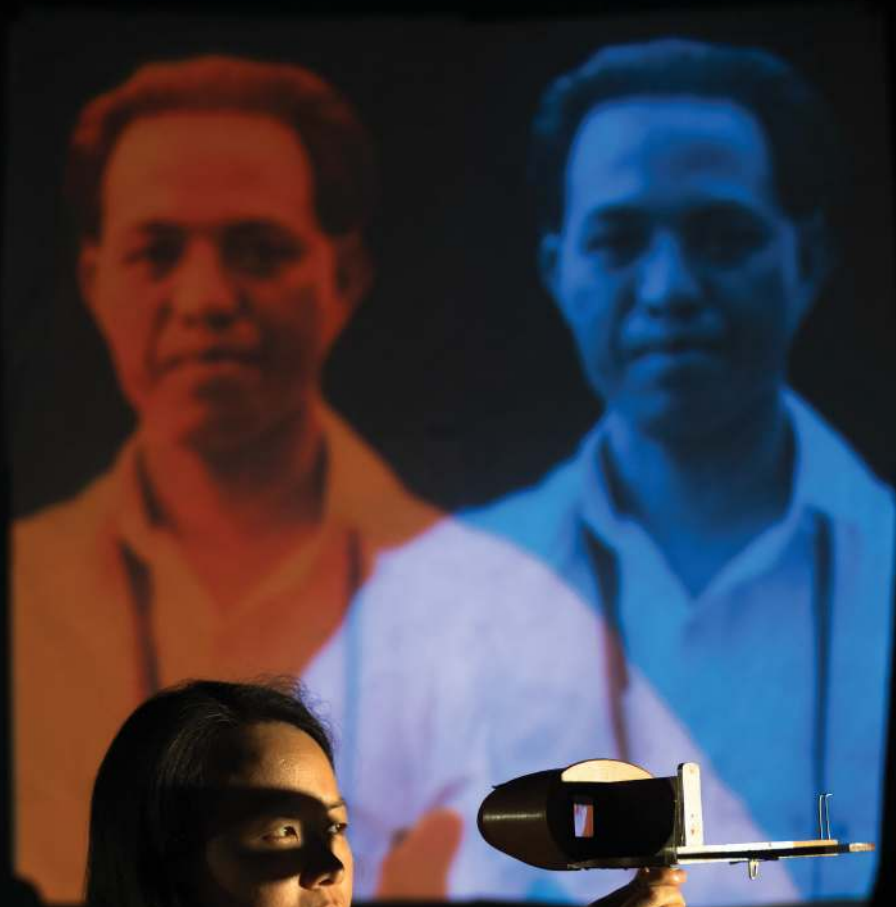




One Day We'll Understand 有那么一天 featuring
Sim Chi Yin, produced by CultureLink Singapore,
in partnership with Chamber Made (Australia),
An Esplanade Commission for *The Studios 2024*.
Photo by Joseph Nair | CultureLink Sg



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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 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 MISSION

To entertain, engage, educate and inspire.

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

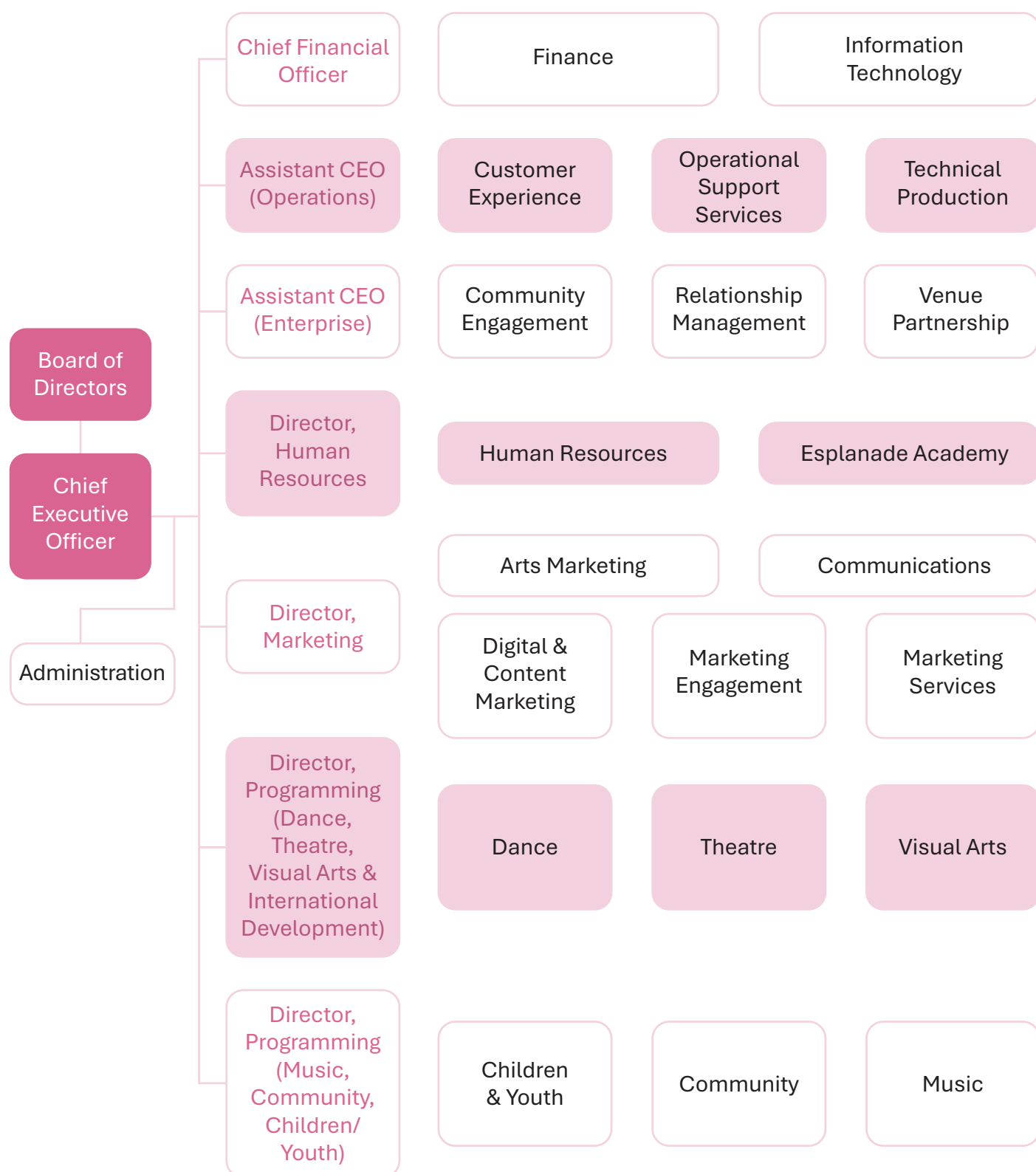
We will invest in our staff. Continuous learning and self-improvement will be a natural part of our culture.

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

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

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

ORGANISATION STRUCTURE



CORPORATE INFORMATION

Board of Directors

Mr Lim Ming Yan (Chairman)
 Ms Yvonne Tham (Chief Executive Officer)
 Ms Janet Ang
 Mr Lee Eng Beng
 Ms Lee Huay Leng
 Dr Lee Tung Jean
 Mr Lee Woon Shiu
 Mrs Clara Lim-Tan
 Ms Lin Diaan Yi
 Mr Low Eng Teong
 Mr Daryl Neo
 Ms Rahayu Buang
 Ms Rika Sharma
 Mr Shekaran Krishnan
 Mr Suhaimi Zainul Abidin

Nominating & Remuneration Committee

Mr Suhaimi Zainul Abidin (Chairman)
 Ms Lee Huay Leng
 Dr Lee Tung Jean
 Mr Lee Woon Shiu
 Ms Lin Diaan Yi
 Ms Rahayu Buang

Audit & Risk Committee

Mr Shekaran Krishnan (Chairman)
 Ms Janet Ang
 Mr Lee Eng Beng
 Mrs Clara Lim-Tan
 Mr Low Eng Teong

Digital & Technology Advisory Panel

Mr Daryl Neo (Chairman)
 Ms Lin Diaan Yi
 Ms Rika Sharma
 Dr Ming Tan (co-opted Member)

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

Deloitte & Touche LLP
 Audit Partner: Ms Wong Hui Jing
 (Since FY24)

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 Lim Ming Yan

Age 62

Appointed to the Board on 24 Nov 2023

Date of last re-appointment: 1 Apr 2024

Chairman

- Changi Airport Group (Singapore) Pte Ltd
- NS Square Ltd

Director

- Aquila Asia Capital Advisory Pte Ltd
- Aquila Investment Partners Pte Ltd
- China Vanke Co Ltd
- Enterprise Singapore Board
- Grove Real Estate Partners Pte Ltd
- Grove RE Pte Ltd
- MNG Brighton Pte Ltd
- Universal Aquaculture Pte Ltd
- Vansek Management Pte Ltd
- Woodgrove Real Estate Pte Ltd

Director and Shareholder

- Aquila Asia Investment Management Private Limited

Governor

- Singapore-China Foundation Ltd

Lead Independent Director

- Sembcorp Industries Ltd

Independent Director

- DLF Assets Limited
- DLF Cyber City Developers Limited

Board of Trustees – Member

- Chinese Development Assistance Council

Member

- Security Industry Council
- Equities Market Review Group

Non-Resident High Commissioner to the Republic of Mauritius

- Ministry of Foreign Affairs

Qualifications

- Bachelor of Mechanical Engineering and Economics (First-class Honours), University of Birmingham, UK
- Advanced Management Program, Harvard Business School, USA

Ms Yvonne Tham

Age 51

Appointed to the Board on 24 Nov 2018

Date of last re-appointment: 24 Nov 2024

Chief Executive Officer

- The Esplanade Co Ltd

**Board of Trustees and Member
(Audit & Remuneration Committee)**

- University of the Arts Singapore Ltd

Chairman

- Association of Asia Pacific Performing Arts Centres

**Director and Member (Executive
and Nomination Committee)**

- SISTIC.com Pte Ltd

**Director and Member (Finance and
Investment Committee)**

- Nanyang Academy of Fine Arts

Director

- International Society of Performing Arts
- Singapore International Film Festival Ltd

Member

- Founders' Memorial Committee
- Singapore Film Commission Advisory Committee, Infocomm Media Development Authority

**Member (Grant Approval Committee &
Enabling Lives Initiative Evaluation Panel)**

- Tote Board

Qualifications

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

Ms Janet Ang

Age 66

Appointed to the Board on 15 Jul 2019

Date of last re-appointment: 30 Nov 2024

Chairman

- National University of Singapore – Institute of Systems Science (NUS-ISS)
- Public Transport Council
- Singapore Business Federation Foundation
- Singapore Polytechnic
- SISTIC.com Pte Ltd

Independent Director

- Bank of the Philippine Islands (BPI)
- BPI Wealth Singapore Pte Ltd
- Cenacle Mission (Singapore) Ltd
- Philanthropy Asia Alliance Limited
- Swire Shipping Pte Ltd
- Tanoto Foundation Singapore

Board Member

- Home Team Science & Technology Agency

**Singapore's Non-Resident
Ambassador to the Holy See**

- Ministry of Foreign Affairs

Senior Advisor

- RGE Group

Qualifications

- BBA (Honours), National University of Singapore

Mr Lee Eng Beng

Age 58

Appointed to the Board on 24 Nov 2021

Date of last re-appointment: 24 Nov 2024

Senior Partner

- Rajah & Tann Singapore LLP

Chairman

- Rajah & Tann Asia

Director

- C-Cubed Innovations Inc

Qualifications

- LLB, National University of Singapore
- BCL, University of Oxford, UK
- Advocate and Solicitor, Supreme Court of Singapore

Ms Lee Huay Leng

Age 54

Appointed to the Board on 24 Nov 2021

Date of last re-appointment: 24 Nov 2024

Editor-in-Chief, Chinese Media Group

- SPH Media Limited

Director

- Business China

Non-Executive and Independent Director

- Wilmar International Limited

Trustee

- Chinese Development Assistance Council

Council Member

- Singapore Chinese Chamber of Commerce & Industry

Member

- Founders' Memorial Committee
- Infant Jesus Board
- Lee Kuan Yew Fund for Bilingualism
- Tote Board Grant Approval Committee

Qualifications

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

Dr Lee Tung Jean

Age 51

Appointed to the Board on 24 Feb 2022

Date of last re-appointment: 24 Nov 2024

Deputy Secretary (Culture and Sports)

- Ministry of Culture, Community and Youth

Board Member

- Kallang Alive Holding Co Pte Ltd
- Kallang Alive Sport Management Co Pte Ltd
- National Gallery Singapore
- NS Square Limited
- Singapore Sports Council
- University of the Arts Singapore Ltd

Qualifications

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

Mr Lee Woon Shiu

Age 54

Appointed to the Board on 24 Nov 2023

(1st Appointment)

Director

- DBS Foundation Limited
- DBS Multi Family Office Foundry VCC
- DBS Trustee Limited
- Singapore Academy of Law
Investment Committee
- Singapore Chinese Orchestra
Company Limited

Qualifications

- LLB (Honours), National
University of Singapore



Mrs Clara Lim-Tan

Age 53

Appointed to the Board on 30 Nov 2020

Date of last re-appointment: 24 Nov 2023

Director – Arts Education Branch, Student Development Curriculum Division 2

- Ministry of Education

Board Director and Chairman (Community & Youth Engagement Committee)

- Singapore Symphonia Company Limited

Board of Governors

- Yong Siew Toh Conservatory of Music, National University of Singapore

Member

- Industry Advisory Group in Arts Pedagogy & Practice, LASALLE College of the Arts
- Museum Education Advisory Panel, National Gallery Singapore
- Singapore National Youth Chinese Orchestra Committee, Singapore Chinese Orchestra Company Limited

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 (Secondary), Nanyang Technological University
- LTCL (Performance), ATCL (Performance), ATCL (Teaching), Trinity College Of Music, UK

Ms Lin Diaan-Yi

Age 51

Appointed to the Board on 24 Nov 2023

(1st Appointment)

Director

- Communicable Diseases Agency
- Straits Trading Company
- Viva Foundation for Children with Cancer

Qualifications

- MBA, Harvard Business School, USA
- MA (Honours), Trinity Hall, University of Cambridge, UK

Mr Low Eng Teong

Age 56

Appointed to the Board on 1 Apr 2024
(1st Appointment)**Chief Executive Officer**

- National Arts Council

Board Director

- Singapore Art Museum (SAM)
- Singapore Chinese Cultural Centre
- Singapore Chinese Orchestra Company Ltd

Member

- LTA Art Review Panel
- Visual Arts Cluster

Qualifications

- MA, Teachers College, Columbia University, USA
- Postgraduate Diploma in Education (Distinction), National Institute of Education, Nanyang Technological University
- BA (First Class Honours), UWS, Australia

Mr Daryl Neo

Age 40

Appointed to the Board on 24 Nov 2021
Date of last re-appointment: 24 Nov 2024**Founding Director and Chief Executive Officer**

- Handshakes

Special Executive Officer

- Nikkei Group Asia Pte Ltd

Exco Member

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

Member

- National Youth Council, INSPIRIT Member & OLSP Alumni

Qualifications

- BBA (Banking & Finance), Nanyang Technological University

Ms Rahayu Buang

Age 54

Appointed to the Board on 24 Nov 2021

Date of last re-appointment: 24 Nov 2024

**Public Guardian and Director,
Inter-Generational Support**

- Ministry of Social and Family Development

Deputy Chairman

- Malay Heritage Foundation

Board Director

- Suncare SG Ltd

District Councillor

- South West Community Development Council

Qualifications

- Master in Public Policy, National University of Singapore

Ms Rika Sharma

Age 43

Appointed to the Board on 24 Nov 2023

(1st Appointment)

**Head of Agency, Partner &
Industry Relations, APAC**

- Google

Board Member

- Executive Advisory Board, Professional Development, International Advisory Association (IAA)
- Ex- Ex-Co Board Member, Association of Accredited Advertising Agents (AAMS)
- Ex- Regional Board Member, Interactive Advertising Bureau (IAB) SEA & India

Advisory

- Impact start-ups
- Janajal

Qualifications

- BA (Honours), Carleton University, Canada



Mr Shekaran Krishnan

Age 59

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

- Global Asia Insurance Partnership

Chairman

- Indian Programmes Advisory Committee, Infocomm Media Development Authority
- Sri Mariamman Temple

Trustee

- Singapore University of Social Sciences

Member

- Hindu Endowments Board
- Medishield Life Council

Qualifications

- Bachelor of Accountancy (Honours), National University of Singapore

Mr Suhaimi Bin Zainul Abidin

Age 46

Appointed to the Board on 24 Nov 2018
Date of last re-appointment: 24 Nov 2024**Chief Executive Officer**

- Quantedge Capital Pte Ltd

Chairman and Director

- Access Singapore Ltd
- Tri Sector Charity Consultants Ltd

Vice Chairman and Exco Member

- Young Business Leaders Network

Director

- KidSTART Singapore Ltd
- NS Square Ltd
- Singapore Business Federation Foundation
- TalentTrust Limited
- The National Volunteer & Philanthropy Centre (NVPC)
- Warees Investments Ltd
- WWF-World Wide Fund for Nature (Singapore) Limited

Board of Governors

- Raffles Institution

Approval Panel Member

- Tote Board Future-Ready Society Impact Fund

Executive Council Member

- Alternative Investment Managers Association

Qualifications

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

CHAIRMAN'S REVIEW



It has been a tremendous year amidst global uncertainties where Esplanade – Theatres on the Bay sought to touch lives not only through the inspiration and energy, but also the calm and solace that the arts can bring.

We welcomed 3.75 million audiences at 4,321 onsite and online performances and activities in our financial year from 1 Apr 2024 to 31 Mar 2025 (FY24). It was encouraging to see more audiences coming back to Esplanade, with onsite attendance increasing from 1.76 million in FY23 to 1.81 million in FY24. This was despite having to close two of our venues—Esplanade Theatre Studio and Esplanade Concert Hall—for three to six months for critical technical infrastructure upgrading works. These works, which we began in January 2024, are being carried out in phases across our venues. They will ensure that Esplanade is future-ready to better receive new digital equipment and enhance our overall technical capabilities.

Living up to our vision to be an arts centre for everyone, our onsite surveys revealed that the makeup of our audiences is reflective of Singapore's national demographics. We serve people both young and old, with four in five being Singaporeans and Permanent Residents. Our audiences also come from a variety of educational and cultural backgrounds, and a vast majority reside in HDB flats. We also achieved a high Customer Satisfaction Score of 93%, with 66% of survey respondents reporting that attending a performance or activity at Esplanade has a positive impact on their quality of life and wellbeing.

To better demonstrate the impact of the arts on people's lives, we have transitioned to reporting our annual results based on our three strategic pillars. These reflect Esplanade's commitment to lead in providing **Inclusion and Wellbeing** through the arts; developing **The Next Generation** of artists and creative citizens, and the shaping of Singapore's **Creative Futures**. In this annual report for FY24, we are pleased to also share key findings from our Impact Report on these pillars. You may refer to the full [Impact Report FY24](#) here.

We could not have achieved all these without the strong network of support from our sponsors and donors who believe in the power of the arts to heal, engage and empower. We raised \$3.09 million through the generous support of organisations and individuals, of whom 130 donated \$1,000 and above. Thank you for believing in our social and artistic mission.

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

My thanks also go to my fellow board members for their tireless dedication and commitment to Esplanade. I thank our outgoing board member Mr Sim Hwee Cher for his valued contributions.

As we close FY24 on a positive note, we enter a new year with refreshed energy to continue making an impact and transforming many more lives through the arts. We also look forward to the completion of the technical infrastructure upgrading works in all our venues in October 2025.

We invite everyone to come and experience the arts at Esplanade, where hearts are filled and stories are made.



A black ink signature of Lim Ming Yan, written in a cursive style.

Lim Ming Yan
Chairman

FROM THE CEO



How do we envision the arts in shaping Singapore's future? Some answers to this question became very clear in the past year.

Despite 2024 being a year of global uncertainties and tensions, we saw a record 136 international artistic exchanges take place between Singapore artists and their counterparts in Asia and beyond through Esplanade – Theatres on the Bay's networks and affiliations. This is testament to the ability of the arts to allow us a safe space to investigate our differences and unique traditions, ideologies or stories, while calling on our common humanity.

One such example is the work featured on the cover of this Annual Report. Sim Chi Yin's multimedia theatre production *One Day We'll Understand* premiered at Esplanade's *The Studios 2024*. First presented at a 2018 art exhibition at Esplanade, the work was developed as a theatre production that Esplanade eventually commissioned together with Melbourne Arts Centre's Asia TOPA festival [\[Read the interview with Sim Chi Yin in our Impact Report FY24\]](#) Although rooted in Sim Chi Yin's own familial past and a specific period in Singapore's history, this work on the process of confronting difficult histories speaks to any individual or society who has experienced unspoken loss.

Another example is the Esplanade Commission [Mali Bucha: Dance Offering](#) by Kornkarn Rungsawang, which explored how human desires are reflected in Thailand's temple offerings. The work toured successfully to South Korea and Hong Kong in 2024. [Dragon Ladies Don't Weep](#), featuring Singapore's cultural medallion recipient Margaret Leng Tan's artistic journey, finally made its UK premiere at Southbank Centre in 2024, after being commissioned and presented by Esplanade and Melbourne Arts Centre just before the pandemic. [Dance A Dance From My Body](#), which featured dancers from Singapore and Taiwan exploring the intersections of race and identity, was the result of a collaboration between Esplanade and Weiwuying Arts Centre in Kaohsiung.

The arts are also critical in a future where AI technologies are fast shaping work and life. Even as schools embrace STEM disciplines, there is a growing recognition that the next generation must possess these human qualities in equal measure: imagination, empathy, creativity and discernment. Esplanade's programmes for children and youth are developed with this end in mind. In FY24, students from 327 unique schools either performed or attended a performance/activity at Esplanade. One in five attendees at our ticketed programmes is a child or student. And for every 10 students, eight or more affirmed the learning outcomes and that the programme they experienced had helped them gain a deeper understanding of who they are, and of our cultures and society.

As the national performing arts centre, Esplanade looks also to support the next generation of arts talents and professionals. Besides commissions and presentations, FY24 saw some 1,128 Singaporean/PR arts practitioners participate in Esplanade's masterclasses, residencies and labs, extensive mentorship programmes, and training and other development activities. This is up by 45 per cent compared to the previous year.

Lastly, it is hard to envision a thriving Singapore in the future without a dynamic and resilient society. Today, we can see such a vision lived and expressed when diverse communities and peoples physically gather and share a space through the arts. In FY24, even as digital engagement grew, more people visited Esplanade for live performances and activities. And at our key cultural festivals—*Huayi*, *Pesta Raya* and *Kalaa Utsavam*—15–30 per cent of attendees were of a different ethnicity and culture.

In FY24, we continued to ensure access to the arts by making 70 per cent of the 4,321 performances and activities at Esplanade free for all to enjoy, regardless of age, culture or background. These included the programmes that were designed for and brought directly to underserved communities in Singapore. To ensure and advocate for the impact of these efforts, we worked with researchers to more systematically study and document their transformative outcomes in the aspects of ageing and youth mental wellness. We also strengthened collaborations with social sector partners such as the Ministry of Social and Family Development, Agency for Integrated Care and SG Enable.

To fully realise the power of the arts for Singapore's future, Esplanade and the arts require even stronger philanthropic giving and corporate partnership. We invite you to join us in leading three areas of impact: for **Inclusion and Wellbeing** through the arts; for developing **The Next Generation** of artists and creative citizens; and for shaping the nation's **Creative Futures**.

I join our Chairman Mr Lim Ming Yan in thanking our donors, sponsors, as well as funders Ministry of Culture, Community and Youth, and the Tote Board family for their steadfast support. To all Esplanade staff, volunteers, contractors and Esplanade Mall tenants, thank you for sharing in this vision to be a leading arts centre for everyone.

There are two unintended “pitfalls” when speaking of the future. One is that we think we still have time. The other is that we want to count on someone else to take us there. I hope that you will join me and the Esplanade team in having both urgency and agency. Every small or big effort for imaginative, creative and artistic action today moves us towards a better future.



A handwritten signature in black ink, reading 'Yvonne Tham'.

Yvonne Tham
Chief Executive Officer



Year in Review

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IMPACT SCORECARD

Key areas of Esplanade's contributions in the arts and cultural scene in Singapore from April 2024 to March 2025.

PARTICIPATION*

165,355

3,745,860

ATTENDANCE*

% OF RESPONDENTS WHO REPORT A POSITIVE IMPACT ON QUALITY OF LIFE AND WELLBEING**

66%

2,568

VOLUNTEER HOURS**

4,321

ACTIVITIES*

CUSTOMER SATISFACTION SCORE (CSAT)**

93%

130

SPONSORS AND DONORS (≥ \$1,000)

Inclusion and wellbeing

Esplanade believes that the arts are fundamental to the wellbeing of individuals; to different communities' sense of belonging to Singapore; and to society's ability to embrace diversity as central to Singapore's identity.

*Includes online activities

**New indicator for FY24

327UNIQUE SCHOOLS
ENGAGED

The Next Generation

Esplanade is committed to nurturing future generations of imaginative and empathetic citizens, playing our part to ensure that the creative aspirations of Singapore's best artistic talents are fully developed.

% OF STUDENTS/EDUCATORS
WHO SAY THAT LEARNING
OBJECTIVES WERE MET

86%

% OF STUDENTS/
EDUCATORS WHO SAY
ACTIVITY HAS DEEPENED
THEIR UNDERSTANDING
ABOUT SINGAPORE SOCIETY
/ SOCIAL ISSUES**

84%

NUMBER OF SINGAPORE/
PERMANENT RESIDENTS
ARTISTS, PRACTITIONERS &
PROFESSIONALS INVOLVED
IN DEVELOPMENT ACTIVITIES

1,128

**New indicator for FY24

Creative Futures

As the national performing arts centre, we play an active role in creatively shaping Singapore's responses to the challenges and opportunities with our region, through innovation and sustainable practices. The new works we enable or create in collaboration with our Asian partners adds to the colourful body of local works to define a Singapore canon that is deeply connected to the region. As an arts centre, we will also lead the way in how new technologies are used in the arts, and in initiatives that are aligned with Singapore's sustainability goals.

INTERNATIONAL ARTISTIC EXCHANGES
INVOLVING ESPLANADE WHERE WE
CONNECT SINGAPORE ARTISTS /
PRACTITIONERS TO ASIA AND BEYOND**

136

MET GREEN TARGETS,
REDUCTION IN**:

GENERAL WASTE **21%**

ELECTRICITY CONSUMPTION **9%**

COMPARED TO FY23

ORGANISATIONAL COST
RECOVERY RATE

42.1%

Organisational Excellence

As a public arts and cultural institution, Esplanade sets high standards on how we manage, sustain and develop our people, as well as physical, intellectual, and financial resources.

STAFF
TURNOVER

0.5%

LEARNING HOURS
PER STAFF

61.15

**New indicator for FY24

MAKING SENSE OF ESPLANADE'S IMPACT

As the national performing arts centre, Esplanade's work goes beyond the stage as we strive to enable real change in Singapore's society.

In 2022, we embarked on a strategic analysis of our efforts and the diverse outcomes Esplanade has achieved. This has come together as our **Impact Report**, which helps us to better understand the social impact Esplanade makes in Singapore and abroad. Guided by our three strategic pillars, we are able to deliberately examine, reflect and evolve what we do for greater impact.

Read our FY24 impact report [here](#).

Esplanade's three strategic pillars

Pillar #1: Inclusion and wellbeing

We believe the arts are fundamental to:

- (i) The wellbeing of individuals
- (ii) A sense of belonging to Singapore for different communities
- (iii) Society's ability to embrace diversity as a central tenet of Singapore's identity.

Pillar #2: The next generation

We work towards our goals where:

- (i) The arts and artists are widely engaged in nurturing generations of imaginative and empathetic citizens
- (ii) The aspirations of Singapore's best creative talents are developed to their fullest potential.

Pillar #3: Creative futures

We move boldly forward to a future where the arts shape Singapore's responses to global challenges and opportunities, through innovation and sustainable practice.



PROMOTING INCLUSION AND WELLBEING THROUGH THE ARTS

A year of transformation

Transformation has been at the heart of Esplanade's journey in FY24 as we continued to evolve with the changing needs of the diverse communities we serve. As we embraced change, we remained steadfast in our belief that the arts must be accessible to all, regardless of ability, age, or background.

We advanced our accessibility efforts throughout the past financial year, strengthening our commitment to create a more inclusive and welcoming environment. These initiatives aimed to reduce barriers to participation, enhance the visitor experience for persons with disabilities (PWDs), and foster industry-wide conversations around access and wellbeing in the arts.

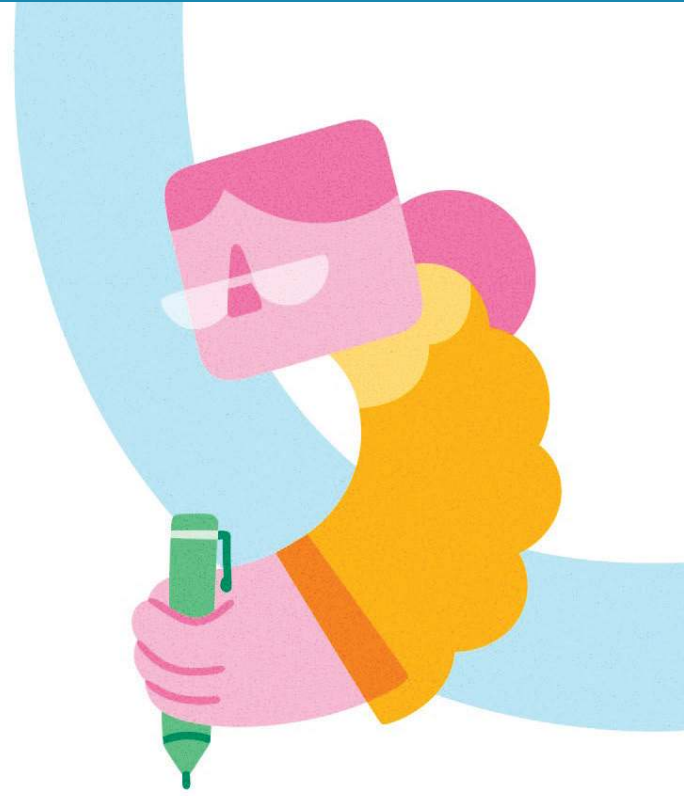


A creative movement workshop specially designed for individuals with disabilities (physical, sensory, developmental and/or intellectual), conducted by Restless Dance Theatre and presented as part of *da:ns focus – EveryBody*.

Community engagement through the arts

In FY24, Esplanade harnessed the power of the arts not only as a means of creative expression but as a vehicle for respite, connection, and empowerment, particularly for vulnerable communities. Our programmes positioned the arts as a catalyst for meaningful change, offering creativity as a means of care and connection.

Embracing persons living with dementia, vulnerable youth, families managing chronic illness, and individuals with disabilities, our programmes were designed to listen, connect, and support. These initiatives went beyond enrichment and created restorative spaces that fostered growth and dignity and improved the wellbeing of participants.



Blending creativity with care at a *Pass It On* workshop with seniors and preschoolers, presented at *March On*.





Music to uplift and connect

Our flagship *Sing Out Loud!* programme used the brain's preserved memory for music to uplift persons living with dementia (PLWDs). An eight-session run at Apex Harmony Lodge enabled 15 residents to sing alongside caregivers, culminating in a powerful private graduation showcase with family members in attendance being moved to tears.

Sing Out Loud! participants at their graduation showcase at the Esplanade Recital Studio.

“(My most memorable moment was) when I saw my dad singing happily with other residents! We’re all at different stages in life but there’s always space for fun, and talent can be spotted when we pay attention and give each other space. I’m very grateful for the effort that’s put into this programme.”

– Family member of a *Sing Out Loud!* participant who is a resident at Apex Harmony Lodge

Watch: *Sing Out Loud!* 2024 video



Connecting generations

We also ran an intergenerational edition of *Sing Out Loud!* at St Joseph's Home, pairing seniors with preschoolers who experienced how music transcends age, cognitive differences, and emotional barriers. The session enlivened withdrawn residents with dementia, transforming them into animated performers, and also helped caregivers rediscover a sense of hope while fostering empathy in the children.

Additionally, our *Big/Little Music Buddies – Intergenerational Angklung Project*, in partnership with the Agency for Integrated Care and PCF Sparkletots Preschool Limited, brought together senior participants and preschoolers to build mutual understanding and friendship through ensemble music-making.



Our *Community Angklung Project* programme, supported by the Asian Medical Foundation, expanded its reach to nine Active Ageing Centres across Singapore. These multi-session engagements culminated in performances by seniors for their loved ones and peers, as well as residents in elderly care facilities, bringing joy, dignity, and purpose through their shared musical achievements.



Top: Senior and preschool participants of *Sing Out Loud!* at the St Joseph's Home.

Middle: Seniors and preschoolers from PCF Sparklecare (Shunfu) and PCF Sparkletots (Marymount) at our pilot *Big/Little Music Buddies – Intergenerational Angklung Project*.

Bottom: Lion Befrienders (Mei Ling) participants at a *Community Angklung Project*.

Supporting youth resilience

Similarly, *Songwriting for Hope* (in partnership with Diamonds on the Street) and *Theatre for Dreams* (in partnership with OCADEMY), programmes presented in partnership with the Ministry of Social and Family Development, continued to provide safe, creative spaces for youths from Singapore Girls' and Boys' Homes to explore identity, resilience, and healing through original song and drama. These programmes equipped participants with the tools to process trauma, reclaim their narratives, and rediscover purpose.

Their culminating showcases at Esplanade moved audiences to tears—affirming these young voices and offering platforms where they could be seen, heard, and celebrated. Specially tailored backstage tours also introduced the youths to aspirational careers in technical theatre, expanding their sense of what is possible beyond their current realities.

Watch: *Songwriting for Hope* 2024 video

Top: A *Songwriting for Hope* participant from the Singapore Girls' Home showcasing her work at the Esplanade Theatre Studio, with the encouragement of an Esplanade volunteer.

Bottom: *Theatre for Dreams* participants from the Singapore Boys' Home with Isis Koh, Esplanade's Head of Production Management, who shared insights on Esplanade and potential careers in the arts.





SISAY, a Native Ecuadorean music ensemble, performing for patients and caregivers at the Singapore General Hospital as part of *Where Music Meets Life*.

Reaching those beyond our walls

We continued to bring performances to those who are unable to visit Esplanade due to illness, frailty or disability. Through our *When Music Meets Life* programme, patients and caregivers in hospitals and hospices were treated to intimate live performances by professional artists, offering moments of joy and respite in environments often constrained by clinical routines.

Our exclusive Mother's Day performance in the Esplanade Concert Hall welcomed beneficiaries, including persons with disabilities and/or mental health conditions, and their caregivers from Social Service Agencies. For some, this was their first experience in a world-class concert hall. This event involved over 100 volunteers—including many families with children as young as 10—who hosted the senior beneficiaries. This expansion of our volunteer pool marked a new chapter in family volunteerism, planting seeds of empathy and generosity in the next generation.

“The beneficiaries expressed appreciation to my children: ‘Wah, you are so young and you are already a volunteer!’ I believe that hearing a statement like this has had an impact on my 10-year-old son, and I hope he feels confident to volunteer more! The beneficiaries also gave advice to my sons to take care of their mummy! That was a nice gesture from them.”

– Siti Nuraisha Binte Ahmad Tarmizi,
Esplanade volunteer (who brought
her two sons, aged 10 and 13,
to volunteer with her)



Esplanade staff and volunteers welcoming senior beneficiaries attending the exclusive Mother's Day performance at the Concert Hall.



Industry engagement

As a programme partner for Enabling Lives Festival 2024, Esplanade presented performances at our *Free Programmes* series *Come Together*, which featured performances by Deaf arts and music practitioner Lily Goh—who used Singapore Sign Language (SgSL) in her performance—and music groups including VIB Band and The Azalea Band, whose members include persons with disabilities.

The festival also featured *Everyone is Welcome: Accessible Arts Spaces*, an experiential tour at Esplanade and National Gallery Singapore for persons with disabilities and their caregivers to learn about accessible features in arts venues.

Come Together, our free performance platform presented in partnership with the Enabling Lives Festival, showcased artists such as Lily Goh and The Azalea Band—highlighting the creative excellence of persons with disabilities.

Driving sector-wide conversations

Esplanade played a key role in driving sector-wide conversations by hosting the Arts & Disability Forum 2025 (ADF 2025), organised by ART:DIS Singapore and supported by the National Arts Council (NAC). We hosted the plenary session—the forum’s anchor event—at the Singtel Waterfront Theatre at Esplanade, and it was attended by nearly 300 artists, educators, and community practitioners. Our CEO Yvonne Tham delivered the welcome address and participated as a keynote speaker in a panel discussion at the plenary session.

As the secretariat of the Association of Asia Pacific Performing Arts Centres (AAPPAC), Esplanade also organised the *Let’s Talk* regional webinar on arts access, which saw over 70 participants from Singapore and abroad. Additionally, Esplanade shared its best practices in accessibility at SG Enable’s Zero Project Asia Pacific Symposium.



Top: Participants at the Arts & Disability Forum 2025

Middle: Esplanade CEO Yvonne Tham delivering the welcome address at the Arts & Disability Forum 2025.

Bottom: *Everyone is Welcome: Accessible Arts Spaces*, an experiential tour at the Singtel Waterfront Theatre at Esplanade.





Listen to See by Restless Dance Theatre. Photo credit: Alvin Ho

Community collaboration and inclusive programming

Esplanade's dedication to accessibility is reflected in its active membership in Access Arts Hub, a consortium of access-minded organisations and individuals. Esplanade hosted a quarterly meeting for the group to discuss the next steps for accessibility in the arts in Singapore. The meeting included a preview of *Listen to See* by Australia's leading inclusive dance company, Restless Dance Theatre, which was held as part of *da:ns focus – EveryBody*, a series that expands the ideas and conventions of the perfect dancing body by presenting high quality works and experiences focusing on inclusivity, diversity and participation.

**Watch: *Amongst Us*,
a video crafted in
collaboration with Rice
Media, for *da:ns focus –
EveryBody***

Our commitment to inclusive programming was further demonstrated by our presentation of *The Running Show* by Monica Bill Barnes & Company (USA), a standout performance in *da:ns focus – EveryBody* that challenged conventional perspectives on representation and accessibility in dance. We were honoured to host members of the Diverse Abilities Dance Collective at the show, making the experience even more meaningful.

The Running Show by Monica Bill Barnes & Company, a production that documented a dancer's life through movement, interviews and stories, featuring a large cast of Singapore performers of ages ranging from 12 to 70+, in collaboration with Singapore Dancers. Photo credit: Bernie Ng.



Championing wellbeing in the arts ecosystem

We continued to foster sector-wide wellbeing through local and international partnerships. *INTERMISSION – A Wellbeing Day for the Arts*, co-developed with applied theatre practitioner and counsellor Rosemary McGowan, attracted artists, arts administrators and creative practitioners. Supported by NAC, the programme focused on mental health and featured international facilitator Lou Platt (UK), along with Singapore therapists specialising in arts and somatic therapies.

“I appreciate that there was a strong emphasis on respect and what it means for a space to be a safe space. I loved the facilitators. They were extremely knowledgeable and professional. The spaces chosen for the sessions were cozy and intimate. I learned more about what it means to love and take care of myself. It was also an amazing opportunity to meet other like-minded creatives and artists who share the same struggles and sentiments. I left *INTERMISSION* feeling less alone.”

– Wendy Zhang, Artist



Participants of *INTERMISSION 2024 – A Wellbeing Day for the Arts*.

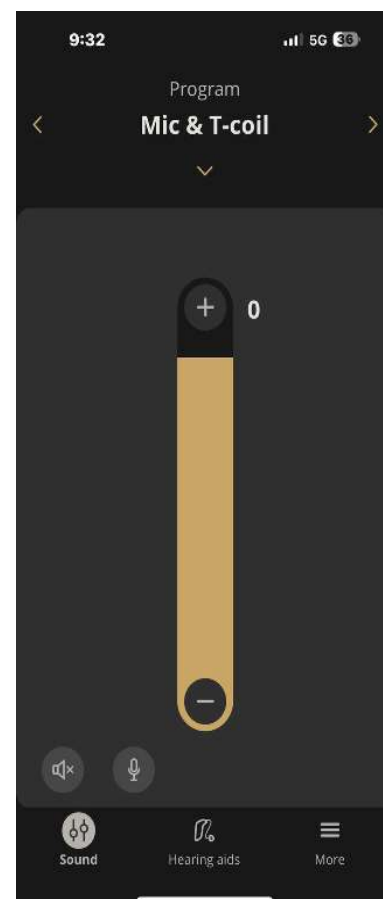


An Esplanade staff member trialling custom-built portable floor ramps at the Esplanade Theatre.

Enhancing accessibility: upgrades and new initiatives

Key accessibility infrastructure upgrades at Esplanade included the rollout of assistive listening systems for telecoil-enabled hearing devices at the Esplanade Concert Hall, Esplanade Recital Studio and Esplanade Theatre Studio to enrich the experience of patrons who are hard of hearing, as well as enhanced wheelchair seating configurations at the Singtel Waterfront Theatre at Esplanade. Trials were conducted for wheelchair navigation at the Esplanade Theatre, including the use of portable ramps during the theatrical production *Human Condition VII* at *Huayi – Chinese Festival of Arts 2025* with feedback gathered from PWD attendees. In addition, we also tested audio descriptions paired with a tactile tour for the visually impaired, and explored the use of haptic vests to enhance the multisensory experience of performances.

Mobile phone screen capture of the Mic & T-coil programme interface. This enhances audio clarity for hearing aid users with a Telecoil-enabled programme through the use of an assistive listening system, making for a more accessible arts experience.





A trial set-up of an enhanced Calm Space at the Esplanade Theatre Studio. This was part of a capstone project by students from Singapore University of Technology and Design.

Our Relaxed Environment (RE) programming continued to evolve. Regular RE offerings were expanded from our *Beautiful Sunday* and *Coffee Morning & Afternoon Tea* concerts and *NT Live screenings* to include *Limelight* school choir and symphonic band performances taking place at the Esplanade Concert Hall. All RE performances were supported with pre-event guides, a Calm Space at the venue, and a more flexible and welcoming environment for audiences. This year, we also worked with students from the Singapore University of Technology and Design on a trial to enhance our Calm Space.

Watch: Accessibility at Esplanade – Theatres on the Bay | Relaxed Environment

Amplifying Esplanade's accessibility efforts through mainstream media

Esplanade's accessibility initiatives garnered notable media coverage, including [a feature in *The Straits Times*](#) on inclusive arts, sports, and outdoor activities. The article highlighted key programmes such as the Relaxed Performance (RP) series *PLAYtime!*, Relaxed Environment (RE) performances at *Beautiful Sunday*, and ticket concessions for PWDs. This was followed by a [forum letter](#) from SG Enable, commending Esplanade's commitment to inclusion. Esplanade also participated in SG Enable's Enabling Lives Festival 2024, reinforcing its role as an inclusive national arts centre.



“Arts centres in Singapore have made strides in inclusion in recent years, setting aside sessions to cater to different needs. ... In 2021, the Esplanade introduced ticket concessions for people with disabilities and their companions. ... It began piloting Relaxed Environment performances in 2022, including the free concert series *Beautiful Sunday*, held once a month. Such performances allow members of the audience to make noise, leave and return to their seats as the shows are going on. For Relaxed Performances like children's theatre series *PLAYtime!*, special modifications include keeping sounds at a consistent level to cater to children who have autism or sensory sensitivities. ... To prepare the children for what to expect, parents can download a pre-event guide that shows directions to the venue, the characters, and what the space will look like. A calm space set up outside the theatre has earmuffs and fidget toys for those who need a break.”

– Shermaine Ang, [The Straits Times](#), 7 Apr 2024

Garnering support from individual donors to bring the joy of the arts to even more people

To help us bring the joy of the arts to underserved communities in Singapore, Esplanade is always on a lookout for likeminded individuals to support our community programmes. During our birthday month in October 2024, with the generous support of a group of donors, beneficiaries were invited to enjoy *The Music in My Mind with Rachelle Ann Go*, a concert by the acclaimed Broadway and West End artist at the Esplanade Theatre. Well-known for her mesmerising portrayal of Eliza Schuyler in the original West End production of the hit musical *Hamilton*, Rachelle dazzled audiences with some of her biggest hits and cherished theatre tunes at this one-night-only concert, which raised \$122,000 for Esplanade's community programmes. We also took the opportunity to host nearly 200 beneficiaries—including foreign domestic workers in crisis and cancer survivors from the Singapore Cancer Society—at the concert, providing them with moments of joy and reflection through the arts.

“We would like to thank Esplanade and the donors for the fantastic afternoon! Our residents, particularly the big fans of Rachelle Ann Go, enjoyed the performance immensely. They were excited to be able to watch their favourite artist's performance and it was an unforgettable experience for them.”

– Radin Indrayati Binte Mohammad, Senior Executive, Centre for Domestic Employees

Broadway and West End artist Rachelle Ann Go delivered favourites such as *I Dreamed a Dream* and *The Movie in My Mind* at the Esplanade Theatre.





Samsara – A Cine-Concert, an Esplanade commission, was presented as part of *Pesta Raya – Malay Festival of Arts 2024*.

Celebrating diverse cultures and milestones

We remain committed to fostering diverse cultural expressions, promoting inclusivity and giving back to the community through the power of the arts. And this is clearly reflected in our cultural festivals.

Pesta Raya – Malay Festival of Arts featured standout commissions such as the cinematic experience *Samsara – A Cine-Concert* and the theatre production *Bawang Putih Bawang Merah*. These presentations celebrated the captivating landscapes of the Nusantara, providing avenues for tradition and folklore to meet contemporary creativity in a harmonious dance.

At *Huayi – Chinese Festival of Arts*, 40 per cent of the festival's attendees visited Esplanade for the first time, and 14 per cent of attendees identified as non-Chinese. This affirmed the festival's broad cultural appeal and success in attracting diverse audiences.

Kalaa Utsavam – Indian Festival of Arts, showcased performances by acclaimed international and local artists, including playback singer Shaan (India) and contemporary dancer Akram Khan (UK), as well as HuM Theatre's sold-out run of *Train to Pakistan*. The festival welcomed a diverse audience demographic, with over 30 per cent identifying themselves as non-Indian.

We also proudly supported milestone celebrations, such as Sriwana's *SW70 – Teras. Paksi. Titik.*, marking the group's 70th anniversary.



Train to Pakistan, an Esplanade co-production with HuM Theatre, was presented as part of *Kalaa Utsavam – Indian Festival of Arts 2024*.

DEVELOPING THE NEXT GENERATION

Fostering young audiences and artist development

A central focus of our work is the development of young audiences and emerging artists. *March On*, our annual festival dedicated to young audiences, marked a significant milestone in this mission. We cultivated strong partnerships with leading international companies while investing in artist development in Singapore. This included the commissioning of the theatrical experience *A Drop in the Ocean*, which was co-produced with The Artground, Singapore's first multi-disciplinary children's arts centre. This marked a milestone for *March On* as being the festival's first commission for our youngest (and cutest) audience demographic at Esplanade—babies!

Additionally, we co-commissioned *Goldfish*, a new contemporary work for young audiences, with Terrapin (Australia) and Aichi Prefectural Art Theater (Japan). This year's festival also introduced a commissioned symphonic work, *Biru and the Deep Blue Sea*, which explored the sea and its inhabitants through music, directed by Adib Kosnan and performed by the Singapore National Youth Sinfonia.



Top: *March On's A Drop in the Ocean*, an Esplanade co-production with The Artground, which had a work-in-development season at the Sydney Opera House.

Middle: *March On's Goldfish*, an Esplanade co-commission with Terrapin in association with Aichi Prefectural Art Theater. Photo credit: Alvin Ho.

Bottom: *March On's Biru and the Deep Blue Sea*, an Esplanade commission featuring the Singapore National Youth Sinfonia, directed by Adib Kosnan with musical direction by Jonathan Shin. Photo credit: Alvin Ho.



PABL programme: *Songsmith: Singapore Songs and Songwriting* with Inch Chua and Metronome Collective, in partnership with Ministry of Education Arts Education Branch and National Arts Council. Photo credit: @zomgitsashok

Nurturing artistic talent through education

Esplanade's engagement with schools also grew as we made inroads into sector development. Our concert experience *Performing Arts-Based Learning (PABL) 2024: Songsmith: Exploring Singapore Songs & Songwriting* offered lower secondary school students a core learning experience through a bespoke live music performance in a professional arts and culture venue. Jointly developed and funded by the Ministry of Education and NAC, the programme provided students with an enriching and engaging introduction to Singapore's songwriting heritage. Led by singer-songwriter Inch Chua, students enjoyed performances from a star-studded line-up, including Nathan Hartono and Aisyah Aziz. The programme also paid homage to beloved indie bands like The Quests, The Straydogs and Humpback Oak.

Additionally, 99 young and emerging artists aged 7–17 and selected through an audition process, were given the opportunity to hone their performance and technical skills through *ALICE (in wonderland)* by Hong Kong Ballet, presented as part of *da:ns focus – Ballet by the Bay*, a ballet lovers' weekend of classics and neo-classical works.

Watch: A quick glimpse into the open audition for *ALICE (in wonderland)*, presented as part of *da:ns focus – Ballet by the Bay*

Young participants performing in Hong Kong Ballet's *ALICE (in wonderland)*.



Supporting emerging artists

Our two-year cycle of *The Studios: TRIP 2022–2024*, a programme that provides early-career directors with the opportunity to direct their productions and showcase their work at the Esplanade Theatre Studio, concluded with the interdisciplinary work *pass·ages* by Sim Yan Ying "YY" and an adaptation of Paula Vogel's Pulitzer Prize-winning theatrical production *How I Learned To Drive*, directed by Renee Yeong. Over the course of the programme, both early-career directors grew in confidence, refining their leadership and creative skills while collaborating with production teams, cast, and mentors. Their achievements demonstrated notable growth in their ambition and execution.

YY and Renee have earned praise from established directors and secured directing opportunities with theatre companies, underscoring *TRIP*'s success in nurturing emerging talent and shaping the next generation of Singapore theatre directors. We are excited to see how their careers and practice develops in the future.



pass·ages by Sim Yan Ying "YY",
presented as part of *The Studios: TRIP*
2024. Photo credit: Crispian Chan.



How I Learned To Drive by Paula Vogel,
directed by Renee Yeong,
presented as part of *The Studios: TRIP*
2024. Photo credit: Crispian Chan.

Engaging schools and youth communities

We engaged schools through a variety of learning journeys, programmes, and direct school engagements. Encouragingly, we saw positive growth in learning journeys, especially at the preschool level, and a rising demand for learning journeys that were focused on Education and Career Guidance.

We piloted eight learning journey sessions for preschools, where preschoolers participated in storytelling programmes at PIP's PLAYbox, followed by craft activities and an optional *PIP's Trail*. Additionally, we collaborated with students from the Nanyang Academy of Fine Arts on their Industry Project, where the students proposed a site-specific dance performance to attract youths to Esplanade Mall.

“It's wonderful to hear that the pop-up performances captured the interest of audiences and engaged passers-by. Seeing the students showcase their work in such a dynamic environment was incredibly rewarding.”

– Yarra Ilete, Senior Lecturer | School of Dance Faculty of Performing Arts

Our customised learning journeys also saw a significant increase of 75 per cent (from the previous year) in youth engagement.



Bringing in the youths. Students from the Nanyang Academy of Fine Arts performing at Esplanade Mall.

Training for the next generation

Our Esplanade Academy ran 13 courses for the year, ranging from Technical Theatre to Arts Development courses, Esplanade Casual Training Sessions, and attachments. A total of 361 Academy participants, comprising local and foreigners, were enrolled and completed these courses.

Technical Theatre Training Programmes

Course title	No. of participants
Demonstrate Knowledge of Production & Technical Theatre Practice	30
Demonstrate Understanding of Basic Lighting Operations	17
Perform Basic Stage Operations	39
Demonstrate Understanding of Basic Sound Operations	8

Arts Development Training Programmes

Course title	No. of participants
<i>Sing-Out-Loud!</i> Workshop for Social Service Professionals	15



Participants at the *Masterclass in Lighting Design Process* workshop

ENABLING CREATIVE FUTURES

Leading creative innovation and artistic exchange

We stand at the forefront of creative innovation and continue to serve as a catalyst for meaningful learning and artistic exchange across the region. Our work has also gained increasing visibility on international platforms, strengthening global partnerships and dialogues that support the development of new artistic works.

Commissioning and co-producing groundbreaking works

One of our standout commissions for the year was the theatrical production *One Day We'll Understand* 有那么一天 by Sim Chi Yin, produced by CultureLink Singapore in collaboration with Australian performance company Chamber Made, presented as part of *The Studios* series. Lead artist Sim Chi Yin, working alongside Australian director Tamara Saulwick, video designer Nick Roux, dramaturg Kok Heng Leun, and percussionist Cheryl Ong from The Observatory, drew from her family archive to present personal stories against the historical backdrop of the Malayan Emergency. The production was well-received by audiences in the arts, heritage, and academic sectors, and its international tour to Melbourne garnered rave reviews, further establishing its acclaim on the global stage.

★★★★★

“One Day We'll Understand was a flawless, tightly executed show. What began as an autobiographical journey of self-discovery left us with a glimpse into the haunting impact of colonial trauma.”

– [ArtsHub](#)

One Day We'll Understand 有那么一天, an Esplanade commission presented at *The Studios*, by Sim Chi Yin, produced by CultureLink Singapore, in partnership with Chamber Made (Australia). Photo credit: Joseph Nair

Read: Theatre review:
Artist Sim Chi Yin's
miraculous counter-
archive is brought to life,
The Straits Times

**Read: The Malayan
emergency and anti-colonial
insurgency—Contextualising
Sim Chi Yin's *One Day We'll
Understand***



SAMSARA

A standing ovation at *Samsara – A Cine-Concert*, presented as part of Pesta Raya – Malay Festival of Arts 2024.



Similarly, our Esplanade commission *Samsara – A Cine-Concert*, directed by Garin Nugroho (Indonesia), reimagined the traditional film-concert format by integrating live electronic music. Premiering at Pesta Raya 2024, it was later pitched at ISPA Perth and AAPPAC Taipei before debuting at the 2025 Perth Festival, where it played to a sold-out audience at His Majesty's Theatre. The production then captivated audiences in Jakarta, Jogja, and Bali, earning widespread acclaim. *Samsara* also won four prestigious awards at Indonesia's Citra Awards, including Best Director, Best Cinematography, Best Music (Original Score), and Best Costume Design. *Samsara* was also selected for ISPA's Pitch New Works, further validating our efforts in commissioning and co-producing works.

Other commissioned works like *Invisible Habitues* by THE Dance Company and *Mali Bucha: Dance Offering* by Kornkarn Rungsawang (Thailand) were showcased internationally. *Lapse* by Melati Suryodarmo (Indonesia) and co-production *Magic Maids* by Eisa Jocson (Philippines) and Venuri Perera (Sri Lanka) were presented across various European venues, solidifying Esplanade's presence in the global arts scene.

The Asian premiere of *Magic Maids*, an Esplanade co-production with Eisa Jocson and Venuri Pereram, presented as part of *da:ns focus – Connect Asia Now (CAN)*.





Fostering dialogue and international collaboration

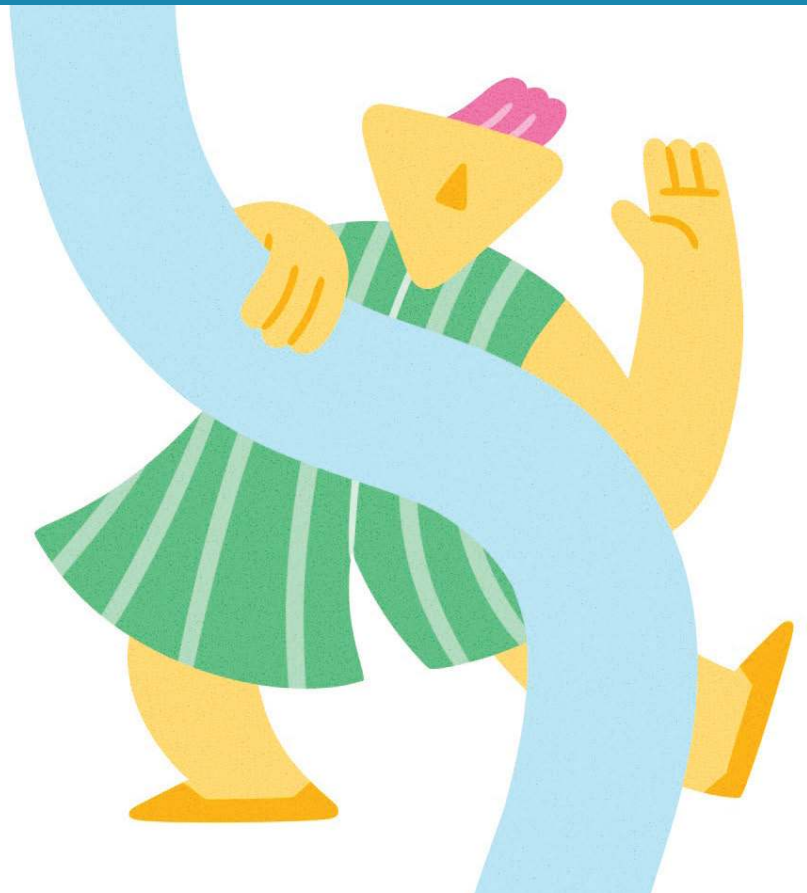
Huayi – Chinese Festival of Arts 2025 introduced the inaugural *Huayi Dialogues*, a series of lectures, panels, and discussions designed to foster dialogue between artists, cultural practitioners, and audiences. Co-curated with Singapore theatre practitioner Liu Xiaoyi, the 2025 *Huayi Dialogues* featured three master lectures and a thought-provoking panel on the Mandarin theatre scene in Singapore, and it brought together luminaries from the Chinese theatre world, including Fang Xu (Beijing), Wu Nien-chen (Taipei), and Edward Lam (Hong Kong).

Top: *Huayi Dialogues: Reinterpreting Classics* with Fang Xu

Middle: *Huayi Dialogues: Extraordinary Stories* with Wu Nien-jen

Bottom: *Huayi Dialogues: Long Time No See* with Edward Lam

Similarly, *GIGENIS – the generation of the Earth*, presented as part of *Kalaa Utsavam – Indian Festival of Arts 2024*, was a powerful international collaboration led by Akram Khan (UK). Featuring renowned choreographers and dancers from India, UK, and USA, the work was co-produced by Esplanade alongside Sadler’s Wells (UK) and The Joyce Theater (USA). The production toured major venues, including the Nita Mukesh Ambani Cultural Centre in Mumbai and The Kennedy Center in Washington, D.C., further cementing our role in fostering international artistic exchange.



GIGENIS – the generation of the Earth, an Esplanade co-production with Akram Khan and guests, presented as part of *Kalaa Utsavam – Indian Festival of Arts 2024*.





Amin Alifin speaking about Independent Practices in Singapore with *IPVP* participants from across the globe.

Connecting global artists to Singapore's vibrant arts scene

The *International Presenters Visit Programme (IPVP)*, held from 3 – 6 Oct 2024 as part of *da:ns focus 2024: Connect Asian Now (CAN)*, aimed to position Singapore as a global connector for the performing arts. Organised by Esplanade and NAC, it brought together 30 international delegates from various artistic backgrounds to engage with Singapore's vibrant arts scene. Over four days, participants attended *CAN* performances, joined genre-specific sessions, and networked with local and regional artists, sparking potential collaborations and professional development. This year, the programme successfully expanded global visibility for Singapore and Asian artists, promoted knowledge exchange, and strengthened Singapore's reputation as a key hub for transcultural dialogue and performing arts partnerships. With increased participation and trust from international practitioners, *IPVP 2024* solidified its role in connecting Asia to the world stage.

**Watch: Highlights from
*da:ns focus – CAN, IPVP***



The Esplanade Theatre played host to renowned acts including stand-up comedian Dr Jason Leong (Malaysia), Icelandic post-rock band Sigur Rós, and the chamber ensemble Resound Collective.

Top: Dr Jason Leong during his show *Dr Jason Leong: Why Are You Like This?* at the Esplanade Theatre.

Bottom: Sigur Rós with Resound Collective at the Esplanade Theatre. Photo credit: Ashok Kumar



“After touring across the world, the Esplanade Theatre is my favourite theatre to perform stand-up comedy in. It's almost as if it was built precisely for stand-up comedy. It's a majestic venue that's somehow also intimate enough to bring the audience close to the performer. For miles in every direction, no other theatre comes close. I can't wait to perform there again.”

– Dr Jason Leong

Supporting creative research and artistic inquiry

The second edition of the *Contemporary Performing Arts Research Residency*, which we launched in 2022 with the support of NAC, came to a close in 2024. This fully funded programme aimed to support creative research in contemporary performing arts by providing residents with time and space for artistic inquiry and experimentation. Artists from Singapore, the Netherlands, the Philippines, Japan, Colombia/Australia, and Indonesia participated in the residency, which encouraged a pluralistic approach to research. Residents were not required to create a full-length work, but they were expected to present at least one programme that members of the public could engage in.

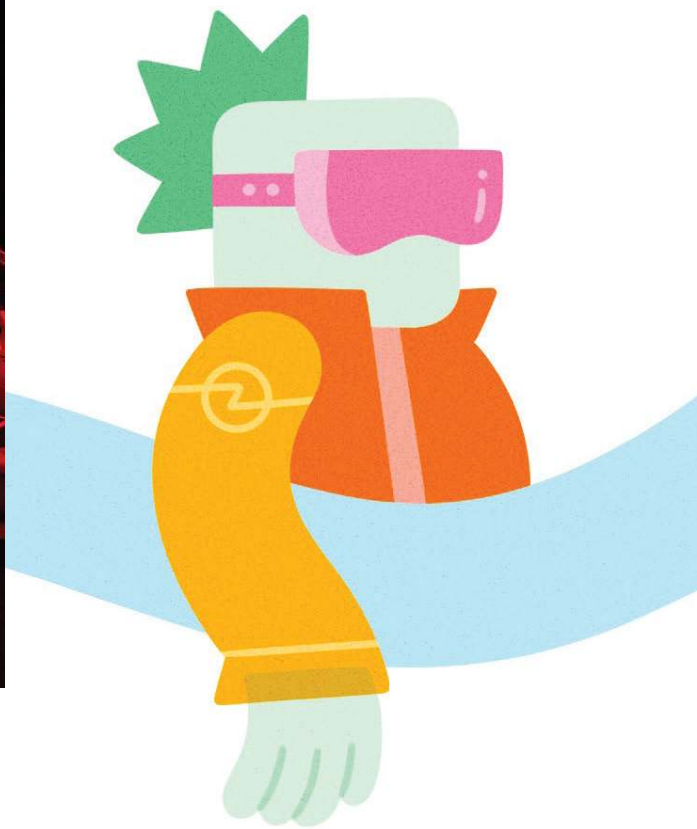
Throughout the residency, residents were supported by key partners such as NAC's Arts Resource Hub, Dance Nucleus, and Teater Ekamatra, who provided co-working spaces, studio access, and networking opportunities. Public programmes were held from April to June 2024, with residents receiving feedback from a selection panel comprising Guy Cools (Belgium), Shubigi Rao, Shzr Ee Tan, and the Singapore arts community. Notable public programmes included interactive workshops, dance performances, and participatory film projects, which encouraged meaningful dialogue and collaboration among both local and international artists.



Public showcase of *Flowers: Demonstration and Jam* by Jared Jonathan Luna at the Esplanade Rehearsal Studio.



Audience members wearing mixed reality headsets at *KAGAMI*, an augmented reality performance created as a collaboration between the late cultural icon Ryuichi Sakamoto and Tin Drum.



Innovative and immersive experiences

KAGAMI seamlessly blended technology with art, offering an immersive mixed-reality concert at the Esplanade Theatre. This poignant performance, featuring the late cultural icon Ryuichi Sakamoto and brought to life by Tin Drum (USA), allowed attendees to experience the legendary musician up close through augmented reality. The 80-seat arena on the Esplanade Theatre stage was transformed into a unique space where a virtual Sakamoto was rendered in 3D, allowing the audience to move around and observe him play up close, creating an unparalleled sense of intimacy. The concert, presented a year after his passing, featured his most iconic compositions, and many in the audience were deeply moved. Notably, it was the same stage where Sakamoto had performed live during the Singapore International Festival of Arts (SIFA) in 2019, adding further emotional depth to this extraordinary tribute.

Watch: The *KAGAMI* experience

Collaborating with global thought leaders

Through a marketing partnership with TEDxSingapore, their marquee talk *Telling Time* took place at the Singtel Waterfront Theatre at Esplanade. The talk featured nine thought-provoking speakers from diverse fields such as culinary heritage advocate and author Khir Johari, Web3 entrepreneur Elroy Cheo and community librarian Rebecca Toh. Each speaker delivered a reflection on time—exploring memories, shared histories and visions of the future. Our partnership with TEDxSG includes two more salons to be held at Esplanade in the coming year.

Khiri Johari at TEDxSingapore's marquee talk *Telling Time*, held at the Singtel Waterfront Theatre at Esplanade.



Future-proofing our spaces: ongoing upgrades to technical infrastructure and ongoing green efforts

As part of our long-term infrastructure renewal strategy, we continued making significant upgrades to our indoor performance venues throughout the year. These enhancements form part of a once-in-two-decade transformation to modernise technical systems and meet the evolving demands of productions.

Building on the progress made in the previous year at the Esplanade Recital Studio, we completed the upgrading works at the Esplanade Theatre Studio and Esplanade Concert Hall in March 2025. Both venues now feature advanced digital infrastructure, including integrated IP-based systems, energy-efficient lighting, enhanced control and AV networks. These upgrades allow for greater flexibility, ease of use, and sustainability for diverse productions.

The final and most complex phase, which began in April 2025, is focused on the Esplanade Theatre, with works scheduled for completion by October 2025. With that, this multi-year project will mark a significant milestone in future-proofing our venues through a renewal of our core infrastructure, reinforcing our commitment to operational excellence and innovation in the arts.

In FY23, we introduced a three-step waste management system to handle daily waste more sustainably. This included a rotary drum disposal system, a food waste biodigester that converts food waste into greywater, and a vertical baler for recyclables. By FY24, the initiative was fully rolled out to all Food & Beverage tenants at Esplanade Mall.

Top: The Esplanade Concert Hall undergoing upgrading works in 2024.

Bottom: Upgrading works at the Esplanade Theatre Studio in 2024.



We also reduced energy usage through smart facilities management technologies that improved efficiency and productivity. Our cleaning vendor, Chye Thiam Maintenance, trialled autonomous sweepers across Esplanade's outdoor areas and waterfront. In addition, we continued our participation in the Public Hygiene Council's quarterly SG Clean Day, encouraging collective responsibility in keeping public spaces clean.



Autonomous sweepers in operation at Esplanade's outdoor areas.



CEO Yvonne Tham (front row, second from right), Assistant CEO (Operations) Ravi Sivalingham (extreme left) and Director, Human Resources Marian Koh (front row, second from left) with participants of the 9th edition of the Shanghai Theatre Managers' Training programme.

Collaborative visits and insightful exchanges

In FY24, Esplanade continued to deepen our relationships with our international counterparts by hosting centre tours and organising sharing sessions. These organisations included the China Welfare Institute, which showed interest in our Children & Youth programmes; the CEO of The Lowry, an arts centre in Manchester; representatives from the Democratic People's Republic of Korea; as well as a partnership worker from Birmingham City Council visiting Singapore to learn more about arts, health and wellbeing. These visits offered valuable opportunities for collaboration and knowledge sharing, and enabled us to showcase our expertise while gaining fresh insights from others.

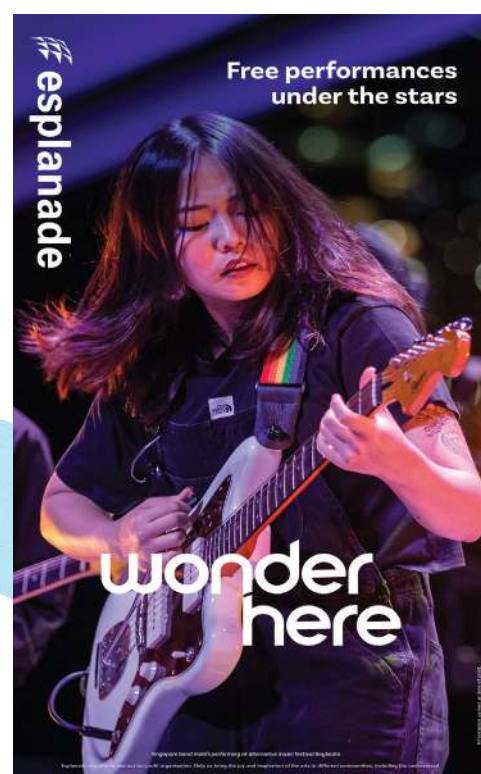
BUILDING A COHESIVE AND SUSTAINABLE ORGANISATION

Wonder Here: a milestone in brand awareness

To evolve and further establish the Esplanade brand, we launched our *Wonder Here* marketing campaign in November 2024. The results of the campaign exceeded expectations in both reach and impact. We garnered a reach of 1.9 million—an increase from 1.5 million in our 20th anniversary campaign *In New Light*—and the campaign achieved remarkable brand awareness, particularly among 18 to 35-year-olds. Within this segment, there was 11 per cent brand recall amongst respondents, and 49 per cent could recall the campaign's key message: "Esplanade is a place where stories are made and hearts are filled".

The campaign succeeded in reshaping perceptions of Esplanade, positioning it as more than just a venue, as a place where personal and unique experiences with the arts are made possible. It also generated impressive engagement, with 56 per cent of 18 to 35-year-olds stating that the campaign prompted them to see Esplanade in a new light, and 94 per cent expressing an intent to visit within the next six months.

Encouraged by this success, we launched a follow-up campaign this year, continuing to focus on the 18 to 35-year-old demographic, with an emphasis on social media.



A selection of visuals from our *Wonder Here* marketing campaign.



Mosaic Music Series

esplanade

(Netherlands)

JOEP BEVING

29 Mar 2025, Sat, 8pm Singtel Waterfront Theatre at Esplanade

\$88^{*}

^{*}Limited concessions available

^{*}Esplanade&Me specials available
Join for free at esplanade.com/membership

BOOK NOW
esplanade.com/mosaic

Terms and conditions apply.

Updated look, timeless purpose

In line with our evolving vision and growing community engagement, we undertook a comprehensive rebranding exercise to better reflect our core values of inclusivity, creativity, and innovation. Our new brand identity includes refreshed brand systems with brand guidelines, a vibrant colour palette, and updated messaging, positioning the centre as a dynamic hub for artistic expression and cultural exchange. This transformation modernises our public image while inviting a broader and more diverse audience to connect with the arts in fresh and meaningful ways.

Esplanade's refreshed brand identity.



Voices Series

esplanade

We Are... The Island Voices

20 Feb 2025, Thu, 8pm
Singtel Waterfront Theatre at Esplanade

\$45^{*}

^{*}Limited concessions available

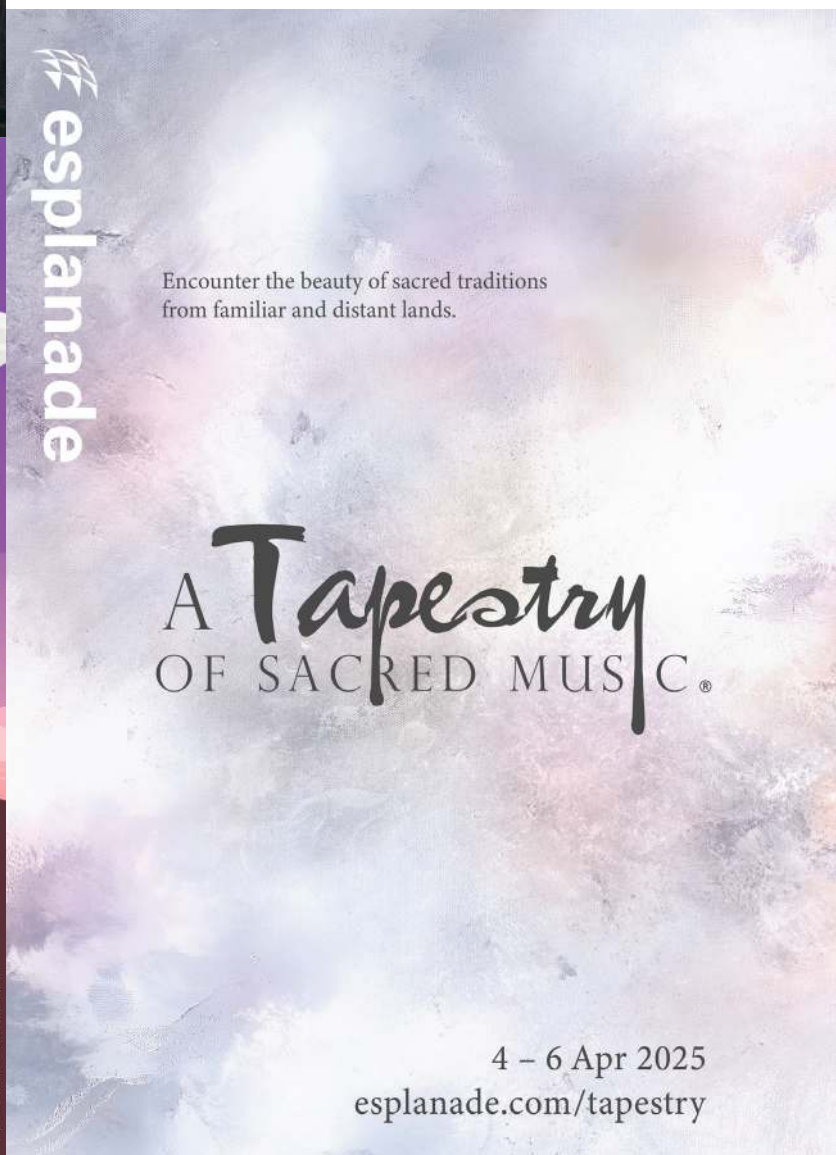
^{*}Esplanade&Me specials available
Join for free at esplanade.com/membership

BOOK NOW
esplanade.com/voiceseries

Terms and conditions apply.

Made in SG, made for the world – The Island Voices is an award-winning vocal ensemble which made their debut at 2022 National Day Parade.

Come and experience their artistic brilliance in a cappella featuring original songs and reimagined classics.



esplanade

Encounter the beauty of sacred traditions from familiar and distant lands.

A Tapestry OF SACRED MUSIC®

4 – 6 Apr 2025
esplanade.com/tapestry

Digital footprint and content highlights

Our total digital attendance reached 1.94 million across *Esplanade Offstage* and our digital programmes, reflecting the anticipated return to live audiences, alongside ongoing digital engagement.

Key digital highlights included seven performance recordings from [Baybeats 2024](#), featuring bands such as LITE (Japan), CHS (South Korea), Tuan Tigabelas (Indonesia), and sub:shaman. *Esplanade Offstage*'s flagship series, [Cargo Lift Sessions](#), showcased performances by renowned jazz trio Pasquale Grasso (Italy) and Brazilian music icon Gilberto Gil.

On social media, Esplanade saw significant growth with an 8 per cent increase in following and a 54 per cent increase in engagements.



Top: sub:shaman performing at *Baybeats 2024*.

Bottom: Pasquale Grasso performing at our *Cargo Lift Sessions* series.



1



2



Strengthening the Esplanade&Me Community

Our simplification of the *Esplanade&Me* (*E&Me*) membership sign-up process in July 2024 made for a more pleasant and fuss-free registration experience for Esplanade patrons, contributing to a 40 per cent growth in number of *E&Me* members. In FY24, *E&Me* members accounted for 55 per cent of ticket revenue for *Esplanade Presents* programmes. Additionally, there was a 66 per cent increase in membership for the higher-tier *E&Me Black* membership. New promotions and partnerships, such as those with Esplanade Mall tenants as well as external partners like Scoop and Marquee, further enhanced *E&Me* member benefits.

We also held several member-only events such as a DBS Sail and Snack at Marina Bay and a Whisky Masterclass at ExciseMan Wine & Whisky Bar in Esplanade Mall.

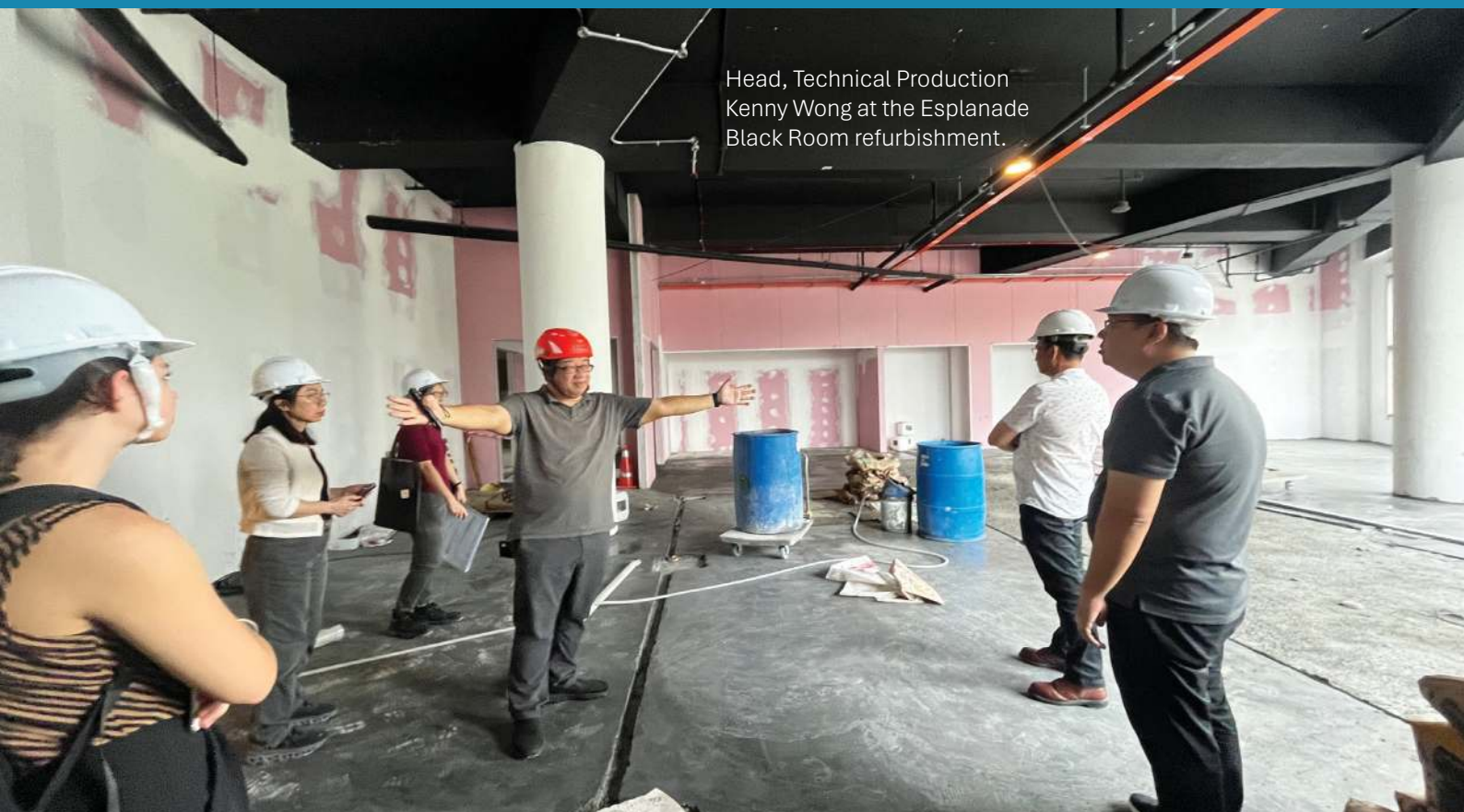
Esplanade Mall promotions and new openings

Esplanade Mall welcomed several new tenants including Tumbleweed Studios, Foreword Coffee and Canopy Esplanade. Besides our *Wonder Here* marketing campaign which involved key opinion leaders at Esplanade Mall, we also had 1-for-1 Weekday Lunch Deals in June and July followed by the *Go Local* campaign in August showcasing local flavours and brands. Additionally, our *Fun Unfolds at Esplanade* campaign ran from January to March 2025, alongside continued regular mall promotions during major festivals such as *March On*, *Flipside*, and *Baybeats*.

1: *Esplanade&Me* members setting sail at Marina Bay.

2: A whisky masterclass for *Esplanade&Me* members at ExciseMan Wine & Whisky Bar in Esplanade Mall.





Head, Technical Production
Kenny Wong at the Esplanade
Black Room refurbishment.

Transforming our spaces

With the departure of library@esplanade from Esplanade Mall, we saw an opportunity to reimagine the area. We transformed the space into two new venues—the Esplanade Black Room and the Esplanade White Room. The Esplanade Black Room is a cosy venue designed for salon-style gatherings. Equipped with a baby grand piano, it is an ideal venue for intimate recitals and performances, and has the flexibility to host receptions, seminars, and meetings. The Esplanade White Room offers versatile options for performances, workshops, training sessions, meetings, and corporate events.

We also welcomed The Registry of Marriages and Registry of Muslim Marriages, which moved into an interim location at Esplanade Mall while its existing site undergoes redevelopment till 2028.

Left: The Esplanade Black Room

Right: Participants of Workshop: *Discover Hulusi*, presented as part of *Huayi 2025* at the Esplanade White Room



Investing in our people

We believe our people are our greatest strength. We are committed to deepening engagement and supporting the wellbeing of our employees, and creating a workplace where everyone feels valued, empowered and motivated. This year, we introduced several initiatives to build a more supportive and vibrant work environment. By focusing on health, encouraging teamwork and offering enriching experiences, we continue to invest in our people—so that they can grow, thrive, and contribute their best.

Our Staff Engagement and Wellbeing Initiatives are at the core of our efforts to build a cohesive and sustainable organisation. We want every member of our team to feel cared for, supported and valued. By offering meaningful resources, promoting active engagement and creating opportunities for both personal and professional growth, we aim to make Esplanade a workplace that energises and inspires.

These initiatives reflect our ongoing commitment to cultivating a positive, healthy, and motivated workforce. We are proud of the progress we have made and we look forward to continuing this journey together, building a culture where everyone feels they belong and that they can thrive.



1: Team Esplanade dressed in red and white for National Day.

2: The annual Esplanade Durian Party!

3: Esplanade staff attending a talk on mental wellness.

4: Esplanade staff keeping fit at a stretch band session.



Esplanade's Senior Manager, Marketing Engagement, Brenda Ong (fourth from left) at the Adelaide Festival Centre with other Arts Leadership Programme participants.

Learning beyond borders

Esplanade regularly sends its staff overseas for exchange programmes and learning opportunities as part of our commitment to staff professional development and global collaboration. These initiatives allow our staff to gain international exposure, broaden their perspectives, and acquire new skills by working alongside their overseas peers. By fostering cross-cultural understanding and sharing best practices, we aim to build a more agile, innovative, and connected workforce.





Celebrating our team

To show our gratitude for their hard work and dedication, we celebrated our full-time staff with a special thank you lunch and hosted our casual staff to dinner. Sharing a meal together allowed us to pause, appreciate each other and strengthen the sense of community that drives the heartbeat of our organisation. It was a simple but meaningful way to say thank you to the people who make everything possible.



Top: Esplanade staff enjoying a moment of appreciation at our yearly thank you lunch.

Middle: Esplanade's October babies enjoying a joint birthday celebration with Esplanade on the centre's 22nd birthday in October 2024.

Bottom: Esplanade casual staff enjoying good food and great company at a thank you dinner.



Long service award

We appreciate our staff's dedication and loyalty to Esplanade by recognising them with Long Service Awards. In FY24, Long Service Awards were given to Esplanade employees for their committed service. Four staff members reached the 20-year milestone; 11 staff members reached the 15-year milestone; 14 staff members reached the 10-year milestone; and 15 staff members marked their fifth anniversary at Esplanade. We thank them for their continued commitment and for staying the course with us.

Employee Name	Department	Years
Hon Hsueh Lien Christel	Programming	20
Mohd Kamil Bin Ismail	Technical Production	20
Neo Alice	Venue Partnership	20
Tan Su How @ Daniel	Operational Support Service	20
Koh Sian Eng	Marketing	15
Lee Kok Beng Delvin	Programming	15
Leong Zhang Rong @ Brian	Technical Production	15
Mohamad Alpian Bin Ariffin	Technical Production	15
Mohamad Kaman Bin Soina	Technical Production	15
Mohammad Jalil Bin Mohammad Abdul Kader	Operational Support Service	15
Mohammad Razali Bin Jumari	Technical Production	15
Raquiza Reuben Giraldo	Technical Production	15
Rizal Bin Ahmad	Technical Production	15
Rodrigo Christopher Alvin	Programming	15
Vennard Cosmas Corrie Wheatley	Technical Production	15
Abdul Razak Bin Ahmad	Technical Production	10
Chan Bi Cheng Miranda	Marketing	10
Chua Grace	Technical Production	10
Hanie Nadia Bte Hamzah	Programming	10
Ho Kah Yee Jacklyn	Venue Partnership	10

Employee Name	Department	Years
Lim Yan Ling Rachel	Programming	10
Modzafar Bin Norani	Operational Support Service	10
Mohamad Hakim Jawahir Bin Omar	Technical Production	10
Norrizal Bin Ab Hanip	Operational Support Service	10
See Ling Ling	Marketing	10
Shah Alam	Operational Support Service	10
Soong Wei Qi Jalessa	Customer Experience	10
Tan I-Lee Florence	Marketing	10
Tan Soon Teck	Operational Support Service	10
Ashraff Bin AB Samad	Technical Production	5
Ayrul Bin Mohamed Rashid	Operational Support Service	5
Bavani D/O Neelamohan	Human Resources	5
Du Henry Jr Centeno	Customer Experience	5
Ganesh Jayabal	Technical Production	5
Koh Wei Lian	Marketing	5
Lau Jin Ee Sara	Marketing	5
Leong Yin Yin Michelle	Finance	5
Lim Keng Tian	Venue Partnership	5
Low Cheng Huat Bernard	Operational Support Service	5
Muhammad Firdauz Bin Mohd Jalil	Technical Production	5
Napolean Praira A/L Philip	Operational Support Service	5
Rydwani Bin Anwar	Programming	5
Siti Nur Aliah Binte Mohamed Ali	Programming	5
Tan Kim Guan @ Terrence	Technical Production	5

Financials

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GOVERNANCE REPORT

The Esplanade Co Ltd was incorporated under the Companies Act, Cap 1967 on 26 September 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, Chairman of the National Arts Council and Permanent Secretary of MCCY. 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, promote public trust and confidence to achieve long-term sustainability and success.

Esplanade being a registered Charity and IPC complies with the Code of Governance (the "Code") issued by the Charity Council that was last updated in April 2023. Depending on whether the charity has Institution of a Public Character ("IPC") status, and its size, the charity will follow guidelines under two different tiers. As an IPC, Esplanade complies with requirements under Tier 2 of the Code. Companies are required to disclose their corporate governance practices and explain deviations, if any, from the Code.

Esplanade strives to comply fully with the Code and its principles, and spirit of the Code. This report describes Esplanade's governance practices and structures that were in place during the financial year ended 31 March 2025 with reference to the principles set out in the Code.

Principle 1: The charity serves its mission and achieves its objectives

- 1(a)** The vision and mission of Esplanade are clearly articulated and reviewed and approved by the Board. The Board regularly discusses and reviews the intermediate and long-term business plans of the Company, including the need for further capacity building. 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.
- 1(b)** All programmes and activities conducted by Esplanade are carefully planned, tracked and reviewed to ensure relevance to the mission and vision. 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. Besides the quarterly reports, the Board also receives monthly activities reports, and Management updates on quarterly financial and operational performance as well as programme activities at quarterly Board meetings.

- 1(c)** The vision and mission, programmes and activities of Esplanade are published on various mediums, including our website (www.esplanade.com), marketing brochures, on-site posters and centremedia, press advertisements and other digitised collaterals.

Principle 2: The charity has an effective Board and Management

2(a) 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 15 directors as at the end of the financial year, including an executive director and two ex-officio representatives from MCCY and the National Arts Council (NAC) respectively. 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.

Governing Board

Name	Date of First Appointment	Date of Last Re-Appointment	Number of Board Meetings Attended
Mr Lim Ming Yan (Chairman)	24 Nov 2023	1 Apr 2024	4 / 4
Ms Yvonne Tham (CEO)	24 Nov 2018	24 Nov 2024	4 / 4
Mrs Janet Ang	15 Jul 2019	30 Nov 2024	3 / 4
Mr Lee Eng Beng	24 Nov 2021	24 Nov 2024	3 / 4
Ms Lee Huay Leng	24 Nov 2021	24 Nov 2024	3 / 4
Dr Lee Tung Jean	24 Feb 2022	24 Nov 2024	3 / 4
Mr Lee Woon Shiu	24 Nov 2023	-	3 / 4
Mrs Clara Lim-Tan	30 Nov 2020	24 Nov 2023	3 / 4
Ms Lin Diaan Yi	24 Nov 2023	-	4 / 4
Mr Low Eng Teong	1 Apr 2024	-	4 / 4
Mr Daryl Neo	24 Nov 2021	24 Nov 2024	4 / 4
Ms Rahayu Buang	24 Nov 2021	24 Nov 2024	2 / 4
Ms Rika Sharma	24 Nov 2023	-	2 / 4
Mr Shekaran Krishnan	1 Apr 2023	-	4 / 4
Mr Sim Hwee Cher ⁽¹⁾	24 Nov 2018	24 Nov 2021	2 / 2
Mr Suhaimi Zainul Abidin	24 Nov 2018	24 Nov 2024	3 / 4

⁽¹⁾ Retired from the Board on 23 Nov 2024

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, including discussions on the long-term strategic directions of the company. The CEO is an Executive Director responsible for the business direction and operational decisions of the Company.

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. Directors do not receive any remuneration for serving on the Esplanade Board. CEO is the only paid staff invited to sit on the Board. She was appointed CEO of the Esplanade from 1 August 2018 and an ex-officio Board member from 24 November 2018.

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 Company's 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 tour of Esplanade's facilities is also arranged as part of the programme to enable the directors acquire a better understanding of the business. A director's handbook containing the Company's business, governance practices, organisation structure, policies and procedures and financial information is provided to each director, and an updated version is circulated to all existing Directors annually.

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, 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 14](#) of this Annual Report.

Board meetings are held quarterly for the Board 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 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.

2(b) 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.

Name	Designation	Number of Meetings Attended
Mr Suhaimi Zainul Abidin	Chairman	2 / 2
Ms Lee Huay Leng	Member	2 / 2
Dr Lee Tung Jean	Member	1 / 2
Mr Lee Woon Shiu	Member	2 / 2
Ms Lin Diaan Yi	Member	2 / 2
Ms Rahayu Buang	Member	1 / 2

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 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. In addition to the preliminary background checks carried out by Esplanade, MCCY would validate the background of the candidates with the support of other government agencies before approving the appointments.

The NRC makes recommendations to the Board on all Board appointments and re-appointments and determines whether a Director is independent. The Committee 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.

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)

During the year, the ARC comprises six non-executive and independent directors.

Name	Designation	Number of Meetings Attended
Mr Shekaran Krishnan	Chairman	4 / 4
Mrs Janet Ang	Member	3 / 4
Mr Lee Eng Beng	Member	4 / 4
Mrs Clara Lim-Tan	Member	4 / 4
Mr Low Eng Teong	Member	4 / 4
Mr Sim Hwee Cher ⁽¹⁾	Member	3 / 3

⁽¹⁾ Retired from the Board and ARC on 23 Nov 2024

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 CEO, Assistant CEOs, CFO 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. ARC and Management will also confirm in each ARC meeting whether any report has been received through the whistleblower hotline.

In its review of the audited financial statements for the financial year ended 31 March 2025, 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. During the year, there was 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. Areas that are susceptible to fraud risks are subject to more regular audits, such as procurement and IT controls. All audit reports are addressed to the ARC. Findings therein are discussed with the ARC, the CEO, CFO and Department Heads who are process owners of the audited business 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.

Digital & Technology Advisory Panel (DTAP)

The DTAP can comprise up to 6 members, with at least 3 Board members and up to 3 co-opted external members/experts. During the year, the panel comprises 3 Board members and 1 co-opted member:

Name	Designation	Number of Meetings Attended
Mr Daryl Neo	Chairman	2 / 2
Ms Lin Diaan Yi	Member	2 / 2
Ms Rika Sharma	Member	0 / 2
Dr Ming Tan	Member (co-opted)	2 / 2

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.

Principle 3: The charity acts responsibly, fairly and with integrity

3(a) 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.

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 are reviewed at the half year.

3(b) Code Of Conduct

Esplanade has in place Code of Conduct stipulated in the Directors' Handbook for Board and Board committee members, and various Company Policy manuals applicable to employees and volunteers. They are expected to conduct themselves in a manner that complies with all applicable laws, regulations and internal policies and uphold our core values.

3(c) Environmental, Social And Governance (ESG)

Esplanade is dedicated to fulfilling its role as the national performing arts centre in Singapore. As a globally renowned arts and cultural institution, we take pride in our role in the performing arts scene. We strive to maintain and enhance our resources – be it our people, facilities, knowledge, or finances - to set and uphold the highest standards. We make conscientious effort in planning and carrying out our charitable operations that are in keeping with robust ESG principles and best practices and are committed to addressing ESG risks and impacts in alignment with our values.

< Our Environmental Efforts >

At Esplanade, we aim to embed environmental stewardship in everything we do. Recognising the need to conserve the planet's finite resources, we continue to pursue ways to reduce waste across our operations. We integrate green practices such as reducing our overall carbon footprint and adhering to the principles of Reduce, Reuse and Recycle in our daily operations. Multiple water conservation initiatives have been implemented recognising that water is a highly scarce resource in Singapore. A notable initiative is the collection of rainwater from the two building domes and re-direct them for different usages in the property, including air-condition cooling, external façade cleaning and irrigation needs. In our performance venues, mall and offices, we minimise electricity consumption through several strategies. These include installing energy-efficient fittings and appliances such as LED lights, motion sensor lights in corridors, and shutting down escalators and air-conditioning after operational hours to conserve energy. We also educate our employees to turn off lights and computer equipment when not in use, choose printing only when it is necessary, and to reduce one-use kitchen ware/utensils.

The digital infrastructure upgrade transitioned our performing venues from analogue to digital systems and helped to integrate various systems for greater efficiency and enabled the adoption of sustainable and energy-saving lighting fixtures capable of meeting the venue and artistic needs.

For the Esplanade Mall, we have provided food waste bins to our Food & Beverage tenants as part of the National Environmental Agency's Food Waste Segregation mandate, designed to cut down on the waste sent to landfills and contribute to a healthier environment. Food waste collected are processed by a digester machine, with the resulting wastewater being treated into safe and clean drinking water at the national water treatment plant. This initiative goes towards supporting the Singapore Green Plan 2030 goal of reducing landfill waste by 30%. Esplanade also participate in the quarterly SG Clean Day initiative by the Public Hygiene Council, encouraging everyone to take responsibility for their surroundings and keep public spaces clean.

Whilst there is limited real estate suitable for the installation of solar panels, a review has commenced to look at the feasibility of tapping solar energy to reduce our reliance on brown energy to a viable extent the building surface allows.

< Our Social Efforts >

Esplanade's vision to be a centre for everyone is the cornerstone statement that informed our core activities aimed to serve all communities in Singapore. Making sure that the arts is accessible, inclusive, and embraced by diverse communities is always at the heart of Esplanade's work. Our programmes for community, of which 70% are free to participate, provides a space for people of different traditions and communities to understand their respective differences. We also work and collaborate closely with the social sector, such as partnering with the Agency for Integrated Care (AIC) to become Singapore's first Dementia-Friendly Arts Venue and a Dementia Go-To Point. Over 90% of our employees completed the AIC's Foundation Dementia Awareness Training as part of this journey. We have also introduced

a new ticket concession scheme for persons with disabilities (PWDs) for all *Esplanade Presents* programmes. Our effort is ensuring inclusivity in our core work, include participation from the different communities ranging from migrant workers to artists with disabilities.

Recognising that our staff are our most valuable asset, we prioritise fair wages and equal employment opportunities. Our compensation packages are regularly reviewed to reflect inflation and living costs and are benchmarked against industry standards to ensure competitive and fair remuneration. Beyond financial compensation, we are committed to the overall wellbeing and satisfaction of our staff. We offer a hybrid working model and offers regular staff welfare activities for cross bonding between staff and Departments. The company organises monthly townhall sessions, carries out daily operational briefing for each employee and conduct regular employee surveys that help us address feedback fairly and promptly.

< Our Governance Efforts >

Esplanade recognises that good governance is crucial to building public trust and ensuring the long-term sustainability of our mission as the national performing arts centre. Our governance practices are based on the principles of integrity, fairness, transparency, and accountability. We are dedicated to upholding the highest standards of governance and consistently adhere to the principles of accountability and transparency. Esplanade rigorously complies with the Code of Governance and all applicable laws and regulations in all ways.

Principle 4: The charity is well-managed and plans for the future

4(a) 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.

4(b) Financial Management And Internal Controls

Esplanade has adopted a set of internal controls and guidelines that set out financial authorisation and approval limits for financial commitments, revenue accounting, operating expenditure, purchase and write-off of fixed assets, and approval of contracts. Under the financial authorisation and limits approved by the Board, approval sub-limits are provided at Management levels to facilitate operational efficiency.

< Matters Requiring Board Approval (by 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 – Dr Lee Tung Jean, Mr Daryl Neo and Mr Suhaimi Zainul Abidin, and Chairman

Mr Lim Ming Yan, have been nominated by the Board, to approve financial commitments above \$1 million on behalf of the Company.

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.

- 4(c)** As a registered Charity, Esplanade does not donate to any party internally or externally. Esplanade has extended a loan to the Subsidiary Company in 2020 when it was severely affected by COVID-19 and needed operational cashflow assistance. Details of the loan have been disclosed in **Note 18** of the Financial Statements.

4(d) Reserve Policy

Esplanade has a reserves policy to ensure adequate reserves for financial stability and sustainability and to facilitate 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 total annual 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. During the year, reserves are invested in Singapore dollar fixed deposits with banks approved by the Board.

4(e) Risk Management

Esplanade has always taken an active approach towards risk management. It established an enterprise risk management framework that comprises:

- (i) A formal risk governance structure with clearly defined accountabilities, expectations and reporting requirements for all relevant parties within the structure;
- (ii) A corporate risk profile for Esplanade containing the various risks and mitigating plans in place; and
- (iii) 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.

4(f) Human Resource 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, development/training and wellbeing of our staff. More details on Human Resource Management can be found from [pages 65 to 69](#) of the Annual Report. In addition to the 244 full time staff for FY24, Esplanade has a pool of 416 trained casuals who are called for ushering and technical production duties when needed.

4(g) Volunteer Management

Esplanade's Community Engagement team looks after the engagement with community groups, educator and student relations, grassroots organisations and social service agencies. The company 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. Esplanade does not engage the services of volunteers for fund-raising and assignments involving handling of the Company's money.

4(h) Fund-Raising Practices

Esplanade work with corporations on various sponsorship programmes where the sponsors enjoy certain benefits. We also receive donations from corporations and individuals who wish to support our activities to benefit diverse communities through the arts. Donations are also received from the public to support the various programmes presented by the company through donation boxes placed at specified locations. Disclosure are made in the Charity Portal at least seven (7) working days in advance of the commencement of all public fund-raising and donation-seeking projects. All donations and sponsorships are channelled through

the Relationship Management (RM) 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, including putting in place strong governance and financial controls to combat money laundering and terrorist financing activities. The RM team conducts Know Your Donors/Sponsors (KYDS) procedure before accepting contributions exceeding the prescribed thresholds stipulated in the procedure guided by the Company's overarching Policy on Anti-Money Laundering and Countering the Financing of Terrorism (AML/CFT). We are also 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 150](#) of the Annual Report.

Principle 5: The charity is accountable and transparent

- 5(a)** 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 ("WhistleBlower") 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 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.
- 5(b)** The Company has a policy for Related Party Transactions. 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. Disclosure of related party transactions in the Financial Statements follows FRS24 regulations and these are disclosed in [Note 5](#) of the Financial Statements.
- 5(c)** 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 6 nominees on the 11-member Board during the year, including the position of Board Chairman held by Mrs 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](#) of the Financial Statements.

- 5(d)** 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 5** 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.
- 5(e)** Esplanade has complied with all the requirements of the Code and will submit the online Governance Evaluation checklist (GEC) together with the audited financial statements for the year. The annual submissions are available for viewing in the Charity Portal at www.charities.gov.sg.

Principle 6: The charity communicates actively to instil public confidence

- 6(a)** Esplanade publishes and regularly makes available information regarding our programmes, activities, audited financials, Board members and management through our Annual Report and Impact Reports, marketing collaterals, website and social media platforms. Apart from engaging various media channels to communicate our core messages and promote public awareness for our core programmes onsite and online, Esplanade also organises a range of activities such as tours and visits, events, filming and photography requests, as well as offsite workshops and performances, as part of public engagement. Esplanade actively tracks press and online coverage, audience and visitor survey findings and feedback, as well as the tone of the reports and these are reported to the Board quarterly.

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 (Tier 2) for the year ended 31 March 2025.

S/No	Call For Action	Code ID	Did the Charity put this principle into action	Explanation (If Code Is not complied or partially complied)
	Principle 1: The Charity serves its mission and achieves its objectives			
1	Clearly state the charitable purposes (For example, vision and mission, objectives, use of resources, activities, and so on) and include the objectives in the charity’s governing instrument. Publish the stated charitable purposes on platforms (For example, Charity Portal, website, social media channels, and so on) that can be easily accessed by the public.	1.1	Yes	
2	Develop and implement strategic plans to achieve the stated charitable purposes.	1.2	Yes	
3	Have the Board review the charity’s strategic plans regularly to ensure that the charity is achieving its charitable purposes, and monitor, evaluate and report the outcome and impact of its activities.	1.3	Yes	
4	Document the plan for building the capacity and capability of the charity and ensure that the Board monitors the progress of this plan. “Capacity” refers to a charity’s infrastructure and operational resources while “capability” refers to its expertise, skills and knowledge.	1.4	Yes	

S/No	Call For Action	Code ID	Did the Charity put this principle into action	Explanation (If Code Is not complied or partially complied)
Principle 2: The Charity has effective Board and Management				
5	The Board and Management are collectively responsible for achieving the charity's charitable purposes. The roles and responsibilities of the Board and Management should be clear and distinct.	2.1	Yes	
6	The Board and Management should be inducted and undergo training, where necessary, and their performance reviewed regularly to ensure their effectiveness.	2.2	Yes	
7	Document the terms of reference for the Board and each of its committees. The Board should have committees (or designated Board member(s)) to oversee the following areas*, where relevant to the charity: a. Audit b. Finance * Other areas include Programmes and Services, Fund-raising, Appointment/ Nomination, Human Resource, and Investment.	2.3	Yes	
8	Ensure the Board is diverse and of an appropriate size, and has a good mix of skills, knowledge, and experience. All Board members should exercise independent judgement and act in the best interest of the charity.	2.4	Yes	

S/No	Call For Action	Code ID	Did the Charity put this principle into action	Explanation (If Code Is not complied or partially complied)
9	Develop proper processes for leadership renewal. This includes establishing a term limit for each Board member. All Board members must submit themselves for re-nomination and reappointment, at least once every three years.	2.5	Yes	
10	Develop proper processes for leadership renewal. This includes establishing a term limit for the Treasurer (or equivalent position). For Treasurer (or equivalent position) only: a. The maximum term limit for the Treasurer (or equivalent position like a Finance Committee Chairman, or key person on the Board responsible for overseeing the finances of the charity) should be four consecutive years. If there is no Board member who oversee the finances, the Chairman will take on the role. i. After meeting the maximum term limit for the Treasurer, a Board member's reappointment to the position of Treasurer (or an equivalent position may be considered after at least a two-year break. ii. Should the Treasurer leave the position for less than two years, and when he/she is being re-appointed, the Treasurer's years of service would continue from the time he/she stepped down as Treasurer.	2.6	Yes	

S/No	Call For Action	Code ID	Did the Charity put this principle into action	Explanation (If Code Is not complied or partially complied)
11	Ensure the Board has suitable qualifications and experience, understands its duties clearly, and performs well. a. No staff should chair the Board and staff should not comprise more than one-third of the Board.	2.7	Yes	
12	Ensure the Management has suitable qualifications and experience, understands its duties clearly, and performs well. a. Staff must provide the Board with complete and timely information and should not vote or participate in the Board's decision-making.	2.8	Yes	

S/No	Call For Action	Code ID	Did the Charity put this principle into action	Explanation (If Code Is not complied or partially complied)
13	The term limit for all Board members should be set at 10 consecutive years or less. Re-appointment to the Board can be considered after at least a two-year break. For all Board members: a. Should the Board member leave the Board for less than two years, and when he/she is being re-appointed, the Board member's years of service would continue from the time he/she left the Board. b. Should the charity consider it necessary to retain a particular Board member (with or without office bearers' positions) beyond the maximum term limit of 10 consecutive years, the extension should be deliberated and approved at the general meeting where the Board member is being re-appointed or re-elected to serve for the charity's term of service. (For example, a charity with a two-year term of service would conduct its election once every two years at its general meeting). c. The charity should disclose the reasons for retaining any Board member who has served on the Board for more than 10 consecutive years, as well as its succession plan, in its annual report.	2.9a 2.9b 2.9c	Yes Yes Yes	

S/No	Call For Action	Code ID	Did the Charity put this principle into action	Explanation (If Code Is not complied or partially complied)
14	For Treasurer (or equivalent position) only: d. A Board member holding the Treasurer position (or equivalent position like a Finance Committee Chairman or key person on the Board responsible for overseeing the finances of the charity) must step down from the Treasurer or equivalent position after a maximum of four consecutive years. i. The Board member may continue to serve in other positions on the Board (except the Assistant Treasurer position or equivalent), not beyond the overall term limit of 10 consecutive years, unless the extension was deliberated and approved at the general meeting – refer to 2.9.b.	2.9d	Yes	
Principle 3: The Charity acts responsibly, fairly and with integrity				
15	Conduct appropriate background checks on the members of the Board and Management to ensure they are suited to work at the charity.	3.1	Yes	

S/No	Call For Action	Code ID	Did the Charity put this principle into action	Explanation (If Code Is not complied or partially complied)
16	Document the processes for the Board and Management to declare actual or potential conflicts of interest, and the measures to deal with these conflicts of interest when they arise. a. A Board member with a conflict of interest in the matter(s) discussed should recuse himself/herself from the meeting and should not vote or take part in the decision-making during the meeting.	3.2	Yes	
17	Ensure that no Board member is involved in setting his/her own remuneration directly or indirectly.	3.3	Yes	
18	Ensure that no staff is involved in setting his/her own remuneration directly or indirectly.	3.3	Yes	
19	Establish a Code of Conduct that reflects the charity's values and ethics and ensure that the Code of Conduct is applied appropriately.	3.4	Yes	
20	Take into consideration the ESG factors when conducting the charity's activities.	3.5	Yes	

S/No	Call For Action	Code ID	Did the Charity put this principle into action	Explanation (If Code Is not complied or partially complied)
Principle 4: The Charity is well-managed and plans for the future				
21	Implement and regularly review key policies and procedures to ensure that they continue to support the charity's objectives. a. Ensure the Board approves the annual budget for the charity's plans and regularly reviews and monitors its income and expenditures (For example, financial assistance, matching grants, donations by board members to the charity, funding, staff costs and so on).	4.1a	Yes	
22	Implement and regularly review key policies and procedures to ensure that they continue to support the charity's objectives. b. Implement appropriate internal controls to manage and monitor the charity's funds and resources. This includes key processes such as: i. Revenue and receipting policies and procedures; ii. Procurement and payment policies and procedures; and iii. System for the delegation of authority and limits of approval.	4.1b	Yes	

S/No	Call For Action	Code ID	Did the Charity put this principle into action	Explanation (If Code Is not complied or partially complied)
23	Seek the Board's approval for any loans, donations, grants, or financial assistance provided by the charity which are not part of the core charitable programmes listed in its policy. (For example, loans to employees / subsidiaries, grants or financial assistance to business entities).	4.2	Yes	
24	Regularly identify and review the key risks that the charity is exposed to and refer to the charity's processes to manage these risks.	4.3	Yes	
25	Set internal policies for the charity on the following areas and regularly review them: a. Anti-Money Laundering and Countering the Financing of Terrorism (AML/CFT); b. Board strategies, functions, and responsibilities; c. Employment practices; d. Volunteer management; e. Finances; f. Information Technology (IT) including data privacy management and cyber-security; g. Investment (obtain advice from qualified professional advisors if this is deemed necessary by the Board); h. Service or quality standards; and i. Other key areas such as fund-raising and data protection.	4.4	Yes	

S/No	Call For Action	Code ID	Did the Charity put this principle into action	Explanation (If Code Is not complied or partially complied)
26	The charity's audit committee or equivalent should be confident that the charity's operational policies and procedures (including IT processes) are effective in managing the key risks of the charity.	4.5	Yes	
27	The charity should also measure the impact of its activities, review external risk factors and their likelihood of occurrence, and respond to key risks for the sustainability of the charity.	4.6	Yes	
Principle 5: The Charity is accountable and transparent				
28	Disclose or submit the necessary documents (such as Annual Report, Financial Statements, GEC, and so on) in accordance with the requirements of the Charities Act, its Regulations, and other frameworks (For example, Charity Transparency Framework and so on).	5.1	Yes	
29	Generally, Board members should not receive remuneration for their services to the Board. Where the charity's governing instrument expressly permits remuneration or benefits to the Board members for their services, the charity should provide reasons for allowing remuneration or benefits and disclose in its annual report the exact remuneration and benefits received by each Board member.	5.2	Yes	

S/No	Call For Action	Code ID	Did the Charity put this principle into action	Explanation (If Code Is not complied or partially complied)
30	The charity should disclose the following in its annual report: a. Number of Board meetings in the year; and b. Each Board member's attendance.	5.3	Yes	
31	The charity should disclose in its annual report the total annual remuneration (including any remuneration received in the charity's subsidiaries) for each of its three highest-paid staff, who each receives remuneration exceeding \$100,000, in incremental bands of \$100,000. Should any of the three highest-paid staff serve on the Board of the charity, this should also be disclosed. If none of its staff receives more than \$100,000 in annual remuneration each, the charity should disclose this fact.	5.4	Yes	
32	The charity should disclose in its annual report the number of paid staff who are close members of the family of the Executive Head or Board members, and whose remuneration exceeds \$50,000 during the year. The annual remuneration of such staff should be listed in incremental bands of \$100,000. If none of its staff is a close member of the family of the Executive Head or Board members and receives more than \$50,000 in annual remuneration, the charity should disclose this fact.	5.5	Yes	

S/No	Call For Action	Code ID	Did the Charity put this principle into action	Explanation (If Code Is not complied or partially complied)
33	Implement clear reporting structures so that the Board, Management, and staff can access all relevant information, advice, and resources to conduct their roles effectively. a. Record relevant discussions, dissenting views and decisions in the minutes of general and Board meetings. Circulate the minutes of these meetings to the Board as soon as practicable.	5.6a	Yes	
34	Implement clear reporting structures so that the Board, Management, and staff can access all relevant information, advice, and resources to conduct their roles effectively. a. The Board meetings should have an appropriate quorum of at least half of the Board, if a quorum is not stated in the charity's governing instrument.	5.6b	Yes	
35	Implement a whistle-blowing policy for any person to raise concerns about possible wrongdoings within the charity and ensure such concerns are independently investigated and follow-up action taken as appropriate.	5.7	Yes	

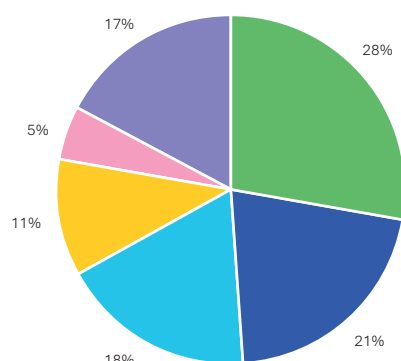
S/No	Call For Action	Code ID	Did the Charity put this principle into action	Explanation (If Code Is not complied or partially complied)
	Principle 6: The Charity communicates actively to instil public confidence			
36	Develop and implement strategies for regular communication with the charity's stakeholders and the public (For example, focus on the charity's branding and overall message, raise awareness of its cause to maintain or increase public support, show appreciation to supporters, and so on).	6.1	Yes	
37	Listen to the views of the charity's stakeholders and the public and respond constructively.	6.2	Yes	
38	Implement a media communication policy to help the Board and Management build positive relationships with the media and the public.	6.3	Yes	

FINANCIAL HIGHLIGHTS

	FY24	FY23
COMPANY	\$'000	\$'000
TOTAL INCOME	27,332	26,640
TOTAL OPERATING EXPENDITURE	(96,451)	(95,012)
DEFICIT BEFORE GRANTS	(69,119)	(68,372)
GRANTS FOR THE YEAR	47,541	49,048
GOVERNMENT SUBVENTION - RENTAL OF PROPERTY	21,816	20,030
RESULTS FOR THE YEAR	238	706
COST RECOVERY RATE	42%	42%
CAPITAL EXPENDITURE	3,062	3,419

INCOME

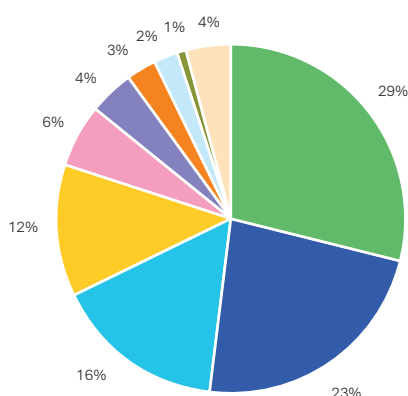
for the financial year
ended 31 March 2025



	FY24		FY23	
	\$'000	%	\$'000	%
Mall and other rentals	7,621	28	6,639	25
Venue hire and event services	5,693	21	6,060	23
Ticketing	5,049	18	4,747	18
Sponsorships and donations	3,089	11	3,982	15
Car parking	1,319	5	1,379	5
Other income	4,561	17	3,833	14
Total	27,332	100	26,640	100

EXPENDITURE

for the financial year
ended 31 March 2025



	FY24		FY23	
	\$'000	%	\$'000	%
Employee compensation	27,794	29	27,033	29
Rental of property	21,816	23	20,030	21
Property maintenance and utilities	15,721	16	14,451	15
Programming costs	11,778	12	12,125	13
Impairment of investment in subsidiary	5,498	6	8,820	9
Marketing and communications	3,599	4	3,027	3
Presentation services and relations	3,096	3	2,878	3
Depreciation	2,226	2	2,119	2
Construction of Waterfront Theatre	650	1	163	0
Others	4,273	4	4,366	5
Total	96,451	100	95,012	100

OPERATING & FINANCIAL REVIEW

For the Financial Year ended 31 March 2025

Operating Review

Esplanade contributed strongly to the local arts and cultural scene by delivering more than 4,300 activities in FY24 and continues to be one of the busiest arts centres in the world. Together with artists as well as community, national and international partners, we have strived for the highest standards of artistic excellence and brought the arts to audiences of all ages, needs and backgrounds. We have also focused more energy during the year to create industry-leading and meaningful experiences in areas of inclusivity and accessibility through the arts.

Management is guided by three strategic pillars which stand for the areas of leadership and impact Esplanade seeks to achieve in the coming years as the national performing arts centre:

- **< Inclusion and Wellbeing >** where the arts are recognised as fundamental to the wellbeing of individuals, to different communities' sense of belonging, and to society's ability to embrace diversity as central to Singapore's identity.
- **< The Next Generation >** where the art and artists are widely engaged in nurturing future generations of imaginative and empathetic citizens, and the aspirations of Singapore's best creative talents are fully developed.
- **< Creative Futures >** where the arts and artists are active participants in creatively shaping Singapore's responses to the challenges and opportunities within our region, with technology and for environmental sustainability.

During the year, the Company exceeded targets for most its key performance indicators. This includes the number of activities; audiences reached, both onsite and online; the number of Singapore artists involved in our various development programmes; and the engagement with schools and volunteers. Details of Esplanade's impact, as both quantitative measures and documented case studies, can be found in the Impact Report linked to the three strategic pillars. These developments are of note in FY24:

- Continued the good momentum to enhance our offerings as an accessible and inclusive arts centre for all communities and population segments, and in particular, created more collaborations involving differently-abled arts practitioners.
- Deepened and enriched our programming effort in supporting and developing emergent Singapore talent, with an increased number of commissioned works involving both Singapore and Asian artists invited to be presented overseas.

- Pressed on with our Go-green effort across various key operational areas in creating a more sustainable arts centre. Ensuring that all planned activities take into consideration the impact on Environmental, Social and Governance (ESG).
- Completed the digital infrastructure upgrade in the Concert Hall and Theatre Studio on schedule during the year facilitated by robust project management and close supervision by the collective team. The upgrade aimed to better equip the venues for a digital future and to achieve greater energy efficiency.
- Embarked on a Brand review and strategy to launch a compelling marketing campaign to strengthen affinity and shape external touchpoints and experiences for the future.

Financial Review

During the year, the Group recorded total income of \$42.0m, of which \$14.7m were SISTIC's contribution of core ticketing services revenue and royalty fees earned on licensing its ticketing platform. The increase of \$2.3m in Group income compared to last year's \$39.7m was mostly contributed by SISTIC that recorded better ticketing revenue. For the full year, after taking into account grants and government's rental subvention, the Group recorded a net surplus of \$1.3m, for which positive contributions from Esplanade's operations amounted to \$0.9m.

Esplanade's reserves policy is explained in the Governance Report. The Company's accumulated funds to date stand at \$66.2m, or \$58.4m excluding SISTIC's \$7.8m. During the year, the Company has drawn \$0.6m from its reserves to contribute towards the construction cost of the Singtel Waterfront Theatre. The accumulated funds of \$58.4m (excluding SISTIC) is equivalent to seven 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 and to improve its business sustainability; and to also undertake strategic projects in line with our purpose.

Esplanade's earned income alone is not enough to sustain the breadth and depth of our social impact, programming and industry development efforts, 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 MCCY. 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 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.

Going Forward

In FY25, we look forward to further growing our leadership under the three strategic pillars while embracing sustainability in our work. The company has also planned specific programmes to celebrate SG60 with the nation throughout the year.

Esplanade will continue to work on improving access and participation for people of all abilities; create new platforms to engage youth and new audiences; and seek more overseas opportunities for Singapore artists and works. We will also expand our digital capabilities to bring the arts to more people through revamping our website and to further leverage on our *Offstage* platform.

The digital infrastructure project will be completed in FY25, with the Theatre being the final venue to be upgraded during the year. Starting October 2025, all of Esplanade's performing venues will be upgraded and available, including a new media suite to support recording and editing of performances for broadcast. On the technology front, the company will continue to identify the use of automation and artificial intelligence to complement and boost our reach to audiences, and to help streamline internal processes for efficiency gains.

We continue to anticipate a fast-changing arts landscape marked by escalating costs, shifts in audience habits and preferences, emergent technologies, and the evolving needs of our aging and diverse society. The global landscape is marked by armed conflicts across different continents, further exacerbated by acts of trade protectionism that directly threatens global norms with wide reaching impact on the livelihood of many. Esplanade will need new resolve and creativity to navigate these uncertainties. The arts help bridge the many social and cultural divides in our complex world, and lend creativity, imagination and empathy to a new generation growing up with automation and artificial intelligence in all aspects of life. Esplanade believes strongly that our arts programmes help individuals and society weather such challenges.

With the support of our volunteers, funders, donors and sponsors, we are confident we can help secure Singapore's future as well as develop Singapore's next generation and a strong community spirit through the arts.

FINANCIAL STATEMENTS

Year ended 31 March 2025

DIRECTORS' STATEMENT

The directors present their statement together with the audited consolidated financial statements of The Esplanade Co Ltd (the “Company”) and its subsidiary (collectively, the “Group”) and statement of the financial position of the Company for the financial year ended 31 March 2025.

In the opinion of the directors, the consolidated financial statement of the Group and the statements of financial position of the Company as set out on [pages 110 to 175](#) are drawn up so as to give a true and fair view of the financial position of the Group and of the Company as at 31 March 2025, and the financial performance, changes in fund and cash flows of the Group for the financial year then ended and at the date of this statement, there are reasonable grounds to believe that the Company will be able to pay its debts when they fall due.

1 DIRECTORS

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

Lim Ming Yan (Chairman)
Yvonne Tham (Chief Executive Officer)
Janet Ang
Lee Eng Beng
Lee Huay Leng
Lee Tung Jean
Lee Woon Shiu
Clara Lim-Tan
Lin Diaan Yi
Low Eng Teong
Daryl Neo
Niharika Sharma
Rahayu Buang
Shekaran Krishnan
Suhaimi Zainul Abidin

2 ARRANGEMENTS TO ENABLE DIRECTORS TO ACQUIRE DEBENTURES

Neither at the end of the financial year nor at any time during the financial year did there subsist any arrangement whose object is to enable the directors to acquire benefits by means of the acquisition of debentures in the company or any other body corporate.

3 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.

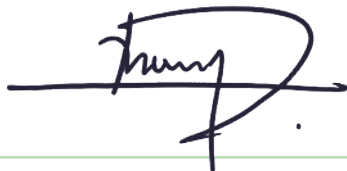
4 DIVIDENDS

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

5 AUDITOR

The auditors, Deloitte & Touche LLP, have expressed their willingness to accept re-appointment.

ON BEHALF OF THE DIRECTORS



Lim Ming Yan
Chairman



Yvonne Tham
Director

19 June 2025

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF THE ESPLANADE CO LTD

Report on the Audit of the Financial Statements

Opinion

We have audited the financial statements of The Esplanade Co Ltd (the “Company”) and its subsidiary (the “Group”), which comprise the consolidated statements of financial position of the Group and the statements of financial position of the Company as at 31 March 2025, the consolidated statement of comprehensive income, consolidated statement of changes in funds and consolidated statement of cash flows of the Group, and notes to the financial statements, including material accounting policy information, as set out on [pages 110 to 175](#).

In our opinion, the accompanying consolidated financial statements of the Group and the statements of financial position of the Company are properly drawn up in accordance with the provisions of the Companies Act 1967 (the “Act”), the Singapore 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 2025 and of the consolidated financial performance, consolidated changes in funds and consolidated cash flows of the Group for the year ended on that date.

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 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. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Other Matter

The financial statements of the Group for the year ended 31 March 2024 were audited by another auditor who expressed an unmodified opinion on those financial statements on 20 June 2024.

Information Other than the Financial Statements and Auditor’s Report Thereon

Management is responsible for other information. The other information comprises the Directors’ Statement set out on [pages 104 to 105](#), but does not include the financial statements and our auditor’s report thereon.

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

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

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 provisions of the Act, the Charities Act 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:

- (a) 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.

- (b) 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.
- (c) Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- (d) 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.
- (e) 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.
- (f) Plan and perform the group audit to obtain sufficient appropriate audit evidence regarding the financial information of the entities or business units within the Group as a basis for forming an opinion on the Group financial statements. We are responsible for the direction, supervision and review of the audit work performed for purposes 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 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:

- (a) the use of the donation moneys was not in accordance with the objectives of the Company as required under Regulation 11 of the Charities (Institutions of a Public Character) Regulations; and
- (b) the Company has not complied with the requirements of Regulation 15 (fund-raising expenses) of the Charities (Institutions of a Public Character) Regulations.



Deloitte & Touche LLP

Public Accountants and
Chartered Accountants
Singapore

19 June 2025

CONSOLIDATED STATEMENT OF COMPREHENSIVE INCOME

Year ended 31 March 2025

	Note	2025	2024
		S\$	S\$
Revenue	6	36,856,836	35,501,161
Other income	7	5,189,673	4,200,834
Expenditure	9	(110,124,631)	(105,695,707)
Deficit before grants		(68,078,122)	(65,993,712)
Release of grants			
- Operating grants	15	39,809,077	38,064,960
- Investment grants	27	5,498,175	8,820,017
- Deferred capital grants	28	2,241,679	2,171,300
		47,548,931	49,056,277
Government subvention - rental of property	11	21,816,132	20,029,510
Surplus before income tax		1,286,941	3,092,075
Income tax	12	-	-
Net surplus and total comprehensive income		1,286,941	3,092,075
Total comprehensive income/(loss) attributable to:			
- Members of the Company		3,480,125	6,261,840
- Non-controlling interests		(2,193,184)	(3,169,765)
		1,286,941	3,092,075

See accompanying notes to financial statements.

STATEMENTS OF FINANCIAL POSITION

31 March 2025

		Group		Company	
	Note	2025	2024	2025	2024
		S\$	S\$	S\$	S\$
ASSETS					
Current assets					
Cash and bank balances	13	71,155,507	85,946,293	55,682,936	66,624,287
Trade receivables	14	2,550,576	4,930,974	535,682	546,116
Grants receivable	15	18,600,000	18,477,291	18,600,000	18,477,291
Merchandise		10,889	9,246	10,890	9,246
Inventories		43,954	48,205	-	-
Contract assets	6(b)	165,486	344,926	165,486	344,926
Other assets	16	4,324,690	5,837,034	3,700,074	3,219,853
		96,851,102	115,593,969	78,695,068	89,221,719
Non-current assets					
Investment in a subsidiary	17	-	-	5,506,591	8,454,766
Amount due from a subsidiary	18	-	-	2,281,081	2,237,568
Other assets	16	354,176	359,456	-	-
Property, plant and equipment	19	10,934,611	10,695,581	9,776,545	8,948,577
Intangible assets	22	7,328,272	6,682,852	-	-
		18,617,059	17,737,889	17,564,217	19,640,911
Total assets		115,468,161	133,331,858	96,259,285	108,862,630

See accompanying notes to financial statements.

		Group		Company	
	Note	2025	2024	2025	2024
		S\$	S\$	S\$	S\$
LIABILITIES AND FUNDS					
Current liabilities					
Trade and other payables	23	30,237,604	49,429,156	18,064,616	29,008,571
Specific funds					
- programmes		55,268	61,973	55,268	61,973
Lease liabilities	24	549,091	528,709	-	-
Contract liabilities	6(b)	1,543,124	1,564,612	1,235,916	1,215,019
		32,385,087	51,584,450	19,355,800	30,285,563
Non-current liabilities					
Lease liabilities	24	579,133	1,102,531	-	-
Borrowings	25	2,191,625	2,149,819	-	-
Provision	26	65,000	65,000	-	-
Investment grants	27	936,815	3,884,990	936,815	3,884,990
Deferred capital grants	28	9,777,601	8,749,109	9,770,070	8,733,362
		13,550,174	15,951,449	10,706,885	12,618,352
FUNDS					
Accumulated funds					
attributable to members					
of the Company	29	65,192,501	61,712,376	66,196,600	65,958,715
Non-controlling interests	17	4,340,399	4,083,583	-	-
		69,532,900	65,795,959	66,196,600	65,958,715

See accompanying notes to financial statements.

CONSOLIDATED STATEMENT OF CHANGES IN FUNDS

Year ended 31 March 2025

	Accumulated funds	Non-controlling interests	Total
	S\$	S\$	S\$
Group			
Balance as 31 March 2023	55,450,536	4,803,348	60,253,884
Total comprehensive income/(deficit)			
– net surplus/(deficit)	6,261,840	(3,169,765)	3,092,075
Issue of new shares to non-controlling interests	-	2,450,000	2,450,000
Balance as 31 March 2024	61,712,376	4,083,583	65,795,959
Total comprehensive income/(deficit)			
– net surplus/(deficit)	3,480,125	(2,193,184)	1,286,941
Issue of new shares to non-controlling interests	-	2,450,000	2,450,000
Balance as 31 March 2025	65,192,501	4,340,399	69,532,900

See accompanying notes to financial statements.

CONSOLIDATED STATEMENT OF CASH FLOWS

Year ended 31 March 2025

	Note	2025	2024
		S\$	S\$
Cash flows from operating activities			
Net surplus		1,286,941	3,092,075
Adjustments for:			
Depreciation of property, plant and equipment	19	2,940,231	2,787,354
Amortisation of system software	22	1,349,034	2,526,112
(Gain)/Loss on disposal of property, plant and equipment	7,9	(49,644)	13,432
Interest income	7	(1,506,060)	(1,457,536)
Interest expense		93,945	126,656
Operating grants	15	(39,809,077)	(38,064,960)
Investment grants	27	(5,498,175)	(8,820,017)
Deferred capital grants	28	(2,241,679)	(2,171,300)
Allowance made for impairment of trade receivables	9	22,798	-
Bad debts written off	9	19,415	5,727
Intangible assets written off	9	8,467	1,133,110
Specific funds - programmes		(6,705)	(4,334)
		(43,390,509)	(40,833,681)
Change in:			
Trade receivables		2,338,185	(2,598,659)
Other assets		1,167,822	(2,735,728)
Inventories		4,251	25,615
Merchandise		(1,643)	1,384
Contract assets and liabilities		157,952	253,327
Trade and other payables		(19,195,822)	16,042,538
Net cash used in operating activities		(58,919,764)	(29,845,204)

	Note	2025	2024
		S\$	S\$
Cash flows from investing activities			
Additions to property, plant and equipment	19	(3,076,580)	(1,575,146)
Proceeds from disposal of property, plant and equipment		57,648	28,516
Additions to intangible assets	22	(2,002,921)	(2,219,890)
Interest received		1,855,862	1,155,765
Net cash used in investing activities		(3,165,991)	(2,610,755)
Cash flows from financing activities			
Proceeds from issuance of new shares to non-controlling interests		2,450,000	2,450,000
Proceeds from bank borrowings		-	1,000,000
Principal repayment of bank borrowings		-	(1,100,000)
Principal repayment of lease liabilities		(609,431)	(557,392)
Interest paid		(52,139)	(85,660)
Operating and capital grants received from the Government of Singapore	15	42,956,539	41,002,437
Grants received for investment in subsidiary	27	2,550,000	2,550,000
Cash held in trust		(12,291)	(26,393)
Net cash from financing activities		47,282,678	45,232,992
Net (decrease)/increase in cash and cash equivalents		(14,803,077)	12,777,033
Cash and cash equivalents at beginning of year	13	85,511,241	72,734,208
Cash and cash equivalents at end of year	13	70,708,164	85,511,241

See accompanying notes to financial statements.

NOTES TO THE FINANCIAL STATEMENTS

31 March 2025

1. GENERAL

The company (Registration No. 199205206G) 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.

The consolidated financial statements of the Group and statements of financial position of the Company for the year ended 31 March 2025 were authorised for issue by the Board of Directors on 19 June 2025.

1.1. BASIS OF PREPARATION

The financial statements have been prepared on the historical cost basis except as disclosed in the material accounting policy information, and are drawn up in accordance with the provisions of Charities Act and Regulations and Financial Reporting Standards in Singapore ("FRSs"). The financial statements are expressed in Singapore dollars ("SGD"), which is the Company's functional currency.

1.2. ADOPTION OF NEW AND REVISED STANDARDS

In the current year, the Group and the Company have adopted all the new and revised FRSs and Interpretations of FRS ("INT FRS") that are mandatorily effective for an accounting period that begins on or after 1 April 2024. Their adoption has not had any material impact on the disclosures or on the amounts reported in these financial statements.

1.3. STANDARDS ISSUED BUT NOT EFFECTIVE

At the date of authorisation of these financial statements, the Group and the Company have not applied the following FRSs pronouncements that have been issued but are not yet effective:

Effective for annual periods beginning on or after January 1 2026

- Amendments to FRS 109 and FRS107: *Amendments to the Classification and Measurement of Financial Instruments*

Effective for annual periods beginning on or after January 1 2027

- FRS118 *Presentation and Disclosure in Financial Statements*
- FRS119 *Subsidiaries without Public Accountability: Disclosures*

Effective date is deferred indefinitely

- Amendments to FRS 110 and FRS 28: *Sale or Contribution of Assets between Investor and its Associate or Joint Venture*

Management anticipates that the adoption of the above FRS in future periods will not have a material impact on the financial statements of the Group and Company in the period of their initial adoption except for the following:

FRS 118 Presentation and Disclosures in Financial Statements

Management anticipates that the adoption of the above FRS in future periods will not have a material impact on the financial statements of the Group and Company in the period of their initial adoption except for the following:

FRS 118 replaces FRS 1, carrying forward many of the requirements in FRS 1 unchanged and complementing them with new requirements. In addition, some FRS 1 paragraphs have been moved to FRS 8 and FRS 107. Furthermore, minor amendments to FRS 7 have been made.

FRS 118 introduces new requirements to:

- present specified categories and defined subtotals in the statement of profit or loss
- provide disclosures on management-defined performance measures (MPMs) in the notes to the financial statements
- improve aggregation and disaggregation.

An entity is required to apply FRS 118 for annual reporting periods beginning on or after January 1, 2027, with earlier application permitted. The amendments to FRS 7, as well as the revised FRS 8 and FRS 107, become effective when an entity applies FRS 118. FRS 118 requires retrospective application with specific transition provisions.

2. MATERIAL ACCOUNTING POLICY INFORMATION

BASIS OF CONSOLIDATION

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 result 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.

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.

FINANCIAL ASSET

(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 and other receivables, 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.

REVENUE RECOGNITION**(a) Venue hire and event service**

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 rental

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

(c) Ticketing

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

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

(d) Sponsorships

Sponsorships are recognised on an accrual basis over the term of sponsorship agreement, except for those made for specified purposes, which are recognised when the specified expenditure is incurred.

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

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

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

(e) Donations

Donations are recognised on a receipt basis.

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

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

(f) Car park revenue

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

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

(g) Interest income

Interest income is recognised using the effective interest method.

(h) Commissions and fees from ticketing sales

Commissions and fees from ticketing sales are recognised upon sale of tickets to customers. Commissions and fees are recognised at point in time.

(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.

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 received but not utilised are presented as deferred grant income.

(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 or to match for any impairment loss for 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.

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) Component 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

Depreciation of capital projects in progress, determined on the same basis as other property assets upon reclassification, commences when the assets are ready for their intended use.

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”.

INTANGIBLE ASSET

(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.

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.

IMPAIRMENT OF NON-FINANCIAL ASSET

- (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.

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.

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.

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.

(i) 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”.

(ii) 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.

(iii) Short term and low value assets

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.

(iv) 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 FRS 116 *Leases* 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.

INCOME TAX

Income tax for the financial year comprises current and deferred tax.

Current tax is the expected tax payable on the taxable income for the year, using tax rates (and tax laws) enacted or substantively enacted at the end of the reporting period, and any adjustment to tax payable in respect of previous years.

Deferred tax is recognised, using the balance sheet method, providing for all temporary differences at the end of the reporting period between the tax bases of assets and liabilities and their carrying amounts in the financial statements. Deferred tax is measured at the tax rates that are expected to be applied to the temporary differences when they reverse, based on the tax rates (and tax laws) that have been enacted or substantively enacted at the end of the reporting period.

A deferred tax asset is recognised to the extent that it is probable that future taxable income will be available against which temporary differences can be utilised. Deferred tax assets are reviewed at the end of the reporting period and are reduced to the extent that it is no longer probable that the related tax benefit will be realised.

Current and deferred tax are recognised as an expense or income in profit or loss, except when they relate to items credited or debited outside profit or loss (either in other comprehensive income or directly in equity), in which case the tax is also recognised outside profit or loss (either in other comprehensive income or directly in equity, respectively).

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.

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.

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’.

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. SIGNIFICANT ACCOUNTING JUDGEMENTS AND ESTIMATES

In the application of the Group's accounting policies, which are described in Note 2, management is required to make judgements, estimates and assumptions about the carrying amounts of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods.

Critical judgements in applying the company's accounting policies

Management is of the opinion that there is no significant judgement made in applying accounting policies that have a significant risk of causing a material adjustment to the carrying amounts of the assets and liabilities within the next financial year.

Key sources of estimation uncertainty

The key assumption concerning the future, and other key sources of estimation uncertainty at the end of the reporting period, that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next year, are discussed below.

(a) Impairment assessment of brand name (Group)

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 value-in-use of SISTIC CGU. The value-in-use is computed using the discounted cash flow methodology. The key assumptions pertaining to this methodology are disclosed in Note 22(a).

Based on the annual brand name impairment assessment performed by management, no impairment on brand name is needed as the value-in-use exceeded the carrying value of the SISTIC CGU.

(b) Impairment assessment of investment in a subsidiary (Company)

Investment in a subsidiary is carried at cost less accumulated impairment losses in the Company's balance sheet and is tested for impairment whenever there is any objective evidence or indication that these assets may be impaired. The Company's investment in a subsidiary is SISTIC.com Pte Ltd ("SISTIC").

The recoverable amount of the Company's investment in SISTIC is derived from its share of the value-in-use of the SISTIC CGU using the discounted cash flow methodology. The key assumptions pertaining to this methodology are disclosed in Note 22(a).

Based on the impairment assessment performed by management, the Company has recognised an impairment charge of \$5,498,175 for the investment in subsidiary during the financial year ended 31 March 2025 (Note 17).

(c) Impairment of property, plant and equipment and intangible assets (SISTIC)

Property, plant and equipment and intangible assets are carried at cost less accumulated depreciation or impairment losses respectively and is tested for impairment on an annual basis.

The recoverable amount is based on the value-in use-of the CGU, to which the assets belong to. The value-in-use methodology that is based on cash flow forecasts requires significant management's judgement about future market conditions, including growth rates and discount rates. The key assumptions pertaining to this methodology are disclosed in Note 22(a).

Based on the annual impairment assessment performed by management, no impairment of property, plant and equipment and intangible assets is needed.

4. FINANCIAL INSTRUMENTS, FINANCIAL RISK AND CAPITAL RISKS MANAGEMENT

(a) Categories of financial instruments

The following table sets out the financial instruments as at the end of the reporting period:

	2025	2024
	S\$	S\$
Financial assets - at amortised cost		
Cash and cash equivalents	70,708,164	85,511,241
Trade receivables	2,550,576	4,930,974
Other assets	2,546,700	2,324,444
	75,805,440	92,766,659
Financial liabilities - at amortised cost		
Trade payables	3,258,074	7,906,957
Lease liabilities	1,128,224	1,631,240
Borrowings	2,191,625	2,149,819
	6,577,923	11,688,016

(b) Financial risk management policies and objectives

The Board of Directors has overall responsibility for the establishment and oversight of the Group's risk management framework. Management is responsible for developing and monitoring the Group's risk management policies. Management reports regularly to the Board of Directors on its activities.

The Group's risk management policies are established to identify and analyse the risks faced by the Group, to set appropriate risk limits and controls, and to monitor risks and adherence to limits. Risk management policies and systems are reviewed regularly to reflect changes in market conditions and the Group's activities. The Group, through its training and management standards and procedures, aims to develop a disciplined and constructive control environment in which all employees understand their roles and obligations.

There has been no change to the Group's exposure to these financial risks or the manner in which it manages and measures these risks. The Company does not hold or issue derivative financial instruments for speculative purposes.

The Company's policies for managing its financial risks are summarised as follows:

(a) Market Risk

(i) Currency risk

The Group's business is exposed to the United States Dollar ("USD") and Hong Kong Dollar ("HKD") as balances of some financial assets and liabilities at the balance sheet date are denominated in USD and HKD.

The Group does not use derivative or other financial instruments to hedge its exposure to foreign exchange risks arising from foreign currency denominated assets and liabilities but monitors the foreign exchange rates movements closely to ensure that their exposures are minimised.

The Group's currency exposure based on the information provided by key management is as follows:

	USD	HKD
	\$	\$
<u>At 31 March 2025</u>		
Financial assets		
Cash and bank balances	456,971	12,068
Trade receivables	-	127,986
	456,971	140,054
Financial liabilities		
Trade and other payables	(10,597)	(2,284)
Net financial assets and currency exposure	446,374	137,770

At 31 March 2024

Financial assets		
Cash and bank balances	832,991	12,054
Trade receivables	18,882	163,727
	851,873	175,781
Financial liabilities		
Trade and other payables	(10,956)	-
Net financial assets and currency exposure	840,917	175,781

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 risks

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. Trade receivables consist of a large number of customers. As at the end of the reporting period, the Group does not have significant credit exposure to any single customer.

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's financial assets are subject to immaterial credit losses where expected credit loss model has been applied.

To measure the expected credit losses, the Group considers historical payment patterns and credit characteristics of each debtor and adjusts for forward looking information such as the future prospects of the debtors' core operating business, political and economic environment in which the Group's debtors operate in and other factors affecting the ability of the debtors to settle the receivables.

In measuring the expected credit losses, trade receivables and unbilled receivables are group based on shared credit risk characteristics and days past due. Unbilled receivables have substantially the same risk characteristics as the trade receivables for the same type of contracts. The Group has therefore concluded that the expected loss rates for trade receivables and unbilled receivables are a reasonable approximation of the loss rates for the contract assets.

Trade receivables and unbilled receivables are written off when there is no reasonable expectation of recovery, such as a debtor failing to engage in a repayment plan with the Group. The Group categorises a receivable for write off when a debtor fails to make contractual payment greater than 120 days 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.

As at 31 Mar 2025, cash and bank balances are rated with "performing" internal credit rating. The credit risk on cash and bank balances is low as these balances are placed with reputable financial institutions. The cash balances are measured on 12-months expected credit losses and subject to immaterial credit loss.

For trade receivables, the Group applied the simplified approach by using the provision matrix to measure the lifetime expected credit losses for trade receivables.

The Group's other receivables and deposits are subject to immaterial credit loss where the 12-months expected credit loss model has been applied.

The Group's credit risk exposure in relation to trade receivables from customers as at 31 March 2025 are set out in the provision matrix as follows:

Past due

Current	Within 30 days	30 to 60 days	60 to 90 days	More than 90 days	Total
\$	\$	\$	\$	\$	\$

31 March 2025

Expected loss rates	0%	2%	8%	9%	2%	
Trade receivables	2,270,961	188,623	23,244	24,962	52,397	2,560,187
Loss allowances	-	(4,436)	(1,848)	(2,304)	(1,023)	(9,611)

Past due

Current	Within 30 days	30 to 60 days	60 to 90 days	More than 90 days	Total
\$	\$	\$	\$	\$	\$

31 March 2024

Expected loss rates	0%	1%	0%	0%	0%	
Trade receivables	4,629,735	99,287	109,871	35,848	56,979	4,931,720
Loss allowances	-	(553)	(193)	-	-	(746)

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

	Trade receivables ^(a)
	S\$
<u>Group and Company</u>	
2025	
Balances at 1 April 2024	746
Loss allowances recognised in profit or loss during the year:	
- Write off	(13,933)
- Reversal of unutilised amount	22,798
Balances at 31 March 2025	9,611
2024	
Balances at 1 April 2023	74,846
Loss allowances recognised in profit or loss during the year:	
- Write off	(18,823)
- Reversal of unutilised amount	(55,277)
Balances at 31 March 2024	746

(a) Loss allowance measured at lifetime ECL

(c) Liquidity risks

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
	S\$	S\$	S\$
<u>Group</u>			
At 31 March 2025			
Trade and other payables	27,588,598	-	-
Lease liabilities	579,775	590,171	-
Related party borrowings	-	-	2,450,000

At 31 March 2024

Trade and other payables	41,782,182	-	-
Lease liabilities	577,219	1,143,424	-
Related party borrowings	-	-	2,450,000

	Less than 1 year	Between 1 and 5 years	Over 5 years
	S\$	S\$	S\$
<u>Company</u>			

At 31 March 2025

Trade and other payables	15,568,200	-	-
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At 31 March 2024

Trade and other payables	21,384,915	-	-
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(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.

	Group		Company	
	2025	2024	2025	2024
	S\$	S\$	S\$	S\$
Accumulated funds	65,192,501	61,712,376	66,196,600	65,958,715
Less: Net cash	(39,342,336)	(34,450,845)	(37,170,977)	(37,180,664)
Total capital	25,850,165	27,261,531	29,025,623	28,778,051

The Group and the Company are not subject to any externally imposed capital requirements for financial years ended 31 March 2025 and 31 March 2024.

(e) Fair value measurements

The carrying amount less impairment provision of trade receivables and payables are assumed to approximate their fair values.

5. RELATED PARTY TRANSACTIONS

For the purpose of these financial statements, parties are considered to be related to the Group if the related parties has the ability, directly or indirectly, to control the party or exercise significant influence over the party in making financial and operating decisions, or vice versa, or where the Group and the party are subject to common control or common significant influence. Related parties may be individuals, charities, or other entities.

During the year, other than disclosed elsewhere in the financial statements, the following are transactions with related parties carried out on terms agreed between the parties:

	Group	
	2025	2024
	S\$	S\$
Legal and other fees paid to other related party	(23,123)	(54,292)
Office rental received from other related party	82,867	-

Other related party refers to a company which is controlled or significantly influenced by one of the Company's Directors.

Key management personnel compensation

Key management personnel compensation is as follows:

	Group		Company	
	2025	2024	2025	2024
	S\$	S\$	S\$	S\$
Salaries and other short-term benefits	3,489,044	3,229,832	2,359,055	2,028,010
Employer's contribution to Central Provident Fund	253,549	256,462	148,713	149,691
	3,742,593	3,486,294	2,507,768	2,177,701

Number of key managements by remuneration bands is as follows:

	Group		Company	
	2025	2024	2025	2024
	S\$	S\$	S\$	S\$
\$400,000 to below \$500,000	1	1	1	1
\$300,000 to below \$400,000	3	2	3	1
\$200,000 to below \$300,000	5	5	4	5
\$100,000 to below \$200,000	6	7	-	1
\$100,000 and below	-	-	-	-
	15	15	8	8

6. 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
	S\$	S\$	S\$
2025			
Commissions and fees from ticketing sales	12,458,794	-	12,458,794
Mall and other rentals	-	7,621,106	7,621,106
Ticketing	5,047,677	-	5,047,677
Venue hire and event services	-	5,692,580	5,692,580
Sponsorships and Donations (Note 8)	-	3,166,605	3,166,605
Car park revenue:			
- Ad hoc parking	969,675	-	969,675
- Season parking	-	349,029	349,029
Service revenue	-	500,235	500,235
Royalty revenue	-	578,936	578,936
Advertising revenue	-	472,199	472,199
	18,476,146	18,380,690	36,856,836
2024			
Commissions and fees from ticketing sales	10,890,306	-	10,890,306
Mall and other rentals	-	6,638,893	6,638,893
Ticketing	4,744,775	-	4,744,775
Venue hire and event services	-	6,060,325	6,060,325
Sponsorships and Donations (Note 8)	-	3,973,661	3,973,661
Car park revenue:			
- Ad hoc parking	1,053,003	-	1,053,003
- Season parking	-	326,475	326,475
Service revenue	-	609,447	609,447
Royalty revenue	-	757,427	757,427
Advertising revenue	-	446,849	446,849
	16,688,084	18,813,077	35,501,161

(b) Contract assets and liabilities

	2025	2024
	S\$	S\$
<u>Group</u>		
Contract assets		
- Unbilled debtors	165,486	344,926
Contract liabilities		
- Ticketing	351,642	509,449
- Venue hire and event services	720,061	663,211
- Sponsorships	318,878	155,000
- Car park revenue (season parking)	88,740	75,730
- Deferred income (membership)	-	10,091
- Deferred income arising from advertising revenue, sponsorships and rendering of services	63,803	151,131
	1,543,124	1,564,612
<u>Company</u>		
Contract assets		
- Unbilled debtors	165,486	344,926
Contract liabilities		
- Ticketing	108,237	310,987
- Venue hire and event services	720,061	663,211
- Sponsorships	318,878	155,000
- Car park revenue (season parking)	88,740	75,730
- Deferred income (membership)	-	10,091
	1,235,916	1,215,019

As at 1 April 2023, the Group's and the Company's contract assets amounted to \$164,612. All revenue recognised in the reporting period relates to performance obligations satisfied in the current year.

As at 1 April 2023, the Group's and the Company's contract liabilities amounted to \$1,130,971 and \$998,903 respectively. Revenue recognised in the reporting period relates to performance obligations satisfied in the current year.

Contract assets relate to consideration the Group and the Company is entitled to receive as the Group and the Company provided services and sold tickets ahead of agreed payment schedules.

Contract liabilities relate to consideration received from customers for the unsatisfied performance obligations of uncompleted shows/events and unfinished period of season parking paid for. Revenue will be recognised when the shows/events have been completed and when period of season parking paid for has ended.

(i) *Revenue recognised in relation to contract liabilities*

	Group	
	2025	2024
	S\$	S\$
Revenue recognised in current period that was included in the contract liability balance at the beginning of the period		
- Ticketing	509,449	48,567
- Venue hire and event services	652,860	719,164
- Sponsorships	155,000	110,000
- Car park revenue (season parking)	73,650	79,550
- Deferred income (membership)	10,091	8,305
- Deferred income arising from advertising revenue, sponsorships and rendering of services	43,545	78,071
	1,444,595	1,043,657

(ii) *Unsatisfied performance obligations*

	Group	
	2025	2024
	S\$	S\$
Aggregate amount of the transaction price allocated to contracts that are partially or fully unsatisfied as at 31 March	318,878	155,000

Management expects that the transaction price allocated to unsatisfied performance obligations as at 31 March 2025 and 2024 may be recognised as revenue in the next reporting periods as follows:

	Total		
	S\$	S\$	S\$
Partial and fully unsatisfied performance obligations as at:			
31 March 2025	-	318,878	318,878
31 March 2024	155,000	-	155,000

7. OTHER INCOME

	Group	
	2025	2024
	S\$	S\$
Interest income on deposit	1,506,060	1,457,536
Progressive Wage Credit Scheme (Note 7(a))	1,248,647	-
Cultural Matching Fund (Note 7(b))	989,354	1,082,663
Industry Benchmarking & Strategy (Note 7(c))	310,000	324,000
Other programme grants	246,969	275,758
Gain on disposal of property, plant and equipment	49,644	-
Training grant (Note 7(d))	48,176	38,053
Employment credits (Note 7(e))	23,727	16,177
Miscellaneous income	767,096	1,006,647
	5,189,673	4,200,834

- (a) 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.
- (b) 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.
- (c) Grant of \$310,000 (2024: \$324,000) was recognised during the financial year from Sport Singapore with funding from Ministry of Culture, Community and Youth. The aim of the grant was to support SISTIC with its strategic review exercise which includes exploring business strategies for navigating the evolving industry landscape and growth opportunities both within and beyond traditional ticketing.

- (d) 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.
- (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.

8. SPONSORSHIP AND DONATIONS

	Group	
	2025	2024
	S\$	S\$
<u>Received by the Company</u>		
Non-tax deductible sponsorships and donations:		
- Cash	496,085	421,461
- In-kind	351,008	72,207
Tax deductible sponsorships and donations	2,241,736	3,463,193
	3,088,829	3,956,861
<u>Received by a subsidiary</u>		
Non-tax deductible sponsorships for card promotions	77,776	16,800
	3,166,605	3,973,661
Sponsorships	220,709	369,787
Donations	2,945,896	3,603,874
	3,166,605	3,973,661

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.

9. EXPENDITURE	Group	
	2025	2024
	S\$	S\$
Employee compensation (Note 10)	35,224,107	34,637,036
Rental of property (Note 11)	21,816,132	20,029,510
Property maintenance and utilities	16,091,510	14,876,486
Programming costs	11,777,632	12,124,584
Ticket purchase cost (a)	3,843,750	1,554,016
Marketing and communications	3,769,474	3,252,460
Depreciation of property, plant and equipment (Note 19)	2,940,231	2,787,354
Presentation services and relations	2,920,213	2,708,469
Amortisation of system software (Note 22(b))	1,349,034	2,526,112
Contribution to the construction costs of the Waterfront Theatre (Note 29)	650,454	162,637
Auditors' remuneration paid/payable to - Auditor of the Group	161,442	164,200
Other fees paid/payable to - Auditor of the Group	-	10,000
Allowance made for impairment of trade receivables	22,798	-
Bad debts written off	19,415	5,727
Net currency translation losses/(gain)	16,963	(49,085)
Intangible assets written off	8,467	1,133,110
Loss on disposal of property, plant and equipment	-	13,432
Written back of impairment of trade receivables	-	(55,277)
Other expenditure	9,513,009	9,814,936
	110,124,631	105,695,707

- (a) Ticket purchase cost relates to arrangements with selected organisers for events where the Group commits to sell and pay a certain value of ticket cost for the event to the organiser. The Group bears the risk of loss if the actual ticket sales for the event is below the committed amount. Management has assessed the risk of such loss to be low.

10. EMPLOYEE COMPENSATION

	Group	
	2025	2024
	S\$	S\$
Wages and salaries	31,142,116	30,773,245
Employer's contribution to Central Provident Fund	4,307,550	4,208,129
Other benefits	1,243,450	1,223,612
	36,693,116	36,204,986
Less: Staff cost capitalised in intangible assets	(1,469,009)	(1,567,950)
	35,224,107	34,637,036

11. RENTAL OF PROPERTY

The Government has charged the Company rental of \$21,816,132 (2024: \$20,029,510) 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 FRS 116 *Leases*.

12. 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 2025 and 31 March 2024. Its subsidiary is subject to local income tax legislation.

(a) Income tax

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

	Group	
	2025	2024
	S\$	S\$
Surplus before income tax	1,286,941	3,092,075
Tax calculated at a tax rate of 17% (2024: 17%)	218,780	525,653
Effects of:		
- Expenses not deductible for tax purposes	26,577	31,904
- Income not subject to tax	(979,680)	(1,625,367)
- Tax incentives	(7,140)	(9,435)
- Deferred tax asset not recognised	741,463	1,077,245
	-	-

(b) Unrecognised deferred tax assets

As at 31 March 2025, the Group has unrecognised deferred tax assets arising from:

	Group	
	2025	2024
	S\$	S\$
Unabsorbed tax losses	20,096,000	18,286,000
Unutilised capital allowances	1,628,000	317,000
Unutilised approved donations	300,000	245,000
Accelerated tax depreciation	8,609,000	8,454,000
	30,633,000	27,302,000

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.

13. CASH AND BANK BALANCES

	Group		Company	
	2025	2024	2025	2024
	S\$	S\$	S\$	S\$
Cash at bank and on hand	22,886,967	46,745,233	7,414,396	27,423,227
Fixed deposits	48,268,540	39,201,060	48,268,540	39,201,060
	71,155,507	85,946,293	55,682,936	66,624,287

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

	Group	
	2025	2024
	S\$	S\$
Cash and bank balances (as above)	71,155,507	85,946,293
Less: Cash held in trust	(447,343)	(435,052)
Cash and cash equivalents per consolidated statement of cash flows	70,708,164	85,511,241

The fixed deposits placed with various financial institutions mature on varying dates within 12 months (2024: 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 2025 was 2.46% (2024: 3.42%) 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\$333,589 (\$447,343) (2024: US\$322,834 (\$435,052)) is held in trust by the Company for that association.

14. TRADE RECEIVABLES

	Group		Company	
	2025	2024	2025	2024
	S\$	S\$	S\$	S\$
Trade receivables from:				
- a subsidiary	-	-	228,916	231,512
- non-related parties	2,560,187	4,931,720	316,377	315,350
	2,560,187	4,931,720	545,293	546,862
Less: Allowance for impairment of receivables	(9,611)	(746)	(9,611)	(746)
Trade receivables – net	2,550,576	4,930,974	535,682	546,116

As at 1 April 2023, trade receivables of the Group and Company amounted to \$2,338,042 and \$777,138 respectively.

15. GRANT RECEIVABLES

	Group and Company	
	2025	2024
	S\$	S\$
Beginning of financial year	18,477,291	18,207,716
Grants received from Government	(42,956,539)	(41,002,437)
Grants entitled to receive during the financial year		
- Transferred to deferred capital grants (Note 28)	3,270,171	3,207,052
- Released to profit or loss	39,809,077	38,064,960
End of financial year	18,600,000	18,477,291

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 in the financial year ended 31 March 2025 amounted to \$11,724,018 (2024: \$16,607,962).

16. OTHER ASSETS

	Group		Company	
	2025	2024	2025	2024
	S\$	S\$	S\$	S\$
<i>Current</i>				
Recoverable expenditure and receivables	2,377,163	1,805,035	2,260,501	1,670,548
Other receivables from a subsidiary	-	-	119,906	72,590
Prepayments	1,590,690	2,515,727	1,112,830	943,093
Other advances	150,000	982,650	-	-
Deposits	37,230	14,213	37,230	14,213
Others	169,607	519,409	169,607	519,409
	4,324,690	5,837,034	3,700,074	3,219,853
<i>Non-current</i>				
Prepayments	3,055	3,267	-	-
Deposits	351,121	356,189	-	-
	354,176	359,456	-	-

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

17. INVESTMENT IN A SUBSIDIARY

	Company	
	2025	2024
	S\$	S\$
<i>Equity investment, at cost</i>		
Beginning of financial year	23,710,537	21,160,537
Additions (Note 27)	2,550,000	2,550,000
Impairment loss on investment in a subsidiary	(20,753,946)	(15,255,771)
End of financial year	5,506,591	8,454,766
<i>Movement in impairment account:</i>		
Beginning of financial year	(15,255,771)	(6,435,754)
Charge during the year (Note 27)	(5,498,175)	(8,820,017)
End of financial year	(20,753,946)	(15,255,771)

The Company had subscribed additional 1,508,876 ordinary shares in subsidiary company SISTIC.com Pte Ltd valued at \$2,550,000 during the current year ended 31 March 2025, representing 51% of 2,958,580 total new shares issued. The newly issued shares rank pari passu in all respects with previously issued shares.

For the year ended 31 March 2024, the Company had subscribed additional 1,508,876 ordinary shares in subsidiary company SISTIC.com Pte Ltd valued at \$2,550,000, representing 51% of 2,958,580 total new shares issued. The newly issued shares rank pari passu in all respects with previously issued shares.

The recoverable amount of the subsidiary was determined based on value-in-use calculation. The key assumptions for the value-in-use calculation are those regarding the discount rate, projected revenue and terminal growth rate.

During the financial year, the Company has provided for impairment loss on its investment in a subsidiary amounting to \$5,498,175 (2024: \$8,820,017) as the carrying amount of the subsidiary exceeded its recoverable amount.

The Company had the following subsidiary as at 31 March 2025 and 2024:

Name of entity	Principal activities	Country of business/ incorporation	Proportion of ordinary shares held by parent		Proportion of ordinary shares held by the Group		Proportion of ordinary shares held by non-controlling interests	
			2025	2024	2025	2024	2025	2024
			%	%	%	%	%	%
SISTIC.com Pte. Ltd.	Ticketing and ticketing related services	Singapore	51	51	51	51	49	49

Carrying value of non-controlling interests

	2025	2024
	S\$	S\$
SISTIC.com Pte. Ltd.	4,340,399	4,083,583

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	
		2025	2024
		S\$	S\$
Current			
Assets		18,564,960	26,718,178
Liabilities		(13,438,210)	(21,634,477)
Total current net assets		5,126,750	5,083,701
Non-current			
Assets		5,994,043	5,951,056
Liabilities		(5,116,839)	(5,554,918)
Total non-current net assets		877,204	396,138
Net assets		6,003,954	5,479,839

Summarised income statement

		SISTIC.com Pte. Ltd. For the year ended 31 March	
		2025	2024
		S\$	S\$
Revenue		14,601,544	13,193,491
Loss before income tax		(4,475,885)	(6,468,908)
Income tax expense		-	-
Post-tax loss and total comprehensive loss		(4,475,885)	(6,468,908)
Total comprehensive loss allocated to non-controlling interests		(2,193,184)	(3,169,765)

Summarised cash flows

SISTIC.com Pte. Ltd. For the year ended 31 March		
	2025	2024
	S\$	S\$
Net cash (used in)/generated from operating activities	(6,203,935)	484,267
Net cash used in investing activities	(1,983,932)	(2,201,885)
Net cash generated from financing activities	4,338,430	4,256,624
Net (decrease)/increase in cash and cash equivalents	(3,849,437)	2,539,006
Cash and cash equivalents at beginning of financial year	19,322,007	16,783,001
Cash and cash equivalents at end of financial year	15,472,570	19,322,007

18. AMOUNT DUE FROM A SUBSIDIARY

Company		
	2025	2024
	S\$	S\$
<i>Non-current</i>		
Beginning of financial year	2,237,568	2,194,898
Amortisation of fair valuation gain on loan to subsidiary	43,513	42,670
End of financial year	2,281,081	2,237,568

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.

19. PROPERTY, PLANT AND EQUIPMENT

Group	Leased properties	Leasehold improvements	Plant and machinery	Production equipment	Artwork	Furniture, fittings and equipment	Computer software	Capital projects in progress	Total
	S\$	S\$	S\$	S\$	S\$	S\$	S\$	S\$	S\$
Cost:									
At 1 April 2023	2,946,110	841,251	2,516,209	12,650,955	487,616	12,611,748	2,821,008	751,153	35,626,050
Additions	73,360	-	18,301	12,780	-	59,329	-	3,343,539	3,507,309
Disposals	-	(44,270)	(54,741)	(686,009)	-	(1,285,939)	(1,456,311)	-	(3,527,270)
Transfers from capital projects in progress	-	-	52,120	984,485	-	1,003,375	-	(2,039,980)	-
At 31 March 2024	3,019,470	796,981	2,531,889	12,962,211	487,616	12,388,513	1,364,697	2,054,712	35,606,089
Additions	106,415	-	-	-	-	44,548	18,848	3,017,454	3,187,265
Disposals	-	-	(10,667)	(390,305)	-	(1,321,276)	(2,700)	-	(1,724,948)
Write off	-	-	-	-	-	(138,606)	-	-	(138,606)
Transfers from capital projects in progress	-	-	1,783,796	2,156,294	-	341,825	-	(4,281,915)	-
At 31 March 2025	3,125,885	796,981	4,305,018	14,728,200	487,616	11,315,004	1,380,845	790,251	36,929,800
Accumulated depreciation:									
At 1 April 2023	968,714	743,339	2,184,681	10,164,151	487,616	9,049,811	2,010,164	-	25,608,476
Depreciation (Note 9)	564,359	24,478	84,237	843,700	-	986,625	283,955	-	2,787,354
Disposals	-	(44,270)	(48,862)	(686,009)	-	(1,249,870)	(1,456,311)	-	(3,485,322)
At 31 March 2024	1,533,073	723,547	2,220,056	10,321,842	487,616	8,786,566	837,808	-	24,910,508
Depreciation (Note 9)	584,680	24,478	99,152	927,786	-	1,038,334	265,801	-	2,940,231
Disposals	-	-	(2,663)	(390,305)	-	(1,321,276)	(2,700)	-	(1,716,944)
Write off	-	-	-	-	-	(138,606)	-	-	(138,606)
At 31 March 2025	2,117,753	748,025	2,316,545	10,859,323	487,616	8,365,018	1,100,909	-	25,995,189
Net book value:									
At 31 March 2025	1,008,132	48,956	1,988,473	3,868,877	-	2,949,986	279,936	790,251	10,934,611
At 31 March 2024	1,486,397	73,434	311,833	2,640,369	-	3,601,947	526,889	2,054,712	10,695,581

	Leasehold improvements	Plant and machinery	Production equipment	Artwork	Furniture, fittings and equipment	Computer software	Capital projects in progress	Total
Company	S\$	S\$	S\$	S\$	S\$	S\$	S\$	S\$
Cost:								
At 1 April 2023	900,926	2,516,208	12,650,955	487,616	13,341,575	2,534,121	751,153	33,182,554
Additions	-	18,301	12,780	-	44,873	-	3,343,539	3,419,493
Disposals	(44,270)	(54,741)	(686,009)	-	(1,285,939)	(1,214,465)	-	(3,285,424)
Transfers from capital projects in progress	-	52,120	984,485	-	1,003,375	-	(2,039,980)	-
At 31 March 2024	856,656	2,531,888	12,962,211	487,616	13,103,884	1,319,656	2,054,712	33,316,623
Additions	-	-	-	-	44,548	-	3,017,454	3,062,002
Disposals	-	(10,667)	(390,305)	-	(1,321,276)	(2,700)	-	(1,724,948)
Transfers from capital projects in progress	-	1,783,796	2,156,294	-	341,825	-	(4,281,915)	-
At 31 March 2025	856,656	4,305,017	14,728,200	487,616	12,168,981	1,316,956	790,251	34,653,677
Accumulated depreciation:								
At 1 April 2023	900,926	2,184,681	10,164,151	487,616	9,965,083	1,789,984	-	25,492,441
Depreciation	-	84,237	843,700	-	904,873	286,270	-	2,119,080
Disposals	(44,270)	(48,862)	(686,009)	-	(1,249,869)	(1,214,465)	-	(3,243,475)
At 31 March 2024	856,656	2,220,056	10,321,842	487,616	9,620,087	861,789	-	24,368,046
Depreciation	-	99,152	927,786	-	956,782	242,310	-	2,226,030
Disposals	-	(2,663)	(390,305)	-	(1,321,276)	(2,700)	-	(1,716,944)
At 31 March 2025	856,656	2,316,545	10,859,323	487,616	9,255,593	1,101,399	-	24,877,132
Net book value:								
At 31 March 2025	-	1,988,472	3,868,877	-	2,913,388	215,557	790,251	9,776,545
At 31 March 2024	-	311,832	2,640,369	-	3,483,797	457,867	2,054,712	8,948,577

During the year, the Group acquired property, plant and equipment with aggregate cost of \$3,187,265 (2024: \$3,507,309) of which \$Nil (2024: \$1,858,803) remained outstanding and included in trade and other payables, \$106,415 (2024: \$73,360) pertained to additions to Right-of-use asset and \$4,270 (2024: \$Nil) pertained to donated assets.

During the financial year, fully depreciated assets belonging to MCCY, with cost of \$2,446,843 (2024: \$1,734,724), were transferred to the Company under a directive issued by the Ministry during the financial year ended 31 March 2025.

During the financial year, \$Nil (2024: \$26,733) 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 29).

20. LEASES – THE GROUP AS 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 19).

There is no externally imposed covenant on these lease arrangements.

(a) Carrying amounts

ROU assets classified within Property, plant and equipment

	Group	
	2025	2024
	S\$	S\$
Leased properties	1,008,132	1,486,397

(b) *Depreciation charge during the year*

	Group	
	2025	2024
	S\$	S\$
Leased properties	584,680	564,359

(c) *Interest expense*

	Group	
	2025	2024
	S\$	S\$
Interest expense on lease liabilities	52,139	68,010

(d) *Lease expenses not capitalised in lease liabilities*

	Group	
	2025	2024
	S\$	S\$
Lease expense – low-value leases	16,894	16,728

(e) Total income from subleasing ROU assets during the financial year was \$7,621,106 (2024: \$6,638,893).

(f) Total cash outflow for all the leases during the financial year was \$678,464 (2024: \$642,130).

21. LEASES – THE GROUP AS 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 \$7,621,106 (2024: \$6,638,893), of which \$537,104 (2024: \$549,104) 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:

	Group and Company	
	2025	2024
	S\$	S\$
Not later than one year	6,869,407	5,936,892
Between one and five years	6,310,475	6,193,940
	13,179,882	12,130,832

22. INTANGIBLE ASSETS

	Group	
	2025	2024
	S\$	S\$
<u>Composition:</u>		
Brand name (Note (a))	2,854,000	2,854,000
System software (Note (b))	4,474,272	3,828,852
	7,328,272	6,682,852

(a) <u>Brand name</u>	Group	
	2025	2024
Cost:	S\$	S\$
Beginning and end of financial year	6,054,000	6,054,000
Accumulated impairment:		
Beginning and end of financial year	3,200,000	3,200,000
Net book value	2,854,000	2,854,000

Impairment test for non-financial assets

The recoverable amount of non-financial assets of the Group, as disclosed in Note 3, is derived from the value-in-use of SISTIC CGU. The value-in-use 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. The terminal growth rate is based on industry growth forecasts.

The Group used cash flow projections of 6 years (2024: 7 years) discounted to present value applying the discount rate of 12.36% (2024: 11.53%) per annum. The projected revenue and year-on-year growth rate used was approximately 10% (2024: 14%). The terminal value was derived assuming terminal growth rate of 1.0% (2024: 3.1%).

If discount rate had been 1% higher from management estimates, the Group would have recognised an impairment charge on SISTIC's brand name of \$1,085,939 and additional impairment of investment in subsidiary of \$866,979.

If the estimated revenue growth had been 1% lower from the management estimates, the Group would have recognised an impairment charge on SISTIC's brand name of \$480,938 and additional impairment of investment in subsidiary of \$486,538.

If the terminal growth rate had been 1% lower from management estimates, the Group would have recognised an impairment charge on SISTIC's brand name of \$593,768 and additional impairment of investment in subsidiary of \$535,665.

Based on the annual brand name impairment assessment performed by management, there was no additional impairment on brand name in the current year.

(b) System software

	Group	
	2025	2024
	S\$	S\$
Cost:		
Beginning of financial year	22,140,794	23,021,276
Additions	2,002,921	2,219,890
Write-off	(8,467)	(3,100,372)
End of financial year	24,135,248	22,140,794
<i>Accumulated amortisation</i>		
Beginning of financial year	17,686,566	17,127,716
Amortisation charge (Note 9)	1,349,034	2,526,112
Write-off	-	(1,967,262)
End of financial year	19,035,600	17,686,566
Accumulated impairment:		
Beginning and end of financial year	625,376	625,376
Net book value	4,474,272	3,828,852

23. TRADE AND OTHER PAYABLES

	Group		Company	
	2025	2024	2025	2024
	S\$	S\$	S\$	S\$
Trade payables to:				
- a subsidiary	-	-	13,514	18,444
- non-related parties	3,258,074	7,906,957	3,258,074	7,906,957
	3,258,074	7,906,957	3,271,588	7,925,401
Gate collections held on behalf of the organisers (a)	10,733,853	19,097,871	-	-
Goods and service tax payable	559,266	478,329	406,677	455,011
Accrued operating expenses	10,899,633	12,295,620	9,784,823	11,269,598
Deposits received	2,159,121	1,878,658	2,035,947	1,726,858
Deferred income	1,831,375	902,160	1,831,375	902,160
Recoverable expenditure claimed in advance	258,365	6,266,485	258,364	6,266,485
Sundry payables	537,917	603,076	475,842	463,058
	30,237,604	49,429,156	18,064,616	29,008,571

- (a) These consist of the balances of monies collected from the sale of tickets on behalf of the organisers for events held and to be held. The monies will be paid to the various organisations after the completion of the events and after deducting the share of commission and fees for services rendered.

24. LEASE LIABILITIES

	Group	
	2025	2024
	S\$	S\$
Lease liabilities	1,128,224	1,631,240
Current	549,091	528,709
Non-current	579,133	1,102,531
	1,128,224	1,631,240

Reconciliation of liabilities arising from financing activities

	Cash		Non-cash changes		31 March 2025
	1 April 2024	Principal and interest payments	Addition during the year	Lease modification	Interest expense
	\$	\$	\$	\$	\$
Related party borrowings (Note 25)	2,149,819	-	-	-	41,806
Lease liabilities	1,631,240	(661,570)	-	106,415	52,139

	Cash		Non-cash changes		31 March 2024
	1 April 2023	Principal and interest payments	Addition during the year	Lease modification	Interest expense
	\$	\$	\$	\$	\$
Bank borrowings	100,000	(1,117,650)	1,000,000	-	17,650
Related party borrowings (Note 25)	2,108,823	-	-	-	40,996
Lease liabilities	2,115,272	(625,402)	-	73,360	68,010

25. BORROWINGS

	Group	
	2025	2024
	S\$	S\$
Related party borrowing	2,191,625	2,149,819

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 2025 is \$1,960,000 (2024: \$1,566,000) at market borrowing rate of 3.8% (2024: 6.8%). The fair value is within Level 2 of the fair value hierarchy.

26. PROVISION

Provision for dismantlement, removal or restoration cost is the estimated costs of dismantlement, removal or restoration of property, plant and equipment arising from the acquisition or use of assets, which are capitalised and included in the cost of property, plant and equipment.

Movement in provision is as follows:

	Group		Company	
	2025	2024	2025	2024
	S\$	S\$	S\$	S\$
<i>Non-current</i>				
Beginning and end of financial year	65,000	65,000	-	-

27. INVESTMENT GRANTS

	Group and Company	
	2025	2024
	S\$	S\$
Beginning of financial year	3,884,990	10,155,007
Additions (Note 17)	2,550,000	2,550,000
Released to profit or loss (Note 17)	(5,498,175)	(8,820,017)
End of financial year	936,815	3,884,990

Funding for the Company's additional investment in Subsidiary SISTIC.com Pte Ltd during the current year ended 31 March 2025 for 1,508,876 ordinary shares at a total value of \$2,550,000 was provided by Ministry of Culture, Community and Youth.

For the year ended 31 March 2024, funding for the Company's additional investment in subsidiary SISTIC.com Pte Ltd of 1,508,876 ordinary shares at a total value of \$2,550,000 was provided by Ministry of Culture, Community and Youth.

During the financial year, the Company has utilized \$5,498,175 from investment grant to match the impairment loss for its investment in subsidiary SISTIC.com Pte Ltd (Note 17).

28. DEFERRED CAPITAL GRANTS

	Group		Company	
	2025	2024	2025	2024
	S\$	S\$	S\$	S\$
Beginning of financial year	8,749,109	7,713,357	8,733,362	7,689,393
Transferred from operating grants (Note 15)	3,270,171	3,207,052	3,270,171	3,207,052
Released to profit or loss	(2,241,679)	(2,171,300)	(2,233,463)	(2,163,083)
End of financial year	9,777,601	8,749,109	9,770,070	8,733,362

For the year ended 31 March 2025, there was an elimination of intercompany transactions with subsidiary (SISTIC) pertaining to consultancy costs with a net book value amounting to \$7,531 (2024: \$15,747) that was capitalised under the Company's computer software.

29. ACCUMULATED FUNDS

	Group		Company	
	2025	2024	2025	2024
	S\$	S\$	S\$	S\$
Designated funds for construction of the Waterfront Theatre	-	-	-	-
Undesignated funds	65,192,501	61,712,376	66,196,600	65,958,715
	65,192,501	61,712,376	66,196,600	65,958,715
Designated funds for construction of the Waterfront Theatre				
Beginning of financial year	-	-	-	-
Additions to designated funds	-	-	-	-
Transfer from undesignated funds	650,454	189,370	650,454	189,370
Utilisation of designated funds				
- Contribution to the construction costs of the Waterfront Theatre (Note 9)	(650,454)	(162,637)	(650,454)	(162,637)
- Assets capitalised (Note 19)	-	(26,733)	-	(26,733)
	(650,454)	(189,370)	(650,454)	(189,370)
End of financial year	-	-	-	-
<u>Undesignated funds</u>				
Beginning of financial year	61,712,376	55,450,536	65,958,715	65,253,209
Surplus for the year	4,130,579	6,451,210	888,339	894,876
Transfer to designated funds	(650,454)	(189,370)	(650,454)	(189,370)
End of financial year	65,192,501	61,712,376	66,196,600	65,958,715

30. 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.

	Company	
	2025	2024
	S\$	S\$
Total cumulative costs incurred	36,581,916	35,931,462
Funding for construction costs provided by:		
- Funds recovered from MCCY	11,772,608	11,772,608
- Utilisation of accumulated funds designated for Waterfront Theatre	24,809,308	24,158,854
	36,581,916	35,931,462

31. COMMITMENTS

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

	Group		Company	
	2025	2024	2025	2024
	S\$	S\$	S\$	S\$
Leasehold improvements and equipment	1,449,463	3,253,839	1,449,463	3,241,614
Works and services	632,768	488,806	632,768	488,806
	2,082,231	3,742,645	2,082,231	3,730,420

32. RECLASSIFICATION AND COMPARATIVE FIGURES

Certain reclassifications have been made to the prior year's financial statements to enhance comparability with the current year's financial statements in accordance with FRS 1 *Presentation of Financial Statements* and FRS 15 *Revenue*.

(A) Reclassification of lease liabilities

In accordance with FRS 1 *Presentation of Financial Statements*, we determined that the amounts of lease liabilities being material to the Group to be presented separately from borrowings.

(B) Reclassification of other income

In accordance with FRS 15 *Revenue*, we determined based on the principal activities of the Group that Mall and other rentals and Donations, should be classified as revenue. As such these income streams have been reclassified from other income to revenue.

As a result, certain line items have been amended in the consolidated statement of comprehensive income, statements of financial position and the related notes to financial statements. Comparative figures have been adjusted to conform to the current year's presentation.

The items were reclassified as follows:

	Previously reported	After reclassification
	2024	2024
	S\$	S\$
CONSOLIDATED STATEMENT OF COMPREHENSIVE INCOME		
Revenue	25,258,394	35,501,161
Other income	14,443,601	4,200,834
STATEMENTS OF FINANCIAL POSITION		
Non-current liabilities		
Lease liabilities	-	1,102,531
Borrowings	3,252,350	2,149,819

NOTES TO FINANCIAL STATEMENTS**6 REVENUE**

Revenue recognised over time

	Previously reported	After reclassification
	2024	2024
	S\$	S\$
Mall and other rentals	-	6,638,893
Sponsorships and Donations	369,787	3,973,661

7 OTHER INCOME

Mall and other rentals	6,638,893	-
Donations	3,603,874	-

25 BORROWINGS*Current*

Lease liabilities	528,709	-
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Non-current

Related party borrowing (a)	2,149,819	2,149,819
Lease liabilities	1,102,531	-

Total borrowings

3,252,350	2,149,819
3,781,059	2,149,819



Listings

Donors and sponsors	177
Esplanade Presents performances	179
Hirers' performances and events	217

DONORS AND 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 positive impact to Singaporeans 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 contributions.

Anonymous	Chia Lai Kuan	Francis Chin Kuok Choon
A. Ilancheran	Christel Hon	Geneva Master Time
Actually Pte Ltd	Christine Ong	Marketing (SG) Pte Ltd
Albizia Capital Pte Ltd	Chua Pei Shan	Goh Tuan Chieh
Alessandra & Chirdeep Singh	Chuang Cher Fang	High Commission of India, Singapore
Anand Palit	Cindy Cheng Ah Ching	Hilary Miles Sixtus Kevin
Asian Medical Foundation	CLS International (1993) Pte Ltd	How's Catering
Aw Sze Jet	Composers And Authors Society of Singapore Ltd	Hugo Advance Network Pte Ltd
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Barbara Felicity Reece Jones	Daryl Neo	Janet Ang
BinjaiTree	David Liao	Japanese Chamber of Commerce and Industry
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Bowen Enterprises Pte Ltd	Desiree Seow	JJ Lin
Bryan Halim	Diana Koh Fund	Jocelyn Chua-Vockler
Caroline Ong	EFG Bank AG	Jonathan Lui
Catherine Ong Associates Pte Ltd	Esmond Loon	Karen Ngui
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Lee Yew Sin	Nicholas Lim	T.E Engineering & Trading
Liaw Sze Keong	Pauline Ann Tan	Terence Teo
Lim Ewe Leong	Poon Wai Hong	Toh Bao En
Lim Siew Kheng	Ravindran S/O Sivalingam	Tumbleweed Studios
Lokesh Kolhe	Rebecca Huang ZuanHua	Van Cleef & Arpels
Loo Leong Peow	Ren Ruijie	Vorel Pte Ltd
Low Sze Gin	Rohan Chandhok	William & Mavis Tok
Magdalene Nguan Choon Lan	Salleh Marican Foundation Ltd	Winson Lay Chee Loong
Malabar Gold & Diamonds Pte Ltd	Sara Joan Fang	Xiao Qin
Marian Koh	Saw Wei Jie	Xie Xianlin
Matthew Teng	See Tho Keng Leong	Yamaha Music (Asia) Pte Ltd
	Seow Ai Wee	Yeo Kah Tian
	Sora Media Pte Ltd	Yvonne Tham

The above are donors and sponsors who contributed \$1,000 and above from April 2024 – March 2025.

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

ESPLANADE PRESENTS PERFORMANCES

April 2024 to March 2025 (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 ticketed programmes are presented in different festivals and series annually.

ESPLANADE FESTIVALS

A Date With Friends

20 – 23 Mar 2025

A Tapestry of Sacred Music

12 – 14 Apr 2024

Baybeats

11 – 13 Oct 2024

Flipside

31 May – 9 Jun 2024

Huayi – Chinese Festival of Arts

7 – 16 Feb 2025

Jazz in July

1 – 31 July 2024

Kalaa Utsavam

15 – 24 Nov 2024

March On

7 – 29 Mar 2025

Octoburst!

4 Oct 2024

Pesta Raya – Malay Festival of Arts

9 – 12 May 2024

Voices – A Festival of Song

5 – 8 Dec 2024

ESPLANADE SERIES

Beautiful Sunday

Classics

Coffee Morning & Afternoon Tea

Contemporary Performing Arts

Research Residency

da:ns focus

Dance Appreciation Series

Feed Your Imagination (F.Y.I)

Limelight

Mosaic Music Series

Pentas

PLAYtime!

Raga

The Studios

TRIP

Visual Arts

Voices Series

ESPLANADE FESTIVALS

A Date With Friends

20 – 23 Mar 2025

CONCOURSE

Create A Nostalgic Snack Together!

WahSoSimple

Everlasting Duets with Mel & Jocelyn

Tango's Harmonica Trio

Transcending Eras with Frission

Transcending Eras with Hillary Francis

Unforgettable Hits of Yesteryear with Blade and Yanti

FORECOURT GARDEN

Dancing Aunties: The EVERDANCE Movement

Line Dance by Country Line Dance Association

DBS FOUNDATION OUTDOOR THEATRE

Golden Grooves with Ann Hussein,

Sheila De Niro & Faridah Ali

Opening the Time Capsule with Skye Sirena

Rock and Roll with Mel & Joe

Rock and Roll with Shak & Bennett

Uke Sing-Along

Tapestry Asia featuring
The JustUke Strummers

A Tapestry of Sacred Music

12 – 14 Apr 2024

CONCERT HALL

Bringing It Back to Church

Callie Day (USA)

Gregorian Chants: Easter Vespers

Schola Cantorum Sancti Gregorii Magni
and Kevin Ardianto

Muezzins of Istanbul x

Imams Bekir Büyükbaş and Yunus
Balcioğlu (Turkey)

Pipe Organ Tour

Dr Evelyn Lim

Sacred Organ Works

Dong-ill Shin (South Korea)

Throat Singers of Tuva

Huun-Huur-Tu (Tuva)

CONCERT HALL CIRCLE 3 FOYER

Muezzins of İstanbul

Imams Bekir Büyükbaş and Yunus
Balcioğlu (Türkiye)

THEATRE

Call to the Divine: Music of Sufi Rites

Kudsi Erguner & Muezzins of İstanbul (Türkiye)

THEATRE MAIN FOYER

Food at the Foyer: A Langgar Experience

Central Sikh Gurdwara Board

A Tapestry of Sacred Music

12 – 14 Apr 2024

RECITAL STUDIO

Exchange: Sacred Guardians

Iwasaki Onikenbai and Zhong Lian
Dian Folk Arts (Japan / Singapore)

Talk: Unveiling the Fusion of Dance and Religion in Balinese Rituals

Dr Irving Chan Johnson

Workshop: An Introduction to Throat Singing

Huun-Huur-Tu (Tuva)

BAY ROOM

Talk: Rumi & Music of the Whirling Dervishes

Kudsi Erguner (Türkiye)

CONCOURSE

A Journey into the Motherland

Gurmat Sangeet Academy at the Sikh Centre

Hymns from the Land of the Kings

Dada Khan (India)

Medicine Buddha Sand Mandala

Gongkar Choede Monastery (India)

Sound to Silence with Ancient Singing Bowls

Sound To Ground

Sunday Morning Gospel

Callie Day (USA)

Tēvaram: Garlands of Praise

Othuvar Vaidyanathan, Viknash
Balakrishnan and Shreya Gopi

Thai Buddhist Chants

Wat Ananda Metyarama

FORECOURT GARDEN

Blessings of the Barong

Eka Suwara Santhi and Sanggar Gamelan
Pinda Sari (Singapore / Indonesia)

Festival Opening: Blessings of the Barong

Eka Suwara Santhi, Gamelan Pinda Sari and
Sanggar Langlang Jagat (Singapore / Indonesia)

Kecak: Sanghyang Dedari

Eka Suwara Santhi, Gamelan Pinda Sari and
Sanggar Langlang Jagat (Singapore / Indonesia)

The Night Ritual of Calon Arang

Eka Suwara Santhi, Gamelan Pinda Sari and
Sanggar Langlang Jagat (Singapore / Indonesia)

ESPLANADE MALL

Mindful Tea Appreciation Session

Joyful Garden Sangha and Fort Sanctuary

COURTYARD

Taoist Processional Arts – Guardians of the Gods and Dance of the Qilin

Zhong Lian Dian Folk Arts and Yan
Wong Cultural Troupe

DBS FOUNDATION OUTDOOR THEATRE

Gongkar Great Drum Dance

Gongkar Choede Monastery (India)

Qasidah: Praise and Remembrance

Al Khidmah Singapura

Songs of the Life of Guru Nanak

Gurmat Sangeet Academy at the Sikh Centre

Baybeats

11 – 13 Oct 2024

**POWERHOUSE² (SINGTEL
WATERFRONT THEATRE)****B-Quartet****Barasuara (Indonesia)****Caracal****CHAMELEON LIME WHOOPIEPIE****Darah****Defying Decay****Dongker (Indonesia)****FRANCO (Philippines)****Hands Like Houses (Australia)****LITE (Japan)****Plague Of Happiness (Malaysia)****sub:shaman****Tell Lie Vision****YONLAPA (Thailand)****ANNEXE (ANNEXE STUDIO)****Fader****Blood Pact****Lomba Sihir (Indonesia)****monda(e)****Outlet Drift (Taiwan)****Science Noodles (Hong Kong)****Shanghai Qiutian (China)****TuanTigabelas (Indonesia)****步行者 Pacers (Taiwan)****CHILLOUT STAGE (CONCOURSE)****Caracal****Deførmed****FUGŌ (Malaysia)****Hands Like Houses (Australia)****Terrestrea****YONLAPA (Thailand)**

Baybeats

11 – 13 Oct 2024

**ARENA (DBS FOUNDATION
OUTDOOR THEATRE)****7nightsatsea****Berlin Psycho Nurses**
柏林护士 (China)**Comic Strip****CHS (South Korea)****FUGŌ (Malaysia)****Heaven Brought Me Hell****KIKI (Thailand)****Maneloren****Mèow Lạc (Vietnam)****Mooney (Indonesia)****Pedicab (Philippines)****Sindo****The Storms Upon Us****Tokyo Shoegazer (Japan)****ONLINE****Barasuara (Indonesia)****B-Quartet****CHS (south Korea)****LITE (Japan)****sub:shaman****Shanghai Qiutian (China)****TuanTigabelas (Indonesia)****Flipside**

31 May – 9 Jun 2024

SINGTEL WATERFRONT THEATRE**The Distraction**

The Umbilical Brothers (Australia)

RECITAL STUDIO**An Introduction to Object Theatre (Workshop)**

Olivier Rannou, Compagnie Bakélite (France)

Stars in Our Eyes – A Double Bill

Compagnie Bakélite (France)

Flou Papagayo

Mumusic Circus (Spain)

REHEARSAL STUDIO**Finding Your Funny: An Introduction
to Clowning (Workshop)**

Shanice Stanislaus

Introduction to the Rola Bola (Workshop)

Bornfire Circus

**Storytelling through Creative
Improvisation (Parent-Child Workshop)**

Ta Lent Show Theatre (Thailand)

CONCOURSE**Boing! Twist, Twirl & Turn (Craft Activity)**

7 dots and dashes

Circus Open Stage

Various Artists

Lorong Boys Flippin' It Up!

Lorong Boys

Flipside

31 May – 9 Jun 2024

pRINTiNG ERROR!!!

Improvper Conduct

SG's Top Debut

Preetipls and Shak'thiya

Siao Sing Songs & Friends!Stephanie Phang, Marcus Cheong, Tiara Yap,
Nurulhuda Hassan, Jane Foo, Keyon Toh**Ta Lent Show**

Ta Lent Show Theatre (Thailand)

Thingamabob

PanGottic (UK)

The Annoying Circus Comedy Show

Mr Bee

TWO-FACED

Fill The Vamp

Unexpected Blooms (Craft Activity)

7 dots and dashes

Who's Our Next Clown?

Creatives Inspirit

When Strangers Meet...Grace Kalaiselvi, Elizabeth Sergeant
Tan and Yazid Jalil**FORECOURT GARDE****One Two, One Two**

Circus D Lab (South Korea)

COURTYARD**Circus 101**

Bornfire Circus

Big Mob

Bedlam Oz (Australia / UK)

DBS FOUNDATION OUTDOOR THEATRE**Aerial Open Stage**

Various Artists

Convergence

Bornfire Circus

Polosseum

Circus D Lab (South Korea)

Standing in front of the Wall

Circus D Lab (South Korea)

Thingamabob

PanGottic (UK)



Huayi – Chinese Festival of Arts

7 – 16 Feb 2025

THEATRE

ANPU "Awake – from Somnolence"

ANPU (Taiwan)

Human Condition VIII

Greenray Theatre Company, Written
& directed by Wu Nien-jen (Taiwan)

Rickshaw boy

Beijing Artists Management Corp., Ltd (China)

SINGTEL WATERFRONT THEATRE

The Heart of Jun: Memoirs of Zhaojun

An Esplanade Co-Production
Siong Leng Musical Association

What is Qin

Zi De Guqin Studio (China)

RECITAL STUDIO

Candy House in the Mountain

Bon Appétit Theatre (Taiwan)

Huayi Dialogues: Extraordinary Stories with Wu Nien-jen

(Taiwan)

The Perfect Detox Soup

Cheryl Lee (Malaysia)

THEATRE STUDIO

Dance with Me

An Esplanade Co-Production
Frontier Danceland
Artistic Director: Low Mei Yoke

Last Luncheon

An Esplanade Commission
Le Jeu Studio, Written, directed
& performed by Alvin Chiam

ANNEXE STUDIO

Boon Hui Lu “Hey Dear, Time to Go Back Again with Me”

GoodBand “We Learn to Take Care
of Each Other in the Ongoing”
(Taiwan)

The Temple of Resonance

Uni Percussion (Taiwan)

Yoyo Sham "it's been a while..."

(Hong Kong)

REHEARSAL STUDIO

Parent-Child Workshop: Soundscapes of Imagination

Bon Appétit Theatre (Taiwan)

Workshop: Acting is about Playing

Alvin Chiam

Huayi – Chinese Festival of Arts

7 – 16 Feb 2025

BLACK ROOM

Huayi Dialogues Edward Lam

Huayi Dialogues Panel Discussion: No more Chinese Language Theatre?

Panelists: Ang Gey Pin, Jalyn Han, Koh Hui Ling, Delvin Lee and Corrie Tan
Host: Liu Xiaoyi

Huayi Dialogues: Long Time No See with Edward Lam

Edward Lam (Hong Kong)

Huayi Dialogues: Reinterpreting Classics with Fang Xu

Fang Xu (China)

Notes for the Future: Charting Global Pathways in Music's Digital Age

Yatfung (a.k.a Chet Lam), Dr Liang Wern Fook, Monkey and TAOTAO X mue (Hong Kong / Singapore)

Tang Dynasty Fashion Trends

Zi De Guqin Studio (China)

WHITE ROOM

Parent-Child Workshop: Little Puppets Celebrate CNY!

The Finger Players

Workshop: CNY Fabric Looming

Aestival Elements

Workshop: Discover Hulusi

Tong Wei Jie

CONCOURSE

An Evening with Jarrell: Latest and Best Hits

Jarrell Huang

Beatbox X Guzheng X Pipa

Cherie Chai, Yvonne Tay and Cheah Peiqi

Best of Cantopop

Canto Avengers

Crosstalk Performance

Cainiao Crosstalk Club

Craft Activity: Traditional Chinese Coin Knots

Wearable Craft

Harmonies of Life

Germaine Goh, Anarva Wang & Chew Lixian

Melody And Rhythm

Cainiao Crosstalk Club

Nanyang Ballads

Trio Sundal Malam (Malaysia)

Remember the Days

Nanyang Primary School Choir

Teochew Opera for Young and Old

Nam Hwa Opera

Timeless Spring

Cheryl Fong

Treasures in the Chinese New Year

LimTayPeng and 96.3 Hao FM DJs

Yu Siyuan, Hong Jingyun

We are Singer-songwriters! • Yi Ran Krystal

We are Singer-songwriters! • Ben Hum

We are Singer-songwriters! • Anie Fann (Taiwan)

Huayi – Chinese Festival of Arts

7 – 16 Feb 2025

DBS FOUNDATION OUTDOOR THEATRE**Bloom: Midnight Veranda**

Hwa Chong Alumni Association Dance Club

Everything Will Go Wonderfully

Lilium (Taiwan)

HK POP Culture Festival @ HuayiYatfung (a.k.a Chet Lam), Monkey,
TAOTAO X mue (Hong Kong)**Huayi Huat Opening!**

Yiwei Athletic Association

Mandopop Hits

Little Band Plus

Spring Leap

MOJO

Thunderous Spring

ZingO Festival Drum

Jazz in July

1 – 31 July 2024

RECITAL STUDIO**A Workshop with Jazzmeia Horn**

Jazzmeia Horn

Pasquale Grasso Trio

Shai Maestro

ANNEXE STUDIO**Free Jazz: Akira Sakata Quartet**

(Japan / Malaysia / Australia)

Pedro Martins

REHEARSAL STUDIO**A Workshop with Shai Maestro****A Workshop with Pasquale Grasso**

Jazz in July

1 – 31 July 2024

CONCOURSE**“jUST jAZZ jIVE”**

De Souza Trés & Friends led by Boni De Souza

2Cats

Namie Rasman & Joe Lee

A Change of Plans: Contrafacts and Vocalese

The Contra Band Project

A Tribute to Chick Corea & Gary Burton

Euntaek Kim & Ramu Thiruyanam

Alina Ramirez Trio**Amanda Lee Swingtet –****Celebrating Duke Ellington**

(Singapore / Taiwan)

An Evening with Soukma**Carol Gomez Jazz Trio**

Carol Gomez, Nick Lim and Terry Ang

Conversations

Iman and Kenzo

Darryl Ervin Quartet**Date Night Friday: For Those in Love**

Anne Weerapass, Mei Sheum,

Colin Yong & Anson Koh

Date Night Friday: Kelvin Kong**& The Usual Suspects****Date Night Friday: Romantic Standards**

Richard Jackson, Rick Smith,

Mario Lopez and EJ Hughes

Date Night Friday: Yvette Atienza Latin Jazz**Ensemble – My Brazilian Romance**

Yvette Atienza, Mei Sheum, Fabian Lee,

Oswald Gonzalez, Govin Tan and Liu Yonglun

Ella: The American Song Book

Joshua Wan and JazzAnon

Goodnight Heartache with Mario Serio,**Anson Fung, and Guest Singers**

Mario Serio and Anson Fung (USA / Singapore)

Hiroaki Maekawa Trio

Hiroaki Maekawa Trio, Featuring Jordan Wei

and T'Wayne (Japan / Singapore)

Home Alone

Joe Lee Trio (Singapore / Taiwan)

Jazz in July X Sapporo City Jazz: RS Piano Trio

(Japan)

Jazz Rojak**Languages: Sketches**

Dan Wong's Jazz Eigenvectors

Lem**Louis Soliano & Friends****MAD LABS 3.0**

Litmus Jazz Ensemble

Mosaic Jazz Fellows: The Faffers

The Faffers

Recorda WE

Andreaz Rozario, Umar Zakaria and

Matthew Tan (New Zealand, Singapore)

Rick Smith's New Promise**Rit Xu and Chok Kerong****Russell Tay Trio plays Bill Evans****Sandy Winarta Trio**

(Indonesia)

Simplicius Cheong Quintet

Jazz in July

1 – 31 July 2024

Sneha Menon and Friend**The Swing of Things**

The Eric Lee Project

Trio Tapestry

Sean Hong Wei Trio

Two Close for Comfort

Alemay Fernandez and Chok Kerong

Weixiang Tan and Kenji Nakano**ESPLANADE MALL****Canopy Jazz Jam****COURTYARD****Let's Dance Jazz**

Jazz Inc

DBS FOUNDATION OUTDOOR THEATRE**A Tribute to Greg Lyons**

Grooveworks and Omniform

Big Band Sunday: Jazz Association

Singapore Youth Orchestra (JASSYO!)

Big Band Sunday: Summertimes Big Band**Big Band Sunday: Thomson Big Band****Big Band Sunday: Thomson Swing Band****Deep Mind**

(Korea)

Horns Are Unique!**Jazz in July X Sapporo City Jazz: Don Kururi**

(Japan)

Jazz in July X Sapporo City Jazz:**Kazutoshi Sohta Quintet**

(Japan)

Jazz in July X Sapporo City Jazz:**Mongoloid Union**

(Japan)

Jazz in July X Sapporo City Jazz: Y.N.Q

(Japan)

Sing & Swing: Soon You'll Be-Boppin' Too!

Sinclair Ang & His Rhythmakers

Stage Jam

Various Artists

The Lifetime Supply**Tropic Green**

Fabian Lim, Stephen Rufus, Jonathan Lim, Chua Siong Loo, Pisit Piriyaorn, Susan Harmer Lauw, Ethan Seow, Pablo Calzado

Kalaa Utsavam – Indian Festival of Arts

15 – 24 Nov 2024

THEATRE

Double Trouble: Two Comics, One Epic Night

Jagan Krishnan and Vikkals Vikram (India)

GIGENIS – the generation of the Earth

Akram Khan and guests (UK / USA / India)

Live Love Laugh Shaan Se

Shaan (India)

SINGTEL WATERFRONT THEATRE

Chi Udaka

Taikoz and Lingalayam (Australia)

Rhythms of Chennai:

A New Era of Indie Music

Sam Vishal, Priyanka NK, Sivaangi
Krishnakumar, K. J. Iyenar, Bharat K.
Rajesh, Sreekanth Hariharan (India)

The F16s Live

The F16s (India)

RECITAL STUDIO

Old Man and The Sea

Ranga Shankara's AHA! Theatre
for Children (India)

Strings of Gold

Ramana Balachandhran and
Patri Satish Kumar (India)

Tidal Streams

RaghaJazz

THEATRE STUDIO

Train to Pakistan

An Esplanade Co-Production
HuM Theatre

ANNEXE STUDIO

Living Ancestor

நம்முள் வாழும் முன்னோர்

ArunDitha, SISTRUM and Beatroot Ensemble
feat. Mohamed Noor and Munir Alsagoff

REHEARSAL STUDIO

Abhinaya: A Lecture Demonstration with Mavin Khoo and Poornima Satish

(Malaysia / Singapore)

Kolattam (stick dance) Parent-Child Workshop

Manimaran Creations

Oyilattam (scarf dance) Workshop

Manimaran Creations

Vocal and Veena Techniques Explained

Ramana Balachandhran (India)

Yoga Parent-Child Workshop

Renuka Silvaraju

Yoga Workshop

Renuka Silvaraju

BLACK ROOM

In Conversation with Akram Khan and Kapila Venu

Akram Khan, Kapila Venu and Mavin Khoo
(Moderator) (UK / India / Malaysia)

Kalaa Utsavam – Indian Festival of Arts

15 – 24 Nov 2024

Konakkol for Dancers by B. C. Manjunath
(India)

Konakkol for Musicians by B. C. Manjunath
(India)

The Value of Diamonds in the Jewelry Market
Yasheedah Bte Yashaiya (Malaysia)

WHITE ROOM

Choreography In Bharatanatyam
By Mythili Prakash
Mythili Prakash (USA)

CONCOURSE

Anklets of Tradition
Swarna Kala Mandhir

Blooms: Fusion of Grace
Maya Dance Theatre-Diverse
Abilities Dance Collective (DADC)

Bollywood Film Classics by Ta-Sur

Celebrating folklore: An interactive cultural journey with stories and art forms
AK Theatre

From Bollywood to Kollywood
RaJas Unplugged

Hatha
Shruti Nair & Janaki Nair

InKarNation

Melorhythm
Dr. Manjula Surendra (Veena)
Jyothishmathi Sheejith (Vocal)
K. Sivakumar (Mridangam)

Parivartanā
NUS Indian Instrumental Ensemble

Strings in Harmony
Nellai Ravindran and students

Tamil Spoken Word Poetry கவிப்படை
LISHA Literary Club

The Bollywood 90s Rewind by Harsha Channa feat. Sai Vignesh and Kish

COURTYARD

Kalaa 2024 Festival Opening
Manimaran Creations

DBS FOUNDATION OUTDOOR THEATRE

An Evening with ONE LOVE
One Love The Band (India)

Damaru Bhajey!
Damaru Singapore

Dances of India
Bhaskar's Arts Academy

Kannanin Kaviyam – Stories of Krishna
Omkar Arts

Katha Kahe So Kathak – Those who dance kathak are storytellers
Minhaz Khan, Aastha Chattaraj, Jyotika Joshi, Mihir Kundu, P Sushanth, Subhadeep Kumar Biswas and Kathak senior students.
Singapore Indian Fine Arts Society

Project Ra: The Vibes Coll

March On

7 – 29 Mar 2025

CONCERT HALL**Biru and the Deep Blue Sea**

An Esplanade Commission

Featuring the Singapore National Youth Sinfonia

By Director Adib Kosnan and

Music Director Jonathan Shin

SINGTEL WATERFRONT THEATRE**Goldfish**

An Esplanade Co-Commission

Terrapin in association with Aichi

Prefectural Art Theater (Australia / Japan)

RECITAL STUDIO**A Drop in the Ocean**

An Esplanade Co-Production

Performed by Ian Loy, Ellison Tan,

Myra Loke, Chew Shaw En and Stan

ANNEXE STUDIO**Pram People Community Workshop**

Polyglot Theatre (Australia)

REHEARSAL STUDIO**Pass It On**

Polyglot Theatre and The Artground

(Australia / Singapore)

PLAYlab 2025: Do You See What I See

Cheryl Tan Yun Xin & Ashley Fong

PLAYlab 2025: Masala Chai

Gloria Tan, Grace Kalaiselvi,

Nicole Shaan & Sofia Begum

PLAYlab 2025: Mimi and Chichi

Miriam Cheong

PLAYlab 2025: The Butterfly Workshop

Liz Sergeant Tan

**Shall We Play This Way? –
an interactive artist sharing**

ASSITEJ Singapore

BLACK ROOM**Making Immersive Work for Young Audiences**

Punchdrunk Enrichment (UK)

The Lost Lending Library

Punchdrunk Enrichment (UK)

CONCOURSE**A Journey of Dreams and Hope**

Singapore Lyric Opera Children's Chorus

Ananda Nritya – Dance in Joy

Swarna Kala Mandir

English Handbells are Ringing!

Ministry of Bellz

friday night HTHTs

Dionne Lim & Voice Community

Living Room Jams

Sarah X. Miracle ft. Ines

MAYA RAISHA: The ABCs of Jazz!

March On

7 – 29 Mar 2025

Once Upon a Song: A Disney Sing-Along

Miss Rachel and the VOCA Singers

Our Hopes, Our Dreams, Our Voices

Xinmin Nightingales

Popsicals Presents: A Little**Musical Adventure**

The Popsicals

Ready, Set: SHOW!

Farez Najid x The SEEDLINGS

Shapes Dance BattleGrace Kalaiselvi, Vishnucharan Naidu
and Krys Yuan**Stagelights**

Stagelights by Lighthouse Dance

Symphony 924 Café Concert

Symphony 924's Young Talents

TTKC Community Getai

3Pumpkins, Tak Takut Kids Club

CONCOURSE (Ticketed)**Pram People**

Polyglot Theatre (Australia)

COURTYARD**Itchy Fingers 1, 2, 3!**

Some Club

DBS FOUNDATION OUTDOOR THEATRE**Alaparai 2025**

Damaru Singapore

Come Dance with Us

Jitterbugs Swingapore

Dance The Night Away

SOTA Pocket Pugs CAS

Jazzed and Amped

Dulwich College (Singapore) Jazz Students

Pop Off

SOTA Pop/Jazz Band

TAIKO DE GENKI!

HIBIKIYA

Theatre Mummies in ConcertEthel Yap, Serene Tan (aka Stan),
Joanne Ho and Jamie Lee**EXHIBITION AREA AT CONCOURSE****This Is Me!**

3Pumpkins, Tak Takut Kids Club

BASEMENT 2 CARPARK**Ready, Set: PLAY!**

The SEEDLINGS

Octoburst!

4 Oct 2024

WHITE ROOM**Curious Games**

A Little RAW

CONCOURSE**A Burst of Music Magic**

Sarah Alia and RHAUN

Breaking with Artistate

Artistate Kids & Teens Academy

Lorong Boys in the 'hood!**Make Your Own Campfire Lantern****Our Favourite Songs**

Frontier Primary School Choir

DBS FOUNDATION OUTDOOR THEATRE**Once Upon A Campfire**

Zip Zap Zoom Collective

Rhythms of JoyOPE – Our Percussion Ensemble with Kranji
Primary School Percussion Ensemble**FORECOURT GARDEN****Chalk-a-Doodle-Do**

Sofia Begum and Gloria Tan

BASEMENT 2 FOYER**Stories inside and out!**Created by Genevieve Tan and
Angelina Chandra**Pesta Raya – Malay Festival of Arts**

9 – 12 May 2024

CONCERT HALL**Hidup Pop Yeh Yeh! (Long Live Pop Yeh Yeh!)**Dato' Jeffrydin, Dato' L. Ramli,
S. Mariam & Masdo (Malaysia)**Samsara – A Cine-Concert**An Esplanade Commission
Garin Nugroho (Indonesia)**SINGTEL WATERFRONT THEATRE****Bawang Putih Bawang Merah**An Esplanade Commission
by Teater Ekamatra, Written by Ridhwan
Saidi, Directed by Mohd Fared Jainal**Mak Yong**Kumpulan Mak Yong Cahaya Matahari
& PUSAKA (Malaysia)**ANNEXE STUDIO****Dangdut Koplo Extravaganza!**

Ochi Alvira & Syahiba Saufa (Indonesia)

Jalan RayaZarina Muhammad, in collaboration
with local artists**REHEARSAL STUDIO****Angklung Workshop****Parent-Child Workshop: Angklung Fun!**
Angklung Empire**Workshop: Gondang Kayat –****The 3 Drums of Sajarangan**
Djangat (Indonesia)

Pesta Raya – Malay Festival of Arts

9 – 12 May 2024

Workshop: Introduction to Mak Yong – Menghadap Rebab

Kumpulan Mak Yong Cahaya Matahari
& PUSAKA (Malaysia)

BAY ROOM

Evolutionary Tales: Stories of Yesterday, Today and Tomorrow

Dr Azhar Ibrahim, Ridhwan Saidi
& Syafiqah Jaaffar

CONCOURSE

Irama Nostalgia

Angklung Empire

Kembang Mara: A Gathering of Flowers

Singa Nglaras Gamelan Ensemble

Malam Balada by Zalelo & Fauzie Laily

Melintasi Galaksi

Yanto Sani x Andy Gan

Self-guided Craft: Make Your Own Kad Raya!

Quirky Offdays

tikTOKtik – Children's Storytelling

Kelana Purba

COURTYARD

Sanggar Seni

Kelana Purba and Makyong Kedek

DBS FOUNDATION OUTDOOR THEATRE

DINAMIKA!

DIAN Dancers

JUARA MIC JUNIOR di Pesta Raya

The Stars of JMJ

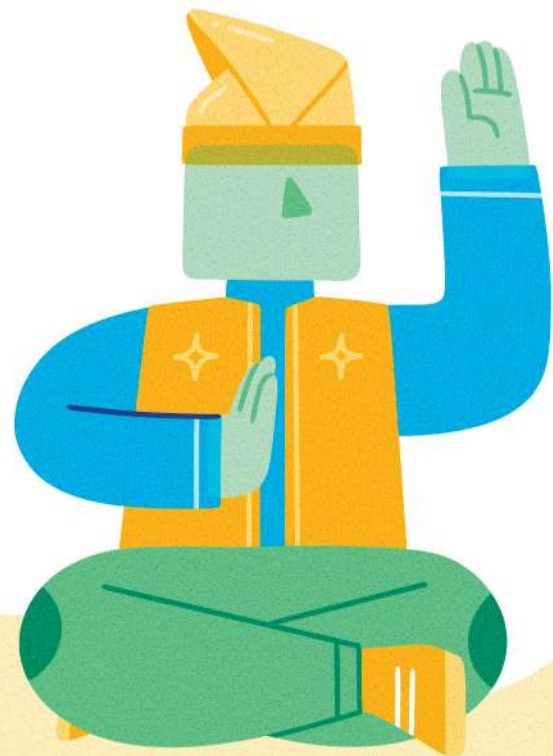
Malam Nusantara

Adik Adik Hensem & ABANGSAPAU
x LEAISM (Singapore / Malaysia)

Nadi Singapura x Djangat

(Singapore / Indonesia)

The Cliffters with The Impian Batiks



Voices – A Festival of Song

5 – 8 Dec 2024

SINGTEL WATERFRONT THEATRE**Morning Star: The Spirit of Christmas**

The Gesualdo Six (UK)

Live, Actually with The Idea of North

The Idea of North (Australia)

RECITAL STUDIO**Mare-Dness – Daytime Delirium**

The Art Song Coterie

Feat. Joyce Lee Tung

ANNEXE STUDIO**Musical Theatre Open Mic**

TJ & Sam

The Idea of North A Cappella Workshop

The Idea of North (Australia)

THE VOICES BEATBOX BATTLE

555Beatbox

ANNEXE PORCH**Karaoke Box****BLACK ROOM****The Gesualdo Six Choral Workshop**

The Gesualdo Six (UK)

Vocal Focal: Introduction to Live Beatbox Looping Workshop

Minian

ESPLANADE MALL**Vocal Focal: Introduction to Barbershop Singing**

The Jolly Four

Vocal Focal: Introduction to Song Signing
Singapore Association for the Deaf (SADeaf)**Vocal Focal: Scream**

Rachel Lu

CONCOURSE**A Cappella Showcase #1: SP Vocal Talents and SIT Just Singers****A Cappella Showcase #2: SMU ReVOIX and b-side****A Cappella Showcase #3: A Lil Peachy and The Whole Shebang****Choral Showcase: Rise and Reflect – The Sound of Change**
ONE Chamber Choir**Choral Showcase: The Anglo-Chinese Junior College Combined Choir****Choral Showcase: Voices Festival Choir****Choral Showcase: Voices of****Singapore Youth Choir****Close Harmony: The Jolly Four****Close Harmony: The Jukebox Daisies****Playful Voices: Craft a Puppet Activity****Playful Voices: The Battle of Poppy VS Rocky!**
The Chewy Collective

Voices – A Festival of Song

5 – 8 Dec 2024

The Love with Puccini's Vocal Music

Nanyang Academy of Fine
Arts Vocal Department

COURTYARD

**Voices Originals: Anthea Anne
and Shaun Spencer**

Voices Originals: Bernice Ong

Voices Originals: Bitty

Voices Originals: meixuan

Voices Originals: Wilson Huang 黄铃贻

Voices Originals: Minian

**Voices Originals: Songwriting for
Hope – Hear Our Voices**

Crystal Goh, Neo Ming Wei and Teo Poh Yin

DBS FOUNDATION OUTDOOR THEATRE**ITE Show Choir & ITE That Acappella Group**

Live, Love and be Colourful!

LASALLE College of the Arts, UAS –
BA (Hons) Musical Theatre

**Local Mandopop Compositions
with Elton 李泓伸!**

Pop Singalong with Siao Sing Songs!
Siao Sing Songs

BASEMENT 2 FOYER

Advent and Yuletide

Chroma

**Old Sounds Made New:
Modern Motets and Madrigals**
The Chorollective Singapore

ESPLANADE SERIES

Beautiful Sunday

Classics to Modern; A Musical Expedition

Sembawang Wind Orchestra

Colours of Jazz!

New Gen Wind Symphony

Mother's Day Special

Braddell Heights Symphony Orchestra

Nippon No Oto (Sounds of Japan)

Maha Bodhi School Alumni Band

Pop Through Our Times!

West Winds

That's the Spirit!

Mus'Art Wind Orchestra

Timeless Classics

Cheng San Chinese Orchestra

Coffee Morning & Afternoon Tea

70 80 Golden Hits

Michelle Choo

A Journey Through Time

Ywenna

A Kind of Hush – The Hits of The Carpenters with Jocelyn Ong

After Tea Date with Vivienne Wong

Best of Priscilla Chan

Shuk Fong

Golden Hits from Taiwanese Crooners

Leon Ho

Let's Rock & Roll!

Romito Mendoza

Pat & Perry Sing Sinatra & More!

Patrick and Perry Koh

Release Me, The Hits of Tom Jones and Engelbert Humperdinck

Peter Chua

Reminiscing Leslie Cheung

Donnie Chan & Winnie Wong

Timeless Hokkien Hits

Chloe Lim

Unforgettable Pop Hits of Yesteryear

Peter Diaz

Veronica Young Sings Her Favourite Songs

EveryBody Workshops (Adults & Kids)
EveryBody Workshops (Adults & Preschoolers)
EveryBody Workshops (Adults & Youth)
 Danz People, Denise Lwin Dance, EV Dance,
 Noooice! Academy, O School, Rolypoly
 Family, The DanceSport Academy

Listen to See

Restless Dance Theatre (Australia)

The Running Show

Monica Bill Barnes & Company, in collaboration
with Singapore Dancers (USA / Singapore)

Out of Site

6 – 8 Dec 2024

A Reason for Falling

Hwa Wei-An (Malaysia)

Corps extremes

Rachid Ouramdane / Compagnie
de Chaillot (France)

**Corps extrêmes: Dance Workshop
with Rachid Ouramdane**

(France)

Corps extrêmes: the art of climbing

Camille Doumas (France)

The Art of Falling Workshop for NAFA students

Hwa Wei-An (Malaysia)

Ballet by the Bay

21 – 23 Feb 2025

ALICE (in wonderland)

Hong Kong Ballet

Ballet 101: Foundations for New Audiences

Etienne Ferrère, Rosa Park, Chihiro Uchida,
Kenya Nakamura, Pia Angela Custodio
and Ma Ni (Hong Kong / Singapore)

**Choreographic Exploration: Crafting
Dances informed by Character, Emotional
Atmosphere and Narrative**

Septime Webre (USA / Hong Kong)

Masterclass by Hong Kong Ballet**Salero Flamenco 2025****FIESTA FLAMENCA!**

Curated by Tania Goh

Performed by flamenco dancers in
Singapore, Jordi Albarran Flores,
Mercedes Jimenez Cortes (Spain)

Flamenco: Dancing the Story

Curated by Tania Goh

Isabella Liu, Jordi Albarran Flores, Kaz Hattori,
Maggie Yong, Mercedes Jimenez Cortes,
Nobu Nakane, Sunitha Menon, Tania Goh
(Singapore / Spain)

**Flamenco masterclass with Sara Baras'
Company (Intermediate)**

Chula García (Spain)

VOYAGE: Spain through Flamenco Dance

Curated by Tania Goh

Ayako Kageyama, Daphne Huang Vargas, Jordi
Albarran Flores, Hui Hui Gan, Mercedes Jimenez
Cortes Tania Goh (Singapore / Spain)

Vuela

Sara Baras (Spain)

Footwork**Footwork: Adults & Kids****Footwork: Adults & Preschoolers****Footwork: Just Kids****Footwork: Open**

City Ballet Academy, Dance Thrilogy,
Flamenco Sin Fronteras, One Dance Asia,
Rolyoly Family, Sigma Collective Space,
Singapore Ballet, Singapore Ballet
Academy, Spanish Dance Singapore

Feed Your Imagination (F.Y.I)

A Sea of Stories: Music and Myths from Southeast Asia

An Esplanade Commission
Open Score Project

Day Out! @ Esplanade 2024

Royalusion, Dionne Lim, Amanda Lee and Deniece Foo

International Friendship Day

An Esplanade Co-Production
The Necessary Stage

The Feelings Farm

Directed by Edith Podesta, written by Amanda Chong and music by Julian Wong

The Feelings Farm Workshop for Educators

SOMAYOKE

The Lesson

Drama Box

The Musical City

An Esplanade Commission
Phang Kok Jun

The Musical City Walking Tour for Educators

Phang Kok Jun

Limelight

Ang Mo Kio Secondary School Concert Band

CHIJ Secondary School Concert Band

Clementi Town Symphonic Band

Eunoia Junior College Choir

Fairfield Methodist Secondary School Choir

Nan Hua High School Symphonic Band

Peirce Wind Symphony

River Valley High School Choir

St. Patrick's School Military Band

Tanjong Katong Girls' School Choir

Victoria Junior College Symphonic Band

Mosaic Music Series

CURB – benjapes EP Launch

Diana Krall

(Canada)

Gilberto Gil • Aquele Abraço Tour

(Brazil)

girl in red: Doing It Again

(Norway)

Hayd – How Close Am I World Tour 2024

(USA)

Hitsujibungaku

(Japan)

Joep Beving

(Netherlands)

LEENALCHI

(South Korea)

Linying – Take Me To Your House

MONO – Oath Asia Tour

(ft. a 12-piece orchestra)

(Japan)

Seeds & Flowers

Andrew Lim, Aaron James Lee & Kenji Nakano

SFJazz Collective

(USA)

Sun Cell – Movements

(In The Dark) Album Launch

Surprise Chef

(Australia)

WIM (Karn of HYBS)

(Thailand)

Pentas**KONSERT DISKORAMA!**

Orkestra Melayu Singapura, Alia D, Dato'
Francissca Peter, Izat Ibrahim, Jatt Ali,
Siti Khalijah Zainal & Syaz Smooth

Nusantara Open Circle 2024

Main Tulis Group, Panas Panas Theatre and
Indonesia Dramatic Reading Festival
(Singapore / Malaysia / Indonesia)

Cipta Cita

6 – 8 Sep 2024

Cahaya Cinta

Rico Setiabudi

Hip Hop Temasek

San & The Workshop

**In Conversation: Cipta Cita
x Mediacorp Kaki Nyanyi**

Sezairi

Lorjhu'

(Indonesia)

Pukul Canang Pop Up

Fifi

RHAUN**SATWO**

(Malaysia)

Sarah Syazlina**PLAYtime!****BURP**

Created by Stan

An Esplanade Production

The Bird Who Was Afraid of Heights

Directed by Deonn Yang

An Esplanade Production

Raga**IPAC 2024: DWITA**

Indian Performing Arts Convention 2024

In Collaboration with Apsaras Dance Company

Rama Vaidhyanathan and Dakshina

Vaidhyanathan (India)

IPAC 2024: Flowers of Devotion

Indian Performing Arts Convention 2024

In Collaboration with Apsaras Dance Company

Dr. Sinam Basu Singh and Konjengbam

Monika Devi (India)

IPAC 2024: SAMVET

Indian Performing Arts Convention 2024

Apsaras Dance Company in collaboration with

Aditi Mangaldas Dance Company

(India / Singapore)

IPAC 2024: Sangeetha Rathna

Indian Performing Arts Convention 2024

In Collaboration with Apsaras Dance Company

Prince Rama Varma (Vocals), accompanied by

Embar Kannan (Violin), T Ramanan (Mridangam)

and Mahesh Parameswaran (Ghatam)

(India / Singapore)

MAAS

Jyoti Dogra (India)

She's Auspicious

Mythili Prakash (USA / India)

Unison: A Carnatic Odyssey

Rithvik Raja & Vignesh Ishwar (India)

கேட்டி (Madness) Dramatised Reading

Grace Kalaiselvi

The Studios**Air**

An Esplanade Commission

Drama Box

Playwright: Zulfadli Rashid

Co-directors: Adib Kosnan & Kok Heng Leun

In Conversation with Wichaya Artamat

Wichaya Artamat (Thailand),

Sasapin Siriwanij (Thailand)

Moderated by Tan Shou Chen

One Day We'll Understand 有那么一天

An Esplanade Commission

by Sim Chi Yin (Singapore)

Produced by CultureLink Singapore

In partnership with Chamber Made (Australia)

Performance-making with Tamara Saulwick
(Australia)**Rhapsody in Yellow: A Lecture****Performance with Two Pianos**

Ming Wong (Singapore / Germany)

Jointly presented by Esplanade – Theatres on the Bay and Singapore Art Museum

This Song Father Used to Sing
(Three Days in May)

Wichaya Artamat (Thailand)

Time-lapse: In Conversation with
Ming Wong and Sim Chi Yin

Ming Wong and Sim Chi Yin

Moderated by Dr June Yap

Turning Tides: A walk & conversation
with Singapore's coastal natives

Orang Laut SG and Kontinentalist

What is living? What has been lost?
What more can we be?

Drama Box

Yellow Rhapsodies and Homelands:

Music as Social Memory and Ideology

Ming Wong, Wichaya Artamat and Dr Brenda

Chan (Singapore / Germany / Thailand)

Moderated by Phan Ming Yen

TRIP**How I Learned To Drive**

An Esplanade Production

Written by Paula Vogel (USA)

Directed by Renee Yeong

pass·ages

An Esplanade Production

Conceptualised and Directed

by Sim Yan Ying "YY"

Written by Jean Tay

Choreographed by Dapheny Chen

VISUAL ARTS**A child dies, a child plays, a woman is born,**
a woman dies, a bird arrives, a bird flies off
Shireen Seno (Philippines)**Artist Insights on Symbiosis**

Syaiful Aulia Garibaldi, Zen The, Zulkifli Lee
(Indonesia / Singapore / Malaysia)

Artist Talk by Shireen Seno

Artists Tour: Crossing Thresholds

Fajrina Razak, Ben Loong and Tiffany Loy

Between Vistas

Chen Shitong

Breath of the Land 呼吸之地

Lim Soo Ngee and Yang Jie

Crossing Thresholds

Fajrina Razak, Ben Loong and Tiffany Loy

Happy Valley

Pierfrancesco Celada (Italy)

Haven't seen you lately

Ian Woo

In Conversation with Bagus Pandega

(Indonesia)

In Conversation with Ian Woo**In Conversation with Nhawfal Juma'at****Meshes and Teeth**

Stephanie Jane Burt

Stomata

Bagus Pandega (Indonesia)

Symbiosis

Syaiful Aulia Garibaldi, Zen Teh, Zulkifli Lee
(Indonesia / Singapore / Malaysia)

the infinite-state machine is weathered

Syahrul Anuar

**This Is Where We'll Part: The Perpetual
Ending of an Immortal**

Nhawfal Juma'at

VOICES SERIES**We are... The Island Voices****OTHERS****National Theatre Live****Dear England (Screening)**

A new play by James Graham

Directed by Rupert Goold

Nye (Screening)

A new play by Tim Price

Directed by Rufus Norris

The Motive and the Cue (Screening)

A new play by Jack Thorne

Directed by Sam Mendes

Vanya (Screening)

Adapted by Simon Stephens,
after Anton Chekhov

Directed by Sam Yates

Designed by Rosanna Vize

Inside the Music: Freedom in Jazz 2024

Commissioned by National Arts Council

Nicole Duffell Quintet

Songsmith: Exploring Singapore**Songs and Songwriting**

In partnership with Ministry of Education Arts
Education Branch and National Arts Council
Inch Chua, Metronome Collective
and Esplanade – Theatres on the Bay

The Music in My Mind with Rachelle Ann Go

Featuring guest singer Vanessa Key

Tracing Origins – The Life and Times

of Cantonese Opera's Laosheng

Lead Actor: Christopher Choo

Cast: Philip Chan, May Choong

PIP's PLAYbox

May 2024:

Tales from the Nusantara: The Legend of Hang Tuah and the White Crocodile

Malay Heritage Centre & Hafiz Rashid

June 2024:

Sing, Rattle, Shake! What's That Sound?

The Music Circle (Singapore)

The Circus of Singing Socks

The Chewy Collective (Singapore)

August 2024:

Purposeful Play Sessions

Ministry of Social and Family Development

October 2024:

A Friendship Set in Stone:**A Legend of Pulau Ubin**

Created by: Genevieve Tan

Performed by: Miriam Cheong and Aricia Ng

The Big Esplanade Race

Created by: Angelina Chandra

Performed by: Angelina Chandra
and Melissa Garcia

November 2024:

Mighty Hanuman and The Tiny Squirrel

Temple of Fine Arts

December 2024:

What's In That Cloud?

Natalia Tan, Tactility Studies, Bennett
Bay and Sarah Oh (Singapore)

February 2025:

The Reunion Dinner

The Solitude Movement (Singapore)

March 2025:

A Nature Walk with Nelly

Warble, Warble, the Wild is in Trouble!

Make & Play

Yamaha Music School



ESPLANADE FREE PROGRAMMES

April 2024

In Youthful Company

- #TellStory – How Drama
- An Evening with Vanako
- Benny's
- Biarku Bebas – NurJannah
- Cantare – Khee's Studio
- Chelsea Aw
- Chemistry of A Teenage Girl – Stage Fright
- Concord Primary School Choir
- Controller X Big Screen – JDN Party Quest and Friends
- Danial Sahrani
- Enter the world of Ballroom Dancing with Dancer's Dream Studio
- get well soon, yeah? – don't join. don't leave
- Hi, we are EARL the Band
- I Have A Dream, A Song to Sing – Cedar Girls' Secondary School Choir
- ITE Singer-Songwriters
- JumpMania – The fun and craziness of rope jumping – Jump Rope Federation Singapore
- Let's TAP!! with Dance Thrilogy
- Lights, Camera, Strings! – St. Margaret's School (Secondary) String Ensemble
- Lyla Ng
- Music Circle Harmonies: A Journey from Bach to Disney – The Music Circle
- My Life is a Dance! – Republic Polytechnic's dance and martial arts groups, featuring NUS Dance Ensemble
- Novo Winds (Youth)
- NUS Jazz Band
- OR – OZIRAY
- Owen Li
- Red Forests – Building Fire
- Reverie – Nanyang Girls' High School Choir
- Riftsurgence – Republic Polytechnic's Jammerz Arena
- Sattva – The musical spirit of youth – Sattva Ensemble
- Short Film Screenings – Ngee Ann Polytechnic's School of Film & Media Studies and Temasek Polytechnic School of Design
- Songs that Saved my Life – Matthias
- Soulful Serenade – Sarah Syazlina
- Squad Game – Jump Rope Federation Singapore, KA Kreative by Kalari Academy & SG Cheer Force
- The A Cappella Society's Youth Voices and Children's Pop Choir
- Viva Violin! – Violin – Low Peng Guan, Giselle Ang Zi Qi, Teia Lee, Aidan James Kwek
- Piano – Khor Shang Jin
- Vocal Associates Ensemble of Young Voices
- WHYLUCAS
- YAØ
- Yunie Karim

May 2024

Songs We Grew Up With

- a trip down memory lane with ICEBOX
- Across the Golden Era – A Tribute to Hong Kong Movies & TV Series – The Mashed Ups
- An evening to remember with SuperShy
- Crooner's Corner: Hillary Francis
- Danny Koh
- Ebony & Ivory with Erwin Angullia featuring Nur Umairah on vocals
- Evan Goh
- Forward to the Past – Joy Alexis
- Frission
- Gabriel & Dennis

- Gaston Liew
- Grey Ying
- I'm Just Being Human – Danesh Leonadi
- It's Not a Phase! – DLKC and SKEPTYL
- Kpop Nostalgia: Vol. 2 – MOHANO
- Kpop Throwback Special – Z-Axis Dance Crew
- Millennial Mixtape – Vivienne & Friends
- MISCOMM+
- Nostalgia Colours – Khidir Surattee
- oolfs & friends
- Papaya Duck
- PennyLane
- Rex
- Rock Rosettes
- Rock Weekender Bender: Heritage
- Ryan Hunt
- sarco learns to rock
- songs on my floppy disk – Krysta Joy
- Sweet Sunday Sounds with Izzathy & Shukor
- The Staircase Duo
- The Suncitysons
- Through The Times – Thaarmin
- Converging Currents – Germaine Goh, Azrin Abdullah & Chen Ning
- Djembe X Tabla: A Metamorphosis of African & Indian Rhythms – Kelvin Kew and Nawaz Mirajkar
- Doodle with Dots – Issy x Cher, Timothy Ellim, Five Stones Theatre
- Drop the B(r)ass – Likie Low
- Heart Beats – Likie
- Poetry & Music: Reimagining Poetry Through Sound – Benedict Koh and Andrea Cui
- Sainou Harmony: Where Art Moves & Music Speaks – Tsujii Junko & Derrick Tay
- SOTA Malay Fusion Ensemble: Beyond Boundaries
- String-tales: Stories from the Guzheng and Carnatic Violin – Chan Xin Tong and Sreeranjani Muthu Subramanian
- the moss eaters – Liz x XAETHERX x Zeha
- Transition 移 – 微 Wei Collective and Collaborators
- When The Wind Blows, I Miss You So – Neil Chua, Chong Li-Chuan, Madhavan Kalaichelvan
- 花瓶 (In Defense of Pretty Things) – Chong Gua Khee and Chew Shaw En, in collaboration with Neo Ke Xin

June 2024

eXchAnge

- Amma's Dance – Deva
Priya Appan & Fontane Liang
- analogy of a yes and a maybe –
deførmed and :>
- Batal Must Fall: A
Musical-In-Progress Showcase –
Composer & Lyricist: Nathaniel Mah
Book Writer: Myle Yan Tay
- Celebrating Cultures: A Cultural Musical
Journey – The Straits Ensemble

Rocking the Region

- Adhitia Sofyan (Indonesia)
- Heals (Indonesia)
- Khana Bierbood (Thailand)
- Leslie Low X Hanging Up The Moon
- Megumi Acorda (Philippines)
- Paint The Sky Red
- Quite Quiet
- Sang Matahari Tidur Mati
- Sweetass (Malaysia)
- Yellow Fang (Thailand)

August 2024

Red Dot August

- “Melodies of the Lion City” – An Indian Ensemble’s Tribute to Singapore – Singapore Indian Youth Orchestra & Choir
- A Kaleidoscope of Voices – Migrant Writers of Singapore
- A Mother’s Love: Special Premiere
- Adele Wee
- Anak Pontianak – Shaw Malay Film Productions
- Back to the Lion City: A Global Musical Journey – RAMONA and the Cool Cats (Singapore / Slovenia)
- Bi Yu Ng
- Boundless Harmony – Claire Teo, Dr. Azariah Tan and Tan Mei Wah (ARTDIS)
- cold butter kaya toast – jupiterkid
- Daniel Sid
- Debra Khng
- Eli Low Live!: Sounds of Singapore
- Evan Goh
- Friends in Concert 2024 – Music Educators from Ministry of Education
- Goose 我鸟
- If I Loved You in Five Years Time – Gaston Liew
- In the Language of Orchids – Mok Zining
- Khidir Surattee
- Kia Kia 散步 – Vick Low with Karen De Silva & Koh Min Hui
- LIVE with Sky Shen – ARTDIS
- malapetaka
- Mambo Moves with Mambo Prince & Friends
- MEKUSIU
- Mudivili – முடிவிலி – Infinity
- Music inspired by Neverness: Salam Pengenalan – Fairoz Ahmad x the Neverness trio (Idrus Khan, Abdul Shahari, Abdul Shahadi)
- Once Upon A Dream – Jilian Summers
- Phases of SG Music – Hillary Francis, Danny Koh, Sheila De Niro and Cat Ong
- Phases of SG Music – The Best of Singapore’s Mandopop! – TCR Music Station
- Phases of SG Music – Xinyao by the Waterfront – TCR Music Station
- Piblokto x Leslie Low x Hanging Up The Moon
- Red Dot Originals – Heema Izzati and Sign Off
- Red Dot Serenade – Shak’tiya
- Red Dot Sessions – Bennett Bay & Shak’tiya
- Rumah – Elizabeth Goh & Madeline Saputra (Singapore / Indonesia)
- Short Films Screening: Spotlight on Tan Wei Ting
- Sing Lit Cloud – Sing Lit Station
- Sing, Feel and Dream with EARL the Band
- Soul Searching II with Umar Sirhan
- The Apex Project
- This is Home, Truly – Vanessa Kee and Nadya Zaheer
- Watching The World Go By – Grace Kalaiselvi
- We Are Each Other’s Second Chances – Yellow Ribbon PAC Alumni Band
- YAN
- You know what? It’s alright! – Ralph Alvern

September 2024

Crossing Borders

- Bluegrass on the Bay – The Good Company
- Boyana Fabel
- Confluence – PK Geethanadhan, PN Vikas, Sai Akileshwar, Pavan Sughosh and Sai Vigneshwar
- Djembe Whisperers – Iya Sako, Kelvin Kew, Djembe Singapore Club (UK / Guinea / Singapore)
- Entre viento y cuerdas (Between wind and strings) – Rodrigo Parejo & Carlos Sendro

- Feeling the Uilleann – Faliq Auri, Suriya Prakash, Riduan Zalani and Aliff Azman (Malaysia)
- Flamenco Pasión – Flamenco Sin Fronteras
- Folk Music from the UK, Ireland and Beyond – Karl Taylor and Friends
- Gamelan Naga Kencana
- Gan Ainm By The Bay – Gan Ainm
- Healing Sounds of Turkish Sufi music – Latif Bolat (Türkiye)
- Irish Music and Dance – Cairde
- KotoKottoN
- Let's play with Korean dance and sound – Ursarang Korean Dance Company (South Korea)
- Mexican Fiesta! – Alina Ramirez, Mariachi Viva México and Mitote Ballet
- Oompah Beats
- Songs from the Field – Absolutely Thai (Thailand)
- Strings & Reeds: A Dance of Cultures – A & A Duo
- Talk: 1000 Years of Turkish Sufi Practices – Latif Bolat (Türkiye)
- Tango Serenade – Piazzolla, Passion, and More – SYPO String Ensemble and String Quartet
- Tarab – The Samrah Club
- Thai Folk Music and Dance – Absolutely Thai (Thailand)
- The Craic Horse
- The Punjabi Wedding – 426 Punjabi Folk Music
- Travel around Japan with HIBIKIYA
- UHEE Nori – UHEE Company (South Korea)
- UHEESKA Ninano Pancert – UHEE Company (South Korea)
- Wake the Town & Tell the People: A Reggae Journey – Reggae Remedy
- Workshop: Beats and Moves – An Introduction to Korean Percussion and Dance – UHEE Company (South Korea)

- Workshop: Cheoyongmu Masked Dance – Ursarang Korean Dance Company (South Korea)
- yIN Harmony

October 2024

Popaholic

- a peek into my head – Mcquin
- Alia D & Haizad Imran
- An Evening with Narysal
- Arshad Sunday
- Australian Girls Choir (Australia)
- Confessions from a Popaholic – Joy Alexis
- Dansen John & Friends
- Disconnect to Connect – Richie El
- Fabulous Fabes – Fai
- Faiz Zikry & Friends – Faiz Zikry, Austin Kang, Irfan, Arif Sianipar and Myra
- Fireside Favourites – Sofie Buligis and Ryan Lai
- Forever grateful for the love we shared – Kennigrace and Xavier
- Gabs (Gabriel Sim)
- Hazza
- Haziqah Hashir
- Jamiel Said
- Khidir Surattee
- Liao Sihan
- Marinemusikkorps Wilhelmshaven (Germany)
- Medli and the Medleys
- POP OUT & SHOW EM' – The Wonda Factory: Sarah Syazlina, Faiz Zikry & Syaz Smooth
- Rahila Rashun ft Good Vibrations
- RaJas Unplugged Live
- Ryzall Noh & The Shugadaddies
- Shan & Luke
- Sio Sings Songs – Sio Lubis

- Songs from the Last Decade – Shea Ng & Friends
- spilled milk
- Suhaili Safari
- The New Wave – DLKC
- Timeless Mandopop – Cheryl Fong 馮美嬋
- Umar Sirhan
- What's Gud – gudjujus
- Zulfadhli Othman & Aidil Akmal

November 2024

Soundtracks

- A Night of Iconic Anthems – Elsa and Owen
- Absence!
- Barney Beats and Bops by The Popsicals
- Big Band Soundtracks – Thomson Swing Band
- Crayon.OTAKU LIVE – Crayon.MiX
- Front Load Only
- Game On! Anime & Soundtracks – My Piano Room
- Julian Shawn Kok
- Nostalgic Resonance: Screens Reimagined – Jazima Cook
- Nyoombaku x JLPiano
- Overcommitment – Marielle & Bruce
- Pictures Through the Ages: Movie Musicals through Time – Jon, Jon and Ted
- Salam Akhir Syed Azmir – Syed Azmir
- Singapore Wind Symphony Soundtracks!
- Soundtracks of the Stage – Izat Ibrahim
- sub-unit – sarco
- The Golden Age of Hollywood with Reggie Pryor & Friends
- The Staircase Duo
- VENTUS
- Voices of Magic: A Barbershop Tribute to Disney – Voce Vibrante
- Wirda Hane
- With a Smile and a Song (The Voice Company Sings Disney)

December 2024

Come Together

- 2024 Wrapped – with a twist! – 2V1G
- 27 Years of Satu Cinta – Bushmen
- A Journey of Route 74
- A Symphony of Christmas Magic – MacPherson Philharmonic Orchestra (MPPO)
- Acoustic Reflections – Sheila De Niro, Cat Ong & David Ong
- ALUNAN SUARA
- can i make it anymore obvious? – RENE, Risa Ann Wong
- Celebrate Music – Hillary Francis with the Singapeace Band
- Christmas with Owen Li – Owen Li
- Gravity
- Harp on December – Charmaine Teo and David Loke
- Ignite the Vibes – Sarah Syazlina
- Joy Alexis & Brittney
- Joy Alexis & Ryan Anders
- Let's Lindy! – Jazz Inc with Sinclair Ang & His Rhythmakers
- New Year's RHAUN the corner! – RHAUN
- NovoBloco + Bloco Singapura
- Novo Winds: A Holiday Special – Novo Winds: The Novos
- NUS Jazz Band
- NYE Countdown – Midnight x Fantasy, Roseville Deluxe, Daniel Sid
- Potluck // Gathering – Alvin Wong, Karen De Silva and Vick Low
- Resonance Through Circuits – OZIRAY
- Singa Maksima x Local Only – Various Artists
- Songs Re:Imagined (partie deux) – L.I.P.
- The Get Together
- The Joyful Voices
- The Singapore Lyric Opera Chorus Family Cheers
- The Sugar Bees

- The World We Dream About
– More Than Music
- This Ability Through Music – VIB
Band and The Azalea Band
- Turning the Score
– Seong Hui Xuan & Jane Foo
- Void Deck Rubber Soul – Esam Salleh

January 2025

All Things New

- A Change in Season – Elsa Mickayla
- A Night with Chelsea Cara
- Acoustic Sesh with xmxrcs
- An Intimate Take – YAØ
- Bakers in Space x Ethel Yap x Bennett Bay
- Bennett Bay
- Chimera by Leslie Low,
Hanging up the Moon and Piblokto
- Cruisin' On By – Martin Spacely
- Dansen John
- Dhanishta
- Fiona Wong
- Fusiosonic
- Goose 我鳥 feat. Zadon & Aki Huang
- HARU
- Houg's Mild Nourishment
- Introducing... Noah Corolla
- Jazima Cook (Singapore / Australia)
- Jenshin's Sanctuary
- Joyce
- Kelly Raphaelle
- KHALLY: A New Era – ft. OmarKENOBI
- LEAVE THOSE KIDS ALONE
- Matryoshka Stripped Down – Will Beale &
Umar Sirhan (Australia / Singapore)
- Mila Bea
- Mosaic Jazz Fridays – The Faffers
- owellciao
- Perfume: by shazza

- Quite Quiet & Blush
- Rae
- Re:fresh – Islandeer
- Sam Vishal (India)
- Sounds of Brazil – Kahlua Band (Colombia /
Cuba / Singapore)
- TENGY
- The Analog Girl Presents Equinox
- The Suncitysons
- Tiara Maimun
- TOOMANYMICS!!!:
Minority Reporting – lhasamic! ++
- Unless It's You
- what could've been: where the
heart resides – Jilian Summers

February 2025

Cool Classics

- A Soloist Showcase – Students of
Shaun Leoi and Marcus Kwek
- An Evening of String Music – National
Junior College String Orchestra
- Band Gems! – Ensemble
without a Name (EWAN)
- Bite-sized – Musicians from VENTUS
- Brief Encounters – Olivia Chuang,
Neville Athenasius Ang and Low Jinhong
- Duets with Keys and Strings – Kseniia
Vokhmianina, Lynette Lim and Ani Umedyan
- Echoes Through Time: A Celebration
– ACS International Chamber Orchestra
- EuphOpera – The Singapore
Lyric Opera Youth Chorus
- Fancies for the viol_ and frendes – Placida Ho
- Harmonic Reverie – Trio Opal
- Harp Tapestry – Rave Harpers
- Horizon Winds
- Hua Yi Concert Band

- Musicians from Singapore
Wind Symphony Youth
- NYWclars and IHclars at the Concourse!
– Clarinet Ensemble of the National Youth
Winds and the SAF Central Band
- reSONate! – Students of Simon Lee
- Rhapsodies in Celebration!
– New Gen Wind Symphony
- Serenade of the Lion City
– Singapore Youth Philharmonic
Orchestra Ensemble (SYPO Ensemble)
- SIT Symphonique
- SNYO ChamberVerse
– Singapore National Youth Orchestra
- Song and Dance – 2heads.4hands
- Strings Attached: Entr’acte!
– SOTA Faculty of Music
- Suckerpunch: Hard-Hitting
Baroque Ballads – Alison Wong,
Christopher Clarke and Placida Ho
- The Opera People ft. Sim Weiying,
Edward Kim & Jonathan Shin
- Timeless Echoes: Classics
– MG Guitar & Strings
- To Speak, To Sing, To Breathe – Charmaine
Tan, Jeremy Koh, Nadine Ng and Tsai Gin Tzu
- Trio, Sonata, and Encik’s
Pantun – The Mixamble

March 2025

Foreword

- An Ode to KTM Iqbal – LISHA Literary Club
- Belantara Jiwa – Hidayat Nordin
- Best of Outspoken
- Calling +65 South Asian
Voices – Mahogany Journal
- DeltaV x Laremy Lee: Singaporeana Blues
- Electrohyperstition – Mantravine
- In the name of short verses: Zhou Can in
poetry-music – Tan Chee Lay, Tan Yuting,
Ding Jian Han, Tan Yulin, Tan Yuqing
- Jennifer Anne Champion (and Friends!)
- Jennifer Anne Champion
presents Songs for Orfee
- Outspoken Competition
- Playwright Commune presents
- Poems at Eventide – Christian Yeo Xuan,
Kimberley Chia, Stephanie Dogfoot
and Tse Hao Guang
- Poems from a Girlhood Archive
– Laura Jane Lee
- Searching Within; Reaching for the Stars
– Maya Dance Theatre & Hemang Yadav,
featuring DADC, Kailin Yong, Aishwarya
Nair and Gillian Tan
- Snow, Ocean, Flower – Performance
cum Dialogue – Chelle & Ailouros
- Till Love Do Us Part – Felix Cheong,
Charles Ang and Nicole Verghese
- What We Burn For – Atelier Arcadia
and Writing the City
- Words From The Heart – San & Friends
- YOU KNOW MY NAME,
NOT MY STORY!!! – Krysta Joy

ESPLANADE COLLABORATIONS

A Symphony of Life

Presented by Singapore Chinese Dance Theatre
In Collaboration with Esplanade
– Theatres on the Bay

All The World's A Sea

Presented by The Theatre Practice
In Collaboration with Esplanade
– Theatres on the Bay

Anandha Kondaattam 2024 – Singapore Indian Traditional Folk Arts Festival

Presented by Anandha Traditional
Arts and Music Ltd
In Collaboration with Esplanade –
Theatres on the Bay
(Singapore / India)

Bangsawan Sri Wikrama Wira

Presented by Opera Academy
In Collaboration with Esplanade –
Theatres on the Bay

Chinese Dance Fiesta 2024

Performance

Presented by Singapore
Chinese Dance Theatre
In Collaboration with Esplanade
– Theatres on the Bay

Talk & Demonstration

Presented by Singapore
Chinese Dance Theatre
In Collaboration with Esplanade
– Theatres on the Bay

Classical Confluence – A Hindustani and Carnatic Jugalbandhi

Presented by SIFAS Festival of Arts 2024
In Collaboration with Esplanade –
Theatres on the Bay

Jayateerth Mevundi & Abhishek Raghuram,
accompanied by Karthik Nagraj (Violin), Arjun
Kumar (Mridangam), Pandurang Pawar (Tabla)
and Milind Kulkarni (Harmonium) (India)

cont-act Contemporary Dance Festival 2024

Dance at Dusk

Presented by The Human Expression
(T.H.E) Dance Company
In Collaboration with Esplanade
– Theatres on the Bay
Performed by The Human Expression
(T.H.E) Second Company

Elusive — a double bill by T.H.E Dance Company

Presented by The Human Expression
(T.H.E) Dance Company
In Collaboration with Esplanade
– Theatres on the Bay
Kim Jae Duk & Ginevra Panzetti
(South Korea / Italy / Germany)

What is Danger

Presented by The Human Expression
(T.H.E) Dance Company
In Collaboration with Esplanade
– Theatres on the Bay
Chang Chien-Hao & Jan Möllmer
(Taiwan / Germany)

Dance Appreciation Series**Introduction to Romeo & Juliet**

Presented by Singapore Ballet
In Collaboration with Esplanade
– Theatres on the Bay

Introduction to Swan Lake

Presented by Singapore Ballet
In Collaboration with Esplanade
– Theatres on the Bay

Ding Yi Chinese Chamber Music Festival**C-Camerata x "Bows and Strings' Dance" Erhu (Huqin) Ensemble**

Presented by Ding Yi Music Company
In Collaboration with Esplanade
– Theatres on the Bay
Performed by C-Camerata & "Bows and Strings' Dance" Erhu (Huqin) Ensemble (Taiwan / China)

Closing Concert: World Reunion

Presented by Ding Yi Music Company
In Collaboration with Esplanade
– Theatres on the Bay
Performed by Ding Yi Music Company, Windpipe Chinese Music Ensemble, C-Camerata, "Bows and Strings' Dance" Erhu (Huqin) Ensemble and Hunix Bowed-Strings Ensemble (Singapore / Hong Kong / Taiwan / China / Malaysia)

Festival Summit

Presented by Ding Yi Music Company
In Collaboration with Esplanade
– Theatres on the Bay
Ding Yi Music Company

Windpipe Chinese Music Ensemble

Presented by Ding Yi Music Company
In Collaboration with Esplanade
– Theatres on the Bay
Windpipe Chinese Music Ensemble, Ding Yi Music Company and Singapore Teochew Ensemble (Hong Kong / Singapore)

Green Stages Symposium

Presented by The Theatre Practice
In Collaboration with Esplanade
– Theatres on the Bay

Jeremy Monteiro at 65 – The State of My Art

Presented by Showtime Productions
In Collaboration with Esplanade
– Theatres on the Bay
Jeremy Monteiro, featuring Nicolas Folmer, Jay Anderson, Hong Chanutr Techatananan, Louis Soliano, Lynnette Seah, Sean Hong Wei, Jenni Tsai, Roxy Modesto, The Jazz Association Singapore Orchestra (JASSO) including Chok Kerong, Jigsaw & Tamagoh. (France / Philippines / Singapore / Taiwan / Thailand / USA)

M1 Singapore Fringe Festival**Commission Continua**

Presented by The Necessary Stage
In Collaboration with Esplanade
– Theatres on the Bay
Performed by Noma Yini Pty Ltd
Playwright & Performer: Tony Bonani Miyambo
Director: Phala Ookeditse Phala (South Africa)

The End of Winter

Presented by The Necessary Stage
In Collaboration with Esplanade
– Theatres on the Bay
Siren Theatre Co (Australia)

WePushTheSky

Presented by The Necessary Stage
In Collaboration with Esplanade
– Theatres on the Bay
Qabila (India)

Metamorphosis

Presented by Intercultural Theatre Institute
In Collaboration with Esplanade
– Theatres on the Bay

Muara Festival

Presented by Era Dance Theatre
In Collaboration with Esplanade
– Theatres on the Bay

Celebrating Cultural Convergence

Era Dance Theatre

**Dance Workshop: Tari Payung
(Part 1 & Part 2)**

Delni Harlaku (Indonesia)

Mari Menari 1

Primary & Secondary Schools Dance Groups

Mari Menari 2

Tertiary Institutions & Local Dance Groups

Mengenai Budi – A Collaborative Showcase

Artistari Gentari & Dian Dancers

Onam Nite 2024

Presented by Singapore Malayalee Association
In Collaboration with Esplanade –
Theatres on the Bay
Performed by Rimi Tomy, Vidhu Prathap, Sreenath S, Reshma Raghavendra and Kaushik Vinod

Performing Arts x Tech Lab Industry Sharing**Dancing the Algorithm (Data)**

Dapheny Chen, SERIAL CO_ (Singapore)

DOTS 2.0

Isabella Chiam, Cherilyn Woo, Five Stones Theatre, The Doodle People, Timothy Ellim

perfor.ml

Feelers

The Sound of Stories

Kamini Ramachandran, Syafiq Halid, Chen Enjiao (Ernie)

Theories of Motion

Andy Lim, Alina Ling, Zhuo Zihao, Yong Rongzhao, Justin Ong

Verge 2.0**RaGa Sangamam – A Carnatic Music Vocal Duet Concert**

Presented by SIFAS Festival of Arts 2024
In Collaboration with Esplanade –
Theatres on the Bay
Ranjani & Gayatri (RaGa Sisters), accompanied by Vittal Rangan (violin), Delhi Sairam (mridangam), S Krishna (ghatam) (India)

Rukmini Kalyanam, a Dance Drama

Presented by SIFAS Festival of Arts 2024
In Collaboration with Esplanade –
Theatres on the Bay
Produced by Kalakshetra Foundation (India)
Choreographed by Rukmini Devi Arundale with music by Thuraiyur Rajagopala Sarma (India)

Sriwana 70: Teras. Paksi. Titik.

Presented by Sriwana
In Collaboration with Esplanade –
Theatres on the Bay

COMMUNITY ENGAGEMENT

Arts & Disability Forum

Organised by ART:DIS (Singapore) Ltd

A Ray of Sunshine

Rino Junior John, Sharon Sum,
Bennett Bay, Lee Yu Ru & Yong Jun Yi

Creative Movement Workshop

Unlock Dancing Plaza (Hong Kong)

Community Angklung Showcase

Fei Yue Active Ageing Centre (Buangkok Green)

Community Angklung Projects

Aryanto Ahmad

Community Angklung Workshops

Aryanto Ahmad

Community Ocarina Workshops

Ocarina House

Intergenerational Angklung Projects

Aryanto Ahmad

Intergenerational Sing Out Loud! (St. Joseph's Home)

Angelina Choo

INTERMISSION – A Wellbeing Day for the Arts

Rosemary McGowan, Lou Platt, Ambre Lee,
Chan Shi Han, and Evelyn Lee (UK / Singapore)

Sing Out Loud! (Apex Harmony Lodge)

Angelina Choo

Sing Out Loud! Workshop for Social Service Professionals

Angelina Choo

Songwriting for Hope (Singapore Girls' Home)

Diamonds On The Street

Songwriting for Wellbeing

Diamonds On The Street

Theatre for Dreams (Singapore Boys' Home)

Oniatta Effendi, Vishnucharan Naidu
and Rizman Putra

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

- ACJC Choir
- Curry Latte
- Dansen John
- Daniel Purnomo & Alexandra Hsieh
- ITE That Acapella Group
- ITE Show Choir
- Jacob Teo & Ruby Chen
- Jocelyn Ong
- KenniGrace, Theodore Chan and Xavier Lim
- Kevin Lau & Victoria Lam
- Philharmonic Wind Orchestra
- SISAY (Ecuador)
- Tango & Jean
- Voce Atelier Chorus

HIRERS' PERFORMANCES AND EVENTS

April 2024 to March 2025 (Unless otherwise stated, all performances are from Singapore)

CONCERT HALL

APRIL 2024

Biz Trends Publishing Pte Ltd

Best of Teresa Cheung Concert (Hong Kong)

Harmonie Music SG Pte Ltd

Animenz Live World Tour 2024 – Sasageyo
(China/Germany)

Singapore Armed Forces Band

In Harmony 41: Colours

Singapore Symphonia Company Limited

SSO Gala: Olga Peretyatko
– A Night at the Opera (Russia)
SSO Subscription Concert:
Brahms Requiem and Schumann Cello Concerto
SSO Subscription Concert: Ravel's Spain
SSO Subscription Concert:
Tchaikovsky and Prokofiev
– Hans Graf and Benjamin Schmid (Austria)

MAY 2024

Anglo-Chinese Junior College

An Evening with Friends 2024

Singapore Symphonia Company Limited

SSO Subscription Concert: Emperor Concerto
and Symphonie Fantastique
SSO Subscription Concert: Virtuose de la Harpe
– Xavier de Maistre (France)

JUNE 2024

Biz Trends Publishing Pte Ltd

Best of You Ya 2024 Concert (Taiwan)

CREDIA Music & Artists

Yunchan Lim in Recital (South Korea)

Future Classic Pte Ltd

Cateen Piano Recital (Japan)

Harmonie Music SG Pte Ltd

Lisa Ono World Tour 2024 (Brazil)

Hong Kong Blue Sky Culture and Arts Co. Ltd

Víkingur Ólafsson: Goldberg Variations (Iceland)

Singapore Chinese Orchestra Company Ltd

Encounter: Liang Wern Fook's
Composition Showcase

Singapore Symphonia Company Limited

SNYO: Prokofiev's Romeo & Juliet /
Brahms' Symphony 1

The Philharmonic Winds (Singapore) Limited

Flying High – Beyond Our Islands' Shores

Viet Vision Communication – Entertainment – Creative Joint Stock Company

Ha Anh Tuan Live Concert
"Sketch a Rose" (Vietnam)

Vocal Associates Ltd

Vocal Associates' Winners' and
10th Anniversary Concert

JULY 2024**Altenburg Arts Pte Ltd**

An Enchanting Evening with soprano
Ying Huang (China)

Ceiba Culture & Media Pte Ltd

Major Trio (China)

Have A Good Day Pte. Ltd.

Adia Chan Live in Singapore 2024 (Hong Kong)

Orchestra of the Music Makers Ltd

Mahler 6 – Chichester Psalms with
Voices of Singapore

Singapore Symphonia Company Limited

SSO Gala: Beethoven's Ode to Joy
SSO Subscription Concert: Time for Trumpets!

Wind Bands Association of Singapore

Singapore International Band Festival

AUGUST 2024**Asian Youth Orchestra Limited**

Asian Youth Orchestra Concert Tour 2024

Blue Empire Entertainment

I'MPERFECT a musical drama, fundraising in
support of YEO BOON KHIM MIND SCIENCE
CENTRE a research centre of NUS & NUHS

Faeries of the East Pte Ltd

ONE PIECE Music Symphony

Singapore Street Festival Limited

Stardew Valley – Festival of Seasons

Singapore Symphonia Company Limited

SSO Gala: Carmina Burana (Australia)
SSO Gala: Sibelius with Maxim Vengerov
and Okko Kamu (Russia, Finland)
SSO: Maxim Vengerov and Polina
Osetinskaya in Recital (Russia)
Temasek Foundation x SSO National Day Concert

Vmall Entertainment

Zakir Hussain and Masters of Percussion (India)

MARCH 2025**Complete Communicators**

The Rishi and Sharul Show 3

Harmonie Music SG Pte Ltd

The Master Series – Unleashing the power
of the violin with Ning Feng (China)
The Master Series – Unleashing the power
of the violin with Siqing Lü (China)

Licha Stelaus Productions Pte Ltd

Ad Classica Concentus — Back to Classics:
A Celebration with Singapore Artists

Singapore Symphonia Company Limited

Hans Graf & Singapore National Youth Orchestra
SSO Demonstration Concert for School Bands
SSO Subscription Concert: Kahchun Wong and
Gerhard Oppitz – Brahms and
Shostakovich (Germany)

The Philharmonic Winds (Singapore) Limited

Philharmonic Wind Orchestra presents Johan
de Meij's The Lord of The Rings
– Return to Middle Earth

**West Winds, Band of the Bukit
Batok Community Club**

West Winds in Concert 2025 – The Enchanted
World of Hayao Miyazaki III

THEATRE

APRIL 2024

Ace 99 Cultural Pte Ltd

"Meet Suzhou in Singapore" Culture Week

– Peony Pavilion by Suzhou Kunqu Opera

Theater of Jiangsu (China)

"Meet Suzhou in Singapore" Culture Week

– Swan Lake by Suzhou Ballet Theatre (China)

Faeries of the East Pte Ltd

Harry Potter and the Half-Blood Prince in Concert

TCR Music Station

Chong Feng 18th Reunion Concert

MAY 2024

Arts House Limited

Singapore International Festival of Arts 2024:

Sun & Sea by Rugile Barzdžiukaite, Vaiva

Grainyte and Lina Lapelyte (Lithuania)

JUNE 2024

Biz Trends Publishing Pte Ltd

Bebefinn Live on Stage – Bedtime Adventure

Firdhaus " We're Only Human" 2024

Singapore Concert (Malaysia)

Julia Peng The One Who Sings Love Songs

Concert (Taiwan)

Peppa Pig's Adventure!

Kyodo Tokyo Inc

TOKYO – The City of Music and Love (Japan)

Singapore Street Festival Limited

Elden Ring Symphonic Adventure

Willow Arts Pte Ltd

The Lion King 30th Anniversary Concert

JULY 2024

Chinese Opera Institute

Samsui Women (China)

The White Snake Legend (China)

Jason Leong

Dr Jason Leong: Why Are You Like This? (Malaysia)

Now/Live Pte Ltd

Atsuko Okatsuka – Full Grown Tour (USA)

Singapore Ballet Ltd

Momentum – A Celebration of

Choo-San Goh's Legacy

Singapore Ballet Festival 2024

Sliding Doors Entertainment Pte Ltd

THE TAO – THE DREAM (Japan)

AUGUST 2024

Muhammad Fadzri bin Abdul Rashid

Fakkah Fuzz presents I am Fadzri Rashid

SEPTEMBER 2024

Guoyu Global Company Ltd

Tuesdays with Morrie (Taiwan)

Heazry Mohammad Salim

The Comedy Club Asia presents

Kings & Queens of Comedy Asia 11

Willow Arts Pte Ltd

A Dream of Red Mansions by Jiangsu
Centre for the Performing Arts (China)
Aladdin in Concert

OCTOBER 2024**Biz Trends Publishing Pte Ltd**

«CTRL+N»OSN 2024 Live Tour
– Singapore (Taiwan)

Harmonie Music SG Pte Ltd

Yundi Li Plays Mozart Sonatas Project 1 (China)

NOVEMBER 2024**Biz Trends Publishing Pte Ltd**

Namewee Big Bird Tour
– Terminal Singapore (Malaysia)

SPH Media Limited

ChildAid 2024: The Dream Emporium

DECEMBER 2024**Singapore Ballet Ltd**

Swan Lake 2024

South Star Entertainment Pte Ltd

Monan Tong: Searching for Dr Wang (China)

JANUARY 2025**Harmonie Music SG Pte Ltd**

Nana Love Letter World Tour 2025 (Taiwan)

Shanghai Jin Xing Dance Theatre

Trinity (China)

Willow Arts Pte Ltd

Beauty and the Beast in Concert

FEBRUARY 2025**AEG Presents Asia Pte Ltd**

SIGUR RÓS WITH RESOUND
COLLECTIVE (Iceland)

MARCH 2025**Faeries of the East Pte Ltd**

Harry Potter and the Deathly Hallows
Part 1 in Concert

Singapore Ballet Ltd

Romeo & Juliet 2025

Singapore Buddhist Free Clinic

Xuanzang's Journey to the West (China)

Singapore Street Festival Limited

LA LA LAND In Concert 2025

SINGTEL WATERFRONT THEATRE

MAY 2024

Arts House Limited

Singapore International Festival of Arts 2024:
Moby Dick by Plexus Polaire (France, Norway)
Singapore International Festival of Arts 2024:
SUARA / Oro Rua by Safuan Johari
& Eddie Elliott (New Zealand)

JUNE 2024

Bayswater AP Pte Ltd

Zhang Jun: An Amazing Choice World Tour (China)

MCC International Pte Ltd

Liang Hai Yuan: The Man in the Corner 2 (China)

SEPTEMBER 2024

Advaita Events

Chords with Cactuss (India)

Singapore Street Festival Limited

Dept Live in Singapore 2024 (South Korea)

NOVEMBER 2024

Live Nation Singapore Concerts Pte Ltd

"What Is This?" – A Stand Up Comedy Show
by Kanan Gill (India)

Sigma Contemporary Dance

Body History

DECEMBER 2024

TEDxSingapore c/o The Idea Collective Ltd

TEDxSingapore: Telling Time

The Rice Company Limited

Spirit of Giving 2024

JANUARY 2025

ADEM ENTERTAINMENT PTE. LTD.

XI HA Comedy Show (China)

AEG Presents Asia Pte Ltd

Phantom Siita 1ST WORLD TOUR "Moth to a
Flame" in Singapore (Japan)

DOU Creations Pte Ltd

Revue Show "Les Ailes" (Japan)

Hype Records Pte Ltd

Kent Nishimura First Live in Singapore (Japan)

South Star Entertainment Pte Ltd

A Can Can Comedy Show (China)

RECITAL STUDIO

APRIL 2024

Ding Yi Music Company Ltd

Plucked Strings

Flamenco Sin Fronteras Ltd

En Tus Cuerdas (Spain)

Julia Tan Hui Xuan

Eclectic Echoes: Contemporary Notes
for Piano, Percussion and Saxophone

Loh Jun Hong

Heartsongs by More than Music

Rajesh Kumar Dharmalingam

Tamil Spoken Word Poetry

Ruth Rodrigues

More Demonic and Divine by Kenneth Hamilton
(UK)

Toh Tze Chin

The Vast One

MAY 2024

Joshua Lau

Amberhill Album Launch

Lim Yu-Beng

Lim Yu-Beng: Notes to Self

Lirica Arts

OPERA 101: An Introduction to Opera

Musicians' Initiative Ltd

Spring: Your Curated Experience

Vivien Goh

Megan Low: 2023 GSTCA Winner's Recital

Vocal Associates Ltd

Amelia Tang Solo Recital

JUNE 2024

Alma Concerts

Gilles Apap and Alfredo
Oyaguez Montero (France, Spain)

Association of Composers (Singapore)

Compositions Exchange 2024
– A Capriccio in the Style of Folk Tunes

Chamber Music and Arts Singapore Ltd

The Glasshouse Comes ALIVE !
~ Papa Haydn's Sunrise

Harmonica Aficionados Society

Qin Yuan Harmonica Concert

The Opera People Ltd

Make Our Garden Grow

JULY 2024

Loh Jun Hong

More than Music presents DUOS

Piano Island Management Pte Ltd

Dang Thai Son Masterclass
in Singapore (Vietnam)

Singapore Street Festival Limited

EXTRA – A Kimberly Chan Concert

Vocal Associates Ltd

Let's Fly Together

Zhang XiaoJing

Mindset Grace – Zhang Xiaojing

GuQin Solo Concert

AUGUST 2024**Ambarish Ghosh**

Shaam – E-Jazz Bollywood @ Esplanade

Corporate Comedy Entertainment

Real Magic

Embassy of Ukraine

Evgeny Khmara Recital (Ukraine)

Han Vocal Studio

The Night of Art Songs – East and West

HRH Vocal Performing Arts Centre

HRH Vocal Director Performance

Kris Foundation

Colours & Variations: Karen Tay Harp Recital

Lirica Arts

OPERA 101: Puccini – A Life in 7 Women

Resurreccion Grace Villar – AngelSalidumay – Weaving the Colors of Life
by Filipino Voice Symphony (Philippines)**Tan Tiag Yi**

Metamorphosis

The Philharmonic Winds (Singapore) Limited

PhilClarinet in Concert V – Through the Years

The Singapore Lyric Opera Limited

Chorus in Concert by Singapore

Lyric Opera Adult Chorus

Vocal Associates Ltd

VA Songbirds 2024

SEPTEMBER 2024**Band World (Asia) Pte Ltd**

Nicolas Baldeyrou's Clarinet Recital (France)

BrahmastraRiver of Life: An Intercultural Odyssey by NP
Collective featuring Sarfaraaz Khan (India)**Jeremy Lim Wei Liang**

Kings Flute Choir

Mark Cheng Wei Chin

Mark Cheng: A Piano Recital

Sherman Lee Le Xuan

LOVE by Nanyang Collective

The Clarinet Club

A Clarinet Affair

Yamamoto Noh TheaterThe Performing Art of the Samurai – Japan's
Traditional Noh Drama (Japan)**OCTOBER 2024****Association of Music, Health
& Environmental International (AMHEI)**Indulgence 2024 – KR
Harmonica Ensemble Concert**Braddell Heights CCMC**

Xposé Guitar Ensemble – RE:vel

Ding Yi Music Company Ltd

EConcert

Donald Law

A Folkloric Journey: Melodies of the Homeland

Huaxia Cultural Hub Ltd

Golden Melodies: Three Wishes of a Rose

Jeremy Chiew Yu Yang

The More the Merrier

Lirica Arts

Songs of Our Forefathers II

National Cancer Centre Singapore

NCCS 25th Anniversary Concert

Songs of Hope and Healing

The Arts Place

A Concert of Classical Chinese Poems

Vocal Associates Ltd

Crystal to Porcelain

(Khor Ai Ming Solo Recital 2024)

NOVEMBER 2024**Chye Yong Seng**

Western Flute & 10-Holed Bamboo Flute

Nanyang Technological University

ARTificial Intelligence:

The Next Update for Creativity

Ocean Butterflies Music Pte Ltd

Meilinbear Sound of Serenity

Singapore Music Showcase (Taiwan)

Singapore Armed Forces Band

Chamber Repertory XXIII

Solista

TCR Music Station

A Tribute to Liu Jia Chang & Liu Wen Zheng

Concert by Cai Yiren

DECEMBER 2024**Chamber Music and Arts Singapore Ltd**

1824 LIVE Concerts

Embassy of the Republic of Poland

Polish Duo Mikolajczyk & Jedynecki (Poland)

Hallelujah Oratorio Society

Winds and Strings of Grace

Harmonica Aficionados Society

Qin Yuan 47: Classical Harmonica Across Borders

– Melodies of the World Harmonica Concert

Jonah Kwek

A Piano Odyssey: Duo Recital by Kennis & Jonah

Joy Yong

Joyy: Made for Skies

Pasat Merdu Limited

Garden: Beauty Found Within

Protégé Saxophone Ensemble

Protege in Concert 2024

The Dot Collective Ltd

Amrit Ramnath: 100,000 Dreams Tour (India)

The Philharmonic Winds (Singapore) Limited

8 At Play

Um Ji Eun

Viva the Gala – A Charity Concert

for Daughters of Tomorrow

Vocal Associates Ltd

VA Annual Christmas Concert

JANUARY 2025**CANCAN Comedy Pte Ltd**

Wu Ding's Comedy Show: Wild Growth (China)

Li Mengjie's Comedy Show:

The Best Li Mengjie (China)

Gena Ng

Closing Concert 2025: Singapore International
Saxophone Summit Symposium

Purple Aura Productions

Jannal Oram by Sikkil Gurucharan (India)

Red Dot Baroque Ltd

Conversations: Baroque Solo & Duo

Singapore Armed Forces Band

Solista 4

The Creative Sync

Folklore & Roots – Fables and
Beginnings Through Music

Xavier Hui

Re:Cinta Wind Symphony presents:
Chamber Explorations II

FEBRUARY 2025**Art Sidrick Borquel Esteban**

Novo Winds: A Chamber Affair II

Eventique P Pte Ltd

Eternal Echoes of Devotion

Musicians' Initiative Ltd

Your Curated Experience: Brahms' Motto,
Symphony No.3

Singapore Armed Forces Band

Chamber Repertory 24

MARCH 2025**Akshara Kreations**

Re-inKarnation 2.0: a Contemporary
Twist on Carnatic Music

Loh Jun Hong

More than Music: Dreamworlds

Phoong Khang Zhie

Clarinets and Consoles

Ralph Ligo

It's Alright! EP Launch – Ralph Alvern'

Vamp Productions Pte Ltd

The Rhythm of New Orleans with Adam Hall
and The Velvet Playboys (Australia)

THEATRE STUDIO

AUGUST 2024

Gayathri Dance Academy

Atharva (India)

OCTOBER 2024

Singapore Ballet Ltd

Passages 2024

Siong Leng Musical Association

The Silence of All Things: Thus I Heard

The Necessary Stage

White, All White

JANUARY 2025

The Necessary Stage

M1 Singapore Fringe Festival 2025
– Commission Continua by Noma Yini
(South Africa)

M1 Singapore Fringe Festival 2025
– The End of Winter by Siren Theatre
Co (Australia)

M1 Singapore Fringe Festival 2025
– WePushTheSky by Qabila (India)

ANNEXE STUDIO

MAY 2024

Creation Collective Pte Ltd

Collective Minds presents SG Lewis (UK)

Live Nation Singapore Concerts Pte Ltd

elijah woods : ilu 24/7, 365 (USA)

National University of Singapore

NUS Amplified – Amplitude

Onion Production & Entertainment Ltd

Jooyoung Live in Singapore (South Korea)

JUNE 2024

AKAR Collective LLP

Field Trip!

Cheng Hong Jiun

Everything in Between – hongjoin

Global Entertainment Marketing (S) Pte Ltd

JC4L: Josh Cullen & Al James

Live in Singapore (Philippines)

AUGUST 2024

Live Nation Singapore Concerts Pte Ltd

Chris James: Dopamine Overload
Asia Tour 2024 (USA)

The Opera People Ltd

Beacon: Phase 1

SEPTEMBER 2024**Inokii**

LOUDNESS – Greatest Ever Heavy
Metal World Tour 2024 (Japan)

OCTOBER 2024**Creation Collective Pte Ltd**

Colde BLUEPRINT Tour – Singapore
(South Korea)

Unrvld Pte. Ltd.

Josh Makazo: Before I See (Philippines)

Xena Giam

STATIONS 2024

NOVEMBER 2024**Neo Gen Rong**

Gen Neo "Push&Pull" Live Concert

Teamup Event Pte Ltd

[Return to Serenity] NeciKen 2024 Tour
– Singapore (Taiwan)

DECEMBER 2024**D. Ink Pte Ltd**

lullaboy SEA Tour

JANUARY 2025**Exfil Records Pte Ltd**

EXFIL: Live #2

Singapore Street Festival Limited

We Are All Aliens

MARCH 2025**Poh Chee Cheong**

Dark Tranquillity – Endtime Signals
Asia Tour 2025 (Sweden)



DBS FOUNDATION OUTDOOR THEATRE

REHEARSAL STUDIO

SEPTEMBER 2024

Singapore GP Pte Ltd

2024 Formula 1 Singapore Airlines
Singapore Grand Prix [Entertainment]

OCTOBER 2024

The Embassy of Spain in Singapore

The Charm of Spanish Music
by Dúo Belcorde (Spain)

MAY 2024

Arts House Limited

Singapore International Festival of Arts 2024:
The Double Presence of Performer and Puppet –
Workshop with Plexus Polaire (France, Norway)

SEPTEMBER 2024

One Dance Asia

CODA 2024 – Masterclasses





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