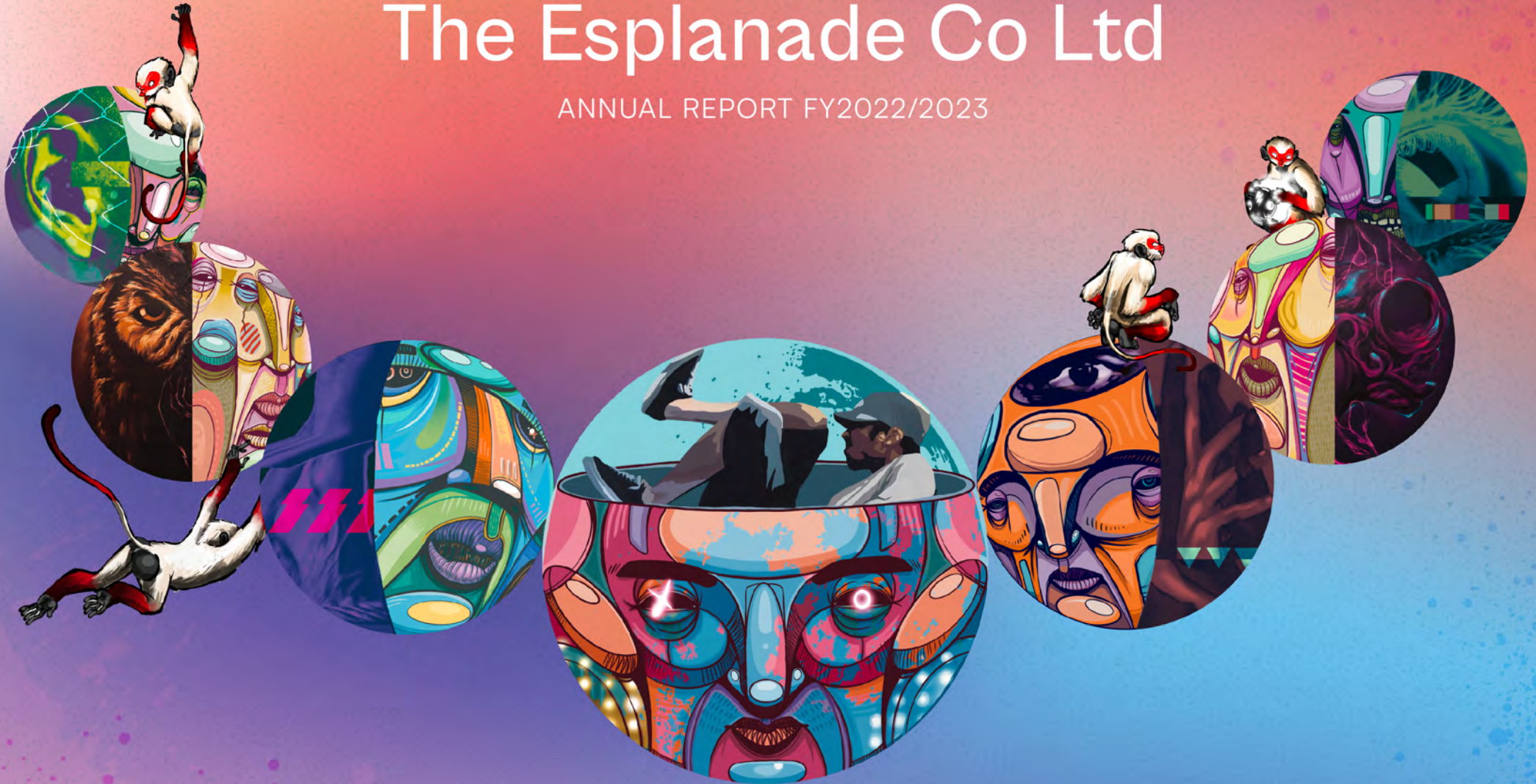


The Esplanade Co Ltd

ANNUAL REPORT FY2022/2023



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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.

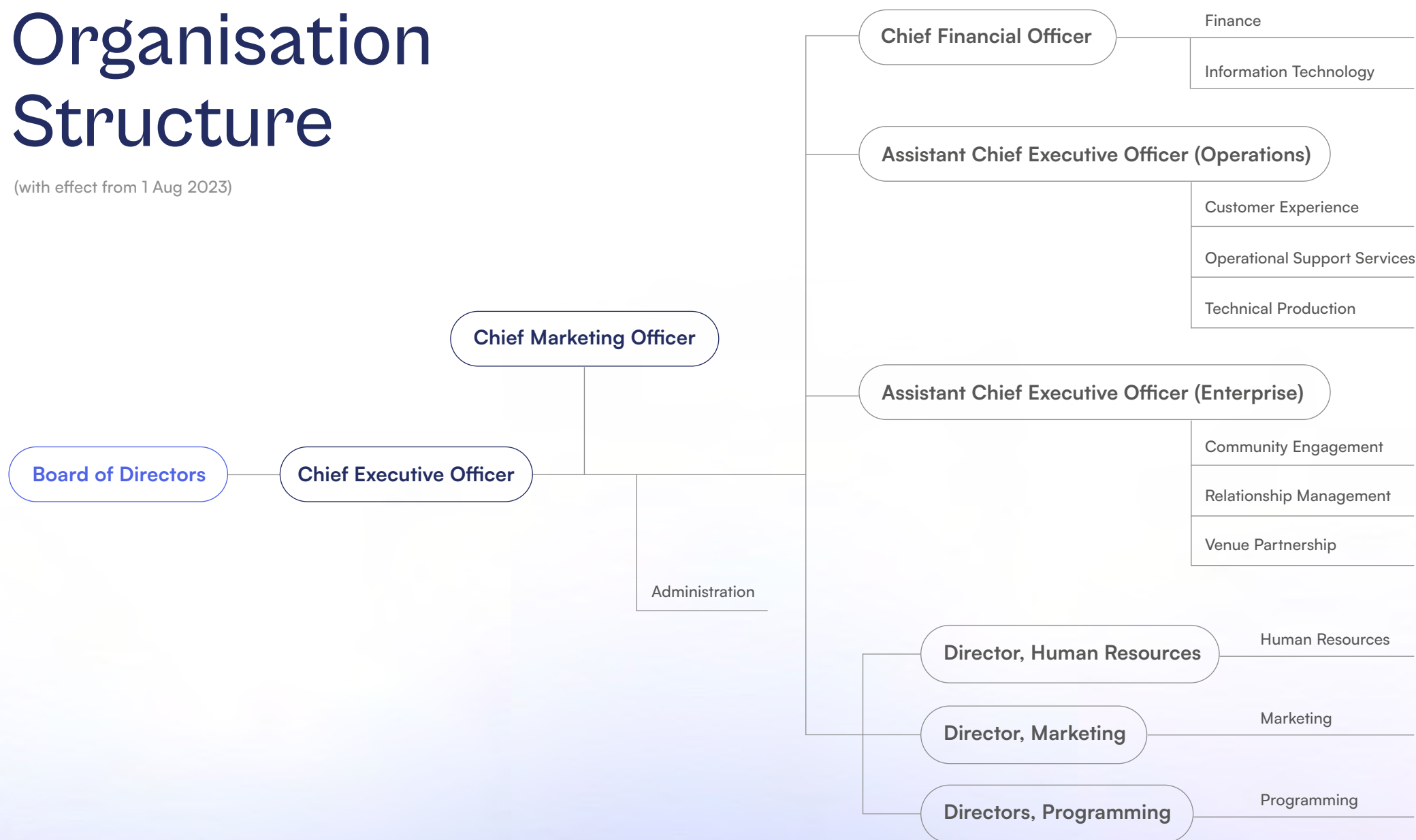
Above all, we are a team. We recognise that everyone matters and that all roles are important. As a team we will:

- 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

(with effect from 1 Aug 2023)



Corporate Information

Board of Directors

Mr Lee Tzu Yang (Chairman)
 Ms Yvonne Tham (Chief Executive Officer)
 Ms Janet Ang
 Mrs Rosa Daniel
 Mr Lee Eng Beng
 Ms Lee Huay Leng
 Dr Lee Tung Jean
 Mrs Clara Lim-Tan
 Mr Daryl Neo
 Mr Kenny Powar
 Ms Rahayu Buang
 Mr Shekaran Krishnan
 Mr Sim Hwee Cher
 Mr Suhaimi Zainul Abidin
 Dr Ming Tan

Nominating & Remuneration Committee

Mr Suhaimi Zainul Abidin (Chairman)
 Mrs Rosa Daniel
 Dr Lee Tung Jean
 Ms Lee Huay Leng
 Mr Kenny Powar
 Dr Ming Tan

Audit & Risk Committee

Mr Sim Hwee Cher (Chairman)
 Ms Janet Ang
 Mr Lee Eng Beng
 Mrs Clara Lim-Tan
 Ms Rahayu Buang
 Mr Shekaran Krishnan

Digital & Technology Advisory Panel

Dr Ming Tan (Chairman)
 Mr Daryl Neo
 Mr Kenny Powar

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 2023 to 31 Mar 2026

External Auditors

PricewaterhouseCoopers LLP
 Audit Partner: Ms Belinda Neo
 (Since FY2022/2023)

Internal Auditors

RSM Risk Advisory Services Pte Ltd

Panel of Legal Advisors

Rajah & Tann LLP
 RHTLaw Asia LLP

Company Secretary

Mr See Tho Keng Leong

Principal Bankers

DBS Bank Limited
 Standard Chartered Bank
 United Overseas Bank Limited

Board of Directors

Appointments as at latest practicable date

Mr Lee Tzu Yang

Age 69

Appointed to the Board on 24 Nov 2003
Date of last re-appointment: 24 Nov 2020

Chairman

- Centre for Liveable Cities — World Cities Summit Science of Cities Knowledge Council
- Dr Goh Keng Swee Scholarship Fund
- Founders' Memorial Committee
- Lee Kuan Yew Exchange Fellowship
- Lee Kuan Yew Scholarship Fund
- Public Service Commission
- Singapore University of Technology and Design

Vice-President

- Judicial Service Commission
- Legal Service Commission

Qualifications

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

Ms Yvonne Tham

Age 49

Appointed to the Board on 24 Nov 2018
Date of last re-appointment: 24 Nov 2021

Chief Executive Officer

- The Esplanade Co Ltd

Director and Member (Executive and Nomination Committee)

- SISTIC.com Pte Ltd

Director and Member (Finance and Investment Committee)

- Nanyang Academy of Fine Arts (NAFA)

Director

- Singapore International Film Festival Ltd (SGIFF)

Deputy Chairman and Member (Executive Committee)

- Association of Asia Pacific Performing Arts Centres (AAPPAC)

Member and Chairman

(Content & Storytelling Sub-committee)

- Founders' Memorial Committee

Member

- Enabling Lives Initiative Evaluation Panel, Tote Board
- Singapore Film Commission (SFC) Advisory Committee, Infocomm Media Development Authority
- Governing Board, Yong Siew Toh Conservatory of Music (YST)
- Board of Trustees and Audit Committee, University of the Arts Singapore Ltd

Qualifications

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

Ms Janet Ang

Age 64

Appointed to the Board on 15 Jul 2019
Date of last re-appointment: 24 Nov 2021

Chairman

- National University of Singapore-ISS (formerly the Institute of Systems Science)
- Public Transport Council
- Singapore Polytechnic
- SISTIC.com Pte Ltd

Deputy Chairman

- Singapore Business Federation Foundation Limited

Independent Director

- Bank of the Philippine Islands (BPI)

Board Member

- Cenacle Mission (Singapore) Ltd
- Home Team Science & Technology Agency
- Tanoto Foundation

Nominated Member of Parliament

- Parliament of Singapore

Singapore's Non-Resident Ambassador to the Holy See

- Ministry of Foreign Affairs

Senior Advisor

- RGE Group

Council Member

- Council for Board Diversity
- Singapore Business Federation

Member

- International Women's Forum (Singapore)

Fellow

- Singapore Computer Society
- Singapore Institute of Directors

Qualifications

- Bachelor of Business Administration (Honours), National University of Singapore

Mrs Rosa Daniel

Age 59

Appointed to the Board on 24 Nov 2012
Date of last re-appointment: 24 Nov 2021

Ambassador and Permanent Delegate for Singapore

- UNESCO

Dean

- MCCY Culture Academy

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

Mr Lee Eng Beng

Age 56

Appointed to the Board on 24 Nov 2021
(1st Appointment)**Senior Partner**

- Rajah & Tann LLP

Chairman

- Rajah & Tann Asia

Director

- C-Cubed Innovations Inc

Qualifications

- LLB (Hons) (First Class),
National University of Singapore
- BCL (First Class), Oxford University, UK

Ms Lee Huay Leng

Age 52

Appointed to the Board on 24 Nov 2021
(1st Appointment)**Editor-In-Chief, Chinese Media Group**

- SPH Media Ltd

Director

- Business China
- National Kidney Foundation

Trustee

- Chinese Development Assistance
Council

Member

- Founders' Memorial Committee
- Lee Kuan Yew Fund for Bilingualism
- Public Transport Council

Qualifications

- MA, School of Oriental and African
Studies, University of London

Dr Lee Tung Jean

Age 49

Appointed to the Board on 24 Feb 2022
(1st Appointment)**Deputy Secretary (Culture and Sports)**

- Ministry of Culture, Community and Youth

Member

- Kallang Alive Holding Co Pte Ltd
- Kallang Alive Sport Management Co Pte Ltd
- National Gallery Singapore
- Singapore LNG Corporation
- Singapore Sports Council
- University of the Arts Singapore Ltd

Qualifications

- BA(Hons), Harvard University, USA
- MA in Economics, Yale University, USA
- DPhil in Economics, Oxford University, UK

Mrs Clara Lim-Tan

Age 51

Appointed to the Board on 30 Nov 2020
(1st Appointment)**Director — Arts Education Branch, Student Development Curriculum Division 2**

- Ministry of Education

Board Member

- Industry Advisory Group (IAG), Industry Advisory Committee in Arts Pedagogy & Practice, LASALLE College of the Arts
- Museum Education Advisory Panel, National Gallery Singapore
- Singapore National Youth Orchestra Committee, Singapore Symphonia Company Limited
- Singapore National Youth Chinese Orchestra Committee, Singapore Chinese Orchestra Company Limited
- Yong Siew Toh Conservatory of Music Governing Board

Qualifications

- Master of Philosophy (School Development), University of Cambridge, UK
- Bachelor of Music (Honours), King's College, University of London, UK
- Postgraduate Diploma in Education (Sec), Nanyang Technological University
- LTCL (Performance), ATCL (Performance), ATCL (Teaching) Trinity College Of Music, UK

Mr Daryl Neo

Age 38

Appointed to the Board on 24 Nov 2021
(1st Appointment)**Founding Director and
Chief Executive Officer**

- Handshakes

Special Executive Officer

- Nikkei Group Asia Pte Ltd

Exco Member

- Youth Business & Sustainability
Committee, Singapore Chinese
Chamber of Commerce & Industries

Member

- National Youth Council, INSPIRIT
Member & OLSP Alumni

Qualifications

- Bachelor of Business Administration
(Banking & Finance), Nanyang
Technological University

Mr Kenny Powar

Age 52

Appointed to the Board on 24 Nov 2015
Date of last re-appointment: 24 Nov 2020**Founder and Chief Executive Officer**

- Rebel Owl

Qualifications

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

Ms Rahayu Buang

Age 52

Appointed to the Board on 24 Nov 2021
(1st Appointment)

Chief Executive Officer

- KidSTART Singapore Limited

Deputy Chairman

- Malay Heritage Foundation

Board Director

- Suncare SG Ltd Board

Member

- M3 Advisory Council
- Project DIAN Steering Committee

District Councillor

- South West Community Development Council

Qualifications

- Master in Public Policy,
National University of Singapore

Mr Shekaran Krishnan

Age 57

Appointed to the Board on 1 Apr 2023
(1st Appointment)

Chairman

- Sri Veeramakaliamman Temple

Trustee

- Singapore University of Social Sciences

Member

- Accounting Standards Council
- Medishield Life Council

Qualifications

- Bachelor of Accountancy,
National University of Singapore

Mr Sim Hwee Cher

Age 65

Appointed to the Board on 24 Nov 2018
Date of last re-appointment: 24 Nov 2021

Retired Vice Chair

- PricewaterhouseCoopers LLP

Council Member

- 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
- Mandai Park Holdings Pte Ltd
- UOL Group Ltd

Qualifications

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

Mr Suhaimi Bin Zainul Abidin

Age 44

Appointed to the Board on 24 Nov 2018
Date of last re-appointment: 24 Nov 2021

Chief Executive Officer

- Quantedge Capital Pte Ltd

Chairman and Director

- Learning Gateway Ltd
- Tri Sector Charity Consultants Ltd

Director

- National Environment Agency
- Quantedge Chicago
- Quantedge Foundation
- Quantedge Global Fund
- Quantedge Global Fund (Offshore)
- Quantedge Global Fund (USA)
- Quantedge ILS
- Quantedge Structured Finance
- SkillsFuture Singapore Agency (SSG)
- Treasurer, TalentTrust Limited
- The National Volunteer & Philanthropy Centre (NVPC)
- Warees Investments Ltd

Board of Governors

- Raffles Institution

Advisory Council Member

- Lifelong Learning Endowment Fund

Council Member

- Council for Board Diversity

Executive Council Member

- Alternative Investment Managers Association

Qualifications

- LLB Law Degree, University of Nottingham, UK
- Advanced Management Program, Wharton Business School

Dr Ming Tan

Age 50

Appointed to the Board on 24 Nov 2015
Date of last re-appointment: 24 Nov 2020

Director

- COMO Club Pte Ltd
- COMO Foundation
- COMO Hotels and Resorts (Asia) Pte Ltd
- Mogems Pte Ltd
- Singapore Network Information Centre (SGNIC) Pte Ltd
- SuperNature 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

Advisory

- Cambridge Consultants
- Council for Board Diversity
- EHL Singapore

Chairman's Review

The Chinese saying, “Keep watch till the clouds part to see the moonlight” suggests perseverance will eventually be rewarded. In April 2022 border measures were eased when Singapore reverted to Dorscon green¹. Thus did we start FY2022/2023 for Esplanade — Theatres on the Bay!

In October 2022, on the eve of Esplanade's 20th anniversary, all Vaccination-Differentiated Safe Management Measures were lifted. This allowed more people to enjoy our free performances at our outdoor venues without a need to cap seating capacities. FY2022/2023 also saw us welcoming international artists back to perform at the centre after an almost three-year hiatus.

With the above, the intensity of activities and attendances has almost come back to pre-Covid levels. Esplanade hosted a total of 4,562 performances, activities and digital programmes from April 2022 to March 2023, and reached more than 3.26 million people. Compared to FY2021/2022, the number of paid and free performances and activities at Esplanade increased by 38.5% to 4,410 and attendance for these onsite programmes grew more than threefold to 1.77 million people. Even though this is lower than the average of about 2 million people during pre-Covid years, we are deeply encouraged by the return of audiences to our physical spaces and the continued support for our digital programmes. In particular, we saw a 44.7% increase in total online audience on *Esplanade Offstage* to about 1.11 million in FY2022/2023 as compared to the previous year.

¹ Under the Disease Outbreak Response System Condition (Dorscon), green indicates that a disease is mild or not spreading easily.

Mr Lee Tzu Yang

Chairman, The Esplanade Co Ltd

This only came about through the generous support of many organisations and individuals who continued to believe in our cause. We thank the 71 sponsors and donors² who helped us raise a total of \$1.3 million in FY2022/2023. Amongst them is a new donor, Asian Medical Foundation, which contributed \$200,000 towards Esplanade's Community Engagement programmes such as [When Music Meets Life](#), [Community Angklung Workshops](#) and Mother's Day Concert.

Our sincere gratitude also goes to Singtel and all those who contributed towards the construction of our latest venue, Singtel Waterfront Theatre at Esplanade. The venue finally opened its doors in October 2022. In FY2022/2023, we received \$71,600 through the [Gift a Seat](#) initiative, through which organisations and individuals adopted seats in this multi-format, medium-sized venue. This brought the total amount raised to \$937,700 for this initiative which was first launched in June 2019.

We are a charity and every dollar helps. As Esplanade turned 20 in 2022, we also launched a special [Grow #mydurian](#) campaign to invite the public to adopt one (or more) of our virtual aluminium sunshades, better known as the "spikes" that have earned us our "durian" nickname. We have raised close to \$60,000 with 548 virtual "spikes" adopted from October 2022 to June 2023.

We express our heartfelt thanks to the Ministry of Culture, Community and Youth (MCCY) for their support, as well as the Tote Board Family—comprising Tote Board, Singapore Pools and Singapore Turf Club—for funding Esplanade's Community Programmes. These include our cultural festivals, free programmes, community engagement programmes and more, that galvanise society and uplift spirits.

I would also like to thank my fellow members on the Board of Directors for their tireless dedication and commitment to Esplanade, and warmly welcome Shekaran Krishnan, our newest member to the Board. My thanks go to all staff and volunteers who have stayed on course to realise our vision and mission, even during challenging and tough times.

I am proud to have witnessed Esplanade's transformation over the years and how it continues to shine a light in people's lives, despite the pandemic. We will strive to be that beacon of warmth and inspiration for our society, for many more years to come.



Mr Lee Tzu Yang
Chairman

² Sponsors and donors who gave \$1,000 and above.

From The CEO

In a post-Covid year with “revenge travelling” or belt tightening against inflation, Esplanade — Theatres on the Bay also experienced a shift. We said goodbye to our “teenage” years as we approached our 20th Anniversary in October 2022. On this occasion as Singapore’s national performing arts centre, these questions about the present and the future guided our planning for the year:

- How can we welcome people back into an arts centre after more than two trying years of “distancing”, so that we demonstrate how the in-person experience of the arts is necessary to both mental wellbeing and community building?
- How do we mark the occasion of 20 years so that we honour the power of gratitude, memories and storytelling?
- How should we shine a light on artists and the next generation so that we connect the emerging needs and challenges of Singapore and the world with the imagination, creativity and hope that the arts often inspire?

With these questions in mind, we themed our 20th Anniversary programmes *In New Light* — *A Season of Commissions*.

To welcome people back to this arts centre for everyone, we brought the performing arts to our building’s facade overlooking the vibrant waterfront with our first outdoor projection mapping show *Dancing with Light*. With the aid of technological wizardry, “dancers” leapt, spun and glided across our walls, thrilling all who were here for a show, a meal, or just for a stroll. We also stepped up initiatives to ensure access, particularly for differently-abled people and for the most vulnerable in society.



Ms Yvonne Tham

Chief Executive Officer, The Esplanade Co Ltd

To celebrate Singapore's rich music history and its connections with today's artists and audiences, we kicked off the year with *PopLore — A Year of Singapore Popular Music*. Live concerts featuring musicians across languages and generations were presented within and outside of our regular festivals. These were accompanied by podcasts, a video series and an exhibition *Home Grooves*, capturing the hard-won insights of music personalities through the decades. We also created a new public exhibition and audio guide *Lights On* at the Esplanade Concourse to share the many inspiring, behind-the-scenes stories from people who have journeyed with Esplanade and the arts in Singapore.

Last but not least, we opened the new multi-format Singtel Waterfront Theatre and commissioned a series of new works, featuring Singapore and regional artists. One of these works is in fact featured on the cover of this annual report: *Wax and Wane*, a sculptural mural by urban collective RSCLS, installed at the entrance of the venue.

Through these commissions, we sought to feature ideas or themes that would shape our collective future. Let me cite some examples. The Human Expression (T.H.E) Dance Company's *Infinitely Closer* looked at human connections but employing new 3D projection technology. Indonesian puppet theatre company Papermoon collaborated with Singapore artists to create *Stream of Memory*, a work for both the young and old that examined man's inextricable relationship with nature and our environment. Chong Tze Chien directed a multi-lingual and multi-cultural Asian cast in the play *Kingdoms Apart* inspired by the Indian classic *The Mahabharata*. In the Esplanade Concert Hall, we featured next-generation talent working with the Singapore Symphony

Orchestra and choruses, performing a new commissioned work *Illuminations* by young composers Jonathan Shin and Phoon Yu.

It was indeed a productive and meaningful year!

I sincerely thank all the artists, arts companies and partners involved in *In New Light* for their trust and creativity. For those who attended the performances and visited the centre, thank you for your support, curiosity and openness. To all Esplanade full-time and casual staff, and our extended "family" of volunteers, contractors and Mall tenants, thank you for your continued passion and hard work.

I join Chairman Lee Tzu Yang in thanking our donors and sponsors, as well as funders Ministry of Culture, Community and Youth, and the Tote Board family for their generous and steadfast support.

It will take generations to bring about cultural change and impact. The past 20 years laid a solid foundation for inclusion and diversity in Esplanade's calendar of activities and centre operations. As Esplanade steps into "adulthood", we will no doubt meet greater challenges of a more complex world. With your continued support, Esplanade has already started charting this journey with the next generation.



Ms Yvonne Tham
Chief Executive Officer

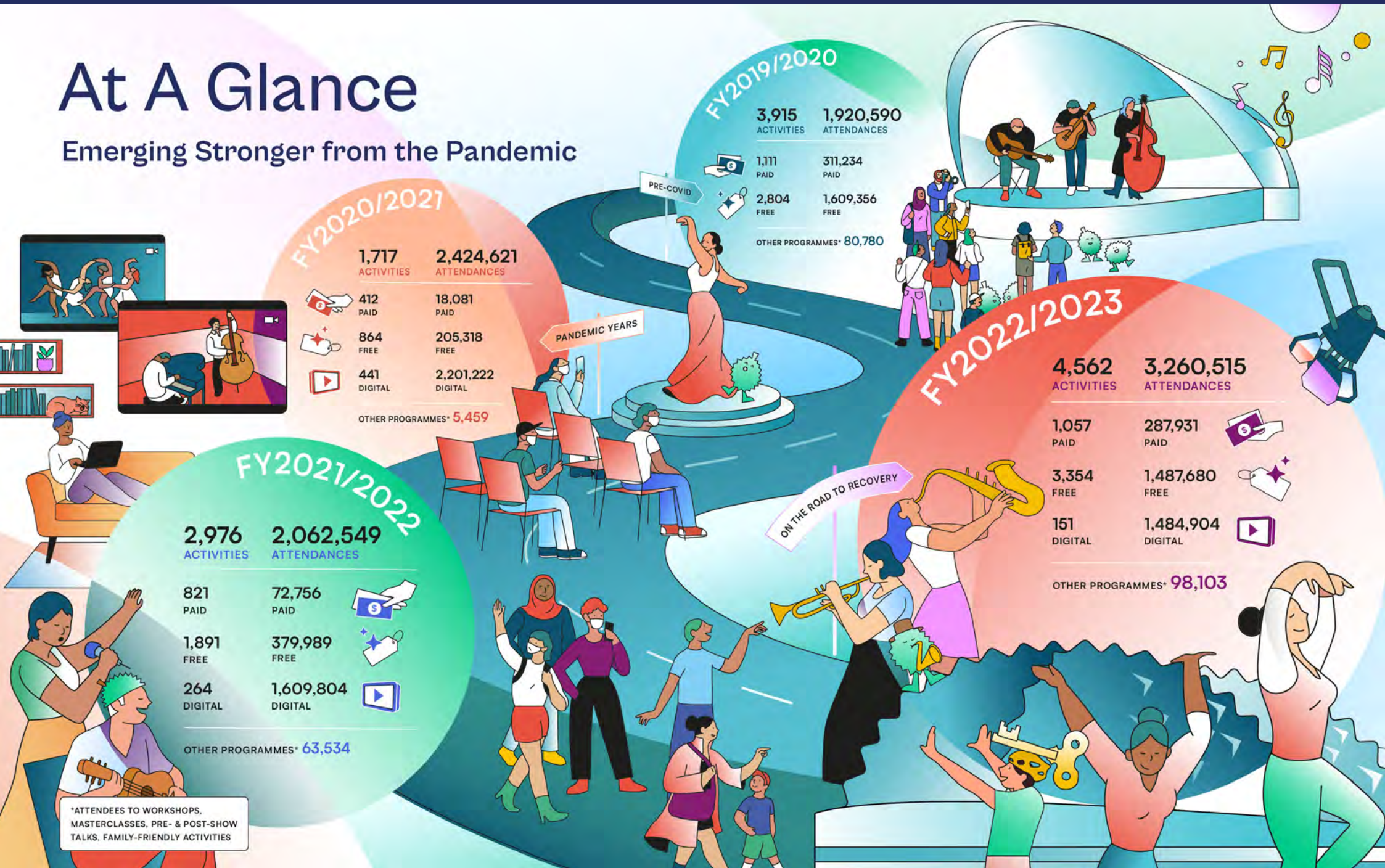
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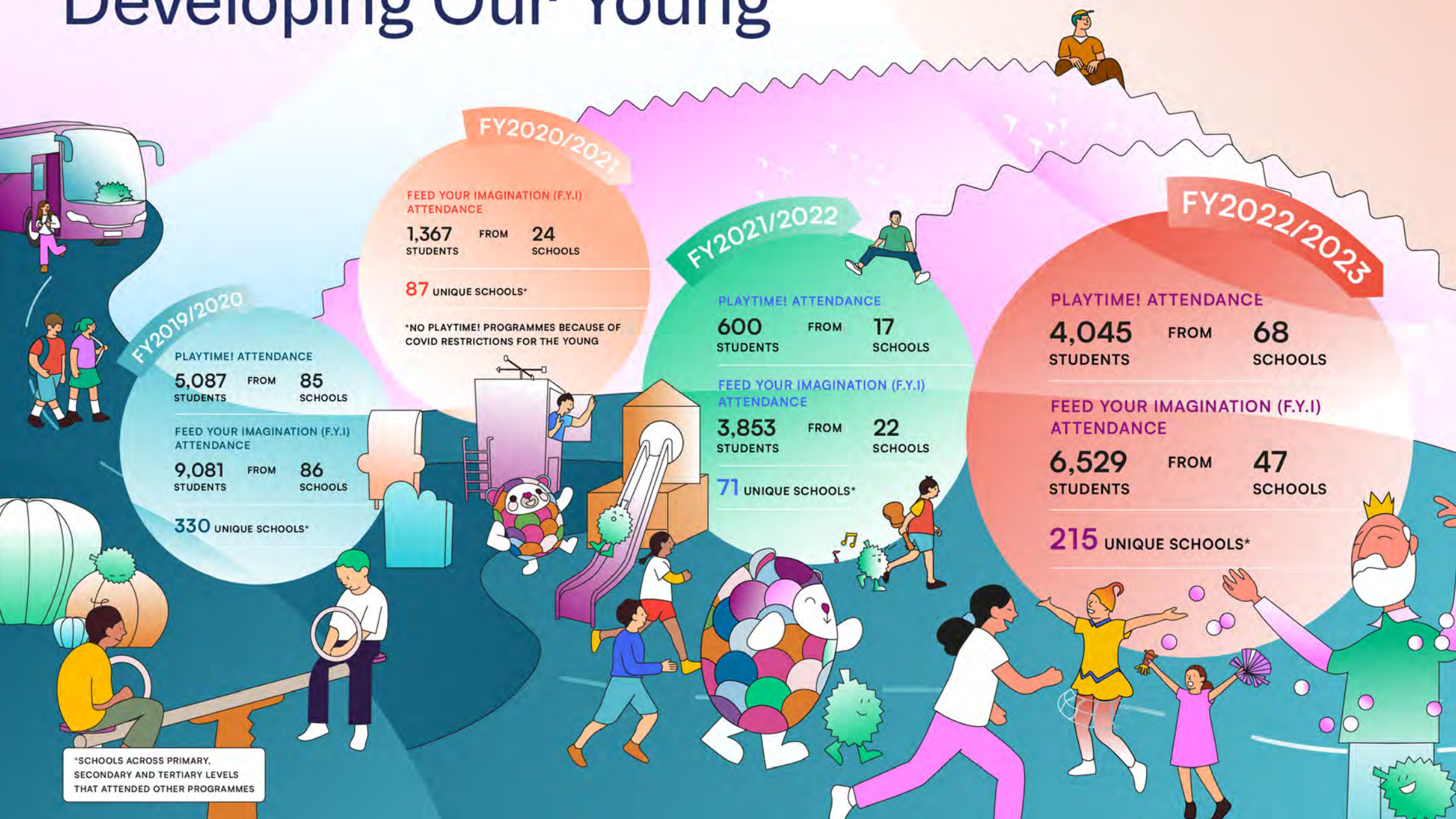


At A Glance

Emerging Stronger from the Pandemic



Developing Our Young



Supporting Asian Stories & Platforms

	FY2019/2020	FY2020/2021	FY2021/2022	FY2022/2023
Singapore artists who participated in developmental activities	298	191	358	668
New works or initiatives	126	146	220	244

Bringing the Arts to the Underserved

	FY2019/2020	FY2020/2021	FY2021/2022	FY2022/2023
Community Engagement activities	597	185	465	602
Community Engagement participants	14,476	4,357	7,522	12,059

FY2022/2023

Supporting Our Mission

We owe much of what we can do at Esplanade to

71 DONORS AND SPONSORS WHO GAVE \$1,000 AND ABOVE

\$1,308,198

IN DONATIONS AND SPONSORSHIP WHICH HELPED US FULFIL ESPLANADE'S VISION AND MISSION



Media Activities & Statistics

MEDIA ACTIVITIES



OVERALL MEDIA CLIPS (PRINT, ONLINE, BROADCAST)

LOCAL



INTERNATIONAL



256
TOTAL ACTIVITIES

247
ACTIVITIES

9
ACTIVITIES

464
TOTAL MEDIA

454
MEDIA

10
MEDIA

4,615
TOTAL CLIPS

2,508
CLIPS

2,107
CLIPS



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

225 VOLUNTEERS CONTRIBUTED TO

2,012 VOLUNTEER HOURS



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

248 FULL-TIME STAFF **11** CONTRACT STAFF



Social Media Following

ACROSS ALL OF ESPLANADE'S SOCIAL MEDIA ASSETS

195,877
(AS OF 31 MAR 2022)

218,317
(AS OF 31 MAR 2023)

11.5%↑



Celebrating Esplanade's 20th Anniversary

PopLore — A Year of Singapore Popular Music

- 9 CONCERTS
- 7 PODCASTS (OVER 5,000 LISTENERS)
- 3 VIDEOS (OVER 112,000 VIEWERS)
- 1 EXHIBITION — HOME GROOVES (AVERAGE 25K VISITORS A MONTH)



EXHIBITION Lights On — The Story of Esplanade — Theatres on the Bay

400 LISTENS



AAPPAC 2022 Singapore Conference

OVER 180 ASIA PACIFIC PARTICIPANTS



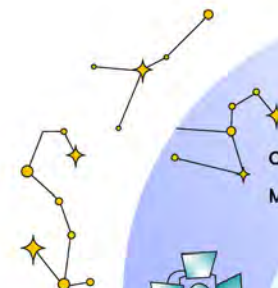
In New Light

8 COMMISSIONS WITH
SINGAPORE AND REGIONAL ARTISTS
OVER 130,000 AUDIENCES



When Stars Align Guided Tours

OVER 600,000 IMPRESSIONS
MORE THAN 100 PARTICIPANTS



Recognised as one of Singapore's innovative, creative and effective campaigns at the MARKies Awards 2023, second for "Overall Media Usage MARKie" and clinched the Silver Award for "Most Effective Use — Influencers / KOLs"



EXHIBITION Building Dreams — A Photo Exhibition by Bob Lee

Featured Profiles:
Jeffrey Teo, James Wan,
Filippo Pesce, Bavani Jayakrishnan,
Moerdani bin Osman





Promoting Inclusion & Wellbeing Through the Arts

For Esplanade, FY2022/2023 marked a Homecoming as well as a Coming of Age, as we emerged stronger from the pandemic.

We welcomed back international artists to perform alongside Singapore artists, while our festivals and programmes ran at full capacity with even more audiences. As the centre turned 20, we also took the opportunity to renew our commitment as a performing arts centre for everyone, to ensure that anyone who comes here has an opportunity to encounter the arts and Singapore's cultural diversity, regardless of ability, economic background, faith or ethnicity.

“

Although we cannot dismantle all inequalities, an arts centre as a public space must try to live out a vision of a more inclusive society. ... A dream for a more inclusive society. A dream for a more empathetic and engaged next generation. A dream for peace.”

— Yvonne Tham, CEO, The Esplanade Co Ltd,
[The Straits Times](#), 14 Oct 2022

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

Pesta Raya

**Malay Festival of Arts
Festival Seni Melayu****26 – 29 May 2022****www.esplanade.com/pestaraya**

Cultural Festivals 20 Years and Beyond

Pesta Raya — Malay Festival of Arts marked the return of in-person events for the first time in two years. [Berita Harian](#)'s overview article on the festival mentioned that it is returning on a large scale after two years of being presented online. Esplanade Producer Hanie Nadia Hamzah was quoted saying, "Nothing beats the experience of having performers and artists in the same space and Esplanade is glad to be able to welcome audiences back to the centre for our 21st edition."

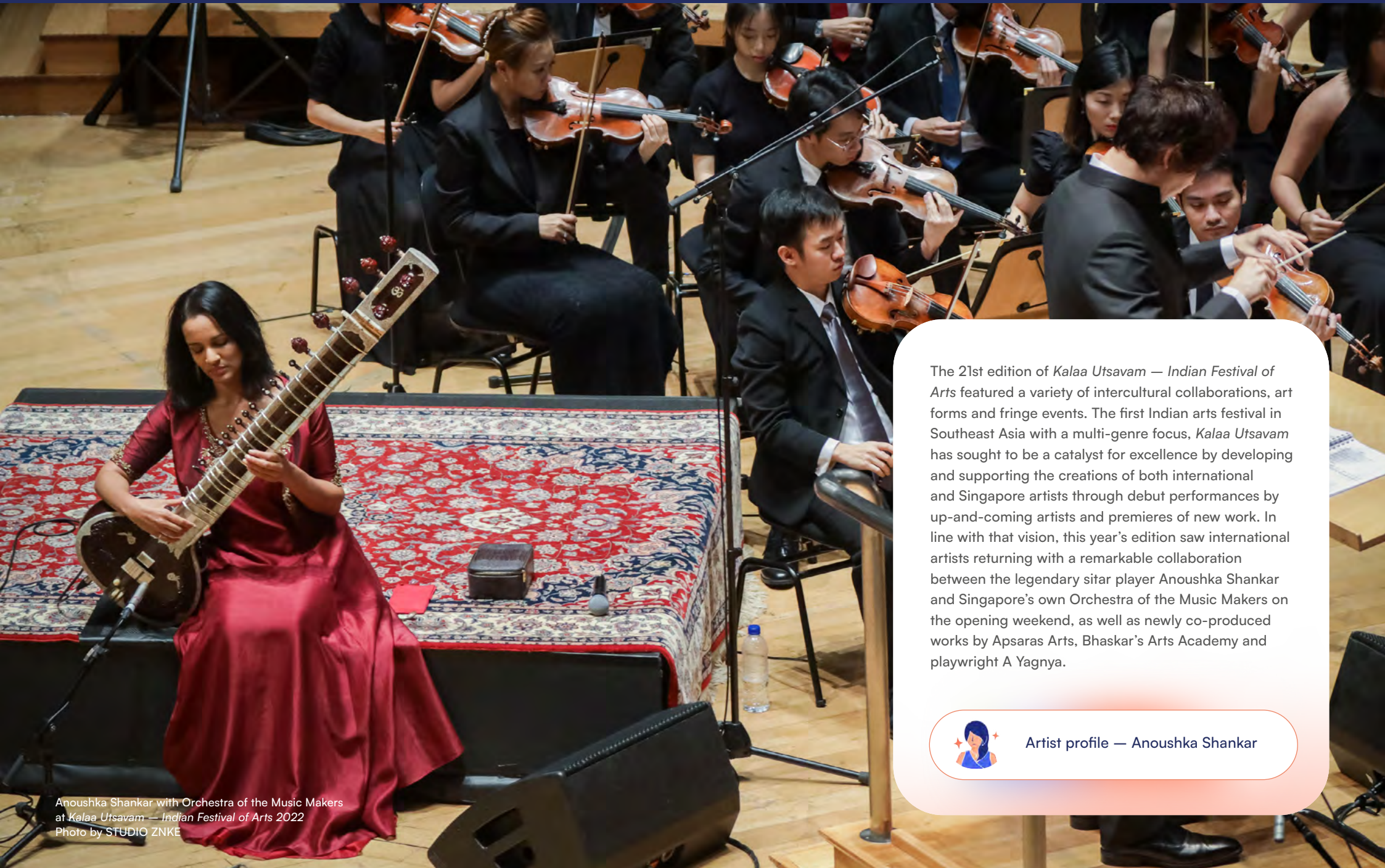
The festival presented Singapore Malay music icons Jatt Ali, Hady Mirza and Sufi Rashid in the concert *FENOMENA*. Veteran singer-songwriter Art Fazil also celebrated the 20th anniversary of his award-winning album *Nur* in a milestone concert at the festival.

Commissions to spotlight the next generation of Malay artists who have been making their mark on the scene included Suhaili Safari's multi-disciplinary monologue *Kepaten Obor* on ties that bind grandparents and grandchildren, and *The Wrong Geng 2.0* by dance artist Norhaizad Adam. The sold-out concert by Malaysian indie band Kugiran Masdo was moved to a bigger venue, the Concert Hall, after tickets for their Recital Studio gig sold out within 10 minutes of going on sale. Online audiences could enjoy livestreamed free programmes including *Malam Seram — The Horror Talk Show Live* by celebrated podcaster KC Champion.



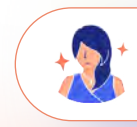
Read more about *ronggeng* dance

FENOMENA by Hady Mirza, Jatt Ali and Sufi Rashid
at Pesta Raya — Malay Festival of Arts 2022
Photo by Aloysius Lim



Anoushka Shankar with Orchestra of the Music Makers
at *Kalaa Utsavam — Indian Festival of Arts 2022*
Photo by STUDIO ZNKE

The 21st edition of *Kalaa Utsavam — Indian Festival of Arts* featured a variety of intercultural collaborations, art forms and fringe events. The first Indian arts festival in Southeast Asia with a multi-genre focus, *Kalaa Utsavam* has sought to be a catalyst for excellence by developing and supporting the creations of both international and Singapore artists through debut performances by up-and-coming artists and premieres of new work. In line with that vision, this year's edition saw international artists returning with a remarkable collaboration between the legendary sitar player Anoushka Shankar and Singapore's own Orchestra of the Music Makers on the opening weekend, as well as newly co-produced works by Apsaras Arts, Bhaskar's Arts Academy and playwright A Yagnya.



Artist profile — Anoushka Shankar

The festival also featured a slew of free programmes that included the Music and Dance open calls at the Concourse and Outdoor Theatre respectively which received overwhelming response. With the aim of discovering promising talents in Indian classical dance and music, this developmental programme encompasses mentorship sessions as well as an opportunity to perform during the festival at the Concourse and Outdoor Theatre.

“

It is a fabulous line-up each year, and we see so many local artists get an opportunity to be part of the events. The festival has grown to include independent artists and offers upcoming young artists a platform for presenting their work. This is amazing and needs to be applauded.”

— Meenakshy Bhaskar,
[Connected to India](#), 7 Oct 2022



Marabu — Footprints of an Artist by Bhaskar's Arts Academy
at Kalaa Utsavam — Indian Festival of Arts 2022
Photo by Lijesh K

华艺 HUAYI 2023

CHINESE
FESTIVAL
OF ARTS

27 JAN – 5 FEB
1月27日至2月5日



For Huayi — Chinese Festival of Arts 2023, we specially curated performances by outstanding Chinese artists from Singapore and the region that were imbued with a sense of lightness and adventure. This was in keeping with the heady spirit of the Year of the Rabbit, a creature full of positivity and wit.

The festival kicked off with *ART*, Godot Theatre Company of Taiwan's humorous and thought-provoking adaptation of Yasmina Reza's celebrated play. Popular TV personalities Pu Hsueh-liang, Chu Chung Heng and Tseng Kuo Chen stepped into the shoes of three long-time friends in danger of falling out over an expensive 'artwork'.



ART by Godot Theatre Company
at Huayi — Chinese Festival of Arts 2023
Photo by Jack Yam



Dance of the Golden Lions by
Singapore Chin Woo (Athletic) Association
at Huayi — Chinese Festival of Arts 2023
Photo by Malcolm Ng

Another production, *Two men, ten years later* was a more poignant look at friendship, featuring Taiwan dance artists Chen Wu-kang and Su Wei-chia who have been friends and working partners for over 30 years. Music lovers were delighted with the performance by multi-talented Hong Kong artists Yuri Ng, Anna Lo and Rick Lau, who shared funny stories and explored their cultural identity in *Tri Ka Tsai* — a uniquely trilingual Hong Kong cabaret. The acclaimed Hong Kong Chinese Orchestra also performed to a standing ovation from audiences at the end. Parents and kids were able to discover their roots and heritage at *My Mulan Mission* through hands-on experience with Chinese opera. Audiences were also entertained by the wide variety of free programmes, one highlight of which was the opening act of the rarely seen northern lions by Singapore Chin Woo (Athletic) Association.



WonderFULL Getai Night at
Moonfest — A Mid-Autumn Celebration 2022
Photo by Malcolm Ng

Farewell to Moonfest and Munch!

The final edition of *Moonfest — A Mid-Autumn Celebration* was presented in a hybrid format of both onsite live performances and workshops, as well as livestreamed programmes. The livestreams garnered a total of 57.4k video views and five of them were in partnership with *getai* platform LEX-S Watch Live Channel. Over on TikTok Live, the festival presented musician and influencer Annette Lee diving into various traditional Chinese arts in an infotainment stream targeted at Gen-Zs. To attract the youths, two onsite fusion projects were specially curated featuring Siong Leng Musical Association (*nanyin*) x Sebastian Ho (pop guitar) as well as Tan Wei Tian (Teochew opera) x evanturetime (electronic music) to provide a refreshing take on traditional arts. A diverse crowd of seniors and young families were seen enjoying these programmes.



Read more about
traditional Chinese puppetry



After almost two years, we have retired *Munch! Lunchtime Concert Series*. It was started during Covid, when the number of performers and audience was restricted, to feature seasoned musicians who had never performed a recital on our Concert Hall stage. Since November 2020 to September 2022, we have presented 31 lunchtime performances which benefitted 87 Singapore musicians.

A lunchtime concert series



Artists SISAY perform as part of
When Music Meets Life at a hospital

Improving Wellbeing & A Sense of Connectedness Through the Arts

With the easing of Covid safe management measures, it was back to normalcy in terms of our social inclusion and accessibility efforts, with more in-person programmes for underserved communities throughout the year. Nonetheless, we still saw a strong demand for online programmes among nursing homes, which were still facing restrictions in visitor limits and vaccination requirements to protect their vulnerable residents from Covid. The virtual iteration of *When Music Meets Life*, that brings interactive bi-monthly bedside and small group music performances to healthcare and eldercare facilities, played a key part in ensuring steady arts engagement and bringing comfort to these residential care homes.



We worked with the National Arts Council (NAC) and Agency for Integrated Care (AIC) to bring single-session *angklung* workshops to 10 groups of elderly, comprising active seniors from various Social Service Agencies (SSAs) and frail seniors residing in nursing homes respectively. The collaboration with NAC was through its #SilverArts senior engagement pillar, while we entered into our third year of partnership with AIC to increase arts access for the community care sector. For deeper arts engagement, we welcomed the community groups back to Esplanade for a *Coffee Morning & Afternoon Tea* performance in the same period.

Seniors enjoying a Community Angklung Workshop



Seniors participating in the Community Angklung Project

The *Community Angklung Project* ran with seven SSAs, including MWS Active Ageing Centre — Kebun Baru, a service of Methodist Welfare Services, and Ling Kwang Home for Senior Citizens that had participated in the introductory *Community Angklung Workshop* in 2021 and 2017 respectively. This year's five-session project culminated in a showcase for senior participants' family members and friends. To sustain and extend the impact of the programme, two sets of *angklung*, each containing eight pieces of the instrument and a supporting stand, were kindly gifted by donor Asian Medical Foundation to all participating SSAs at the end of the showcase. A set of *angklung* music notation (comprising 16 songs) was also prepared by the team, to enable the SSA staff to continue the music engagement with their seniors after the projects ended.

We also piloted two new initiatives to address the mental wellbeing of women in-crisis and arts practitioners. *Little Moments of Light — Day Out at Esplanade* was a response to communities needing respite due to the strict safe management measures implemented in residential facilities. The programme aimed to uplift the spirits of these women to enhance their overall wellbeing. They included female migrant workers living in shelters as well as women and children facing domestic violence and other challenging circumstances. Guests were treated to an exclusive closed-door performance by singer Mathilda D'Silva, a guided visit to various Esplanade venues, and dinner by the Esplanade waterfront. The Centre for Domestic Employees, Daughters of Tomorrow and Star Shelter were among the invited groups.

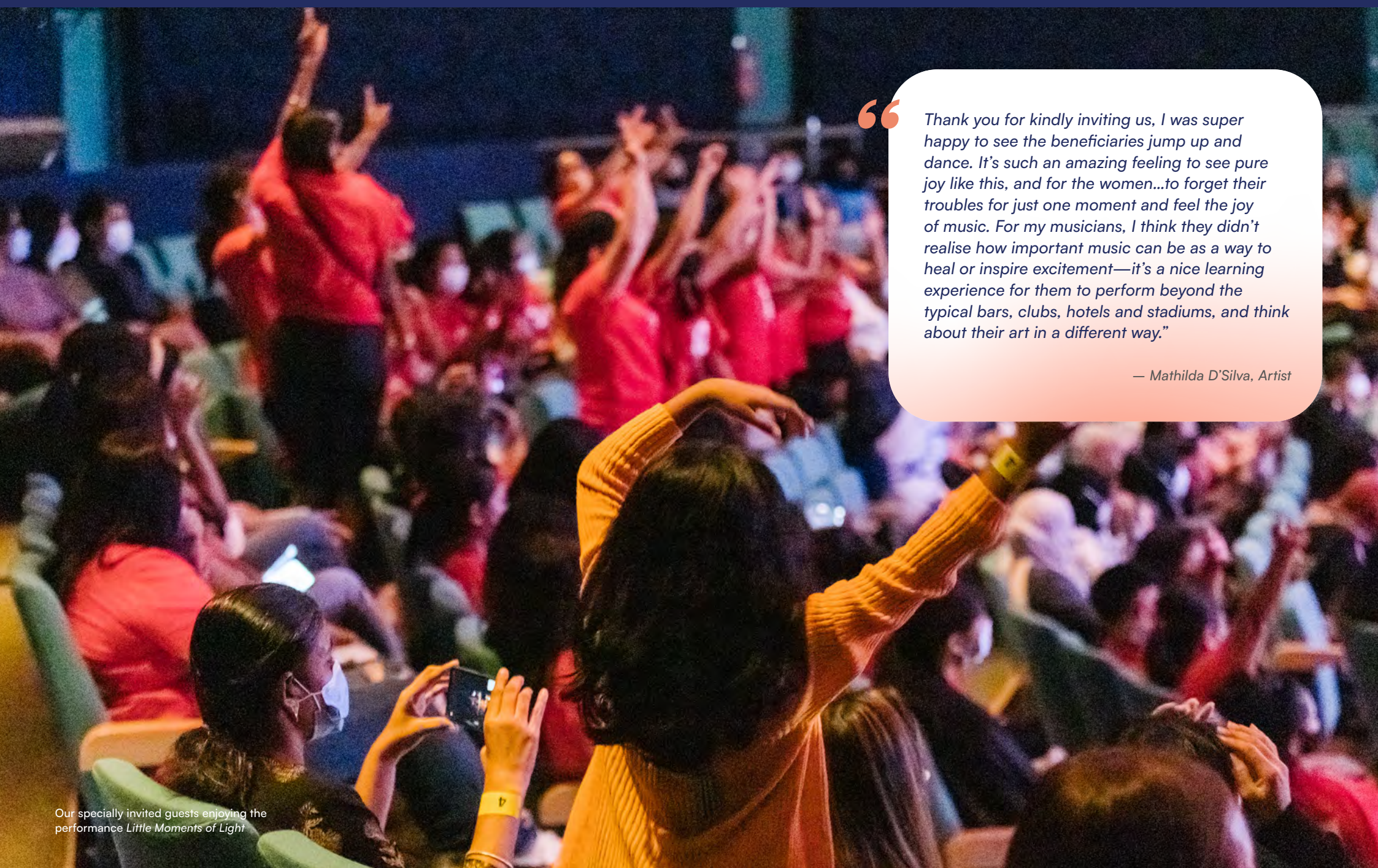
“

It was 'me' time for our ladies who were able to attend as it was their off day from work, from child-caring (and) other responsibilities. Setting the stage for theatre, the aesthetic layout and structures, specific materials used for better sound and visual effects, and not forgetting from all the personal touches of the crew of Esplanade certainly made it to be (a) World Class (experience)! From the bottom of our hearts on behalf of the Daughters Of Tomorrow, we sincerely thank you for the invitation!”

— Christie Khoo, Assistant Manager, Community Partnerships, Daughters Of Tomorrow



Mathilda D'Silva and her band performing at *Little Moments of Light*



“

Thank you for kindly inviting us, I was super happy to see the beneficiaries jump up and dance. It's such an amazing feeling to see pure joy like this, and for the women...to forget their troubles for just one moment and feel the joy of music. For my musicians, I think they didn't realise how important music can be as a way to heal or inspire excitement—it's a nice learning experience for them to perform beyond the typical bars, clubs, hotels and stadiums, and think about their art in a different way.”

— Mathilda D'Silva, Artist

Our specially invited guests enjoying the performance *Little Moments of Light*

An intermission allows performers to sustain themselves in the middle of a long show. In the same vein, *INTERMISSION: A Performing Arts Wellbeing Day* was co-developed with applied theatre practitioner and counsellor Rosemary McGowan to help artists, arts practitioners and professionals take an “intermission” to better sustain their career and use the arts for their mental wellbeing.

Through the themes of Reflect, Recharge and Regroup, participants learned and practised tools that offered mindfulness, a connection to breath and body, and the ability to be present. Over the course of this one-day programme, sessions facilitated by dance movement therapist Shi Han Chan, music therapist Evelyn Lee, art therapist Boo Xu Ning and drama therapist Amber Lee anchored these key themes and offered participants a safe space to process their internal thoughts and emotions.

Esplanade
Community Engagement

INTERMISSION 2023

A Performing Arts Well-Being Day

“

...an eye-opening session. Even though I've heard of arts therapy for years, this is the first time I've been to one. I came in with an open mind and I walked out... even more open. Thank you for this amazing opportunity.”

— Yeo Yann Yann, Actor



Amber Lee,
Drama Therapist



Rosemary McGowan,
Applied Theatre Practitioner
& Counsellor



Evelyn Lee
Music Therapist



Boo Xu Ning,
Art Therapist



Shi Han Chan,
Dance Movement
Therapist

“

I appreciated the sharing by the other participants and it made me better appreciate how different people receive art therapy. Playing with the other participants and being able to release my emotions through my movements (are what I like most about the programme). This sense of being together with other artists; just playing and not performing was also healing.”

— Crystal Goh, Founder, Diamonds On The Street



In conjunction with Mother's Day, we organised *A Song for You*, which invited submissions of videos from the public and our social service partners honouring the motherly figures in our lives through stories and songs. Eight participants who submitted winning entries won Esplanade gift vouchers. They were hosted together with two accompanying guests to our exclusive *Beautiful Sunday Tour Experience* and had their video entries meaningfully featured in a performance as part of *Songs We Grew Up With* at the Concourse in the month of May.

“

I would like to express my gratitude, on behalf of my family, to you and everyone who came together to create this wonderful experience! I am grateful for having this opportunity to be able to give my mother a unique Mother's Day experience which she will remember for a long time :) Thank you once again!"

— Chen Yuan Xin, Participant, *A Song for You*

Participants of *A Song for You* sharing a tender moment before a performance



Artist Melissa Quek facilitating a
Movement Expressions workshop for children

A new *Movement Expressions* workshop series was piloted with dance educator and performer Melissa Quek. It introduced children of all abilities to the concept of emotional literacy using the art of creative movements. Participants from organisations such as ExtraOrdinary People, Canossaville Student Care Centre and Loving Heart Multi Service Centre (Jurong) were guided through a variety of hands-on movement exercises and activities aimed at helping them express their feelings in a welcoming, safe space.

“

Our students were very well-engaged, and it was a great joy for the teachers to see them enjoy so much, even without much assistance from us! ...the workshop also included components of emotions and expressing feelings, which might play a big part in helping them regulate themselves.”

— Michelle Tan, Specialised Support Coach,
MINDS Raintree Special Student Care Centre

Two flagship projects with intergenerational components also took place this year. The first, *Footwork for Community: Intergenerational Hip-Hop Dance Project* brought together vulnerable students from St. Margaret's School (Secondary)'s GEAR-Up programme, and socially-isolated seniors from Lions Befrienders Active Ageing Centre @ Mei Ling 150. Support for the youths was provided by social workers from SHINE Children and Youth Services. Over the 10-week programme, the youths and seniors learned rousing hip-hop choreography, dancing their hearts out in a final showcase. Breaking down the barriers of age and stereotyping, they forged precious new friendships in the process.



[View the Footwork for Community 2022 video](#)

Youth and seniors performing together at the final showcase of *Footwork for Community: Intergenerational Hip-Hop Dance Project*



Pre-schoolers and persons living with dementia from St Joseph's Home singing together at the final showcase of *Sing Out Loud!*

Second, our eight-week *Sing Out Loud!* programme was piloted for the first time in an intergenerational format involving residents with dementia from St Joseph's Home and pre-schoolers from the St Joseph's Home Infant and Childcare Centre. The sessions culminated in a final showcase at the Esplanade Annexe Studio for invited family members of the residents and pre-schoolers, staff from the Catholic Welfare Services, and key community partners that include the Agency for Integrated Care and Dementia Singapore.

“

(Our) heartiest thank you to each and every one of you for the conversations leading up to our first session, the teamwork during and between sessions, and for seeing us through today's Graduation Showcase! It was very heartening for me to see the residents and children get their superstar moment this morning (during the showcase), and for them to also be able to enjoy the moment with family and friends.”

— Shereen Ng, Head of Community Partnerships & Communications, St Joseph's Home

“

My mother is also showing signs of dementia and I hope that Aadhavan (now) knows how to engage with persons with dementia. Today's graduation showcase is very heart-warming to me, and I hope this programme will continue to be organised.”

— Alok, father of six-year-old Aadhavan,
[Lianhe Zaobao](#), 16 May 2023

“

Lee Mui Huat from the nursing home was not very enthusiastic during the first two sessions but was really fond of six-year-old Tan Rui Han Jayne. So, when they partnered each other, Lee became more enthusiastic and I think she treated Tan like her own granddaughter, as she allowed Tan to call her 'grandma'. I think this is a form of comfort for her.”

— Imelda Anthony, Principal, St Joseph's Home Infant and Childcare Centre, [Lianhe Zaobao](#), 16 May 2023



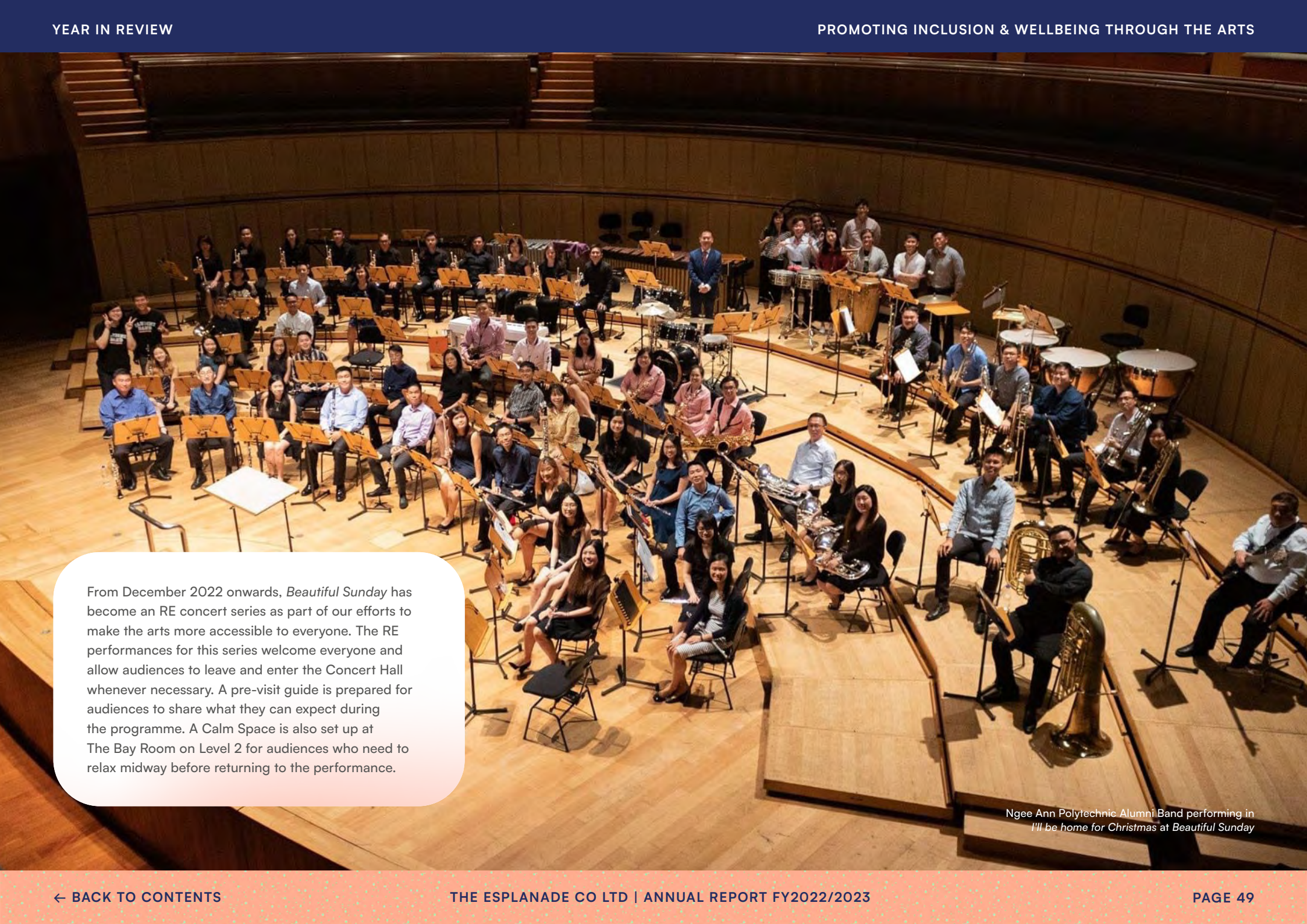
Mdm Lee and Jayne performing together
at the final showcase of Sing Out Loud!

Our Continued Efforts for Accessibility in the Arts

In line with Esplanade's goal of accessibility and inclusion and to make the festival welcoming for children of all abilities, *Octoburst!* ran a trial for Relaxed Environment (RE) programmes which welcomed audiences of all ages and abilities.



PIP PIP Hooray! by Kinderland Preschool Marching Band and Tan Rui Shan at *Octoburst! 2022*



From December 2022 onwards, *Beautiful Sunday* has become an RE concert series as part of our efforts to make the arts more accessible to everyone. The RE performances for this series welcome everyone and allow audiences to leave and enter the Concert Hall whenever necessary. A pre-visit guide is prepared for audiences to share what they can expect during the programme. A Calm Space is also set up at The Bay Room on Level 2 for audiences who need to relax midway before returning to the performance.

Ngee Ann Polytechnic Alumni Band performing in
I'll be home for Christmas at *Beautiful Sunday*



PLAYtime! Imagination Station
directed by Lim Junjie,
written by Perry Shen

[Tickikids Singapore](#) positively reviewed *PLAYtime! Imagination Station*, noting the performance's diverse cast and highlighting a line from the show, "The key to success is to be brave and to try new things." The writer believed this was helpful, timely and essential advice. The editor's note mentioned that the production was a Relaxed Performance (RP) and designed so that children with varying abilities and needs could enjoy the performance. *Imagination Station* was first developed under *PLAYlab* in 2020.



As part of *Free Programmes* series *Songs We Grew Up With*, a trial of visual cards for house announcements were flashed at the Concourse screens for the performance by Signifique from Singapore Association for the Deaf. Feedback from the trial showed that this was useful for both deaf and hearing patrons.

Mothers' Day Special by Signifique & RINES
as part of *Songs We Grew Up With*

It would be really nice to hear a sincere apology... and to know, why her?

The Studios team started to incorporate access features with the provision of Sign Language Interpretation for the theatre work *Inconsequential Goddess* by Edith Podesta, and the use of creative captions for *Acting Mad* by The Necessary Stage. Designed to cater to individuals who are Deaf or Hard-of-hearing, captions appeared on stage, integrated as part of the stage design. Provisions were made for a Calm Space outside the Theatre Studio.

“

Before the Covid-19 pandemic hit, the arts community was already leading the charge. Larger theatre companies here made it a point to set aside sessions to cater for different audiences, with offerings ranging from sensory-friendly events to sign language interpreted shows. The Esplanade, for instance, has been staging sensory-friendly shows for children since 2016. Museums also have quiet rooms where over-stimulated children can seek a calm environment. Such initiatives make art spaces more accessible.”

— [The Sunday Times](#), 3 Jul 2022



Acting Mad by The Necessary Stage
at The Studios 2022
Photo by Tuckys Photography



Esplanade staff on a Learning Journey at Enabling Village

In May, Esplanade hosted the quarterly Access Arts Hub Meeting that was attended by over 40 members from various arts companies, venues and representatives from the disability community, all of whom share the common goal of making the arts more accessible for persons with disabilities. Head of Customer and Community Engagement Grace Low shared about Esplanade's social mission and key accessibility initiatives for different stakeholders.

As part of Esplanade's one-year partnership with SG Enable to enhance our accessibility and inclusion efforts, we organised a Learning Journey for 10 staff from their Communications & Community Engagement, Strategy & Innovation, and Independent Living & Caregiver Support divisions. During their visit, the SG Enable team provided feedback on the experience of attending a Relaxed Performance (RP) *PLAYtime!* where special modifications have been incorporated to welcome those on the autism spectrum or have sensory sensitivities. They also recommended potential Calm Space areas in our indoor venues.

Esplanade's efforts in being an inclusive centre were mentioned in SG Enable's response to a forum letter in [The Straits Times](#), titled "More campaigns needed to raise awareness of disability rights". In her response, Ms Chia Ai Ling, Director, Communications and Community Engagement at SG Enable mentioned that SG Enable is "heartened by efforts from organisations such as Esplanade and National Library Board, which have partnered SG Enable to make their spaces and programmes more inclusive to persons with disabilities".

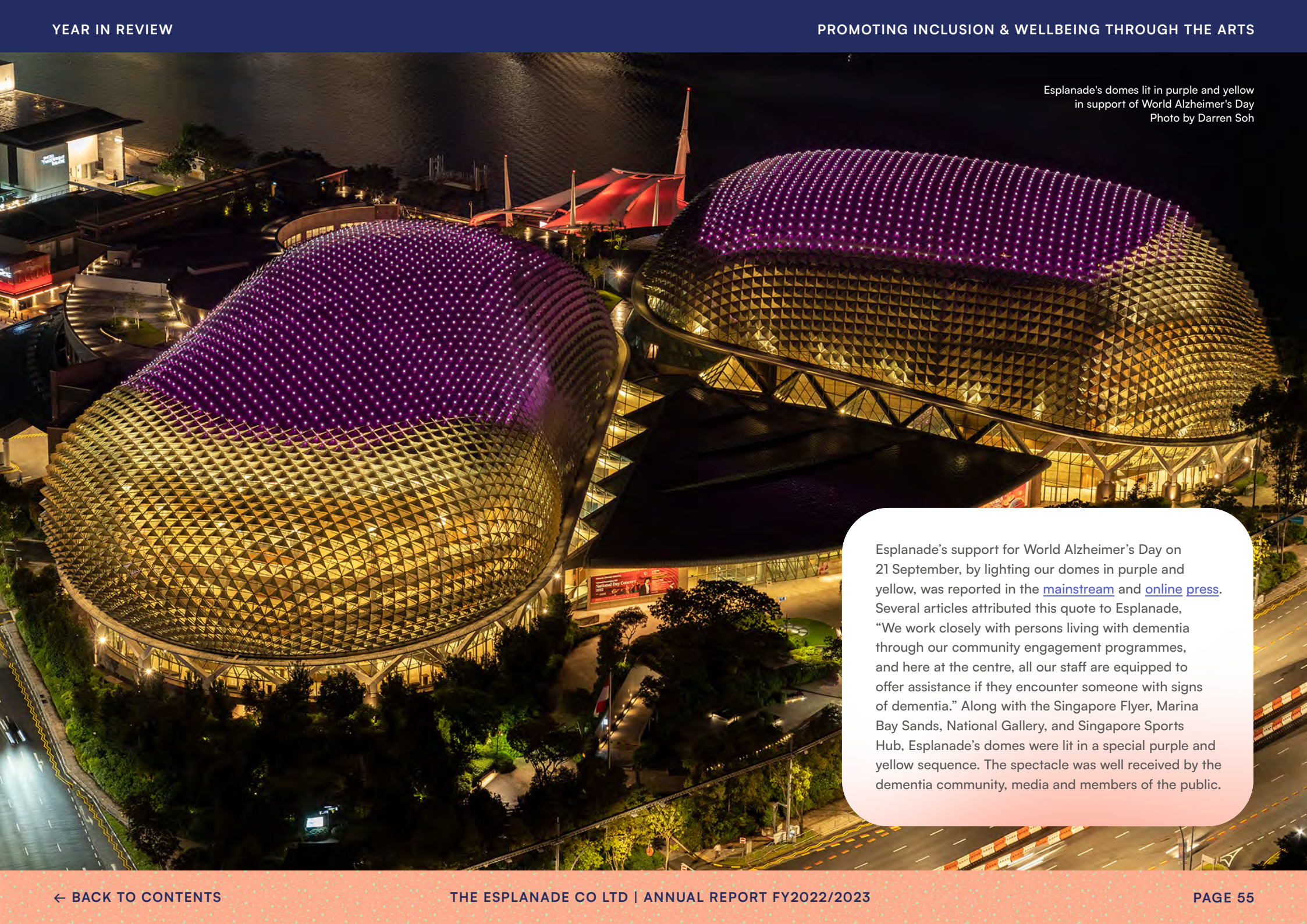
Special cards placed in the Calm Space set up for PLAYtime! programmes



“

Esplanade's vision to be a centre for everyone has continued to guide us as we make our next steps for accessibility. Being a venue where persons of all abilities feel welcome and are comfortable is important to us. ... As we continue our journey to becoming even more accessible as an arts centre, we look forward to the continued support from our patrons, the arts community and social service agencies to advocate greater accessibility and inclusion in the arts for people of different abilities, especially among our young and seniors.”

— Grace Low, Head, Customer and Community Engagement and Lead, Accessibility Taskforce, [Bakchormeeboy](#), 15 Sep 2022



Esplanade's domes lit in purple and yellow
in support of World Alzheimer's Day
Photo by Darren Soh

Esplanade's support for World Alzheimer's Day on 21 September, by lighting our domes in purple and yellow, was reported in the [mainstream](#) and [online press](#). Several articles attributed this quote to Esplanade, "We work closely with persons living with dementia through our community engagement programmes, and here at the centre, all our staff are equipped to offer assistance if they encounter someone with signs of dementia." Along with the Singapore Flyer, Marina Bay Sands, National Gallery, and Singapore Sports Hub, Esplanade's domes were lit in a special purple and yellow sequence. The spectacle was well received by the dementia community, media and members of the public.

“

Esplanade team, you are so amazing!
Thank you for the invitation, warm hospitality
and super-efficient professionalism! Looking
forward to our next visit!"

— Michelle Rocha, Head of Touring,
Manchester International Festival



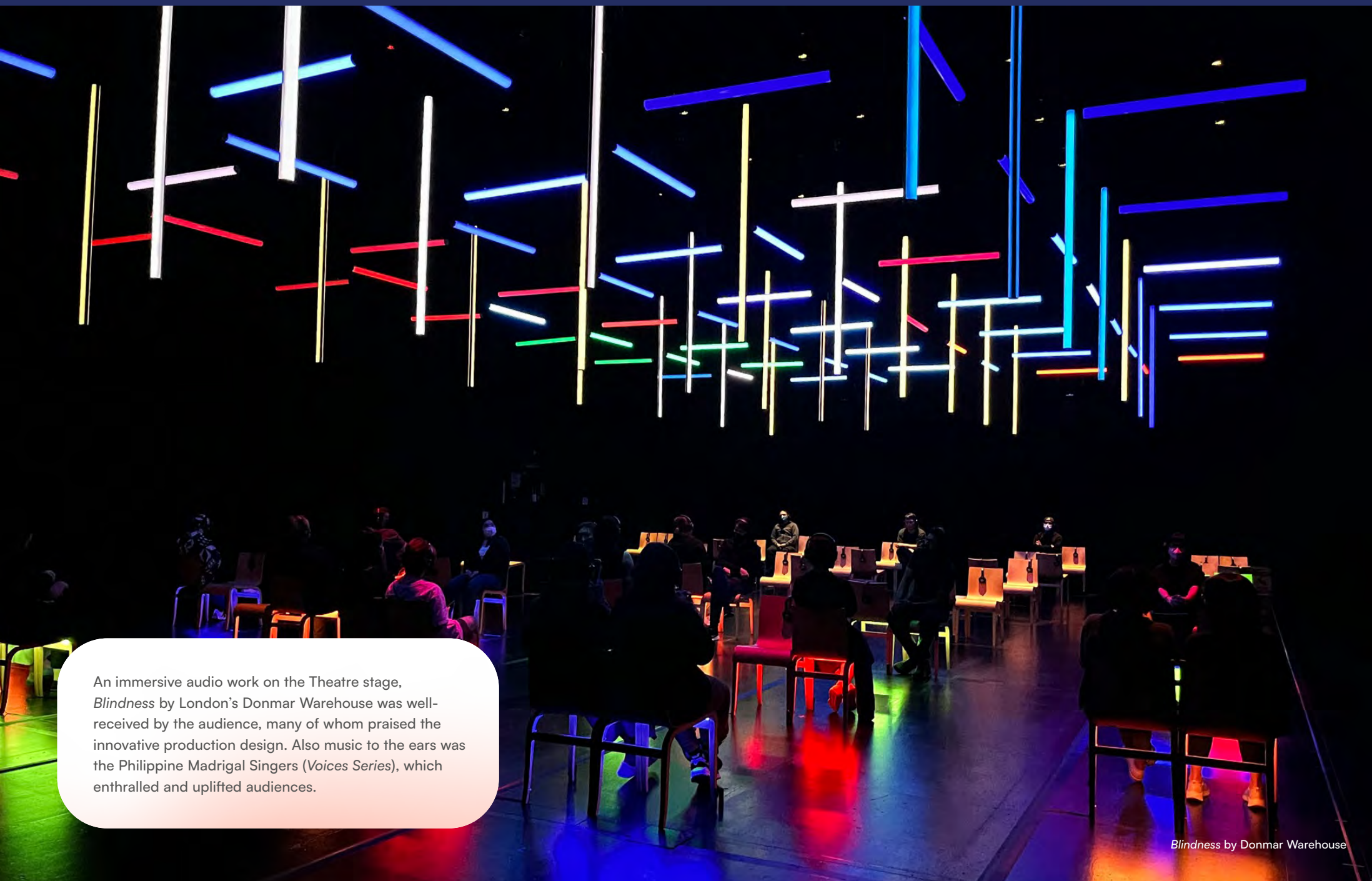
The Return of International Artists

As restrictions on international travel eased, Esplanade welcomed back foreign artists as part of our presentations. Acclaimed Greek artist Dimitris Papaioannou's genre-bending movement piece *Transverse Orientation* dished out intrigue and wit in spades over two nights in the Theatre. The production marked the return of large-scale, live, international presentations for *da:ns series* since the pandemic. Audiences were also treated to dance visionary Wayne McGregor, electronic composer Jamie xx and artist Olafur Eliasson's mesmerising interpretation of Jonathan Safran Foer's novel *Tree of Codes* and Pichet Klunchun Dance Company's *No. 60*, which we welcomed after a two-year delay due to travel restrictions, as part of *da:ns festival 2022*.



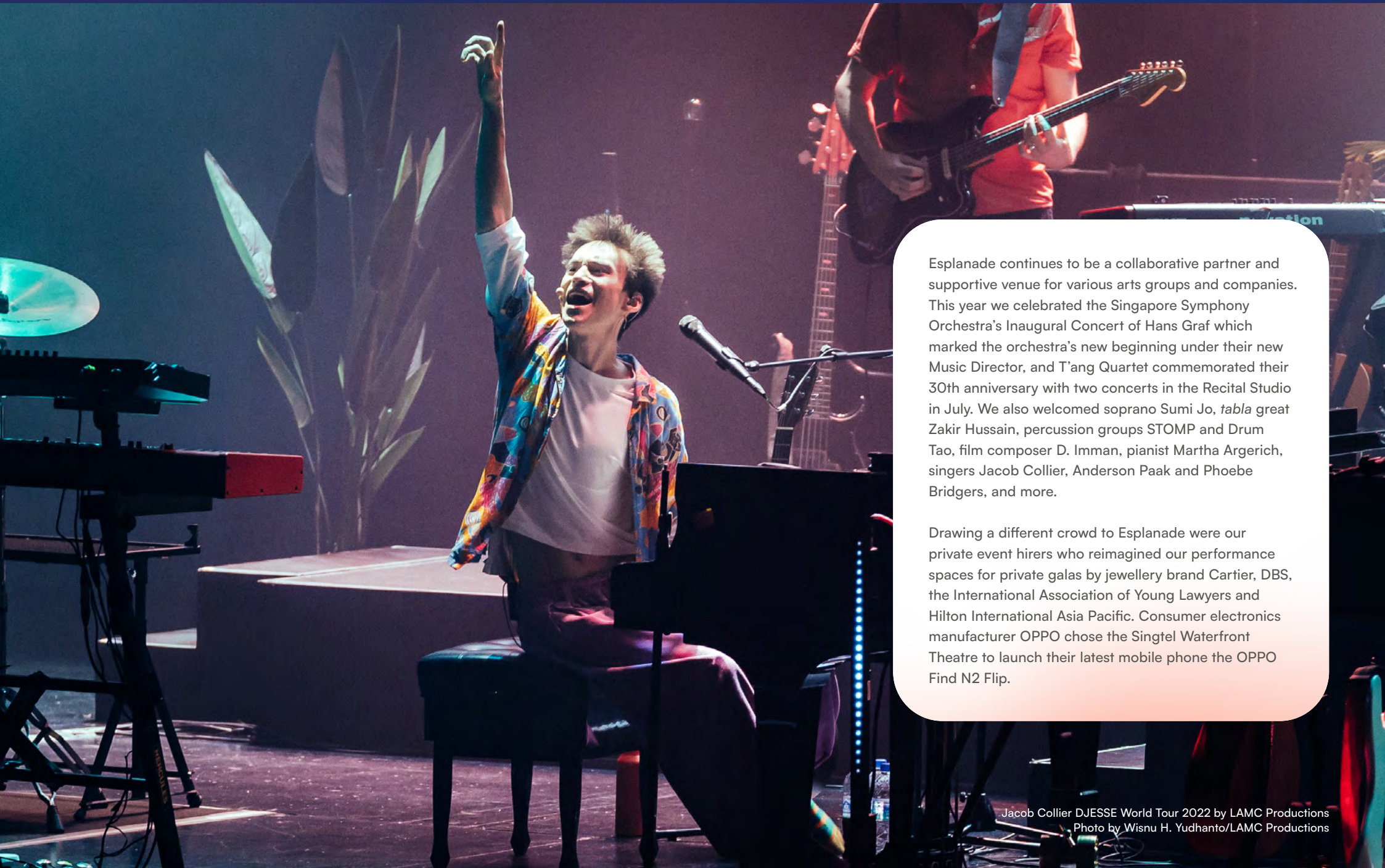
Read more about creating new
realities in dance

Transverse Orientation by Dimitris
Papaioannou at *da:ns series 2022*
Photo by Julian Mommert



An immersive audio work on the Theatre stage, *Blindness* by London's Donmar Warehouse was well-received by the audience, many of whom praised the innovative production design. Also music to the ears was the Philippine Madrigal Singers (*Voices Series*), which enthralled and uplifted audiences.

Blindness by Donmar Warehouse



Esplanade continues to be a collaborative partner and supportive venue for various arts groups and companies. This year we celebrated the Singapore Symphony Orchestra's Inaugural Concert of Hans Graf which marked the orchestra's new beginning under their new Music Director, and T'ang Quartet commemorated their 30th anniversary with two concerts in the Recital Studio in July. We also welcomed soprano Sumi Jo, *tabla* great Zakir Hussain, percussion groups STOMP and Drum Tao, film composer D. Imman, pianist Martha Argerich, singers Jacob Collier, Anderson Paak and Phoebe Bridgers, and more.

Drawing a different crowd to Esplanade were our private event hirers who reimagined our performance spaces for private galas by jewellery brand Cartier, DBS, the International Association of Young Lawyers and Hilton International Asia Pacific. Consumer electronics manufacturer OPPO chose the Singtel Waterfront Theatre to launch their latest mobile phone the OPPO Find N2 Flip.

Jacob Collier DJESSE World Tour 2022 by LAMC Productions
Photo by Wisnu H. Yudhanto/LAMC Productions

Grow #mydurian

As Esplanade turned 20 in 2022, we invited everyone to celebrate with us and help us bear more fruit in the arts through our *Grow #mydurian* campaign. From October 2022 to June 2023, we invited the public to virtually adopt one (or more) of our sunshades, claddings or “spikes” that have earned us our “durian” nickname. For a donation of \$98 per spike, people could virtually personalise their adopted spikes with an image or message. Close to \$60,000 was raised through the campaign, with 548 virtual spikes adopted.

The amount raised will support Esplanade’s continued efforts to be an arts centre for everyone. From catching *Huayi* programmes and enjoying *PLAYtime!* performances with his young children, to adopting a bench along our waterfront and adopting the virtual spikes in our *Grow #mydurian* campaign, long-time donor Dr Francis Chin chooses to support the arts because he believes that it plays a role in promoting mental wellbeing.

“*My family and I go to Esplanade often. It’s a place that offers us a lot of joy.*”

— Dr Francis Chin, an Esplanade donor



Developing the Next Generation of Artists & Audiences

Developing the next generation of artists and audiences continues to be a priority for Esplanade. As schools resumed external activities, we were able to welcome back students to not only attend but perform at the centre. Given the complexity of artmaking and the myriad possible sources of inspiration, we also recognised the need to invest further upstream in an artist's or a work's development. This includes facilitating artistic research and exchanges.

Our First Research Residency Programme

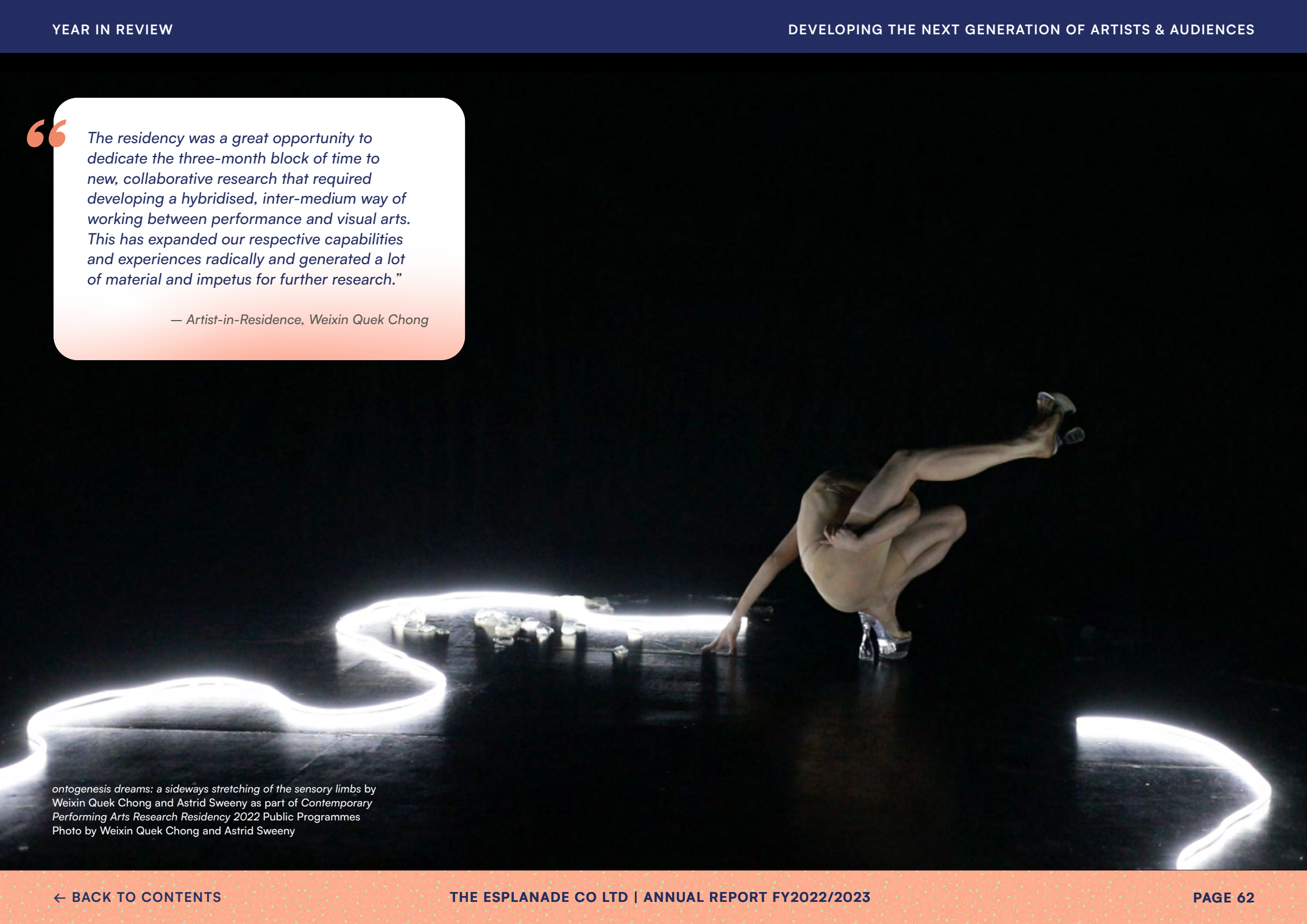
From April to June 2022, Esplanade welcomed the participating Artists and Researchers-in-Residence of its inaugural Contemporary Performing Arts Research Residency. This was our first artistic research residency programme, which encourages research with a view towards expanding artistic inquiry, experimentation and discourse. An international open call was held and over 300 applications were received, from not only artists, but also researchers, curators and dramaturgs. As part of the residency, each resident was invited to present a public programme of their choosing, developed in conversation with the residency team. The thematic focus for our first residency was *Potential Territorialities: Body, Space and Identity in Performance*. The three-month residency concluded successfully at the end of June 2022, having welcomed 13 residents and organised a total of 10 public programmes. The residency functioned well as a platform for organic networking not only among the internationally-based residents but also with other artists, practitioners and educators from Singapore and around the region. Studio 219 at Esplanade was made available to the residents as a co-working space, and rehearsal spaces (Rehearsal Studio and Annexe Studio) were available when required. As the dance artists required more space, Dance Nucleus kindly provided additional rehearsal space in June.

Yarning by Meghna Bhardwaj as part of Contemporary Performing Arts Research Residency 2022 Public Programmes

“

The residency was a great opportunity to dedicate the three-month block of time to new, collaborative research that required developing a hybridised, inter-medium way of working between performance and visual arts. This has expanded our respective capabilities and experiences radically and generated a lot of material and impetus for further research.”

— Artist-in-Residence, Weixin Quek Chong

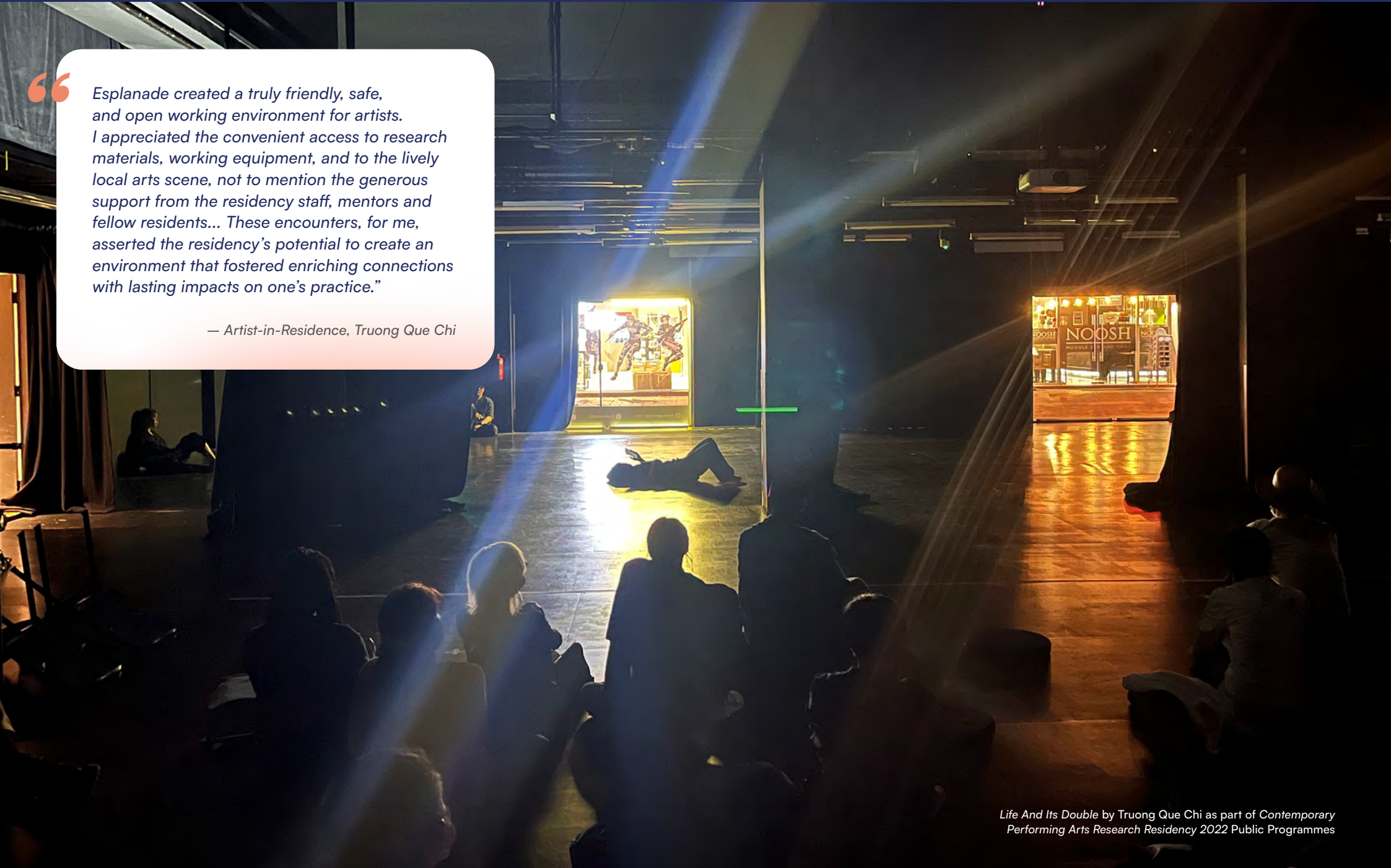


ontogenesis dreams: a sideways stretching of the sensory limbs by Weixin Quek Chong and Astrid Sweeny as part of Contemporary Performing Arts Research Residency 2022 Public Programmes
Photo by Weixin Quek Chong and Astrid Sweeny

“

Esplanade created a truly friendly, safe, and open working environment for artists. I appreciated the convenient access to research materials, working equipment, and to the lively local arts scene, not to mention the generous support from the residency staff, mentors and fellow residents... These encounters, for me, asserted the residency's potential to create an environment that fostered enriching connections with lasting impacts on one's practice.”

— Artist-in-Residence, Truong Que Chi



Life And Its Double by Truong Que Chi as part of Contemporary Performing Arts Research Residency 2022 Public Programmes

Programmes for the Young

The third and largest edition of the festival since its debut in 2021, *March On 2023* presented three festival commissions on the themes of identity and how children navigate their environment, including roving giant puppet *Rattle King 2* by Danny Yeo, Phang Kok Jun, Oliver Chong and friends, which were well-received by audiences. Committed to industry sharing, capability development as well as audience development, the festival partnered with ASSITEJ Singapore to conduct professional development workshops for artists and educators as well as networking and sharing sessions for artists who create for young audiences. The festival's *SEEDLINGS* programme, which seeks to develop children-centric arts experiences, also saw participating children present their observations of the festival through two showcases designed and conceptualised by the children themselves. This year's *March On* welcomed international artists Polyglot Theatre (Australia), Second Hand Dance (UK) and visiting guests from ASSITEJ Korea as well as Asia TOPA Festival in Melbourne. Through *PLAYlab*, we enabled artists interested in the field of Theatre for Young Audiences, providing them with the support to explore new ideas which were showcased at *March On*.

Rattle King 2 by Danny Yeo, Phang Kok Jun, Oliver Chong and friends at *March On 2023*
Photo by AlvieAlive





We welcomed the return of students to the centre with *Feed Your Imagination (F.Y.I)* productions. From discussing Shakespeare to body safety and adolescent emotional struggles, the different performances encouraged reflection and discussions on topical issues for our young audiences. On *McBeat and the Lil' Shake Crew: Reimagining Shakespeare through Rap* by Patch and Punnett x Cherilyn Woo, teachers commented that it demonstrated how Shakespeare's works can be fun and relevant.



See Shakespeare in a new light

McBeat and the Lil' Shake Crew: Reimagining Shakespeare through Rap by Patch and Punnett x Cherilyn Woo at *Feed Your Imagination (F.Y.I)* 2022
Photo by Jack Yam



On 6 Nov 2023, [Lianhe Zaobao](#) ran a feature on music education in Singapore which highlighted the *Feed Your Imagination (F.Y.I)* series, stating that Esplanade has been presenting the series for youths aged seven to 17 years old for the past 15 years (16th year in 2023) and has long-term collaborations with several arts groups in Singapore. Esplanade Producer Rachel Lim said that the “F.Y.I series provides artists and educators a platform to network/exchange and co-create”. Senior Producer Sara Fang added, “Through these specially curated programmes, we hope that Esplanade is an extension of the classroom, and strengthens the effects of learning. At the same time, we hope to plant a seed in the students’ heart, so that they may become arts lovers when they grow up.”

Jun and The Octopus by The Finger Players at Feed Your Imagination 2022
Photo by Alvin Tan

“In A League of Its Own” – Baybeats

Baybeats 2022 made a much-anticipated return with full live performances, including the return of overseas bands as well as the Powerhouse² stage at the new Singtel Waterfront Theatre and the Open Stage. Over three days, the festival featured 31 different artists across five stages. Audiences turned up in full force for homegrown headliners Rudra and Force Vomit, as well as international acts Otoboke Beaver, For Tracy Hyde and .Feast. As part of our collaboration with Taiwanese music festival LUCfest, we presented two eclectic music acts from Taiwan at the Annexe Studio. Leading up to the festival, the young mentees of this year’s *Baybeats Budding Programmes* participated in sessions conducted by industry professionals and contributed content as seen through their eyes for the festival’s digital platforms.



Check out our Baybeats Budding Writers

Force Vomit at Baybeats 2022
Photo by Anaqi



motifs at Baybeats 2022
Photo by AlvieAlive

A notable aspect this year was the addition of a *Budding Emcee* programme, helmed by long time Baybeats emcees Gordon Khoo and Michelle Tan. The selected *Budding Emcees* went through coaching and live trial sessions before hosting both the live and online components of Baybeats. And as always, Baybeats Open Stage allowed us to introduce several remarkable young artists and original music. [Bandwagon](#) said that “as far as alternative music festivals in Singapore are concerned, Baybeats exists in a league of its own”.

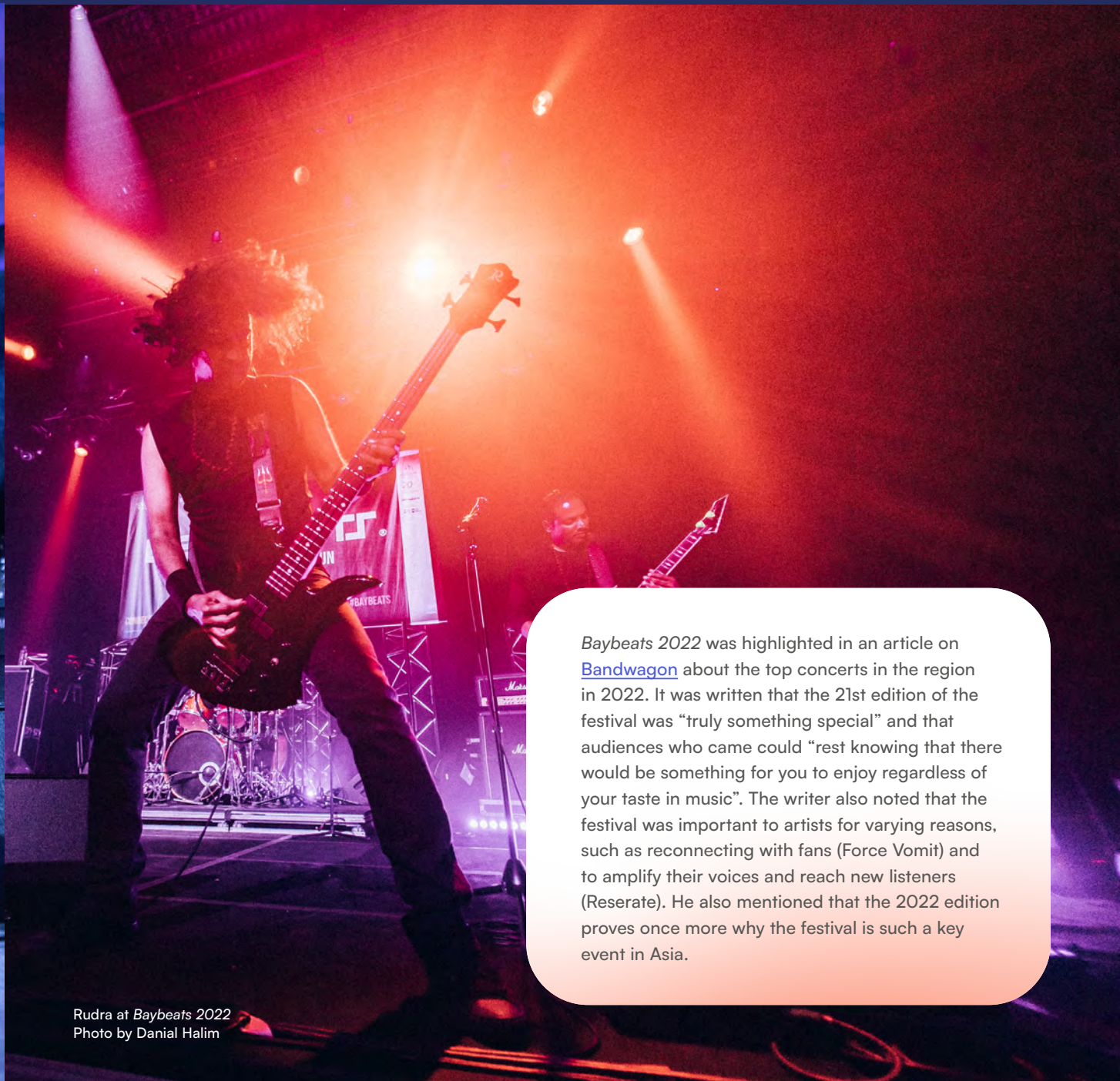
“

It provides a platform for aspiring local musicians to work towards. While attending earlier editions of Baybeats, some will most certainly come away from the festival having the thought of ‘How nice will it be to play at Baybeats’ or ‘I want to play at Baybeats one day!’ And those thoughts are important to ensure that the local music community keeps thriving. They fill one with a direction, a goal to work towards, and a boundary to be pushed. They fuel the...hours, and work to be put in to make the dream work. And they give one the belief (to) dare to dream.”

— Baybeats Budding Band motifs, quoted in [Bandwagon](#)



Reserate at Baybeats 2022
Photo by Cliff Yeo



Rudra at Baybeats 2022
Photo by Danial Halim

Baybeats 2022 was highlighted in an article on [Bandwagon](#) about the top concerts in the region in 2022. It was written that the 21st edition of the festival was “truly something special” and that audiences who came could “rest knowing that there would be something for you to enjoy regardless of your taste in music”. The writer also noted that the festival was important to artists for varying reasons, such as reconnecting with fans (Force Vomit) and to amplify their voices and reach new listeners (Reserate). He also mentioned that the 2022 edition proves once more why the festival is such a key event in Asia.

Voices is 10!

For the 10th edition of *Voices — A Festival of Song*, we invited international artists such as The King's Singers (UK), Acapellago (Philippines) and Rio Silaen and Voice of Indonesia (Indonesia) to be a part of the festival. We had our first *Voices Festival Choir* where the conductors of MI6 prepared 81 youths aged between 17 — 26 years of age for their own performance at the Concourse where they premiered a commissioned work by Low Xu Hao. The *Voices Festival Choir* also joined The King's Singers and *A Cappella Gala* in their performances. We also offered online content through our *Vocal Focal* series, as well as a podcast about the evolution of opera in Singapore.

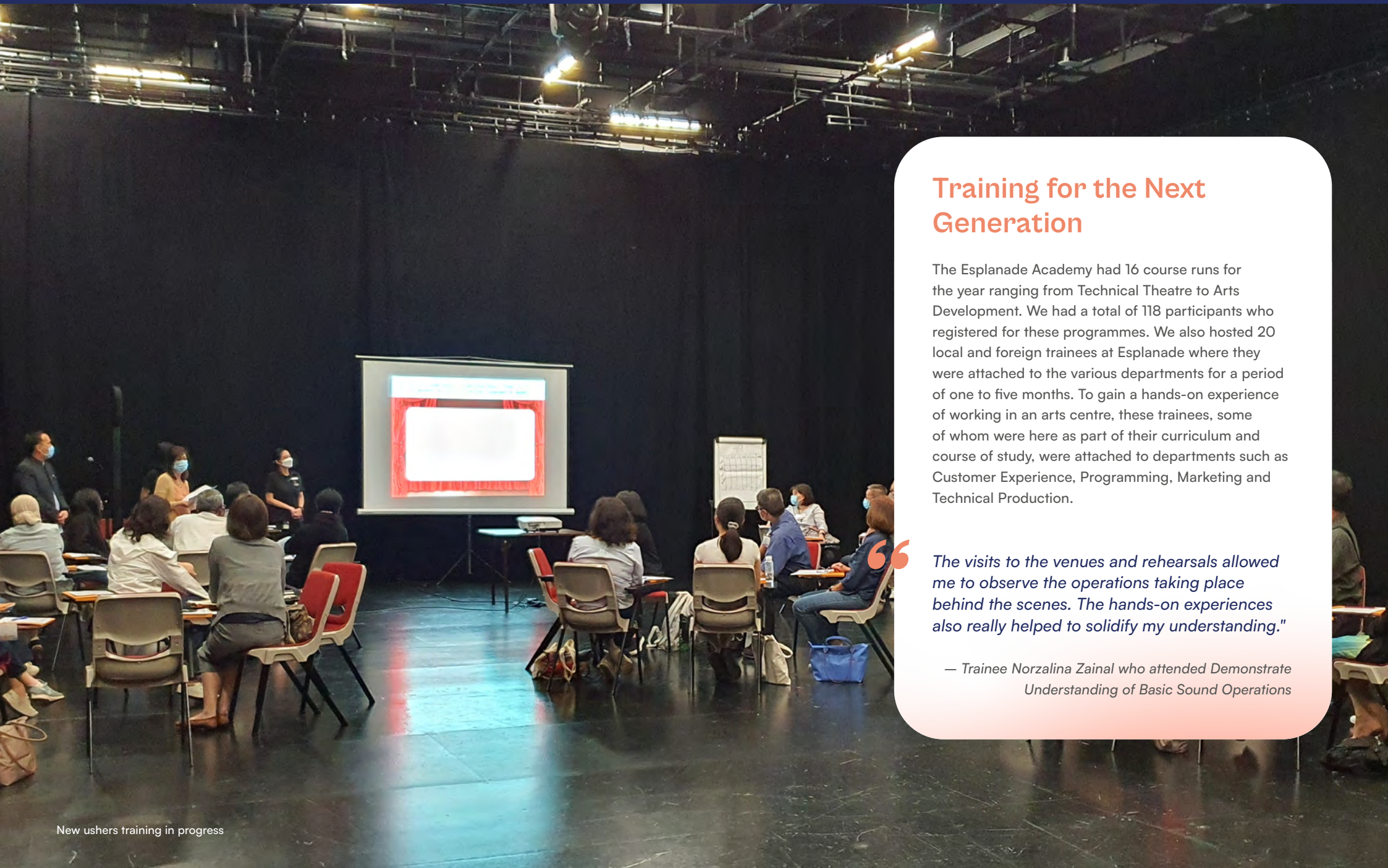


Watch *Vocal Focal*



Listen to *Making A Scene:*
Opera's Contemporary Resonance

Acapellago performing in the *A Cappella Gala*
at *Voices — A Festival of Song 2022*
Photo by Ken Cheong



New ushers training in progress

Training for the Next Generation

The Esplanade Academy had 16 course runs for the year ranging from Technical Theatre to Arts Development. We had a total of 118 participants who registered for these programmes. We also hosted 20 local and foreign trainees at Esplanade where they were attached to the various departments for a period of one to five months. To gain a hands-on experience of working in an arts centre, these trainees, some of whom were here as part of their curriculum and course of study, were attached to departments such as Customer Experience, Programming, Marketing and Technical Production.

“

The visits to the venues and rehearsals allowed me to observe the operations taking place behind the scenes. The hands-on experiences also really helped to solidify my understanding.”

— Trainee Norzalina Zainal who attended *Demonstrate Understanding of Basic Sound Operations*



Trainees learning the ropes at the Working Safely at Height course.

Technical Theatre Training Programmes

Course Title	Total No. of Trainees
Specialised Stage Lighting Programme	8
Technical Theatre Foundation Course: Fundamentals of Stage Management	6
Technical Theatre Foundation Course: Introduction to Technical Theatre	7
WSQ Contribute to Health & Safety in the Workplace	10
WSQ Demonstrate Knowledge of Production & Technical Theatre Practice	25
WSQ Demonstrate Understanding of Basic Sound Operations	5
WSQ Working Safely at Height	29

Arts Development Programmes

Sing Out Loud! Workshop for Social Service Professionals	28
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Enabling Creative Futures

A key milestone in the year for the centre was the successful completion and opening of the Singtel Waterfront Theatre. This project, though marked by significant challenges and delays due to the global pandemic, reached its final phase and culminated in the timely opening in October 2022, coinciding with Esplanade's 20th Anniversary.

These occasions allowed us to extend our contributions towards Singapore's creative and artistic collaborations with the region, the exploration of new relationships between the arts and technology, as well as our collective efforts for the environment.

Photo by Darren Soh

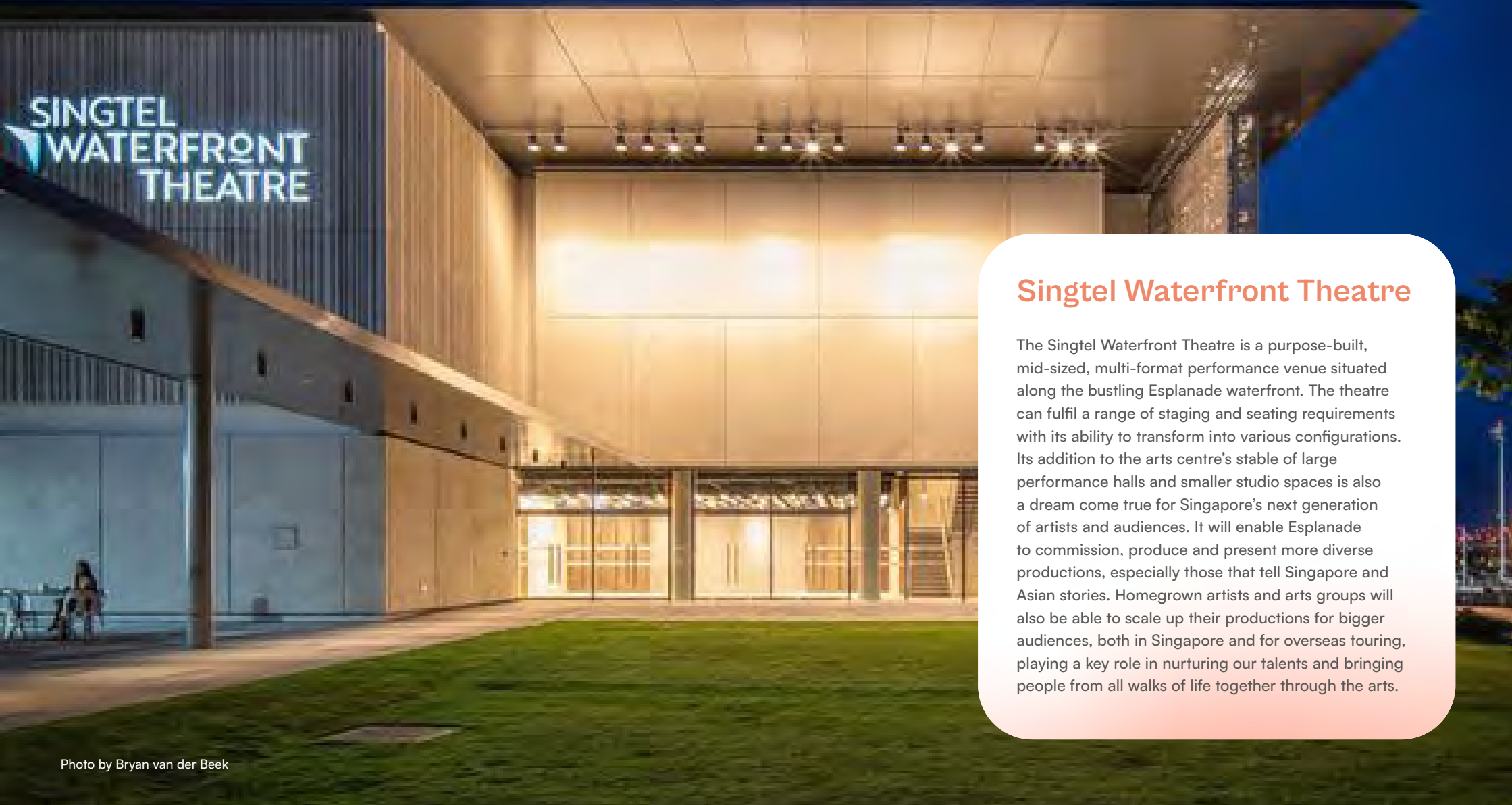


Photo by Bryan van der Beek

Singtel Waterfront Theatre

The Singtel Waterfront Theatre is a purpose-built, mid-sized, multi-format performance venue situated along the bustling Esplanade waterfront. The theatre can fulfil a range of staging and seating requirements with its ability to transform into various configurations. Its addition to the arts centre's stable of large performance halls and smaller studio spaces is also a dream come true for Singapore's next generation of artists and audiences. It will enable Esplanade to commission, produce and present more diverse productions, especially those that tell Singapore and Asian stories. Homegrown artists and arts groups will also be able to scale up their productions for bigger audiences, both in Singapore and for overseas touring, playing a key role in nurturing our talents and bringing people from all walks of life together through the arts.



Navigating the Pandemic

The Singtel Waterfront Theatre project faced unprecedented hurdles as the world grappled with the pandemic. The restrictions and disruptions imposed during this period delayed construction and necessitated agile decision-making and meticulous planning. Our dedicated project team, in collaboration with our valued stakeholders, demonstrated resilience and adaptability, ensuring the project's progress despite the challenging circumstances.



Profile Spotlight: Singtel Waterfront Theatre Project Manager, Jeffrey Teo

Left to right:
Singtel Vice President, Group Strategic Communications and Brand, Ms Lian Pek
Esplanade CEO, Ms Yvonne Tham
Singtel Group CEO, Mr Yuen Kuan Moon
Esplanade Chairman, Mr Lee Tzu Yang
Singtel Group Chief Technology Officer, Mr Mark Chong
Photo by Aloysius Lim

With construction that commenced in May 2019, Singtel Waterfront Theatre was envisioned as a critical platform to fill the gap between Esplanade's large venues and smaller studio spaces and enable the national arts centre to further support future generations of artists and arts groups to create new works and widen its engagement with various communities.

However, unforeseen circumstances related to the pandemic caused delays, compelling us to re-evaluate timelines and adjust our strategies accordingly. Despite these setbacks, our team worked tirelessly to minimise disruptions and streamline operations, enabling the gradual completion of the project. The building finally received its Temporary Occupation Permit (TOP) status in August 2022.



Profile Spotlight: Production Manager
at Esplanade, Moerdani Bin Osman



Profile Spotlight: Assistant Manager
(Project Management) at Esplanade,
Bavani Jayakrishnan

Singtel Waterfront Theatre with
seats in End On configuration
Photo by Bryan van der Beek



Singtel Waterfront Theatre with
seats in In The Round configuration
Photo by Bryan van der Beek

Singtel Waterfront Theatre, designed by architects61, was awarded Honourable Mention at the 2020 and 2023 edition of the S.Arch Design Awards. It is also a recipient of Singapore's Building and Construction Authority's (BCA) Public Sector Construction Productivity Fund for adopting Design for Manufacturing and Assembly (DfMA) technologies. The project was also awarded the CONQUAS Star rating from Building Construction Authority of Singapore (BCA), the highest level in BCA's Construction Quality Assessment System.

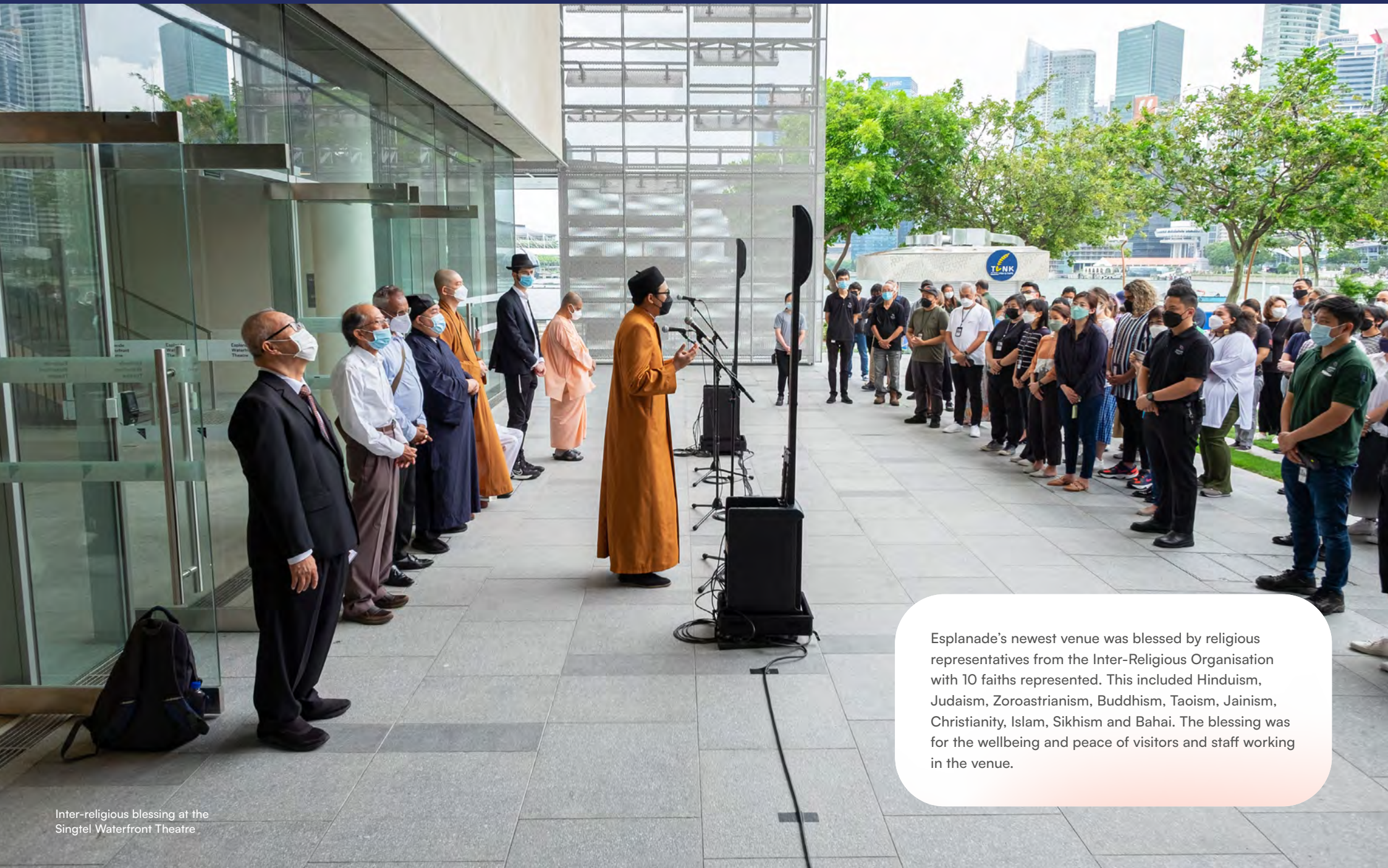


Profile Spotlight: Senior Associate
from architects 61, Filippo Pesce



Flexibility is a keyword here and I'm sure that any artists who choose to stage their works here will have fun experimenting with different possibilities, and so do we the audience who seek new performance-going experiences in this post-pandemic time."

— Pawit Mahasarinand, [The Nation](#), 25 Feb 2023



Inter-religious blessing at the Singtel Waterfront Theatre

Esplanade's newest venue was blessed by religious representatives from the Inter-Religious Organisation with 10 faiths represented. This included Hinduism, Judaism, Zoroastrianism, Buddhism, Taoism, Jainism, Christianity, Islam, Sikhism and Bahai. The blessing was for the wellbeing and peace of visitors and staff working in the venue.

The Straits Times (ST) Senior Culture Correspondent Ong Sor Fern wrote that the multi-format venue “fills a much-needed gap in the infrastructure scene, which lacks mid-sized venues”. In a commentary inspired by Singapore visual artist Lim Tze Peng who turned 101, ST’s Opinion Editor Grace Ho reflected on how she was first drawn to his ink compositions of old Singapore in the 1970s and 1980s. She ruminated on what her own children would remember of Singapore as they grow older, suggesting that their memories could include “green spaces where they can go hiking and bird-watching... Esplanade with its excellent mix of free and paid performances, and its new waterfront theatre.” She said, “As a people, we need not only psychological but also physical markers that remind us of who we are, anchor us to where we come from, and give us a sense of where we are going.”

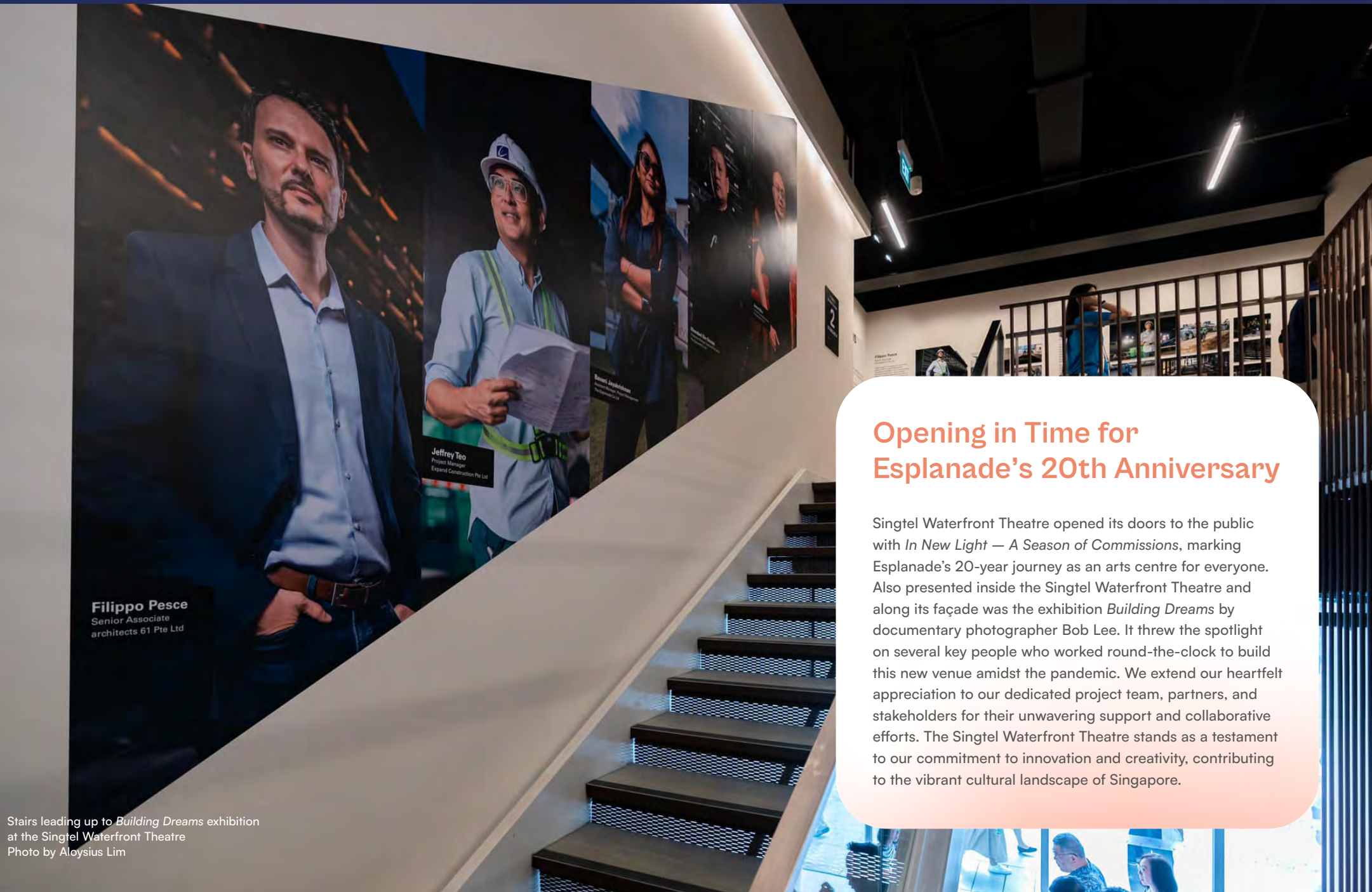


In September, we kicked off a month of Trial and Orientation programmes—*The Final Countdown*—to test out the technical and front-of-house operations over two shows. To thank our sponsors, donors and partners for their support and generous donations, a specially curated thank you concert—*At First Sight*—was presented, featuring Singaporean artists who have been supported by Esplanade in their artistic journeys. About a hundred beneficiaries from the Centre for Domestic Employees, MINDS Me Too! Club, Singapore Cancer Society, as well as healthcare workers from Yishun Health and Singapore General Hospital were also invited to *At First Sight*. The programmes ran smoothly and provided us with helpful insights and feedback to work on before the theatre's first ticketed performances in October.



Profile Spotlight:
Customer Experience Manager
at Esplanade, James Wan





Stairs leading up to *Building Dreams* exhibition
at the Singtel Waterfront Theatre
Photo by Aloysius Lim

Opening in Time for Esplanade's 20th Anniversary

Singtel Waterfront Theatre opened its doors to the public with *In New Light — A Season of Commissions*, marking Esplanade's 20-year journey as an arts centre for everyone. Also presented inside the Singtel Waterfront Theatre and along its façade was the exhibition *Building Dreams* by documentary photographer Bob Lee. It threw the spotlight on several key people who worked round-the-clock to build this new venue amidst the pandemic. We extend our heartfelt appreciation to our dedicated project team, partners, and stakeholders for their unwavering support and collaborative efforts. The Singtel Waterfront Theatre stands as a testament to our commitment to innovation and creativity, contributing to the vibrant cultural landscape of Singapore.

Esplanade's 20th Anniversary

Presented from 12 Oct to 31 Dec 2022, *In New Light*'s commissions celebrated 20 years of artistry and collaborations that have made Esplanade a home for the arts, and the arts as an integral part of Singapore's cultural identity and diverse communities. *In New Light* also unveiled new works and a new venue—the Singtel Waterfront Theatre. In a world still facing the aftershocks of the pandemic and existential crises on ecological, technological and other fronts, these commissions provided new lenses through which we can better question, heal, and ultimately, create our future.

Five commissions launched the much-awaited multi-format Singtel Waterfront Theatre at Esplanade. After two years of mostly online workshops and rehearsals, arts practitioners and collaborators from Singapore, Malaysia, Indonesia, Macau, South Korea, Japan and Australia finally came together in this new venue. They included theatre maker Chong Tze Chien, Cultural Medallion recipient Margaret Leng Tan, Kuik Swee Boon and The Human Expression (T.H.E) Dance Company, musician Safuan Johari who led the RATA Orchestra as artistic director, as well as Papermoon Puppet Theatre. In ways deeply personal yet epic in imagination, these five works experimented with projection mapping, immersive soundscapes and puppetry, to present stories and experiences about nature, family, violence, cross-cultural conversations and more.



In marking the opening of the Singtel Waterfront Theatre, one of Singapore's leading dance companies, The Human Expression (T.H.E) Dance Company presented its latest work—*Infinitely Closer*—the first dance production to be staged in the new space. Created in collaboration with a team of designers from Asia, the piece reflects upon freedom within the shifting realities of our modern times. [Kuik Swee Boon](#) of The Human Expression (T.H.E) Dance Company mentioned that the company has had a long relationship with Esplanade, adding, "I'm very thankful for the Esplanade's trust. With their support and commissions, we can create works on a bigger scale than T.H.E can afford." The chance to make a new work for the opening also carries responsibilities, he said. "I need to best use the opportunity, besides creating exciting, inspiring and provoking work. I should be a good example to the younger generation, to be brave, to breach boundaries."



Infinitely Closer by Kuik Swee Boon &
The Human Expression (T.H.E) Dance Company
at *da:ns festival 2022*
Photo by Bernie Ng

A co-production by Chamber Made and CultureLink Singapore, co-commissioned by Esplanade — Theatres on the Bay and Asia TOPA, *Dragon Ladies Don't Weep* featuring Margaret Leng Tan returned to captivate audiences at the Singtel Waterfront Theatre. Winner of the Best Work of the Year (Dramatic) in the Australian Art Music Awards 2021, *Dragon Ladies Don't Weep* first made its Singapore premiere at *The Studios 2021*. An autobiographical rumination on the internationally renowned toy pianist's personal and professional history, the work reveals the inner workings of a spellbinding performer and vital musical interpreter.

“

What a privilege to be part of the Singtel Waterfront Theatre launch! I am so proud to be a Singaporean and a representative of her cultural richness."

— Margaret Leng Tan

Dragon Ladies Don't Weep
featuring Margaret Leng Tan
Photo by Crispian Chan





Kingdoms Apart by Chong Tze Chien at *In New Light*
Photo by Crispian Chan

Kingdoms Apart was an Esplanade production and commission, written and directed by Singapore's Chong Tze Chien. The work was a contemporary reimagining of the Indian epic *The Mahabharata*, and featured a multicultural ensemble cast from Singapore, Malaysia and Japan. The production was staged in-the-round, with the actors performing in front of and amongst the audience. The multifaceted production was also backed by an experienced creative team and showcased puppetry by Singapore theatre company The Finger Players, multimedia by Singapore designer Koo Chia Meng, and an evocative original score composed by Singapore sound artist Darren Ng and performed live by Darren and vocalist Yuya Antical from Japan during the show. The multilingual work was performed in English, Tamil, Malay and Japanese, with English surtitles. *Kingdoms Apart* was an ambitious undertaking from the outset, and one of its outcomes was to show the artistic community and audiences the versatility of Esplanade's newest venue.



View behind-the-scenes documentary series on *Kingdoms Apart*



Read more about *The Mahabharata*



Stream of Memory by Papermoon
Puppet Theatre at *In New Light*
Photo by Crispian Chan

Stream of Memory showcased another facet of the Singtel Waterfront Theatre, as audiences savoured the production through the standard end-on seating on chairs (audiences seated facing a proscenium stage). The space was made more intimate with a few rows of floor seating. The work was helmed by the internationally acclaimed Papermoon Puppet Theatre (Indonesia) collaborating with a Singapore team including choreographer Dapheny Chen, lighting designer James Tan and four dancers. This lyrical non-verbal production was an ecological tale of remembrance and reconnection, created in response to disappearing rivers consumed by urbanisation and modern life.



SINGTEL WATERFRONT THEATRE

Together with *Stream of Memory*, Papermoon Puppet Theatre also created *Kali — a Stream of Memory Installation*. The outdoor installation on the Singtel Waterfront Theatre Lawn comprised a larger-than-life puppet, houses on stilts and miniature puppets created from clay, wood and rattan. This was the only overseas commission to celebrate the opening of the Singtel Waterfront Theatre and the work also celebrated the close relationships between Indonesian and Singaporean artists and creatives. The Indonesian puppeteers and Singaporean dancers also had incredible chemistry and understanding of each other on stage. Well-conceived with a high degree of artistry and craft, *Stream of Memory* was later selected as one of the “Pitch New Works” presentations during two international conferences, the Association of Asia Pacific Performing Arts Centres (AAPPAC) conference in October 2022 and the International Society of Performing Arts (ISPA) Convention in New York in January 2023. It has garnered interest for international touring by various centres in Asia, Australia and the USA.



Read more about puppetry with
Papermoon Puppet Theatre



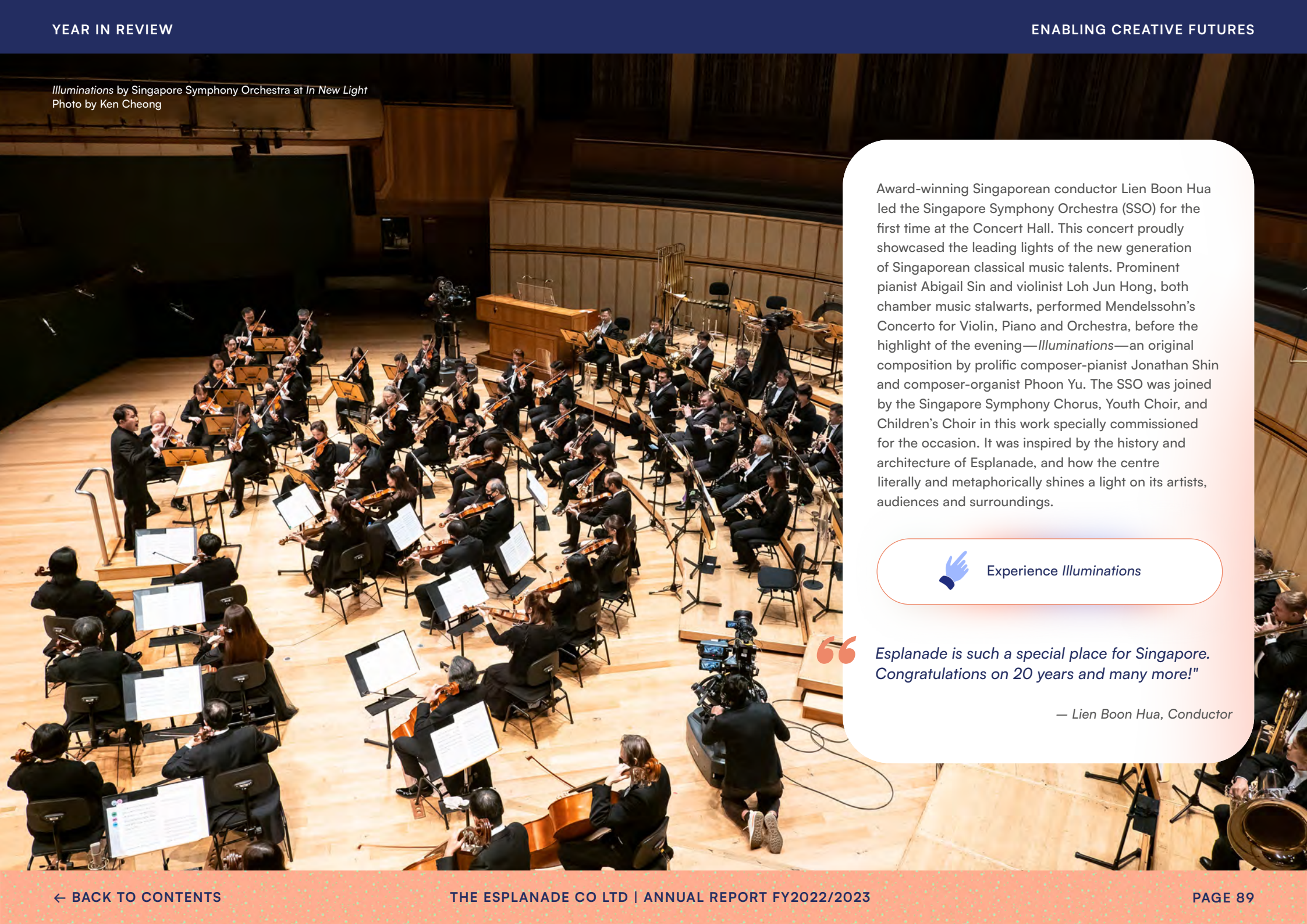
Kali — a Stream of Memory Installation by
Papermoon Puppet Theatre at the Singtel
Waterfront Theatre Lawn as part of *In New Light*



Closing off the year was *RATA: new grounds, new sounds* which featured a group of sonic artists and musicians, led and directed by Safuan Johari. The production featured musicians, mostly from Singapore, who represented traditional and experimental genres such as singer and performance artist Rizman Putra, oud player Azrin Abdullah, singer-songwriter weish, percussionist Cheryl Ong, flutist and experimental sound artist Andy Chia and singer Nova Ruth from Bali. The production also included visuals designed by Brandon Tay. The production's set and sound design was calibrated such that audiences could stand and move freely in the space. This was a novel way to break down the barriers between artists and audiences. The clever usage of projections on the sets was a talking point among audiences even after the production ended its run. The music itself, while being experimental, did not veer too much into the abstract realm, and there were many relatable movements within the production. Audiences were seen to enjoy and soak in the soundscapes.

[Read more about RATA](#)

RATA: new grounds, new sounds
by RATA Orkestra at In New Light
Photo by Matin Latif



Illuminations by Singapore Symphony Orchestra at *In New Light*
Photo by Ken Cheong

Award-winning Singaporean conductor Lien Boon Hua led the Singapore Symphony Orchestra (SSO) for the first time at the Concert Hall. This concert proudly showcased the leading lights of the new generation of Singaporean classical music talents. Prominent pianist Abigail Sin and violinist Loh Jun Hong, both chamber music stalwarts, performed Mendelssohn's Concerto for Violin, Piano and Orchestra, before the highlight of the evening—*Illuminations*—an original composition by prolific composer-pianist Jonathan Shin and composer-organist Phoon Yu. The SSO was joined by the Singapore Symphony Chorus, Youth Choir, and Children's Choir in this work specially commissioned for the occasion. It was inspired by the history and architecture of Esplanade, and how the centre literally and metaphorically shines a light on its artists, audiences and surroundings.



Experience *Illuminations*

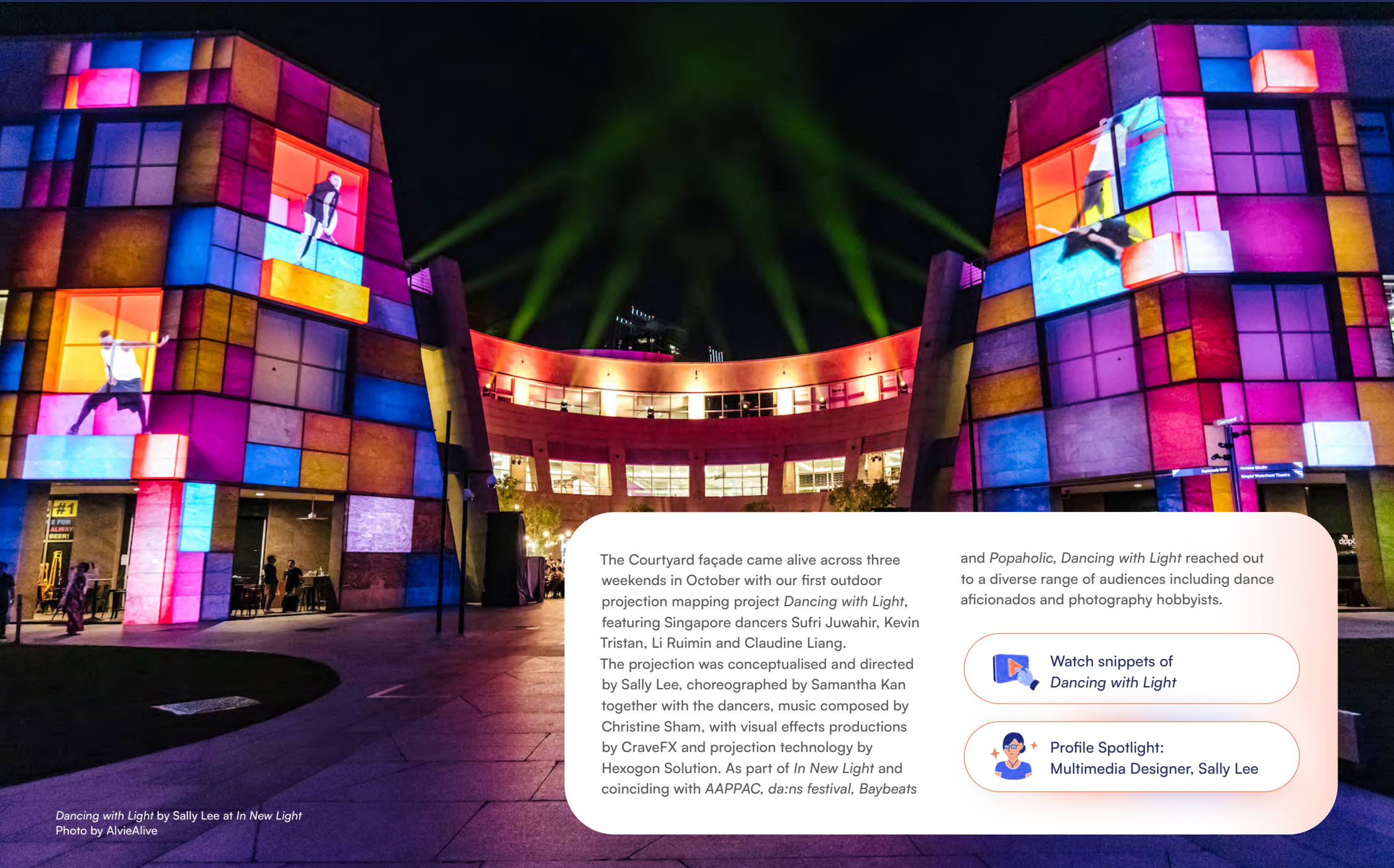


Esplanade is such a special place for Singapore. Congratulations on 20 years and many more!"

— Lien Boon Hua, Conductor

Daybreak was a milestone work co-produced with Esplanade's long-time partner the Singapore Chinese Orchestra (SCO). Conceptualised by Tsung Yeh and directed by Jeremiah Choy, the philosophical narratives of ancient Chinese myths of Pan Gu, Nu Wa and Huang Di unfolded with new music composed by Law Wai Lun and Chong Kee Yong, and performed by an ensemble from the SCO. The concert was accompanied by a multimedia display on the architectural surfaces of the Concert Hall by multimedia designers from NoonTalk Media. It was a grand and impressive work that transformed the Concert Hall into an immersive space with music, multimedia, and sound design.

Daybreak by Singapore Chinese Orchestra at *In New Light*
Photo by Aloysius Lim



Dancing with Light by Sally Lee at *In New Light*
Photo by AlvieAlive

The Courtyard façade came alive across three weekends in October with our first outdoor projection mapping project *Dancing with Light*, featuring Singapore dancers Sufri Juwahir, Kevin Tristan, Li Ruimin and Claudine Liang.

The projection was conceptualised and directed by Sally Lee, choreographed by Samantha Kan together with the dancers, music composed by Christine Sham, with visual effects productions by CraveFX and projection technology by Hexogon Solution. As part of *In New Light* and coinciding with AAPPAC, *da:ns* festival, *Baybeats*

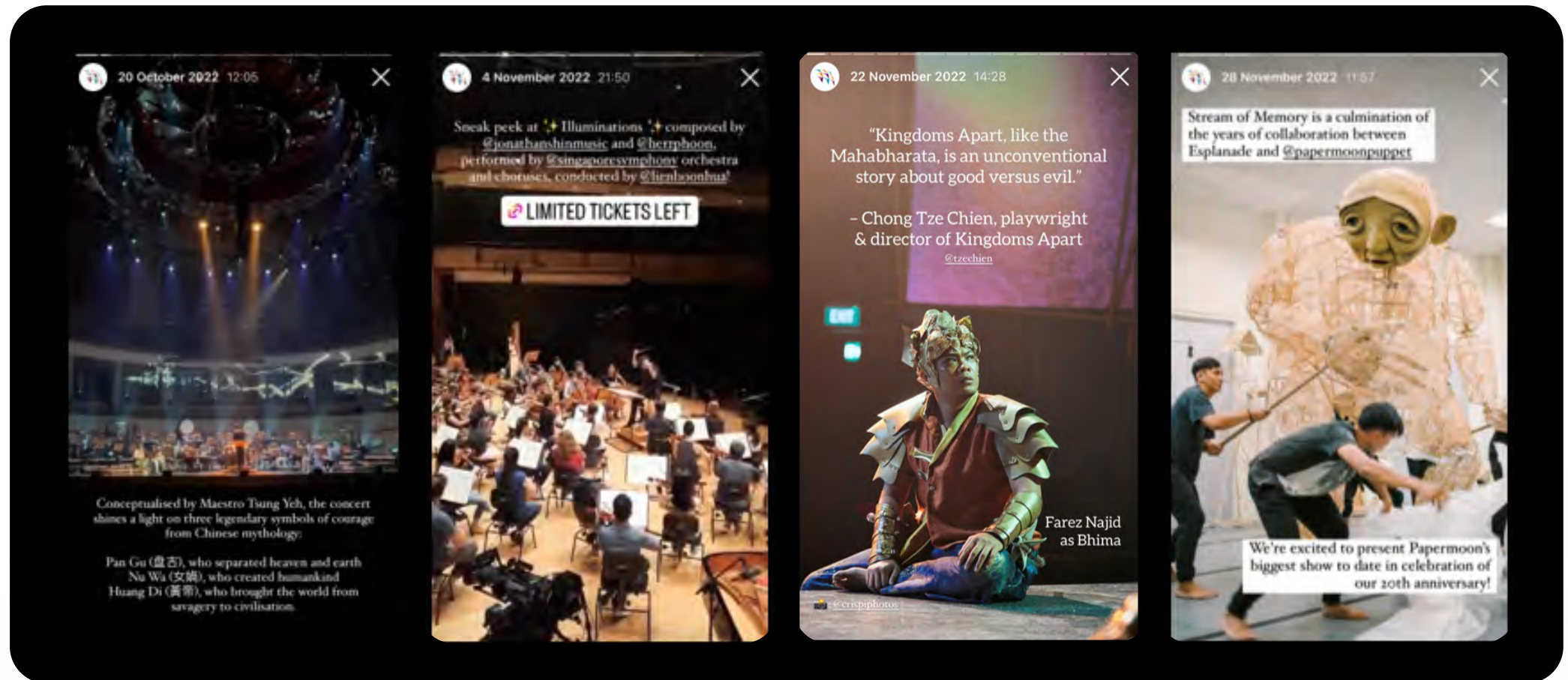
and *Popaholic*, *Dancing with Light* reached out to a diverse range of audiences including dance aficionados and photography hobbyists.



Watch snippets of
Dancing with Light



Profile Spotlight:
Multimedia Designer, Sally Lee



We embarked on a five-month integrated marketing campaign for *In New Light* as we celebrated our 20th birthday and welcomed back regular arts goers and new audiences after the pandemic. Launched in August with a media event to announce our calendar of programmes, our strategies and efforts were focused on driving through funnel marketing in awareness, engagement and conversion. A highlight would be the series of videos curated for Instagram Stories, which featured various directors of our commissioned works. Their sharing on their creative processes accompanied by behind-the-scenes content and *Esplanade Offstage* articles, drove awareness of and affinity for these new works.

As part of our continued efforts to nurture the younger audience, we also introduced an *Esplanade&Me U26* special—\$20 tickets to all performances presented as part of *In New Light*. This initiative successfully garnered a 10% contribution of ticket sales from this age group (17 to 26 years old), almost double that of their average attendance to other shows (at 6.7%).

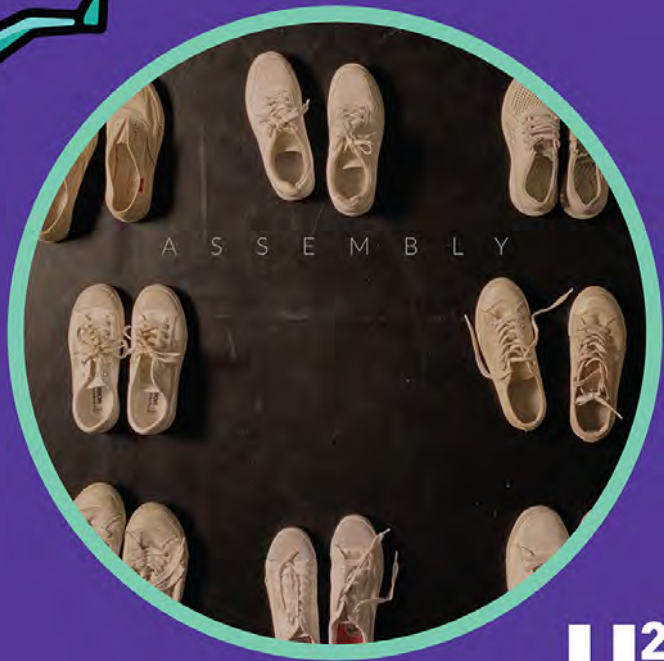


**Esplanade
&Me**

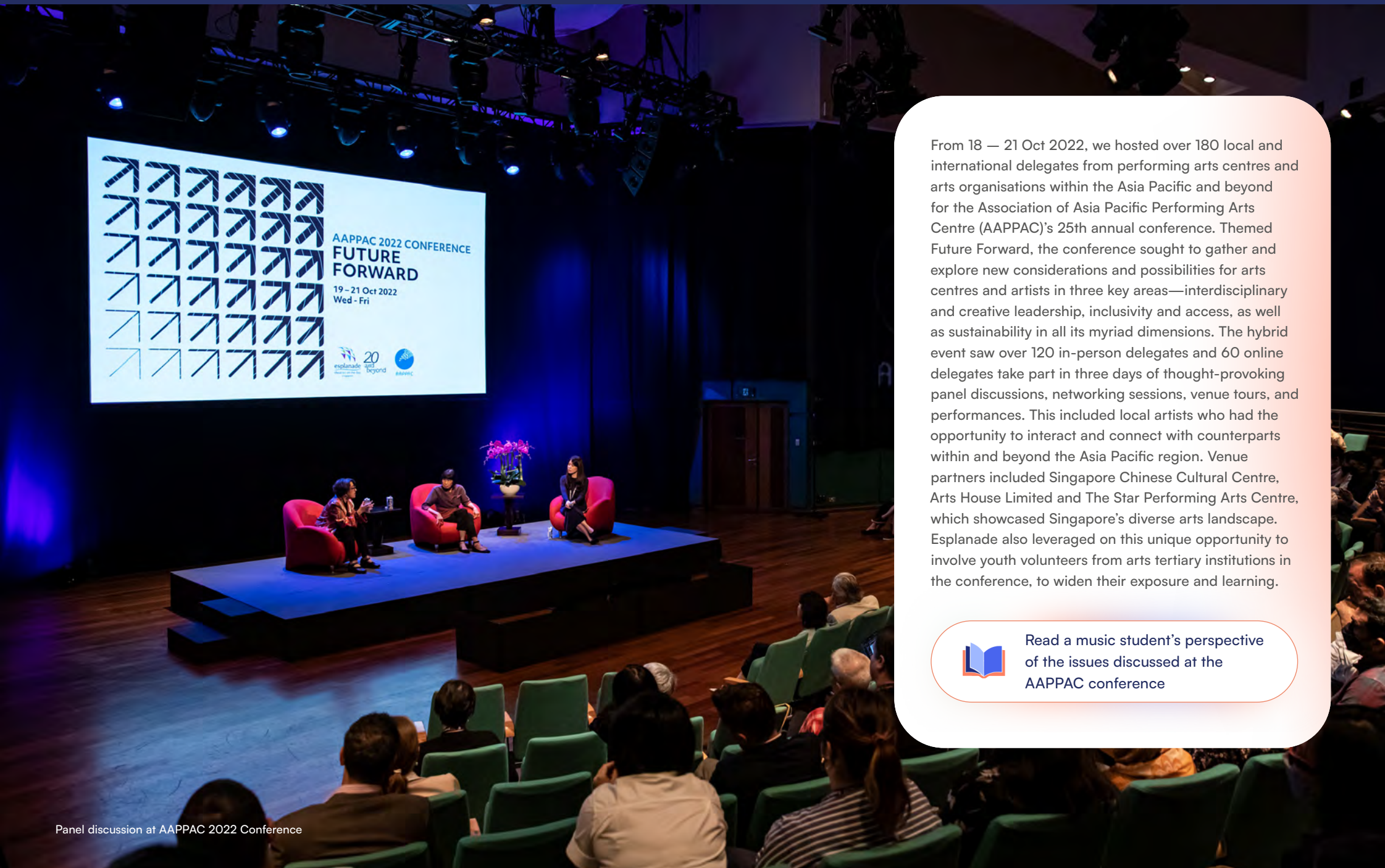


FLASH DEALS FOR U26 MEMBERS

Feed Your Imagination's Assembly:
\$20 (U.P \$38)



U²⁶



Panel discussion at AAPPAC 2022 Conference

From 18 — 21 Oct 2022, we hosted over 180 local and international delegates from performing arts centres and arts organisations within the Asia Pacific and beyond for the Association of Asia Pacific Performing Arts Centre (AAPPAC)'s 25th annual conference. Themed Future Forward, the conference sought to gather and explore new considerations and possibilities for arts centres and artists in three key areas—interdisciplinary and creative leadership, inclusivity and access, as well as sustainability in all its myriad dimensions. The hybrid event saw over 120 in-person delegates and 60 online delegates take part in three days of thought-provoking panel discussions, networking sessions, venue tours, and performances. This included local artists who had the opportunity to interact and connect with counterparts within and beyond the Asia Pacific region. Venue partners included Singapore Chinese Cultural Centre, Arts House Limited and The Star Performing Arts Centre, which showcased Singapore's diverse arts landscape. Esplanade also leveraged on this unique opportunity to involve youth volunteers from arts tertiary institutions in the conference, to widen their exposure and learning.



Read a music student's perspective of the issues discussed at the AAPPAC conference

Douglas Gautier AM, Chairman of AAPPAC and CEO and Artistic Director of the Adelaide Festival Centre welcomes delegates at the Opening Reception of the AAPPAC Conference

“

The balance of the speakers of the sessions were diverse and very well chosen. It was extremely well-organised, excellently coordinated and the staff of Esplanade made me feel very welcomed. Thank you very much.”

— Amy Sakai, New National Theatre, Tokyo

“

...Those topics were once too broad to me, but with people's sharing of their own practices, things are becoming more precise and more appealing. Also, I appreciate Esplanade's support for young people... This volunteer experience was like a catalyst for the knowledge and framework learnt in our programme into my own methodologies. Many thanks again for the opportunity!”

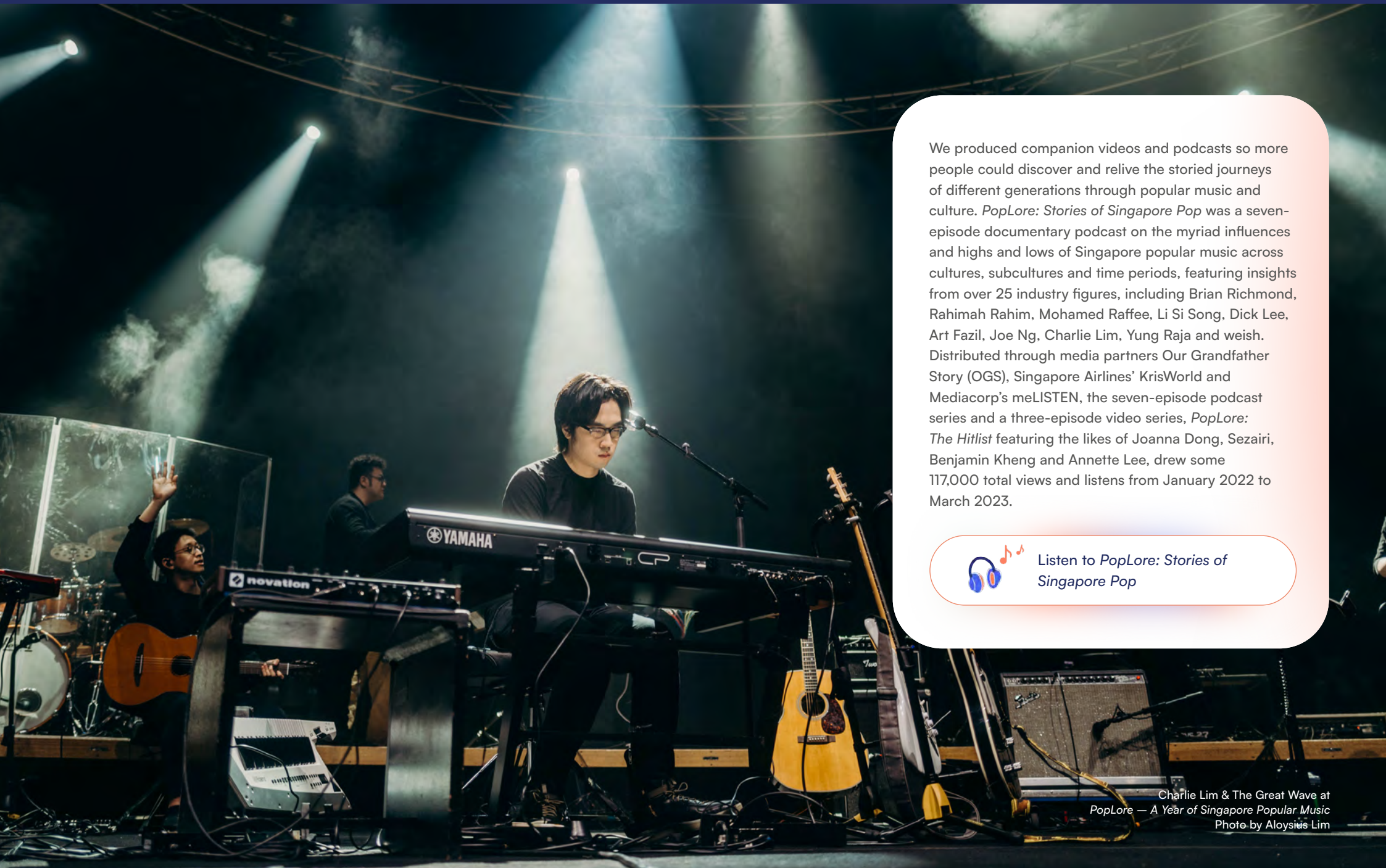
— Haotian, youth volunteer for AAPPAC Singapore Conference



PopLore A Year of Singapore Popular Music

Exploring Homegrown Pop Music Through *PopLore*

In conjunction with Esplanade's 20th Anniversary, we presented a year-long showcase celebrating and documenting the past, present and future of Singapore popular music. *PopLore* was anchored by 10 live concerts, held from January to November 2022, featuring luminaries such as Dick Lee, Jeremy Monteiro, Shabir, Hady Mirza, The Freshman, Charlie Lim and The Great Wave.



We produced companion videos and podcasts so more people could discover and relive the storied journeys of different generations through popular music and culture. *PopLore: Stories of Singapore Pop* was a seven-episode documentary podcast on the myriad influences and highs and lows of Singapore popular music across cultures, subcultures and time periods, featuring insights from over 25 industry figures, including Brian Richmond, Rahimah Rahim, Mohamed Raffee, Li Si Song, Dick Lee, Art Fazil, Joe Ng, Charlie Lim, Yung Raja and weish. Distributed through media partners Our Grandfather Story (OGS), Singapore Airlines' KrisWorld and Mediacorp's meLISTEN, the seven-episode podcast series and a three-episode video series, *PopLore: The Hitlist* featuring the likes of Joanna Dong, Sezairi, Benjamin Kheng and Annette Lee, drew some 117,000 total views and listens from January 2022 to March 2023.



Listen to *PopLore: Stories of Singapore Pop*

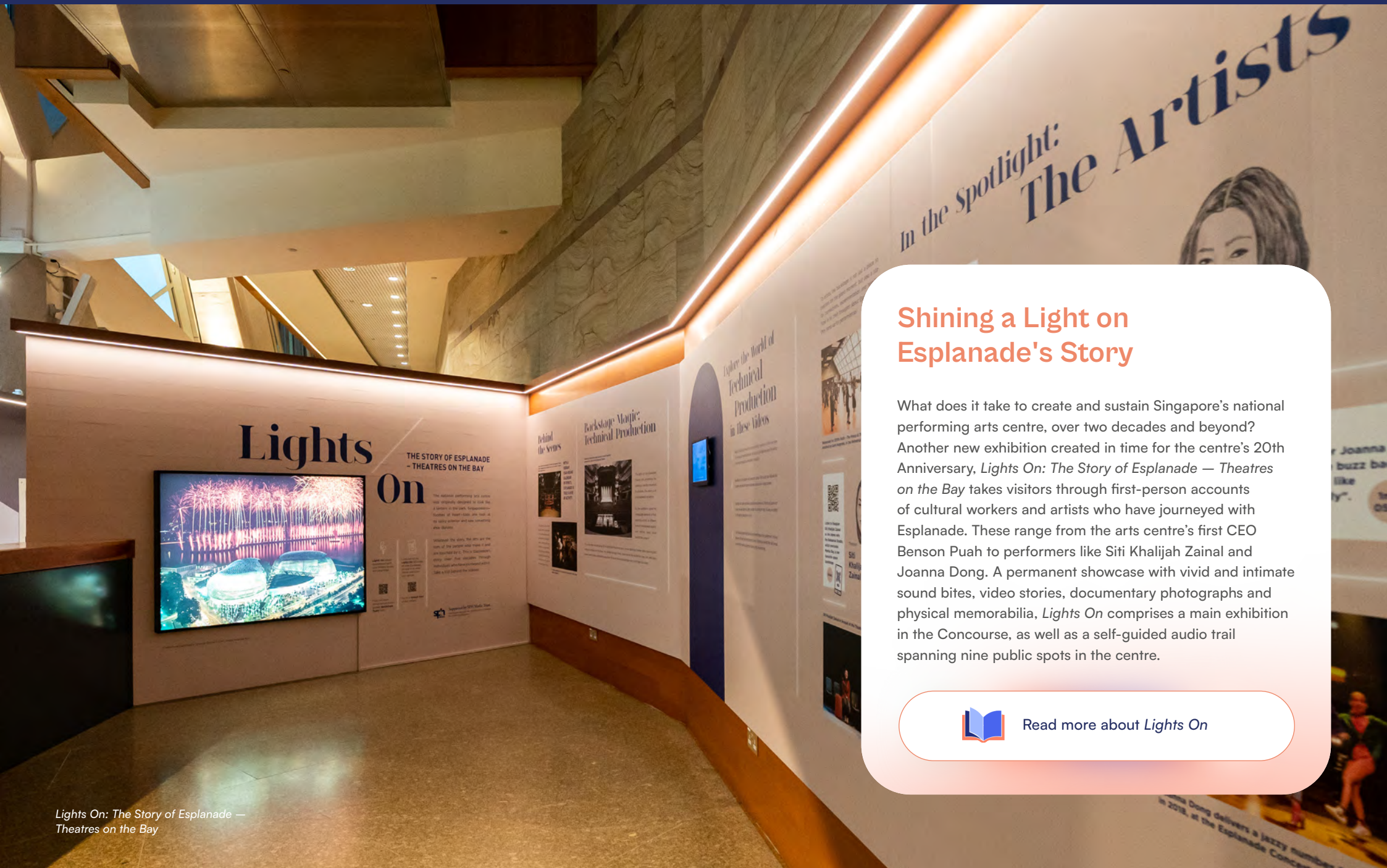
Charlie Lim & The Great Wave at
PopLore — A Year of Singapore Popular Music
Photo by Aloysius Lim

Also part of *PopLore* was the exhibition, *Home Grooves*, which told the story of the country's live music venues as stomping grounds for the music scene through video interviews, physical memorabilia and archival images. Converted from the former TributeSG space in the Esplanade Concourse, the exhibition has drawn an average of 25,000 monthly visitors from August 2022 to March 2023, and will run till October 2023. The exhibition received in-kind support from SPH Media Trust and loans of memorabilia from singers and musicians such as Rahimah Rahim and Patrick Chng of The Oddfellows. This display area in the Concourse will house a performing arts-themed exhibition that will change every year.



[Read more about *Home Grooves*](#)

Home Grooves: A History of Singapore's Live Music Venues
on display at the Esplanade Concourse



Lights On: The Story of Esplanade — Theatres on the Bay

Shining a Light on Esplanade's Story

What does it take to create and sustain Singapore's national performing arts centre, over two decades and beyond? Another new exhibition created in time for the centre's 20th Anniversary, *Lights On: The Story of Esplanade — Theatres on the Bay* takes visitors through first-person accounts of cultural workers and artists who have journeyed with Esplanade. These range from the arts centre's first CEO Benson Pua to performers like Siti Khalijah Zainal and Joanna Dong. A permanent showcase with vivid and intimate sound bites, video stories, documentary photographs and physical memorabilia, *Lights On* comprises a main exhibition in the Concourse, as well as a self-guided audio trail spanning nine public spots in the centre.



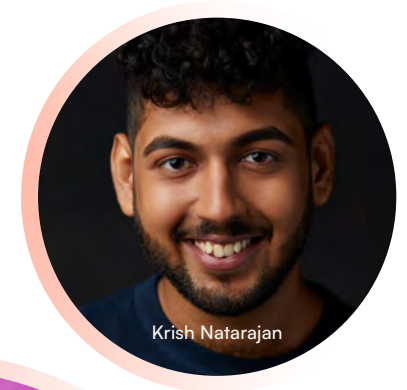
Read more about *Lights On*

Keeping the Ground Fertile for New and Exciting Possibilities

Free programmes remain the main driver for new works to be staged, and together with new commissions under our festivals and 20th Anniversary celebrations, we exceeded our planned budget for new works for the year. Free programmes series eXchAnge offered a safe and inviting environment to deepen partnerships. Soundscape/electronic musician NAMIE and Mohd Sharul who draws on traditional Malay dance for his contemporary choreography presented a new version of *The Being: Dua Diriku* as an extension of their previous presentation in 2021, and folk musician Bennett Bay and theatre-maker Krish Natarajan continued their ongoing pursuit to tell stories with words and music in *The Daydreamer*.



Bennett Bay



Krish Natarajan



NAMIE

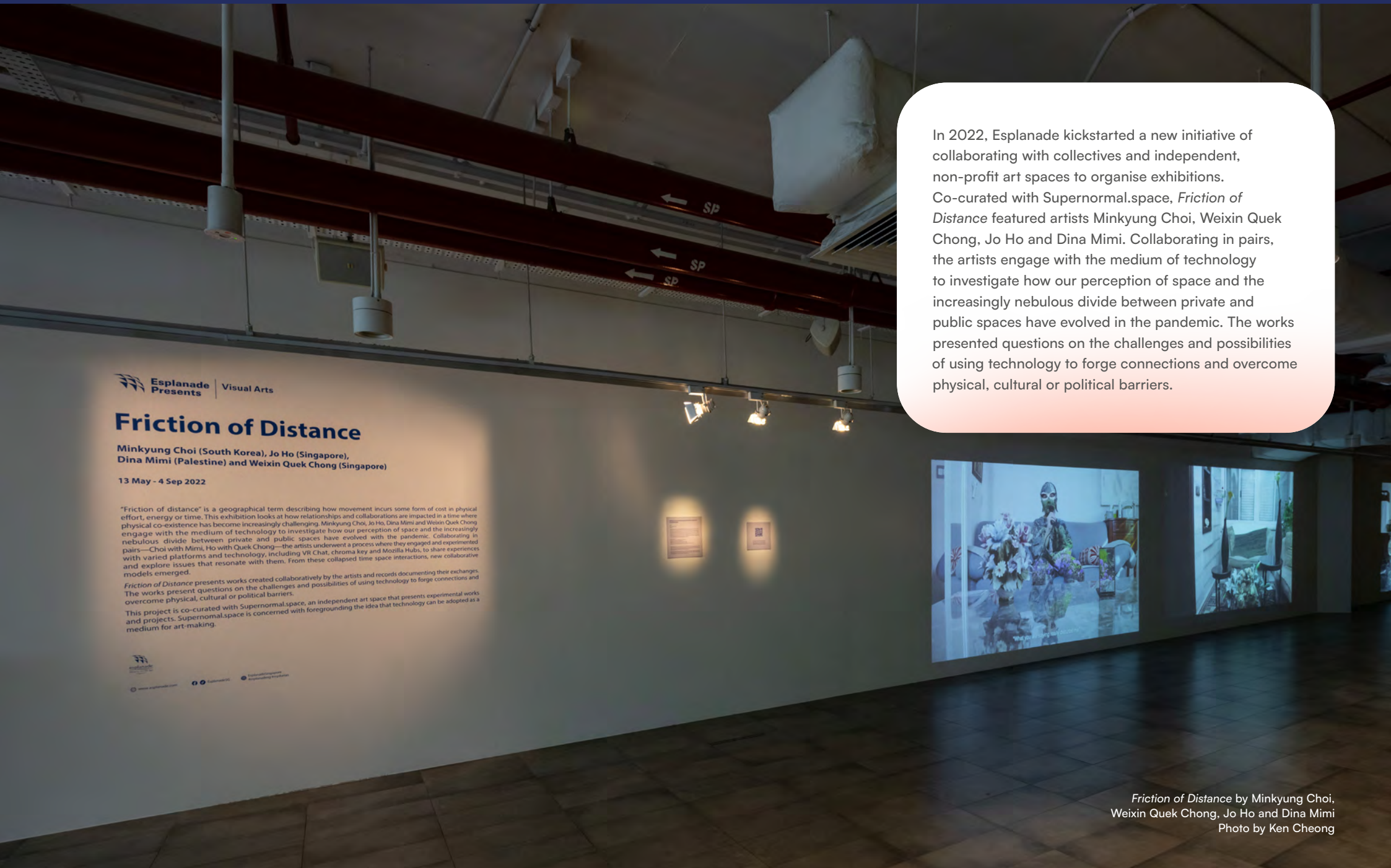


Mohd Sharul

Alternative rock darlings Coming Up Roses was a budding band at *Baybeats* that went on to perform at many of Esplanade's programmes such as *Rocking The Region* and *All Things New* before closing their chapter in Singapore with *Mosaic Music Series* where they launched their EP *Everything Is*. It is a privilege for Esplanade to be able to journey with the band thus far.



Everything is Coming Up Roses
at Mosaic Music Series 2022
Photo by Coming Up Roses



In 2022, Esplanade kickstarted a new initiative of collaborating with collectives and independent, non-profit art spaces to organise exhibitions. Co-curated with Supernormal.space, *Friction of Distance* featured artists Minkyung Choi, Weixin Quek Chong, Jo Ho and Dina Mimi. Collaborating in pairs, the artists engage with the medium of technology to investigate how our perception of space and the increasingly nebulous divide between private and public spaces have evolved in the pandemic. The works presented questions on the challenges and possibilities of using technology to forge connections and overcome physical, cultural or political barriers.

Esplanade Presents Visual Arts

Friction of Distance

Minkyung Choi (South Korea), Jo Ho (Singapore),
Dina Mimi (Palestine) and Weixin Quek Chong (Singapore)

13 May - 4 Sep 2022

"Friction of distance" is a geographical term describing how movement incurs some form of cost in physical effort, energy or time. This exhibition looks at how relationships and collaborations are impacted in a time where physical co-existence has become increasingly challenging. Minkyung Choi, Jo Ho, Dina Mimi and Weixin Quek Chong engage with the medium of technology to investigate how our perception of space and the increasingly nebulous divide between private and public spaces have evolved with the pandemic. Collaborating in pairs—Choi with Mimi, Ho with Quek Chong—the artists underwent a process where they engaged and experimented with varied platforms and technology, including VR Chat, chroma key and Mozilla Hubs, to share experiences and explore issues that resonate with them. From these collapsed time space interactions, new collaborative models emerged.

Friction of Distance presents works created collaboratively by the artists and records documenting their exchanges. The works present questions on the challenges and possibilities of using technology to forge connections and overcome physical, cultural or political barriers.

This project is co-curated with Supernormal.space, an independent art space that presents experimental works and projects. Supernormal.space is concerned with foregrounding the idea that technology can be adopted as a medium for art-making.



esplanade.com



Facebook



Instagram

Friction of Distance by Minkyung Choi,
Weixin Quek Chong, Jo Ho and Dina Mimi
Photo by Ken Cheong

Last can of luncheon meat by Alvin Chiam as part of
Huayi Brewery at Huayi — Chinese Festival of Arts 2023
 Photo by Ken Cheong



Launched in 2020, *Huayi Brewery* seeks to identify and work with Singapore artists to develop new works that use primarily the Chinese language as a medium. It is a two-year process and in this second year, there were inaugural work-in-progress showcases at *Huayi*. Theatre practitioner Alvin Chiam's showcase was a monologue, written, directed and performed by himself, and centred on themes of loneliness and loss. Rei Poh's work was a participatory production, which explored issues of freedom, privacy and security. The showcases were by invitation-only and attended by arts practitioners who gave their feedback after each of the showcases.



THE CENTRE by ATTEMPTS as part of *Huayi Brewery*
 at Huayi — Chinese Festival of Arts 2023
 Photo by Ken Cheong

The Year of the Video for *Offstage*

On *Esplanade Offstage*, a growing repository of videos, stories and resources about the performing arts and culture in Singapore and Asia, we saw a 44% increase in total online audience to 1.11 million. This was really the year of video as 75% of this was driven by video views. Popular videos included *TwoSet Violin: Explain Like I'm 5*, a collaboration with the classical comedy duo and influencers which was filmed in our Concert Hall. In the video, they break down the basics of violin playing with their characteristic verve and irreverence. This video received over 50,000 views in one week after release on YouTube, *Offstage* and Facebook, and has now garnered over 80,000 views.

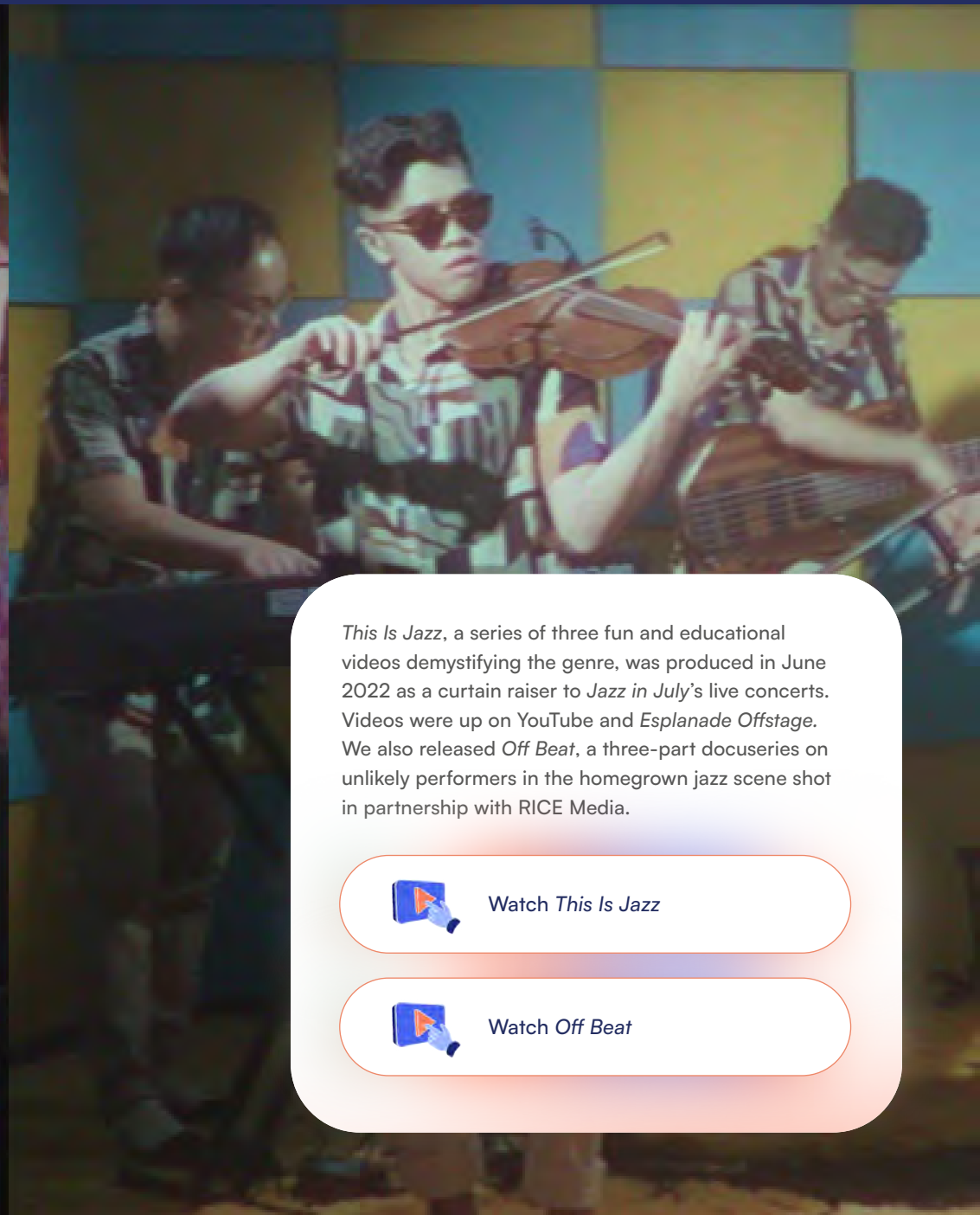


Watch *TwoSet Violin: Explain Like I'm 5*

A still from *This Is Jazz* featuring Litmus Jazz Ensemble and Ashley Erianah



Ashley Erianah, host of *This Is Jazz* (left) and Litmus Jazz Ensemble (right)



This Is Jazz, a series of three fun and educational videos demystifying the genre, was produced in June 2022 as a curtain raiser to *Jazz in July*'s live concerts. Videos were up on YouTube and *Esplanade Offstage*. We also released *Off Beat*, a three-part docuseries on unlikely performers in the homegrown jazz scene shot in partnership with RICE Media.



Watch *This Is Jazz*



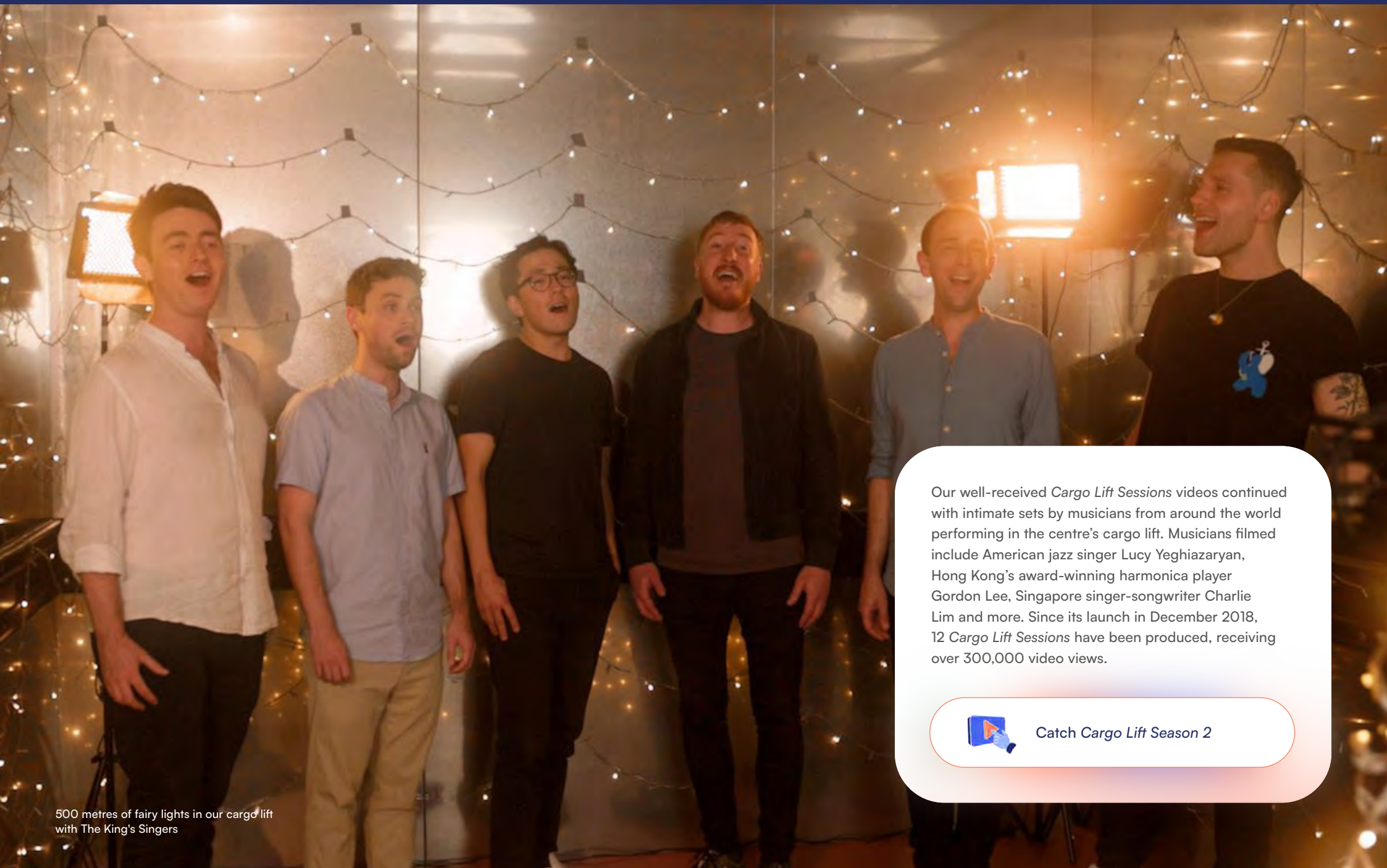
Watch *Off Beat*

We have been working with media partners such as Our Grandfather Story (OGS), which did another well-received video series, *PopLore: The Hitlist* on the hits, hitmakers and online virality in Singapore pop. Such partners help to produce our video content and diversify our reach, and we will continue to grow the number of partners for our digital content. Digital partnerships with RICE Media, Singapore Airlines and Mediacorp brought about greater reach and allowed us to reach new digital audiences.



Watch *PopLore: The Hitlist*





500 metres of fairy lights in our cargo lift with The King's Singers

Our well-received *Cargo Lift Sessions* videos continued with intimate sets by musicians from around the world performing in the centre's cargo lift. Musicians filmed include American jazz singer Lucy Yeghiazaryan, Hong Kong's award-winning harmonica player Gordon Lee, Singapore singer-songwriter Charlie Lim and more. Since its launch in December 2018, 12 *Cargo Lift Sessions* have been produced, receiving over 300,000 video views.



[Catch Cargo Lift Season 2](#)

A Revamped Esplanade.com

In June 2022, we launched a revamped Esplanade website with a new look and enhanced experience. The new website provides a more accessible experience, guided by the Web Content Accessibility Guidelines (WCAG) Level AA international standard. Behind the scenes, processes have also been enhanced through integration of event information and content management systems to bring about improved efficiencies.

Since the launch, website visitorship has grown by 42% compared to pre-Covid, with an average of 331,000 visits per month. We were accorded the Honoree Award for “Best Practices in Websites and Mobile Sites” in the 27th Annual Webby Awards, a leading international awards organisation honouring excellence on the Internet. Selected as one of the best among nearly 14,000 entries from over 70 countries, our website serves as an industry benchmark for the most current, innovative and advanced practices in web development. To continually improve and provide a better experience, we have also implemented the latest version of Google Analytics to better understand ongoing user behaviour and migrated our content management system to cloud to enhance availability and scalability.

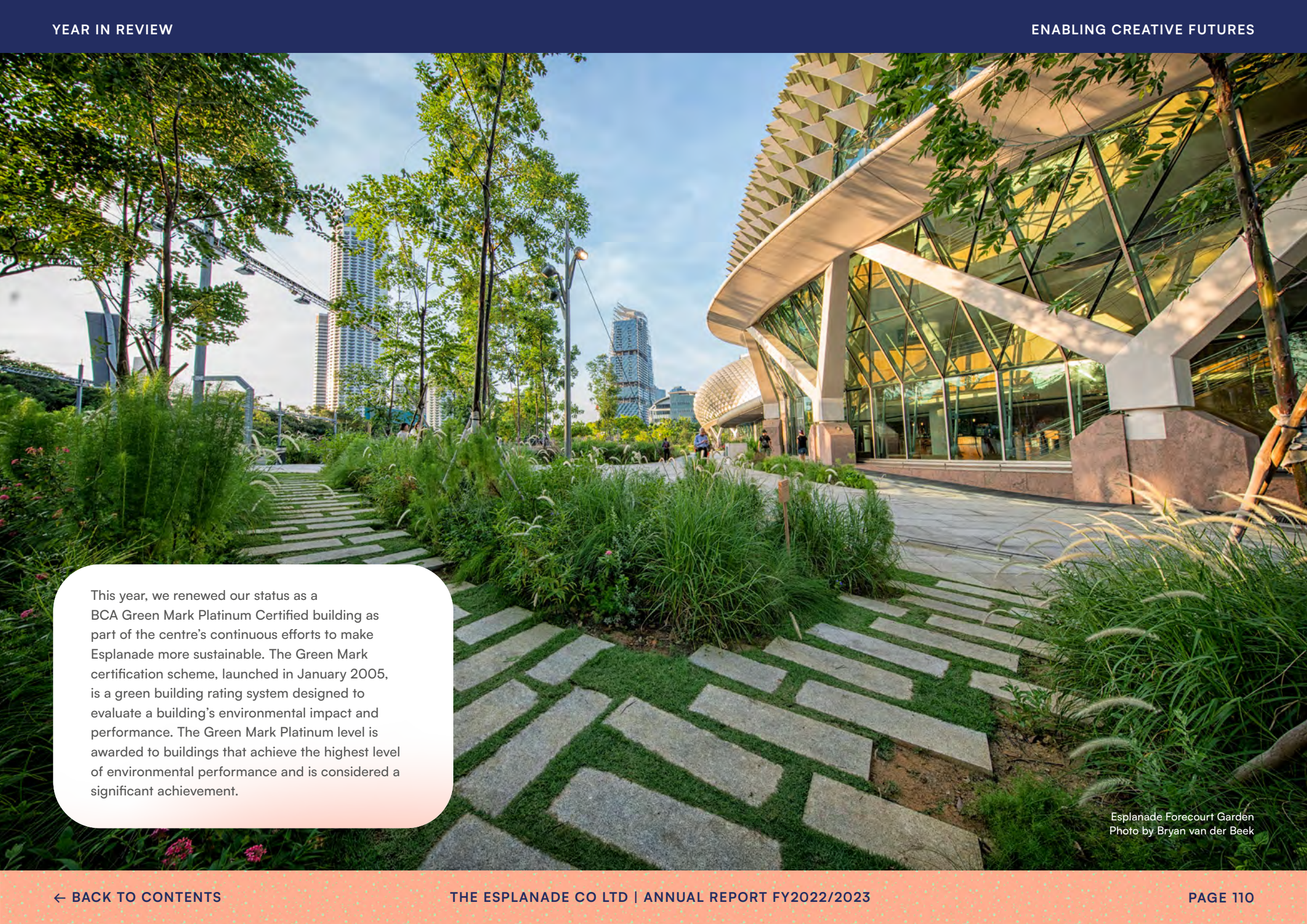


Our Commitment to Being Green

Harnessing strategic partnerships to highlight our sustainability efforts, Esplanade worked with WWF Singapore as festival partner for *Earth Hour 2023*—a three-day festival that brought its iconic Switch Off event to our Outdoor Theatre on 25 Mar 2023. The event marked a symbolic global movement where buildings around the Marina Bay, including Esplanade Courtyard and Annexe tenants, went dark for an hour to raise awareness on environmental issues and sustainability efforts. The centre also played host to complementary events from 24 — 26 Mar including the Leaders in Sustainability Awards ceremony for schools and young journalists, Sustainability Workshops by Ferticlay and several talks by WWF Climate Experts at the library@esplanade. The partnership provided substantial publicity for Esplanade, reaching out to new audiences through WWF channels, including their website, social media channels, direct emailers to their donors and subscribers and media releases/features.



Esplanade CEO Ms Yvonne Tham, Senior Minister of State Ms Sim Ann and WWF Singapore CEO Mr R. Raghunathan at the WWF Earth Hour Festival at Esplanade



This year, we renewed our status as a BCA Green Mark Platinum Certified building as part of the centre's continuous efforts to make Esplanade more sustainable. The Green Mark certification scheme, launched in January 2005, is a green building rating system designed to evaluate a building's environmental impact and performance. The Green Mark Platinum level is awarded to buildings that achieve the highest level of environmental performance and is considered a significant achievement.

Esplanade Forecourt Garden
Photo by Bryan van der Beek

Building a Cohesive & Sustainable Organisation

This year, our programmes have made a strong comeback and, together with Esplanade Mall tenants and activities, helped us achieve even higher overall visitorship to the centre when compared to pre-pandemic levels. Keeping a busy arts centre running like clockwork over the last 20 years means that we have to take good care of the team, make sure our facilities are well-maintained and that our environmental and financial sustainability are always top of mind, so that we can continue to do the work that we do.



The Esplanade team celebrating with Singapore on National Day with a shot in front of the brand new Singtel Waterfront Theatre



Red House Seafood



Project Send

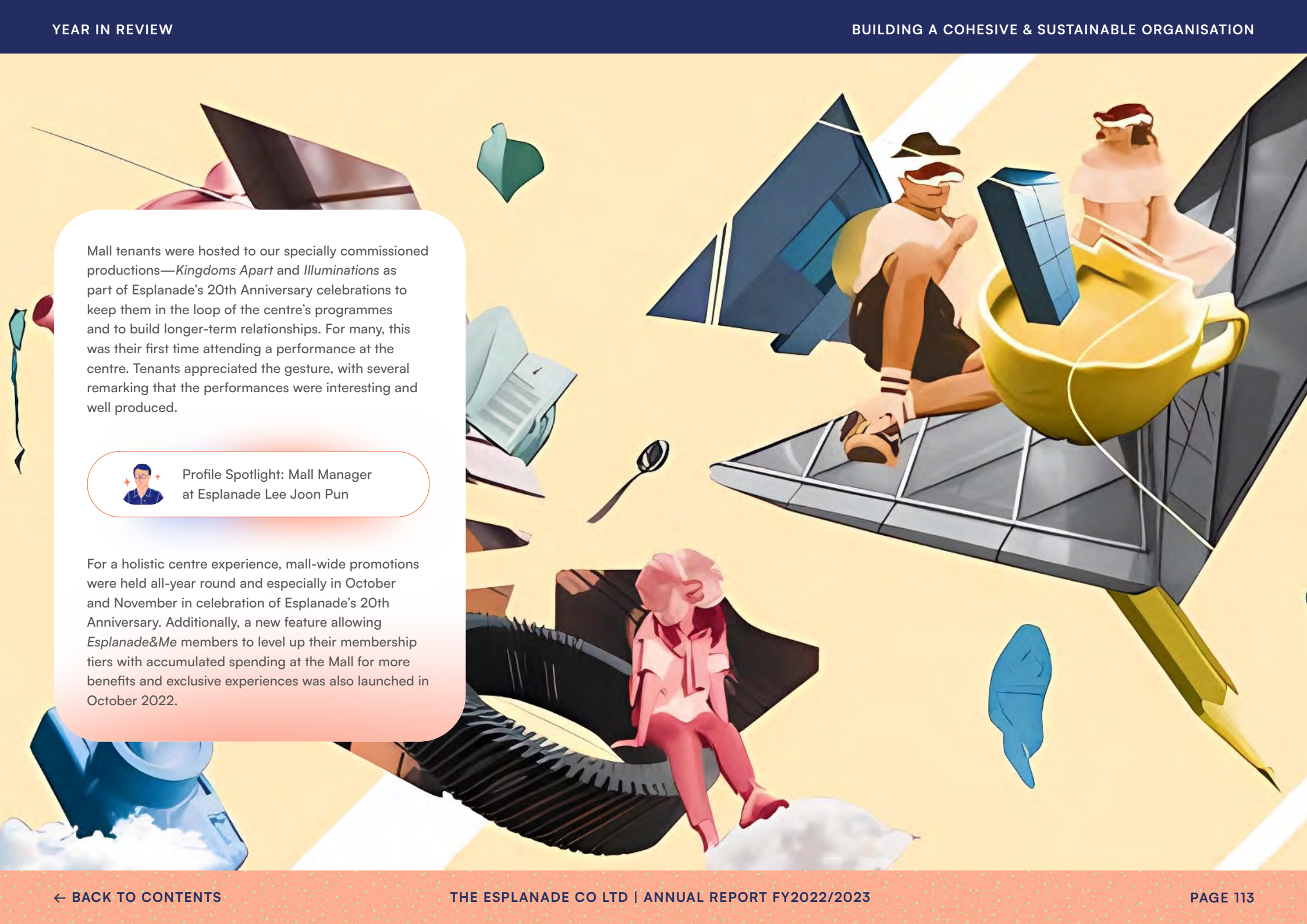


Tank by the Bay

Offerings at the Esplanade Mall

Esplanade Mall is a critical part of the Esplanade Experience, featuring a plethora of retail, F&B and lifestyle tenants to serve the diverse communities who visit the centre. Esplanade Mall tenants also benefitted from strong visitorship to the centre and the return of tourists. To further enhance the experience, the Mall welcomed a variety of new tenants this year including Red House Seafood, The Malayan Council, Gloria Jean's Coffees, as well as waterfront kiosk tenants Tank By The Bay Fish & Chips, The BerrySpot and Jūsu Bā. Boulderling gym Project Send and the exclusive retailer of Fazioli Grand Pianos Emmanuel & Sons also opened to add to the overall wellness and lifestyle offerings at the centre.

Several [news outlets](#) reported on Esplanade Mall becoming a new lifestyle destination and attracting young people and families. Rachele Tan, Director, Venues & Planning said, "For the next phase of development, we are looking at the possibility of providing more commercial spaces, especially those that can take advantage of the waterfront promenade...and that can be a better link between the main building and the Singtel Waterfront Theatre building, as well as connecting to the Marina Bay area." It was also mentioned that Esplanade will continue to support the arts and homegrown brands. Other tenants said that they are proud to be associated with the iconic centre and the key role it has played in the arts scene in the last 20 years.

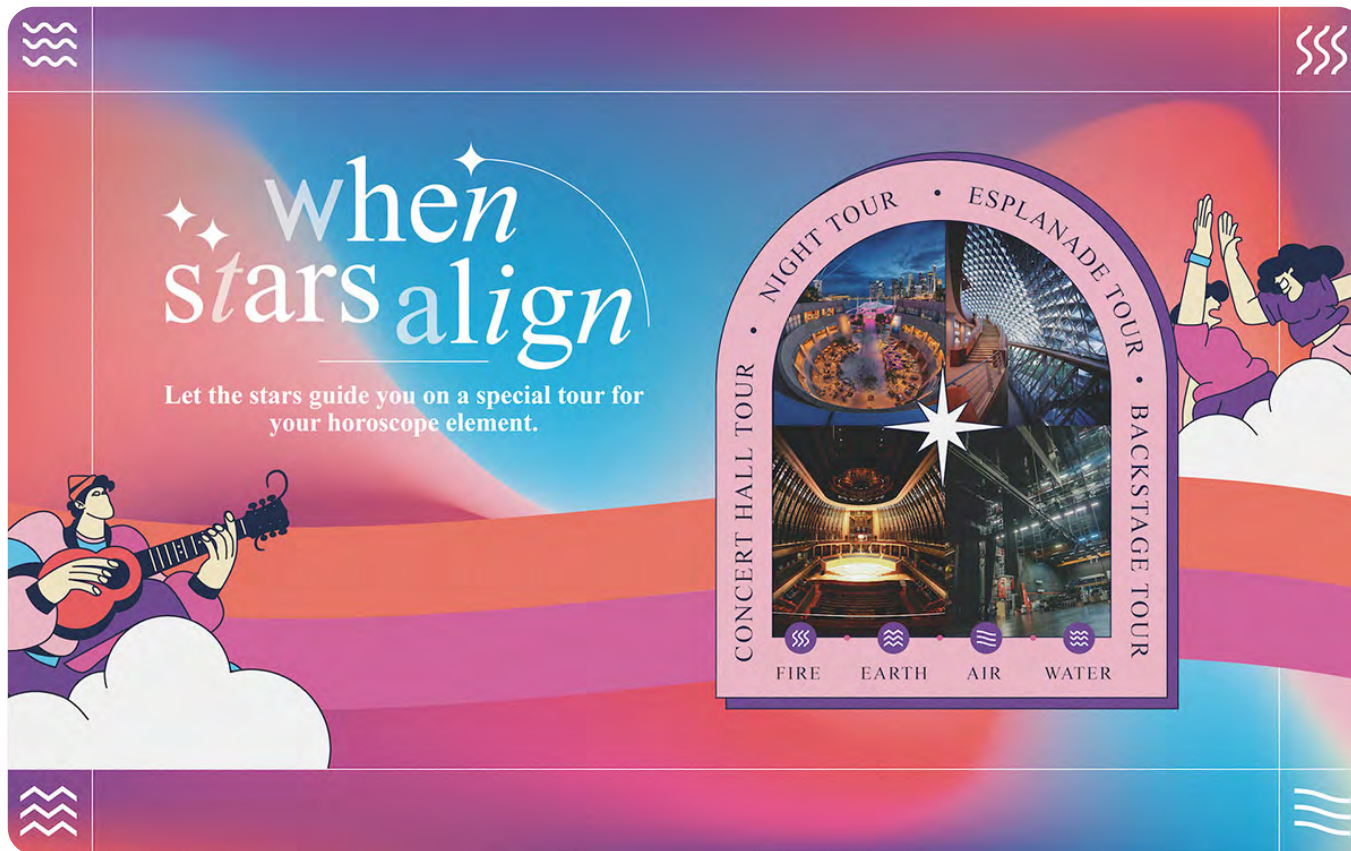


Mall tenants were hosted to our specially commissioned productions—*Kingdoms Apart* and *Illuminations* as part of Esplanade's 20th Anniversary celebrations to keep them in the loop of the centre's programmes and to build longer-term relationships. For many, this was their first time attending a performance at the centre. Tenants appreciated the gesture, with several remarking that the performances were interesting and well produced.



Profile Spotlight: Mall Manager
at Esplanade Lee Joon Pun

For a holistic centre experience, mall-wide promotions were held all-year round and especially in October and November in celebration of Esplanade's 20th Anniversary. Additionally, a new feature allowing *Esplanade&Me* members to level up their membership tiers with accumulated spending at the Mall for more benefits and exclusive experiences was also launched in October 2022.



Engaging our Youth, the Next Generation of Audiences

We continue to engage our youth through various programmes and initiatives through the year including customised learning journeys with Institutes of Higher Learning (IHLs) and *POV* (Point-of-view)—a curated backstage learning experience for youths. Such initiatives engaged 2.5 times the number of youths compared to 2021.

In celebration of Esplanade's 20th Anniversary, *When Stars Align*, a series of tours targeted at youth inspired by horoscope elements was rolled out. To create excitement and awareness among the target audience, we engaged 37 Key Opinion Leaders (KOLs) which generated more than 620,000 impressions across Instagram and TikTok with an engagement rate of 1.2%. The campaign for *When Stars Align* was recognised and rewarded as one of Singapore's innovative, creative and effective campaigns at the MARKies Awards 2023. The agency Epic Dialogue came in second for "Overall Media Usage MARKie" and clinched the Silver Award for "Most Effective Use — Influencers / KOLs".



View an Instagram post on *When Stars Align* by content creator Nicole Chin



U26, an Esplanade&Me membership targeting 17 — 26 years old, grew by close to 200% this year due to stronger synergistic promotions with programmes as well as the launch of our new Telegram channel with focused content and information for youths.

Overall, this experience has been very amazing and enriching! I have gained many insights on how to plan such a big scale festival — the planning process, the thoughts that go behind choosing the acts/performances, and many more. Aside from the festival, it was also interesting to know that Esplanade helps artists to progress and develop by giving (them) opportunities to perform in the many different venues in Esplanade.”

— Youth participant of POV, Floretta Setia Pradana



Personally, I thoroughly enjoyed this programme. As a president of drama/CCA head in (a) secondary school, it was refreshing for me to learn a lot of the backstage and theatrical (aspects) of the performing arts. I was also happy to meet those who have an interest in performing arts.”

— Youth participant of POV, Arvin John Barreno Villegas





Upgrades just got easier



Esplanade&Me – Growth Momentum Continues

Esplanade&Me is our loyalty programme where members enjoy privileges and recognition including priority booking, ticket savings, exclusive invitations to member events and promotions at Esplanade Mall and with our partners. The programme continues to see healthy growth in acquisition and engagement rates. This year, there was a 57% increase in membership, with a total of 65,734 members. The two higher tiers, White and Black members enjoyed a combined growth of 65% which indicated higher spend of these members on tickets and at the Esplanade Mall, thereby enabling the upgrades. Beyond the ongoing privileges and promotions, new initiatives were introduced to acquire new members and to reward our current members, thereby encouraging higher engagement. They include a new check-in feature to free performances, Jendela and PIP's PLAYbox, as well as enabling members to accumulate their spending at the Mall to qualify for membership upgrades. In FY2022/2023, *Esplanade&Me* contributed to 34% of overall ticketing income, with 45% of paid and free event tickets booked by members.

People Manager Programme in session



Learning & Development

The Human Resources team developed and launched a new “People Manager Programme” to equip supervisors/managers. Topics covered included how to supervise their team as well as conduct performance management and recruitment. Thirty-two managers went through this programme, which gave supervisors the opportunity to share experiences and help one another address common challenges faced. In addition to this, The Esplanade Experience on-boarding programme was conducted twice this year for 39 staff. Besides gaining an understanding of the vision, mission and values of the company, staff were also better able to appreciate how different departments work together to achieve our social mission.

Celebrating with Our People

As part of Esplanade's 20th Anniversary celebrations, all staff including casuals and trainees were issued a special edition 20th Anniversary T-shirt, lanyard and #mydurian pin to commemorate this special occasion. We hosted Esplanade alumni (ex-staff) on 21 Oct 2022 to a pre-show reception followed by the performance *Daybreak* by Singapore Chinese Orchestra, which was commissioned for *In New Light*. We ended the year of celebrations with a special family day event for staff and their family and friends held on 16 Dec 2022. A mini carnival was held at the Theatre Studio with snacks like popcorn, hotdogs and candy floss. Family members and friends were treated to a special tour and the performance *Stream of Memory* by Papermoon Puppet Theatre at the Singtel Waterfront Theatre.



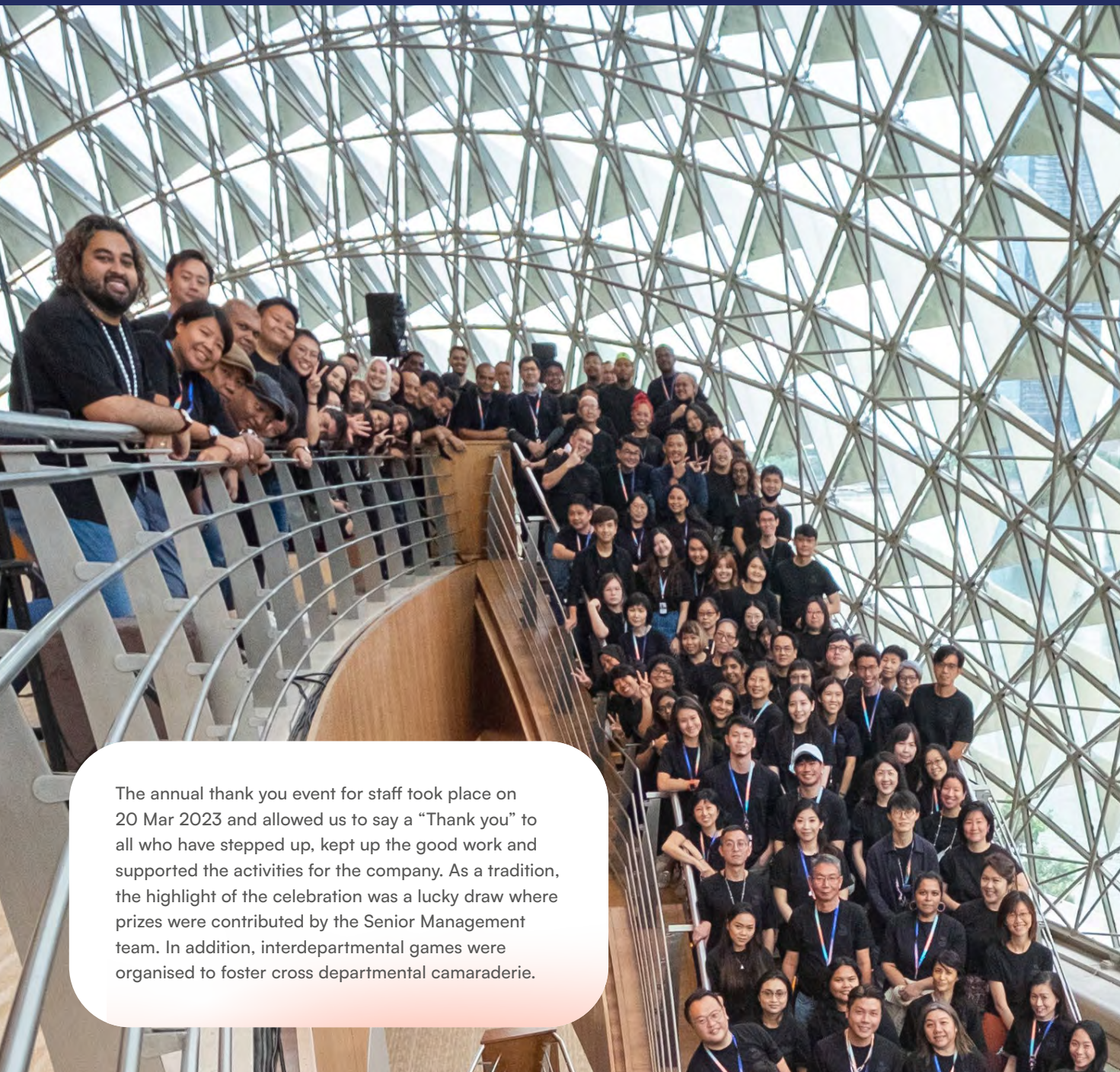
Family Day at #mydurian!



Delighted with their home made terrariums!



To foster inter-department engagement, two activities were conducted, namely a Re(cycle) Plastic Workshop where staff got to upcycle plastic pallets to be made into containers, and a Terrarium Workshop where participating staff got to build and take home their own little piece of garden. A complimentary on-site health screening for staff in the Bay Room on 31 Mar 2023 was also organised. The health screening was provided by i-wellness and 58 staff participated.



The annual thank you event for staff took place on 20 Mar 2023 and allowed us to say a “Thank you” to all who have stepped up, kept up the good work and supported the activities for the company. As a tradition, the highlight of the celebration was a lucky draw where prizes were contributed by the Senior Management team. In addition, interdepartmental games were organised to foster cross departmental camaraderie.



Altogether now Team Esplanade

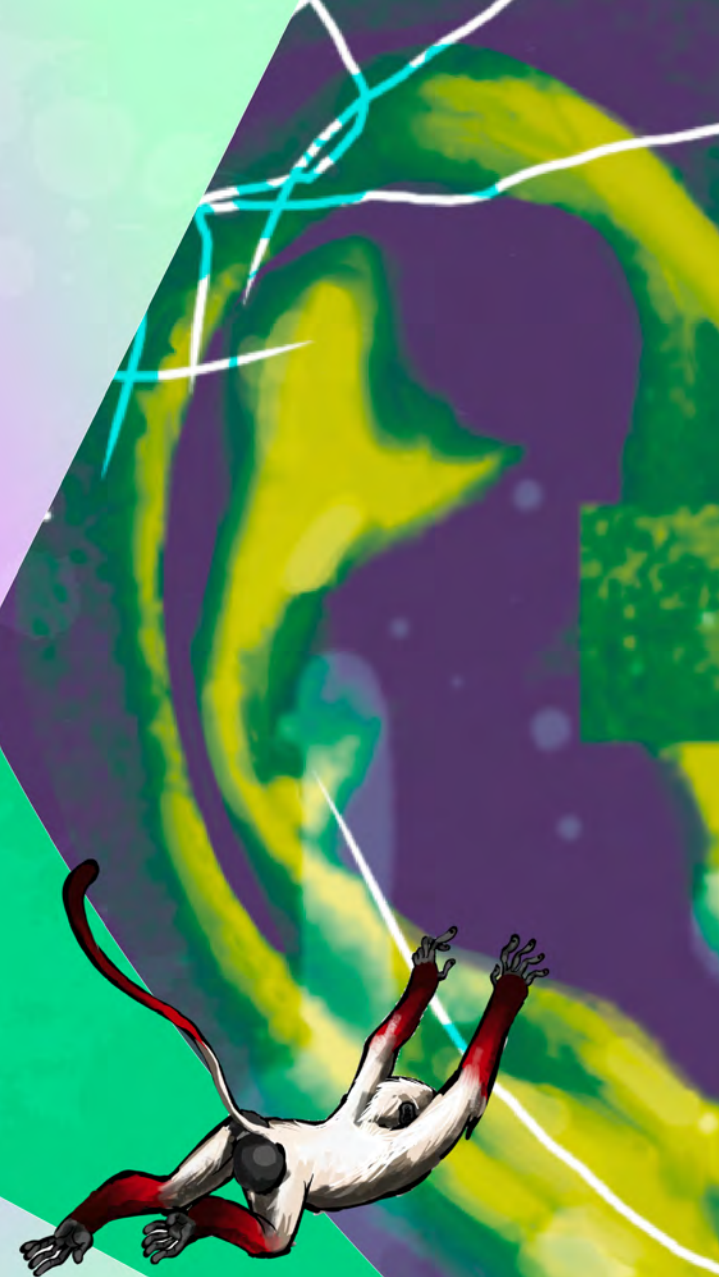
Long Service Awards

We thank our staff for their commitment and loyalty to Esplanade by presenting them with Long Service Awards. In FY2022/2023, the Long Service Award was given to eight staff for 20 years and four staff for 15 years of committed service. Another three staff marked their 10th anniversary and three staff marked their fifth anniversary at Esplanade. We would like to thank them for staying the course with #mydurian.

Employee Name	Department	Years
Doris Sim	Customer Experience	20
Alvin Ong	Operational Support Services	20
Chong Wee Ngee	Operational Support Services	20
Yusri Mohamed Yusof	Operational Support Services	20
Heryadi Mohd Yusof	Technical Production	20
Jumali Bin Sarpani	Technical Production	20
Simon Ng	Technical Production	20
Sukaimee Sekimin	Technical Production	20
See Tho Keng Leong	Finance	15
Gina Koh	Marketing	15
Ismahadie Putra Ishak	Technical Production	15
Siswahani Kamsani	Technical Production	15
Kenny Yap	Operational Support Services	10
Mohammad Bin Ali	Technical Production	10
Muhamad Firdaus Bin Ahmad	Technical Production	10
Adeline Lee	Programming	5
Lawrence Quek	Programming	5
Jason Sin	Technical Production	5

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Governance Report

The Esplanade Co Ltd was incorporated under the Companies Act, Cap 50 on 26 Sep 1992 and is a public company limited by guarantee (CLG), governed by its own Constitution documents. Members of the company are appointed by the Ministry of Culture, Community and Youth (MCCY) that comprise three ex-officio positions, including Chairman of the Company (Mr Lee Tzu Yang), Chairman of the National Arts Council (Ms Goh Swee Chen) and Permanent Secretary of MCCY (Ms Tan Gee Keow). As Members, these persons carry out all business at the Company's Annual General Meetings and Extraordinary General Meetings, including 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, of which the refined code issued in April 2017 was adopted from the financial year that commenced from 1 Apr 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 Mar 2023 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 (GEC) together with the audited accounts for the year. The annual submissions are available for viewing in the Charity Portal at www.charities.gov.sg.

The Charity Council has issued further revisions to the Code on 4 Apr 2023 that move towards a principle-based Code with clearer guidelines to strengthen the governance practices of charities in Singapore. The revised GEC will apply to Esplanade from 1 Apr 2024.

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 14 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 serving on the Esplanade Board.

Mr Lee Tzu Yang has served on the Board since November 2003 and was appointed as Chairman in February 2015. His appointment as Board Chairman is considered a new appointment and is within the ten years tenure limit recommended by the Code.

Mrs Rosa Daniel served on the Board for more than ten consecutive years as of 31 Mar 2023. She was appointed to the Board from 24 Nov 2012 as MCCY's ex-officio representative until she relinquished that role in December 2021. The Board believes that her deep knowledge of the sector's development would be valuable for Esplanade and recommended for her continued appointment on the Board. She was concurrently CEO of the National Arts Council (until 28 Feb 2023) and Dean of the MCCY Culture Academy.

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 Esplanade from 1 Aug 2018 and Board member from 24 Nov 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 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, technology, environmental, social and governance (ESG) and/or any other competencies which the NRC feels necessary from time to time. Profiles of the directors can be found on [pages 7 to 11](#) of this Annual Report.

1.2 BOARD COMMITTEES

The Board has delegated specific responsibilities to three 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 NRC comprised up to six non-executive and independent directors. The NRC's Terms of Reference aims for the Board to have greater and more cohesive oversight of succession planning for Board members and key management, 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
Mr Suhaimi Zainul Abidin	Chairman	From 24 Nov 2021
Mrs Rosa Daniel	Member	From 24 Nov 2018
Ms Lee Huay Leng	Member	From 24 Nov 2021
Dr Lee Tung Jean	Member	From 24 Nov 2022
Mr Kenny Powar	Member	From 24 Nov 2018
Dr Ming Tan	Member	From 24 Nov 2021

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 for Board's support before submission to MCCY for Minister's 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-evaluation 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 ARC comprises up to six non-executive and independent directors. Committee members in office as at the date of this report are as follows:

Name	Designation	Date
Mr Sim Hwee Cher	Chairman	From 24 Nov 2019
Ms Janet Ang	Member	From 24 Nov 2019
Mr Lee Eng Beng	Member	From 24 Nov 2021
Mrs Clara Lim-Tan	Member	From 30 Nov 2020
Ms Rahayu Buang	Member	From 24 Nov 2021
Mr Shekaran Krishnan	Member	From 1 Apr 2023

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 whistle blower hotline.

In its review of the audited financial statements for the financial year ended 31 Mar 2023, 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 that 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.

Digital & Technology Advisory Panel (DTAP)

The DTAP was formed in November 2021 and can comprise up to six members, with at least three Board members and up to three co-opted external members/experts. The role of the DTAP is to provide strategic advice to members of the Board and Management on digital and technology matters, in support of Esplanade's vision and mission, as well as Esplanade's role as an industry and international leader in the performing arts.

The DTAP shall also assist and advise members of the Board and Management on reviewing the Company's assessment and management of risks associated with Technology, including but not limited to matters concerning Esplanade's overall IT and digital strategy, data retention and data privacy.

Members of the panel who are in office as at the date of this report are as follows:

Name	Designation	Date
Dr Ming Tan	Chairman	From 24 Nov 2021
Mr Daryl Neo	Member	From 24 Nov 2021
Mr Kenny Powar	Member	From 24 Nov 2021

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, Mr Suhaimi Zainul Abidin and Dr Ming Tan, 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 Ms Lee Huay Leng, Mr Daryl Neo, Mr Kenny Powar, Mr Suhaimi Zainul Abidin and Dr Ming Tan.

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 and Subcommittee meetings are scheduled at least a year ahead. At the quarterly Board meeting held in December, the Board will also approve the annual budget for the following financial year that starts from 1st April. 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		Digital & Technology Advisory Panel	
				Number of Meetings							
				Held	Attended	Held	Attended	Held	Attended	Held	Attended
Mr Lee Tzu Yang (Chairman)	24 Nov 2003	24 Nov 2020	23 Nov 2023	4	4	-	-	-	-	-	-
Ms Janet Ang	15 Jul 2019	24 Nov 2021	23 Nov 2024	4	2	4	4	-	-	-	-
Mrs Rosa Daniel	24 Nov 2012	24 Nov 2021	23 Nov 2024	4	3	-	-	2	1	-	-
Mr Lee Eng Beng	24 Nov 2021	-	23 Nov 2024	4	3	4	4	-	-	-	-
Ms Lee Huay Leng	24 Nov 2021	-	23 Nov 2024	4	4	-	-	2	2	-	-
Dr Lee Tung Jean	24 Feb 2022	-	23 Nov 2024	4	4	-	-	1	1	-	-
Mrs Clara Lim-Tan	30 Nov 2020	-	23 Nov 2023	4	3	4	3	-	-	-	-
Mr Daryl Neo	24 Nov 2021	-	23 Nov 2024	4	4	-	-	-	-	1	1
Mr Kenny Powar	24 Nov 2015	24 Nov 2020	23 Nov 2023	4	3	-	-	2	1	1	1
Ms Rahayu Buang	24 Nov 2021	-	23 Nov 2024	4	3	4	3	-	-	-	-
Mr Sim Hwee Cher	24 Nov 2018	24 Nov 2021	23 Nov 2024	4	4	4	4	-	-	-	-
Mr Suhaimi Zainul Abidin	24 Nov 2018	24 Nov 2021	23 Nov 2024	4	3	-	-	2	2	-	-
Dr Ming Tan	24 Nov 2015	24 Nov 2020	23 Nov 2023	4	4	-	-	2	2	1	1
Ms Yvonne Tham	24 Nov 2018	24 Nov 2021	23 Nov 2024	4	4	-	-	-	-	-	-

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 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 six nominees on the 11-member Board during the year, including the position of Board Chairman held by Ms Janet Ang who is a Director of Esplanade. CEO Ms Yvonne Tham is a nominated director on SISTIC Board during the financial year and a member of SISTIC's Executive Committee. 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 Directors 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, 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 117 to 121](#) of the Annual Report.

In addition to the average 248 full time staff for FY2022/2023, Esplanade has a pool of 382 trained casuals who are called for ushering and production duties when the need arises. Esplanade does not engage the services of volunteers for fundraising.

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 policy is also published on the Company's website that allow members of the public to make similar reports to the ARC directly. The aim of this policy is to encourage the reporting of such matters in good faith, with the confidence that employees and members of public 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 donate to any party internally or externally during the year. Esplanade has extended a loan to the Subsidiary Company that was severely affected by COVID-19 and needed operational cashflow assistance. Details of the loan have been disclosed in [Note 16](#) of the Financial Statements.

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 and Singapore Government Treasury Bills.

7 FUNDRAISING PRACTICES

Esplanade works 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. Permits were sought from the relevant authorities for all public fundraising 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 [page 59](#) 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 & 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 & 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 looks after the engagement with community groups, educator and student relations, grassroots organisations and social service agencies.

10 GOVERNANCE EVALUATION CHECKLIST

The Governance Evaluation Checklist (GEC) covers the key guidelines in the Code of Governance for Charities and IPCs (“the Code”). Below is Esplanade’s GEC (Advanced Tier) for the year ended 31 Mar 2023.

S/No	Code Guideline	Code ID	Response (Select whichever is applicable)	Explanation (If Code Guideline is Not Complied With)
BOARD GOVERNANCE				
1	Induction and orientation are provided to incoming governing board members upon joining the Board.	1.1.2	Complied	
	Are there governing board members holding staff ¹ appointments? (skip items 2 and 3 if “No”)		Yes	
2	Staff does not chair the Board and does not comprise more than one third of the Board.	1.1.3	Complied	
3	There are written job descriptions for the staff’s executive functions and operational duties, which are distinct from the staff’s Board role.	1.1.5	Complied	

S/No	Code Guideline	Code ID	Response (Select whichever is applicable)	Explanation (If Code Guideline is Not Complied With)
BOARD GOVERNANCE				
4	The Treasurer of the charity (or any person holding an equivalent position in the charity, e.g. Finance Committee Chairman or a governing board member responsible for overseeing the finances of the charity) can only serve a maximum of 4 consecutive years. If the charity has not appointed any governing board member to oversee its finances, it will be presumed that the Chairman oversees the finances of the charity.	1.1.7	Complied	
5	All governing board members must submit themselves for re-nomination and re-appointment , at least once every 3 years.	1.1.8	Complied	

S/No	Code Guideline	Code ID	Response (Select whichever is applicable)	Explanation (If Code Guideline is Not Complied With)
BOARD GOVERNANCE				
6	The Board conducts self evaluation to assess its performance and effectiveness once during its term or every 3 years, whichever is shorter.	1.1.12	Complied	
	Is there any governing board member who has served for more than 10 consecutive years? (skip item 7 if “No”)		Yes	
7	The charity discloses in its annual report the reasons for retaining the governing board member who has served for more than 10 consecutive years.	1.1.13	Complied	
8	There are documented terms of reference for the Board and each of its committees.	1.2.1	Complied	
CONFLICT OF INTEREST				
9	There are documented procedures for governing board members and staff to declare actual or potential conflicts of interest to the Board at the earliest opportunity.	2.1	Complied	

S/No	Code Guideline	Code ID	Response (Select whichever is applicable)	Explanation (If Code Guideline is Not Complied With)
CONFLICT OF INTEREST				
10	Governing board members do not vote or participate in decision making on matters where they have a conflict of interest.	2.4	Complied	
STRATEGIC PLANNING				
11	The Board periodically reviews and approves the strategic plan for the charity to ensure that the charity’s activities are in line with the charity’s objectives.	3.2.2	Complied	
12	There is a documented plan to develop the capacity and capability of the charity and the Board monitors the progress of the plan.	3.2.4	Complied	
HUMAN RESOURCE AND VOLUNTEER² MANAGEMENT				
13	The Board approves documented human resource policies for staff.	5.1	Complied	
14	There is a documented Code of Conduct for governing board members, staff and volunteers (where applicable) which is approved by the Board.	5.3	Complied	

S/No	Code Guideline	Code ID	Response (Select whichever is applicable)	Explanation (If Code Guideline is Not Complied With)
HUMAN RESOURCE AND VOLUNTEER² MANAGEMENT				
15	There are processes for regular supervision, appraisal and professional development of staff.	5.5	Complied	
	Are there volunteers serving in the charity? (skip item 16 if “No”)		Yes	
16	There are volunteer management policies in place for volunteers.	5.7	Complied	
FINANCIAL MANAGEMENT AND INTERNAL CONTROLS				
17	There is a documented policy to seek the Board’s approval for any loans, donations, grants or financial assistance provided by the charity which are not part of the charity’s core charitable programmes.	6.1.1	Complied	
18	The Board ensures that internal controls for financial matters in key areas are in place with documented procedures .	6.1.2	Complied	
19	The Board ensures that reviews on the charity’s internal controls, processes, key programmes and events are regularly conducted.	6.1.3	Complied	

S/No	Code Guideline	Code ID	Response (Select whichever is applicable)	Explanation (If Code Guideline is Not Complied With)
FINANCIAL MANAGEMENT AND INTERNAL CONTROLS				
20	The Board ensures that there is a process to identify, and regularly monitor and review the charity’s key risks.	6.1.4	Complied	
21	The Board approves an annual budget for the charity’s plans and regularly monitors the charity’s expenditure.	6.2.1	Complied	
	Does the charity invest its reserves (e.g. in fixed deposits)? (skip item 22 if “No”)		Yes	
22	The charity has a documented investment policy approved by the Board.	6.4.3	Complied	
FUNDRAISING PRACTICES				
	Did the charity receive cash donations (solicited or unsolicited) during the financial year? (skip item 23 if “No”)		Yes	
23	All collections received (solicited or unsolicited) are properly accounted for and promptly deposited by the charity.	7.2.2	Complied	

S/No	Code Guideline	Code ID	Response (Select whichever is applicable)	Explanation (If Code Guideline is Not Complied With)
FUNDRAISING PRACTICES				
	Did the charity receive donations in kind during the financial year? (skip item 24 if “No”)		Yes	
24	All donations in kind received are properly recorded and accounted for by the charity.	7.2.3	Complied	
DISCLOSURE AND TRANSPARENCY				
25	The charity discloses in its annual report — (a) the number of Board meetings in the financial year; and (b) the attendance of every governing board member at those meetings	8.2	Complied	
	Are governing board members remunerated for their services to the Board? (skip items 26 and 27 if “No”)		No	
26	No governing board member is involved in setting his own remuneration.	2.2	NA	

S/No	Code Guideline	Code ID	Response (Select whichever is applicable)	Explanation (If Code Guideline is Not Complied With)
DISCLOSURE AND TRANSPARENCY				
27	The charity discloses the exact remuneration and benefits received by each governing board member in its annual report. <u>OR</u> The charity discloses that no governing board member is remunerated	8.3	NA	
	Does the charity employ paid staff? (skip items 28, 29 and 30 if “No”)		Yes	
28	No staff is involved in setting his own remuneration.	2.2	Complied	

S/No	Code Guideline	Code ID	Response (Select whichever is applicable)	Explanation (If Code Guideline is Not Complied With)
DISCLOSURE AND TRANSPARENCY				
29	The charity discloses in its annual report — (a) the total annual remuneration for each of its 3 highest paid staff who each has received remuneration (including remuneration received from the charity's subsidiaries) exceeding \$100,000 during the financial year; and (b) whether any of the 3 highest paid staff also serves as a governing board member of the charity. The information relating to the remuneration of the staff must be presented in bands of \$100,000. <u>OR</u> The charity discloses that none of its paid staff receives more than \$100,000 each in annual remuneration.	8.4	Complied	

S/No	Code Guideline	Code ID	Response (Select whichever is applicable)	Explanation (If Code Guideline is Not Complied With)
DISCLOSURE AND TRANSPARENCY				
30	The charity discloses the number of paid staff who satisfies all of the following criteria: (a) the staff is a close member of the family³ belonging to the Executive Head⁴ or a governing board member of the charity; (b) the staff has received remuneration exceeding \$50,000 during the financial year. The information relating to the remuneration of the staff must be presented in bands of \$100,000. <u>OR</u> The charity discloses that there is no paid staff, being a close member of the family³ belonging to the Executive Head⁴ or a governing board member of the charity, who has received remuneration exceeding \$50,000 during the financial year.	8.5	Complied	

S/No	Code Guideline	Code ID	Response (Select whichever is applicable)	Explanation (If Code Guideline is Not Complied With)
PUBLIC IMAGE				
31	The charity has a documented communication policy on the release of information about the charity and its activities across all media platforms.	9.2	Complied	

Notes:

¹ Staff: Paid or unpaid individual who is involved in the day to day operations of the charity, e.g. an Executive Director

² Volunteer: A person who willingly serves the charity without expectation of any remuneration.

³ Close member of the family: A family member belonging to the Executive Head or a governing board member of a charity —
 (a) who may be expected to influence the Executive Head's or governing board member's (as the case may be) dealings with the charity; or
 (b) who may be influenced by the Executive Head or governing board member (as the case may be) in the family member's dealings with the charity.

A close member of the family may include the following:

- (a) the child or spouse of the Executive Head or governing board member;
- (b) the stepchild of the Executive Head or governing board member;
- (c) the dependant of the Executive Head or governing board member.
- (d) the dependant of the Executive Head's or governing board member's spouse.

⁴ Executive Head: The most senior staff member in charge of the charity's staff.

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 (MCCY), 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 financial performance, 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.

After two years of battling the pandemic, FY2022/2023 was a celebratory year marking Esplanade's 20th Anniversary as well as our recovery from the impact of COVID-19. The major easing of restrictions from April 2022 meant the return of many things to the centre — festivals could finally take place in full scale at the arts centre; international acts graced our stage once again; and audiences of all backgrounds were back to fill our venues and spend time with family and friends at our mall tenants. We also continued to engage and reach out beyond our physical spaces with online programmes, to demystify the arts through *Esplanade Offstage*; to complement our onsite festival programmes and to engage vulnerable communities in homes. As such, the Company was able to meet and exceed 14 out of 15 corporate targets this year. With the continued delivery of digital programmes, we have also set new baselines for vibrancy and our reach. The report below details the work done this past year as we strived to meet the changing needs of our society and the arts sector in Singapore to bring the arts to all people and communities.

Engagement Perspective — Diversity & Access

Esplanade has developed a diverse calendar of *Esplanade Presents* festivals and activities throughout the year to serve and bring together different communities in Singapore. This includes seniors, families and children, schools and students, as well as vulnerable communities and Social Service Agencies (SSAs). Esplanade's non-ticketed programmes including digital programmes on *Offstage*, allow access for a cross-section of society and encourage audiences to learn more about the arts. In addition to *Esplanade Presents* programmes, we provide support for hirers' shows and programmes developed in collaboration with local arts groups. Through this, we ensure a vibrant year-round calendar and a diverse mix of artistic and commercial presentations, both onsite and online, as well as paid and free.

	FY2022/2023	FY2021/2022	FY2020/2021	FY2019/2020
a) Number of Activities	4,562	2,976	1,717	3,915
b) Number of Attendances	3,260,515	2,062,549	2,424,621	1,920,590
c) Participation ¹	98,103	63,534	5,459	80,780
d) Number of Community Engagement Activities	602	465	185	597
e) Number of Participants in Community Engagement Activities	12,059	7,522	4,357	14,476
f) Number of Schools Engaged	215	71	87	330

Anchoring the year was our 20th Anniversary celebrations which saw a vibrant line-up of events and initiatives throughout 2022 including the opening of the Singtel Waterfront Theatre, brand new commissions, a revamped website, and more. The return of international acts by hirers and under *Esplanade Presents* was met with a warm welcome from local and regional audiences who filled our houses with sold out performances. With the addition of our digital content and reach, total activities and attendances exceeded pre-COVID levels of FY2019/2020, setting new baselines for the centre in the years ahead. Esplanade's free programmes (both in-person and digital) accounted for 91% of total attendance in the year at 2.97 million — reflecting our commitment to provide accessible programmes and inclusive experiences for people of all backgrounds all year round.

On the community and school engagement front, in-person activities with schools and beneficiaries from SSAs could resume in greater frequency and larger groups as COVID-19 restrictions lifted.

¹ Attendance for activities that require audience involvement and engagement, usually through workshops, talks and masterclasses.

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. Esplanade cannot rely on government resources alone to do so. Community ownership is key, and Esplanade focuses on cultivating more people to participate in and give their time or resources to support the life of the arts centre. In doing so, Esplanade will be embraced as “My Durian” for both social impact and people's sense of ownership of the national arts centre.

We thank 71 sponsors and donors (who contributed more than \$1,000) for their belief and trust in us to deliver arts experiences to audiences and communities. We are grateful to sponsors such as Keppel Corporation for *Keppel Nights* which enables school students to attend performances at Esplanade and remain committed to growing more support and ownership for the arts.

On the volunteer front, we continued to induct new volunteers and expanded the number of both in-person and online volunteer opportunities, enabling us to engage more (unique) volunteers who spent more volunteer hours with us compared to FY2021/2022. The many repeat volunteers who supported our festivals and community programmes enthusiastically throughout the year is heartening as it demonstrates their belief in the value the arts and Esplanade's role in reaching out to diverse communities in Singapore through its programmes.

	FY2022/2023	FY2021/2022	FY2020/2021	FY2019/2020
a) Number of Sponsors & Donors (>\$1,000)	71	130	31	86
b) Number of Volunteers	225	221	62	252
c) Total Volunteer Hours	2,012	1,298	167	2,523

Leadership Perspective

Esplanade aims to position Singapore as a Leader in Performing Arts in Asia. We aspire to be a catalyst for artistic development and content creation, and the preferred partner for international works. To achieve this, Esplanade focuses on building our international networks, developing talent and capability development programmes, as well as supporting the making of new works in collaboration with local and regional partners.

Esplanade stepped up our development activities this year, exceeding number of local artists involved by 87% compared to FY2021/2022. The introduction of new residency programmes, mentorship opportunities, masterclasses and workshops supported local artists in building new capabilities and provided a safe environment for experimentation and exploration. New works were also enabled particularly through our free programmes platform and key festivals within the year.

	FY2022/2023	FY2021/2022	FY2020/2021	FY2019/2020
a) Number of Singaporean/PR Artists Involved in Developmental Activities	668	358	191	298
b) Number of New Works Enabled	244	220	146	126

Organisation Perspective

These indicators track the health and sustainability of Esplanade as an organisation, in terms of its people and financial resources. The organisational and ticketed programmes' Cost Recovery Rates (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.

FY2022/2023 FY2021/2022 FY2020/2021 FY2019/2020

a) Organisational Cost Recovery Rate (CRR)	39.7%	35.4%	23.5%	41.6%
b) Cost Recovery Rate (CRR) of Ticketed Programmes	42%	20.0%	10.0%	53.0%
- Training Hours per staff	43	84	N.A	N.A
c) - Training (% of annual basic salaries)	N.A	N.A	1.2%	2.6%
d) Staff Turnover	1.2%	1.2%	0.5%	1.2%

In this year of recovery, ticketed attendance has not yet returned to pre-COVID levels, however we were able to close the gap on Organisational CRR as income from venue hire and mall rental significantly improved this financial year.

We started measuring "Training hours per staff" from FY2021/2022 to better reflect Esplanade's emphasis on training, in place of "Training as a percentage of staff salaries" as time spent on training instead of money may be a better measure of Esplanade's commitment to investing in our people's capabilities. This year, we achieved an average of 43 training hours per staff and were able to send staff overseas to visit other arts centres and attend conferences and festivals as part of their learning.

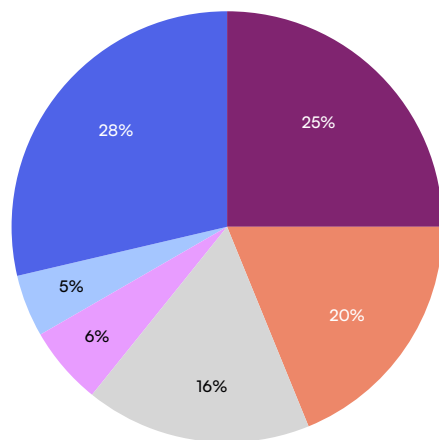
Staff turnover was similar to last year and remained consistently below the national average despite the buoyancy of the job market.

Financial Highlights

	FY2022/2023	FY2021/2022
<u>COMPANY</u>	\$'000	\$'000
TOTAL INCOME	24,088	26,310
TOTAL OPERATING EXPENDITURE	(88,128)	(87,149)
DEFICIT BEFORE GRANTS	(64,040)	(60,839)
GRANTS FOR THE YEAR	40,490	35,120
GOVERNMENT SUBVENTION - RENTAL OF PROPERTY	18,146	17,719
RESULTS FOR THE YEAR	(5,404)	(8,000)
COST RECOVERY RATE	36%	40%
CAPITAL EXPENDITURE	2,026	2,810
TOTAL ASSETS	101,410	106,071

INCOME

for the financial year ended 31 Mar 2023

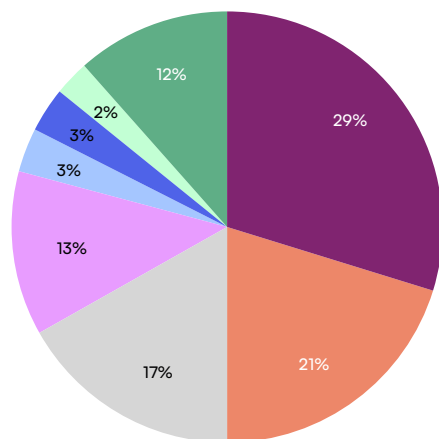


- Mall and other rentals
- Venue hire and event services
- Ticketing
- Sponsorships and donations
- Car parking
- Other income

	FY2022/2023		FY2021/2022	
	\$'000	%	\$'000	%
Mall and other rentals	6,122	25	4,254	16
Venue hire and event services	4,730	20	2,078	8
Ticketing	3,832	16	954	4
Sponsorships and donations	1,308	6	1,592	6
Car parking	1,275	5	570	2
Other income	6,821	28	16,862	64
Total	24,088	100	26,310	100

EXPENDITURE

for the financial year ended 31 Mar 2023



- Employee compensation
- Rental of property
- Property maintenance and utilities
- Programming costs
- Marketing and communications
- Presentation services and relations
- Depreciation
- Others

	FY2022/2023		FY2021/2022	
	\$'000	%	\$'000	%
Employee compensation	25,933	29	24,152	28
Rental of property	18,146	21	17,719	20
Property maintenance and utilities	14,952	17	13,093	15
Programming costs	11,559	13	7,467	8
Marketing and communications	2,700	3	1,723	2
Presentation services and relations	2,406	3	1,533	2
Depreciation	2,014	2	1,666	2
Others	10,418	12	19,796	23
Total	88,128	100	87,149	100

Operating & Financial Review

For the Financial Year ended 31 Mar 2023

Esplanade — Theatres on the Bay welcomed the return of diverse communities to the centre after major easing of COVID measures from 26 Apr 2022. FY2022/2023 was also the year we opened the new Singtel Waterfront Theatre (SWT); celebrated our 20th anniversary with specially commissioned works for the public and artistic community; and welcomed back international artists, including hosting the 25th Congress of the Association of Asia Pacific Performing Arts Centres (AAPPAC).

Our programmes made a strong comeback and, together with Esplanade Mall activities, helped us achieve even higher overall visitorship to the centre when compared to pre-pandemic levels. This brought positive impact to our key sources of revenue, including ticketing, venue hire, mall rental and the carpark. However, with economic headwinds in the near horizon, the Company had to remain nimble and creative to maintain a sustainable operating baseline to optimise the scale and reach of our programmes.

Our ability to get activities back in full scale within a short lead time after the easing of COVID measures was also a result of the Company's continued investment in the arts sector's artistic and technical capabilities. Such training and artist development programmes continued, including the return of in-person Esplanade Academy programmes. Artistically, the centre brought many "firsts" to celebrate its 20th anniversary and the opening of the Singtel Waterfront Theatre (SWT). The public enjoyed an outdoor projection

mapping featuring Singapore dancers along the waterfront. In addition, commissioned works at SWT in dance, theatre and music saw Singapore and regional artists work collaboratively, engage new technology and create immersive environments.

As restrictions on international travel eased, Esplanade welcomed back foreign artists as part of our presentations. We also stepped up exchanges with international arts centres and festivals, including hosting 180 international delegates for the 25th Association of Asia Pacific Performing Arts Centres (AAPPAC) annual conference. Themed "Future Forward", the conversations explored issues of creative leadership, inclusivity and access, as well as sustainability for the arts.

With these efforts, the Company exceeded targets for core key performance indicators in its Balanced Scorecard. This includes the number of activities; audiences reached, both onsite and online; the number of new works supported; the number of Singapore artists involved in our various development programmes; and the engagement with schools, volunteers and beneficiaries of Social Service Agencies (SSAs).

OPERATING REVIEW

Esplanade Presents events continued to account for most of the activities presented at the centre, including some 70% that were presented free to the public. While attendances for the free events returned strong, the pandemic may have caused some shifts in ticket-buying habits that resulted in ticketing revenue picking up at a slower pace. For the children and youth segment in particular, schools more fully resumed excursions to performances only in the latter part of the financial year. With resumption of live activities and in-person attendances, there was less reliance on digital channels for the broadcast of performances. Nonetheless, the *Esplanade Offstage* platform continued to develop both its content and reach as a digital resource and companion to live performances and learning about the arts.

Venue hire activities were contributed mostly by regular hirers with established seasons, such as the Singapore Symphony Orchestra and the Singapore Ballet. We were able to exceed revenue targets that had assumed a later recovery from the pandemic.

The Esplanade Mall tenants also benefitted from strong visitorship to the centre and the return of foreign tourists. During the year, we secured various new tenants in the Esplanade Mall, including “The Malayan Council”, “Red House Seafood”, “Gloria Jeans Coffee”, “Emmanuel & Sons” and “Project Send Boulderling”. The waterfront kiosks were fully taken up, with “Tank @ The Bay”, “Jusu Ba” and “BerrySpot” joining the slate.

The Relationship Management team continued to engage regular supporters and created new fund-raising initiatives that reached out to new donors. This includes the “Grow#mydurian” campaign, offering donors the opportunity

to adopt and customise virtual spikes of the Esplanade dome with a minimum donation of \$98. We wrapped up the year with a total of 71 sponsors and donors who gave more than \$1K. This was lower than last year as several programme sponsorship appeals did not materialise.

Esplanade continued to exercise disciplined cost management and accountability in our operations. Employee compensation forms the largest component of Esplanade’s expenditure, and recruitment was managed prudently even as activity levels grew. The Company experienced more than 40% electricity tariff hike for the new electricity supply contracted during the year. This hefty cost increase spelt greater urgency on deepening sustainable practices and our “Go Green” efforts. In FY2022/2023, Esplanade renewed our status as a Platinum-rated Green Mark building.

Esplanade also continued to upkeep and refresh our property and key infrastructural assets. After three years in the making, the SWT construction project received its Temporary Occupational Permit in August 2022. In tandem with this, we completed the Waterfront Landscape Redevelopment Project, which saw new F&B kiosks, public seating and green spaces opening up along the waterfront.

Beyond Esplanade’s core operations, Esplanade’s subsidiary company SISTIC.com Pte Ltd (“SISTIC”), whose clients are largely events promoters and performing venues, also saw demand for its ticketing solutions return. However, SISTIC continued to face challenges in returning to profitability. It recorded a net loss after tax of \$5.0M before consolidation, after last year’s loss of \$7.3M.

FINANCIAL REVIEW

During the year, the Group saw revenue revert progressively towards pre-COVID levels. Including SISTIC, the total Group income amounted to \$35.6M, of which \$11.5M was SISTIC’s contribution of core ticketing services revenue and royalty fees earned on licensing its ticketing platform STIXNext. The increase of \$4.1M in Group income compared to last year’s \$31.5M was attributed to the resumption of business activities as Singapore transitioned to the endemic phase. During the year, the Group also recorded \$3.6M in Job Support Scheme Grant and Jobs Growth Incentive Grant collectively, of which \$3.3M was to the Company after having delivered activities that contributed to the sector’s recovery post-COVID.

However, the hope for a quicker financial recovery was muted by unprecedented inflationary pressure on key expenditure, in particular escalating electricity costs and manpower-reliant services. The Group closed FY2022/2023 with a slightly higher deficit before grant of \$69.1M, compared to \$68.2M last year. The deficit was addressed via a total operating grant of \$40.5M and government rental subvention of \$18.1M, resulting in a net deficit balance of \$10.4M (versus FY2021/2022 net deficit balance of \$15.3M). This deficit is largely attributed to the \$6.0M in net cost for the construction of the Singtel Waterfront Theatre during the year and \$5.0M operating loss recorded by SISTIC.

Esplanade’s reserves policy is explained in the Governance Report. The Company’s accumulated funds to date stand at \$65.3M, or \$57.5M which excludes SISTIC’s \$7.8M. During the year, the Company has drawn \$1.6M from its reserves to contribute towards the construction cost of the Singtel Waterfront Theatre, after having drawn down all the designated funds raised from the corporate/private donations and government grants for the construction project.

The accumulated funds of \$57.5M (excluding SISTIC) is equivalent to eight months of the company's annual operating expenditure. It is essential for the Company to maintain sufficient reserves to ensure its smooth operation despite any unforeseen challenges; to improve its business sustainability against the changing norms brought about by the pandemic; and to undertake strategic projects in line with our purpose.

Esplanade's earned income alone will never be enough to sustain the breadth and depth of our programming and industry development, as well as the cost of maintenance and operations as an arts centre for everyone. We are grateful to our corporate and private donors and supporters. We are also grateful to our funders, Singapore Totalisator Board and the Ministry of Culture, Community and Youth (MCCY), without which we would not be able to fulfill our national, social and arts development objectives during this challenging year. Grants from Singapore Totalisator Board and MCCY are awarded under strict conditions with continued emphasis on Esplanade's ability to optimise operations and productivity. Singapore Totalisator Board's funding to Esplanade is targeted at programmes for the community. 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, which belong to the Government of Singapore.

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

The Company has received renewed funding commitments from both MCCY and Singapore Totalisator Board for the next five-year block starting FY2023/2024. Esplanade is heartened by the Government's continued support to the arts and its role in Singapore's future.

Since the beginning of FY2023/2024, we have embarked on a strategic partnership with the DBS Foundation, anchored by a common vision to help uplift the community and pave the way towards a more inclusive and socially conscious Singapore. DBS has agreed to donate \$3.5M towards Esplanade over a period of three years, in support of the full range of free programmes presented at the Outdoor Theatre. In appreciation of the support, Esplanade has also named the venue as the DBS Foundation Outdoor Theatre with effect from 1 May 2023 for the next five years.

In FY2023/2024, we look forward to:

- Expanding our work as an accessible and inclusive arts centre, working in particular to achieve mental wellbeing of individuals, and to meet the needs of underserved communities and people of different abilities.
- Driving new growth for Singapore's arts sector, with initiatives in industry capability development, the arts in education, audience engagement, regional collaborations, as well as artistic creation.
- Commencing work on the performance venues' overall digital infrastructure upgrade, to better equip the venues for a digital future.

With the global landscape marked by war, inflation, digital disruptions and energy price uncertainty, Esplanade recognises that FY2023/2024 will require new resolve and creativity. The arts is essential in helping individuals and society weather such challenges. We therefore remain steadfast in our mission as a performing arts centre for everyone. With the support of our volunteers, funders, donors and sponsors, we are confident we can nurture Singapore's next generation and a strong community spirit through the arts.

Financial Statements

DIRECTORS' STATEMENT

For the financial year ended 31 March 2023

The directors present their statement to the members together with the audited financial statements of the Group for the financial year ended 31 March 2023 and the balance sheet of the Company as at 31 March 2023.

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 149 to 190](#) 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 2023 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
 Lee Eng Beng
 Lee Huay Leng
 Lee Tung Jean
 Clara Lim-Tan
 Daryl Neo
 Kenny Powar
 Rahayu Buang
 Shekaran Krishnan (appointed on 1 April 2023)
 Sim Hwee Cher
 Suhaimi Zainul Abidin
 Ming Tan

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



YVONNE THAM
Director

20 July 2023

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 1967 ("the Act"), the Charities Act 1994 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 2023 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 Company and the Group comprise:

- the consolidated statement of comprehensive income of the Group for the financial year ended 31 March 2023;
- the balance sheets of the Group and the Company as at 31 March 2023;
- 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 identified above 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 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 the directors 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 Act, the 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 and Regulatory Requirements

In our opinion, the accounting and other records required by the Act 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 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, 20 July 2023

CONSOLIDATED STATEMENT OF COMPREHENSIVE INCOME

For the financial year ended 31 March 2023

	Note	2023 \$	2022 \$
Revenue	4	20,936,645	8,322,751
Other income	5	14,626,201	23,210,430
Expenditure	7	(104,624,725)	(99,699,444)
Deficit before grants		(69,061,879)	(68,166,263)
Release of grants			
- Operating grants	13	38,431,710	33,454,619
- Deferred capital grants	25	2,034,443	1,665,079
		40,466,153	35,119,698
Government subvention - rental of property	9	18,146,080	17,719,200
Deficit before income tax		(10,449,646)	(15,327,365)
Income tax	10	-	-
Net loss and total comprehensive loss		(10,449,646)	(15,327,365)
Net loss and total comprehensive loss attributable to:			
- Members of the Company		(8,015,134)	(11,736,932)
- Non-controlling interests		(2,434,512)	(3,590,433)
		(10,449,646)	(15,327,365)

BALANCE SHEETS - GROUP AND COMPANY

As at 31 March 2023

		Group		Company				Group		Company	
	Note	2023 \$	2022 \$	2023 \$	2022 \$		Note	2023 \$	2022 \$	2023 \$	2022 \$
ASSETS						LIABILITIES					
Current assets						Current liabilities					
Cash and bank balances	11	73,142,867	74,148,665	56,359,866	67,336,112	Trade and other payables	21	31,527,814	25,223,680	17,247,587	20,413,254
Trade receivables	12	2,338,042	753,914	777,138	525,733	Specific funds - programmes		66,307	72,153	66,307	72,153
Grants receivable	13	18,207,716	14,090,510	18,207,716	14,090,510	Borrowings	23	596,549	454,055	-	-
Merchandise		10,630	13,795	10,630	13,795	Contract liabilities	4(b)	1,130,971	804,467	998,903	622,351
Inventories		73,820	106,704	-	-			33,321,641	26,554,355	18,312,797	21,107,758
Contract assets	4(b)	164,612	49,090	164,612	49,090	Non-current liabilities					
Other assets	14	2,799,799	5,288,156	1,280,650	3,063,473	Borrowings	23	3,727,546	4,092,856	-	-
		96,737,486	94,450,834	76,800,612	85,078,713	Provision	22	65,000	65,000	-	-
Non-current assets											
Investment in a subsidiary	15	-	-	14,724,783	11,154,783	Investment grants	24	10,155,007	6,585,007	10,155,007	6,585,007
Amount due from a subsidiary	16	-	-	2,194,898	2,114,831	Deferred capital grants	25	7,713,357	7,721,641	7,689,393	7,721,641
Other assets	14	359,191	365,467	-	-			21,660,910	18,464,504	17,844,400	14,306,648
Property, plant and equipment	17	10,017,574	10,301,756	7,690,113	7,723,248	Total liabilities					
Intangible assets	20	8,122,184	7,174,332	-	-			54,982,551	45,018,859	36,157,197	35,414,406
		18,498,949	17,841,555	24,609,794	20,992,862	NET ASSETS					
								60,253,884	67,273,530	65,253,209	70,657,169
Total assets											
		115,236,435	112,292,389	101,410,406	106,071,575						

BALANCE SHEETS - GROUP AND COMPANY (CONTINUED)

As at 31 March 2023

		<u>Group</u>		<u>Company</u>	
		2023	2022	2023	2022
	Note	\$	\$	\$	\$
ACCUMULATED FUNDS					
Accumulated funds attributable to members of the Company	26	55,450,536	63,465,670	65,253,209	70,657,169
Non-controlling interests	15	4,803,348	3,807,860	-	-
		60,253,884	67,273,530	65,253,209	70,657,169

CONSOLIDATED STATEMENT OF CHANGES IN ACCUMULATED FUNDS

For the financial year ended 31 March 2023

	Note	Accumulated funds \$	Non-Controlling interest \$	Total \$
2023				
Beginning of financial year, as previously reported		60,365,498	6,908,032	67,273,530
Effect of adjustment	32	3,100,172	(3,100,172)	-
As restated		63,465,670	3,807,860	67,273,530
Total comprehensive loss — net loss		(8,015,134)	(2,434,512)	(10,449,646)
Issue of new shares to non-controlling interests		-	3,430,000	3,430,000
End of financial year		55,450,536	4,803,348	60,253,884

	Note	Accumulated funds \$	Non-Controlling interest \$	Total \$
2022				
Beginning of financial year, as previously reported		72,102,430	6,054,321	78,156,751
Effect of adjustment	32	3,100,172	(3,100,172)	-
As restated		75,202,602	2,954,149	78,156,751
Total comprehensive loss — net loss		(11,736,932)	(3,590,433)	(15,327,365)
Issue of new shares to non-controlling interests		-	3,920,000	3,920,000
Fair valuation of loan to subsidiary	23	-	524,144	524,144
End of financial year, as restated		63,465,670	3,807,860	67,273,530

CONSOLIDATED STATEMENT OF CASH FLOWS

For the financial year ended 31 March 2023

	Note	2023 \$	2022 \$		Note	2023 \$	2022 \$
Cash flows from operating activities				Cash flows from investing activities			
Net deficit		(10,449,646)	(15,327,365)	Additions to property, plant and equipment		(2,322,360)	(3,033,415)
Adjustments for:				Proceeds from disposal of property, plant and equipment		62,702	26,420
- Depreciation of property, plant and equipment		2,679,579	2,331,095	Additions to intangible assets		(2,118,342)	(2,173,413)
- Amortisation of system software		1,164,710	997,722	Interest received		252,147	86,395
- Gain on disposal of property, plant and equipment		(17,537)	(26,420)	Net cash used in investing activities		(4,125,853)	(5,094,013)
- Interest income		(445,026)	(104,527)				
- Interest expense		159,976	154,073	Cash flows from financing activities			
- Operating grants		(38,431,710)	(33,454,619)	Proceeds from issuance of new shares to non-controlling interests		3,430,000	3,920,000
- Deferred capital grants		(2,034,443)	(1,665,079)	Proceeds from bank borrowings		100,000	-
- Intangible assets written off		5,780	-	Principal repayment of lease liabilities		(517,945)	(446,373)
- Specific funds - programmes		(5,846)	(38,067)	Interest paid		(82,725)	(48,033)
		(47,374,163)	(47,133,187)	Loan from a related party		-	700,856
				Equity component of loan		-	524,144
Change in working capital:				Operating and capital grants received from the Government of Singapore		36,340,663	35,370,920
- Trade receivables		(1,584,128)	(379,791)	Grants received for investment in subsidiary		3,570,000	4,080,000
- Other assets		2,687,511	(2,699,759)	Cash held in trust		5,236	(2,379)
- Inventories		32,884	2,545	Net cash provided by financing activities		42,845,229	44,099,135
- Merchandise		3,165	(3,457)	Net decrease in cash and cash equivalents		(1,000,562)	(17,363,747)
- Contract assets and liabilities		210,982	(530,246)	Cash and cash equivalents at beginning of financial year	11	73,734,770	91,098,517
- Trade and other payables		6,303,811	(5,624,974)	Cash and cash equivalents at end of financial year	11	72,734,208	73,734,770
Net cash used in operating activities		(39,719,938)	(56,368,869)				

NOTES TO THE FINANCIAL STATEMENTS

For the financial year ended 31 March 2023

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 the Financial Reporting Standards in Singapore ("FRSs") under the historical cost convention, except as disclosed in the accounting policies below.

The preparation of these financial statements in conformity with FRSs 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.

Impact of COVID-19

The COVID-19 pandemic has affected almost all countries of the world, and resulted in border closures, production stoppages, workplace closures, movement controls and other measures imposed by the various governments. The Group's operations are mainly in Singapore which have been affected by the spread of COVID-19 since 2020.

Set out below is the impact of COVID-19 on the Group's financial performance reflected in this set of financial statements for the year ended 31 March 2023, after taking into account the major easing of local control measures from 26 April 2022:

- The Group has assessed that the going concern basis of preparation for this set of financial statements remains appropriate.
- The Group has received government grants during the year mainly from the Singapore Government as part of the relief measures to help businesses deal with the impact from COVID-19. The effects of such government grants received are disclosed in Note 5.
- The Company has considered the market conditions (including the impact of COVID-19) as at the balance sheet date, in making estimates and judgements on the recoverable amount of brand name as at 31 March 2023. The significant estimates and judgement applied on the recoverable amount of brand name is disclosed in Note 3.

Interpretations and amendments to published standards effective in 2022

On 1 April 2022, the Group has 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 Group's accounting policies and had no material effect on the amounts reported for the current or prior financial years.

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 from operating leases are 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 as a receivable 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 any contingent consideration arrangement and any pre-existing equity interest in the subsidiary measured at their fair values at the acquisition date.

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.

(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.

Please refer to the paragraph "Investments in subsidiaries, associates and joint ventures" for the accounting policy on investments in subsidiaries in the separate financial statements of the Company.

(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 incurred.

(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
Leased Properties	5 years or over the remaining lease period
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, within “Expenditure”.

2.6 INTANGIBLE ASSETS

(a) *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.

(b) *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 expensed off 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 are reviewed at least at each balance sheet date. The effects of any revision are recognised in profit or loss when the change arises.

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) *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 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 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 receivable, grant receivables and amount due from a subsidiary.

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 is 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). Otherwise, 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 BORROWINGS

Borrowings are presented as current liabilities unless the Company has an unconditional right to defer settlement for at least 12 months after the balance sheet date, in which case they are presented as non-current liabilities.

Borrowings are initially recognised at fair values (net of transaction costs) and subsequently carried at amortised cost. Any difference between the proceeds (net of transaction costs) and the redemption value is recognised in profit or loss over the period of the borrowings using the effective interest method.

2.12 LEASES

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.

- Right-of-use (“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 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 zero.

- 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, who has committed to provide rental subvention to the Company for the full lease amount. 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 adoption of FRS116 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.

When the Group is the 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.

2.13 MERCHANDISE AND INVENTORIES

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.

2.14 INCOME TAXES

Current income tax for current and prior periods 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.

2.15 PROVISION

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.

2.16 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.

2.17 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 Group.

(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'.

2.18 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 less accumulated impairment losses and 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 20(a).

Based on the annual brand name impairment assessment performed by management, no impairment on brand name is needed as the fair value less costs to sell exceeded the carrying value of the SISTIC CGU.

As of 31 March 2023, any reasonably possible change to the key assumptions applied are not likely to cause the recoverable amount to be below the carrying amount of brand name.

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
	\$	\$	\$
2023			
Commissions and fees from ticketing sales	8,983,537	-	8,983,537
Ticketing	3,830,782	-	3,830,782
Venue hire and event services	-	4,730,291	4,730,291
Sponsorships (Note 6)	-	303,510	303,510
Car park revenue:			
- Ad hoc parking	1,015,020	-	1,015,020
- Season parking	-	260,210	260,210
Service revenue	-	762,744	762,744
Royalty revenue	-	697,499	697,499
Advertising revenue	-	353,052	353,052
	13,829,339	7,107,306	20,936,645

2022

	At a point in time	Over time	Total
	\$	\$	\$
Commissions and fees from ticketing sales	2,830,160	-	2,830,160
Ticketing	954,293	-	954,293
Venue hire and event services	-	2,077,857	2,077,857
Sponsorships (Note 6)	-	177,112	177,112
Car park revenue:			
- Ad hoc parking	436,787	-	436,787
- Season parking	-	133,659	133,659
Service revenue	-	520,315	520,315
Royalty revenue	-	990,390	990,390
Advertising revenue	-	202,178	202,178
	4,221,240	4,101,511	8,322,751

(b) Contract assets and liabilities

	2023 \$	2022 \$	2021 \$		2023 \$	2022 \$	2021 \$
<u>Group</u>				<u>Company</u>			
Contract assets				Contract assets			
- Unbilled debtors	164,612	49,090	3,619	- Unbilled debtors	164,612	49,090	3,619
Contract liabilities				Contract liabilities			
- Ticketing	48,567	-	10,000	- Ticketing	48,567	11,505	23,466
- Venue hire and event services	749,281	332,730	375,010	- Venue hire and event services	749,281	332,730	375,010
- Sponsorships	113,000	230,003	504,753	- Sponsorships	113,000	230,003	504,753
- Car park revenue (season parking)	79,750	45,240	41,050	- Car park revenue (season parking)	79,750	45,240	41,050
- Deferred income (membership)	8,305	2,873	5,761	- Deferred income (membership)	8,305	2,873	5,761
- Deferred income arising from advertising revenue, sponsorships and rendering of services	132,068	193,621	490,997	- Deferred income arising from advertising revenue, sponsorships and rendering of services	-	-	62,500
	1,130,971	804,467	1,427,571		998,903	622,351	1,012,540

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

	<u>Group</u>	
	2023	2022
	\$	\$
Revenue recognised in current period that was included in the contract liability balance at the beginning of the period		
- Ticketing	-	10,000
- Venue hire and event services	272,984	154,219
- Sponsorships	227,003	309,750
- Car park revenue (season parking)	43,840	35,200
- Deferred income (membership)	2,869	5,110
- Deferred income arising from advertising revenue, sponsorships and rendering of services	176,634	490,997
	<u>723,330</u>	<u>1,005,276</u>

(ii) Unsatisfied performance obligations

	<u>Group</u>		
	2023	2022	
	\$	\$	
Aggregate amount of the transaction price allocated to contracts that are partially or fully unsatisfied as at 31 March	<u>113,000</u>	<u>230,003</u>	
Management expects that the transaction price allocated to unsatisfied performance obligations as at 31 March 2023 and 2022 may be recognised as revenue in the next reporting periods as follows:			
	2023	2024	Total
	\$	\$	\$
Partial and fully unsatisfied performance obligations as at:			
31 March 2023	-	113,000	113,000
31 March 2022	230,003	-	230,003

5 OTHER INCOME

	<u>Group</u>	
	2023	2022
	\$	\$
Cultural Matching Fund (Note 5(a))	1,775,170	12,392,462
Mall and other rentals	6,121,978	4,254,271
Other programme grants	156,265	2,244,373
Donations (Note 6)	1,085,005	1,461,461
Rental waivers (Note 5(b))	-	531,826
Training grant (Note 5(c))	28,255	285,307
Progressive Wage Credit Scheme (Note 5(d))	609,412	181,218
Interest income on deposits	445,026	104,527
Gains on disposal of property, plant and equipment	17,537	26,420
Employment credits (Note 5(e))	20,403	21,440
Miscellaneous income (Note 5(f))	4,367,150	1,707,125
	14,626,201	23,210,430

- (a) 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.
- (b) Rental waivers are cash grants received from the Singapore Government to help businesses deal with the impact from COVID-19. The cash grants enabled the Group to waive rental of eligible tenants.
- (c) 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.
- (d) Progressive Wage Credit Scheme was introduced by the Government in 2022 to provide transitional wage support for businesses to cope with wage increases of eligible resident employees from 2022 to 2026. The Government co-funds 75% of wage increases given to Singaporean and Permanent Resident employees earning a gross monthly wage of \$2,500 and below, and 45% of wage increase of employees earning between \$2,500 and \$3,000.
- (e) Employment credits are annual budget initiatives by the Government to provide employers with continuing support to hire older Singaporean workers and persons with disabilities.
- (f) Included within “Miscellaneous Income” are grant income of \$3,584,509 (2022: \$683,768) recognised during the financial year under both the Jobs Support Scheme (the “JSS”) and Jobs Growth Incentive Scheme (the “JGI”) introduced by the Singapore Government during the COVID-19 pandemic. The JSS is a temporary scheme to help enterprises retain local employee. Under the JSS, employers will receive cash grants in relation to the gross monthly wages of eligible employees. The JGI is a temporary salary support scheme that provides employers with 15% to 50% salary support for new employees hired between September 2020 to March 2023.

6 SPONSORSHIPS AND DONATIONS

	<u>Group</u>	
	2023	2022
	\$	\$
<u>Received by the Company</u>		
Non-tax deductible sponsorships and donations:		
- Cash	68,026	78,112
- In-kind	236,249	50,660
Tax deductible sponsorships and donations	1,003,923	1,463,134
	1,308,198	1,591,906
<u>Received by a subsidiary</u>		
Non-tax deductible sponsorships for card promotions	80,317	46,667
	1,388,515	1,638,573
Sponsorships (Note 4(a))	303,510	177,112
Donations (Note 5)	1,085,005	1,461,461
	1,388,515	1,638,573

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 2023 included \$138,210 (2022: \$895,759) that is designated for the construction of a new Waterfront Theatre (Note 26).

7 EXPENDITURE

	<u>Group</u>	
	2023	2022
	\$	\$
Employee compensation (Note 8)	33,412,595	30,160,017
Rental of property (Note 9)	18,146,080	17,719,200
Property maintenance and utilities	15,376,908	13,343,291
Programming costs	11,559,273	7,466,817
Marketing and communications	3,016,635	1,946,194
Depreciation of property, plant and equipment (Note 17)	2,679,579	2,331,095
Presentation services and relations	2,252,598	1,438,078
Amortisation of system software (Note 20(b))	1,164,710	997,722
Allowance made for impairment of trade receivables	15,127	50,864
Bad debts written off	386	9,323
Net currency translation losses	54,051	7,824
Contribution to the construction costs of the Waterfront Theatre (Note 26)	5,967,091	15,846,572
Other expenditure	10,979,692	8,382,447
	104,624,725	99,699,444

8 EMPLOYEE COMPENSATION

	<u>Group</u>	
	2023	2022
	\$	\$
Wages and salaries	29,505,840	26,640,079
Employer's contribution to Central Provident Fund	3,930,388	3,804,344
Other benefits	1,327,248	947,621
	<u>34,763,476</u>	<u>31,392,044</u>
Less: Staff cost capitalised in intangible assets	(1,350,881)	(1,232,027)
	<u>33,412,595</u>	<u>30,160,017</u>

9 RENTAL OF PROPERTY

The Government has charged the Company rental of \$18,146,080 (2022: \$17,719,200) for the use of Esplanade - Theatres on the Bay. MCCY has committed to provide rental subvention to the Company for the full lease amount and lease 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 was nil, upon adoption of FRS116.

10 INCOME TAXES

The Company is a registered charity under the Charities Act 1994. 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 2023 and 31 March 2022. Its subsidiary is subject to local income tax legislation.

(a) Income tax

The tax on the Group's deficit before tax differs from the theoretical amount that would arise using the Singapore standard rate of income tax as follows:

	<u>Group</u>	
	2023	2022
	\$	\$
Deficit before income tax	(10,449,646)	(15,327,365)
Tax calculated at a tax rate of 17% (2022: 17%)	(1,776,440)	(2,605,652)
Effects of:		
- Expenses not deductible for tax purposes	985,378	1,415,956
- Income not subject to tax	-	(69,377)
- Tax incentives	(7,650)	-
- Deferred tax asset not recognised	798,712	1,259,073
	<u>-</u>	<u>-</u>

(b) Unrecognised deferred tax assets

As at 31 March 2023, the Group has unrecognised deferred tax assets arising from:

	<u>Group</u>	
	2023	2022
	\$	\$
Unabsorbed tax losses	14,854,000	11,520,000
Unutilised capital allowances	382,000	382,000
Unutilised approved donations	166,000	91,000
Accelerated tax depreciation	4,637,000	3,342,000
	<u>20,039,000</u>	<u>15,335,000</u>

The unabsorbed tax losses can be carried forward and used to offset against future taxable income subject to the provisions of the Singapore Income Tax Act and agreement with the Singapore tax authorities. The tax losses have no expiry date.

The deferred tax assets have not been recognised in the financial statements as its realisation is uncertain.

11 CASH AND BANK BALANCES

	<u>Group</u>		<u>Company</u>	
	2023	2022	2023	2022
	\$	\$	\$	\$
Cash at bank and on hand	32,142,867	34,148,665	15,359,866	27,336,112
Fixed deposits	41,000,000	40,000,000	41,000,000	40,000,000
	<u>73,142,867</u>	<u>74,148,665</u>	<u>56,359,866</u>	<u>67,336,112</u>

For the purpose of presenting the consolidated statement of cash flows, cash and cash equivalents comprise the following:

	<u>Group</u>	
	2023	2022
	\$	\$
Cash and bank balances (as above)	73,142,867	74,148,665
Less: Cash held in trust	(408,659)	(413,895)
Cash and cash equivalents per consolidated statement of cash flows	<u>72,734,208</u>	<u>73,734,770</u>

The fixed deposits placed with various financial institutions mature on varying dates within 12 months (2022: 12 months) from the financial year end. Interest rates on these deposits are fixed and the weighted average effective interest rate as at 31 March 2023 was 3.23% (2022: 0.42%) 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\$307,957 (\$408,659) (2022: US\$305,819 (\$413,895)) is held in trust by the Company for that association.

12 TRADE RECEIVABLES

	<u>Group</u>		<u>Company</u>	
	2023	2022	2023	2022
	\$	\$	\$	\$
Trade receivables from:				
- a subsidiary	-	-	52,872	369,407
- non-related parties	2,412,888	813,633	799,112	216,045
	<u>2,412,888</u>	<u>813,633</u>	<u>851,984</u>	<u>585,452</u>
Less: Allowance for impairment of receivables	(74,846)	(59,719)	(74,846)	(59,719)
Trade receivables — net	<u>2,338,042</u>	<u>753,914</u>	<u>777,138</u>	<u>525,733</u>

13 GRANTS RECEIVABLE

	<u>Group and Company</u>	
	2023	2022
	\$	\$
Beginning of financial year	14,090,510	13,196,320
Grants received from Government	(36,340,663)	(35,370,920)
Grants entitled to receive during the financial year		
- Transferred to deferred capital grants (Note 25)	2,026,159	2,810,491
- Released to profit or loss	38,431,710	33,454,619
End of financial year	18,207,716	14,090,510

Grants receivables 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 2023 amounted to \$12,790,884 (2022: \$5,490,605) and \$Nil (2022: \$1,993,063) respectively.

14 OTHER ASSETS

	<u>Group</u>		<u>Company</u>	
	2023	2022	2023	2022
	\$	\$	\$	\$
<i>Current</i>				
Recoverable expenditure and receivables	274,859	3,350,660	138,453	2,195,658
Other receivables from a subsidiary	-	-	29,098	7,617
Prepayments	2,293,612	1,295,868	882,092	741,579
Deposits	13,690	125,464	13,369	93,860
Others	217,638	516,164	217,638	24,759
	2,799,799	5,288,156	1,280,650	3,063,473
<i>Non-current</i>				
Prepayments	3,323	9,308	-	-
Deposits	355,868	356,159	-	-
	359,191	365,467	-	-

Other receivables from a subsidiary are unsecured, interest-free and repayable on demand.

15 INVESTMENT IN A SUBSIDIARY

	<u>Company</u>	
	2023	2022
	\$	\$
<i>Equity investment</i>		
Beginning of financial year	11,154,783	6,529,246
Additions (Note 24)	3,570,000	4,080,000
Fair valuation of loan to subsidiary (Note 16)	-	545,537
End of financial year	14,724,783	11,154,783

The Company had subscribed additional 2,112,426 ordinary shares in subsidiary company SISTIC.com Pte Ltd valued at \$3,570,000 during the year, representing 51% of 4,142,012 total new shares issued. The newly issued shares rank pari passu in all respects with previously issued shares.

For the year ended 31 March 2022, the Company had subscribed additional 2,414,201 ordinary shares in subsidiary company SISTIC.com Pte Ltd valued at \$4,080,000, representing 51% of 4,733,738 total new shares issued. The newly issued shares rank pari passu in all respects with previously issued shares.

During the financial year, the Company has made an assessment that no impairment (2022: Nil) is needed on its investment in a subsidiary company as the recoverable amount of the subsidiary company exceeded its carrying value.

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 of disposal calculation are those regarding the discount rate, projected revenue and terminal growth rate.

The Company had the following subsidiary as at 31 March 2023 and 2022:

<u>Name of entity</u>	<u>Principal activities</u>	<u>Country of business/ incorporation</u>	<u>Proportion of ordinary shares held by parent</u>		<u>Proportion of ordinary shares held by the Group</u>		<u>Proportion of ordinary shares held by non-controlling interests</u>	
			2023	2022	2023	2022	2023	2022
			%	%	%	%	%	%
SISTIC.com Pte. Ltd.	Ticketing and ticketing related services	Singapore	51	51	51	51	49	49

Carrying value of non-controlling interests

	2023	2022
	\$	\$
SISTIC.com Pte. Ltd.	4,803,348	3,807,860

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	
	2023	2022
	\$	\$
Current		
Assets	20,049,424	9,768,461
Liabilities	(15,092,031)	(5,842,938)
Total current net assets	4,957,393	3,925,523
Non-current		
Assets	7,978,798	7,264,303
Liabilities	(5,987,444)	(6,272,687)
Total non-current net assets	1,991,354	991,616
Net assets	6,948,747	4,917,139

Summarised income statement

	SISTIC.com Pte. Ltd. For the year ended 31 March	
	2023	2022
	\$	\$
Revenue	11,366,201	4,910,159
Loss before income tax	(4,968,392)	(7,327,415)
Income tax expense	-	-
Post-tax loss and total comprehensive loss	(4,968,392)	(7,327,415)
Total comprehensive loss allocated to non-controlling interests	(2,434,512)	(3,590,433)

Summarised cash flows

	SISTIC.com Pte. Ltd. For the year ended 31 March	
	2023	2022
	\$	\$
Net cash generated from/(used in) operating activities	5,871,290	(5,445,716)
Net cash used in investing activities	(2,400,171)	(2,331,337)
Net cash generated from financing activities	6,499,329	10,005,594
Net increase in cash and cash equivalents	9,970,448	2,228,541
Cash and cash equivalents at beginning of financial year	6,812,553	4,584,012
Cash and cash equivalents at end of financial year	16,783,001	6,812,553

16 AMOUNT DUE FROM A SUBSIDIARY

	<u>Company</u>	
	2023	2022
	\$	\$
<i>Non-current</i>		
Beginning of financial year	2,114,831	1,275,000
Additions	-	1,275,000
Fair valuation on loan to subsidiary transferred to investment cost (Note 15)	-	(545,537)
Amortisation of fair valuation gain on loan to subsidiary	80,067	110,368
End of financial year	2,194,898	2,114,831

The loan to subsidiary by the Company is unsecured and interest bearing at the rate of 1.8% per annum from Year 3, in accordance with the terms of the loan agreement. The loan is interest free for the first 2 years from 6 October 2020, when it was called upon.

The loan has no fixed repayment schedule but is repayable within 10 years from 6 October 2020.

17 PROPERTY, PLANT AND EQUIPMENT

	<u>Leased properties</u> \$	<u>Leasehold improvements</u> \$	<u>Plant and machinery</u> \$	<u>Production equipment</u> \$	<u>Artwork</u> \$	<u>Furniture, fittings and equipment</u> \$	<u>Computer software</u> \$	<u>Capital projects in progress</u> \$	<u>Total</u> \$
<u>Group</u>									
2023									
<i>Cost</i>									
Beginning of financial year	2,827,908	872,751	2,470,029	12,600,761	519,616	12,216,268	2,459,009	737,395	34,706,737
Additions	118,202	-	-	-	-	237,151	90,650	1,994,559	2,440,562
Disposals	-	(31,500)	(4,200)	(610,032)	(32,000)	(391,984)	(448,533)	-	(1,518,249)
Transfers from capital projects in progress	-	-	50,380	660,226	-	550,313	719,882	(1,980,801)	-
End of financial year	2,946,110	841,251	2,516,209	12,650,955	487,616	12,611,747	2,821,008	751,153	35,626,050
<i>Accumulated depreciation</i>									
Beginning of financial year	413,752	749,505	2,088,444	9,994,745	517,127	8,429,017	2,209,391	-	24,401,981
Depreciation (Note 7)	554,962	25,334	100,437	776,267	2,489	1,009,222	210,868	-	2,679,579
Disposals	-	(31,500)	(4,200)	(606,861)	(32,000)	(388,428)	(410,095)	-	(1,473,084)
End of financial year	968,714	743,339	2,184,681	10,164,151	487,616	9,049,811	2,010,164	-	25,608,476
<i>Net book value</i>									
End of financial year	1,977,396	97,912	331,528	2,486,804	-	3,561,936	810,844	751,153	10,017,574

17 PROPERTY, PLANT AND EQUIPMENT (CONTINUED)

	Leased properties \$	Leasehold improvements \$	Plant and machinery \$	Production equipment \$	Artwork \$	Furniture, fittings and equipment \$	Computer software \$	Capital projects in progress \$	Total \$
<u>Group</u>									
2022									
<i>Cost</i>									
Beginning of financial year	1,294,126	3,027,809	2,501,419	10,761,152	519,616	12,212,696	2,690,430	432,658	33,439,906
Additions	2,702,796	128,000	5,580	-	-	42,774	30,224	2,761,837	5,671,211
Disposals	(1,169,014)	(2,283,058)	(36,970)	(435,353)	-	(184,490)	(298,495)	-	(4,407,380)
Transfers from capital projects in progress	-	-	-	2,274,962	-	145,288	36,850	(2,457,100)	-
End of financial year	2,827,908	872,751	2,470,029	12,600,761	519,616	12,216,268	2,459,009	737,395	34,703,737
<i>Accumulated depreciation</i>									
Beginning of financial year	992,236	3,005,989	2,031,357	9,961,865	511,083	7,641,055	2,334,681	-	26,478,266
Depreciation	590,530	26,574	94,057	468,233	6,044	972,452	173,205	-	2,331,095
Disposals	(1,169,014)	(2,283,058)	(36,970)	(435,353)	-	(184,490)	(298,495)	-	(4,407,380)
End of financial year	413,752	749,505	2,088,444	9,994,745	517,127	8,429,017	2,209,391	-	24,401,981
<i>Net book value</i>									
End of financial year	2,414,156	123,246	381,585	2,606,016	2,489	3,787,251	249,618	737,395	10,301,756

17 PROPERTY, PLANT AND EQUIPMENT (CONTINUED)

	<u>Leasehold improvements</u>	<u>Plant and machinery</u>	<u>Production equipment</u>	<u>Artwork</u>	<u>Furniture, fittings and equipment</u>	<u>Computer software</u>	<u>Capital projects in progress</u>	<u>Total</u>
	\$	\$	\$	\$	\$	\$	\$	\$
<u>Company</u>								
2023								
<i>Cost</i>								
Beginning of financial year	932,426	2,470,028	12,600,761	519,616	13,176,296	2,238,122	737,395	32,674,644
Additions	-	-	-	-	6,950	-	2,019,209	2,026,159
Disposals	(31,500)	(4,200)	(610,032)	(32,000)	(391,984)	(448,533)	-	(1,518,249)
Transfers from capital projects in progress	-	50,380	660,226	-	550,313	744,532	(2,005,451)	-
End of financial year	900,926	2,516,208	12,650,955	487,616	13,341,575	2,534,121	751,153	33,182,554
<i>Accumulated depreciation</i>								
Beginning of financial year	931,553	2,088,444	9,994,745	517,127	9,403,398	2,016,129	-	24,951,396
Depreciation	873	100,437	776,267	2,489	950,113	183,950	-	2,014,129
Disposals	(31,500)	(4,200)	(606,861)	(32,000)	(388,428)	(410,095)	-	(1,473,084)
End of financial year	900,926	2,184,681	10,164,151	487,616	9,965,083	1,789,984	-	25,492,441
<i>Net book value</i>								
End of financial year	-	331,527	2,486,804	-	3,376,492	744,137	751,153	7,690,113

17 PROPERTY, PLANT AND EQUIPMENT (CONTINUED)

	<u>Leasehold improvements</u>	<u>Plant and machinery</u>	<u>Production equipment</u>	<u>Artwork</u>	<u>Furniture, fittings and equipment</u>	<u>Computer software</u>	<u>Capital projects in progress</u>	<u>Total</u>
	\$	\$	\$	\$	\$	\$	\$	\$
<u>Company</u>								
2022								
<i>Cost</i>								
Beginning of financial year	2,684,869	2,501,418	10,761,152	519,616	13,172,724	2,499,467	432,658	32,571,904
Additions	-	5,580	-	-	42,774	300	2,761,837	2,810,491
Disposals	(1,752,443)	(36,970)	(435,353)	-	(184,490)	(298,495)	-	(2,707,751)
Transfers from capital projects in progress	-	-	2,274,962	-	145,288	36,850	(2,457,100)	-
End of financial year	932,426	2,470,028	12,600,761	519,616	13,176,296	2,238,122	737,395	32,674,644
<i>Accumulated depreciation</i>								
Beginning of financial year	2,671,616	2,031,357	9,961,865	511,083	8,652,504	2,164,802	-	25,993,227
Depreciation	12,380	94,057	468,233	6,044	935,384	149,822	-	1,665,920
Disposals	(1,752,443)	(36,970)	(435,353)	-	(184,490)	(298,495)	-	(2,707,751)
End of financial year	931,553	2,088,444	9,994,745	517,127	9,403,398	2,016,129	-	24,951,396
<i>Net book value</i>								
End of financial year	873	381,584	2,606,016	2,489	3,772,898	221,993	737,395	7,723,248

During the financial year, fully depreciated assets belonging to MCCY, with cost of \$3,930,789 (2022: \$1,434,167), were transferred to the Company under a directive issued by the Ministry during the financial year ended 31 March 2020.

During the financial year, \$154,647 (2022: \$252,670) of assets relating to the purchase of technical theatre equipment for the Waterfront Theatre were capitalised in accordance with the directive issued by the Ministry. (Note 26)

18 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 17).

There is no externally imposed covenant on these lease arrangements.

(a) Carrying amounts

ROU assets classified within Property, plant and equipment

	<u>Group</u>	
	2023	2022
	\$	\$
Leased properties	<u>1,977,396</u>	<u>2,414,156</u>

(b) Depreciation charge during the year

	<u>Group</u>	
	2023	2022
	\$	\$
Leased properties	<u>554,962</u>	<u>590,530</u>

(c) Interest expense

	<u>Group</u>	
	2023	2022
	\$	\$
Interest expense on lease liabilities	<u>82,725</u>	<u>48,033</u>

(d) Lease expenses not capitalised in lease liabilities

	<u>Group</u>	
	2023	2022
	\$	\$
Lease expense — low-value leases	14,887	21,564
Lease expense — short-term leases	-	8,459
Total	<u>14,887</u>	<u>30,023</u>

(e) Total income from subleasing ROU assets during the financial year was \$6,121,978 (2022: \$4,254,271).

(f) Total cash outflow for all the leases during the financial year was \$615,558 (2022: \$524,429).

19 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 operating leases.

Income from subleasing the retail stores recognised during the financial year was \$6,121,978 (2022: \$4,254,271), of which \$524,852 (2022: \$210,758) 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>	
	2023	2022
	\$	\$
Not later than one year	5,224,862	5,304,589
Between one and five years	4,561,496	5,727,044
	<u>9,786,358</u>	<u>11,031,633</u>

20 INTANGIBLE ASSETS

Composition:

	2023	2022
	\$	\$
Brand name (Note (a))	2,854,000	2,854,000
System software (Note (b))	5,268,184	4,320,332
	<u>8,122,184</u>	<u>7,174,332</u>

(a) Brand name

	<u>Group</u>	
	2023	2022
	\$	\$
Cost		
Beginning and end of financial year	<u>6,054,000</u>	<u>6,054,000</u>
Accumulated impairment		
Beginning and end of financial year	<u>3,200,000</u>	<u>3,200,000</u>
Net book value	<u>2,854,000</u>	<u>2,854,000</u>

Impairment test for brand name

Brand name is carried at cost less accumulated impairment losses and 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 8 years (2022: 9 years) discounted to present value applying the discount rate of 13.6% (2022: 13.6%) per annum. The terminal value was derived assuming terminal growth rate of 1.6% (2022: 0.6%).

Based on the annual brand name impairment assessment performed by management, brand name was not impaired.

(b) System software

	<u>Group</u>	
	<u>2023</u>	<u>2022</u>
	<u>\$</u>	<u>\$</u>
<i>Cost</i>		
Beginning and end of financial year	20,999,065	18,825,652
Additions	2,118,342	2,173,413
Write-off	(96,131)	-
End of financial year	23,021,276	20,999,065
<i>Accumulated amortisation</i>		
Beginning of financial year	16,053,357	15,055,635
Amortisation charge (Note 7)	1,164,710	997,722
Write-off	(90,351)	-
End of financial year	17,127,716	16,053,357
<i>Accumulated impairment</i>		
Beginning and end of financial year	625,376	625,376
<i>Net book value</i>	5,268,184	4,320,332

21 TRADE AND OTHER PAYABLES

	<u>Group</u>		<u>Company</u>	
	2023	2022	2023	2022
	\$	\$	\$	\$
Trade payables to:				
- a subsidiary	-	-	13,464	136,357
- non-related parties	16,528,500	5,940,450	3,911,193	2,604,920
	16,528,500	5,940,450	3,924,657	2,741,277
Goods and service tax payable	471,368	230,615	405,916	158,783
Accrued operating expenses	9,194,156	9,290,344	8,239,637	8,449,909
Deposits received	2,025,586	1,991,610	1,920,477	1,796,271
Deferred income	1,101,472	5,080,049	1,101,473	5,080,049
Recoverable expenditure claimed in advance	1,221,550	1,764,583	1,221,551	1,764,583
Sundry payables	985,182	926,029	433,876	422,382
	31,527,814	25,223,680	17,247,587	20,413,254

Included within "Deferred income" for the year ended 31 March 2022 was grant income of \$3,209,662 received under the JSS and JGI whereby the Company has recognised fully as income during the year, where funds were utilised to carry out conditional activities during the recovery phase of COVID-19 to bring society to normalcy with Government's approval.

22 PROVISION

Current

For the year ended 31 March 2022, the CMF Trustee granted the waiver for the clawback of Cultural Matching Fund (CMF) received in prior years of which CMF criteria may not have been fully met, and the full provision made in FY2021 was reversed and recognised to income.

Non-current

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 is as follows:

	<u>Group</u>		<u>Company</u>	
	2023	2022	2023	2022
	\$	\$	\$	\$
<i>Current</i>				
Beginning of financial year	-	1,283,663	-	1,283,663
Provision made		-		-
Reversal of provision made	-	(1,283,663)	-	(1,283,663)
End of financial year	-	-	-	-
<i>Non-current</i>				
Beginning of financial year	65,000	40,000	-	-
Provision made	-	25,000	-	-
End of financial year	65,000	65,000	-	-
Total	65,000	65,000	-	-

23 BORROWINGS

	<u>Group</u>	
	2023	2022
	\$	\$
<i>Current</i>		
Bank borrowings (a)	100,000	-
Lease liabilities	496,549	454,055
	<u>596,549</u>	<u>454,055</u>
<i>Non-current</i>		
Related party borrowing (b)	2,108,823	2,031,896
Lease liabilities	1,618,723	2,060,960
	<u>3,727,546</u>	<u>4,092,856</u>
Total borrowings	<u>4,324,095</u>	<u>4,546,911</u>

- (a) Bank borrowings bears interest at fixed rate of 4.93% per annum. This bank borrowing was fully repaid on 10 April 2023.
- (b) Related party borrowing is an unsecured loan. It is interest free for the first 2 years from 6 October 2020 when the loan was called upon, of which interest of 1.8% per annum is chargeable from Year 3 in accordance with the terms of the loan agreement. The loan has no fixed repayment schedule but is repayable within 10 years from 6 October 2020.

The carrying amounts of related party borrowing was recognised at fair value with the loan discounted at market borrowing rate of 4% per annum. The accumulated difference of \$524,144 in 2022 was recognised as a fair value gain accordingly in equity contributions.

The fair value of the loans as at 31 March 2023 is \$1,684,000 (2022: \$2,031,896) at market borrowing rate of 4.9% (2022: 4%).

Reconciliation of liabilities arising from financing activities

	1 April 2022 \$	Principal and interest payments \$	Cash	Non-cash changes				31 March 2023 \$
			Addition during the year \$	Addition during the year \$	Lease modification \$	Interest expense \$	Fair value movement \$	
Bank borrowings	-	(324)	100,000	-	-	324	-	100,000
Related party borrowing	2,031,896	-	-	-	-	76,927	-	2,108,823
Lease liabilities	2,515,015	(600,670)	-	-	118,202	82,725	-	2,115,272

	1 April 2021 \$	Principal and interest payments \$	Cash	Non-cash changes				31 March 2022 \$
			Addition during the year \$	Addition during the year \$	Lease modification \$	Interest expense \$	Fair value movement \$	
Related party borrowing	1,225,000	-	1,225,000	-	-	106,040	(524,144)	2,031,896
Lease liabilities	323,592	(494,406)	-	2,579,972	57,824	48,033	-	2,515,015

24 INVESTMENT GRANTS

	<u>Group and Company</u>	
	2023	2022
	\$	\$
Beginning of financial year	6,585,007	2,505,007
Additions (Note 15)	3,570,000	4,080,000
End of financial year	10,155,007	6,585,007

Funding for the Company's additional investment in Subsidiary SISTIC.com Pte Ltd during the year for 2,112,426 ordinary shares at a total value of \$3,570,000 was provided by Ministry of Culture, Community and Youth.

For the year ended 31 March 2022, funding for the Company's additional investment in subsidiary SISTIC.com Pte Ltd of 2,414,201 ordinary shares at a total value of \$4,080,000 was provided by Ministry of Culture, Community and Youth.

25 DEFERRED CAPITAL GRANTS

	<u>Group</u>		<u>Company</u>	
	2023	2022	2023	2022
	\$	\$	\$	\$
Beginning of financial year	7,721,641	6,576,229	7,721,641	6,576,229
Transferred from operating grants (Note 13)	2,026,159	2,810,491	2,026,159	2,810,491
Released to profit or loss	(2,034,443)	(1,665,079)	(2,058,407)	(1,665,079)
End of financial year	7,713,357	7,721,641	7,689,393	7,721,641

For the year ended 31 March 2023, there was an elimination of intercompany transactions with subsidiary (SISTIC) pertaining to consultancy costs with a net book value amounting to \$23,964 (FY22: \$Nil) that was capitalised under the Company's computer software.

26 ACCUMULATED FUNDS

	<u>Group</u>		<u>Company</u>	
	2023	2022	2023	2022
	\$	\$	\$	\$
Designated funds for construction of the Waterfront Theatre	-	4,399,482	-	4,399,482
Undesignated funds	55,450,536	59,066,188	65,253,209	66,257,687
	55,450,536	63,465,670	65,253,209	70,657,169
Designated funds for construction of the Waterfront Theatre				
Beginning of financial year	4,399,482	11,034,295	4,399,482	11,034,295
Additions to designated funds	138,210	9,464,429	138,210	9,464,429
Transfer from undesignated funds	1,584,046	-	1,584,046	-
Utilisation of designated funds				
- Contribution to the construction costs of the Waterfront Theatre (Note 7)	(5,967,091)	(15,846,572)	(5,967,091)	(15,846,572)
- Assets capitalised (Note 17)	(154,647)	(252,670)	(154,647)	(252,670)
	(6,121,738)	(16,099,242)	(6,121,738)	(16,099,242)
End of financial year	-	4,399,482	-	4,399,482
Undesignated funds				
Beginning of financial year	59,066,188	64,168,307	66,257,687	67,622,824
Surplus/(Deficit) for the year	(2,031,606)	(5,102,119)	579,568	(1,365,137)
Transfer to designated funds	(1,584,046)	-	(1,584,046)	-
End of financial year	55,450,536	59,066,188	65,253,209	66,257,687

27 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 was scheduled to complete in May 2021. However, due to the COVID-19 outbreak, construction of the Waterfront Theatre was delayed by more than a year and the Theatre received its Temporary Occupation Permit in August 2022. The Theatre has an estimated construction cost of \$36,000,000. In accordance with the agreement with MCCY, \$10,000,000 of the initial costs and a productivity grant of \$1,772,608 granted by the Building & Construction Authority to MCCY for the project, will be provided by MCCY. The remaining balance is to be provided by the Company from its designated accumulated funds that was raised, and balance to be drawn from undesignated accumulated funds, being the Company's contribution to the construction costs of the Theatre.

	<u>Company</u>	
	2023	2022
	\$	\$
Total cumulative costs incurred	35,742,094	29,620,356
Funding for construction costs provided by:		
- Funds recovered from MCCY	11,772,608	11,772,608
- Utilisation of accumulated funds designated for Waterfront Theatre	23,969,486	17,847,748
	35,742,094	29,620,356

28 COMMITMENTS

Capital commitments

Capital expenditures contracted for at the balance sheet date but not recognised in the financial statements are as follows:

	<u>Group</u>		<u>Company</u>	
	2023	2022	2023	2022
	\$	\$	\$	\$
Leasehold improvements and equipment	673,663	420,259	620,080	344,278
Works and services	332,533	263,337	332,533	263,337
	1,006,196	683,596	952,613	607,615

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"), Hong Kong Dollar ("HKD") and Philippine Peso ("PHP") as balances of some financial assets and liabilities at the balance sheet date are denominated in USD, HKD and PHP.

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:

	<u>USD</u> \$	<u>HKD</u> \$	<u>PHP</u> \$
<u>At 31 March 2023</u>			
Financial assets			
Cash and bank balances	419,805	11,830	-
Trade receivables	69,043	78,661	-
	<u>488,848</u>	<u>90,491</u>	<u>-</u>
Financial liabilities			
Trade and other payables	(37,390)	-	221,231
	<u>451,458</u>	<u>90,491</u>	<u>221,231</u>
Net financial assets and currency exposure			
	<u>451,458</u>	<u>90,491</u>	<u>221,231</u>
<u>At 31 March 2022</u>			
Financial assets			
Cash and bank balances	424,999	150,412	-
Trade receivables	2,065	114,353	-
Other assets	-	119,471	-
	<u>427,064</u>	<u>384,236</u>	<u>-</u>
Financial liabilities			
Trade and other payables	(57,346)	-	-
	<u>369,718</u>	<u>384,236</u>	<u>-</u>
Net financial assets and currency exposure			
	<u>369,718</u>	<u>384,236</u>	<u>-</u>

The Company's business operations are not exposed to significant foreign currency risks as it has no significant 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 and liabilities are fixed rate instruments.

The Group monitors the interest rates closely to ensure that the interest-bearing assets and liabilities 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.

Movement in credit loss allowance for financial assets are set out as follows:

	Trade receivables ^(a)
<u>Group and Company</u>	
2023	
Balances at 1 April 2022	59,719
Loss allowances recognised in profit or loss during the year:	
- Asset acquired	20,415
- Reversal of unutilised amount	(5,288)
Balances at 31 March 2023	74,846
2022	
Balances at 1 April 2021	10,734
Loss allowances recognised in profit or loss during the year:	
- Asset acquired	59,719
- Reversal of unutilised amount	(10,734)
Balances at 31 March 2022	59,719

(a) Loss allowance measured at lifetime ECL

(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 table below analyses non-derivative financial liabilities of the Group and the Company into relevant maturity groupings based on the remaining period from the balance sheet date to the contractual maturity date. The amounts disclosed in the table are the contractual undiscounted cash flows. Balances due within 12 months equal their carrying amounts as the impact of discounting is not significant.

	Less than 1 year \$	Between 1 and 5 years \$	Over 5 years \$
<u>Group</u>			
At 31 March 2023			
Trade and other payables	29,954,973	-	-
Lease liabilities	562,492	1,708,043	-
Related party borrowings	-	-	2,108,823
Bank loan	100,000	-	-
At 31 March 2022			
Trade and other payables	19,913,017	-	-
Lease liabilities	534,967	2,213,078	-
Related party borrowings	-	-	2,031,896

	Less than 1 year \$	Between 1 and 5 years \$	Over 5 years \$
<u>Company</u>			
At 31 March 2023			
Trade and other payables	15,740,198	-	-
At 31 March 2022			
Trade and other payables	15,174,422	-	-

(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 and borrowings. Total capital is calculated as accumulated funds less net cash.

	<u>Group</u>		<u>Company</u>	
	2023 \$	2022 \$	2023 \$	2022 \$
Accumulated funds	55,450,536	63,465,670	65,253,209	70,657,169
Less: Net cash	(38,991,121)	(45,996,076)	(38,703,620)	(46,508,963)
Total capital	16,459,415	17,469,594	26,549,589	24,148,206

The Group and the Company are not subject to any externally imposed capital requirements for financial years ended 31 March 2023 and 31 March 2022.

(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, financial assets and liabilities at amortised cost are as follows:

	<u>Group</u>		<u>Company</u>	
	2023	2022	2023	2022
	\$	\$	\$	\$
Financial assets at amortised cost	94,550,680	93,341,535	77,938,176	86,389,080
Financial liabilities at amortised cost	34,345,375	24,532,081	15,806,505	15,246,576

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>	
	2023	2022
	\$	\$
Legal and other fees paid to other related party	44,387	54,488

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>	
	2023	2022	2023	2022
	\$	\$	\$	\$
Salaries and other short-term benefits	3,043,570	2,630,990	1,862,707	1,530,583
Employer's contribution to Central Provident Fund	220,420	206,924	124,231	115,913
	3,263,990	2,837,914	1,986,938	1,646,496

Number of key management in remuneration bands is as follows:

	<u>Group</u>		<u>Company</u>	
	2023	2022	2023	2022
	\$	\$	\$	\$
\$400,000 to below \$500,000	1	-	1	-
\$300,000 to below \$400,000	2	1	1	1
\$200,000 to below \$300,000	5	4	5	3
\$100,000 to below \$200,000	6	8	-	3
\$100,000 and below	1	2	-	-
	15	15	7	7

32 RECLASSIFICATION OF COMPARATIVES

The adjustment was due to an overstatement of non-controlling interests arising from consolidation adjustments of intangible assets that were not allocated to non-controlling interests. This resulted in a corresponding understatement of accumulated funds attributable to members of the Company. The comparatives in the balance sheet for the Group as at 31 March 2022 and 1 April 2021 have been restated accordingly as set out below:

	31 March 2022			31 March 2021		1 April 2021
	Previously reported \$	Increase / (decrease) \$	Restated \$	Previously reported \$	Increase / (decrease) \$	Restated \$
Balance sheet - Group (extract)						
Accumulated funds attributable to members of the Company	60,365,498	3,100,172	63,465,670	72,102,430	3,100,172	75,202,602
Non-controlling interests	6,908,032	(3,100,172)	3,807,860	6,054,321	(3,100,172)	2,954,149
Total accumulated funds	67,273,530	-	67,273,530	78,156,751	-	78,156,751

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 2023. 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 20 July 2023.

Listings

DONORS & SPONSORS	192
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HIRERS' PERFORMANCES & EVENTS	225



Donors & Sponsors

Esplanade — Theatres on the Bay is a charity, a not-for-profit organisation and Singapore's national performing arts centre. We seek to entertain, engage, educate and inspire through the arts.

We thank everyone who has helped us bring joy, inspiration and positive impact to Singaporeans from all walks of life by supporting the arts and Esplanade.

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

Alice Koh
 Allen & Overy LLP
 Allianz Global Investors Singapore Limited
 Alvin De Souza
 Ang Chin Moh Funeral Directors Pte Ltd
 Ang Ziqian
 Asia Ghani Restaurant And Catering Pte Ltd
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 The Family of BJ & CW Tresise
 The Silent Foundation Limited
 Tye Wai Mun
 U.S. Embassy, Singapore
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 Winson Lay Chee Loong
 Woon Yen Khai
 Yap Foo Kar
 Yvonne Tham

We are grateful to these donors and sponsors who have contributed \$1,000 and above from 1 Apr 2022 to 31 Mar 2023.

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

Esplanade Presents Performances

April 2022 to March 2023 (Unless otherwise stated, all performances are from Singapore)

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 paid programmes are presented in different festivals and series annually.

ESPLANADE FESTIVALS

A Date With Friends

2 — 5 Mar 2023

Baybeats

28 — 30 Oct 2022

da:ns festival

13 — 23 Oct 2022

Flipside

3 — 12 Jun 2022

Huayi — Chinese Festival of Arts

27 Jan — 5 Feb 2023

In New Light

12 Oct — 31 Dec 2022

Jazz in July

1 — 31 Jul 2022

Kalaa Utsavam — Indian Festival of Arts

18 — 27 Nov 2022

March On — A Children's Festival

9 — 19 Mar 2023

Moonfest — A Mid-Autumn Festival

9 — 11 Sep 2022

Octoburst! — A Children's Festival

7 Oct 2022

Pesta Raya — Malay Festival of Arts

26 — 29 May 2022

PopLore — A Year of Singapore Popular Music

1 Jan — 18 Nov 2022

Voices — A Festival of Song

1 — 4 Dec 2022

ESPLANADE SERIES

Beautiful Sunday

Coffee Morning & Afternoon Tea

Contemporary Performing Arts Research Residency

da:ns series

Feed Your Imagination (F.Y.I)

in::music

Mosaic Music Series

Munch! Lunchtime Concerts

Pentas

PLAYtime!

Raga

The Studios

Visual Arts

Voices Series

Esplanade Festivals

A Date With Friends

2 — 5 Mar 2023

CONCERT HALL

Ladies' Night

The Sugar Bees, Lily Anna Nuris &
Veronica Young

Love in Concert

Zhuang Xue Zhong, Xiao Feng Feng, Jessie
Yeong, Wysom Wong & Chua Lee Lian
(Singapore/Malaysia)

RECITAL STUDIO

Abang Pulang, Singapura!

Dato Malek Ridzuan (Malaysia)

A Date with Edible Garden City

Sheila Wee

A Date with TCM — A Healthier Elderly Lifestyle

Tan Koon Yaw

Film Screening: 3 Cents A Kilo

Directed by Shao Min Chew Chia

Film Screening: BOOM (建设繁荣)

Directed by Derrick Chew

Film Screening: Rehearsal + Reaction

Directed by Jonathan Choo

CONCOURSE

Design your own tote bag

Quirky Offdays

Golden Age of Malay Film

Eka Mairina

Golden Years Ukulele Strummers

Song of Yesteryear

Chen Yi

The Best of Duets

Mel Ferdinands, Gabrielle Ferdinands,
Sheila De Niro & Nick Zavior

OUTDOOR THEATRE

Down Memory Lane with Ernesto & Greg

Down Memory Lane with Melissa Fitzgerald & friends

Getai Fun Night

Lee Peifen, Zhu Lili, Yuan Jin, Baobei Sisters,
Anddi Goh, Johnny Kiong, Sherraine Law,
Komei Foong & Jiele Tan

Golden Oldies Night

Leon Ho & Vanessa Phang

Party with Us!

Masnie Mohamed & Sheer Angullia

FORECOURT GARDEN

Karaoke Under The Stars

Line Dance

Country Line Dance Association

Zumba to K-pop

Victoria, Wayne & Julie

Baybeats

28 — 30 Oct 2022

POWERHOUSE²(SINGTEL WATERFRONT THEATRE)*BURGERKILL* (Indonesia)*Carpet Golf**Drinking Boys and Girls Choir* (South Korea)*False Plaintiff**.Feast* (Indonesia)*Force Vomit**Naedr**Otoboke Beaver* (Japan)*Purbawara* (Malaysia)*Rudra**The F16s* (India)*Trust The Chaos*ANNEXE (ANNEXE STUDIO)*ALYPH**Baybeats X LUCfest — Go Go Machine Orchestra* (Taiwan)*Baybeats X LUCfest — G5SH* (Taiwan)*FERS**Hathaw9y* (South Korea)*TENGY*CHILLOUT STAGE (CONCOURSE)*Astronauts**Carpet Golf**IMAN**Khanan Bierbood* (Thailand)*The F16s* (India)*Trust The Chaos*ARENA (OUTDOOR THEATRE)*Aggressive Raisin Cat**Astronauts**Bakers In Space**For Tracy Hyde* (Japan)*Hijack Hayley**Khana Bierbood* (Thailand)*motifs**Quite Quiet**Reserate**The Voodoo Sound**tide/edit* (Philippines)*xena giam*OPEN STAGE(ESPLANADE LAWN, OUTSIDE SINGTEL WATERFRONT THEATRE)*ALICIA DC**Angelo**Benny's**dylan chan**Fatbear**Jun**Junas**Jupiterkid**LAYYI**Open Stage**RHAUN**Shazza**thaarmin*ONLINE*.Feast* (Indonesia)*Aggressive Raisin Cat**ALYPH**Astronauts**Bakers In Space**Baybeats X LUCfest — G5SH* (Taiwan)*Baybeats X LUCfest — Go Go Machine Orchestra* (Taiwan)*BURGERKILL* (Indonesia)*Carpet Golf**Drinking Boys and Girls Choir* (South Korea)

Baybeats

28 — 30 Oct 2022

*False Plaintiff**FERS**For Tracy Hyde* (Japan)*Force Vomit**Hathaw9y**Hijack Hayley**Khana Bierbood* (Thailand)*motifs**Naedr**Otoboke Beaver* (Japan)*Purbawara* (Malaysia)*Quite Quiet**Reserate**Rudra**TENGY**The F16s**The Voodoo Sound**tide/edit* (Philippines)*Trust The Chaos**xena giam*

da:ns festival

13 — 23 Oct 2022

THEATRE*Tree of Codes*

Wayne McGregor (Director and Choreographer), Olafur Eliasson (Visual Concept) & Jamie xx (Composer) (UK)

SINGTEL WATERFRONT THEATRE*Infinitely Closer*Kuik Swee Boon & The Human Expression (T.H.E) Dance Company
An Esplanade CommissionTHEATRE STUDIO*No. 60*Pichet Klunchun Dance Company (Thailand)
Co-produced by TPAM — Performing Arts
Meeting in Yokohama and Taipei Performing Arts Center
An Esplanade Commission & Co-Production*Forward Shift*Hwa Wei-An & Liu I-Ling
(Malaysia/Singapore & Taiwan)REHEARSAL STUDIO*Dance Masterclass by*
Studio Wayne McGregor
Rebecca Bassett-Graham (UK)*Footwork: Adult and Youth — Brazilian Samba*
Movement Artistry*Footwork: Adult and Youth — Broadway Jazz*
LA Dance Connection*Footwork: Adult and Youth — Cha Cha*
The DanceSport Academy*Footwork: Adult and Youth — Contemporary*
Converge Studio*Footwork: Adult and Youth —*
Contemporary Malay Dance
Haziq Noorazwa*Footwork: Adult and Youth — Dancehall*
O School*Footwork: Adult and Youth — Flamenco*
Tania Goh*Footwork: Adult and Youth — Hip hop*
Danz People*Footwork: Adult and Youth — Hip Hop*
O School*Footwork: Adult and Youth — Hip hop*
(Girl's style)
Danz People*Footwork: Adult and Youth — Hip hop*
(Girl's style)
Haziq Noorazwa*Footwork: Adults and Youth — K-pop*
O School*Footwork: Adult and Youth — Kollywood Folk*
Dance Embassy*Footwork: Adult and Youth — Ladies Jazz*
LA Dance Connection*Footwork: Adult and Youth — Lindy Hop*
Jazz Inc*Footwork: Adult and Youth — Locking*
ScRach MarcS*Footwork: Adult and Youth — Rumba*
The DanceSport Academy*Footwork: Adults and Youth —*
Spanish Dance for Relaxation
Tania Goh*Footwork: Adult and Youth — Street Jazz*
Converge Studios*Footwork: Adult and Youth — Swag*
Danz People

da:ns festival

13 — 23 Oct 2022

Footwork: Adult and Youth — Viennese Waltz
The DanceSport Academy

Footwork: Adult and Youth — Waltz
The DanceSport Academy

Footwork: Parents & Kids — Afro Brazilian
Movement Artistry

Footwork: Parents & Kids — Broadway
Denise Lwin Dance

Footwork: Parents & Kids — Broadway Jazz
LA Dance Connection

Footwork: Parents & Kids — Hip hop and
Breakdance
Legacy Dance Co.

Footwork: Parents & Kids — Pasodoble
Tania Goh (Spanish Dance Singapore)

Footwork: Parents & Kids —
Popping with Mime
ScRach MarcS

Footwork: Parents & Kids — Swing
Jazz Inc

Footwork: Parents & Kids —
Superheroes-themed hip hop
Converge Studios

Footwork: Twinkle Toes — African Dance
Dance Embassy

Footwork: Twinkle Toes — Baby Pop
LA Dance Connection

Footwork: Twinkle Toes — Broadway
Denise Lwin Dance

Twinkle Toes — Flamenco
Tania Goh

Footwork: Twinkle Toes — Funk style
Converge Studios

Footwork: Twinkle Toes — Hip hop
Converge Studios

Footwork: Twinkle Toes — K-pop
Converge Studios

Footwork: Twinkle Toes — Kids hip hop
O School

Footwork: Twinkle Toes — Lyrical
Denise Lwin Dance

Footwork: Twinkle Toes —
Minions-themed Jazz
Denise Lwin Dance

Footwork: Twinkle Toes — Modern Jazz
Denise Lwin Dance

Footwork: Twinkle Toes — Swing
Jazz Inc

In the Studio with Liu I-Ling and LASALLE
College of the Arts (Taiwan/Singapore)

In the Studio with Studio Wayne McGregor
and Nanyang Academy of Fine Arts
(UK/Singapore)

BAY ROOM

Rasas: Wonderful Saman Gayo
Sanggar Seni Seulaweut (Indonesia)

CONCOURSE

Rasas: Dances from Aceh
Sanggar Seni Seulaweut (Indonesia)

Rasas: Traditional Dances of Bali
Anangun Semara Santhi (Indonesia)

OUTDOOR THEATRE

Evening Voices
Singapore Ballet

FULL OUT! Next Gen
Central Kpop Dance (CKD), K-East, New
Revolving Age (NRA), Strictly Dance Zone
(SDZ), Style Groovaz Crew (SGC), Temasek
Polytechnic Dance Ensemble (TPDE)
Directed by Zaini Tahir

FORECOURT GARDEN

What's Your Move?
Jazz Inc, Joshiley Bhangra, O School,
Royalusion, Spanish Dance Singapore,
ScRach MarcS, The Dancesport Academy

VARIOUS VENUES

Culture, Community and Collaboration:
A Hip Hop Perspective with Nick Power
As part of ELEMENT #14: STEP INTO
A WORLD — Alternative Paths for
Street Dance
Nick Power (Australia)

ONLINE

People of da:ns

Flipside

3 — 12 Jun 2022

RECITAL STUDIO

Millefeuilles
Compagnie Areski (France)

Millefeuilles Paper Cut & Pop-up
Art Workshop
Lukasz Areski (Compagnie Areski) (France)

THEATRE STUDIO

Big Brown Girl
How Drama

Only Bones
Kallo Collective (Finland)

Physical Articulation for Theatre and Comedy
— A Workshop by Thom Monckton (Finland)

ANNEXE STUDIO

2-ball Juggling Workshop
Tay Di-Hong & Choo Zheng Hao
(Bornfire Circus)

3-ball Juggling Workshop
Tay Di-Hong & Choo Zheng Hao
(Bornfire Circus)

Cutting Humour — A Workshop with
Gwee Li Sui

Farce & Furious — An Improv Workshop
for Parents and Kids
SABOsTAGE

CONCOURSE

Fight Club (Jugglers Only!)
Various artists

Flip Slides @ Flipside: A PowerPoint
Karaoke Show
PowerPoint Karaoke

FLIP TEHBLE!
TEH Trio and Tan Yao Cong

Kopitiam
Five Stones Theatre

Le Petit Bar
Jay Che

Mina Kaye: The Award Winning...Who?

Naturally Freaking Talented
SABOsTAGE

Robin Curtis (Czech Republic/Singapore)

String Art Craft Workshop
Fann Art Therapie

The Annoying Show: Box and Whistle
Mr Bee

The Annoying Show: Ladder and Planks
Jonathan Goh

OUTDOOR THEATRE

Aerial Open Stage 2022
Various artists

Ang Moh Pai
La Meh-Lions and ScRach MarcS

Circus Alone
Marine Boy (South Korea)

Even More Annoying!
The Annoying Brothers

Me, My Monsters, My Friends
Bornfire Circus

FORECOURT GARDEN

IMPULSE
Momggol (South Korea)

COURTYARD

Circus 101
Bornfire Circus

GAPS

Performed by Tan Weiying, Rhian Hiew,
and Wong Shaokai
Directed by Wendy Toh

ONLINE

Aerial Open Stage 2022
Various artists

Huayi — Chinese Festival of Arts

27 Jan — 5 Feb 2023

CONCERT HALL

An Evening with Hong Kong Chinese Orchestra

in::music — Accusefive “Lost And Found”
(Taiwan)

in::music — ANPU “the way to you: Singapore”
(Taiwan)

THEATRE

13 Tongues
Cloud Gate Dance Theatre of Taiwan

ART
Godot Theatre Company (Taiwan)

SINGTEL WATERFRONT THEATRE

The Drought Goddess • Dream of the World
La Cie MaxMind (Taiwan)

RECITAL STUDIO

Earl Grey Teh C — Gah Dai!
Lorong Boys & Gordon Lee (Singapore &
Hong Kong)
An Esplanade Production

*Tri Ka Tsai — A uniquely trilingual
Hong Kong cabaret*
Yuri Ng X Anna Lo X Rick Lau (Hong Kong)

THEATRE STUDIO

Every Brilliant Thing
The Finger Players
Original Script by Duncan Macmillan,
with Jonny Donahoe
Translated, Directed and Performed by
Oliver Chong
An Esplanade Commission

Two men, ten years later
HORSE (Taiwan)

ANNEXE STUDIO

Huayi Brewery
Alvin Chiam & Rei Poh

in::music — Elephant Gym “Dreams” (Taiwan)

in::music — SINMAHUI “Hip Hop Night”
ShiGGa Shay, Tosh Rock, Zadon, J.M3,
Cykko, Dato’ Maw, S.A.C & Ringgit Mob
(Singapore/Malaysia)

My Mulan Mission: A Parent-Child Activity
Traditional Arts Centre

My Mulan Mission: Watch, Learn, Play
(For schools only)
Traditional Arts Centre

REHEARSAL STUDIO

Dance Masterclass (Intermediate) by Cloud
Gate Dance Theatre of Taiwan

BAY ROOM

Rattan Weaving Workshop with ATINYMAKER

CONCOURSE

Admiring Lantern — A Children’s Teochew
Opera Performance
Nam Hwa Opera

Best Competition Hits
Gao Mei Gui

Chinese Period Dramas OST
A Flutey Affair

Choral Pop of Yesterday & Today
Chordinate Singers

Classic Art Songs
Felicia Teo

DIY Festive Origami

Festive Favourites
The CO Peeps

Folk Reimagined
Kailin Yong Trio

Let’s Sing Nursery Rhymes!
3 o’Hearts

PIP’s Meet and Greet

Resonates
yi Zheng Ensemble

Songs of Spring
Tang’s Harmonica Trio

Spring Eternal
PipaCAN!

We are Singer-songwriters! • Chen Yu Xuan

We are Singer-songwriters! • Eiva Qian
(Malaysia)

We are Singer-songwriters! • LINGBRANDON

PIP’S PLAYBOX

Exploring Chinese Culture through
Craft Activities
Cinnamon Creative Sessions

Huayi — Chinese Festival of Arts

27 Jan — 5 Feb 2023

OUTDOOR THEATRE

A Nanyang Jazz Fest
The Shang Sisters (Malaysia)

Dance of the Golden Lions
Singapore Chin Woo (Athletic) Association

Dancing in Spring
Singapore Chinese Dance Theatre

Gifted
The Wanted (Taiwan)

Jubilance
NUS Chinese Orchestra

Sonance
DiAbolution (Malaysia)

We are Singer-songwriters!
• Ah5ive The Band

We are Singer-songwriters!
• Cold Cut Duo

We are Singer-songwriters!
• Quis

VARIOUS VENUES

Talk: A Date with TCM — Finding Your Inner Harmony
Physician Eleanor Chua Chih Yi

Talk: An Introduction to Qun Kua
Janet Ng

Talk: Chinese Tales from Historical Maps
Mok Ly Yng

Talk: Streets and Places of Singapore
TrendLit Publishing

Talk: Theatrical Roofscapes: Ceramic shards ornamentation of traditional Chinese architecture in Singapore
Dr Yeo Kang Shua

Talk: The Origin of Mahjong
Dr Kang Ger-Wen

ONLINE

Admiring Lantern — A Children's Teochew Opera Performance
Nam Hwa Opera

Best Competition Hits
Gao Mei Gui

Dance en Scene

Esplanade — Theatres on the Bay (Singapore), National Kaohsiung Center for the Arts (Weiwuying) (Taiwan), National Taichung Theater (Taiwan), Tai Kwun — Centre for Heritage and Arts (Hong Kong)

Folk Reimagined
Kailin Yong Trio

Songs of Spring
Tang's Harmonica Trio

In New Light

12 Oct — 31 Dec 2023

CONCERT HALL

Daybreak
Co-produced with
Singapore Chinese Orchestra

Illuminations
Lien Boon Hua (conductor), Abigail Sin (piano), Loh Jun Hong (violin), Jonathan Shin (piano, composer), Phoon Yu (organ, composer), Singapore Symphony Chorus, Singapore Youth Choir, Singapore Childrens' Choir, Singapore Symphony Orchestra
An Esplanade Commission

SINGTEL WATERFRONT THEATRE

Dragon Ladies Don't Weep
Featuring Margaret Leng Tan (USA/Singapore)
Co-commissioned by Esplanade — Theatres on the Bay and Asia TOPA
Co-produced by Chamber Made and CultureLink Singapore

Infinitely Closer
Kuik Swee Boon & The Human Expression (T.H.E) Dance Company
An Esplanade Commission

Kingdoms Apart
Written and directed by Chong Tze Chien
An Esplanade Commission and Production

RATA: new grounds, new sounds
RATA Orkestra
Directed by Safuan Johari
Featuring Azrin Abdullah (oud), Andy Chia (dizi, vocals, electronics), Cheryl Ong (percussion), Safuan Johari (electronics), Rizman Putra (vocals), weish (vocals), with guest artist Nova Ruth (vocals) and visuals by Brandon Tay. (Singapore/Indonesia)
An Esplanade Commission and Production

Stream of Memory
Papermoon Puppet Theatre (Indonesia)
An Esplanade Commission and Production

COURTYARD

Dancing with Light
Conceptualised & Directed by Sally Lee
Movement Collaboration and Performance by Sufri Juwahir, Kevin Tristan, Li Ruimin, and Claudine Liang

Jazz in July

1 — 31 July 2022

RECITAL STUDIO

Aaron Burnett & The Big Machine (USA)

Jazz Vocal Masterclass with Lucy Yeghiazaryan (Armenia/USA)

Joyce Moreno (Brazil)

Lucy Yeghiazaryan (Armenia/USA)

Rhythm & Harmony Workshop with Aaron Burnett (USA)

Sambajazz & Bossa Nova Workshop with Joyce Moreno (Brazil)

ANNEXE STUDIO

Free Jazz: BRAM
Bryan Rozario, Matthew Tan, Russell Seow and Aaron James Lee

Free Jazz: Firewater
Darren Moore, Yong Yandsen, Andrew Lim, Dharma and Matthew Tan (Malaysia/Singapore)

REHEARSAL STUDIO

Sambajazz & Bossa Nova Workshop with Joyce Moreno (Brazil)

CONCOURSE

Ann Gie Trio
Lee Ann Gie, Aaron James Lee, Kenji Nakano

Anson Fung Guitar Trio featuring Namie Rasman

A Space for All the Wanderers
Rachma Lim Fellowship Band

Between Friends
Andrew Lim and Weixiang Tan

Classic Jazz Ballads
Daniel Chia

ColdCut Quartet

Date Night Friday: Alemay Fernandez & Sharik Hasan - an intimate evening of piano & vocals

Date Night Friday: Anne Weerapass
Anne Weerapass, Joshua Wan, Tony Makarome, Aaron James Lee

Date Night Friday: Richard Jackson

Date Night Friday: The PLF Connection
Alexandra Hsieh, Teo Boon Chye, Eugene Ang, Ignatius Bong & Pablo Calzado

Jazz in July

1 — 31 July 2022

Date Night Friday: Waves of Love
Namie & The Waves

Don Gomes, Louis Soliano & Ben Poh

FED Trio
Felix Phang, Rachma Lim and Dan Wong

Goodnight Heartache Vocal Jam
Mario Serio, Anson Fung & Guest Singers

Hachul Song Quartet
Hachul Song, Chaesun Yim, Inseop Song
& Joo Chan Im (South Korea)

Hope Yeh Trio
Hope Yeh, Hsieh Tsung Han, Baron Jan
(Taiwan)

It Takes 2² To Tango
Em Saxophone Quartet

Jazz for Kids: Count with Humpty!
Dawn Wong & The Lost Tribe

Kelapa Muda (Indonesia)

Ladies of Jazz: The Vintage Years
Jordan Wei & Enya Lim

Louis Soliano and Friends
Louis Soliano, Nicole Duffell, Joshua Wan
& Tony Makarome

Mei Sheum Trio
Mei Sheum, Brandon Wong & Rizal Sanip

Sharik Hasan Trio
Sharik Hasan

The Simplicius Cheong Quartet
Simplicius Cheong, Rit Xu, Eugene Chew
& Tama Goh

Something Old, Something New
Sugar Bees

The Modern Tradition
Eugene Seow

MT Trio
Kenji Nakano, Aaron Lee and Matthew Tan

My Favourite Things
Joshua Wan, Eugenia Yip, Jase Sng
and Anson Koh

Night Out
Ernesto Valerio & Mario Serio

Rit Xu Organ Trio
Rit Xu, Chok Kerong and Yap Ting Wei

Sunny and Julian: Up to Us
Sunny Rattana and Julian Cary (Thailand)

What's That Jazz?
Project Ra: The Vibes Collective

The Jazz Conversation: Aya Sekine
Aya Sekine

The Joy and Genius of Fats Waller
Amanda Lee Swingtet

The Joy of Lindy Hop
Mark Yeo Quintet

Tribute to Chick Corea
Nita Aartsen (Indonesia)

Ywenna Jazz Trio
Ywenna Carolin, Hiroaki Maekawa
and Tama Goh

OUTDOOR THEATRE

Aaron James Lee and Friends
Aaron James Lee, Bryan Rozario, Sean Hong
Wei, Matthew Tan, Sharik Hassan
& Russell Seow

Big Band Sunday: The Horns are Unique
Jazz Band
The Horns Are Unique Jazz Band

Big Band Sunday: Music Elements Big Band
Music Elements Big Band

Big Band Sunday: Thomson Big Band

Big Band Sunday: SWS City Swing

Electric Bass Jam: The Brown Note
Mohd Noor, Ben Poh, Melvin Wong,
Nicholas Lee & Euntaek Kim

El Groove with Yvette Atienza

GROOVEWORKS by Greg Lyons
Faiz Syazani, Fabian Lee, Rachma Lim,
Eriko Murakami, Chia Zhe Yin & Greg Lyons

Loop Doctors (Hungary)

Mad Labs
Litmus Jazz Ensemble

Mario Serio and UnBroken
Mario Serio, Ignatius Bong, Jimmy Lee

*Stompin at the Savoy: Dance Music from
the Swing Era*
Sinclair Ang & His Rhythmakers

Stage Jam with Aaron James Lee and Friends
Various Artists

Stage Jam with Aya Sekine Trio
Various Artists

Jazz in July

1 — 31 July 2022

Stage Jam with Litmus Jazz Ensemble
Various Artists

Stage Jam with Mario Serio and UnBroken
Various Artists

Stage Jam with Sharik Hasan and Aaron James Lee
Various Artist

The Blue Monks

The Fusion Motion (Indonesia)

Tropic Green

VARIOUS VENUES

Harry's Jam
The Blue Monks, Aya Sekine and Litmus Jazz Ensemble

Jazz Appreciation 101: Talk by Tony Makarome

Jazz & Hip Hop Connections
Darren Moore

Jazz Pub Quiz with Nicole Duffell
Nicole Duffell

ONLINE

A Space for All the Wanderers
Rachma Lim Fellowship Band

Classic Jazz Ballads
Daniel Chia

FED Trio
Felix Phang, Rachma Lim & Dan Wong

Goodnight Heartache Vocal Jam
Mario Serio, Anson Fung & Guest Singers

It Takes 2² To Tango
Em Saxophone Quartet

Mei Sheum Trio
Mei Sheum, Brandon Wong & Rizal Sanip

MT Trio
Kenji Nakano, Aaron Lee and Matthew Tan

Night Out
Ernesto Valerio & Mario Serio

Rit Xu Organ Trio
Rit Xu, Chok Kerong and Yap Ting Wei

Something Old, Something New
Sugar Bees

The Joy and Genius of Fats Waller
Amanda Lee Swingtet

The Joy of Lindy Hop
Mark Yeo Quintet

The Modern Tradition
Eugene Seow

Ywenna Jazz Trio
Ywenna Carolin, Hiroaki Maekawa and Tama Goh

Kalaa Utsavam — Indian Festival of Arts

18 — 27 Nov 2022

CONCERT HALL

#PU4LIVE — Second Home Tour

Singers: Havoc Mathan & Havoc Naven (Havoc Brothers), Santesh, Siddarth, iFon, Abimanyu and Samuel James. Band: Aaron Prince, Eric Prince, Daniel and DJ Ruckes (Malaysia)

Anoushka Shankar with Orchestra of the Music Makers (OMM)

Featuring Manu Delago (UK & Singapore)

Nadasukham — Opening Music

TM Krishna, Sheik Mahaboob Subhani, Smt. Kaleeshabi Mahaboob, Thanjavur T.R.Govindarajan, Akkarai S Subhalakshmi and Praveen Sparsh (India)

THEATRE

ARISI : Rice

Apsaras Arts Dance Company
Featuring musicians from Singapore Chinese Orchestra (India, Indonesia, & Singapore)
An Esplanade Co-production

Vasantham Live!

Featuring Murali Krishnan, Shabir Tabare Alam and Yung Raja
An Esplanade Co-production

RECITAL STUDIO

Can I Make You A Suit, Mate?

Rishi Budhrani

Meet & Greet with PIP

The Indigo Jackal

Playwright & Director — Grace Kalaiselvi
Story Creator — Kamini Ramachandran
An Esplanade Production

THEATRE STUDIO

Between 5 Cows and the Deep Blue Sea...

By A Yagnya

An Esplanade Co-production

Marabu — Footprints of an Artist

Bhaskar's Arts Academy
An Esplanade Co-Production

ANNEXE STUDIO

Bare

Fauxe, Fudgy, Shak'thiya and Yuresh

Mudivili — Infinity

D.N.S.V

RAULA — A Punjabi Night

Harsha Channa, The Band Walle and Joshiley Bhanga

REHEARSAL STUDIO

BETWEEN — A Theatre in Education Workshop

Tongue in Cheek Productions
An Esplanade Co-Production

Dhol Workshop

Yaar Panj-aab Phangra Troupe

Parent-child workshop: Bhangra Dance

Yaar Panj-aab Phangra Troupe

Parent-child workshop: Bonding through parai drumming

AK Theatre

Perform with Parai — Drumming Workshop

AK Theatre

CONCOURSE

A Journey of Dreams — Choral Showers

Singapore Indian Orchestra and Choir (SIOC)

Anurāgā — Hues of Love

Narendra Suhas Jagannathan

Aradhana

Vaishnavi Ramanathan
Accompanied by Sandhya Ramachandran and Shyama Sadashiv

Bhava — Expression of Music

Ramya Harish

Celebrating Arts: an All-in-One Performance

AK Theatre Ltd

Colours of Spring

Swarali Parasnis

Accompanists: Sachin Bhide and Jasraj Shintre

Euphonic Masala

Fusiosonic

Hexatonix

Kalilah & Dimnah

Written and Directed by Lewin Bernard
Performed by Nazray & Hasisha Nazir

Meet & Greet with PIP

Raga Rasanubhavam

Rohini Subramanian and Vinod M. Kumar

Romantic Tryst with Ragas

Accompanists: Sachin Bhide and Jasraj Shintre

Roots & Reflections: Voices from the Margin

Menaka Gopalan and Ajay Govinda

Kalaa Utsavam — Indian Festival of Arts

18 — 27 Nov 2022

TaalMenz

The Magic of Vrindavan

Sukrut Yogesh Gondhalekar

Accompanists: Sachin Bhide and Jasraj Shintre

The Temple

Bharathaa Arts

Venuganam: Melodies on the Flute

Kartik Raghunathan

Accompanists: Sreeranjani Muthu Subramanian and Parthasarathy Muthu Subramanian

PIP'S PLAYBOX

Paatti's Tales (Grandma's Tales)

Grace Kalaiselvi / Rebekah Sangeetha Dorai

OUTDOOR THEATRE

Aaru

Building Fire with Illina Hats

Chitrakala Arts

Darshan Folk Tribe

Festival Opening

Yaar Panj-aab Phangra Troupe

Hybrid

Manimaran Creations

Marutha Kiligal

Nartaki Arts

Patang

Peepal Tree (India)

Rasikas

Sakthi Fine Arts

Swarna Kala Mandir

Yuva

VARIOUS VENUES

ARISI: Rice Post-performance dialogue with the creative team

Apsaras Arts Dance Company (Indonesia, India & Singapore)
An Esplanade Co-Production

Talk: The art of improvisation
T M Krishna (India)

Tea Without Borders: A multi-sensory tea experience with Fort Sanctuary
Fort Sanctuary

Tea Without Borders: A Singapore perspective with Lau Kiat Boon
Lau Zin, Lau Kiat Boon

The Art of Music Production & Sound Recording
Sai Shravanam (India)

ONLINE

Mustafa Centre. A Fact Sheet
Pooja Nansi
Commissioned by Esplanade Offstage

The Temple
Bharathaa Arts

March On — A Children's Festival

9 — 19 Mar 2023

THEATRE

The Beginning of Anything

Written by Michelle Tan

Directed by Edith Podesta

An Esplanade Commission

SINGTEL WATERFRONT THEATRE

Come Back Home

Polyglot Theatre (Australia)

Directed by Sue Giles and created in

collaboration with Emanorwatty Saleh,

Grace Kalai, Natalie Tse, Glen Walton,

Katrina Gaskell, Sylvie Meltzer

An Esplanade Commission and

Co-Production

RECITAL STUDIO

Building Strong Framework to Hold Chaos

Sue Giles, in conjunction with ASSITEJ SG
(Australia)

Drama for Social Emotional Learning —

PAL Performing Arts

Aishwariyah Nathan (Asha Nathan)

PLAYlab: Hear Ye! Hear ME!

Jayden Lim Jun De

PLAYlab: Octopus's Day Out

A Magical Creation

PLAYlab: Same Same But Different

The Solitude Movement in collaboration
with Anj Teo

PLAYlab: The Invisible Pangolin

Dr Jaisilan and Lynn Chia

PLAYlab: The Travelling Star

Michelle Tuberfield and Sofie Buligis

THEATRE STUDIO

We Touch, We Play, We Dance

Second Hand Dance (UK)

ANNEXE STUDIO

Changeling

Void Deck Games

An Esplanade Commission

REHEARSAL STUDIO

Intertwined — A Parent-Child Workshop on

Hopes, Dreams and Fears

SOMAYOKE, ARTFOLD

PASSAGE: Supporting Our Children through

Big and Small Transitions

SOMAYOKE, ARTFOLD

SEEDLINGS — A Public Sharing

Seedlings

Weave — A Children's Workshop on Hopes,

Dreams and Fears

SOMAYOKE, ARTFOLD

CONCOURSE

All About That Bass

ADDO Bass Quartet

As We Grew Up

B.I.N

A Celebration of Malay Dance

Zhangde Primary, Xishan Primary,

Yuhua Primary, Meridian Primary

A Flutey Affair Goes K-POP!

A Flutey Affair

A Very Chewy Sing-along!

The Chewy Collective

Bought Me a Cat... or a Trout!

L'arietta Productions

Akiko Otao, Soprano; Leslie Tay; Tenor;

Pauline Lee; Piano

One note at a time!

Ocarina House

Our Hopes, Our Dreams, Our Voices

Xinmin Nightingales

Puzzle Pantry

Naturel

Self-guided Craft: I See You

The ANIMUS — A Musical

Storytelling Session

Kira Lim, Elton Lee, Reina Teo, Cao Hui Ying,

Liang Ray Heng, Jamie Lai, Afq Hussaini

Travelling with Brocolily

Brocolily

Youthful Harmony — A Music Extravaganza

Featuring Young Talents

Participants of the Singapore Chinese Music

Competition and National Piano & Violin

Competition

PIP'S PLAYBOX

Baby, Come Sign With Me!

Janis Wong

OUTDOOR THEATRE

Double R. Squad

Drum On!

Syed Ahmad & Bloco Singapura feat

Sharanapal Singh Gill

March On — A Children's Festival

9 — 19 Mar 2023

Igniting the Scene: Bands of SOTA take the stage!

SOTA Pop/Jazz Band & Pocket Pugs

Pulse of India: A Dance Fiesta
Royalusion

Re: Offline Party Quest
JDN Partyquest

Today, We Celebrate Music!
Sarah Syazlina

FORECOURT GARDEN

Rattle King 2
Danny Yeo, Phang Kok Jun, Oliver Chong and friends

COURTYARD

Kiap Kiap Revolution: Re-imagine, Re-Order, Re-Connect
Jimmy Ong, Tak Takut Kids Club

B2 CARPARK FOYER

Collector of Stories
Zip Zap Zoom Collective

DANCE VILLAGE (LIBRARY@ESPLANADE)

SEEDLINGS alumni: How We Come Back Home
SEEDLINGS alumni

THE ARTGROUND (OFFSITE VENUE)

Creating accessible performances for young people
In collaboration with ASSITEJ SG

Moonfest — A Mid-Autumn Festival

9 — 11 Sept 2022

ANNEXE STUDIO

Grandparent-Child Workshop: Moments in Action
The Story Sculptors

Workshop: Drum Up!
DRUM FENG

REHEARSAL STUDIO

Parent-Child Workshop: Make A String Puppet!
collide.o.scope

Workshop: Let's Write Seal Script!
Malik Mazlan

BAY ROOM

Parent-Child Workshop: Paper Lantern-Making
Eunice Lim

CONCOURSE

Laugh Out Loud: A Crosstalk Showcase
Young People's Performing Arts Ensemble

Melodies of the Moon
NAFA Chinese Chamber Ensemble

Nanyin Fusion: Rendezvous
Siong Leng Musical Association featuring Sebastian Ho

When Chang E Meets Donald Duck
Patrick Kwek and Jo Kwek

Xiqu Fusion: Teochew Opera Reimagined
Tan Wei Tian & evanturetime

PIP'S PLAYBOX

Where is the Moon?
Liew Jia Yi & Neo Hai Bin

OUTDOOR THEATRE

An Evening of Cantonese Opera
Chinese Theatre Circle

Dancing in Rhythms
A Bigger Bang Percussion & Wu Juan

WonderFULL Getai Night
Hao Hao, Lin Ru Ping, Xu Qiong Fang, Coco Xian, Xie Sheng Zhi, Mai Hui, Lin Liying & Angel Law

Moonfest — A Mid-Autumn Festival

9 — 11 Sept 2022

FORECOURT GARDEN*Lantern Walkabout**San Chun Long Puppet Troupe**Sin Ee Lye Heng Teochew Puppet Troupe**Sin Hoe Ping Puppet Troupe***WATERFRONT CANOPY***Lantern Riddles*

Riddle Association

ONLINE*An Evening of Cantonese Opera*
Chinese Theatre Circle*Dancing in Rhythms*
A Bigger Bang Percussion & Wu Juan*Melodies of the Moon*
NAFA Chinese Chamber Ensemble*Nanyin Fusion: Rendezvous*
Siong Leng Musical Association featuring
Sebastian Ho*TikTok LIVE: Annette Tries...Traditional
Chinese Arts!*Annette Lee, Li Ruimin, Chen Kangren
& Tan Wei Tian*Xiqu Fusion: Teochew Opera Reimagined*
Tan Wei Tian & evanturetime**Octoburst! — A Children's Festival**

7 Oct 2022

ANNEXE STUDIO*(Work-in-progress)*
PLAYtime! 2023: Just As I Am
The Kueh Tutus**CONCOURSE***Carnival of the Animals*
Duodentity and Marc Valentine Chia*Come meet PIP!**K-Pop Fever!*
Distinct Creative Arts*KIDDIN' AROUND*
Kid's Philharmonic Orchestra*Self-guided Craft: Paper Pom-Poms!***PIP'S PLAYBOX***Can We Be Friends?*
Grace Kalaiselvi and Wendy Toh**FORECOURT GARDEN***PIP PIP Hooray!*
Kinderland Preschool Marching Band and
Tan Rui Shan**VARIOUS LOCATIONS***Where's PIP? A self-guided hunt for PIP***ONLINE***PLAYtime! Playlist — Sing Along*
Stan x Soap

Pesta Raya — Malay Festival of Arts

26 — 29 May 2022

CONCERT HALL

An Evening of Dikir — Teraju Tiga
Gabungan Pendikir Singapura

FENOMENA

Jatt Ali, Hady Mirza & Sufi Rashid

Masdo Upsized: Pesta Muda Mudi
Kugiran Masdo (Malaysia)

RECITAL STUDIO

Nur Cahaya Sakti
Art Fazil

THEATRE STUDIO

Kepaten Obor — Igniting a Withered Torch
Co-written by Agnes Christina & Suhaili Safari
Actor: Suhaili Safari, Director: Adib Kosnan
An Esplanade Commission

ANNEXE STUDIO

Sonic Rituals
Rosemainy Buang

The Wrong Geng 2.0
Norhaizad Adam
An Esplanade Commission

REHEARSAL STUDIO

Basic Malay Dance Workshop (Adult & Youth)
Haziq Noorazwa of Atrika Dance Company

Basic Malay Dance Workshop (Parent-Child)
Atrika Dance Company

Batik Painting Workshop
Kamal Arts Ltd

CONCOURSE

Irama Atas Puisi
Hidayat Nordin, Faris Z, Munnawarah,
YoungKingz, Hidayat Hamidon, Irfan &
Aisyah Lyana

Malam Seram — The Horror Talk Show Live
KC Champion, Hafidz Rahman and Hafiz
Hadi (Malaysia & Singapore)

Relek-Tronika
Deførmed x Syarfa Shahiran

Wayang Kulit
Sri Setia Pulau Singa

Wow, Bulan! — Children's Storytelling
Kelana Purba

PIP'S PLAYBOX

Main-Main
Nadya Zaheer

OUTDOOR THEATRE

Ceria! Sang Kanchil dan Buaya
Artistari Gentari

GERENEK TAQSIM: Ghazal meets Samar
GhaMuhyi (Malaysia) x Firqah Alwehdah

Pentas 80-an
Zaibaktian, Shakhila Hamid & Yusman Umar

Raya Block Party 2.0
Curated by Rauzan Rahman
Performed by Pncho Group, IRYB, DJ
NADDz & B-Heart (Malaysia & Singapore)

REVOLUSI
Atrika Dance Company

FORECOURT GARDEN

KARTA KATA
PERMATA SG

ONLINE

Ceria! Sang Kancil dan Buaya
Artistari Gentari

KARTA KATA
PERMATA SG

Malam Seram — The Horror Talk Show Live
KC Champion, Hafidz Rahman and Hafiz

Hadi (Malaysia & Singapore)

Raya Block Party 2.0
Curated by Rauzan Rahman
Performed by Pncho Group, IRYB, DJ NADDz &
B-Heart (Malaysia & Singapore)

Relek-Tronika
Deførmed x Syarfa Shahiran

REVOLUSI
Atrika Dance Company

Rumah, Rahim, Mahkota
Kamila Andini (Indonesia)

Screening: Pulang Balik
Teater Ekamatra

Screening: Tempoh
OrkeStar Trio & Djangat (Indonesia & Singapore)
An Esplanade Commission

Tak Lapuk Dek Hujan, Tak Lekang Dek Panas
Zizi Azah & Helindra JA Halim

TRANSLATEKAN
Mahfuz Mazlan

Wayang Kulit
Sri Setia Pulau Singa

Wow, Bulan! — Children's Storytelling
Kelana Purba

PopLore — A Year of Singapore Popular Music

1 Apr 2022 — 31 Mar 2023

CONCERT HALL

45RPM — *Jeremy's Jazz Journal*

Charlie Lim & The Great Wave

Dick Lee & Omnitones featuring Third Degree

VARIOUS VENUES

Harry's Reunion
ChromeZone featuring Mei Sheum,
Nic Lim & Chris Robinson

ONLINE VIDEO

PopLore: The Hitlist

*Ep 1: It's a hit? You Dong say —
From Singapore Idol reject to Asian star*
Featuring Joanna Dong, Max Surin,
Jimmy Ye and Sezairi Sezali

*Ep 2: The hit-makers — Behind Singapore's
greatest pop exports*
Featuring Shabir நகரகவி and Kenn C

*Ep 3: When caifan goes viral — Is this
the future of pop in Singapore?*
Featuring Annette Lee and Benjamin Kheng

ONLINE PODCAST

PopLore #1: Origin stories

情人的眼淚
Poon Sow Keng

梭羅河之戀
Poon Sow Keng

印度情歌
Huang Xiao Jun, Tan Shun Cheng 黄晓君,
譚順成

找一顆星
莊雪芳

Apache
The Shadows

Bunyi Guitar
Tan Sri P. Ramlee

Getaran Jiwa
Tan Sri P. Ramlee

Mr Twister
The Cresendos

Silver Threads and Golden Needles
The Cresendos

*Sudah Kahwin Ke Belum — 2007 Digital
Remaster*
Puan Sri Saloma, Dato Ahmad Daud

PopLore #2: Chinese pop in Singapore and abroad

城裡的月光
Mavis Hee

好無聊
Tanya Chua

紅頭巾
陳淑樺

記得
A-Mei Chang

江南
JJ Lin

苦酒滿杯
黃清元

十二蓮花
明珠姐妹 Ming Zhu Sisters, 洪小凌

他一定很愛你
A-do

天黑黑 - Remastered
Stefanie Sun

我們的歌在哪里
水草三重唱

午夜香吻
Tsai Chin

相思淚 - 修復版
麗莎

小飛魚
鄧妙華

邂逅
巫啟賢, 許環良

心上人 - 修復版
張小英

心痛
Kit Chan

行快點啦
品達

Off Beat Cha Cha
The Stylers

Xin Tao Hua Jiang
ERita & Sakura

PopLore — A Year of Singapore Popular Music

1 Apr 2022 — 31 Mar 2023

PopLore #3: Threads that tie Singapore Malay pop

Bisikanlah Cinta
Anita Sarawak

Cenderawasih
Umar Uzair

Gadis Dan Bunga
Rahimah Rahim

Gerhana
Kembara

Gurindam Pusaka
Nuradee

Joget Mak Andam
Ismail Haron

Kaca Mata - 2007 Remaster
Rafeah Buang

Kamelia
Sweet Charity

Khayalan
Black Dog Bone

Mawar Putih Untuk Mama
Datuk Sharifah Aini

Nur
Art Fazil

Nyanyian Serambi
Ramli Sariip

Pontianak - 2007 Digital Remaster
Ahmad Daud

Pujaan Hatiku
Salim I

Sejak Ku Bertemu Padamu
Sanisah Huri

Siti Haida
Jeffrydin

Si Manis 17
Ahmad Daud

Suzana
M. Osman

Tanya Sama Itu Hud Hud
M. Nasir

Warisan Wanita Terakhir
Teacher's Pet

**PopLore #4: Singapore Indian pop
transcends the music of Indian cinema**

Aayizhai
Shabir Sulthan

Adi Aathi
SATTHIA

Adi Penne
Stephen Zechariah, Srinisha Jayaseelan

Kai Song
Vicknesh Saravanan, James Kumar,
Karthikeyan Somasundaram

Kannai Vittu
Harris Jayaraj, Tippu, Pravin Saivi,
Srimathumitha

Kannu Rendum
Stephen Zechariah, SuriaVelan, Karnan Gcrak

Poove Poove
Jordan Joshua

Thalavali
Suthasini

Villupaattu
Lady Kash

Yetho
Shamroz Khan, Ranjini Das

PopLore — A Year of Singapore Popular Music

1 Apr 2022 — 31 Mar 2023

PopLore #5: Barbarous music of this kind

Cold Morning

Kiang Lim

Dreams Of Love

Veronica Young

Fried Rice Paradise

Dick Lee

Happy Happy Birthday Baby

Naomi, The Boys

I'll

The Cyclones

If You Ever Go

Shirley Nair, The Silver Strings

In the Good Old Summertime

Susan Lim & The Crescendos

Katong Blues

Kiang Lim

Life Story

Dick Lee

Rhumba De Havana

The Dukes

Rock Me Gently

October Cherries

Satisfaction Guaranteed

The Xperiment

Shanty

The Quests

The Dew

The Cyclones

Your Cheating Heart

Sonny Bala, The Moonglows

PopLore #6: New wave, new sounds

AsiaMajor

Dick Lee

Circling Square (The Pitch End Credits)

Joe NG, Ting Si Hao, Humpback Oak

Fried Rice Paradise

Dick Lee

Full Moon Over Marina Bay

Art Fazil

Guide These Hands — 2016 Remastered Version

Zircon Lounge

Home

Kit Chan

Horizons

Concave Scream

Lonely Realm

Opposition Party

Motorcycle Hero

X'Ho

Roses — 2016 Remastered Version

Gingerbread

Runaway

Electrico

So Happy

The Oddfellows

The Mad Chinaman

Dick Lee

Within You'll Remain — 2016 Remastered Version

Tokyo Square

PopLore #7: The future of Singapore pop

简单的爱

Ya Hui

A Good Goodbye

Joanna Dong

And Then

Fariz Jabba, Yung Raja

At Least I Had You (with JJ Lin)

Gentle Bones, JJ Lin

Brock Lensar

Carpet Golf

Brothers

Tosh Zhang, Wang Weiliang,
Ridhwan Azman, Joshua Tan, Maxi Lim,
Noah Yap, Charlie Goh

Freeman

sub:shaman

I'll Be Waiting

Disco Hue

LET'S GO

.gif

Mustafa

Yung Raja

Our Singapore - NDP 2019 Theme Song

Stefanie Sun, JJ Lin, Aisyah Aziz,
The Sam Willows, Taufik Batisah,
Shabir Sulthan, Kit Chan, Dick Lee,
Brian Richmond, Pan Xiu Qiong

Plainsunset

PopLore — A Year of Singapore Popular Music

1 Apr 2022 — 31 Mar 2023

Premonition

Charlie Lim, weish

Room at the Table

Charlie Lim

Stay Home

ABANGSAPAU, Aisyah Aziz, ALYPH,
Charlie Lim, Dee Kosh, Fariz Jabba, Hashy,
Iman Fandi, ShiGGa Shay, Shye

So I Say What's Up

Sheikh Haikel, Charlie Lim

Thirsty

The Sam Willows

Time of Rebirth

The Observatory

Waking Up

Ishai Adar, weish

We Are Singapore 2018

Venessa Fernandez, Aisyah Aziz,
Shak'thiya Subramaniam,
THELIONCITYBOY, Joanna Dong

We Are Singapore - with pledge

Jonathan Tan Teck Meng,
Roslinda Baharudin, Robert Fernando,
Anne Weerapass

Won't You Come Around

Charlie Lim, Aisyah Aziz

Woodlands (Live)

Eakeem Jahat

YAYA

THELIONCITYBOY, Benjamin Kheng

EXHIBITION

Home Grooves: A History of Singapore's Live Music Venue

19 Aug 2022 — 25 Oct 2023

Voices — A Festival of Song

1 — 4 Dec 2022

CONCERT HALL

A Cappella Gala

1023, MICappella, Acapellago
(Singapore & Philippines)

Christmas with The King's Singers (UK)

The King's Singers Choral Workshop
The King's Singers (UK)

RECITAL STUDIO

*(in)Sincerely Yours — 3 Contemporary
Operas on Lust, Lies & Longing*
Lárietta Productions

*Feed Your Voice — A Workshop on Nutrition
& Vocal Fitness*
Fiona Chia and Joel Tay

Parent-Child Workshop: Play and Sing!
Ellissa Sayampanathan and Gabriel Hoe

*Singing Communities — A Folksong
Improvisation Workshop*
Dr Zechariah Goh and Vox Camerata

Workshop: Singing with Ease
Akiko Otao

CONCOURSE

*A Cappella Showcase #1: NTU CAC Harmonix,
NUS CAC Resonance & SIT Just Singers*

A Cappella Showcase #2: New Recording 47

*A Cappella Showcase #3: SP Vocal Talents &
Third Degree*

ALLCAPS in Harmony

Classical Crossover: KASI

*Classical Crossover: Joyce Lee Tung and
Beatrice Lin of Singapore Lyric Opera Artists'
Training Programme (SLO-ATP)*

*Close Harmony Showcase with Rio Silaen
& Voice of Indonesia — Youth & Kids
Harmony (Indonesia)*

*Close Harmony Showcase with The Dandy
Doo Wops & The Sugar Bees*

SCS Potpourri
Schola Cantorum Singapore Ltd

Singalong for Children
The Original Folks

*The Anglo-Chinese Junior College
Alumni Choir*

Voices — A Festival of Song

1 — 4 Dec 2022

To the Next Ten
ONE Chamber Choir

Voices Festival Choir

OUTDOOR THEATRE

MandoPop & Xinyao Singalong
LimTayPeng and 96.3 HAO FM DJs Wang
Deming, Yu Siyuan, Hong Jingyun

Pop & Rock Anthem Singalong
After-Party Affair

The Showstoppers Musical Theatre Ensemble
Sing'theatre Academy

There's No Place Like Home
LASALLE Music Theatre

Voice of Indonesia
Rio Silaen (Indonesia)

COURTYARD

Voices Originals: Aly Koh

Voices Originals: Amanda Ong

Voices Originals: Dominic Chin

Voices Originals: JARVIS

Voices Originals: Jason Yu

Voices Originals: RENE

WATERFRONT CANOPY

Keep Calm and Karaoke On

BASEMENT 2 CARPARK FOYER

Abide With Me
Chroma

Motets and Madrigals
5AM Early Music Singers

VARIOUS VENUES

Italian Art Songs on a Fazioli Grand
Joyce Lee Tung & Zhang Jie of Singapore
Lyric Opera Artists' Training Programme
(SLO-ATP)

Italian Songs & Opera Arias on a Fazioli Grand
Wang Tong and David Tao of Singapore
Lyric Opera Artists' Training Programme
(SLO-ATP)

Musical Theatre Open Mic
Sing'theatre

ONLINE

*Vocal Focal: A Cappella — A Southeast Asian
Perspective*
Cherie Chai

*Vocal Focal: Beautifying Melodies in Indian
Classical Singing*
Lavanya Balachandran

Vocal Focal: Exploring your Vocal Registers
Rachel Lim

Esplanade Series

BEAUTIFUL SUNDAY

A Jazz Odyssey
Sembawang Wind Orchestra

Back to the Future: Blockbuster Soundtracks
West Winds

BOO! - A Halloween Special
Mus'Art Youth Wind Orchestra

Encores! All Around the World!
Cheng San Chinese Orchestra

I'll Be Home for Christmas
Ngee Ann Polytechnic Alumni Band

Mandopop Extravaganza
Marsiling Chinese Orchestra

New Beginnings
Braddell Heights Symphony Orchestra

Pop Through the Years
Maha Bodhi School Alumni Band

Singapore! A musical celebration
Singapore Wind Symphony

The Love Jukebox
Novo Winds featuring Khim Ng

Voices of Nanyang
Impressions of Nanyang Arts Association

West End. Broadway. Esplanade.
OBOG Wind Symphony

COFFEE MORNING & AFTERNOON TEA

'60s to '80s Timeless Tunes
Cheryl Fong

Best of Alan Tam
Jason Chung

Campus Folk Songs
Lin Liying

Crooner's Delights
Patrick King

Disco Inferno
Row Energy

Divas of the Decade
Rahimah Rahim

Four Decades of Hits
Tandy Lim

Let's Rock and Roll
Romito Mendoza

Song of Liu Jia Chang
Jessie Yeong

That '70s Show
Dimension5 & Sheila De Niro

Unforgettable Billboard Hits
Dansen John

CONTEMPORARY PERFORMING ARTS RESEARCH RESIDENCY

Guy Cools

Keisha Thompson

Meghna Bhardwaj

Transfield Studio
Rick Yamakawa and Yuko Takeda

Truong Que Chi

Weixin Quek Ching and Astrid Sweeney

Zai Tang

Zhang Yuan

DA:NS SERIES

Transverse Orientation
Dimitris Papaioannou (Greece)

FEED YOUR IMAGINATION (F.Y.I)

Assembly (For schools)
Drama Box
An Esplanade Commission

Assembly (Public Shows)
Drama Box
An Esplanade Commission

A Classical Misadventure
Lorong Boys

Day Out (Online!) @ Esplanade: Arts
Adventures of Kerry and Jerry
Taugeh Productions
An Esplanade Commission

Don't Know, Don't Care
The Necessary Stage

Jun and The Octopus
The Finger Players
An Esplanade Commission

McBeat and the Lil'Shake Crew:
Reimagining Shakespeare through Rap
Patch and Punnet x Cherilyn Woo
An Esplanade Commission

The Musical Zodiac
Ding Yi Music Company featuring
The Finger Players
An Esplanade Commission

ONLINE

Inside the Music: Freedom in Jazz
Nicole Duffell Quintet

McBeat and the Lil'Shake Crew:
Reimagining Shakespeare through Rap
Patch and Punnet x Cherilyn Woo
An Esplanade Commission

Stories from Our Shores (Digital)
MoonShadow Stories

The Musical Canvas
Ding Yi Music Company

IN::MUSIC

OHMYMEITING x Colbie Ong "A Universe of
Our Own" (Singapore/Malaysia)

Zuo En x JARVIS "Good Good Life"

MOSAIC MUSIC SERIES

Everything Is Coming Up Roses
Coming Up Roses

Forests FUN RAISER

just friends
brb.

Spiral
Chok Kerong and Vanessa Fernandez

Sunset Rollercoaster (Taiwan)

MUNCH! LUNCHTIME CONCERTS

Histories of Love and Life
Alina Ramirez

Music for Violin and Piano From Bulgaria
Radostin Kirchev and Vera Boyadzhieva

*Not Just Another Hunt! — Music for Horn
and Piano*
Kartik Alan Jairamin and Beatrice Lin

*Serenade and Songs for Wind Quintet,
Baritone and Piano*
TPO Wind Quintet and Friends

Songs From A Woman's Heart
Rebecca Chellappah and Pauline Lee

Three, Four, Five!
Musicians from Resound Collective

PENTAS

Aku Jamal... Perjalananku
Jamal Abdillah

Cipta Cita: Bebas Milik Kita Showcase
Yanto Sani

Cipta Cita: Irama Pantai Selatan

Cipta Cita: Peta Hati
Rayhul Firdaus

Cipta Cita: Playwriting 201 with Main
Tulis Group
Sab of Main Tulis Group

Cipta Cita: Pukul Canang Pop-up
Ahmadul Amin

Cipta Cita: Ramayan

Cipta Cita: SCRIPT READING: Kemas

Moli Mohter and Teater Kami
Cipta Cita: SCRIPT READING: Pekung
Johnny Jon Jon and Teater Ekamatra

*Cipta Cita: The Art of Expressing
Yourself Freely*
Yanto Sani

Cipta Cita: The Takeover
Nu Kingdvm Empire

Cipta Cita: Waris Magis
Kelana Pantun Temasek

Kemas
Teater Kami
Written and directed by Moli Mohter

Sanisah Huri — The Lady in Concert
Sanisah Huri

ONLINE

*Cipta Cita: Little red comma:
A Story, or History, Perhaps?*
Abdul Ghani Hamid

PLAYTIME!

Imagination Station

Directed by Lim Junjie

An Esplanade Production

Together

Directed by Isabella Chiam

An Esplanade Production

Us

Created by Daniel Jenkins, restaged by

Cherilyn Woo

An Esplanade Production

RAGA

Indian Performing Arts Convention

In collaboration with Apsaras Arts

- Anubandh by Malavika Samukai
- Kaala (Circle of Time) by Anil Srinivasan
- Krishna Tubhyam Namaha by Mahati Kannan
- Sringar by Bombay Jayashri Concert (Concert Hall)
- Vinati by Sarupa Sen

*Onam Nite 2022**SIFAS Festival 2022 — Triveni*

Zakir Hussain, Kala Ramnath & Jayanthi

Kumares (India)

Srngara Nayika — Hues of Love

Omkar Arts

Solo/Oray Aal 2023 by SITFE

Directed by: T.Sasitharan, Alvin Tan,

Yeo Hon Beng, Ponkumaran, Rohshini

Thiagarajan and Lewin Bernard

Written by: Abinaya Jothi, Syed Ashratullah,

Aishwariyah Shanmuganathan, Kanagalatha,

Umayal Thiruselvam, Santhia Uthekumaran,

Indumathi Tamilselvan and Alvin Tan

Tri-vima

Samyoga (Akshaya Srikumar, Krishnan Unni,

Swarna Varsha Gurumoorthy)

Vilangkuppannai

(Animal Farm — Tamil Theatre)

Agam Theatre Lab Pte Ltd

Yatra — Melodies of pilgrimage conducted

by Rajandra Vadivale

The Naadalaya Ensemble

THE STUDIOS

Acting Mad

The Necessary Stage

An Esplanade Commission

Berak

Teater Ekamatra

An Esplanade Commission

Inconsequential Goddess

Editha Podesta

An Esplanade Commission

In Conversation: And So The Conversations

Continue

Claire Wong and Noorlinah Mohamed

In Their Own Words: Writing Verbatim Plays

Haresh Sharma

Performing Grief

Aidil Mosbit, Chong Tze Chien, Jolene

Chiang and moderated by Jill J. Tan

Recalling Mother: Her Lines, My Lines

Checkpoint Theatre

An Esplanade Commission

Recipes for Wayfinding (Care Index)

Installation

Alecia Neo

Recipes for Wayfinding (Care Index)

Workshop

Alecia Neo

Weaving Stories, Storied Weavings

Natalia Tan and Edith Podesta

VISUAL ARTS

BreatheWater

Parvathi Nayar (India)

Dimensions

Grace Tan

Evolving Currents

Chu Hao Pei, Debbie Ding and Marvin Tang

Friction of Distance

Minkyung Choi, Weixin Quek Chong,

Jo Ho and Dina Mimi

(South Korea, Singapore, Palestine)

Co-curated with Supernormal.space

Heavy Rotations

Jon Cuyson, Moe Myat May Zarchi &

Miti Ruangkritya (Philippines, Myanmar,

Thailand)

Co-curated with Moving Picture

Experiment Group

Holding Time 《实·空》

Xinwei Che

Land-scape

Wyn-Lyn Tan

loop / pool

Huijun Lu

PULSATE

Zul Mahmod

Sang: A Journey to Return Home

Papermoon Puppet Theatre (Indonesia)

Shaking Land and Water

Eng Rithchandaneeth, Prak Dalin, Sao

Sreymao, Syahrul Anuar, Juria Toramae,

Zarina Muhammad (Cambodia, Singapore)

Co-curated with Sa Sa Art Projects

Wax and Wane
RSCLS

Worlds and Spacing — 世界与空间
Maleonn (China)
Co-presented by Singapore International
Photography Festival and
Esplanade — Theatres on the Bay

PUBLIC PROGRAMMES

Expanding Moments through Clay:
Artist Talk by Xinwei Che

In Conversation with Eng Ritchandaneth,
Prak Dalin, Sao Sreymao, Syahrul Anuar &
Zarina Muhammad

Tour of Evolving Currents by Chu Hao Pei,
Debbie Ding, Marvin Tang

Tour of loop / pool by Huijun Lu

Workshop by Chu Hao Pei

ONLINE

The Collector: An Interactive Artist Talk in VR
Chat by Debbie Ding

VOICES SERIES

The Philippine Madrigal Singers

The Philippine Madrigal Singers Choral
Workshop

OTHERS

National Theatre Live

- Henry V (Screening)
- Leopoldstadt (Screening)
- No Man's Land (Screening)
- Prima Facie (Screening)
- Romeo & Juliet (Screening)
- Straight Line Crazy (Screening)
- The Book of Dust — La Belle Sauvage (Screening)

Quest — The White Hare by Toy Factory
Singapore

Toy Factory Singapore
An Esplanade Commission

Free Performances

APRIL 2022

In Youthful Company

- Aliff Sharil
- An afternoon of String favourites by the MGS String Ensemble — Methodist Girls' School String Ensemble
- An Afternoon Treat with SJIMB — St Joseph's Institution Military Band
- An Evening of Classical Violin Favourites — Meah Violin Studio
- An Evening with Owen Li
- Celebration of Youth — The CO Peeps
- Compositions from the Spoken Word — Riqi Hanzrudyn and Max Pasakorn
- Dance on Harp! — Rave Harpers
- Dancers@Work — Nanyang Academy of Fine Arts
- Daryl Keith Teoh
- Ethereal Echo
- Fyrdauz Macbeth
- Gratitude — Republic Polytechnic CREATE Club, featuring guest performer NUS Dance Ensemble
- Luminescence — Guzheng Ensemble of NUS Chinese Orchestra
- Mei Kee, Owen & Mei Tan
- Morning Assembly
- Musical Theatre: The Next Generation — BA (Hons) Musical Theatre, LASALLE College of the Arts

- Ngee Ann Polytechnic Short Films — Ngee Ann Polytechnic School of Film & Media Studies
- Pipa Harmonies 22 — Pipa Society
- RACH
- Shonn
- Short films from Temasek Polytechnic School of Design — Temasek Polytechnic School of Design
- SMU VOIX
- SP Jazz Band
- Squad Game — CheerForce SG, Ikigai Effect (IFX) & SMU Samba Masala
- The Game of Stacking Voices — ITE That Acappella Group
- The Heart Heals — SINC
- Today The Sky Will Be Brighter — Bennett Bay
- Trenditions — Trending with Traditions by Orkestra Sri Temasek & Megat Muhd Firdaus
- We Are Young by Mus'Art Percussion Ensemble
- We heart singing! - ITE Show Choir
- When You Wish Upon A Star — Vocal Associates Ensemble of Young Voices
- Wizard of Oz — Dance Thrilogy
- Youths in A Cappella
- Zeitgeist! Viola through the Times — Ho See Weng, Pearl Ng Mohamad, Lim Li Qian, Soh Shu Jian, Nathan Ng & Dean Asalie

MAY 2022

Songs We Grew Up With

- #hashycovers — Hashy Yusof
- A Song For You — 3 o'Hearts Elizabeth Low, Jax Lee & Spruce Teo
- Back In Our Day — Musubi
- Bring Back The Old Songs
- Cantabile Years — Joey Wee
- Classic Pop Songs with David & Lebbeus
- Dear Mummy — a message to our mothers
- From the 80s On — Lily Hargrove
- Fyrdauz Macbeth
- Hillary Francis with The Singapeace Band
- In the Mood for Love — Tango's Harmonica Trio
- Love Song To Our Children 送给孩子的情歌 by OHMYMEITING
- MacPherson Philharmonic Orchestra
- Mai Dhaniyah
- Mothers' Day Special by Signifique & RINES
- Movie Hits — Erwin Angullia
- My Favourite Hokkien Hits — Anderene Choo
- Peter Diaz
- Rock & Blues — John Lye Trio feat. Calin Wong

- Rock Weekend: Heritage
- Rock Weekend: Ten & Rocking — Celebrating 10th Anniversary by Rock Rosettes
- Rock Weekend: The Blues Machine
- Romito Mendoza
- Shirlyn + The UnXpected
- Songs from Local Dramas by Lee Wei Song and Lee Si Song with Resident Instructors from Lee Wei Song School of Music
- Songs I Wish I Grew Up With — Deborah Jean Lee & Friends
- The First Time I Heard this Song — KC Meals
- The Open Button Project
- The Piano Men — Wayne Sandz
- The Staircase Duo
- The Women in Our Lives — Ivan Choong
- Through Infancy & Maturity by kotoji
- Throwback Hits — Yong Gene
- To Mum with Love — LimTayPeng and 96.3 Hao FM DJs Wang Deming, Yu Siyuan, Hong Jingyun, Chen Liyi
- Uberjam Acoustic
- Veritas
- Walk Down Memory Lane — Joe Zane
- What's the Problem Janny? by Raizel and Junheng
- Zeeaura

JUNE 2022

eXchΔnge

- 411 — Sun Cell and Kwang
- A Guitarist Meets An Artist — An Exchange by Isuru Wijesoma and Menaka Gopalan
- ANTARMUKA — Syafiq Halid, Rosemainy Buang and Riduan Zalani
- Ardwind — Ardwind (ITE College Central)
- Common Thread: Words and Music with Jennifer Anne Champion and Anson Fung
- Dialogue — Darren Moore and Aaron James Lee
- Fascinating Rhythm — Debbie Gan and Alicia Loo
- FolkBaroque: Musical Conversations — Jonathan Ngeow and Cheryl Lim
- Lotus Fugue — Bellepoque
- Love.Land.Life. — Felix Phang and The Straits Ensemble
- MOTUS.SG
- Music Cousins — Hosted by Gildon. Olivia Chuang and Anarva Wang
- Musical Duos of Shakuhachi and Di Xiao — Chua Keng Chiu and Ivan Tay
- Rock and Pullu — Vandelay I.S.A.
- SEE? — XJ and Regina Foo
- The Being: Dua Diriku — NAMIE and Muhd Sharul Mohd
- The Daydreamer — Bennett Bay x Krish Natarajan
- What Can You Be? the world is your oyster — Brocolily (Cheryl & Zee)

- When Worlds Collide — Faiz Syazani, Janaki Nair, Rachma Lim

PIP's PLAYbox

- Castanets workshop — My Piano Room

AUGUST 2022

Red Dot August

- A Melodious Evening with SAVH — Zelotones, Daniel Ng & Robert Tan
- Altoduo
- Alyssa Lie
- An Evening With Jason Yu
- An Evening With Shazza & Friends — Shazza
- Anime Hits - HalcyonMusic and Narutee
- Balik "Kompang!" — Open Score Project
- bani haykal
- Beauty of Soul: A Sufi Performance — Noor Iskandar & Zero Effect Band
- Breakfast for Dinner — oolfs
- CERATONE
- Craft A Snack Workshop by WahSoSimple
- CROWN — ACOUSTIC by AMNI MUSFIRAH
- Dansen John: In My Pocket
- Favourites From Home by Nan Hua Symphonic Band
- Film Screening: 7 Letters - Boo Junfeng, Eric Khoo, Jack Neo, K. Rajagopal, Kelvin Tong, Tan Pin Pin, Royston Tan

- Film Screening: A Yellow Bird by K. Rajagopal (France, Singapore)
- Film Screening: Faraway My Shadow Wandered — Liao Jiekai & Sudhee Liao
- Film Screening: I Want To Go Home — Wesley Leon Aroozoo
- Film Screening: One Leg Kicking — Mark Lee, Gurmit Singh, Sharon Au, Fiona Xie. Directed by Khoo Koh. Written by Eric Khoo, Wei Koh, Redmund Law and James Toh
- Film Screening: Wet Season (热带雨) — Directed and written by Anthony Chen
- I Am Brother Hand — ASAP Improv
- Jubox Times with Jurine — Jurine Chia
- Kaleidoscope — Open Score Project
- Keep the Fusion Original! — Two, Four and Six Fusion
- Keroncong Bayu — Keroncong Bayu SG
- Let The Rhythm Unite! — Drum Prodigy Singapore
- Lion City Drum and Bass - DJ Nonsequitur, DJ Aresha, Visuals by Ungku Ibrahim
- Love, Care, and Share by Xishan Primary School
- Misha x The Strawberry Lumps
- Mommies After Dark — Stan x Wynne
- Nrityam: Dance of Identity — Meera Balasubramanian, Sudesna Roy Chowdhury, Nizamul Haque, Uchie Mudjiyati, Chiranjit Siddha, Buddha Moti Subba, Easter Hei, Htwesan, Imbu Chandra, Sapna
- P.S. I Love Singapore by Novo Winds — Band of Toa Payoh South Community Club

- Poem from the Eternal Summer — Tan Chee Lay
- Ready to Launch — Varsha
- Singapore Street Prose Status — deførmed
- Singapura Siren — Mathilda & The Motherfunky's Show
- solace by Chriskris
- Sounds of Bengal — Migrants Band Singapore
- Stories from around the world — Jasper Goh & Tommy Peh
- Teen in My Twenties — Erika Poh
- The SPF Band presents: We are SG! — Singapore Police Force Band
- thecolorfractal
- TSMC Tunes — Sherman, Wayne and Yi Sheng
- We Are Each Other's Stories, We Are Each Other's Second Chances — Yellow Ribbon PAC Alumni Band with Intune Music
- weaving worlds — Ora 晰月 and Redwan Hamzah
- What makes Singapore, Singapore! — Welcome Jam
- Who Are You? — Migrant Writers of Singapore
- YAN

ONLINE

- Poems from the Eternal Summer — Tan Chee Lay
- Stories from around the world — Jasper Goh & Tommy Peh

- thecolorfractal
- YAN

Rocking The Region

- Chloe Ho
- CURB
- Evil Dude (Thailand)
- Grrrl Gang (Indonesia)
- Ikkubaru (Indonesia)
- Megumi Acorda (Philippines)
- nkei
- Pebble
- spacedog spacecat (Philippines)
- Sun Cell
- YONLAPA (Thailand)

SEPTEMBER 2022

Crossing Borders

- A celebration of Jamaican music — Reggae Remedy
- A Night in Cuba — Havana Social Club
- An Afternoon of Macedonian Music — Boyana Fabel
- Arabian Nights — Continuo
- Balada Tanah Jawa — A selection of Javanese ballads by Rosemainy Buang and Syafiqah Ádha Sallehin
- Caribbean Soul — Andayoma (France/ Singapore)
- Classics of Latin American Music — Karina Ocampo, Joel Fuentes and Mario López
- Entre viento y cuersas — Between wind and strings by Rodrigo Parejo and Carlos Sendro

- Festive German Traditional Music — Oompah Beats
- Flamenco Live! — Flamenco Sin Fronteras
- Folk music from the British Isles and Beyond — Karl Taylor
- Houl el alam fi jalsah — Arabic Music of the World — The Samrah Club
- Journey into Afrobeat, Reggae and Ska Music — Instigator Afrobeat Orchestra
- Korean Gipsy Sangjaru — Sangjaru (South Korea)
- Kutut Maggung: An evening of Birdsong — Singa Nglaras Gamelan Ensemble
- Latin Night: Ireson Latin Band and Friends — Ireson Latin Band
- Library Open Stage: The Story of Korean Traditional Music — Sangjaru (South Korea)
- Lowdown Dirty Blues — Kelvin Ng and Joe Lee
- Nomadic Voices — Folk Songs of Mongolia by Anarva Wang and Cui Jingyi
- OudTalk — Azrin Abdullah and Nizarfaui
- Ragga Uttar — Dakshin: Confluence of Indian Melodies from the North & South by Nawaz Mirajkar, Bombay Anand, Jatinder Singh & Mahesh Parameswaran
- Samarpanam: An evening of Indian classical Carnatic music — Shruthi and Swathi Kumar
- Scottish Traditional Music — Traditionally Speaking
- Tango for 3 — Alexander Souptel, Aya Sakou and Guennadi Mouzyka

- The Music of Ireland — The Alterboys
- Turkish Classical Music — James Teo and Eugene Toh

OCTOBER 2022

Popaholic

- Chelsea Cara
- Emma x Jill
- Euphonic Masala
- Hulvs
- Jamiel Said & The Playmakers
- LASALLE College of the Arts
- Nat Wu
- NyaLi
- Odelia Rei
- Ridz Razali
- Suryana Norddin
- Wafiq x Ana
- Zulfadhli Othman

NOVEMBER 2022

Soundtracks

- 呼吸 Kokyū — Respire by Rae Atrista
- A Bitesize of Musicals — Bitesize Theatre Productions
- Anime x Piano! — HalcyonMusic & Narutee
- Anime x Piano! 2 By Narutee
- David Raja and Friends
- Frission
- Game Odyssey! — JDN Party Quest
- Golden Hollywood Jazz — Vivienne Wong

- grayscale
- NAMASTE BOLLYWOOD — Elliyas and Friends
- NOW SHOWING: Diabetic Duo
- Nyoombaku
- The Staircase Duo
- Wotagei — Ikigai Effect

ONLINE

- Frission
- The Staircase Duo

DECEMBER 2022

Come Together

- 15 years of music with Singapore Char Siew Bao!
- A Christmas Wonderland — RINES and Signifique
- A Festive Evening with Owen Li
- A Jazzy Nat King Cole Christmas — Amanda Lee Swingtet
- A Tribute to The Thunderbirds — Melissa Fitzgerald and Harris Hamzah
- An Elfie Guide to Surviving the FOMO Season — 7/8 Musical Collective
- Ardwindia
- Christmas with Ernesto and Greg
- DarylKeithTeoh and EBR STUDIOS
- Debra Khnragra
- East meets West on Christmas — SISAY (Ecuador) featuring Fusion FM
- Eka Mairina
- Evolution of Street Dance — East Squad (ITE College East)

- FEELING GOOD! — GOODY GOODY
- Festa! — Bloco Singapura
- Good Times with Hillary Francis
- Hanya Tanya: Just Asking — Rico Setiabudi
- Heema Izzati
- Here We Come a Carolling! — Singapore Lyric Opera Chorus
- HYRULXAZMIR — Hyrul Anuar & Syed Azmir
- Inclusive Arts Movement
- Jean & Jean — Jean Low (Ferry) & Jeanly
- John Molina & Krueger
- KHAi
- Kode Hidup — Rifa'ah
- Narnia — Behind the Wardrobe Door
- Nuradee
- Rhythm is Our Business — Sinclair Ang & His Rhythmakers x Jazz Inc
- Song Re:Imagined — L.I.P.
- The Beatles Reimagined — RP Jammerz Arena featuring guest musician from RP's CREATE Club
- The dramas of our teenage years — Zeeaura & Sharon Sum
- The Esquires
- The Joyful Voices
- The Modern Tradition — Eugene Seow
- The Next Wave - Alicia DC, mattgnaw, motifs, Narysal, Shazza & Thaarmin
- The Ostrich of Kampong Glam LIVE! — Kane Wheatley-Holder & Artwave Studio
- Wan Hua & Chee Hang

PIP's PLAYbox

- Jazz for Little Kids — Dawn Wong
- Travelling with Brocolily, all Around the World! — Broccolily

JANUARY 2023

All Things New

- A Rocking Good Time by Rockistry featuring Jatt Ali
- Absence!
- Ahmadul Amin
- Bare — Yuresh
- Budding Band Sundays: Tranquil
- Cactus Cactus with special guest Houg
- Daniel Sid — Spotlight Singapore
- Dialogue by Darren Moore x Aaron James Lee — Darren Moore & Aaron James Lee
- Faraday
- For Better Tomorrows — Bennett Bay
- Gabby
- Houg
- In Between — aeriqah
- Jazz Fellow Fridays: Namie & The Waves
- Jazz Fellow Fridays: Rachma Lim Fellowship Band — R.I.F.B (Indonesia/ Singapore)
- Jazz Fellow Fridays: Rit Xu Organ Trio
- Jupiterkid & friends
- Kitty Purnaz
- Leslie Low
- Let's Hang Tonight! — xena giam
- Life Lesson with Jeyes

- Lullabye by Space Walk
- MAXIMILIAN
- Narysal
- New Songs & Old Tunes — Likie Low
- Nigel Cheah
- Presenting Reggae Sounds of The Relax Co. with Art Fazil
- Stories by Sixstringsulaiman — Sulaiman Azim
- The Power of Sunflower — Falling Feathers
- Tiara Maimun
- Tim De Cotta
- Umar Sirhan
- We All Sin Different — Ki Zikry

FEBRUARY 2023

Cool Classics

- Band Weekend: A Night with NOVO Saxophone Quintet
- Band Weekend: Brass's Perspective — YST Brass Quintet
- Band Weekend: Classical Crossover! — New Gen Wind Symphony
- Band Weekend: L.O.V.E Fam Jam — Ho Ho Ho's
- Band Weekend: NAFA Wind Ensembles in Action
- Band Weekend: Play-along with nWinds
- Band Weekend: Pop for all Ages — nWinds
- Band Weekend: Pops at the Courtyard by ITE College West — West Harmony

- Band Weekend: Selections from The Nutcracker by Tchaikovsky — Ventus Wind Quintet
- Band Weekend: SIT Symphonique
- Band Weekend: Strike Up The Band!! — PassionArts Audiolmage Wind Ensemble
- Band Weekend: TK BAND EXTRAVAGANZA!
- Belle Melodie — Singapore Lyric Opera
- Breathe — Fontane Liang
- Children's Programme: An Adventure into the Woods — Wu Winds
- ClassiCO — Hear You Later
- Classy Classics with Lia Trio
- Dancing with Four Hands! — duodentity
- Folk Songs from Around the World — Musicians' Initiative Quartet
- Gemilang — The Golden Age of Malay Cinema by Gendang Akustika, featuring Genbano
- Journey From East to West — Ong Gim Dee, Kho Chek Hin and C. Vignesh
- Let's Talk Traditional — Orkestra Sri Temasek
- Love Songs and Popular Classics — Musicians' Initiative Wind Quintet
- Lunchtime Performance — PL Cherubs (Paya Lebar Methodist Girls' School (secondary) Harp Ensemble)
- Lunchtime Performance by Miss Shan's Cello Studio Ensemble
- Musical Journey through Centuries — Students of Lim Sisters
- Passion and Tragedy — Geoffrey Lim and Natalie Ng

- Quick Guide to the World of Brass — Amir Hasif, Jit Xin, Kartik Alan, Hendrik Kwek, and Shawn Yap
- Raga Vaibhavam — A Violin Duet by Srividya Sriram and Bharati Murali
- Rasanubhuti — Experiencing the Beauty of Emotions by Vaishnavi Anand, Bombay V Anand and Sai Akhileshwar
- Scenes from Japan — NUS Guitar Ensemble
- Selections from The Nutcracker by Tchaikovsky — Ventus Wind Quintet
- Spectrum Platform: Contemporary Chinese Music — Sim Kee and Chen Ning
- Spectrum Platform: Murder Ballades — OpusNovus and Dr Lien Boon Hua
- Spectrum Platform: Ostinato — An Exploration of Groove by Sarah Ng and Justin Jaramilo
- Spotlight on Women Composers — Frances Lee, featuring Benedict Ng
- Stopping by for Songs — Double Duo and Neo Ming Wei
- Veena Tarangini — An Evening of Classical Chords by Dr Manjula Surendra and Widwan K Sivakumar
- Virtuosic 2 — Siew Yi Li and Lim Hao Wei

MARCH 2023

Foreword

- dink
- Earth Song — ArunDitha
- Kavithai Kumizhi — A Night of Spoken Word Poetry by Aswani Aswath with Niranjana Pandian
- little red comma — Tan Chee Lay, Abdul Ghani Hamid, Pooja Nansi, Minfong Ho, Kane Wheatley-Holder, Krishnamurthi Mathangi, Neon Yang
- Love is Longing + Loss — Felix Cheong, Jaz Patel and Nah Jieying
- Neo Jialing
- Resurgence: Winning poems from Write & Burn and the National Poetry Competition 2022 — Poetry Festival Singapore
- Shantih Shantih Shantih — Daryl Qiin Yam and Isuru Wijesoma
- Singa-Pura-Pura: A sonic adaptation of Singapore Malay speculative fiction — ila
- Something Old, Something New (Parts I and II) — Jennifer Anne Champion, Mariyam Haider and Leia Devadason
- Syair di Pesisir — Syairpura
- The Next Chapter — A Reading with Singapore's Latest Literary Talents by Sing Lit Station
- TSMC Tunes — Joshua Goh, Sherman Lim and Tai Yi Sheng
- Two to the Dark Tower Come — Yeow Kai Chai & Clara Chow

- Unwind with vanako — vanako and friends

Soul Jam

- BGourd
- Cesspit
- Cross Road — Dani Komari
- Geylang Ska Syndicate
- Grūv St Runners
- Mary Sue and Band — Mary Sue
- Panik Records Showcase — Alicia DC, Angelo, Benny's & Rhyu
- ROTB x The Cosmic Owls: Malam Ni Kita Fly — ROTB and The Cosmic Owls
- Soul Jam S.O.S — The Souls of Singapore
- Soulful Night with Narysal and Dansen John — Narysal and Dansen John
- The Midnight Suns
- TOO MANY MICS! — Ihasamic! x Wovensound

COLLABORATIONS

Chinese Dance Fiesta 2022

Singapore Chinese Dance Theatre

- Performance Showcase
- Talk & Demonstration

cont·act Contemporary Dance Festival 2022

T.H.E Dance Company

- Caino e Abele #1 (Corpo a Corpo)
- Dance at Dusk
- Open Stage

Dance Appreciation Series

Singapore Ballet

- Introduction to Don Quixote
- Introduction to The Nutcracker

Muara Festival 2022

Era Dance Theatre

- Festival Opening, Day 2 and 3
- Mari Menari (Primary & Secondary Schools)
- Mari Menari (Tertiary Schools)
- NUS Ilsa Tari
- Tarian Filem Workshop (Tari Junjung Duli Tuanku)
- Tarian Terompah/Tengkelek Workshop

ONLINE

Ding Yi Chinese Chamber Music Festival 2022

- Hometown Companions — Contemporary Voice
- Oriental Friends — Traditional Essence
- Sixian Quintet, Visionary Master Hu Deng Tiao
- The Infinite Possibilities of Traditional Cantonese Music
- World Reunion — Classics Creation

Muara Festival 2022

Era Dance Theatre

- Muara 2022: Festival Opening
- Muara 2022: Festival Day 2
- Muara 2022: Festival Day 3

COMMUNITY ENGAGEMENT

Community Angklung Project
Sri Warisan Som Said Performing Arts Ltd

Community Movement Expressions Workshops
Melissa Quek

Community Songwriting Workshops
Diamonds On The Street

Community Spoken Word Workshops
Jennifer Anne Champion

Community Video Mentorship
Parabole

Footwork for Community: Intergenerational Hip-Hop Dance Project (St. Margaret's Secondary School, SHINE Children and Youth Services & Lions Befrienders Active Ageing Centre @ 150 Mei Ling)
Danz People

Little Moments of Light — Day Out at Esplanade!
Mathilda D'silva

Sing Out Loud! (AWWA Dementia Day Care Centres & St Joseph's Home)
Angelina Choo

Sing Out Loud! Workshop for Social Service Professionals
Angelina Choo

Songwriting for Hope (Singapore Girls' Home)
Diamonds On The Street

Theatre for Dreams (Singapore Boys' Home)
Oniatta Effendi

When Music Meets Life (Virtual & Onsite) (Various Healthcare and Eldercare Facilities)

- Angelina Choo
- Dansen John
- Leon Ho
- Michelle Ler, Tan Rui Shan, Silas Soh & Grace Lau
- Ruby Chen & Jacob Teo
- SISAY (Ecuador)
- Two of Us
- Vanessa Phang, Dominic Cai & Daniel Ong

Hirers' Performances & Events

April 2022 to March 2023 (Unless otherwise stated, all performances are from Singapore)

CONCERT HALL

APRIL 2022

Altenburg Arts Pte Ltd
“DREAM WITH ME” • An exquisite evening with Sumi Jo (South Korea)

Singapore Symphonia Company Limited
SSO Gala: Ray Chen Plays Sibelius
SSO Subscription Concert: Khatia Buniatishvili Plays Tchaikovsky
SSO Subscription Concert: Ray Chen in Recital
SSO Subscription Concert: Stephen Hough Plays Mozart
SSO Subscription Concert: The Four Seasons with Chloe Chua

West Winds, Band of the Bukit Batok Community Club
West Winds in Concert 2022

MAY 2022

Singapore Symphonia Company Limited
SSO - Klenau Recording
SSO Associate Conductor Audition

SSO Chloe Chua Mozart Recording
SSO Subscription Concert: Beethoven's Fifth and Wuthering Heights
SSO Subscription Concert: Elgar Cello Concerto & New World Symphony

The Government of the Republic of Singapore (as represented by the Ministry of Defence) through the Defence Science and Technology Agency
In Harmony 36: The Music of John Williams by Singapore Armed Forces Central Band

JUNE 2022

Musicians' Initiative Ltd
Flights of Fantasy

Singapore Symphonia Company Limited
SNYO in Concert: Vivaldi Piccolo Concerto and Dvorák's Eighth Symphony

TCR Music Station
Alex Su in Concert

Vocal Associates Ltd
A love letter to my beloved GAIA

JULY 2022

Dana Citta Buddhist Society
Sound of Peace (Malaysia, Japan)

Singapore Symphonia Company Limited
SSO Subscription Concert: Han-Na Chang and Churen Li — Beethoven and Grieg
SSO Temasek Foundation: Hans Graf Inaugural Concert

Wind Bands Association of Singapore
8th Singapore International Band Festival — Concert Showcase
8th Singapore International Band Festival — Division 1 Competition
8th Singapore International Band Festival — Winners' Concert

AUGUST 2022

Orchestra of the Music Makers Ltd
OMM Presents Qin Li-Wei Plays Four Seasons — Alpine Symphony

Singapore Symphonia Company Limited
SSO Subscription Concert: Mozart Piano

Concerto 24 and Brahms Symphony 1
SSO Temasek Foundation — National Day Concert 2022

SEPTEMBER 2022

8 Point Entertainment (S) Pte Ltd
D Imman - Live in Concert Singapore (India)

Braddell Heights CCMC
In Memoriam: A Tribute to Adrian Tan

Singapore Symphonia Company Limited
SSO Pops: To Broadway, With Love
SSO Subscription Concert: Pacho Flores — Thrill of the Trumpet

The Philharmonic Orchestra Society
Unbridled Passions — featuring the works by Hector Berlioz

The Government of the Republic of Singapore (as represented by the Ministry of Defence) through the Defence Science and Technology Agency
In Harmony 37: Grainger Fest! by Singapore Armed Forces Central Band

CONCERT HALL

West Winds, Band of the Bukit Batok Community Club
West Winds in Concert 2022 II

Union Hart Advisors Pte Ltd
Jakarta Concert Orchestra's Vibes of Nusantara (Indonesia)

OCTOBER 2022

Singapore Symphonia Company Limited
SSO Gala: Strauss Four Last Songs & Sibelius Symphony 5
SSO Subscription Concert: Capriccio — Stravinsky's Piano Concertos
SSO Subscription Concert: Soyoung Yoon Plays Sibelius

The Philharmonic Winds (Singapore) Limited
Planet Earth: 20+ Anniversary Gala Concert

NOVEMBER 2022

Altenburg Arts Pte Ltd
Martha Argerich & Friends in Singapore (Switzerland, Singapore)

Singapore Symphonia Company Limited
SSO Concerts for Children: Family Film Favourites

The Government of the Republic of Singapore (as represented by the Ministry of Defence) through the Defence Science and Technology Agency
SAF Family Concert 2022: An Evening of Pop Hits by Singapore Armed Forces Central Band

DECEMBER 2022

Band Directors' Association (Singapore)
Festival Winds 2022

Finger Waltz Music Productions Private Limited
Piano Recital by Vitaly Pisarenko (Ukraine)

Singapore Symphonia Company Limited
SSO Christmas Concert 2022
SSO Gala: Krystian Zimerman in Concert

Toa Payoh East CCC
Novo Winds in Concert: Man on the Moon

Vocal Associates Ltd
HALLELUJAH! Inspired by Handel's Messiah

JANUARY 2023

Orchestra of the Music Makers Ltd
OMM Goes to the Movies 4

Singapore Symphonia Company Limited
SSO Gala: Mahler's Wunderhorn with Hans Graf and Sumi Hwang
SSO Pops: Tribute to Bill Evans

FEBRUARY 2023

Faeries of the East Pte Ltd
Crystal Resonance: FINAL FANTASY Piano Concert

Harmonie Music SG Pte Ltd
2023 Maksim — The Collection Asia Tour (Croatia)

Singapore Symphonia Company Limited
SSO Subscription Concert: Gershwin's Piano Concerto

The Government of the Republic of Singapore (as represented by the Ministry of Defence) through the Defence Science and Technology Agency
In Harmony 38 by Singapore Armed Forces Central Band

MARCH 2023

National University of Singapore
Orchestral Institute — Awaking the Titan

RAB International (S) Pte Ltd
Rockl4sik In Concert (Malaysia)

Singapore Symphonia Company Limited
SNYO in Concert: Scheherazade
SSO Subscription: Bruch Violin Concerto and Mahler 5
SSO Subscription Concert: Kahchun Wong and Daniel Lozakovich
SYF Demonstration Concert

THEATRE

APRIL 2022

Annette Lee An
Annette Lee: All in one

MAY 2022

Arts House Limited
Singapore International Festival of Arts
2022: Ceremonial Enactments by Max Tan,
Nadi Singapura and Bhaskar's Arts Academy

JUNE 2022

Arts House Limited
Singapore International Festival of Arts
2022: The Once and Future by Yeo Siew
Hua, featuring members of the Berliner
Philharmoniker (Singapore, Germany)

JULY 2022

Heazry Mohammad Salim
Fakkah Fuzz — Malaynial: A Stand-up
Comedy Show

Jason Leong
Dr Jason Leong: Heaty (Malaysia)

Singapore Ballet Ltd
Masterpiece In Motion 2022

AUGUST 2022

Arte Compass Pte Ltd
Ashayein by Salim Sulaiman featuring
Singapore Indian Orchestra and Choir
(India, Singapore)

SEPTEMBER 2022

Biz Trends Music Pte Ltd
STOMP (UK)

Heazry Mohammad Salim
Kings & Queens of Comedy Asia 2022:
Ayam Pandemic Edition (Don't Panic It's
Organic)

Singapore Ballet Ltd
Coppélia 2022

OCTOBER 2022

Dover Park Hospice
Making More Moments Matter

Shiraz Projects Pte Ltd
Wings (Malaysia)

TCR Music Station
Ani Choying Drolma Live in Concert -
Moment of Bliss (Nepal)

NOVEMBER 2022

LAMC Productions Pte Ltd
Jacob Collier DJESSE World Tour 2022 (UK)

DECEMBER 2022

Singapore Ballet Ltd
The Nutcracker 2022

The Singapore Lyric Opera Limited
SLO Presents J. Strauss's Die Fledermaus

JANUARY 2023

GMG Productions Pte Ltd
We Will Rock You (South Africa)

FEBRUARY 2023

Anschutz Entertainment (AEG) SG Pte Ltd
Phoebe Bridgers Reunion Tour Singapore
(USA)

Faeries of the East Pte Ltd
Harry Potter and the Order of the Phoenix
in Concert

Teamwork Productions Pte Ltd
Anubhav Singh Bassi Live in Singapore
(India)

MARCH 2023

MCC International Pte Ltd
Drum Tao - The Light (Japan)

Singapore Ballet Ltd
Don Quixote 2023

SINGTEL WATERFRONT THEATRE

FEBRUARY 2022

Heazry Mohammad Salim
The Comedy Club Asia & Dementia
Singapore presents the Best of British
Comedy (UK, Singapore)

RECITAL STUDIO

APRIL 2022

Chamber Music and Arts Singapore Ltd
The Salon of Princesse de Polignac ~ Proust
and his vignettes of Debussy, Fauré, Satie
and Ravel

Checkpoint Theatre Limited
Occupation — Chamber Readings: Plays by
Huzir Sulaiman

Huaxia Cultural Foundation Limited
Golden Melodies 3: Along the River During
the Qingming Festival

Singapore Street Festival Limited
I Can Fly by Shanisse Tsai

Singapore Youth Choir Ltd
SYC Ensemble Singers presents Bloom

Toh Tze Chin
Wonderland Reimagined

Vocal Associates Ltd
Teachers' Concert Series III — A Baroque
Love Story

Yap Gim Hong
Digital Concert "Home"

MAY 2022

Association of Composers (Singapore)

Compositions Exchange 2022 — East Meets
West

Checkpoint Theatre Limited
The Weight of Silk on Skin — Chamber
Readings: Plays by Huzir Sulaiman

Kseniia Vokhmianina
Whirlwind Within: Flute & Piano Recital and
CD album presentation

Mode Entertainment Pte Ltd
Chen Wei Lian [Our TV Songs] Concert

Singapore Symphonia Company Limited
SSO Second Violin Audition

JUNE 2022

BELLEPOQUE
A night at the Opera — musical journey
through Italian love and drama

Harmonica Aficionados Society
Qin Yuan 42: Reclaim! Harmonica Concert

Loh Jun Hong
More than Music: From Me to You

Reverberance Ltd
Legend: The Beginnings

Richard Wagner Association (Singapore)
Lohengrin

Singapore Street Festival Limited
Sachiyo — 25th Anniversary NEW
BEGINNING Concert

Tan Wee Siang
Conversations — with Alex Sipiagin & Wei
Tan (Russia, Singapore)

JULY 2022

Dicapella Dizi Ensemble
One to Five II

Singapore Armed Forces Band
Chamber Repertory XIX

T'ang Quartet Ltd
Gift of Music — T'ang Quartet 30th
Anniversary Season

The Arts Place
You Raise Me Up

Vocal Associates Ltd
Songs of Displacement

Zailani Khamis
Rock Tonight!! by Rock Revival and
Snapshots & Frenz

RECITAL STUDIO

AUGUST 2022

Jared Liew
New Beginnings (by Piano Duo CieL)
(South Korea)

Koh Wen Jun Derek
Morse Percussion — Steve Reich & John
Cage

Kris Foundation
Ray of Light

Mark Cheng Wei Chin
Mark Cheng at the Piano

Singapore Street Festival Limited
D'J Party: CODA

Singapore Youth Choir Ltd
Curious & Curiouser

Song Lovers Choral Society
Xian by ONE Chamber Choir

Teo Wei Ting Clarisse
Piano Recital by Clarisse Teo

The Opera People Ltd
In Our Manner of Speaking
— Sounds of You

Tian Ke Xin
Off The Piano Bench

Toa Payoh Guitar Club
Share Concert 2022

Vocal Associates Ltd
Songbirds Series VII

SEPTEMBER 2022

Choy Siew Woon
in beTwinning

Flamenco Sin Fronteras Ltd
Singapore Flamenco Festival 2022 —
VIVIR!!: DUENDE (Singapore, Spain)
Singapore Flamenco Festival 2022 —
VIVIR!!: TARAB (Spain)

Harmonica Aficionados Society
Movie Magic Plus

Loh Jun Hong
More than Music: Fairytales and Other
Stories

SG Enable Ltd
Music Gives Back 5

Singapore Street Festival Limited
Both Sides Now by Erick Guansing
Moments in Time by Tama

The Harp Association (Singapore)
HarpFest VII Opening Concert & RH Prestige
Award Winners Concert

The Singapore Lyric Opera Limited
SLO Chorus In Concert

Toh Tze Chin
Stephan's Quintet: A Journey to the
Beginning of Time Inspired by the James
Web Telescope

Vox Camerata
Suara Singa: A Renaissance of the Male
Voice Ensemble by The Vox Male Chorus

OCTOBER 2022

ArtsSG Pte. Ltd.
From Foreign Lands

Braddell Heights CCMC
Guitar-On! RE:kindle

Musicians' Initiative Ltd
Ginastera: Your Curated Experience

Samuel Phua Peh Ming
Rhapsodic Stories

Singapore Armed Forces Band
Chamber Repertory XX

Singapore Street Festival Limited
My Safe Place

Teo Charmaine
Harps x Poetry x Film: Concrete Relief

Vocal Associates Ltd
Khor Ai Ming and Friends
World of Peace and Love - Roberto Zayas

Wong Lih Huey
Tingzhi Hz — LIVE! Regrets Behind Album
Launch Concert

NOVEMBER 2022

Chamber Music and Arts Singapore Ltd
The Salon of Princesse de Polignac ~ In
Search of Lost Time - Concerts for Children
The Salon of Princesse de Polignac ~ In
Search of Lost Time - Evening Concerts

Ding Yi Music Company Ltd
Resounding

Kris Foundation
Kris Foundation presents Souvenirs de Fete

TCR Music Station
A Tribute to Liu Wen Zheng's 70th Birthday
Concert by Cai Yiren

The Opera People Ltd
Femme X: Baroque Heroines

Toh Tze Chin
New Carnival of the Animals

RECITAL STUDIO

DECEMBER 2022

Beautiful Mind Charity
2022 BMMA Progress Concert

Da Capo Music Academy
Da Capo Music Academy Presents Musicians Assemble

Harmonica Aficionados Society
The Sound of Silver Harmonica

Protégé Saxophone Ensemble
Protégé in Concert 2022

Raffles Singers
Peace on Earth & Goodwill to Men

Resonance of Singapore Ltd
Christmas with ROS

Royal Birmingham Conservatoire
Royal Birmingham Conservatoire Alumni Concert 2022

Tan Chia Ying
Beethoven's Piano Concerto No. 2 in Bb Op.19

The Philharmonic Winds (Singapore) Limited
On The Sixth Day of Christmas

Tomas Music Consultants Pte Ltd
Night of Guitars 2022

JANUARY 2023

Desmond Sim
Lilac Saints & Friends

Harmonica Aficionados Society
Qin Yuan 43 <<Rhythm of Eve Night>>

Jasper Goh Chien Teng
An Evening of French Music for Flute, Clarinet and Piano by Zephyrus

Klassique Musik Pte Ltd
Transformation — Solo Piano Recital by Andrea Molteni (Italy)

Lirica Arts
An Evening with Mr Joe Green

Singapore Armed Forces Band
Solista II

TAS Theatre Company Singapore Limited
Masterpiece of Lee Ngoh Wah 2023

FEBRUARY 2023

Abdurrahman Alhamid Bin Syed Hassan
Real Magic with Aman Alhamid

Donald Law
Relatively Mozart

Jeremy Chiew Yu Yang
From the Other Side (of the Fence)

Kartik Alan Jairamin
Pulse

Richard Wagner Association (Singapore)
Gods and Heroes: Verdi vs Wagner

Ryan Sim
Wanderlust with Bossa Celli — Chapter 1: Cello in Spain

Sherman Lee Le Xuan
Life by Nanyang Collective

Teamwork Productions Pte Ltd
Panchakshara by Vikku Vinayakram's 3G

MARCH 2023

Art Station
Friends, Let's Sing!

Chye Yong Seng
Enchanted Evening with EB Duet (Malaysia)

Loh Jun Hong
More Than Music 10th Anniversary Concert

THEATRE STUDIO

NOVEMBER 2022

Singapore Ballet Ltd
Passages Contemporary Season 2022

DECEMBER 2022

Frontier Danceland Ltd
MILIEU

T.H.E Dance Company Ltd
Seeing ____ Through the Eyes of Impermanence II

JANUARY 2023

The Necessary Stage
M1 Singapore Fringe Festival 2023: Kafka's Ape by Phala O Phala and Tony Bonani Miyambo (South Africa)
M1 Singapore Fringe Festival 2023: Mother of Compost by Noémie Huttner-Koros (Australia)

ANNEXE STUDIO

MAY 2022

Look Ma, No Hands Pte Ltd
EMONIGHTSG: A Special Showcase

AUGUST 2022

Ambarish Ghosh
Songs of Swadesh — On High Spirits

Thunder Rock School
Tribute to the Bands — A Live Rock Show
by Students of Thunder Rock School with
Special Guests SHAGIES

WAVY Media & Production
.WAV(Y)

SEPTEMBER 2022

Flamenco Sin Fronteras Ltd
Singapore Flamenco Festival 2022 —
VIVIR!!: AMALGAMA

WAVY Media & Production
.WAV(Y)

OCTOBER 2022

Benjamin Ho Kin Ching
Golden Mix Vol. 4

Lushington Entertainments Pte Ltd
Dermot Kennedy Live in Singapore (Ireland)

Melvin Ong
Green Spell presents One for the Road

Muhammad Shamim Bin Abdul Manan
UTOPIA presents ForceParkBois, Luqman
Podolski, YHB Sleepsalot, Poncho Group
and FEEZ (Malaysia, Singapore)

Wong Jie Ning Jaime
Jaime Wong — 'I say too much' EP Launch

NOVEMBER 2022

Chili Mango
Fire Sale! EVERYTHING MUST GO!!!
featuring KHAi, aeriqah, Marian Carmel,
Jean Seizure, caye and RENE

Collective Minds Pte Ltd
Mandala presents DJ Pee .Wee (USA)

Ministry of Education
AMPLIFIED! DanceLab22: A Youth
Leadership Dance Event

Vamp Productions Pte Ltd
Moonchild: Starfruit Tour 2022 (USA)

DECEMBER 2022

MOTUS.SG
MOTUS presents Chegada Da Bateria

JANUARY 2023

The Necessary Stage
M1 Singapore Fringe Festival 2023: Foreign
Bodies by Birds Migrant Theatre
M1 Singapore Fringe Festival 2023: Never
the Bride by The Necessary Stage

FEBRUARY 2023

LAMC Productions Pte Ltd
ANVIL Impact is Imminent World Tour
(Canada)

Music Is Life Pte Ltd
Roses

Poh Chee Cheong
SIGH — SHIKI TOUR 2023 — Live in
Singapore (Japan)

The Opera People Ltd
Young Bards: Henry Purcell's Dido

MARCH 2023

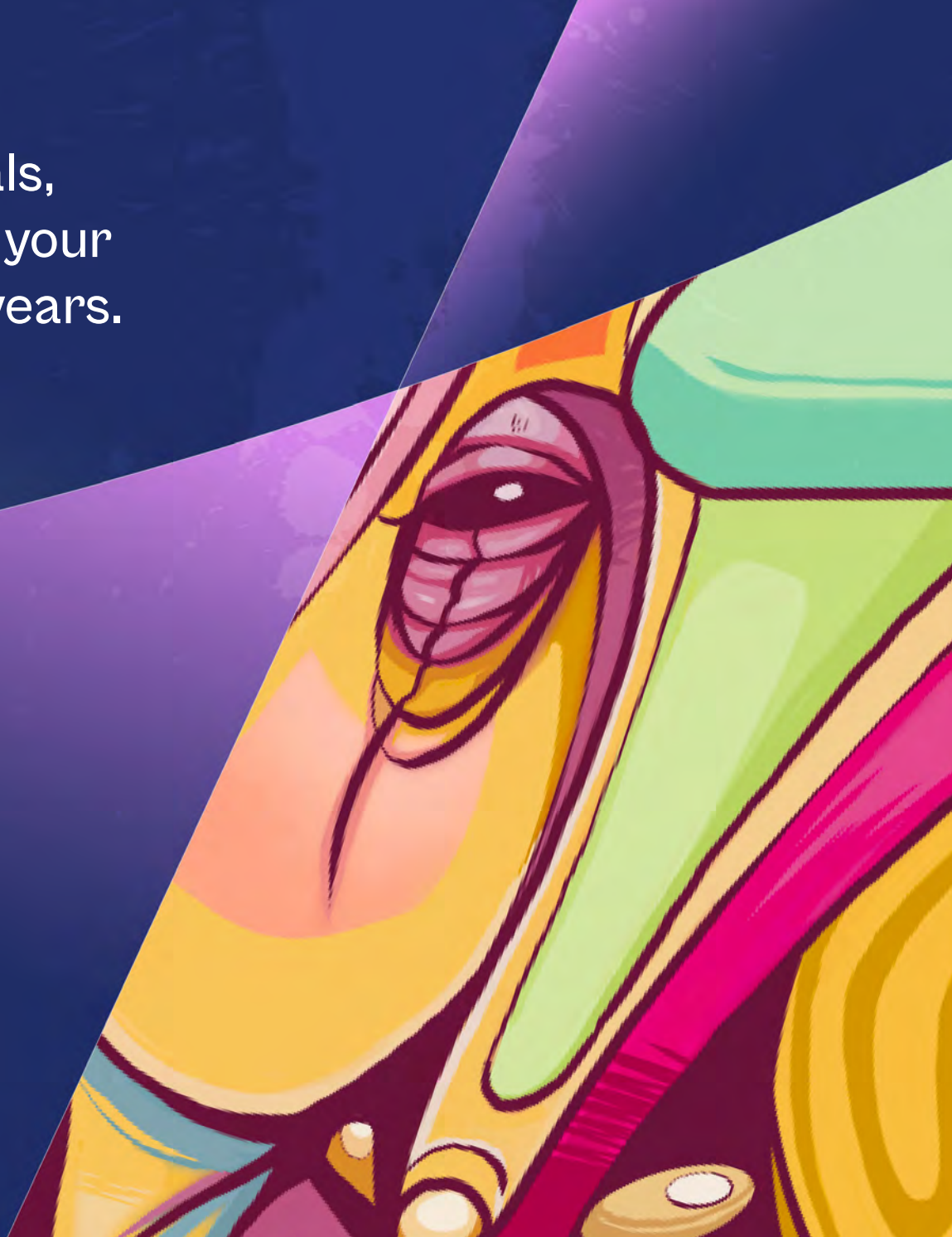
Thurein Thein
Disrupt.Co presents: Speed Live in
Singapore (Australia)

THEATRE CIRCLE 3 FOYER

MAY 2022

TEDxSingapore c/o The Idea Collective Ltd
TEDxWeekendSingapore Closing Reception

Our heartfelt thanks to all individuals,
organisations and corporations for your
support of Esplanade through the years.





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