management is unable to reliably ascertain the expected completion date. The Theatre has an estimated construction cost of \$35,000,000. In accordance with the agreement with MCCY, \$10,000,000 of the initial costs will be provided by MCCY and the remaining balance is to be provided by the Company from its designated accumulated funds via a distribution of fund to MCCY.

Funds provided by MCCY received for the construction of the new Waterfront Theatre are taken to offset recoverable recorded by the Group when the expenditures are incurred in advance of fund receipt.

	2020 \$	2019 \$
Total cumulative costs paid to date	9,273,861	1,979,264
Payment for construction costs out of funds provided by:		
– Funds recovered from MCCY	9,273,861	1,979,264
– Accumulated funds – Designated for Waterfront Theatre (Note 24)	–	–
	9,273,861	1,979,264

26. INVESTMENT GRANTS

	Group and Company	
	2020 \$	2019 \$
Beginning and end of financial year	2,505,007	2,505,007

27. DEFERRED CAPITAL GRANTS

	Group and Company	
	2020 \$	2019 \$
Beginning of financial year	5,289,940	3,779,525
Transferred from operating grants (Note 13)	3,970,921	2,915,537
Released to profit or loss	(1,533,164)	(1,405,122)
End of financial year	7,727,697	5,289,940

28. COMMITMENTS

(a) Capital commitments

Capital expenditures contracted for at the balance sheet date but not recognised in the financial statements are as follows:

	Group		Company	
	2020 \$	2019 \$	2020 \$	2019 \$
Leasehold improvements and equipment	217,433	2,548,065	90,585	2,480,284
Works and services	155,377	197,368	155,377	197,368
	372,810	2,745,433	245,962	2,677,652

(b) Operating lease commitments – where the Group is the lessee

The Group leases photocopiers from non-related parties under non-cancellable operating lease agreements. The leases have varying terms, escalation clauses and renewal rights.

As at 31 March 2019, the future minimum lease payments under non-cancellable operating leases contracted for but not recognised as liabilities, are as follows:

	Group 2019 \$	Company 2019 \$
Not later than one year	624,137	21,564
Between one and five years	851,467	54,045
	1,475,604	75,609

As disclosed in Note 2.1, the Group has adopted FRS 116 on 1 April 2019. These lease payments have been recognised as ROU assets and lease liabilities on the balance sheet as at 31 March 2020, except for short-term and low value leases.

The non-cancellable operating leases contracted for under the Company are low value leases and the lease payments are expensed to profit or loss on a straight-line basis over the lease term.

29. FINANCIAL RISK MANAGEMENT

Financial risk factors

The Group's activities expose it to market risk (including currency risk and interest rate risk), credit risk and liquidity risk. The Group has insignificant exposure to equity price risk.

The Board of Directors is responsible for setting the objectives and underlying principles of financial risk management for the Group. The management team then establishes detailed policies such as risk

identification and measurement.

(a) Market risk

(i) Currency risk

The Group's business is exposed to the United States Dollar ("USD") as balances of some financial assets and liabilities at the balance sheet date are denominated in USD.

The Group does not use derivative or other financial instruments to hedge its exposure to foreign exchange risks arising from foreign currency denominated assets and liabilities but monitors the foreign exchange rates movements closely to ensure that their exposures are minimised.

The Group's currency exposure based on the information provided by key management is as follows:

	USD \$
<u>At 31 March 2020</u>	
Financial assets	
Cash and bank balances	429,323
Trade receivables	32,548
	461,871
Financial liabilities	
Trade and other payables	(18,379)
Net financial assets and currency exposure	443,492
<u>At 31 March 2019</u>	
Financial assets	
Cash and bank balances	878,994
Trade receivables	333,339
Other assets	5,068
	1,217,401
Financial liabilities	
Trade and other payables	(23,525)
Net financial assets and currency exposure	1,193,876

At 31 March 2020, if the USD had strengthened/weakened against the SGD by 5 % (2019: 6%) with all other variables including tax rate being held constant, the Group's total comprehensive loss for

the financial year would have been \$23,886 (2019: \$59,843) lower/higher as a result of currency translation gains/losses on the USD denominated financial assets and liabilities respectively.

The Company's business operations are not exposed to significant foreign currency risks as it has no significant balances or transactions denominated in foreign currencies.

(ii) Interest rate risk

The Group's business is not exposed to significant interest rate risk. All interest bearing assets are fixed rate instruments. There is no interest bearing liabilities as at the balance sheet date.

The Group monitors the interest rates closely to ensure that the interest bearing assets are maintained at favourable rates.

(b) Credit risk

Credit risk refers to the risk that a counterparty will default on its contractual obligations resulting in financial loss to the Group. The major classes of financial assets of the Group and of the Company are cash and bank balances, trade receivables, grants receivable and deposits.

(i) Risk management

The Group adopts the following policy to mitigate credit risk.

For banks and financial institutions, the Group mitigates its credit risks by transacting only with counterparties with high credit ratings.

For trade receivables, the Group adopts the policy of dealing only with customers of appropriate credit history and obtaining sufficient security where appropriate to mitigate credit risk. Such securities are normally in the form of bankers' guarantee or advance booking deposits. For other financial assets, the Group adopts the policy of dealing with financial institutions and other counterparties with high credit ratings.

Credit exposure to an individual customer is limited by the securities held and is continuously monitored by the Finance department and reported to management on regular intervals. The maximum exposure to credit risk for each class of financial assets is the carrying amount of that class of financial instruments presented on the balance sheet.

(ii) Credit rating

The Group uses the following categories of internal credit risk rating for financial assets which are subject to expected credit losses under the 3-stage general approach. These four categories

reflect the respective credit risk and how the loss provision is determined for each of those categories.

Category of internal credit rating	Definition of category	Basis for recognition of expected credit losses
Performing	Debtors that have a low risk of default and a strong capacity to meet contractual cash flows	12-month expected credit losses
Under-performing	Debtors negotiating for new credit terms, default in repayment and other relevant indicators that showed debtors' increased credit risk	Lifetime expected credit losses
Non-performing	Debtors with prolonged default in repayment and it is becoming probable that the debtor will enter bankruptcy or other financial reorganisation	Lifetime expected credit losses
Write-off	Debtors with no reasonable expectation of recovery	Asset is written off

Cash and bank deposits, grants receivable, recoverable expenditure and receivables, and deposits are subject to immaterial credit loss.

(iii) Impairment of financial assets

The Group does not have financial assets that are subject to more than immaterial credit losses where the expected credit loss model has been applied.

Receivables are written off when there is no reasonable expectation of recovery. The Group categorises a receivable for write off when a debtor fails to make contractual payment after an extended period of time past due based on historical collection trend. Where receivables have been written off, the Group continues to engage in enforcement activity to attempt to recover the receivables due. Where recoveries are made, these are recognised in profit or loss.

Based on the management assessment, the expected credit loss is assessed as immaterial.

(c) Liquidity risk

The Group and the Company manages liquidity risk by maintaining sufficient cash and available funding through grants from the Government. The Group aims to obtain annual funding in advance as well as working capital from the Government and its related agencies.

The Group does not have significant non-current liabilities. Current liabilities are matured within

the next one year and the value as at balance sheet date approximates its expected contractual undiscounted cash outflows due to its short-term maturity.

(d) Capital risk

The Group's objectives when managing capital are to safeguard the Group's ability to continue as a going concern and to maintain an optimal capital structure.

Management monitors its capital based on net cash and total capital. Net cash is calculated as cash and cash equivalents less trade and other payables. Total capital is calculated as accumulated funds less net cash.

	Group		Company	
	2020	2019	2020	2019
	\$	\$	\$	\$
Accumulated funds	72,300,863	72,071,268	75,552,766	73,581,608
Less: Net cash	(51,412,031)	(42,805,807)	(48,087,227)	(38,002,810)
Total capital	20,888,832	29,265,461	27,465,539	35,578,798

The Group and the Company are not subject to any externally imposed capital requirements for financial years ended 31 March 2020 and 31 March 2019.

(e) Fair value measurements

The carrying amount less impairment provision of trade receivables and payables are assumed to approximate their fair values.

(f) Financial instruments by category

The aggregate carrying amounts of loans and receivables and financial assets and liabilities at amortised cost are as follows:

	Group		Company	
	2020	2019	2020	2019
	\$	\$	\$	\$
Financial assets at amortised cost	103,429,377	100,179,709	92,246,352	81,195,063
Financial liabilities at amortised cost	16,433,184	22,412,540	9,249,682	11,298,999

30. RELATED PARTY TRANSACTIONS

In addition to the information disclosed elsewhere in the financial statements, the following transactions took place between the Group and its related parties at terms agreed between the parties:

	<u>Group</u>	
	2020	2019
	\$	\$
Legal and other fees paid to other related party	36,044	26,667

Other related party refers to a company which is controlled or significantly influenced by one of the Company's Directors.

31. KEY MANAGEMENT PERSONNEL COMPENSATION

Key management personnel compensation is as follows:

	<u>Group</u>		<u>Company</u>	
	2020	2019	2020	2019
	\$	\$	\$	\$
Salaries and other short-term benefits	3,008,682	3,400,531	1,898,987	2,200,011
Employer's contribution to Central Provident Fund	212,163	241,835	114,120	122,242
	3,220,845	3,642,366	2,013,107	2,322,253

Number of key management in remuneration bands is as follows:

	<u>Group</u>		<u>Company</u>	
	2020	2019	2020	2019
	\$	\$	\$	\$
\$600,000 to below \$700,000	-	1	-	1
\$500,000 to below \$600,000	-	-	-	-
\$400,000 to below \$500,000	1	-	1	-
\$300,000 to below \$400,000	3	1	2	1
\$200,000 to below \$300,000	4	6	4	5
\$100,000 to below \$200,000	6	6	-	1
\$100,000 and below	-	4	-	-
	14	18	7	8

32. EVENT OCCURRING AFTER BALANCE SHEET DATE

The outbreak of COVID-19 and the Circuit Breaker measures imposed by the Singapore Government in early 2020 have caused substantial disruption to businesses and economic activities, including the closure of national borders, closure of non-essential businesses, cancellation of public events and the imposition of restrictions on individuals. Due to these measures, the Group's operations have been suspended since 7 April 2020 until Phase One of Re-opening the economy ("Circuit Breaker Period").

During the Circuit Breaker Period, the Group had limited operations which resulted in a sharp decline in revenue. Since the end of the Circuit Breaker Period on 1 June 2020, the Group has been able to activate selected areas of its operations and business. Specifically, the Singapore Government issued an advisory on 21 June 2020 titled "Phase Two of Re-Opening for Arts and Culture Stakeholders", which allowed the Company to resume certain activities but restricted to the digital productions and recording of courses and performances, as well as rehearsals without audiences, from 22 June 2020 onwards. These activities are not expected to have a material contribution to the financial performance of the Group.

As the restrictions on arts and cultural activities will only be lifted progressively over several stages, and are subjected to the evolving changes in health and safety conditions and regulations, it will take time for the Group's activities to be fully operational and be back to pre-Circuit Breaker levels. As at the date these financial statements are authorised for issue, the Group expects the financial performance to be adversely affected for the financial statements ending 31 March 2021.

33. NEW OR REVISED ACCOUNTING STANDARDS AND INTERPRETATIONS

The Group has not early adopted any mandatory standards, amendments and interpretations to existing standards that have been published but are only effective for the Group's accounting periods beginning on or after 1 April 2020. However, management anticipates that the adoption of these standards, amendments and interpretations will not have a material impact on the consolidated financial statements of the Group in the period of their initial adoption.

34. AUTHORISATION OF FINANCIAL STATEMENTS

These financial statements were authorised for issue in accordance with a resolution of the Board of Directors of The Esplanade Co Ltd on 17 July 2020.

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Hirers' Performances & Events	196



Fabulous Sisters performing at
FULL OUT! at *da:ns festival 2019*
Photo by Bernie Ng

Esplanade Partner, Arts Benefactor, Sponsors & Donors

April 2019 to March 2020

ESPLANADE PARTNER

Ming Yi Foundation

ARTS BENEFACTOR

Patek Philippe

SPONSORS

Allen & Overy LLP

AXA Insurance Pte Ltd

Bowen Enterprises Pte Ltd

Burger King Singapore Pte Ltd

Carl Zeiss Pte Ltd

CLS International (1993) Pte Ltd

Club Med Services (S) Pte Ltd

Creative Eateries Pte Ltd

EFG Bank Ltd

Embassy of France in Singapore

Embassy of Israel in Singapore

Embassy of Italy in Singapore

Embassy of the Philippines, Singapore

Field Catering & Supplies Pte Ltd (Polar Water)

Finnair Plc

Fred Perry

High Commission of Canada in Singapore

Hong Leong Foundation

K.N.P. Trading Pte Ltd

Keppel Corporation Limited

Kwan Im Thong Hood Cho Temple

Lam Soon Singapore

LCH Lockton Pte Ltd

Samsung Asia Pte Ltd

Singapore Press Holdings Limited

The Travel Corporation (2011) Pte Ltd

ViewQwest

Yong Siew Toh Conservatory of Music

DONORS

Anonymous

Aberdeen Standard Investments Charitable Foundation

Alan Tang

Allen & Overy LLP

Alvin De Souza

Anastasia Tjendri-Liew

Andre Yeap

Asia Ghani Restaurant and Catering Pte Ltd

BinjaiTree

Bowen Enterprises Pte Ltd

Brendan Hannigan

Chan Boon Kheng

Clifton & Mildred Tan

Creative Eateries Pte Ltd

Credit Suisse AG

D-Y Lin & Tom Donnelly

Daniel Teo

Dentons Rodyk & Davidson LLP

Elisabeth Clarice Esther Gustava de Rothschild

Farid Khan Bin Kaim Khan

Foo Jien Jieng

Fort Sanctuary

Gibbrael Isaak

Goh Ka-Sin

Hong Kong Street Old Chun Kee Pte Ltd

Janet Ang

Jared Phau Chong Ee

Jennifer Lee

Jerusha Tan

Khairiani Binte Ab. Karim

Kwee Gee Pte Ltd

Lee Kok Kuan

Lee Tzu Yang

Lee Woon Shiu

Lim Ewe Leong

Main Power Impex Co

Makansutra Gluttons Bay Pte Ltd

Marian Koh

Matahari Chicken Rice Pte Ltd

N Subramaniam

Natarajan Varaprasad

Nicholas Lim

Ong Chu Poh

Preetha Pillai

President's Challenge

Privato Pte Ltd

Rajesh Achanta

Ravindran s/o Sivalingam

Raymundo Yu

Rebel Owl Pte Ltd

Salim Moollan Pte Ltd

See Tho Keng Leong

Shabbir & Shahnaaz Hassanbhai

Singtel

Starlike Services Pte Ltd

Syifa' Satay LLP

Tan Chin Tuan Foundation

Tan Pheck Hong

Teo Chen Wei Terence

Terence Lim Chee Wen

The Chesterman Family

The Silent Foundation Ltd

The Travel Corporation (2011) Pte Ltd

Toh Bao En

Victor & Michelle Sassoon

W Optics Pte Ltd

William & Mavis Tok

Yap Chee Meng

Yeow Chee Keong

Yoosuf Moiz

Yvonne Tham

Esplanade Presents Performances

Esplanade's year-long calendar features a rich and diverse range of music, theatre, dance and visual arts programmes that cater to all audiences. These free and ticketed programmes are presented in different festivals and series annually.

April 2019 to March 2020 (Unless otherwise stated, all performances are from Singapore)

ESPLANADE FESTIVALS

A DATE WITH FRIENDS

5 – 8 MAR 2020

A TAPESTRY OF SACRED MUSIC

18 – 21 APR 2019

BAYBEATS

23 – 25 AUG 2019

DA:NS FESTIVAL

10 – 20 OCT 2019

FLIPSIDE

24 MAY – 2 JUN 2019

HUAYI – CHINESE FESTIVAL OF ARTS

31 JAN – 9 FEB 2020

KALAA UTSAVAM – INDIAN FESTIVAL OF ARTS

15 – 24 NOV 2019

MOONFEST – A MID-AUTUMN CELEBRATION

13 – 15 SEP 2019

OCTOBURST! – A CHILDREN'S FESTIVAL

4 – 6 OCT 2019

PESTA RAYA – MALAY FESTIVAL OF ARTS

27 – 30 JUN 2019

VOICES – A FESTIVAL OF SONG

6 – 8 DEC 2019

ESPLANADE SERIES

BEAUTIFUL SUNDAY

CHINESE CHAMBER MUSIC

CLASSICS

COFFEE MORNING & AFTERNOON TEA

DA:NS SERIES

DANCE APPRECIATION SERIES

FEED YOUR IMAGINATION (F.Y.I)

IN::MUSIC

LIMELIGHT

MOSAIC MUSIC SERIES

PENTAS

PLAYTIME!

RAGA

SPECTRUM

THE STUDIOS

VISUAL ARTS

VOICES SERIES

ESPLANADE FESTIVALS

A DATE WITH FRIENDS 5 – 8 MAR 2020

CONCERT HALL

Forever Divas

Gu Xing Yun, Huang Li, Yudi Yap, Li Chuan, Xian Hong
(Singapore, Malaysia)
Hosted by Hao Hao

Legends of Yesteryear

Veronica Young, Joe Chandran and Peter Chua

RECITAL STUDIO

Film Screening – Homecoming

Directed by He Shuming

Film Screening – Kallang Roar

Directed by Cheng Ding An

Film Screening – Singapore Memory Project

Imbas Kenangan Lalu Bersama Fredo

Fredo Flybaits

CONCOURSE

Back To The Future

Lynn Kecik Trio

Evergreens with ShiLi & Adi and The Sugar Bees

My Favourite Classic Hits

Wysom Wong

Retro Classics

Spotlites

OUTDOOR THEATRE

Getai Fun Night

Lee Peifen, Anddi Goh, Angel Law, Zhang Xiong and Zheng Xiao Hui

Irama Zaman Mak Bapak Kita

Zaibaktian, Shakhila Yezz, Aqmal N, Fuzz Klutz and Rizman Candescent

Night of Musical Gems

Lily Anna Nuris, Uberjam & Joe & The Soul Express

Uke Sing-along

Tapestry Asia ft. The JustUke Strummers

FORECOURT GARDEN

Line Dance Jam

Country Line Dance Association

Zumba Gold

WATERFRONT CANOPY

Kanopy Karaoke

VARIOUS LOCATIONS

Hit Me with Your Best Shot – Learn to Instagram with
Suhaimi Yusof

LIBRARY@ESPLANADE

Growing Your Own Food – Tips, Tricks and Why It's Good for Everyone

Edible Garden City (Kenneth Soh)

Stop Premature Ageing And Diseases Naturally Through Food

Dr Toh Shau Ching

Travel Talk by Trafalgar

Understanding Back Pain in Different Age Groups

Dr Bernard Lee MK

A TAPESTRY OF SACRED MUSIC 18 – 21 APR 2019

CONCERT HALL

Arvo Pärt PASSIO: St John Passion in the Dark (Australia, Singapore)

Soloists from The Choir of St James', Sydney
Schola Cantorum Singapore
Conducted by Michael Leighton Jones (Australia)

Jubilate! Pipe Organ Recital

Jennifer Chou (Australia)

RECITAL STUDIO

From Darkness to Light: Intimate Sacred Music of Baroque Europe

Red Dot Baroque

REHEARSAL STUDIO

Incense-Making Workshop

Chia Wei Sheng

Kamsale Workshop: Sacred Cymbal Dance

Karnataka Folk Ensemble (India)

Kompang Jidor Workshop

Persatuan Kompang Kg. Part Madison and PUSAKA

Plucking the Heart Strings: Sikh Music Workshop

Gurmat Sangeet Academy, Sikh Centre

Rikkoku Workshop: The Perception of Incense

Chia Wei Sheng

BAY ROOM

Gurmukhi Calligraphy Workshop

Gurmat Sangeet Academy, Sikh Centre

Living in Balance with Nature – The AYURVEDIC Way

Shailu Suresh

Religion and Dance in Bali

Irving Chan Johnson

Shodo: Japanese Calligraphy Workshop
Kimie Nagai (Japan)

CONCOURSE

Beginner's Guided Meditation
Yvette Tee

Buddhist Liturgical Music
Shan Guang Buddhist Vihara

Hebrew Biblical Songs
Yamma Ensemble (Israel)

Morning Chants: The Lotus Sutra
Shan Guang Buddhist Vihara

Morning Raags: Loving Supplication to the Divine
Gurmat Sangeet Academy, Youth Jatha, Sikh Centre

Morning Ragas – Hymns to the Beloved
Sathya Sai Centres

Polyphony for Lent and Easter
Soloists from the Choir of St James' (Australia)

Qasidah: Poems of Praise
Al Khidmah Qasidah Ensemble

Rejoicing with Singing Bowls: A Meditative Experience
Shima Healing Institute

Sikh Kirtan: In Harmony with the Divine
Gurmat Sangeet Academy, Sikh Centre

Tari Topeng: Mask Dance of Bali
Gamelan Pinda Sari & Eka Suwara Santhi (Indonesia, Singapore)

Tenebrae: Shadows and Darkness
Schola Cantorum Sancti Gregorii Magni

Tevaram: Devotional Songs of Shiva
S. Vaithyanathan, Viknash Balakrishna

The Song of Life
The Bunun Mountain Traditional Music Chorus and cellist
Annie Chang (Taiwan)

JENDELA (VISUAL ARTS SPACE)
A Blessed Beverage: Coffee in Yemeni Culture
Members of the Singaporean Arab Community

OUTDOOR THEATRE

Entrance of the Barong and Rangda
Gamelan Pinda Sari & Eka Suwara Santhi (Indonesia, Singapore)

Iwami Kagura: Heroes and Demons
Hamada Iwami Kagura Association (Japan)

Iwami Kagura: Slaying of the Eight-Headed Serpent
Hamada Iwami Kagura Association (Japan)

Kunitha: Ritual Dances of Karnataka
Karnataka Folk Ensemble (India)

Qasidah: Poems of Praise
Al Khidmah Qasidah Ensemble

Sikh Kirtan: In Harmony with the Divine
Gurmat Sangeet Academy, Sikh Centre

The Sacred Drama of Kunti Sraya
Gamelan Pinda Sari & Eka Suwara Santhi (Indonesia, Singapore)

FORECOURT GARDEN
Mangala Vaadhyam

COURTYARD

Kompang Jidor: Drumbeat of Devotion
Persatuan Kompang Kg. Parit Madirono and PUSAKA (Malaysia)

Ritual Dances of Karnataka
Karnataka Folk Ensemble (India)

LIBRARY@ESPLANADE
An Introduction to Jewish Music
Yamma Ensemble (Israel)

Holy Carpets of Central Asia
Imran Abid Mir

BAYBEATS
23 – 25 AUG 2019

CHILLOUT STAGE (CONCOURSE)
Golden Mammoth (Malaysia)

LEW

Reality Club (Indonesia)

Sobs

Speak Up (Indonesia)

Stopgap

LIVEWIRE STAGE (FORECOURT GARDEN)
Cinnamon Persimmon

cues

Golden Mammoth (Malaysia)

Mannequins

Ramengvrl (Indonesia)

Reality Club (Indonesia)

Se So Neon (Korea)

Sobs

Stopgap

Sundays and Cybele (Japan)

The New Modern Lights

T-Rex

ARENA (OUTDOOR THEATRE)
Amterible

Franco (Philippines)

I, Devotion

Iman's League

Marijannah

No Rest For The Weary

Plate

Rudra

Slapshock (Philippines)

Speak Up (Indonesia)

Summations

Tell Lie Vision

ANNEXE STUDIO

Airliftz (Malaysia)

AKLO (Japan)

EMONIGHTSG: 3RD ANNIVERSARY

Mean

Moja (Japan)

Shye

The Analog Vault Selectors X .gif

Wedance (Korea)

OPEN STAGE

Carl

Chasing Daylight

Gonedown

HEIST

KEAT

Nicco Homaili

ROWE

Sensorial

VOLKI

whirring

LIBRARY@ESPLANADE

An Introduction to Regional Festivals

Tommy Jinho Yoon, Hung Weining, Passawan Srilan (Korea, Taiwan, Thailand)

DA:NS FESTIVAL

10 – 20 OCT 2019

THEATRE

Acosta Danza (Cuba)

FULL OUT!

s**t kingz, GRV, IP LOCKERS, Nelson Ewande, Fabulous Sisters, Stoney X Junglebeats, Sixteen da:ns Challenge (Japan, USA, France, Taiwan, Singapore)

Grand Finale

Hofesh Shechter Company (UK)

RECITAL STUDIO

Echoa

Arcosm (France)

Humans, slugs and other creatures

LASALLE College of the Arts

The Third Space

Nanyang Academy of Fine Arts

THEATRE STUDIO

Pas de Deux

Raimund Hoghe (Germany)

Princess

Eisa Jocson (Philippines)

ANNEXE STUDIO

da:ns lab 2019 – Listen to Country

Curated by Danial Kok, featuring Jacob Boehme, Xiao Ke & Zi Han, Martin Schick, Paz Ponce & Sheena McGrandles (Singapore, Australia, China, Switzerland, Germany)

Forward Shift

Raka Maitra & Dharma, Ming Poon & Pichet Klunchun Dance Company (Singapore, Germany, Thailand)

REHEARSAL STUDIO

Dance Masterclass with Acosta Danza (Cuba)

Dance Masterclass with Hofesh Shechter Company (UK)

Footwork: Adults & Youth – Afro-Cuba Rumba
ACTFA

Footwork: Adults & Youth – Argentine Tango
ACTFA

Footwork: Adults & Youth – Bachata (Date Night)
ACTFA

Footwork: Adults & Youth – Ballet
Wings to Wings Dance Development Centre

Footwork: Adults & Youth – Blues (Date Night)
Jazz Inc

Footwork: Adults & Youth – Bollywood
Dance Embassy

Footwork: Adults & Youth – Breakdancing
Recognize! Studios

Footwork: Adults & Youth – Burlesque (Ladies Only)
LA Dance Connection

Footwork: Adults & Youth – Classical Spanish
Spanish Dance Singapore

Footwork: Adults & Youth – Electro Swing
Jazz Inc

Footwork: Adults & Youth – Flamenco
Spanish Dance Singapore

Footwork: Adults & Youth – Hip Hop
Danz People

Footwork: Adults & Youth – Lindy Hop
Jazz Inc

Footwork: Adults & Youth – Lyrical Hip Hop

Danz People

Footwork: Adults & Youth – Lyrical Jazz

Danz People

Footwork: Adults & Youth – Lyrical Jazz (Date Night)

Danz People

Footwork: Adults & Youth – Pasodoble

Spanish Dance Singapore

Footwork: Adults & Youth – Rumba (Date Night)

The DanceSport Academy

Footwork: Adults & Youth – Salsa (Ladies Only)

ACTFA

Footwork: Adults & Youth – Street Dance

Jazz Inc

Footwork: Adults & Youth – Swing

Jazz Inc

Footwork: Adults & Youth – Tahitian Dance

Ori Tahiti

Footwork: Adults & Youth – Tango

ACTFA

Footwork: Adults & Youth – Urban Contemporary

Danz People

Footwork: Adults & Youth – Viennese Waltz (Date Night)

The DanceSport Academy

Footwork: Adults & Youth – Voguing

Izzy

Footwork: Happy Feet – Cha Cha Cha

The DanceSport Academy

Footwork: Happy Feet – Retro

LA Dance Connection

Footwork: Parents & Kids – Ballet

Wings to Wings Dance Development Centre

Footwork: Parents & Kids – Broadway Jazz

LA Dance Connection

Footwork: Parents & Kids – Dips & Tricks (Father-Child)

ACTFA

Footwork: Parents & Kids – Disco

The DanceSport Academy

Footwork: Parents & Kids – Hip Hop

Danz People

Footwork: Parents & Kids – K-Pop

Converge Studios

Footwork: Parents & Kids – Rock 'n' Roll

The DanceSport Academy

Footwork: Parents & Kids – Salsa

ACTFA

Footwork: Parents & Kids – Street Dance

Jazz Inc

Footwork: Parents & Kids – Swing

Jazz Inc

Footwork: Parents & Kids – Tango

ACTFA

Footwork: Twinkle Toes – Ballet Baby

Wings to Wings Dance Development Centre

Footwork: Twinkle Toes – Bollywood Baby

Dance Embassy

Footwork: Twinkle Toes – Hip Hop Baby

Danz People

Footwork: Twinkle Toes – Jazz Baby

Danz People

Footwork: Twinkle Toes – K-Pop Baby

Danz People

Footwork: Twinkle Toes – Pop Baby

LA Dance Connection

Footwork: Twinkle Toes – Swing Baby

Jazz Inc

Footwork: Twinkle Toes – Tap Baby

Wings to Wings Dance Development Centre

Rasas Workshops: Introduction to Lengger and Nora Dance

Otniel Dance & Nora Thummanit Thaksin University Group (Indonesia, Thailand)

Street Dance Masterclasses

Yaobai (IP Lockers), Nelson Ewande, David Lim (GRV) (Taiwan, France, USA)

CONCOURSE**Rasas 2019 – Dances of Southern Philippines**

TSU Performing Arts Dance Troupe (Philippines)

Rasas 2019 – Kathakali

Bhaskar's Arts Academy

Rasas 2019 – Lengger Up-close

Otniel Dance (Indonesia)

Rasas 2019 – Nora Up-close

Nora Thummanit Thaksin University Group (Thailand)

FESTIVAL CORNER**everybody da:ns now**

Beverley Ng

OUTDOOR THEATRE**Rasas 2019 – Lengger**

Otniel Dance (Indonesia)

Rasas 2019 – Nora

Nora Thummanit Thaksin University Group (Thailand)

FORECOURT GARDEN**What's Your Move?**

Danz People, ScRach MarcS, The DanceSport Academy, O School, Joshiley Bhangra Singapore, Jazz Inc, ACTFA, Spanish Dance Singapore

WATERFRONT CANOPY**S.M.I.L.E**

ScRach MarcS

ESPLANADE MALL

In conversation with Angela Liong & Kuik Swee Boon: 3 decades of contemporary dance in Singapore

Introduction to AND+

Asia Network for Dance

OTHER VENUES IN SINGAPORE

A Meeting with Raimund Hoghe (Germany)

FLIPSIDE**24 MAY – 2 JUN 2019****RECITAL STUDIO**

Physical Articulation for Theatre and Comedy – A Workshop by Thom Monckton (Finland)

The Artist

Circo Aereo (Finland)

ANNEXE STUDIO**Flipside Scratch Night**

Featuring The Latecomers, Bornfire Circus, Alexander Yuen & Anderson Chua

Giant's Table

CCOTBBAT (Korea)

Let's Talk: Circus

Bornfire Circus, Wise Fools and Phare, The Cambodian Circus (Singapore, Finland, South Africa, Cambodia)

Let's Talk: Puppetry

Robin Frohardt (USA) and local puppet theatre artists

The Pigeoning

Robin Frohardt (USA)

The Social Sorting Experiment

The Smartphone Orchestra (The Netherlands)

BAY ROOM

Parent-Child Costume-making Workshop: Meh-Lion – Fish or Lion?

Mina-Kaye Biessel

CONCOURSE**#Goals**

Dwayne Lau

Acoustic Metal Rock

Rizal, Riya & Rakin Trio

Beat Boxing 101

Nat & YK

Cracking!

Ekta

Fluid Sounds: A Musical Parade

Sascia Pellegrini

If You Can Imagine: A Theatrical iPad Magic Show

Alexander Yuen

Live Looping – A Game of Chance

Randolf Arriola

One Kind Improv Championship

SABOsTAGE

Pan Asian Expressway

Frances Lee

PIP Meet & Greet**See Bay Song**

Jo Tan & August Lum

CONCERT HALL MEETING POINT

Make Your Own Flipside Button Badge

FESTIVAL CORNER**Songs of Companionship**

Jevon Chandra

OUTDOOR THEATRE**Cabaret**

Phare, The Cambodian Circus (Cambodia)

Interactive Brazilian Body Percussion & Bloco Bonita

Bloco Singapura

MIX

Spasmo Teatro (Spain)

Unbox 2 – Look Inside

Bornfire Circus

COURTYARD**Aerial Open Stage**

Bornfire Circus

Circus 101 (Free & Easy)

Bornfire Circus

TGIF

Ekta

Trashpeze

Wise Fools (Finland, South Africa)

WATERFRONT CANOPY**In Full Bloom**

Tim Tay

VARIOUS LOCATIONS**La Meh-Lions**

Direction and script by Candice de Rozario

Music direction and arrangement by Elaine Chan

Costume design by Loo An Ni

Late Night Backstage Tour: The Spaces in Between

HUAYI – CHINESE FESTIVAL OF ARTS

31 JAN – 9 FEB 2020

THEATRE

7 Sages of the Bamboo Grove

Toy Factory Productions

The Long Goodbye

Story Works x Dreamland (Taiwan)

CONCERT HALL

David Tao “DT in Harmony” (Taiwan)

Storytellers Wisdom – A Crosstalk Production

Comedians Workshop (Taiwan)

Unspoken Melodies – Silent Film Classics in Concert

Singapore Chinese Orchestra

Music Director: Tsung Yeh

RECITAL STUDIO

Firebird – Piano Sensation Tony Yike Yang Solo Recital (Canada/ China)

Gullinkambi

Bon Appétit Theatre (Taiwan)

Strings of Time – A Sanxian Concert

Jessica Lu

Talk: Laughter on Stage, Laughter in Life

Feng Yi-Gang (Taiwan)

THEATRE STUDIO

Almost 55

City Contemporary Dance Company (Hong Kong)

Choreographed by Chou Shu-yi

Performed by Qiao Yang

Principle

Hong Kong Repertory Theatre

ANNEXE STUDIO

in::music – Ann Bai “Our Time” (Taiwan)

in::music – Eve Ai “The Names” (Taiwan)

in::music – ØZI “Forbidden Paradise” (Taiwan)

in::music – Tizzy Bac “Sing Like You Mean It” (Taiwan)

Prism of Truth

GroundZ-O

REHEARSAL STUDIO

Body Conditioning Techniques for Dancers

Qiao Yang (Resident Artist, City Contemporary Dance Company, Hong Kong)

Company, Hong Kong)

Parent-Child Workshop: Traditional Paper Making

How To Ink

Parent-Child Workshop: “Who is the Fastest of Them All?” Acting Workshop

Renee Chua

Treasure Dish-Making Workshop

WahSoSimple

BAY ROOM

Parent-Child Workshop: “Let’s Create Some Sounds” Theatre Workshop

Bon Appétit Theatre (Taiwan)

CONCOURSE

Embrace The Tiger And Return To Mountain

Planeswalker & Dr Chow Jun Yan

Fusion Winds

Jacky Ng & Bennett Bay

Hua Yi Tio Ho!

Dan, Van & August

Huayi U Sing – Live Singing Competition

Various Artists

Kopi Tiam TIME

Kopi Katz

Oriental Classics

Incursion Trio

Our Dream?

Nan Hua High School Chinese Drama Society

Passion in Strings

Yvonne Tay and students

Stay Upbeat!

Two Four and Six Fusion

We are Singer-songwriters! • Aly Koh

We are Singer-songwriters! • See Kai Zheng

We are Singer-songwriters! • Sherman Zhuo

We are Singer-songwriters! • Marcus Lee

Where Love Belongs

The Jumpstart

PIP’S PLAYBOX

Fortune Koi Fish

The Runaway Chopsticks

Brocolily (Cheryl Kjm, Zeeaura & Sharon Sum)

Zodiac Party!

THEATRE MEETING POINT

Zodiac Bodypainting

MagicPainters

Zodiac Shrink Art Keychains

SeniKraf

FESTIVAL CORNER

Meow! Where’s the Cat?

Cathy Toi

OUTDOOR THEATRE**A Celebration of Drums**

A Bigger Bang Percussion

Best of Cantopop

Jason Chung & Jessie Yeong

Dancing MaidensNanyang Girls' High School, Singapore Chinese Girls' School,
St. Margaret's Secondary School & CHIJ St Nicholas Girls' School**Everlasting Hits**

Tallin Ang

Huayi Huat Opening!

Yiwei Athletic Association & A Bigger Band Percussion

Sax It Up with Mandopop!

Daniel Chia

Skaraoke (Taiwan)**The Bands We Chased**

Too Much Drama and Stanly Neo

The Mystical Rat

SMU Chinese Orchestra

We are Singer-songwriters! • Cheryl Lee**We are Singer-songwriters! • Huang Tingzhi****We are Singer-songwriters! • Shelby Wang****FORECOURT GARDEN****Springy Steps**

Singapore Chinese Dance Theatre

The Wedding of the Rats

collide.o.scope collective

WATERFRONT CANOPY**Journey West: Web of Deceit**

Paper Monkey Theatre

LIBRARY@ESPLANADE**An Introduction to the Seven Sages**

Bok Zhong Ming

Connect with Mandarin in Story Wonderland

Angela Xu

Qiaopi – An Untold Story

Kua Bak Lim

Selamat Taon Baru! The Peranakans' Celebrations of the Lunar New Year

Baba Ronney Tan

Based on personal stories by Baba Andy Gwee

Tales from Singapore Maps

Mok Ly Yng

TCM Insights on Dementia

Physician He Xiafen

The Secret World of Children Songs

Dr Kang Ger-Wen

ROOF TERRACE**Rooftop Reads**

Chang Chengyao, Ah Guo & Tan Liyi

Tales of Olden Times

Chen Zhaojin

KALAA UTSAVAM – INDIAN FESTIVAL OF ARTS**15 – 24 NOV 2019****THEATRE****Amit Trivedi Live in Concert (India)****Inter_rupted**

Aditi Mangaldas Dance Company (India)

CONCERT HALL**AGAM with Kaushiki Chakraborty (India)****RECITAL STUDIO****Airavata and his Mammoth Task****Guitar Prasanna Trio featuring Mohini Dey and Harvey Wirht (India, USA)****Swarhythm – An Album Launch**

Swarhythm Ensemble

THEATRE STUDIO**Marabu – The First Ripple**

Bhaskar's Arts Academy

Ultimate Kurukshetra

Actors Ensemble India Forum (India)

ANNEXE STUDIO**The Band Walle featuring Palwinder****The Lost Wax Project**

Preethi Athreya (India)

The Threshold

Pallavi MD and Bindhumalini (India)

REHEARSAL STUDIO**Parent-Child Workshop: Basic Indian Dance**

Bharathaa Arts

Parent-Child Workshop: Basic Yoga

Kumareswaran

Up Close and Personal with AGAM (India)**CONCOURSE****An Evening of Ghazals**

Ravin Raj & Friends

Chakra-thon

Various Artists

Fashion Show – Jinders & The Silk Roots**Hindi Classics**

Twigs of Peace

Raaga Rhapsody**Rani-Kalah Kadhai Neram**

AK Theatre

Swathi Ensemble

Bhaskar's Arts Academy

TFA Youth Ensemble

Temple of Fine Arts

Thillu Mullu – Movie Screening**Vasana Kavithaigal – Tamil spoken word performance (Bharathiyaar)**

Brahmastra

Veritas**VIN's Jam****PIP'S PLAYBOX****Deepavali Stories (Storytelling)**

Grace Kalaiselvi

THEATRE MEETING POINT**Block Printing Workshop****Shadow Puppetry Craft Workshop**

Strokearts Studio

OUTDOOR THEATRE**Fusion Beats Mentorship Bands**

Euphoric Masala & SWARANGAL

Kathakali

Kalakshetra Repertory (India)

The Vasantham Boyz**When Chai Met Toast****FORECOURT GARDEN**

Dastangoi (India)

Festival Opening: Bhangra

SherePunjab Bhangra

Kalaa Utsavam Open Mic**Tholu Bommalatta**

Chitrakaari Tholu Bommalatta (India)

LIBRARY@ESPLANADE**Demystifying Kathakali**

Kalakshetra Repertory (India)

History of Tamil Theatre in Singapore

Subramaniam Ganesh

ESPLANADE MALL**Cooking with Chef Mel Dean (A Cooking Demo with House Brand)****Kalaa Utsavam Pub Quiz with Varman Chandra Mohan****MOONFEST – A MID-AUTUMN CELEBRATION****13 – 15 SEP 2019****ANNEXE STUDIO****Parent-Child Workshop: Discovering Xiqu (Chinese Opera)**

Traditional Arts Centre (Singapore)

Parent-Child Workshop: Fun with Shadow Puppetry

Taishan Shadow Puppet Art Troupe (China)

REHEARSAL STUDIO**Parent-Child Workshop: Shaolin Kungfu!**

Shaolin Club

Workshop: Let's Learn to Play the Hulusi!

Jonathan Tan

BAY ROOM**Parent-Child Workshop: Nostalgic Lantern-Making**

Lim Bee Ling

CONCOURSE**Activity: Watch Learn Play Weiqi**

Singapore Weiqi Association

An Ancient Harmony

"He Yue Zhai" Guqin Music & Arts Centre

Chinese Crosstalk x A Cappella

Soo Wei Seng, Ho Jia Wen & The Apex Project

Guzheng Crossover

Sara Heng

Meet the Mascots

PIP, Chang E, Jade Rabbit & Mr Mooncake

Of Painted Faces and Tinkling Ivories

August Lum & Gary Ong

Tunes of Hakka

Hakka Melody Group of Char Yong (Dabu) Association, Singapore

PIP'S PLAYBOX**Craft Activity: Bunny Celebrates the Mid-Autumn at PLAYbox!****Storytelling: My "Unusual" Family**

Creator and storyteller: Ang Xiao Ting

Designer: Teh Xiang Her

OUTDOOR THEATRE**Little Plum Blossom Xiqu Showcase**

The Little Plum Blossom Art Troupe (China)

Silvery Moonlight, Swaying Shadows

National University of Singapore Chinese Dance

The Quartet Rocks the Moon

Yu Jian Huang Chong

FORECOURT GARDEN**Celebrations of Chinese Ethnic Dances**

Yuan Ching Secondary School, Geylang Methodist School & Nan Chiau High School

Lantern Walkabout

NJC Chinese Dance & Dicapella Winds & Percussion Ensemble

Street Opera Charms

Sin Yong Hua Heng Teochew Opera Troupe

Teochew Beats!

Nam Hwa Teochew Music Ensemble

COURTYARD**Enchanting Shadow Puppetry**

Taishan Shadow Puppet Art Troupe (China)

WATERFRONT CANOPY**Activity: Fun with Chinese Riddles**

Riddle Association (Singapore)

LIBRARY@ESPLANADE**Talk: Behind the Curtains of Chinese Street Opera**

Tan Khar Luang

Talk: Weiqi 101

Ho Jia Xuan

OCTOBURST! – A CHILDREN’S FESTIVAL

4 – 6 OCT 2019

RECITAL STUDIO**A Ladder to the Stars**

Visible Fictions (UK)

THEATRE STUDIO**Cerita Anak (Child’s Story)**

Polyglot Theatre & Papermoon Puppet Theatre (Australia, Indonesia)

ANNEXE STUDIO**Tailor Made**

The Train Theater (Israel)

REHEARSAL STUDIO**Joyful Disruption – Child Participation in Creative Processes**

Polyglot Theatre (Australia)

PIParade Craft Workshop

Bettina Sim

CONCOURSE**A Lorong Children’s Day**

Lorong Boys

Dendang Anak

Nizar & Alhafiz

Good Vibes

Sarah Syazlina

Magic of the 5 Elements

Centre for Holistic Enrichment Through Arts (CHETHAS)

PIP Meet and Greet Sessions**Princess Party**

Natalie Yeap

Sing-a-long, Move-a-long, Jam-a-long

Little Creatures by SAtheCollective

Singapore Lyric Opera Children Training Programme**Sing with TAS Youth**

The A Cappella Society

What Simon Didn’t Say

A Little RAW Company

PIP’S PLAYBOX**Fungus Among Us**

The Super System & Engku Iman (Singapore, Malaysia)

THEATRE MEETING POINT**Colour a Tote Bag**

Club Med

CONCERT HALL MEETING POINT**Happy Stamping!**

Berries 百力果

Rice-ing Little Artist

Naturel

FESTIVAL CORNER**PIParade Craft**

Bettina Sim

OUTDOOR THEATRE**Empower**

Mini Groovers and Junior Groovers from Danz People

Latin Dance Through the Eyes of a Child!

Dancer’s Dream Studio

Maha Bodhi School Alumni Band**The Local Platform**

Dwayne Tan and Students

Wanna Dance

Jitterbugs Swingapore

FORECOURT GARDEN**PIP-Pop**

Distinct Creative Arts

PIParade

Kinderland Preschool Marching Band & Maha Bodhi School Symphonic Band

With support from the Kinderland Preschool Stage Ensemble & Maha Bodhi School Alumni Band

COURTYARD

A Pipe-ful Play Garden

BASEMENT 2 FOYER

Von Tuur Salon

Samuel Jameson and Emma Nutland (UK)

ROVING

Aliran Bebas

VARIOUS LOCATIONS

Buaya-buaya in Kurta

Written and directed by Grace Kalaiselvi

Performed by Karthikeyan Somasundaram, Liz Sgt Tan and Grace Kalaiselvi

LIBRARY@ESPLANADE

A Drop in the Ocean

Ian Loy, in collaboration with Ellison Tan, Myra Loke and Serene Tan

Fun with Percussion Instruments!

Wigglepods

I Love Cross-talk

Young People's Performing Arts Ensemble

Let's Sing, Play and Move! (Parent-accompanied programme)

Wigglepods

Letters Come Alive!

Rolypoly Family

MADDArtistes @ Esplanade

The MADDArtistes Collective

The Race

Tripataka

What if Sang Nila Utama Met Zhenghe?

Tong Wei Jie

ESPLANADE MALL

Ra Ta Ta Tum

Nathania Zaini and Lim Shu Ning

PESTA RAYA – MALAY FESTIVAL OF ARTS

27 – 30 JUN 2019

THEATRE

Fatih – The Prince & The Drum

NADI Singapura

Directed by Garin Nugroho (Indonesia)

CONCERT HALL

Hetty Koes Endang (Indonesia)

Hujan x Padi Reborn (Malaysia, Indonesia)

RECITAL STUDIO

Teroka! Kerana Nila (Explore! Because of Nila)

Written by Adib Kosnan

Directed by Noor Effendy Ibrahim

THEATRE STUDIO

The Seen and Unseen

Kamila Andini (Indonesia)

ANNEXE STUDIO

Akeem Jahat & The Mobbin Hoodies

Kunto Aji – Mantra Mantra Live (Indonesia)

Syarif – Up Next

THE JAZZ DJOGETS SHOW – SINGAPURA BOLEH DJOGET!

ANNEXE PLAZA

Pesta Berpesta! with DJ Itch & DJ RAH (Japan, Singapore)

REHEARSAL STUDIO

Rhythms of Fatih – A Malay Percussions Workshop (Adult & Youth)

NADI Singapura

Rhythms of Fatih – A Malay Percussions Workshop (Parent-Child)

NADI Singapura

CONCOURSE

BBNU – Budak Baru Nak Up

Amir Hassan, Bunga, KucaiMars & Andi Bernadee (Malaysia)

MJ 12 @ Pesta Raya

DJ KC

Pesta uNyanyi

Various Artists

Walang Weh

RENTA Collective

PIP'S PLAYBOX

Kuda Kepang Ria!

Nek Selampit and The Amazing Animals

The Nek Selampits

THEATRE MEETING POINT

Design & Bake

FESTIVAL CORNER

Rebana Beats

Wahana Deksu

OUTDOOR THEATRE

Ceria! Cik Kak Boleh!

Wahana Deksu

Gemadah Di Pesta

Performed by Traditional Malay Music Consortium

Music Arrangements by Aliff Azman and Zulkifi Mohamed Amin

Gema Seni

Perkumpulan Seni

Pesta Dangdut

Zaleha Hamid, Masnie, Rahila Rashun & The Band (Malaysia, Singapore)

Salammusik (Malaysia)**FORECOURT GARDEN****Festival Opening: Kuda Kepang**

ASK Dance Company (Malaysia)

COURTYARD**Mak Yong**

Pusaka and Kumpulan Mak Yong Cahaya Matahari (Malaysia)

ROVING**Bantal Busuk**

P7:ISMA

**VOICES – A FESTIVAL OF SONG
6 – 8 DEC 2019****CONCERT HALL****96.3 Hao FM – I Wish to Sing With You**

Intune Music & DJs from 96.3 Hao FM, SPH Radio

Chorus Sing-along

Yap Shing Min

Chorus Sing-along: Christmas Chorus!

Albert Tay

RECITAL STUDIO**Choral Adventures: Let's Learn Choral Music**

Jason Lai

Defying Gravity: Introduction to Falsetto

Phua Ee Kia

Leonore Redux: Introduction to Beethoven's Fidelio

The Opera People

Let's Get Loud! An Introduction to Belting

TJ Taylor

Parent-Child Workshop: Singing+++! Kodaly-inspired Approach to Music

Albert Tay

The Dynamic Voice: Interactions Between Breath, Voice and Resonance

Joel Tay

Vocal Gym: Singing The Right Way

Cheong Sze Chen

ANNEXE STUDIO**Voices Show & Pop Choir****CONCOURSE****A Cappella Showcase: KR Acappella, NTU Harmonix & NUS Resonance****A Cappella Showcase: Republic Rhapsody & SP Vocal Talents****A Cappella Showcase: The Outside Edition & Voxcom Acapella (Singapore, Indonesia)****A Pop & Jazz Christmas**

YAZERS

Anglo-Chinese Junior College Alumni Choir**Children's Singalong Session**

Dwayne Tan, Kylie Moon, Renae Lim and Gabriel Hoe

Nanyang Khek Community Guild Choir**ONE Chamber Choir x 1023****Raffles Singers****Rio Silaen & Voice of Indonesia Folk Choir (Indonesia)****Sing! Men's Chorus****Symphonia Choralis****CONCERT HALL FOYER****Songs of Light**

The Vocal Consort

FESTIVAL CORNER**Evolution of Music**

Spot Pocket Opera Theatre

Sing 4 Guys

Male Choir Project

Songs for the Female Voice

REJOICE!

What Can 8 Voices Do?

The Singers Vocal Ensemble

OUTDOOR THEATRE**A Cappella**

NANU

A Cappella

Voxcom Acapella (Indonesia)

ITE Vocal Exchange

ITE Singers

Musical Theatre

LASALLE BA(Hons) Musical Theatre Students

Musical Theatre Showstoppers

Sing/Theatre

Outdoor Pop Singalong

Lisa & Maria Haryono

Rio Silaen & Voice of Indonesia Show Choir (Indonesia)**Voices Show & Pop Choir & Synchronix****FORECOURT GARDEN****Voices Originals: ITE Singers****Voices Originals: Jean Seizure****Voices Originals: KEAT**

Voices Originals: NyaLi

Voices Originals: Peter Huang

COURTYARD

Classical Crossover

Singapore Lyric Opera – Leow Siak Fah Artists Training Programme Singers

Close Harmony (The Boswell Sisters)

The Sugar Bees

Close Harmony (The Manhattan Transfer)

Voices of Harmony (Indonesia)

Refreshing the Old Soul

The Shalalas

WATERFRONT CANOPY

Karaoke Box

ESPLANADE MALL

Musical Theatre Open Mic

Sing'Theatre

ESPLANADE SERIES

BEAUTIFUL SUNDAY

Celebrating Our Nation's Pride with Lion City Brass Band

Fantasy Dreams

MacPherson Philharmonic Orchestra

Fly Me to the Moon

Mus'Art Youth Wind Orchestra

Heroes! LIVE

Novo Winds

Let's Dance!

People's Association Youth Chinese Orchestra

Mother's Day Special: Khas Untukmu Ibu

Hady Mirza & Jeff Catz

Hosted by Dzar Ismail

Mother's Day Special: Songs for Mothers with Love

Lee Peifen, Anddi Goh, Jessie Yeong & Coco Xian

On A Hot Air Balloon with SparksWinds

Pop Hits!

Ngee Ann Polytechnic Alumni Band

Soundtracks Mania

Crescent Girls Alumni Band

Spring Melodies

Marsiling Chinese Orchestra

CHINESE CHAMBER MUSIC

Fantasia – Erhu Works of Liu Wenjin

Wong Qin Kai and Shunta Goh

Sounds of Percussive Wind

Ng Hsien Han, Soh Swee Kiat and Low Yik Hang

Southern Elegance – Music of the Teochews

Ding Yi Music Company

CLASSICS

Staatskapelle Dresden (Germany)

Myung-Whun Chung, Conductor (Korea)

Sunwook Kim, Piano (Korea)

COFFEE MORNING & AFTERNOON TEA

A Tribute to Roman Tam

Lawrence Chen

After Tea Date with Cheryl Fong

After Tea Date with Jelene & Zeeaura

After Tea Date with Wendy Uwenn Ong

Best of Liza Wang & Paula Tsui by Carina Tien

Billboard Belles with Beverly Morata

Down Memory Lane with The Evergreen Trio

Evergreen Soundtracks with Xia Hui

Everlasting Duets with Mel & Gabrielle Ferdinands

Nostalgic Melodies of Yesteryear

Joe & The Soul Express

Our Campus Folk Songs with Esther Ong & Wendy Tiow

Timeless Love Songs

Donnie Chan and Annie Eu

We've Only Just Begun – Remembering The Carpenters with Wendy Chin

Your Favourite Hokkien Hits with Xie Jin Shi

DA:NS SERIES

Cloud Gate 45th Anniversary Gala Program – Lin Hwai-min: A Retrospective

Cloud Gate Dance Theatre of Taiwan

Dance Masterclass (Advanced) by Cloud Gate Dance Theatre of Taiwan

Chou Chang-ning, Rehearsal Director/ Senior Dancer
Tsai Ming Yuan, Rehearsal Director/ Senior Dancer

Dance Masterclass (Intermediate) by Cloud Gate Dance Theatre of Taiwan

Ko Wan-chun, Senior Dancer
Huang Li-chieh, Dancer

Dance Masterclass by Paris Opera Ballet

Andrey Klemm, Ballet Teacher (France)

Paris Opera Ballet (France)

Talk by Lin Hwai-min

Lin Hwai-min, Artistic Director of the Cloud Gate Dance Theatre of Taiwan

DANCE APPRECIATION SERIES

Introduction to Romeo & Juliet

Singapore Dance Theatre

Introduction to Swan Lake

Singapore Dance Theatre

FEED YOUR IMAGINATION (F.Y.I)

Day Out @ Esplanade

NADI Singapura & Various Artists

Don't Know, Don't Care

The Necessary Stage

Mr Sign

T.H.E Dance Company

My Friend, A Japanese Soldier

The Finger Players

Our Home: Stories through Popular Music Across Times

TCR Music Station

Record: Tracing Singapore History through Malay Music

Syed Ahmad

School's Out! Discover Jazz

We Love Jazz

The Lesson

Drama Box

The Musical Canvas

Ding Yi Music Company

IN::MUSIC

Celeste Syn & Lara Liang: Farewell Perfection (Singapore, Taiwan)

Ruth Kueo & Nat Wu: Parallel

StellaVee – Say Whaaat?

JAZZ IN JULY+

Double Bill: Tim Stocker Quartet & The Wei! Experiment

Jazz Piano Masterclass with Shai Maestro (Israel)

Jazz Vocal Masterclass with Tierney Sutton (USA)

Kyoto Jazz Massive – 25th Anniversary Party (Japan)

New Sounds in Afro-Cuban Jazz: Alfredo Rodríguez & Pedrito Martinez (Cuba)

Screenplay: Songs from the Silver Screen – Tierney Sutton Band (USA)

Shai Maestro Trio (Israel)

LIMELIGHT

Ang Mo Kio Secondary School Symphonic Band

Catholic High School Choir

CHIJ Katong Convent Concert Band

Clementi Town Secondary School Symphonic Band

Commonwealth Secondary School Choir

Dunman Secondary School Choir

Mayflower Secondary School Choir

Pasir Ris Secondary School Choir

River Valley High School Choir

St. Patrick's School Military Band

Xinmin Secondary School Choir

Tanjong Katong Girls' School Choir

Temasek Junior College Symphonic Band

Victoria Junior College Symphonic Band

MOSAIC MUSIC SERIES

An Evening with Pat Metheny (USA)

With Antonio Sanchez, Linda May Han Oh & Gwilym Simcock

Andrew Lim Trio

Featuring Ben Paterson and Aaron James Lee

CHON (USA)

Special Guest: hauste

Chōwa – In Harmony by Rani Singam and Akira Ishii (Japan, Singapore)

Commune Album Launch by Kin Leonn

Special Guest: Yeule

Death Cab for Cutie (USA)

Japanese Breakfast (USA)

Special Guest: Sobs

Nerd Lounge – The Steve McQueens Asia Tour 2020**Phum Viphurit (Thailand)**

Special Guest: brb.

SALES (USA)

Special Guest: Shye

Seven Days Walking

Ludovico Einaudi (Italy)

The Manhattan Transfer (USA)**boy pablo (Norway)****PENTAS****Cipta Cita**

- Bendahara
- Budak Nakal Hujung Simpang (Malaysia)
- Diandra Arjunaidi (Malaysia)
- Dramatised Reading – A Dog for the Diplomat
- JUARA
- LIONFAM
- NonaRia (Indonesia)
- Nuradee
- Rico Setiabudi
- Tengku Adil

Gading

Sriwana

Konsert Karya Agung Pak Ngah

Orkestra Tradisional Malaysia

PLAYTIME!**Fatimah and Her Magic Socks**

Directed by Daniel Jenkins

Fatimah and Her Magic Socks (Sensory-friendly)

Directed by Daniel Jenkins

Shaggy and the Trims

Directed by Carina Hales

Shaggy and the Trims (Sensory-friendly)

Directed by Carina Hales

Us

Directed by Daniel Jenkins

Us (Sensory-friendly)

Directed by Daniel Jenkins

RAGA**Abhinaya – Musical Expressions of Dance**

Vaishnavi Anand and Srividya Sriram

Anandham – Lyrical Beauty of Tamil PoetrySudarshan Narasimhan, Nishanth Thiagarajan, V M Sai
Vigneshwar, Sugghosh Pavan, Muthusubramaniam**Dance India Showcase 2019: Sharanagati – In Love with Krishna by Aruna Mohanty and Gauri Diwakar (India)****Dance India Showcase 2019: VIVARTANA – When Dance Transforms by Rama Vaidyanathan and Ensemble (India)****In Your Shadow**

Sandhya Suresh, Karishma Nair

Onam Nite

Singapore Malayalee Association (SMA)

Quintessence – An Odissi Dance Duet

Kalaivani Kumareswaran and Aarthi Subash

SPECTRUM**After Hours: Steve Reich's Double Sextet**

OpusNovus

London Sinfonietta: Schnee (UK)**THE STUDIOS****Mergers & Accusations**

Written by Eleanor Wong

Directed by Chen Yingxuan

Miss British

The Art of Strangers

My Grandfather's Road (RHDS)

Neo Kim Seng

RAW: Machine Empathy Crash Course

CulturFix

Written by Bani Haykal

Directed by Bani Haykal and Shawn Chua

VISUAL ARTS**Aerial Symphony**

Victor Tan

An Unbroken Line

Chng Seok Tin

Big Time

Joshua Yang

Every Step Counts

Amanda Heng

Commissioned by Singapore Biennale 2019 with venue support from Esplanade – Theatres on the Bay

Home Kitsch Home

klylrmck

In All Directions

Speak Cryptic

Insignificant Meaningful

Torlarp Larparoensook (Thailand)

Makers

Angee Neo

Mirror of Water

Zen Teh

ON/OFF

Vincent Leow

Railtrack Songmaps Roosting Post 2

The Migrant Ecologies Project

Say Ocean

Jeremy Sharma

Sensory Anchors

Yang Jie

Sound Like 20

Sai (aka Chen Sai Hua Kuan)

This tree sees

Danielle Tay

VOICES SERIES**Opus Jam (France)****Opus Jam A Cappella Workshop (France)****The Philippine Madrigal Singers (Philippines)****The Philippine Madrigal Singers Choral Workshop (Philippines)****OTHERS****Fireside Chat with Yves Jacques (Canada)**Moderated by Huzir Sulaiman, Joint Artistic Director,
Checkpoint Theatre**Heirlooms – Reimagining the Sounds of our Chinese Forefathers**

The TENG Ensemble

IETM Symposium on Digital Technologies in Performing & Live ArtsNational Arts Council, in partnership with Esplanade –
Theatres on the Bay and IETM**Love Ya Mom!**

Godot Theatre Company (Taiwan)

Mosaic Jazz Fellows 2019with mentors Andrew Lim, Chok Kerong, Joshua Wan & Soh
Wen Ming**National Theatre Live**

National Theatre

- **All About Eve (Screening)**
Joseph L Mankiewicz
Starring Gillian Anderson and Lily James
Adapted and directed for the stage by Ivo van Hove
- **All My Sons (Screening)**
Arthur Miller
Starring Sally Field and Bill Pullman
Directed by Jeremy Herrin
- **Antony & Cleopatra (Screening)**
William Shakespeare
Starring Ralph Fiennes & Sophie Okonedo
Directed by Simon Godwin
- **I'm Not Running (Screening)**
David Hare
Directed by Neil Armfield
- **Julie (Screening)**
By Polly Stenham after Strindberg
Directed by Carrie Cracknell

- **King Lear (Screening)**
William Shakespeare
Starring Ian McKellen
Directed by Jonathan Munby
- **War Horse (Screening)**
Based on the novel by Michael Morpurgo, adapted by
Nick Stafford

Of Music and Story: River of Life

Ding Yi Music Company

SCLTA New Works Festival 2019 – KNOTS

STRANGER

SCLTA New Works Festival 2019 – Script ReadingsFeaturing works from Goh Seok Ai, Zelda Tatiana Ng and
Ellison Yuyang Tan**SNYO In Concert: Elgar Cello Concerto**Peter Stark, Ng Pei-Sian, Singapore National Youth Orchestra
(UK, Australia, Singapore)**Talk: Unveiling the Chou (Clown) Character in Peking Opera**

Chu Sheng Li, GuoGuang Opera Company (Taiwan)

The Far Side of the Moon (Canada)Ex Machina | Robert Lepage
Performed by Yves Jacques**The Ghost Seller**

GuoGuang Opera Company (Taiwan)

The Ghost Seller (Exclusive for Schools)

GuoGuang Opera Company (Taiwan)

FREE PERFORMANCES**APRIL 2019****In Youthful Company**

- A Cappella Performance – Republic Rhapsody
- Absence!

- Artiste Quotient (AQ Dance)
- Avenue West
- Bukit View Primary School Angklung and Kulintang Ensemble
- CHIJ Katong Primary School
- Classics and Beyond – National Junior College Music Programme
- David's Graduation Recital – David Lau
- Dicapella Dizi Ensemble
- Dunman High School String Ensemble
- EK:A – Aaron Tan, Kelly Ng & Ulfah Irwan
- Enduring Classics – CLARQuinet+
- Forté Vignette – Forté Musicacademy
- Freestyle Football Performance – Daryl & Valerie from EXPY Crew
- Guzheng x Ruan – 25 Strings, Pei Hwa Secondary School & Xinmin Primary School Guzheng Ensemble
- I am Ska. – Ska Masron
- Inter-Tertiary Street Dance Showcase – Foreign Bodies (Nanyang Polytechnic), SIM Dreamwerkz (Singapore Institute of Management), Temasek Polytechnic Dance Ensemble, Korean Dance Wave (Institute of Technical Education College West) and West Style District (Institute of Technical Education College West)
- ITE K-pop Dancers
- Kinesphere: Triple Quintet for 9 Musicians and 6 Dancers – School of the Arts Singapore
- Mae Koh
- Marymount Convent School Choir
- NUS Guitar Ensemble (GENUS)
- NYP Guitar Club and Piano Ensemble

- NYP Harmonica and Voice Ensemble
- Ostendo – The Blinders
- Our Voices Connect – Super Trooper Choir (MINDS Lee Kong Chian Garden School), Merry Melodies (APSN Chaoyang School), Canossian School, led by Irene Jansen
- Pipa and Co. – Students of Avilyn Sim
- Precision Drill Challenge 2019 Showcase – National Civil Defence Cadet Corps
- Raffles Institution Chinese Orchestra
- Salilad Soaring – Bhaskar's Swathi Orchestra
- Silat Performance – Aliran Bebas
- Sing-a-ring-a-ring! – Handbell Ensemble and Choir of Fairfield Methodist School (Primary)
- SMU SoundFoundry
- Song without Words Music Studio
- SP Jazz Band
- Tampines Meridian Junior College Theatre Studies & Drama Programme
- The Kalari Academy
- The Little Grown Ups
- The Purple Symphony Ensemble
- THE UNFORESEEN STANDARDS – TETE & FRIENDS
- This is Amplified – NUS CAC Amplified
- Timbal Ada – TP Fusion Percussion
- Victoria Junior College Drama Club
- Yongkytown
- 'YOUNG' – Graduation Recital – Zoe Siddharth

MAY 2019

Songs We Grew Up With

- #throwback – The Lost Box
- All Things British – Hey Pelican
- All-Time Favourite Hits – Sheena Hong & Caleb Tay
- Back to the Wild West – Ramon Cedillo
- Bands We Grew Up With – Hoodwinked
- Billboard Belles – Lily Anna Nuris
- Billboard Hits – Pink Saturday
- Country Greats – Matthew & the Mandarins
- Crooners Delight – Romito Mendoza
- Girl Power – Alyssa Lie
- Growing Up – The Next Movement
- Heavenly Kings & Queens – Leon Ho & Benita Cheng
- Loves of Our Lives – August Lum, Vanessa Phang & Jerek Khoo
- Mandopop Y2K – Marcus Lee & Ng Meiting
- Millennium Pop Divas – Elizabeth Low ft. Caleb Tay
- My Favourite Canto Hits – Novabelle Ng
- Pop Through the Decades – ITE Show Choir
- R&B Night – Kalysa
- Retro Radio – Time Travellers
- Rock Radio – The 24/7
- Say Mummy & Cheese! – Dat Boothie
- Bookmark this flower! – Kinnovate
- Swing & Sway – Jukuleles
- Tamil Pop and Hindi Hits – Groove Factory
- The American Songbook – Rock Rosettes

- The Piano Men – Wayne Sandz
- Top 40s Through the Ages – HubbaBubbba
- Ultimate Classics – Rebecca Burch & Kevin Kong

JUNE 2019

Four By Four

- Extra-intra – Nah Jiemin and Nah Jieying
- Have you ever wondered...? – 3 o'Hearts
- Jerry Galeries
- Life & Love – Krysta Joy
- Memoirs – Bennett Bay
- Strength in Fluidity – Miss Lou
- Ocean's Delights – Theemptybluesky Collective
- Emergence – PandaMachine and Alisha Banu
- Qu Yuan's Encountering Yangtze – Lina Yu and Desmond Soh
- The Last Sorcerer – Raghavendran Rajasekaran (Ragha)
- How Uke Doing? – Rebecca Shang
- Shak & The Sunburst Express
- ShiLi & Adi
- States of Water – Mark and A Cast of Equally Strange Characters
- Parental Guidance – The Programmers
- The Sound of Water – Marc Nair
- The Tao of Pooh – Vick Low
- There is a Book of Living Things Under the Sea (My Heart is One of Them) – Adia Tay
- Things We Picked Up by the Shoreline – Benjamin X Karisa X Bernice

- Two Four and Six Fusion
- Water You Doing – Vick Low X Zeeaura X NOED
- Where is Hyu – hyu

JULY 2019

Jazz in July

- A Tribute to Dexter Gordon – Sean Hong Wei Quartet
- Alex Mercado
- Ann-tholo-gie – Ann Gie Quartet
- Dixieland Youth
- Double Trouble – Edmund Wu & Friends
- Free Jazz Sessions – Bloodsport
- Groove Works – Greg Lyons featuring Issei Suzuki, Fabian Lee & Amery Reuben
- Hard Bop Feature: Lester Ang & the Chicago Jazz Connection
- I Love You, Cole! A Cole Porter Anthology – Yvette Atienza
- If You Could See Me Now: A Tadd Dameron Tribute – Tete & Friends
- Jazz DJ Set: Matteblacc is Talkin' All That Jazz – DJs A K Soul & DREM (Matteblacc)
- Jazz Fusion Feature: Men in Groove
- Jazz Fusion Feature: Sam Cheah Quartet
- Jazz Fusion Feature: The Fusion Motion
- Jazz in July Jam Sessions
- Jazz Listening Party with Andrew Lim
- Latin Jazz Duos with Nita Aartsen
- Listening to Jazz with Dr Tony Makarome
- Louis Soliano and Friends

- Mario Serio with Lily Hargrove
- Mario Serio with Maya Raisha
- Mei Sheum & Christy Smith Duo
- Michael Pignéguy featuring Alemay Fernandez & Samantha De Lune
- Monk & Miles – Dawn Ho & Magical Jazz Trio
- Mosaic Jazz Fellows: Moon Socks
- Nicole Duffell Trio
- Outdoor Jazz Fusion Jam
- Pat King Koh Sings Sinatra to Bubl  with Jeanette Trevias
- Post-Bop Feature: The Darryl Ervin Quintet
- R'J'S'H (Rock Jazz Swings Hard) – Richard Jackson & Sebastian Ho
- Rani Singam and Chok Kerong
- Rick Smith's New Promise
- Shmil Berniker and The Lasalle Cats
- Spiral Group
- Tappin' Nina! – Alexandra Hsieh & Mario Serio
- The Jazz Party – Aya Sekine (piano), Benjamin Poh (bass), Ting Wei Yap (drums)
- The Pocket Watchers Mini Big Band
- The Simplicius Cheong Quartet Pays Tribute to Legends
- The Tales of Bobby Broom – Ting Wei Trio
- Thomson Big Band
- Tribute 2 Robert Glasper – Jordan Wei Trio featuring Lisa Haryono, Nicholas Lee and Teo Jia Rong
- When Classical Meets Jazz! – M.I.C.
- Ywenna Jazz Trio
- Zora and Friends – Zora Smith, Mei Sheum and Christy Smith

AUGUST 2019

Red Dot August

- 10vacations
- A blast from the past – CHOY!
- A Little Sarong Party – The MadHatter Project
- Akid Amir
- Annette Lee: Songs and Stories
- B.Y.O. Film Screening – ZOMBIEPURA
- Big Boy, Little Red Dot – Daniel Sid
- BLYC LIVE
- Bonding with Poetry: Life in Singapore – Medina Valzado, Theophilus Kwek, Sri Mulyaningsih, Eric Tinsay Valles, Nora Grimado, Aminiyati
- Buzzing Great Music & Laughter – Merry Bees
- Dansen John: Failure to Album Launch
- Debra Kong
- Dreebsby
- EJC x Phil Youth
- Film Screening: Apprentice – Directed by Boo Junfeng
- Film Screening: Ramen Teh – Directed by Eric Khoo
- Film Screening: Red Dragonflies – Directed & Produced by Liao Jiekai
- Finding a Voice: A Decade in a Day – Lincoln Lim
- Fingerfunk
- Get to know KHAi and the stories behind his songs
- In A Heartbeat – Nanyang Philharmonic Chinese Orchestra
- in metanoia – thecolorfractal
- In Orbit with Approaching Aphelion

- Joy Alexis
- JQ x ZUL
- killedbythecircus
- LASALLE Musical Theatre – Claris Tan, Joash Tang, Vanessa Kee and Vester Ng with Gail Tay on piano
- Let the Rhythm Unite! – Drum Prodigy Singapore
- Letak Tepi – Bakti Khair
- LimTayPeng
- Misha
- “Most of All” by Stephycube: An EP Launch (feat. HEIST)
- MOTUS
- MOTUS & Friends
- New Recording 47
- Nigel Cheah
- NyaLi
- Open Borders: Stories Have No Boundaries – Kind Hidayah, Jose Ho, Danushka, William Beale, Jean Ragual, Eli Nur Fadilah, Monir Ahmod, Ramasamy Madhavan, Charlene Shepherdson, Pranay
- Red Flags Wave, But Still I Stay – LEW
- Rene Ann Wong
- Shea Ng & Glassheist
- Shili & Adi
- SPF Fusion Ensemble
- Stories to Celebrate! – MoonShadow Stories, directed by Kamini Ramachandran
- Sunday Afternoon Play Reading: Textbook and Sambal & Yes Ma’am – Birds Migrant Theatre
- Talk Cock Sing Song – ASAP featuring Inch Chua
- The Florist

- The Philharmonic Youth Winds
- The River’s Story – Underground Collective
- The Technicians 2.2
- Very Special Arts Ensemble
- VocaBlends
- World Strings Day – Phoon Yu & Tong Ming Xi
- Zrina

SEPTEMBER 2019

Crossing Borders

- A Celebration of Jamaican Music – Reggae Remedy
- A Glimpse of Thailand – Absolutely Thai (Kansadaeng Watthanatham) (Thailand)
- A Journey – Maqam to Raga by Ravindra Parchure
- A Rainbow in Voice – Ernesto Anaya (Mexico)
- American Explosion – Anson, Richard and Tony’s Americana Explosion
- Blues Jam – The Two Telecasters
- Caribbean Soul – Andayoma
- Flamenco Guitar 2.0 – Alberto Marin Duo (Spain)
- From Lagos Nigeria to the Heart of Singapura. A Journey into Afrobeat Music – Instigator Afrobeat Orchestra
- Irish Music Session – The Singapore Trad Collective
- Isan Lam Phlue: Melodies from Northeastern Thailand – Absolutely Thai (Kansadaeng Watthanatham) (Thailand)
- Latin Music Fiesta – IreSon Latin Band
- Luz y Norte: Spanish Fire – Capella Martialis
- Music in Africa and How it Influenced Popular Music – Ty Constant

- Nora Chattri: Dance from Southern Thailand – Absolutely Thai (Kansadaeng Watthanatham) (Thailand)
- Philippine Kulintang and the Traditional Music of Southeast Asia – Sari-Sari Philippine Kulintang Ensemble
- Piphat Ensemble: Ceremonial Music of Thailand – Absolutely Thai (Kansadaeng Watthanatham) (Thailand)
- Roots of Afro-American Latin Music – IreSon Latin Band
- Salo So Sueng: Folk Ensemble of Northern Thailand – Absolutely Thai (Kansadaeng Watthanatham) (Thailand)
- The Voice of Mexico – Claudia Montiel (Mexico)
- Tracing Pipa – Yan Yu and Gildon Choo
- Traditional Music of Yemen – Firqah Alwehdah
- Turkish Oud Music – Teo Yu Yao and Bryan Lucas

OCTOBER 2019

eXchΔnge

- Colliding – Fontane Liang, Suzanne Tan & Tan Yao Cong
- DVAYA – Sandhya Nair Kesavan, V M Sai Vigneshwar, Eugene Toh and Teo Yu Yao
- Ethel Yap x David Wong Hsien Ming
- im/expressionism – Churen Li and Seet Yun Teng
- O/AURAL WAVES – FERRY and Kamini Ramachandran
- Sleepwalker – Tsu, Seira & Very Platonic Friends
- Strings of Sound Poems – Timothy Tan (timbretan) and Hoh Chung Shih
- With Just A Little Tweak... – Ng Sze Min, Sonia Kwek & Tan Weiying

NOVEMBER 2019

Rocking the Region

- Blood Pact
- Closure (Indonesia)
- eleventwelfth (Indonesia)
- Leslie Low
- Lizzie (Indonesia)
- Paint the Sky Red
- Saints Among Sinners
- Shirly Temple
- Susurur
- Sweetass (Malaysia)
- The Panturas (Indonesia)
- Yellow Fang (Thailand)

Soundtracks

- 12 Storeys – Jack Neo, Koh Boon Pin, Chuan Yi Fong, Lum May Yee, Lucilla Teoh and Ritz Lim
- A Dream Is... – Seong Hui Xuan, accompanied by Joanne Ho
- Be Kind, Rewind – The 90s Jam by Suhaili Safari
- Farah & Jazima ft. Naztykeys
- Flashback Friday: #disney – RemixO
- From Broadway and Beyond – LASALLE'S Musical Theatre BA (Hons) Alumni
- Get Musical with Alia D & Haizad Imran
- Groove Factory
- Huda and Lal
- Irsyad Alid ft. Nisa Khan

- Michelle Ler
- Music from Anima and Games – GEL Bassoon Trio
- Musical Treasures: A Medley of Broadway Favourites – Vivienne & Caleb
- Once Upon a Time – EK:A
- Oversung/ Underrated – Natalie Yeap
- Sinaran – The Movie by Lisa Surihani, Evan Sanders, Izara Aishah, Sheila Majid, Syarif Sleet, Nadiah M. Din
- So Bright 2 – A Showcase!
- Taalmenz
- That Girl in Pinafore – Daren Tan, Julie Tan, Sue Tan, Seah Jiaqing, Kenny Khoo, Jayley Woo and Hayley Woo
- The Teenage Textbook Movie – Melody Chen, Caleb Goh, Lim Hwee Sze, Steven Lim
- Timescapes (Little Red Bricks, Playgrounds and The Violin) – Ervin Han
- Timescapes (Rain, The Girl And The Cat and The Violin) – Ervin Han

DECEMBER 2019

Come Together

- A Night with Farhan Shah and Brass Nation #FSIO #FSxBN
- ACJC Choir x ACJC Alumni Choir
- AcoustiX Sessions with The.XS Collective – Falsafah, Bless & Maddie
- An Elfie Guide to Surviving the Holiday Season – ⁷/₈ Musical Collective
- Ariane Goh & Friends
- Art Fazil
- Bang Wenfu x Cheryl Chitty Tan

- Chill Chill with Ridz Razali
- Chris, Diana & Chantal
- Christmas Cheer & Nostalgia – Louis Soliano and Karen de Silva
- CLARQuinet+
- Elizabeth Low & Friends
- Evan De Silva & Friends
- FunkyFreshFemme – Enya Lim, Wendy Phua, Emma Loh & Rachmawati Lim
- Good Hang Podcast – Live at the Concourse by Jon Cancio & Nathan Hartono
- GRATITUDE by Tay Kexin & Friends
- Guitar Emerge x Vinnie Classroom
- Indian Dance, Remix It Up! – Iswarya Jayakumar
- Izat x Farhan Shah – Izat Ibrahim and Farhan Shah
- Izzathy Halil & Friends
- Jerry & The Neufaces
- Joy Alexis & Jana Ann
- Jukuleles
- K-East
- Ken Loh & Friends
- Musical Taboos with WOKFUNK
- New Year's Eve Countdown featuring Hillary Francis, Joe and The Soul Express and MOTUS with host Timothy Nga
- Peter Chua X 3 LEFT 1 RIGHT
- Sam Driscoll x Jack and Rai
- Tessera
- The Corkwall Sessions Live by JAWN & Marian Carmel
- The Graveyard Shift

- The Joyful Voices
- The Odd.inary Band ft. Marcus Lee
- The Pinholes
- The Stoned Revivals
- Throwback 2019! by Zeeaura & Friends
- Toa Payoh Guitar Club
- TypeWriter
- Wafiq X Haziqah
- Wayne Sandz & Family

JANUARY 2020

All Things New

- All Things New X Noise Weekend: Causeway Youth
- All Things New X Noise Weekend: Elsa Mickayla
- All Things New X Noise Weekend: Halal Sol
- All Things New X Noise Weekend: HEIST
- All Things New X Noise Weekend: Islandeer
- All Things New X Noise Weekend: JOY HENG
- All Things New X Noise Weekend: KEAT
- All Things New X Noise Weekend: killedbythecircus
- All Things New X Noise Weekend: Kitty Purnaz
- All Things New X Noise Weekend: Limejuice
- All Things New X Noise Weekend: motifs
- All Things New X Noise Weekend: Queen Khan
- All Things New X Noise Weekend: Rangga Jones
- Altz (Hong Kong)
- Andrew Paul Chen
- Bennett Bay

- Daniel Chia
- Dansen John
- DDE Trio
- DEON
- Derrick Tham X Lim Tay Peng
- Dreebsby
- Elaine & Friends
- Ethel Yap
- Faux Pas
- Gabriel Lynch
- Green Bean Soup
- Haneri
- Hasyir Ibrahim
- Houg
- Hybrid Society
- JQ X ZUL
- Ken Loh & Friends
- Kyoto Protocol
- LIX
- Ljnden (Australia)
- madmān
- Marian Carmel
- Maricelle
- Naked Andrea Project
- Narysal
- Paint the Sky Red
- per[sona]
- Peter Diaz

- Rockistry – A Tribute to Dio
- SISAY New Year's Concert
- Spacewalk
- The Rit Xu Group
- Vocalise Chinese Quartet
- whirring
- Zeeaura & Eugene Seow

FEBRUARY 2020

Cool Classics

- A Journey in Time: Celebrating Beethoven's Piano Sonatas – Gabriel Hoe
- A Night of Chinese Classics – Chia Wan Hua and Tan Jie Qing
- Appalachian Spring Suite – NAFA Chamber Ensemble
- Audiolmage Plays the Cool Classics – PAssionArts Audiolmage Wind Ensemble
- Band Weekend Day 1: Bendemeer Alumni Woodwind Ensemble, NAFA Brass Ensemble, NAFA Wind Ensemble, Novo Clarinet Ensemble, Novo Winds, nWinds Woodwind Quintet, OBOG Wind Symphony, Phil Youth Flute Ensemble, Shaughnessy Brass, Singapore Tuba Quartet
- Band Weekend Day 2: Brassissimo Brass Quintet, Novo Saxophone Quartet, Novo Trombone Ensemble, Novo Winds, Phil Youth Clarinet Ensemble, Shaughnessy Brass, Singapore Oboe Band, Singapore Tuba Quartet, The Philharmonic Winds, Tomodachi Winds
- Cancion y Danza: Classical Guitar Music from Spain and Latin America – Hunter Mah
- Carnatic Love Songs 2.0 – Sai Vigneshwar, Isuru Wijesoma and Sudarshan

- Chinese Percussion Classics – Reverberance Percussion Ensemble
- Classically Malay Too! – Orkestra Sri Temasek
- Discovery of Chinese Music – NTU Chinese Orchestra
- Fences of the Heart Showcase – Robert Yeo & John Sharpley, performed by Akiko Otao, Jonathan Charles Tay, Siti Maznah & Adam Azali
- Ghazal Balik Panggung – Orkes Melayu Mutiara
- Golden Beauty – Maathavan, Huang Ming Xiang, Gopi and Nishalini
- Love, Birds & Death – Fontane Liang
- Ma Cherie: Cheryl and Cherie perform Faure and Strauss – Cheryl Lim and Cherie Khor
- Masterpieces for Violin and Piano: SOTA Students Perform Beethoven's Most Delightful Sonatas – Xin Jie Tan & Kseniia Vokhmianina, Lydia Tan, Monica Toh & Eilyx Lim and George Yeo
- Melodies for the Heart – Jo Anne Sukumaran & Adriana Chiew
- Piano Classics – Students of the Lim Sisters
- Puccini's La bohème – Teng Xiang Ting, Alan Lau, Wendy Woon, Greg McCreanor, David Tao & Handaya Rusli, directed by Edith Podesta, conducted by Vincent Chen
- RaghaJazz
- Spectrum Platform: Contemporary Viola: When Every Colour Illuminates – Christoven Tan
- Spectrum Platform: Dusk to Dawn – K□U
- Tamil Through the Ages in Carnatic Music – Sharadh Rajaraman
- World Strings Day 2020 – David Loke and Tong Ming Xi

MARCH 2020

Foreword

- A Night of Poetry with Jennifer Anne Champion
- Crystal Goh
- Dramatised Reading by Main Tulis Group
- Eco Warriors Poetry Slam by Word Forward
- From Books to Broadway by Claris Tan & Vanessa Kee
- iNCH x Tan Lixin
- Not 3 Not 4 by Audrey Luo & August Lum
- Out of the Blue, Into the Blue by Benjamin Chow
- RENE
- The Songwriting Challenge by Felix Cheong & Jean Tan
- The Wisdom of Confucius by Niranjana Pandian
- variations of a glitch by Bani Haykal
- Vasana Kavithaigal 2.0 by Brahmastra
- Xiaohan and the New Gen Songwriters by Xiaohan and TSMC Students
- You Write What I Sing What by ASAP Improv

Soul Jam

- BETTER NOT BITTER EP Launch – bittymacbeth
- Helmizar Kamal
- Kribo Records X E R I & Siraj Aziz
- Oslo Ibrahim (Indonesia)
- Ruckus
- Soul Jam Party with Rauzan
- Soul Jam Party with The Countdown
- Syed Azmir
- WOKFUNK

PIP'S PLAYBOX

Elephant Parade

Home Made
PAYNK

Home Made – Stamping workshops
Cherlyn

Stack Me Up!
3PUFFSINAPOD

Strange Unicorns
Kass

COLLABORATIONS

Chinese Dance Fiesta 2019
Singapore Chinese Dance Theatre

- **Performance**
- **Talk & Demonstration**

Ding Yi Chinese Chamber Music Festival 2019
Ding Yi Music Company

- **3peplemusic (Taiwan)**
- **Sound of Dragon Ensemble**
- **Talk: I live, I grow**
3peplemusic (Taiwan)
- **Talk: The Rise of Silk and Bamboo Music & the Tang Family Music Ensemble**
Tang Family Ensemble and Ding Yi Music Company (China, Singapore)
- **Tang Family Music Ensemble (China)**

Lie With Me
Intercultural Theatre Institute

M1 CONTACT Contemporary Dance Festival 2019
T.H.E Dance Company

- **Binary – International Artists Showcase**
Kitt Johnson X-act (Denmark), Shintaro Oue (Japan/Sweden)
- **Co.Lab.Asians**
Lee Ren Xin (Malaysia), Miwa Okuno (Japan), Ji Kyungmin (South Korea), Isabella Giustina (Italy), T.H.E Second Company
- **Dance at Dusk**
Kuik Swee Boon (Malaysia/Singapore), T.H.E Second Company
- **DiverCity**
Adele Goh, Germaine Cheng, Amelia Chong, Edwin Wee, Rachel Lum
- **M1 Open Stage**
Various Artists
- **Mr Sign**
Kim Jae Duk (South Korea), T.H.E Dance Company

M1 Peer Pleasure Youth Theatre Festival 2019
ArtsWok Collaborative

- **Community Dialogue: Featuring all festival groups**
Facilitated by Charlene Rajendran
- **Directing Masterclass**
Facilitated by Nelson Chia
- **Double Bill – The Ground**
Devised and performed by Anglo-Chinese School (Barker Road)
Directed by Iris Chia-Khanashat
- **Double Bill – Wonderland**
Devised and performed by Anderson Secondary School
Directed by Renee Chua
- **Experiential Workshop on Poverty**
Facilitated by Social Workers from AMKFSC Community Services Ltd

- **The Block Party**
Devised and performed by The Community Theatre, Beyond Social Services
Directed by Rizman Putra
Assistant Director: Izzaty Ishak
- **The Class Room**
Created by Li Xie, Jean Ng, Kok Heng Leun
Facilitated by Li Xie and Kok Heng Leun

Muara Festival 2019
Era Dance Theatre

- **Contemporary Dance**
Era Dance Theatre, Lestari Widodo Wiryotomo (Indonesia), Putih Melati (Indonesia) & Universiti of Malaya (Malaysia)
- **Dance Workshop: Igel Kleog (An East Java Dance)**
Sanggar Seni Lestari Widodo (Indonesia)
- **Dance Workshop: Tari Betawi**
Putih Melati (Indonesia)
- **Interactive Dance Presentation: Anyaman Masa**
NUS Ilsa Tari
- **Muara Festival 2019 Closing**
Taridra Dance Drama & Thematic Dance
- **Muara Festival 2019 Opening**
Azpirasi, Artiste Seni Budaya, Era Dance Theatre, Kirana Seni, Perkumpulan Seni, Sriwana, Lestari Widodo Wiryotomo (Indonesia), Putih Melati (Indonesia) and Universiti of Malaya (Malaysia)
- **Open Call**
Kres! Dancers, Aritika Dance Company, Ayunda Lestari & P7:ISMA
- **Open Forum: Placing Markers for Contemporary Malay Dance in Schools**
- **Poetry in Motion – A Masters Collaboration**
Lestari Widodo Wiryotomo (Indonesia), Putih Melati (Indonesia) & Universiti of Malaya (Malaysia) and Era Dance Theatre

- **Pop up performances**
- **Traditional Dance**
Era Dance Theatre, Lestari Widodo Wiryotomo (Indonesia), Putih Melati (Indonesia) & Universiti of Malaya (Malaysia)
- **Youth Stage: Primary & Secondary Schools**
- **Youth Stage: Tertiary Schools**

Seong-Jin Cho in Recital (South Korea)
CREDIA International

Showtime Productions

- **A Sweet and Lovely Jazzy Christmas**
Jeremy Monteiro with guests Antonia Bennett, Vanessa Rubin, Tanya Darby, Marques Young, Sean Hong Wei, Ben Poh and Shawn Kelley
- **Jeremy Monteiro and Friends: Overjoyed – A Jazz Tribute to the Music of Stevie Wonder**
Jeremy Monteiro with guests Alemay Fernandez, Nick Zavior, Stephen Francis, Eugene Pao, Shawn Letts, Jens Bunge, Hong Chanutr Techatan-nan and Benjamin Poh

SIFAS Festival of Indian Classical Music, Dance & Arts 2019
Singapore Indian Fine Arts Society

- **Madhuravarshi**
Abhishek Raghuram (India)
- **Madhuravrishti**
Rajan and Sajan Mishra (India)
- **Natya Yatra – Celebrating 100 Years of Indian Classical Dance in Singapore**
Singapore Indian Fine Arts Society

COMMUNITY ENGAGEMENT

Community Video Mentorship
Parabole

Dance for Joy (Shoulders Singapore)
Lee Yeong Wen, Rachel Lim, Felicia Lim and Julius Foo

Durian Season offsite performances (Various Social Service Organisations)

- Chinese Opera Excerpts by GuoGuang Opera Company (Taiwan)
- PLAYtime! – Shaggy and the Trims excerpt, directed by Carina Hales

Footwork for Community – Hip Hop Dance Project (Greendale Secondary School & SHINE Children and Youth Services)
Danz People

Huayi – Community Chinese Drumming Workshops
ZingO Festival Drum Group

Kalaa Utsavam – Community Indian Drumming Workshops
Nawaz Mirajkar

Octoburst! – Community Shadow Puppetry Workshops
Ang Hui Bin and Ng Mun Poh (The Finger Players)

Pesta Raya – Community Angklung Workshops
Sri Warisan Som Said Performing Arts Ltd

Sing Out Loud! (Alzheimer's Disease Association (Singapore) – New Horizon Centre (Toa Payoh))
Urban Music Productions

Songwriting for Hope (The Salvation Army – Gracehaven Children's Home, Singapore Girls' Home, Bowen Secondary School & SHINE Children and Youth Services)
Diamonds On The Street

Songwriting Workshop for Staff from Various Social Service Organisations
Diamonds On The Street

Tapestry – Community Hula Dance Workshops
Sugako Mayuzumi

Theatre for Dreams (Singapore Boys' Home)
Oniatta Effendi

This is My Song (Assisi Hospice)
Peggy Ferroa

When Music Meets Life (Various Nursing Homes and Hospitals)

- Anglo-Chinese Junior College Choir
- CLARquinet+
- Oompah Beats (Wind-Brass Quartet)
- SISAY (Ecuador)

Youth Engagement – Day Out for Youth Artists
Sreedevy Sivarajasingam

Youth Engagement – Learning Journeys for Youth Artists

Hirers' Performances & Events

April 2019 to March 2020 (Unless otherwise stated, all performances are from Singapore)

CONCERT HALL

APRIL 2019

Luxove Wedding and Events

Zamani – Live in Concert (Malaysia)

Singapore Symphonia Company Limited

SSO Pops: Video Games Classics (Ireland)

SSO Gala: Rachmaninov Piano Concerto 2 (France, Uzbekistan)

SSO Subscription Concert: Maestro Choo Hoey

SSO Subscription Concert: Mendelssohn Violin Concerto (Spain, USA)

SSO Red Balloon Series: Rhythms, Rites and Renewals (France, UK, Denmark)

Yong Siew Toh Conservatory of Music

Intersections: Conservatory Orchestra Pre-Tour Concert

MAY 2019

Anglo-Chinese Junior College

An Evening with Friends

Faeries of the East Pte Ltd

KINGDOM HEARTS Orchestra –World of Tres–

MS Works Pte Ltd

Adam Gyorgy, Improvisations 2019 (Hungary)

Singapore Symphonia Company Limited

SSO Gala: Missa Solemnis • Masaaki Suzuki (Japan)

Teamwork Productions Pte Ltd

NOOR: Sounds of Sufi with Harshdeep Kaur and Javed Ali (India)

The Government of the Republic of Singapore (as represented by the Ministry of Defence) through the Defence Science and Technology Agency
In Harmony 34

Vmall Entertainment

Guftagoo with Gulzar (India)

Victoria Junior College

Symphony of Voices 2019

Vocal Associates Ltd

One Voice, One World (VA 5th Anniversary Concert)

JUNE 2019

Axseed Events Pte Ltd

Red Hat Cares Concert 2019

MW Fine Arts Academy

Piano Extravaganza 2019 (by Azariah Tan, Clarence Lee, Gabriel Hoe & Song Ziliang)

Singapore Symphonia Company Limited

Eric Lu & Yu-Chien Tseng (USA, Taiwan)

SNYO in Concert – The Planets

Singapore Chinese Orchestra Company Ltd

Eternal Blossoming of the Red Flowers (by Singapore Chinese Orchestra)

AUGUST 2019

Ace 99 Cultural Pte Ltd

12th Oriental Concentus International Choral Festival (Hong Kong, Indonesia, Philippines, Singapore)

Central Singapore Community Development Council

Purple Symphony presents Dreams of Our Little Red Dot

Orchestra of the Music Makers Ltd

OMM: Zarathustra!

Rave Group Int'l Pte Ltd

Singapore International Choral Festival 2019 – Grand Prix Concert

Singapore Symphonia Company Limited

SSO National Day Concert

SSO Subscription Concert: Wang Jian • Flowing Sleeves (China)

SSO Red Balloon Series: Moonrise and Aurora (Puerto Rico, USA)

SEPTEMBER 2019

Biz Trends Productions Pte Ltd

My Songs 7 (Taiwan)

Dick Lee Asia Pte Ltd

The Mad Chinaman 30th Anniversary Concert

Singapore Symphonia Company Limited

SSO Concerts for Children: Peter and the Wolf in Hollywood

SSO Subscription Concert: Masato Suzuki • Inspired by Leipzig (Japan)

SSO Subscription Concert: Stephen Hough • Egyptian Piano Concerto (UK)

The Government of the Republic of Singapore (as represented by the Ministry of Defence) through the Defence Science and Technology Agency
In Harmony 35

West Winds, Band of the Bukit Batok Community Club
West Winds In Concert 2019 – Blockbusters Live! II

OCTOBER 2019

BENJ-MARK

Remember Me: Living with Dementia – A Charity Concert in support of NUS Mind-Science Centre

Licha Stelaus Productions Pte. Ltd.
Echo of a Millennium: Singapore (Norway)

Singapore Symphonia Company Limited
SSO Gala: Vladimir Ashkenazy & Gautier Capucon (Russia, France)
SSO Subscription Concert: Kahchun Wong & Karl-Heinz Schutz (Austria)
SSO Subscription Concert: Scottish Fantasy • Rachel Barton Pine (USA)

NOVEMBER 2019

Biz Trends Music Pte Ltd
Frances Yip Glorious 50th Anniversary Concert (Hong Kong)

Singapore Symphonia Company Limited
SSO Subscription Concert: Elgar Violin Concerto & Enigma Variations • Rachel Barton Pine (USA)
SSO Subscription Concert: Chorus of the Planets
SNYO in Concert: Elgar Cello Concerto

DECEMBER 2019

Biz Trends Publishing Pte Ltd
Tong Yao – Best of Teresa Teng Concert (China)

Band Directors' Association (Singapore)
Festival Winds Honour Band Concert 2019

Singapore Symphonia Company Limited
SSO Christmas Concert at the Esplanade
SSO Subscription Concert: Zhang Haochen Plays Mozart (China)
SSO Pops: The Music of Star Wars

The Philharmonic Winds (Singapore) Limited
Philharmonic Winds Goes Pop!

Vocal Associates Ltd
The Wind In The Willows~ Wayfarers All

Wind Bands Association of Singapore
7th WBAS Youth Band Festival

JANUARY 2020

Dana Citta Buddhist Society
Prajna Paramita Heart Sutra Concert (Malaysia)

Orchestra of the Music Makers Ltd
OMM: Die Walküre

Singapore Symphonia Company Limited
SSO Subscription Concert: The Maltese Tenor • Joseph Calleja (Malta)
SSO Gala: Kavakos Plays Korngold (Greece)

FEBRUARY 2020

Anantya Entertainment Pte Ltd
REMINISCING 20 YEARS WITH GAUTHAM VASUDEV MENON (India)

Hong Kong Blue Sky Culture and Arts Co. Ltd
Joe Hisaishi with the SSO in Concert (Japan)

Singapore Symphonia Company Limited
SSO Subscription Concert: A Farewell for Tasmin Little (UK)
SSO Subscription Concert: Martin Grubinger • The Tears of Nature (Austria)

MARCH 2020

Singapore Symphonia Company Limited
SSO Subscription Concert: Philippe Quint • The Red Violin (Russia)

CONCERT HALL CIRCLE 3 FOYER

AUGUST 2019

National Heritage Board
GCDN Annual Convening Singapore 2019 – Opening Reception

THEATRE

MAY 2019

Arts House Limited
SIFA 2019: Beware of Pity by Schaubühne Berlin & Complicité (Germany/UK)
SIFA 2019: ST/LL by Shiro Takatani, Dumb Type (Japan)
SIFA 2019: Ryuichi Sakamoto – Fragments with Shiro Takatani (Japan)
SIFA 2019: Körper by Sasha Waltz & Hans Peter Kuhn (Germany)

JUNE 2019

Chung Cheng High School (Main)
80th Anniversary Combined Schools Concert

Produce Productions Pte Ltd
Nanyang Khok Community Gift of Warmth Charity Concert
(China, Singapore, Taiwan)

JULY 2019

Ministry of Education
SYF 2019 Celebrations – Festival Concert

Kingsmen Exhibits Pte Ltd
BMW – THE 7 Launch

AUGUST 2019

Singapore Dance Theatre Limited
Masterpiece In Motion
Celebration in Dance

The Singapore Lyric Opera Limited
Carmen

OCTOBER 2019

Ace 99 Cultural Pte Ltd
Suzhou Ballet Theatre – Tang Yin & Cinderella (China)

CK Star Entertainment Pte Ltd
Crowd Lu 11th Anniversary Concert 2019 World Tour –
Singapore (Taiwan)

NOVEMBER 2019

Century Entertainment Australia Pty Ltd
Ronny Chieng – Tone Issues (Malaysia)

Planitswiss Asia Pte Ltd
Vacheron Constantin

Singapore Buddhist Free Clinic
Large Scale Yue Opera Guan Shi Yin

The Straits Times School Pocket Money Fund
ChildAid 15th Anniversary Concert Sing! Play! Dance!

DECEMBER 2019

ABA Productions Pte Ltd
The Snowman (UK)

Singapore Dance Theatre Limited
Swan Lake

Singapore Street Festival Limited
Air Play (USA)

JANUARY 2020

Durian Entertainment (S) Pte Ltd
La Vie En Rose – Lisa Ono 2020 Concert Tour (Japan)

Huaxia Cultural Foundation Limited
Spring in the City 2020: Princess Zhao Jun (China)
Spring in the City 2020: Memoirs of the Lion City

FEBRUARY 2020

Faeries of the East Pte Ltd
Harry Potter and the Goblet of Fire in Concert

MARCH 2020

Singapore Dance Theatre Limited
Romeo & Juliet

RECITAL STUDIO

APRIL 2019

Harmony Piano Studio Pte Ltd
Young Pianist Concert

Lee Shi Mei
Much A Dur About Nothing

Momentz by Azzah Pte Ltd
Absolut Manto – Dramatic Readings (Pakistan)

Ming Classics Pte Ltd
Strings of the World with Aleksey Igudesman & The Wolfgang
Young Artists Orchestra

Ruth Rodrigues
Music Romantic and Modern by Kenneth Hamilton (UK)

Toh Tze Chin
Memories of 2055

Vocal Associates Ltd
Crystal

MAY 2019

Brownhill Consultancy Pte. Ltd.
French Operas, Ecstatic Moments (France & Korea)

Hibikiya Pte Ltd
HIBIKI VII (Japan)

MS Works Pte Ltd
Bence Szepesi, Clarinet (Hungary)
Ensemble de la belle Musique – "Beauty" Concert

re: mix
Claude Bolling

Singapore Street Festival Limited
Jacintha Is Her Name

Toh Meng Wan
Enchanting Evening Concert 6

JUNE 2019

Finger Waltz Pte Ltd

Finger Waltz Music Festival 2019

Loh Jun Hong

More than Music: Dreaming Out Loud

Toh Keng Yong, Deon

DEON: eulogia; eulogy

Toh Tze Chin

Origins and Beyond II – Voyagers

Tang Tee Khoon

Mozart 36 ~ Evening Concert by TTK Grand Series

JULY 2019

Piano Island Management Pte Ltd

3rd International Piano Island Festival (by Aimo Pagin, Philippe Cassard, Dario Candela & Poom Prommachart) (France, Italy, Thailand)

Loh Po Hong

DuoSF (Thailand, USA, Singapore)

Resurreccion Grace Villar – Angel

FVS: X – Tapestry of Love

Singapore Street Festival Limited

Familiar Unfamiliarity – Jiu Jian in Concert

The Philharmonic Winds (Singapore) Limited

E.S.S.E.N.T.I.A.L.S

AUGUST 2019

Clarissa Lim

Uncommon. Unheard. Unique.

Composers Society of Singapore

Dialogues and Reflections

Ding Yi Music Company Ltd

Musical Frontiers

Global Cultural Alliance Ltd

God or No God? A Piano Recital by Ka Jeng Wong

Jazz Asia Limited

JazzAsia Presents: Aaron Goldberg Trio with Special Guest John Ellis

Manchaladore Sathya Srilakshmi

Brahmandam – Lords of the Celestials

Ng Wen Yan

Ng Wen Yan in Recital

Nanyang Music Company Ltd

Nanyang Cup International Arts Festival Joint Concert

Rankini Productions Pte Ltd

"Mood Melange" Album Concert

Singapore Street Festival Limited

Gina & Wallace

The Government of the Republic of Singapore (as represented by the Ministry of Defence) through the Defence Science and Technology Agency

Chamber Repertory XIII

Vocal Associates Ltd

Conversations to Flinders Station

Songbird Series IV (Eloise – An Opera for Young People / A Courtly Dance)

SEPTEMBER 2019

Appassionata Limited

Alexander Souptel Violin and Piano Recital (Singapore, UK)

Association of Composers (Singapore)

Compositions Exchange 2019

Embassy of Italy (Culture Section)

"Suoni Italiani" – Danilo Rea, Piano Solo (Italy)

Lim Yan

Take5 Piano Quintet Series – Concert XV Pinnacles of Romanticism

Rave Harps2019 Harpfest Opening Concert: Katryna Tan & Rave Harps
Prestige Award (Chamber) Winners**Sensable Music**

1919: The Viola Sonatas

OCTOBER 2019

Admission Nation LLC

Roots of Flamenco (Spain)

Jo Anne Sukumaran

The Night Garden Launch Concert

Singapore China Friendship Association

Music for All from Singapore to the Yellow River Concerto

The Fongs Company Pty LtdThe Australian Young Pianist Isabella Lu – Mozart Piano
Concerto No. 20 (Australia)

NOVEMBER 2019

Brownhill Consultancy Pte. Ltd.

Voices of Bernard Sabatier (France, Singapore, Malaysia, China)

Braddell Heights CCMC

Guitar-ON! – Giubilante

Kris Foundation

Duo Senses: Harp and Piano

Tang Tee KhoonMozart 36 ~ Concerts for Children & Evening Concerts by
TTK Homegrown SeriesMozart 36 ~ Concerts for Children & Evening Concerts by
TTK Grand Series

Terrence Toh Chong Ping
M16 in Concert: For Your Ears Only

DECEMBER 2019

Hallelujah Oratorio Society
HCO Christmas Concert 2019 – Joy To The World

Harmonica Aficionados Society
Old Flames Harmonica Concert

MS Works Pte Ltd
Ensemble de la Belle Musique Christmas Concert 2019

Ng Chien Tat
Anime and Classical on Piano

Singapore Symphonia Company Limited
National Piano & Violin Competition 2019

Tomas Music Consultants Pte Ltd
Night Of Guitars 2019

Wendelin Kwek
Harmonies Through Time (Indonesia, USA)

JANUARY 2020

Altenburg Arts Pte Ltd
Hong Kong String Orchestra – OBOR Journey (Pan Asia Tour)
(Hong Kong)

Big Tree Entertainment Singapore Pte Ltd
Hauste BMS Session

DOU Creations Pte Ltd
OSK Revue in Singapore (Japan)

Park Jee Yeon
The New Year's Concert with Two Soprano (South Korea)

The Necessary Stage
M1 Singapore Fringe Festival 2020: Beside Ourselves by .gif

The Young Musicians' Foundation Orchestra
A Viennese Affair

The Singapore Lyric Opera Limited
Love and Passion Concert (Spain, South Korea, Russia)

FEBRUARY 2020

Boutique Chamber Players Pte Ltd
Eastman Camerata

THEATRE STUDIO

MAY 2019

Singapore Dance Theatre Limited
Peter & Blue Go Around The World

SEPTEMBER 2019

Teater Ekamatra Ltd
A Clockwork Orange

NOVEMBER 2019

Singapore Dance Theatre Limited
PASSAGES

DECEMBER 2019

T.H.E Dance Company Ltd
PheNoumenon by Kuik Swee Boon & T.H.E Dance Company

JANUARY 2020

The Necessary Stage
M1 Singapore Fringe Festival 2020: Café Sarajevo by
bluemouth inc. (Canada)

M1 Singapore Fringe Festival 2020: ATARA – For you, who has
not yet found the one by Reut Shemesh (Germany | Israel)

REHEARSAL STUDIO

JANUARY 2020

The Necessary Stage
M1 Singapore Fringe Festival 2020: Fresh Fringe – The
Shadow Curriculum by Jelaine Ng Sha-Men

ANNEXE STUDIO

MAY 2019

CHANEL Pte Ltd
COCO Flash Club

JULY 2019

Martin James Kong Zhirong
Caracal presents Daily Essentials (Singapore, Japan,
Philippines)

The Opera People
Dwarf – Alexander Zemlinsky's Der Zwerg

AUGUST 2019

Mercury Live Pte Ltd
Mercedes-Benz: Launch of the New A-Class

SEPTEMBER 2019

AK Theatre Ltd
Karagam

Collective Minds Pte Ltd

Jeremy Zucker – Anything Anywhere Tour presented by AEG Presents Asia x Collective Minds (USA)

d&b audiotechnik Asia Pacific Pte Ltd

d&b audiotechnik A-Series Launch

Tabula Rasa Pte Ltd

Empiricon 2019

OCTOBER 2019**Singapore Management University**

SMU SoundFoundry presents REVERBERATE

NOVEMBER 2019**Cross Ratio Entertainment Pte Ltd**

cross-over x 9m88: Live in Singapore (Taiwan)

MODE Entertainment Pte Ltd

10CM: We Are Close Enough – Live in Singapore (South Korea)

Next Level Networks Sdn. Bhd

Sik-K FLIP World Tour Asia (South Korea)

JANUARY 2020**CCY Pte Ltd**

Tin Box First Anniversary 'Jam & Hop'

Jonathan Chan

Plainsunset with guests Caracal & Sun Eater

The Necessary Stage

M1 Singapore Fringe Festival 2020: Kebaya Homies by The Necessary Stage

FEBRUARY 2020**LAMC Productions Pte Ltd**

Stiff Little Fingers – Live in Singapore (UK)

Street Noise SG Pte Ltd

POWER TRIP (US) Live in Singapore (USA)

OUTDOOR THEATRE**JULY 2019****Ministry of Education**

SYF 2019 Celebrations

SEPTEMBER 2019**Singapore GP Pte Ltd**

2019 Formula 1 Singapore Airlines Singapore Grand Prix

CONCOURSE**JULY 2019****Ministry of Education**

SYF 2019 Celebrations

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